

# SENTINEL

## Foothill College

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June 8, 1979



Firemen surround burning car

Photo by SGO

## Simulated crash on Campus

By C.C. URBAN

A firemen's training video tape "Jaws-of-Life" was filmed at Foothill's El Monte Fire Station on Tuesday, May 15. The film was a simulated accident where a couple was rescued from their car by firemen using the "jaws-of-life," a hydraulic machine with the force of 10,000 pounds, used to tear off car doors to free trapped drivers. Dewey Dellinger directed "Jaws-of-life" as a public relations video tape, in conjunction with the television awareness class from the ISC (Individual Study Center). "We formed the class to aid the Los Altos Fire Department in using its video equipment," commented Dellinger in a recent interview.

Firemen staged a simulated car accident and rescue involving a couple in their Galaxy Ford driving in the country. The action had Rich Dauler, a student fireman, swerving to avoid hitting a deer, losing control of the wheel, and slamming into a tree.

Dauler appeared to have smashed his head on the windshield and be pinned behind the steering wheel while his wife, played by Jane Remillard, broke an arm and sustained multiple injuries. The car was then set on fire.

Captain Whiting from the Los Altos Department was taking photographs for the Sequoia Fire Station's records. "The training film encompasses the use of on-the-spot first aid, the

hears tool ("jaws-of-life"), and the half spine board in rescuing an injured person out of a vehicle while minimizing injuries," said Whiting.

The fire engine roared into Foothill's fire station about 10:30 a.m., drawing the attention of curious passersby.

Sheriff Jerry Conley administered first aid to the woman while the hears tool was used to tear off the door in an attempt to free the driver. Captain Al Wassinton and firemen students Mark Vanni and Gary Naraguchi broke the windshield of the car and hooked the "jaws-of-life" to the steering

wheel and the front axle, pulled the wheel out and rescued the injured driver.

At about 12:30 p.m., the ambulance arrived. A half-spine board was used by the crew to immobilize the neck and spine of the injured driver.

Captain Jack Pettee, producer and senior class member, was training to use Los Altos Fire Department's equipment to make other training tapes.

Lacy Dolovitchenyi, from the ISC, was the assistant director and Tom Stephens, who is Foothill's Electric technician, helped with the production.

## Graduation feels the bite of Prop. 13

Graduation ceremonies, like everything else at Foothill these days, will be feeling the bite of Proposition 13 when the scheduled date rolls around on June 10, at 7 p.m. in the College Theatre.

This year's budget has been sliced by approximately 60 percent, and has resulted in the ceremony being moved indoors for the first time. According to current estimates, some 443 students will be participating, and Foothill President James Fitzgerald and Student Board of Trustees Representative Shirley Shepard will be featured speakers at the event.

As part of the budget curtailments, caps and gowns which are usually provided for faculty in attendance will no longer be distributed, resulting in a savings of \$3,750. However, faculty members have been invited to attend a reception being held in the Campus Center immediately afterward, even though their participation in the academic procession will no longer be possible.

As a rule, only about 30 or 40 percent of graduating students elect to participate in graduation. In 1978 figures indicate that a mere 156 of the 500 eligible students participated that year.

## Prop. 13 slices budget

By CHRIS HANSEN

"I am the person who bears responsibility for the planning process," said District Chancellor Thomas Fryer as he unveiled the budget reduction plans for fiscal year 1979-80 at a meeting on May 29. "If we've made a mistake, I'm the guy to blame."

Fryer released a list of figures which specified amounts to be sliced from the Proposition 13-stricken budget, and revealed that although he had initially estimated a somewhat conservative \$5 million ending balance, he now feels that it definitely "will be more" when the end of the fiscal year rolls around in June. "There will be a very substantial ending balance," he claimed. "It will be amplified by many factors." He also termed the general financial outlook for the District "very good."

According to Fryer, efforts to conserve available monies and to curb unnecessary spending have contributed significantly to the

success in budgetary reductions. He cited the fact that summer sessions had been cut by 50 percent, and that class offerings had been fewer due to declining enrollment. Such earlier decisions had resulted in the hopeful outlook, he said.

Fryer is confident that an increase in the neighborhood of 7 to 8 percent will be instituted by the legislature for the upcoming fiscal year, but noted that his prediction was based on current trends in the handling of bills and proposals by the State government, trends which could "change drastically." "If we do lose money," Fryer asserted, "I will have made a very serious mistake."

The top priority for the District in regard to financial matters is, according to Fryer, not very different from what it was on January 9 and March 9, when he issued his first memos dealing with the budget-cut proposals.

(Continued on page 12)

## Foothill goes Hollywood

By JENNIFER LUKAS

Representatives of Warner Brothers motion picture studio will be on Campus starting June 11 for three days to film scenes for the upcoming CBS television movie, "Bliss," now in production. The studio is using parts of Foothill as sets.

"Bliss," which stars Lynn Redgrave and Brian Dennehy, is the story of a woman English professor (named Bliss) who falls in love with a college maintenance man. Most of the story takes place in the professor's cottage, but for the scenes that don't, parts of the Campus will be used. The areas requested, according to President Fitzgerald, are: 1) An office; 2) the exterior of a maintenance shed near the library; 3) a faculty dining area—probably the Toyon Room; 4) a hallway—probably the cement walk area between some faculty offices and classroom buildings; 5) a general purpose classroom.

"Bliss" will air as a "two-hour prime time move," said Joan Greene, Foothill's public relations person. With cast, crew and extras, there will be from

80 to 100 people on Campus, according to Greene.

The film's producer, Joseph Hardy, is the winner of five Tony awards for his production and direction on the New York stage, said Greene. Hardy spoke here a number of years ago and "remembered the beauty of the campus," said Fitzgerald. Hardy and Fitzgerald also co-directed the musical "Kismet" for Orange Coast College "some 21 years ago," said Fitzgerald.

"The film will reflect well on the college," said Fitzgerald. He added that Foothill was selected for its "architectural consistency and the fact that it could be a location anywhere in the United States, rather than only Southern California."

Green said that the film company is "very aware" of it being finals week during the shooting, and they are working with the administration to find areas of the Campus where finals will not be disrupted.

Greene added that Warner Brothers will allow picture taking.



## Campus News Briefs

Business 91 will present their annual "Trade Fair" on Monday, June 11, from 10 a.m. to 1 p.m. The event, sponsored by the ASFC, will be held in the Hyde Park area in the center of the Foothill Campus in front of the bookstore and student activities office.

Among those selling at the Trade Fair will be Burns Searfash of Stamps In The Attic in Los Altos (buying and selling postage stamps and coins), Mau-

rice Heineman, representative for Encyclopaedia Britannica III, and Debbie Pankoven of "Sticky Fingers" with a variety of fine food items.

All items will be on sale at the Trade Fair from 10 a.m. to 1 p.m. Profits from the sale will be donated for the scholarship fund.

The originator of the Trade Fair, Marguerite Will, is the instructor of Business 91 at Foothill.

A "group interaction" class led by Laurie Hopkins, a Foothill Guidance and Psychology instructor, is being offered this summer quarter.

The class will be focusing on self-affirmation and dealing with the problems involved in

loneliness.

Students can sign up for the course now through June 15 at the Registrar's Office or during the first week of class. First class meeting is scheduled for Tuesday, June 26 at 7 p.m. in room L-24 on Campus.

The Faculty Association is seeking a student to be the Faculty House resident for next year. The Faculty House is one of the older estate homes that was not torn down when the campus was built. It is behind and below the Language Arts Division offices.

There are private quarters in the home, including bath and kitchen facilities as well as private parking. There is no rent or other charges/fees to the student resident. These complete living

accommodations are provided free to the resident in return for caretaker duties including some housekeeping, and surveillance of the property at night and on weekends.

Residence begins September 1 and continues through the school year to June, 1980, and possibly through summer, 1980.

Interested students should apply directly to Mr. Ray Tankersley in the Counseling Department as soon as possible. *Deadline is Friday, June 15.*

Student apathy combined with a lack of publicity may be causing Foothill students to miss "the opportunity of a lifetime," according to this year's District student trustee Shirley Shepard.

The deadline for applying for the student trustee position for fiscal year 1979-80 is Friday, June 8.

"As of today (Wednesday), I have only heard of one person who has even picked up an

application blank in the student activity center. If sufficient qualified candidates do not apply, the selection committee may have to extend the deadline," Shepard said.

She added that being the student board member has been a "fantastic experience," and recommended that all interested students contact either ASFC President Neil MacKenzie or Mrs. Thacher in room C-31 as soon as possible.

## Planetarium up in air

Foothill's planetarium may, in the future, be turned into three classrooms according to Walt Zander, Supervisor of Buildings and Grounds. The plans to convert the planetarium have, until recently, been only ideas. Now the ideas have been turned over to the architectural firm of Hauley and Petersen to see if they are feasible.

The administration wants to "leave it (the planetarium) in a useable state," said Zander, so it can be used as both a lecture room and a planetarium.

According to Zander, the foyer will become two small classrooms, and the planetarium itself will be a lecture room with

a seating capacity for three lab classes (90 people).

A major problem of conversion will be lighting the domed room without turning it into a "cathedral," said Zander. The acoustical problem will be more easily handled, since the dome can be insulated, he added.

"There is no plan to start as yet," said Zander. "I don't know if it's budgeted this year."

Zander was unable to estimate the possible costs of the transformation.

The administration has no intention of tampering with the building itself, either by enlarging or reducing its size, according to Zander.

## Two thousand dollar tubesteak

By JENNIFER LUKAS

The recent hoopla over the metal sculptures on Foothill's grass is reminiscent of a similar protest raised several years back with the introduction of the "Tubesteak City" sculpture on campus.

"Tubesteak City," constructed at Foothill and erected in September of 1975, is a 12-foot high, 330-pound fiberglass hot dog with a bun that opens and closes, powered by a hydraulic motor. The entire tubesteak, which revolves every three minutes, was in the fountain by Appreciation Hall.

The "hot dog" is now sitting in the Oakland Museum warehouse because it is in "bad repair" according to Michael Bell of the museum's Art Department. Bell explained that the hydraulic system doesn't work and that the department has been waiting for the artist to come and fix it. When it works again, the "hot dog" will be placed on permanent display, possibly in Estuary Park, according to Bell.

Last fall, the Foothill Board of Trustees voted to donate the "dog" to the Oakland Museum. The museum had been interested in the sculpture for some time,

but because of Proposition 13, action on it was delayed.

Despite the size and weight of the "dog", there was no problem getting the tubesteak out of the fountain, according to maintenance man Vic Milinic. "The same people that put it up, took it down," said Milinic.

The sculpture began in 1973 as a class project in former Foothill instructor Mike Cooper's Special Studies art class. The construction involved 25 students, took two years to complete and cost approximately \$2,000.

The students raised \$550 for materials by selling "Tubesteak" t-shirts and baked food. The rest of the money came from a faculty group, the Innovation Committee, who granted the students \$1,450.

The film, "Story of Tubesteak City" by Stuart Roe, documents the construction and display of the hot dog. It was shown on ABC as the winner of the Film Festival for Amateur and Professional Filmmakers.

Originally, the "dog" was intended to go on top of the sculpture room. It was later decided that it might create an unfavorable impression of the college to passersby.

The arrival of "Tubesteak City" was greeted with mixed feelings. Some people liked it while others felt it was "obscene."

In October, 1975, the "Big Hot Dog Debate," sponsored by the Law Forum, took place. This debate was reported to have attracted one of the largest crowds ever in room C-31. In addition to speeches from both sides, there was a slide presentation showing the sculpture's construction.

This issue was also placed on a ballot, along with three ASFC senatorial positions. Voters were asked to decide the "hot dog's" fate: 1) let it remain where it stands; 2) take it down and relocate it elsewhere on campus; 3) remove it totally.

Of the 271 voters, 127 wanted the hot dog to go, and 127 wanted it to stay. The remaining 17 votes were miscellaneous suggestions on the "dogs" relocation.

In August, 1976, "Tubesteak City" was placed in the district's service center to await selling.

In September of 1978, "Tubesteak City" left Los Altos for its new home in the Oakland Museum, which specializes in culture indigenous to California.

## Outdoor sculptures will stay

By TERESA HEINRICH

The sculptures on the campus lawns will not be taken down before the end of Spring quarter, according to the ASFC.

Students Eric Peterson and Greg Sulger circulated a petition to remove the outdoor displays on or before June 1. They also asked that in the future, students be informed ahead of time regarding the placement of such sculptures.

Student government responded by conducting a poll to gauge student opinion on the issue. The result was not overwhelming. Twenty-four students voted to keep the sculptures, 16 voted to get rid of them before the end of the quarter, and six were undecided.

During last Thursday's Council meeting, Council Advisor Demitra Georgas pointed out there was no campus-wide policy

for outdoor exhibits, and suggested that students become active in the Building and Grounds Committee.

A motion was then passed to request reaffirmation of student representatives on that council.

ASFC asked that in the future it be informed prior to any outdoor exhibit and recom-

mended that future exhibits be limited to two weeks.

In other actions at the meeting, the Student Council considered funding the sculpture "Satisfaction Guaranteed," by Foothill art major Mike Pansickle. A scaled down model of the work will be on display in the library.

## Harris tries again

David Harris will be on the Foothill Campus June 12 to host an informative talk, voicing his views on current issues of the draft and legislation before Congress. Harris' talk is scheduled to begin at 1 p.m. in the Hyde Park area, near the Campus Center.

Harris, known for his draft resistance during the Vietnam war, was to have been the keynote speaker at the Foothill anti-draft rally held several weeks ago, but a slipped disc forced him to cancel his appearance.

Steven Marmor, ASFC Senator and a member of Foothill Students Against the Draft has coordinated the event. Harris' visit will cap off the year's activities on Campus for the group.



# Weekly Calendar

## SPECIAL EVENTS

6/7 Black Student Awards, 7 p.m., Campus Center  
6/10 Commencement

## MUSIC

6/8 Music Scholarship Concert, 8 p.m., Theatre  
6/15 Fanfares Concert, 8 p.m., Theatre

## CONTINUING EVENTS

6/7 ASFC Campus Council, 2 p.m., C-31  
6/11 Organizations Board of Directors, 9 a.m., C-31  
6/13 Co-Rec Night, 7 p.m., P.E. Facilities  
6/14 - 20 FINAL EXAMS

## Foothill offers archeological odyssey in South America

Foothill College, in cooperation with Nature Expeditions International, is offering an anthropology archaeological expedition to Mexico and Guatemala.

The expedition, under the leadership of Foothill Spanish instructor Peter Cortez and Skyline College instructor of Art History, Dick Warren, will study the ancient and modern cultures of the two countries with special focus on the ancient Mayan civilization.

Trips to museums and some ancient ruins are planned as well as opportunities to see and observe modern city and village

life, including visits to Mexico City.

Estimated cost for the trip is \$990 plus air fare. A \$100 deposit is required to make a reservation. The expedition will be limited to 30 participants. Students may earn six college credits upon completion of course requirements.

The expedition is scheduled for August 12 through September 1, 1979.

Interested students should contact Peter Cortez, Foothill Language Arts Division, for information and registration materials.

## Foothill student dedicated to jazz

By JULIE SCHEEHLE

"It takes care of your head. It's discipline," explained Antonia Van Becker, Foothill student and aspiring singer, about the way music affects her life.

She decided to pursue a musical career about four years ago when she was singing with a small rock and roll band. "It was either ruin my voice or take singing lessons," she said.

Van Becker began classical singing with coach Laurie Belmont about two and a half years ago. Belmont said that Van Becker could go far in the music world. "She's got a good natural instrument," she said. "I think she has a beautiful quality and is a sensitive person."

"You have to study classical to really know what you're doing," said Van Becker, although she would like to concentrate on singing jazz in her career. "It (jazz) is just a real fun form and let's me improvise and do things with words. I can change melodies and experiment with different forms."

Van Becker, whose idols are Ella Fitzgerald, Betsy Smith, and Billie Holiday, is taking three music courses at Foothill with Paul Mattson, who does a lot of his own jazz arrangements. Mattson has had Van Becker in various classes and singing

groups in the last two years. He said she has "a good chance of making it in the music world. She's very dedicated. She's come a long way in the last two years as both a singer and a person." He added that a number of Foothill students have achieved some recognition in the music world.

Van Becker practices fifteen hours a week doing in-class singing and ten to twelve hours on her own. "You can't practice for more than two or three hours straight because it's too tiring," she said. "Mentally, it's really hard to continue concentration."

"Practicing takes more out of me than classes," she said. "Just being able to practice is really good to learn. I'm learning to play the piano. It's really hard for me to do, but it's really good for me to do."

"I get 'rushes' about one or two times out of ten times in my singing," said Van Becker. "Usually I can get into the music for about two notes of the whole piece, especially when I know the piece and do something right. You know there's something wrong, and you have to perfect it. Usually, it's just work, but it's interesting, and it's worth it."

Although she would like to eventually do solo work, she will

most likely start her career by singing with a group, she said. "I'm not together enough now to do solo," she added. Van Becker would also like to write music some day.

Van Becker, who is a soprano, explained that "basically, singing is a later, maturing thing. You can't really be a good singer at 15 because your voice changes so much."

Along with singing and practicing the piano, Van Becker plays the flute and the guitar. She began her musical efforts with the violin, although she no longer plays it. Her older sister is a professional violinist. She played first viola for the Grand Rapids Symphony in Michigan and also the DeVos string quartet.

Van Becker has been accepted at several conservatories, including University of the Pacific, Notre Dame, and Oberlin University. To apply as a music major requires twice as much work as any other major, Van Becker explained, because entrance is based on both musical and academic abilities.

Her advice to others who are considering music as a career is to "develop your concentration and practice and keep practicing."

## We all may be mentally ill

By JULIE SCHEEHLE

"Mental illness is something we all have," said Tammy Rounds, Foothill student and counselor at Harvey House, a "halfway house" for 16 mentally ill young adults.

"We all hear a voice in our heads sometimes, but we are in control of it. These people exaggerate that 'til that voice is controlling," she explained.

Rounds, who has been working at Harvey House since December, is no stranger to counseling. Her interest in counseling began in high school as a candy stripper. She has held a variety of counseling and community jobs since that time, including working for a boys' home, Family Planning, a state hospital, and a regular hospital.

Although Harvey House usually hires only those with degrees, Rounds was hired based on her experience and her personality. "I knew I needed a job that was community oriented," Rounds said. "Every job is sort of an advancement. This job is a real challenge because I've never dealt with people of my own age (in a

counseling situation). I'm learning to be open minded, because you tend to get closed morals and stuff. It's really opened up my track of communication," she said.

Along with work at Harvey House, Rounds is taking 18 units at Foothill. "It sets up high expectations. I've really learned to cope with stress," she said. "The hardest thing is finding time for my head—time to figure things out."

Rounds said her jobs come "like fate." She began work in a free clinic while on vacation

in Hawaii. She wrote to physicians and pharmacists on the mainland for information about birth control and set up her counseling position. She said she left that job because "I came in contact with such low income people. There aren't many educated people, and no one knew how to organize a clinic."

Rounds hopes to attend Berkeley for a master's degree in social work. "It's a cross between psychology and sociology," she explained. "The possibilities in the field are open to anything."

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Staff members are students enrolled in the journalism program at Foothill. The SENTINEL office is located in M-24; telephone 948-8590, Ext. 372.

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News Editor . . . . . Jacquie Toth  
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Grammy Award-winning country music singer Crystal Gayle will perform in concert Friday, June 22, at 7 p.m. at Flint Center.

Tickets for her appearance, sponsored by the Foothill College student associations, are available at Foothill and Flint Box Offices and major ticket outlets.

Last year Crystal Gayle won Grammy, Academy of Country Music, and Country Music Associations award as outstanding female country vocalist.

## 'Lying Low' subject of book talk

By JENNIFER LUKAS

"Lying Low," a novel by Diane Johnson, was described as "a powerful reflection of contemporary American conscience" by language art instructor Gurney Norman during the May 15 Book Talk. Norman, from the Palo Alto Center, was joined by Foothill's Dick Maxwell and Mary Jane Moffat in a discussion of "Lying Low," a nominee for the National Book Award.

In the novel, Johnson, a Berkeley writer, tells the story of four days in the lives of four Sacramento boarding house residents.

All the speakers enjoyed the novel, although they were disappointed by the ending. Norman found the story "totally horrifying" except for the close.

The tale involves a landlady, Cleo, an aged ballerina; Mary-Beth, alias Lynn, a 60's radical who has been hiding for six years under an assumed name; Rita, a Brazilian who has lost her passport and expects to be deported any second; and, Cleo's brother Anton Wait. According to Moffat, all the characters are "lying low" in some way.

The conflict of the story takes place within the minds of the characters, according to Maxwell, and the action is so "down played that sometimes you don't know if anything really happens."

As yet, "Lying Low" is relatively unknown. Maxwell suggests a possible explanation in something that Cleo says,

"Perhaps no man anywhere listens to a woman." Moffat said, however, that "it's not a woman's novel, it's about America." Maxwell feels that it is a "novel about knowing the world."

Norman, who is a writer, was impressed with the book as "a model of fiction writing" and described Johnson as a "writer's writer."

Maxwell believes "Lying Low" is "really about Mary-Beth, who was a revolutionary at one time but has forgotten what she was revolting about." She has to hide because she was involved in the blowing up of a lab that caused one death. "Throughout the book, gloom and jeopardy hangs over the Mary-Beth character," said Norman. She expects to be taken by the police any moment. Ironically, at the novel's end "Mary-Beth is standing by 100 cops while Cleo is blown away," said Norman.

Rita, who also expects to be picked up momentarily, has her own way of coping. "When things get too tough, she stops understanding English, or turns on the vacuum cleaner," said Moffat.

Maxwell doesn't feel the characters had much control over their lives. "Nobody did anything" with a conscious effort, the incidents "just occur," said Maxwell.

Johnson has now been asked by Random House Publishing to write the authorized biography of mystery writer Dashell Hammett.

## King Tut's ancestry explored

By JULIE SCHEEHLE

Vulindlela Wobogo, Black writer, teacher, and member of the Black Egyptians/Black Tutankhamun Committee, spoke Wednesday on Campus to a group of approximately 75 people. The topic was the Black origins of Egyptians and the roots of world civilization. Wobogo presented evidence that King Tutankhamun (King Tut) was Black.

He presented the two-cradled theory, which was developed by Chick Anta Diop, a Black historian, claiming that it was African, not European, influence that was the basis of the Egyptian empire. Wobogo compared the African culture, which was matrilineal and agrarian, to the European, and pointed out the greater similarity between the African and Egyptian cultures.

Further evidence was the name Chem, which means "The Black Land" or "Land of the Blacks" and Itiopi, which meant "Land of the Sun Burnt People."

Wobogo said that this second spelling differs from the Greek "Ethiopia" because of pronunciation difficulties of the Greeks. Ancient Itiopi included Sudan, Egypt, and all of Africa, according to Wobogo.

He also compared the hairstyle of Pharaoh Ramses II and other Egyptians to the modern Watusi style, which can only be done with wooly hair. The profile of the Sphinx is neither Greek nor Semitic, he said, but Bantu (African).

The history of African civilization has been from the Nile, where civilization began, to its colonizing efforts in Asia, Asia Minor, the island and seas of the Americas, and Southern Europe. The center of the Black system was in Sudan and was known by the names Itiopi and Nubia (land of gold). The development was followed through the New Kingdom (18th dynasty) to the time of King Tut. Because of African movement into Egypt, they believe that Tut was Black (or would

be considered Black in America today because of Black ancestry.)

The Black Egyptians/Black Tutankhamun Committee claims that a lifesized Black statue was excluded from the Tut exhibit, which is now being shown in San Francisco, because it showed unmistakably that an African was being represented. It also claims that white Egyptologists avoid any discussion of the race of King Tut.

"White historians have always known that the Egyptians were Black. The coverup of history was continued deliberately," Wobogo said.

The purpose of the committee is to enlighten Blacks to their heritage and to produce positive images for Black youth through the study of African heritage and culture.

Wobogo has been an instructor at San Francisco State. He has taught chemistry, music, and African history. He has written books about Blacks, including "A Black Scholar." At present he is teaching elementary school in Palo Alto.

## Simson explores sexism in the 70's

By JACQUIE TOTH

During the late 1970s, 27.7 percent of the population were women. Half of these women wore practically no clothing, "jiggled," and 40 percent were in the 21-30 age bracket. More than a third were unemployed, but of those that were employed, the most prevalent occupation was prostitution.

This is a portrait of women as they were portrayed on television during 1975-77, according to a recent report issued by the U.S. Commission on Civil Rights, "Window Dressing on the Set: An Update."

During 1975-77, women actually represented 41.6 percent of the population. Minority women, who represented 9.6 percent of the real population, constituted only 3.6 percent of television characters, according to the report.

Dr. Eve Simson, a freelance writer with a Ph.D. in sociology, conducted a similar survey of television in early 1978, and discovered that "16 percent of the women who worked were prostitutes." Other popular occupations were, "secretary (8 percent), policewoman (7 percent), nurse (5 percent), waitress (5 percent), airline hostess (4 percent), singer (4 percent), landlady (3 percent), clerk (3 percent), and nightclub singer or stripper (3 percent)."

"In the infrequent cases when professional women were actually a real part of a story... they were failures as wives and/or mothers or they hated men," according to Dr. Simson.

A.C. Nielsen, the television rating service, maintains that during 1974, 97 percent of all U.S. households had a television set which was viewed for 6.3 hours per day.

Because television has become such an important part of the media, Dr. Simson concluded, "TV's sexism is not only insulting, but it is also detri-

Matilda Butler and William Paisley, Palo Alto residents and co-authors of the soon-to-be-published book "Women and the Mass Media," support the findings of Dr. Simson's and the Civil Rights Commission's reports.

According to Butler, who is the director of the Women's educational Equity Communications Network (a national information center), "Today's programs are exceptionally bad. T and A (bosoms and buttocks) is a step backward."

## Essay Contest winners

By MARY CHAN

The winners of the Women's Achievement Essay Contest, sponsored by the Language Arts Department, were announced by Bernice Zelditch last Tuesday.

The winners are Shirley Shepard, Keri Menacho, and Susan Raphael.

First place winner, Shirley Shepard, a Foothill student and the Student Trustee for the District, was awarded for her news article which appeared in the May issue of the NIGHT OWL. Shepard's article was entitled, "FH Secret Employees Exposed by NONOT." The satirical article was mainly about the NIGHT OWL staff's newly formed inves-

tigative reporting team whose main goal is to publicize employees that are not generally known.

Keri Menacho of the Foothill SENTINEL staff won second place for her interview with Betty Hicks, an active pilot, writer, and faculty member. Menacho's article describes Hicks' personal life and her role as a Foothill instructor.

The third prize was awarded to Susan Raphael for her essay written on Sylvia Plath's poem, "Morning Song," which was originally written for her English 1B class.

The winners were awarded \$50, \$25, and \$25 respectively.





Comic, Avery Schreiber, entertains Foothill audience

Photo by Floyd Morris

## Year of the Child concert

By ELLEN O'ROURKE

The Master Sinfonia presented a special concert featuring actor Avery Schreiber, tenor Barry McCauley, and seven young musicians from Peninsula elementary schools on Sunday, June 3, in the Foothill Theatre.

Avery Schreiber told the audience, "We are here today because it is the International Year of the Child, and also the year of Proposition 13."

According to conductor John Mortarotti, the Sinfonia hopes to draw attention to the importance of public school music programs and the opportunities they afford students who might otherwise not be able to have a music experience.

"It is so easy to just wash over something, in a time of financial crisis," Schreiber said.

Mortarotti added, "Public school music programs provide continuity for people to be involved with music throughout their elementary, junior high, high school and college years."

"A community orchestra such as the Master Sinfonia might never develop if it were not for the early exposure afforded to the public schools," explained Mortarotti.

Mortarotti conducted the chamber orchestra and guest

Julie Loughran of Los Altos, Vic Penniman of Los Gatos, and Laura Smith of Palo Alto.

The Sinfonia program also included three arias sung by Barry McCauley, tenor with the San Francisco Opera.

McCauley appeared in costume to tell the story and then sing arias from "Carmen" by Bizet, "Rigoletto" by Verdi, and "Hansel and Gretel" by Humperdink.

The Master Sinfonia is the Peninsula's only community chamber orchestra. Based at Foothill College, the orchestra is enjoying its 14th concert season.

soloists in a program including Haydn's "Toy Symphony," Prokofiev's "Peter and the Wolf," Debussy's "The Toy Box," and selected operatic arias.

Avery Schreiber, a television, film, and stage performer best known as half of the Burns and Schreiber comedy team, narrated "Peter and the Wolf" and "The Toy Box," a piece originally written for ballet.

In "The Toy Symphony," various toy instruments were played by seven student soloists: Lisa Albrecht of Saratoga, Glen Anchetta of Mountain View, Kathy Chaing of Cupertino, Vivian Dai of Sunnyvale,

## Music scholarship recipients honored

A Gala Spring Scholarship Concert honoring Foothill College music scholarship recipients is planned for Friday, June 8, at 8 p.m. in the Foothill Theatre. The Concert Choir, Chorale, Madrigal Singers, Wind and Percussion Ensembles, and a woodwind quintet are scheduled to perform.

The first half of the program will be from the instrumental department.

The Percussion Ensemble will perform two pieces under the direction of Eric Grothkopp, a graduate of Foothill and San Francisco State University.

A woodwind quintet will perform three movements from the "Quintet in C," by Claude Arrieu. The quintet members are Paula Patnoe on flute, Holly

Thuman on oboe, Tom Politzer on clarinet, Patty Paulsen on bassoon, and Dana Otnis on french horn.

The Foothill Wind Ensemble, directed by Terry Summa, will close the first half of the concert. Their program will include "Suite of Old American Dances," by Robert Russell Bennett, and "Finale from Symphony No. 9 in F Minor," by Tchaikovsky. A smaller ensemble will perform Molique's "Flute Concerto in D Minor, Opus 69," featuring flute soloist Paula Patnoe. Patnoe has been the principal flute and piccolo player in the Foothill Wind Ensemble for the past two years. She was a music scholarship recipient in both vocal and instrumental music.

gram will consist of three groups from the vocal music department.

Under the direction of Carl Schmidt, the Foothill Chorale will sing selected spirituals including, "Sit Down Servant," by W. Ehret, and "There's a Balm in Giliad," by T. Kirk.

Linda Mankin will direct the colorfully costumed Madrigal Singers. They will perform three French songs by Claude Debussy in which Dorothy Catlin will be the soloist, and a Mexican folk song that features Debbie Bodeson on flute, and Peter Sammel on guitar.

The Concert Choir, directed by Phil Mattson, will perform two Renaissance motets by Palestrina and Viadana, and two selections by the noted contemporary composer, Kirke Mechem, "New York Girls," and "Kansas Boys." Mechem conducted a workshop earlier this quarter with the Concert Choir.

Christopher Salocks will be accompanying all three groups on the piano.

The scholarships are scheduled to be announced in the second portion of the program.

Tickets for the concert are available at the Campus Box Office at \$3 generally and \$1.50 for students and seniors.

Seven Foothill College photography students have won prizes in the College's Year of the Child Photo Contest.

The winning photos and others are on exhibit through Friday, June 8, in Appreciation Hall.

Foothill photography instructors Marion Patterson and Lescher Dowling were judges and awarded First Place (\$25) to Franklin Harris of Palo Alto,

and Second Place (\$15) to Jeannette Nelson of Los Altos.

Honorable mention went to Bette Lee of Palo Alto, Annette Newman of Mountain View, Mary Lou Climo of San Jose, and Esther Lucas and Andrew Paulin of Palo Alto.

1979 has been declared International Year of the Child by the United Nations and is being honored throughout the world.



Flutist, Paula Patnoe, to be featured in scholarship contest



# 'Hanover Street' becomes a parody by mistake

By JACQUIE TOTH

Although the publicity releases say, "Love hasn't been like this since 1943," a more accurate description would be "Love has *never* been like this, thank God!"

I'm referring to Peter Hyam's "Hanover Street," of course, a "new" World War II love story presently playing in Bay Area theatres. The word "new" is surrounded by quotation marks because this movie has nothing new about it—except, perhaps,

for its title. The plot and just about everything else about this film has been stolen from the countless British and American films concerning World War II.

Harrison Ford is the hero, replaying his role of Han Solo in "Star Wars," only this time wearing a leather pilot's jacket (with collar upturned, of course) and flying a B-17 bomber complete with a painting of a pin-up girl on the outside of the cockpit.

Leslie-Ann Down (previously of "Upstairs-Downstairs"), reads her lines expressionlessly and looks doe-eyed. She provides the

female part of a love triangle, which is completed by Christopher Plummer, playing her husband, a British intelligence agent.

If all of this sounds unbelievable, that's because it is.

The film begins among the ruins of bomb-blasted London, where Down and Ford meet, fall in love, are separated, and are reunited in a matter of a few minutes. Air-raid sirens scream, bombs explode, building topple, and the music reaches such a feverish pitch that it practically drowns out the dialogue (what little there is of it).

Down tells Ford she cannot see him again for reasons she will not disclose, and runs away. Ford chases her through the debris scattered streets, only to grasp her hand and, while violins crescendo, pull off her glove to reveal her wedding ring.

This cliché is only the first in a long, long procession, until

"Hanover Street" becomes a quite unintentionally funny parody of World War II love stories.

The only person who should see "Hanover Street," however, is Mel Brooks—he could have done wonders with it.

## Fashion show on campus

A summer fashion show will be held in the Campus Center mall on Wednesday, June 13 at 1 p.m. Clothing from The Limited will be modeled by 10 women.

The show is being put on by a Foothill night student enrolled in fashion merchandising.

Everything from linen suits to swim suits will be shown.

The show is open to the public and is free of charge.



One of the outfits to be modeled

## "Biz" calls it quits after 14 years

By JENNIFER LUKAS

After about 14 years at the Foothill Box Office, Mary Elizabeth "Biz" Pratt will be leaving the business on July 1 when she retires. At the moment she has no plans except to "read the morning paper in bed."

Along with selling tickets, Pratt is also in charge of registration for short courses and the community recreation program. "It's fun to be of service," said Pratt.

Although Pratt finds the work "rewarding," she also said it was "very confining." She spends eight hours a day locked in the Box Office. Her busiest

times are the beginnings of the quarter, later things calm down. "I've read a lot of books," said Pratt.

There has been only one robbery since Pratt has been there. The Box Office was broken into, from the theatre, during Christmas break several years ago and \$100 was taken, according to Pratt. Although she has never had any major difficulties with customers, she said, "sometimes you're glad you have glass between you."

Pratt was born in Chicago and raised in Michigan where she

received a chemistry degree from Michigan State. She came to California in 1951, and now has four children and 13 grandchildren.

Pratt is pleased to leave, but she does admit she will miss the three drama teachers who she refers to as "my boys." Although she just sells the tickets, Pratt gets caught up in the mood of the theatre, too. "I get excited for the kids, for their show. I want them to have a good show," she said.

Pratt doesn't know who is to replace her.



"Biz" Pratt closes Box Office for last time this July

Photo by Mark Johnson

## Sentinel's Sentinel

By Kevin Jones







# treasury of Tut trivia

By CAROL PETERSON

That rich kid from Egypt blew into town last week. And he unpacked his bags to reveal some of the most awesomely beautiful art treasures many of us will ever see. The rich kid is none other than King Tutankhamun, and he will be holding court in San Francisco's de Young Museum through September. Tut is the boy who came to power at age nine and then died suddenly at eighteen. He was trundled off to a tomb stocked full of items designed to keep a post-adolescent boy happy in his afterlife. And there he stayed for 3,000 years, until Howard Carter stumbled on it in 1922. Now Tut has been out seeing the sights, and he winds up his tour of the United States in San Francisco.

King Tut is a curiosity, an infatuation, even a mania. But if anything, Tut is a product of media hype, a Madison Avenue merchandiser's dream. For certainly more gold will be made from this tour than ever came out of his tomb. Almost everything, barring the most ridiculous or bizarre, that has his name or face on it is saleable. So that everyone can own a piece of the tomb there are t-shirts, games, tut-burgers, posters, jewelry and even a bevy of expensive replicas, for those who have nothing better to do with \$2,000.

And for a rich kid who died young, Tut hasn't done all that bad. How many people do you know who can make claim to becoming a celebrity three thousand years after the fact? And he has certainly disproved one old adage—you can take it all with you, and even come back for seconds!



# Treasures & Trivia

Tut-ankh-amun was his throne name, but he was Tut to his friends. His other names were Tutankhnaton, the name given him at birth, and Nevheperura, his coronation name. Tut's other titles could fill a long list, and some are carved in the ebony ring surrounding his throne name on one of the chests appearing in the show. These signatures, in hieroglyphic form, are called cartouches. The quail and two cakes form the T-u-t. The ank,

glyphics. Just like shepherds who used it to guide their sheep, the Pharaohs used theirs to rule Egypt.

Tutankhamun's personal signature has the sun above and the moon below, with the dung beetle in the middle. The dung beetle is also called the scarab beetle and is found on many pieces in the collection. The Egyptians regarded the dung beetle as the source of all life. In the fall, the female lays her eggs in

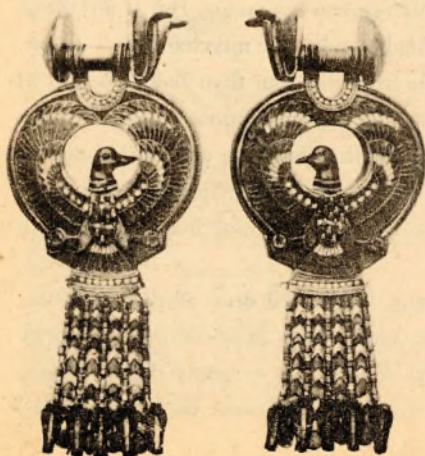


## It's all in a name

that resembles the Christian cross, is the Egyptian symbol of life, and is read next. The hieroglyphic figure at the top of a field, feather, and water stand for the sound a-mu-n. So the name Tutankhamun was read from lower right to left and then top. The name Tutankhamun literally means "Living Image of Amun." Amun-Ra was the sun god, the Egyptians' greatest deity. The three symbols at the bottom signify that Tut was ruler of both Upper and Lower Egypt. The crook, at right is the sign for "Ruler" in hiero-

a piece of dung, then rolls it along until she has accumulated enough to form a ball. These beetles are not small creatures, and they can be seen rolling, literally, along the roads, doing their thing. Then in the spring, from this seemingly inert ball, life, in the form of little dung beetles, springs forth. The scarab is also a symbol of the sun god, and just as they rolled those eggs in their carrying cases along the banks of the Nile, so it was thought that they helped to push the sun across the sky in the same way.

## Weighty matters on his ears



In the ancient Egypt of Tut it was the fashion that young male members of the royal family would pierce their ears and wear earrings until they reached manhood. The ears were pierced with a hole about the diameter of an ordinary lead pencil.

The glass duck head in the center of these earrings is probably one of the first uses of glass that we have seen in Egyptian history. This style of earring was brought into Egypt by the Hyksos people, who conquered the land in approximately 1500 B.C. These are of gold and were very heavy, weighing 48 grams each. The screws on these earrings show signs that indicate that they were actually worn.



## Tut's beer mug

This white chalice is carved from a single block of alabaster, a translucent, fine-grained gypsum. It depicts the lily and the lotus, official plant symbols of upper and lower Egypt, respectively. The cup is in the shape of the lily, while the handles each consist of a lotus flower and two buds. It was Tut's personal mug—probably used more for beer rather than wine. The chalice bears both his personal (right) and throne name (left).

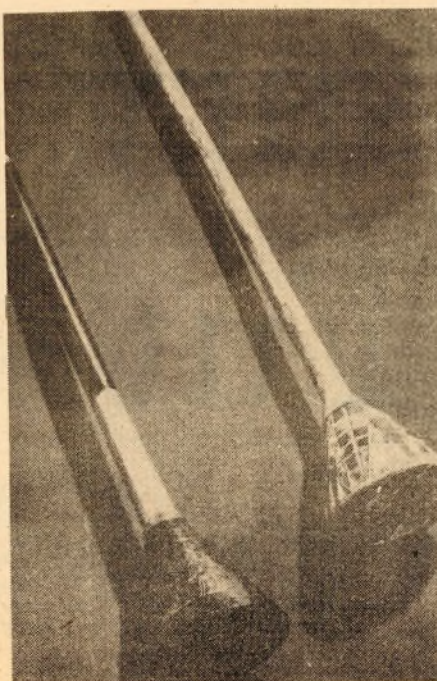
Beer was made in ancient Egypt beginning in approximately 3,000 B.C. The breweries were conveniently located next door to the bakeries. When the bread dough had risen, it was placed in large jars and water was added. This interaction of the yeasts and the carbohydrates in the flour produced an alcohol. After fourteen days, this mixture resembled a lumpy cream of wheat and vodka. The lumpy material was then strained off and the final product probably contributed much to the revelrous

had. This drink was called "booza," which may well be the origin of our slang term, "booze."

This was found right inside the door of Tut's tomb. The Egyptians celebrated death in much the same way as the Irish with their "wake." In fact, they were probably the first in history to have developed such a practice. After placing the deceased king inside his tomb, the people would gather outside the entrance and have a party—remembering the king. The group would then throw all of the dirty cups and dishes inside the tomb doors, lock them and go home.

Howard Carter, who discovered Tut's tomb, named this cup Tutankhamun's "wishing cup" because of an inscription that reads "... may you spend millions of years, thou lover of Thebes, sitting with your face to the north wind, and your eyes beholding happiness."

## 'Toot-uncommon'



Only three of these trumpets are available today from ancient Egypt. They were used in battle. There is a wooden stopper that when wrapped in cloth also served as a cleaner. The wood piece acted as a form inside the instrument, and prevented it from losing its shape. With the form inside, it could also have been used as a club in battle.

One of the two trumpets is silver; silver was a far more precious metal in Tut's time than gold. Only two items in the tomb were of silver. The other trumpet found in Tut's burial antechamber was of copper or bronze. Bronze is an alloy of about 85% copper and 15% tin—both of these metals individually are very soft, but when mixed together in this combination, become quite hard.\*

The trumpet is the only ancient instrument on which the exact sound as heard by those ancient Egyptians can be reproduced today.



## A head of his time

This statue depicts the infant Sun God at the moment of birth, rising from the blue lotus. Theory has it that the Sun God died at sunset and was born again each morning in the lotus flower. Thus, creation was repeated each day.

It is carved from, and painted over with gesso (a fine plaster made from gypsum). The bust, in the likeness of Tutankhamun, has an elongated head. This is the result of wrapping the young boy's head very tightly with cloth when he was small. This was the fashion in ancient Egypt. Note the holes in his ears, these are probably the actual diameter of the holes as they were in Tut's lifetime, about the size of a pencil. The artist tried to capture Tut as honestly as he could. The boy king's head had been shaved before posing for the artist, and the hair was beginning to grow back; this accounts for the small indentations in a stubble-like pattern on his skull. The eyebrows and eyelashes are blue, in imitation of lapis lazuli, which the Sun God's hair was believed to have been made of.

The statue has a deep gash behind Tut's left temple. There are a variety of theories on how it came to be there. One suggests that a bumbling tomb robber dropped it on the way out, after carrying it from another room. It was one of the first pieces Carter found when he opened the tomb. Another theory, leaning more toward the supernatural, states that the crack is a sign that Tut was done in by a blow to the head. An anatomist at Liverpool University claims that studies of an x-ray reveal a large lump at the base of Tut's skull. He believes this to be evidence of a hematoma or concussion that originated from a blow to his head.



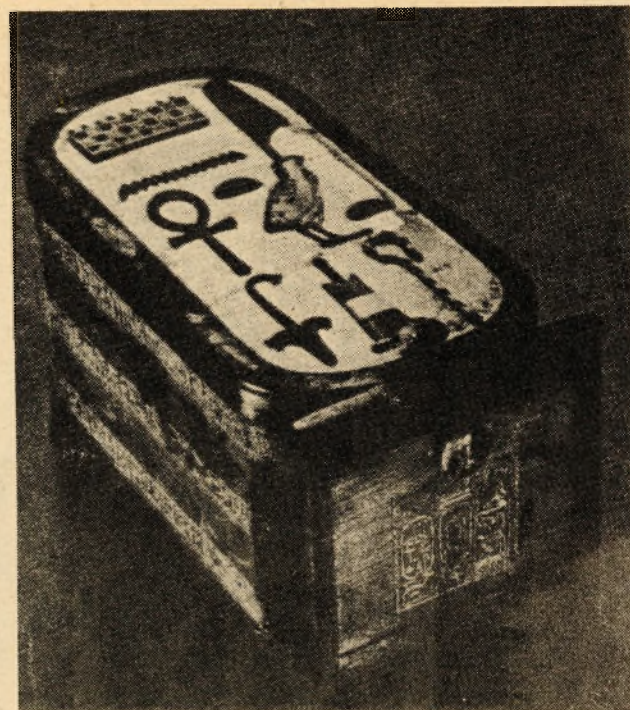
This was the piece that Howard Carter, who opened Tut's tomb, tried to sneak out of Egypt. He was caught when customs officials became suspicious and searched all of the containers leaving Egypt. They discovered it in a Fortnum & Mason box. Carter could not offer a good excuse, was embarrassed by the incident, and it put a dark cloud over the other magnificent discoveries. For whatever reasons, Carter never returned to Egypt.

## Fruit of the tomb

This vase is of electrum, a combination of silver and gold used frequently in the ancient world. The piece, however, has only a touch of gold. The silver used to fashion the vase was mined in an area known as Nubia or what is now Central Africa, the closest silver mines to Egypt.

Pomegranates were first brought to Egypt from Western Asia, near Persia about 250 years before Tut's birth. But the exotic fruit was still a rare commodity during his lifetime. Craftsmen were fascinated by the unusual fruit's shape, and used it again and again, adding their own interpretation to the form of the pomegranate—a fruit that was rarely seen but the subject of much talk. It appears in a variety of mediums in Egyptian art. The pomegranate is an ancient symbol of fertility.

*The SENTINEL wishes to thank Foothill Art History instructor Robert Fairall for all of the valuable information and interesting insights into King Tut that helped in preparing this supplement. And special thanks to SENTINEL artist Kevin Jones for bending to the whims of one picky editor.*



This box is made of redwood, Sicilian fir, and ebony, a black wood. Gold leaf underlays the boy king's throne name, or cartouche, on the top of the chest. The shape of the cartouche is probably derived from a length of rope that was formed into a loop by tying both ends together. The underlying symbolism to this is to represent the king as ruler of all that the sun encircled. The box contained several personal items, some of which are included in the show. These include: the mirror in the shape of an ankh, a pair of earrings, a scarab beetle bracelet and the lunar pectoral necklace. Also among Tut's personal effects were found pairs of clean underwear—after all, what proper king could go to such an important event as his afterlife in dirty shorts?



This dagger and its sheath are crafted entirely of gold, and in terms of artistry are some of the most delicate pieces in the exhibit. The handle is also made of gold, inlaid with worked glass and semi-precious stones. The handle is made easier to grip by the use of a finely granulated gold, that added a rough texture to the surface. Even with all of our technology, we have been unable to reproduce granulated gold work today that matches the craftsmanship of those ancient Egyptian jewelers.

The blade of this dagger is also of gold. The thin indentation running the length of the blade served an efficient, if morbid purpose. When a blade is used to stab someone and the entire length of the dagger inserted, a vacuum is created, holding the knife in place.

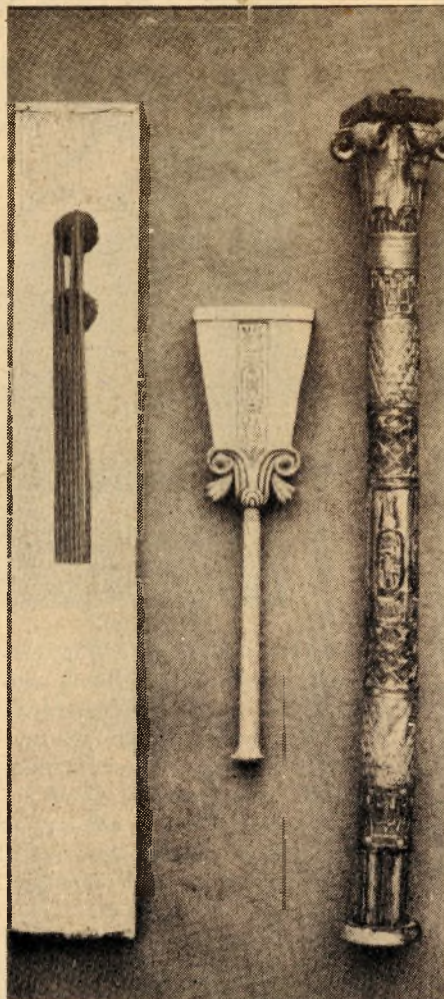
Struggling to remove it in the throes of battle might cost you your life. So those ever ingenious Egyptians discovered that placement of a slit along the blade helped to dissipate the vacuum, making it easier to remove the dagger quickly.

Another dagger that is almost a duplicate of this was also found, but the blade was of iron. This was probably one of the most valuable items in Tut's tomb at the time of his death. Iron was so rare that it has been speculated that the blade was actually cut from a meteor fragment. It was Egypt's lack of iron as a natural resource that led to its decline. As the rest of the world moved into the Iron Age, Tut's homeland lagged behind. Their armies could not compete with weaponry made of iron. Because of this, Egypt was forced to give up many of its foreign possessions.



## Creative writing isn't what it used to be-

By the time of Tutankhamun's reign approximately 700 hieroglyphic symbols were known and used. The scribes were a select group as writing was difficult to learn and used primarily in ceremonies or on religious occasions. These young men were specially chosen and not required to pay taxes or engage in manual labor. This pen or reed holder is made of wood overlaid with gold and inlaid with carnelian, ivory and obsidian, shaped like a palm trunk. These reeds grew at the mouth of the Nile, and this is illustrated on the container. In order to use the reed, one would chew it up at one end into a brush-like bundle of fibers. Then, adding a couple of drops of water to dried ink plugs in the writing palette, the scribe would use the now fibrous reed end to reconstitute the ink into a liquid form. There were two colors of ink in Tut's Egypt—red and black—which might prove they owed money, perhaps not to Bank-america, but something quite like it probably. It is thought, by most experts, that Tut could not write, although this item was included in his tomb in case the need should arise in his afterlife.



The piece in the middle is a papyrus burnisher; papyrus is made from the stems of the sedge plant which grew in marshes along the Nile. By cutting the stems into strips, overlapping them and vigorously pounding and rubbing the sheets into an intermeshing fibrous mass, some of the world's first paper, of sorts, was produced. This is, however, only a

symbolization of the real thing which would have had to be much sturdier than this replica. The burnisher is made from two pieces of ivory and capped with a thin gold foil. It is formed in the shape of a lily and stem, plant symbol of Upper Egypt.

SUPPLEMENT EDITOR: CAROL PETERSON  
Foothill College SENTINEL

## Skeletons on Tut's family tree

Pharaoh Cheops (also called Khufu) was believed to be the living god, as were all succeeding pharaohs, and his every wish was obeyed. For instance, when he needed limestone blocks to build his pyramid, the largest in the world, he sent his daughters to the "stews," the Egyptian word for houses of prostitution. The price for spending an evening with an Egyptian princess was two and a half tons of limestone, all in one lump. He needed about 2,300,000 blocks to construct his pyramid.

The world's first recorded labor strike occurred during the building of Cheops' pyramid. The workmen sat down and stopped working en masse because a shipment of onions they had been promised did not arrive. When Cheops got hold of some onions, they resumed work.

Also, he gave orders that anyone caught loitering around his pyramid after sundown would 1) have his tongue cut out, 2) have his ears cut off, 3) have his nose cut off, and 4) the worst thing of all, be impaled breech first on a sharp pointed pole and hoisted into the air as an object lesson. The king simply didn't want anyone messing around his pyramid.

Queen Hat-shep-sut was the first woman to become a living god (not goddess). She is reported to have done in her father, King Thutmose I, killed her husband, King Thutmose II, and then run her stepson off into the bushes. She then collected a group of powerful and faithful friends about her and started wearing men's clothing, bound her breasts, and tied the beard of Pharaoh to her chin by strings tied to her ears.

King Tutankhamun's older brother was King Akhenaton, also called King Amen-ho-tep IV. He married the famous Nefertiti, and they had four daughters. Thus Nefertiti was King Tut's sister-in-law. Tutankhamun married the second daughter when he was nine years old, and had no known children. (Although two mummified fetuses found in his tomb were thought to have been the young king's stillborn children.) This marriage then made Nefertiti King Tut's mother-in-law.

Furthermore, King Akhenaton married his second daughter before he gave her to his younger brother. He later threw Nefertiti off his throne, who then went to live with the future King Tut because a powerful Queen had come to his capitol, Queen Tiye. Akhenaton married her, and they had a little daughter, Princess Beketaten. Tiye was Akhenaton's mother. Shades of Oedipus Rex!

## Things mother never told you about those Egyptians

**INCESTUOUS MARRIAGES** were not as common in Egypt as believed. Generally brothers and sisters did not marry. The assumption that they did stems from the practice of lovers calling each other "brother" and "sister." Sibling marriages were probably more popular in royal families because of concern over maintaining the dynasty's blood line.

**THE EGYPTIANS HAD AL-**most no concept of sin or repentance. Rather, the chief constraint on their behavior was respect for moderation and a balanced existence (a forerunner of EST philosophy). Which is not to say they did not enjoy their liquor. Tut's tomb contained three dozen jugs of wine, and ample evidence that he enjoyed a good beer now and then.

**THE EGYPTIAN PEOPLE** were essentially hedonists (Tut will feel right at home here in San Francisco). It was felt that pleasure was every man's due. Nowhere is anything mentioned about women, but then it is doubtful that anyone had succeeded in "raising their consciousness." The closest thing resembling a "Women's Center" was a "stew." However, they were greatly appreciated.

**THIS WILL COME AS A** grave disappointment, especially to those in Marin, but hot tubs are not a California phenomenon. The Egyptians, who were ever seeking new trends, beat us to it by 3,000 years. They too had large wooden tubs filled with hot water for soaking; but surrounding them were set up large, commodious cubicles. To put it quite plainly, these Egyptian "hot tubs" were no more than elaborate centerpieces for their "stews," or brothels.

**AFTER TUT'S DEATH, ALL** of his internal organs were removed from his body and specially preserved. Tut's "family jewels" were found pickled, in a container of their own. But very few things last for 3,000 years... and his were a casualty.

## Tomb firsts

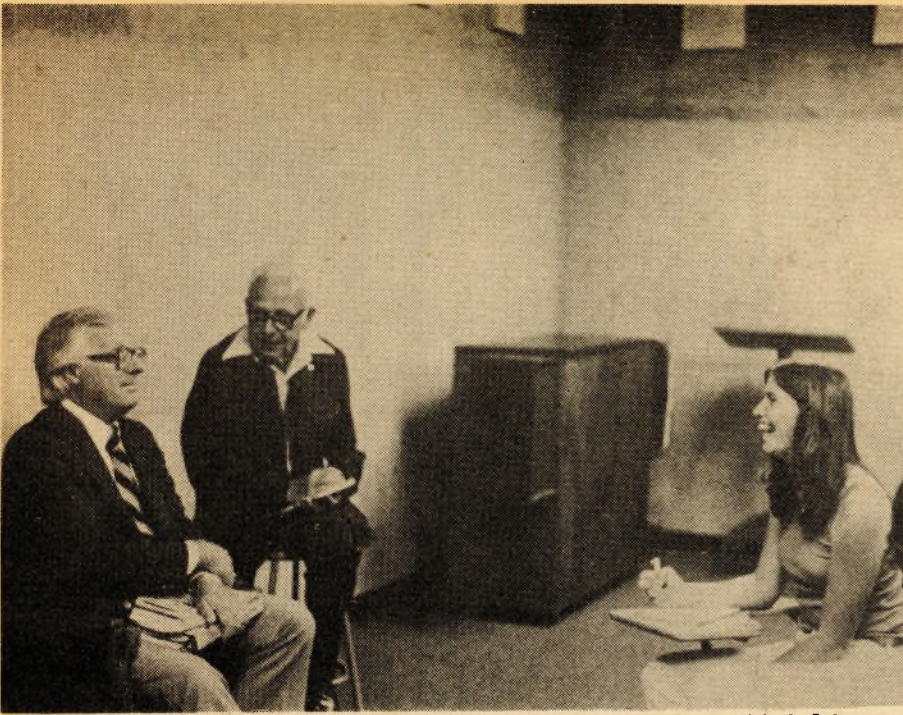
— IT IS THE FIRST TIME WE FIND GLASS IN ANCIENT EGYPT.

— A LOCK AND KEY ASSEMBLY.

— IT IS THE FIRST TIME WE FIND IRON. A BLADE OF A DAGGER AND A PIECE BEHIND HIS HEAD. IT WAS THOUGHT THE SUN WOULD COME INTO THE TOMB ON RESURRECTION DAY AND HEAT THE IRON QUICKLY (MORE-SO) THAN GOLD OR ANY OTHER METAL... AND HELP TUT RAISE HIS HEAD MORE QUICKLY.

— RESINOUS SUBSTANCE THAT SHOWS EVIDENCE OF BEING HEATED AND SHAPED—THE BEGINNING OF PLASTICS.





Bradbury (left) discusses work with La Voz reporter and the SENTINEL's Chris Hansen

Photo by Mark Johnson

## Sci Fi: The Bradbury Chronicles

By CHRIS HANSEN

Speaking to an enchanted audience in De Anza's Flint Center on May 24, Ray Bradbury demonstrated that his verbal dexterity extends not only to his work as a writer, but also to his public speaking ability. "It cost you \$5 to get in here," said Bradbury. "It's the cheapest psychoanalysis you'll ever get."

Bradbury is the author of a myriad of science fiction novels, including such well-known works as "Fahrenheit 451," "The Martian Chronicles," and "The Illustrated Man." His mastery, however, is not limited strictly to the format of the novel, and in fact encompasses the short story, the play, and the poem as well. Bradbury emphasized that his first and most enduring love is poetry.

Seemingly as evidence of his ability, Bradbury told the audience: "We came out of the sun, we envy the birds, we reach the stars—we make the long journey out of the dust. And, all the great men go with us."

Throughout the lecture, Bradbury's poetic ability interwove his descriptions of his early life and his love for his work. The familiar style that characterizes his writing was apparent in every facet of his speech and even managed to color such usually bland topics as politics and business, while all the while flowing effortlessly, without the need for prior assimilation.

Repeatedly, Bradbury stressed his deep love for his work and his belief that he is fortunate to be possessed of such a love. "I am a very fortunate person," he said, "who has had a variety of loves in many fields, and has lived to fulfill those loves. I've learned through (them) to become my various selves. I *have* to be in love."

Bradbury advised members of the audience to attune themselves to the loves on their own horizon. "You must learn not to think about it, but to do it," he insisted. "Sometimes, you have to take a vow of poverty (at first)."

He compared the work of an individual, regardless of field, to a professional dancer. "You must dance 10,000 dances. You must dance until you don't have to think about what the next step is—if you have to think, you shouldn't be on the stage. You have to find the thing that never tires you, that's never a job, that's never work. Yes, you're exhausted, but in a special way."

In his own work, Bradbury seems immune to exhaustion. He has been writing since the age of ten, and at the age of 19, sold his first short story. He describes how his first works were created under the spell of a typing room bejeweled by

stacks of books, most of them classics, and representing such minds as Machiavelli and Gallileo. "I would be enchanted," he said. "I would climb on the stacks like a chimpanzee. I would go to the pools of green light to drink." And, after he finished drinking, Bradbury would create his own "classics."

Bradbury has never had a college education. And yet, his hunger for facts is apparent, and he stressed, over and over again, the importance of exposure to knowledge. "The whole thing is stuffing yourself," he claimed. "The average person is not hysterical enough at stuffing himself." He also revealed his criteria for choosing friends. "Bright people can raise your IQ just by walking into the room," he said. "If you're surrounded by people who are baser (than yourself), how are you going to grow? I believe in pulling yourself up in the world through the people around you."

Medical achievements are seen by Bradbury as particularly significant. "In 1905," he said, "do you know where you went to visit your relatives? To the graveyards." In his own family, only half of the children survived, and he noted that "We have freedoms we don't notice. For one thing, the freedom of being alive."

This, said Bradbury, exemplifies his reasons for using the science-fiction framework in his writing. He claimed that what may be "fictional" achievements in one era are often transformed into realities in another.

On political topics, Bradbury supports democracy with fervor. "I believe in the system," he said. "There are facts you cannot deny, such as that 400,000 people have given up their citizenships from countries all over the world to come here to live forever."

Bradbury explained away the pessimism of "1984," saying that although it made a point, it neglected to include one all-important aspect: space-exploration. Because of the freedom provided by extraterrestrial travel, Bradbury said, "Big Brother will never exist. If we have to, we'll outrun him."

According to Bradbury, he is a "pre-venter of futures, not a predictor of

futures." He offered this as an explanation of why, although he himself is an optimist, his books often portend of imminent disaster. Ironically, however, he sees the "real" future as one of promise, and commented that "We're going to survive." He added, somewhat jubilantly, that "We're going to make it. Giving up is not going to make it—if you don't like it, get the hell out."

In discussing the achievements in space travel which have already been attained, Bradbury exclaimed that we "reach up our hands and touch the moon," and for those "who refused to celebrate," he had a rather disparaging comment. "To hell with you," he said bluntly.

Bradbury claimed that much of his creative process is unconscious, and said that in many cases, names which had later proved significant in his work were initially used at random. In a striking illustration, he pointed to the novel "Something Wicked This Way Comes," in which a major character later proved to be his father in literary disguise. Upon realizing it, only ten years ago and after his father's death, he wept, and since that time, the novel has been his favorite.

"The arts," continued Bradbury, "enabled us to inoculate ourselves against the truth. It's our job to inoculate ourselves as doctors of the imagination. I have to take these things and write them into stories so (that I) can survive."

According to Bradbury, "The important thing is to do everything. Don't tell me there isn't time. There is time. Dare," he suggested to the audience, "to be foolish."

## Letters

Editor:

The sculpture erected on campus for the Fine Arts Festival adds interest and life to the usually dull scene.

Although they are on loan for only a few weeks, I'd like to see some of the pieces become permanent installations.

One voiced criticism is that statues detract from the natural view. I find the statues have opened my eyes to things near and far, hitherto unnoticed.

For example, the aluminum statue closest to the library points towards a Tudor-style house on a distant hill. The silver triangles of today's material contrast against the grass to form a negative image of the dark wood timbers against the white-painted parts of the distant house. Thought spins around to compare life in Tudor England with our own.

Shouldn't a college environment welcome thought-stimulating art?

Before the aluminum pipe "rays" soared above it, the little hill on the way to the bookstore was just another pleasant grassy mound among many on campus. Now it is rather special.

I'd like to see the college keep at least the hill statue and the one shimmering in the rectangular pool in back of Appreciation Hall.

—Mary P. Simmons



Bradbury autographs book for a fan

Photo by Mark Johnson



## Editorial: The Foothill Experience

By CHRIS HANSEN

Here it is, the end of the year. I want to write an editorial about my experiences at Foothill, and I don't want it to sound like a giant conglomeration of clichés. I want it to be sincere. I want it to express my gratitude.

It's almost impossible. In the process of saying "thank you," journalistic originality slips away, and for every phrase that's written, ten go into the waste basket.

So, I'll keep it simple. Foothill has given me an education that will be with me the rest of my life, and I think it has been an education of the highest quality. It has been ridiculously inexpensive. It has been thorough, competent, and unforgettable.

I have a hard time understanding why anyone, given the puny costs of education in California's Community College system, would not take advantage of it. The faculty here is top-notch. The programs are diverse and generally of high quality.

Personally, my life has been changed by coming here. As an applicant to Berkeley's school of engineering right out of high school, I was despondent over my failure to be accepted, and felt that my enrollment here was taking a grudging "second best." I began taking math. I found that I hated math, and I thought: maybe I shouldn't be an engineer after all. I changed my major to physics. I still hated math, and now on

top of it all, I hated physics too, and I wondered, in my confusion and naivete, why I hated school.

The system at Foothill allowed me to escape this hatred. I began enrolling in a few general interest classes on the side, and math, physics, and chemistry were expanded by English, journalism, and history. Suddenly school wasn't quite so bad.

In the end, it took a year and a half for me to realize that journalism, not physics, was my calling. Since then, I have been in love with school, and my cynicism about it has faded into a realization that I could attend colleges and universities forever and never get tired of it. Education is a beautiful thing.

Foothill has changed my life. It has given me a focus on the things that are important. It has washed away much of the anger and frustration, and given me a sense of hope about my future. Maybe any junior college would have done that, but I don't think so. Most students here don't realize how lucky they are.

I would like to take a moment to recognize superior teaching ability, teaching that has made a difference to people like myself who were trying to find a niche and a direction. These are not always the people who have become my friends. But, their ability in the classroom and hard work outside of it deserve to be recognized. I believe that for me, the faculty was what added that extra something, that giving of selves, that made the difference. It is something that I will take with me.

## On the spot....

By PAULA PATNOE and MARK JOHNSON

What is the most exotic place you have ever been?



ABNER (Horticulture):  
The second tree on the right,  
next to the Campus Center.

JAMES FITZGERALD (President of Foothill):  
A beach front hotel on Maui. I love to surf.



LIZ MEE (Drama):  
Watching people walk around  
a nude beach in Cannes, France.



PATTY BELKNAP (Undecided):  
My bedroom.

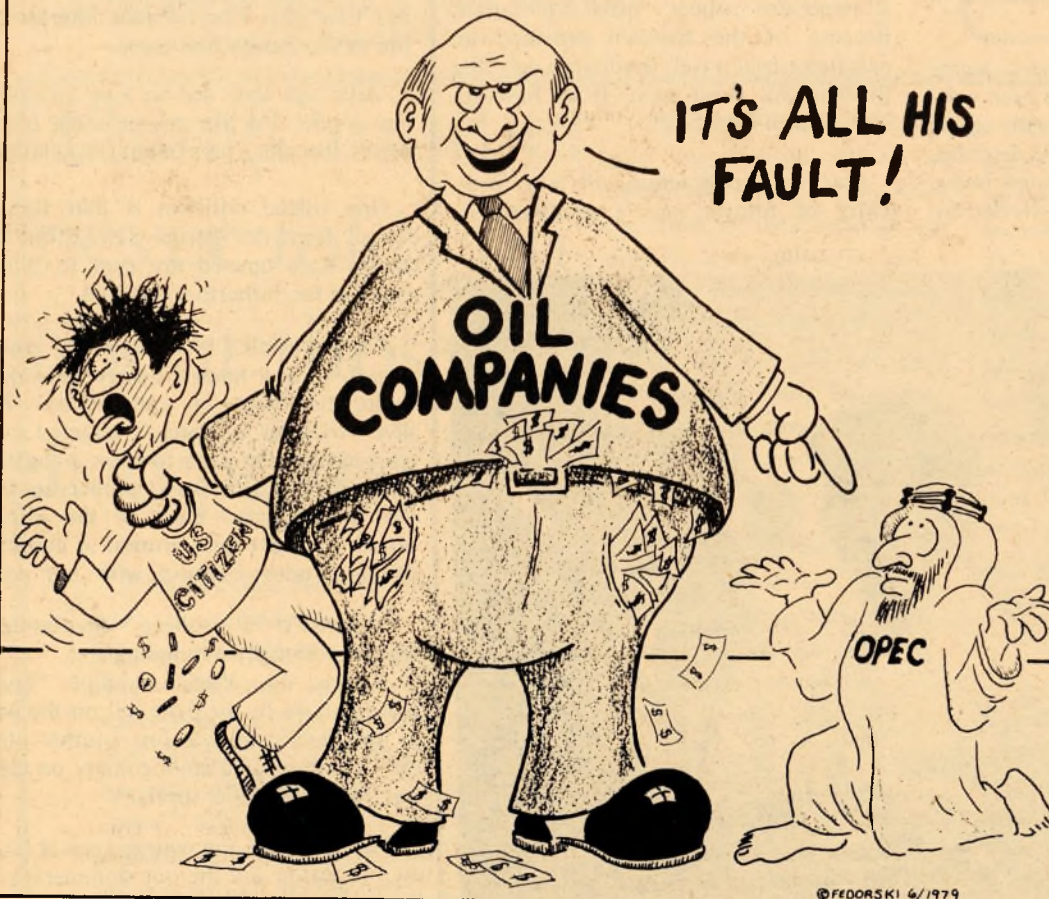


DAVE FORCEY (History):  
Patty's bedroom.



KATIE HAYES (Drama):  
Times Square, New York.  
It's exciting at night.

## LOOZ VIEWS





# Letters to the editor: Opinions clash violently on sexism issue

Editor:

I see from the May 25 editorial page that the women's libbers are still whining as childishly as ever; this time they are aiming their passe ten-year-old rhetoric ("sexism," "sex objects," etc.) at the SENTINEL's photo essay on Foothill girls.

In her self-indulgent editorial lament, Chris Hansen says that her "dignity as a woman is shaken" by photographs of attractive girls; clearly, psychiatric assistance is long overdue. And Peggy Moore, in her outburst, suggests that the SENTINEL's photographers "are not yet moved into the 1970's"; it is in fact the feminists who are stuck in the past, or more precisely the late 1960's, when the women's lib fad came and went.

Wake up, girls—this is 1979, and the Equal Rights Amendment is dead (although it will doubtless take the feminist mentality a few more years and perhaps a U.S. Supreme Court ruling to realize that fact). Those of us living in the present know that Foothill is indeed a girl watcher's paradise, and we would enjoy some more of the SENTINEL's pictorial "titillation." (Letter-writer Marcella Ebert, you may want to contact English instructor Peggy Moore; possibly Peggy can help you with the correct spelling of "prurient.")

—Walt Kimball

Mr. Kimball:

Apparently, you haven't heard about this, but in the world of journalism there is a difference between "reporting" and "sensationalism." Since your capacity for distinguishing between the two is evidently impaired, may I respectfully suggest that you, along with other men who share your convictions, seek the "long overdue" psychiatric assistance which you so freely prescribe for others.

Pictures of attractive girls do not shake my dignity as a woman; people like you do. Pictures, if they appear in the right place, are not offensive, but the SENTINEL, as you apparently have not ascertained, does not compete with "Playboy Magazine."

I must say, Mr. Kimball, that I agreed with one comment you made. The "fad" of women's lib is extinguished. The issues that pushed just to be pushing are dead. The people who were involved simply to be involved with *something* have moved on. Notably, these are people who don't usually think about the issues before they open their mouths. Perhaps, Mr. Kimball, such people sound familiar?

Women are human beings. No better or worse than their male counterparts, only equal. We aren't here to titillate people like you. We have dreams as well as bodies. We have desires to be paid on the job market and recognized for our intellects; intellects which, by the way, are not so inferior after all, judging by the comments of certain men in our proximity.

It's time everyone wakes up. Women should wake up to the fact that they cannot be men, and should fight only for the respect and courtesy that is due their

contribution, not for a submersion of their sexual identity. Men should wake up, too. Men, especially men like you, should jettison their "ten-year-old rhetoric" and try opening their eyes instead of their mouths.

—Chris Hansen

Editor:

I am not placated by your note in the SENTINEL of May 25 concerning the "Girl Watcher's" article of two weeks ago. You have not admitted being guilty of blatant sexism, you have merely felt sorry that I and others who took offense have taken the article in the "wrong context." I took the article in the context of the SENTINEL, where it certainly did not belong. Your intentions are not as honorable as you claim. Yes, we recognize intellect with awards and scholarships . . . but I have yet to see an entire page of the SENTINEL devoted to "Female Scholarship Winners" or "Highest GPA's on the Hill." As for the "considerable taste" you feel was used . . . what could possibly have made it more tasteless? Airbrushing the clothes off the women? Titling the page "T&A at Foothill?" Or possibly, "Foothill Girls Display Best Points" . . . as you seem to feel they were doing.

Have you taken no notice of a member of your own staff who took it upon herself to apologize for your degrading sexist article? Chris Hansen is "embarrassed and humiliated" (Personal Opinion, May 25) because of your "blatant, tasteless sexism." I think, Mr. Lemke, that you and the other males on the staff had better start listening instead of just looking.

—Marcella Ebert

Ms. Ebert:

We apologize for the misspelling of the word "prurient" in your letter of May 25, referred to in other letters on this page. Our typesetter is embarrassed and humiliated.

—Michael Lemke  
Editor, SENTINEL

Editor and readers:

Three or four weeks ago, when I first began my search for subjects for the "Foothill . . . a girlwatcher's paradise" photo page that appeared in the May 25 SENTINEL, I was more than a little unsure of the reactions I'd get from the women that I asked to participate as subjects for the page. However, I found the attitudes of the women whom I asked most refreshing. Rather than being offended, they were flattered that I was considering them as possibilities for a photo page dedicated to the beautiful women of Foothill. Only two of the thirty or so women that I asked declined to let me use their photos.

But when I read the last SENTINEL's Public Opinion section, I was genuinely hurt that one of my fellow staffers had turned around and stabbed me in the back in the name of the SENTINEL. The other two letters and the stale rap contained in each merely served to lift my spirits from the hurt resulting from the

personal editorial; I was rolling on the floor with laughter before I got to the bottom of that page.

If "living in the 50s" means not subscribing to the Science Officer Spock-like approach to the 70s suggested by Ms. Moore and Ms. Ebert in their letters, I hope to be living in the 50s 'til the day that I die.

I thank the beautiful and open-minded women of Foothill who let Floyd and me use their photos on our page. I could apologize for the sloppiness of the page's layout, but never, never for those great photos.

—Mark Johnson  
Photo Editor, SENTINEL

Editor:

The *only* negative thing I can possibly say about "girl watcher's paradise" is that it was a waste of paper. I personally prefer informative and interesting writing.

I was *not* in the least bit offended, appalled, etc., by your photo essay, and I am a woman. I cannot understand why the women who complained were offended. It was not they who were photographed, the women who were did it voluntarily. It's a free country, isn't that what we always say?

Women who complain about things like your photo essay must feel very insecure in their own sexual status, and so they constantly have to assert themselves by being defensive. Women who feel secure don't need to complain and rant and rave about the "exploitation" of women. They gain recognition and respect by going out there and working hard to get what they want from life. So, enough of this women's lib babble!

I hope you print this so that our college males will realize that not all women are raving females.

—Adria H. Wells

Ms. Wells:

This letter needs no comment; it stands on its own "merit."

—Chris Hansen

Editor:

I am a simple human in a complicated world. I derive no pleasure from the torrents of media hype which assault me daily. News assaults me. So why do I pick up a paper? Perhaps I do so to gloat over the misfortunes and tribulations of those "in the news." Perhaps it appeals to some "prurient interest." Whatever a prurient interest is, Marcella Ebert, a female human, I trust, would have us believe that this "prurient interest" is inherent in the Foothill male. From this gross assumption I must dissent. First, there is no such thing as a "prurient" anything. There is, however, a *prurient* in our vocabulary. And if this is what Ebert is referring to as being inherent in the Foothill male, then I challenge and invite her to demonstrate or exorcise this alleged characteristic from my body, mind, soul or wherever. By the token of Ebert's gross assumption, I suggest that the vision of a youthful Foothill male sporting tight Levis must also be construed to "titillate" or appeal to the prurient interests of Foothill women.

That the "girl watchers paradise" centerfold was wholly without value to the keen literary mind is of no question. I'd venture to assume though, that few if any great literary minds plod the pages of the SENTINEL with any regularity.

As for the sob story written by Chris Hansen, another female human, I trust, I find it akin to a severe major mood disturbance characteristic in twinkie psychosis. I get the feeling that Chris should retire from the SENTINEL before the tertiary stage of this syndrome is upon her. As to the credibility which she claims has been undermined, there can be no greater destruction of credibility than that which she affects herself by claiming to be a journalist.

And of the English instructor Moore, the 70s are closing fast, and you should be prepared to move into the 80s where the current ideal of sex, drugs, and rock will prevail . . . you may even be able to

disco! As for your contention that the disputed centerfold was a "filler," there are many things in life which act to fill space. Take for example, this letter. If printed in response to your expressions of indignation, it will do no more than waste ink on the page—the ultimate effect of your opinions. Consider for a moment that one of the sexist Foothill males may someday grow to fill your job, Moore. As a matter of fact, Foothill is no more than a filler between sublime infancy and enlightened senility! Perhaps we are all just "fillers," gloated over from on high, the object of some god's curiosity and prurient interest. For a simple human like me, that is enough. Excuse me now, it's almost time for one of the spectacular dinners which my wife laboriously prepares—I might even be finished in time for "Charlie's Angels."

—Michael Largent

Editor:

Re: "Girl-watcher's paradise" and the reaction. How unfortunately predictable. But, therewith rises a question: ". . . take the time to look at (women) as people, not as sex-objects" is the appeal/request/demand.

Is it insulting to be considered attractive, perhaps even beautiful (and beauty is in the eye of the beholder . . .)? To "look at you as people"—is it possible to separate "people-ness" from the inevitable fact of being one sex?

What is it to be considered as a "sex object" rather than "as people"? If I do not know you, then all I can know of you is what I can experience without knowing "you-the-person," and I think this is, unavoidably, "you-the-object," which may or may not be attractive. What else can I know? Until some level of relationship begins, I can know only the external. I can know only what I can see. Only you, the "object" can work to move me beyond this level of relationship, by allowing me to know you, to know more of you than the apparent contours of your surfaces. And yet—if I admire you, unknown, from afar, then I am (apparently) automatically guilty of sexist pigism. Is there no alternative?

—Duane Austin



# The word is apathy. Who really cares?

By STUART GORDON

Students involved with the Student Council (ASFC) use the word freely in conversation.

Administrators use the word only with reservations.

Members of campus clubs express it as an attitude and offer reasons for its existence.

And the word in question is "Apathy."

Students and administrators express wide ranging opinions as to the degree to which it exists on the Foothill campus, and grounds for it.

## "Student government is certainly not apathetic."

Referring to low voter turnout for student elections, John Williamson, Director of Student Activities, called it "a negative phenomenon we really ought to deal with."

Not since 1966, when 1308 voters (or 21.6 percent of the student body) cast ballots, has any substantial percentage of the student body voted in student government elections. In fact, records show the average voter turnout in the past decade hovers around 3 or 4 percent.

Jane Thacher, receptionist for Student Activities, recalls some of the controversial issues that aroused student sentiments in the past.

"The Kent State shootings and the Vietnam War definitely drew some large crowds on Campus," she said.

The dress code was another hotly contested issue.

"Students felt the dress code was very restrictive. Men couldn't wear cut-offs or thongs, and women were not allowed to wear pants or jeans, just skirts. Someone ran on the issue of changing the dress code and eventually it was changed," Mrs. Thacher recalled.

There was even a precedent for the present esthetic controversy over sculptures in the campus landscape, according to Mrs. Thacher. Except then the target of controversy was about a huge sculpture of a Hot Dog—a la Andy Warhol.

Campus police Chief Joe Silva recalls the days when "crowds of five to six hundred" demonstrated on campus against U.S. involvement in Vietnam.

As those issues were resolved, there was a winding down of campus political activities in the early '70s, Chief Silva noted.

Also notable at this time was the beginning of a slump in voter turnouts for student elections.

John Williamson cites the advent of the Co-curricular Council and the growing number of campus clubs around this time as effecting a splintering of student representation.

"Representation of the student body is now more broadly based than ever before in the history of this college . . . clubs are fulfilling individual students needs to a much greater extent," he said.

This in turn could have had an affect on turnouts for student elections, Williamson said.

"Student government is certainly not apathetic. They're busier and more active than at any other time in their history," he said.

Comprised of one faculty and one student representative from participating departments, the Co-curricular Council deals with campus events in music, drama, and sports, according to ASFC (Associated Students of Foothill College) President Neil MacKenzie.

According to Williamson, faculty-student relations have reached new heights under the auspices of the Co-curricular Council.

Before Co-curricular, the Student Council handled student-faculty relations, and some of the other functions which are now fielded by the Co-curricular Council.

MacKenzie differed with Williamson's assessment of the Co-curricular Council's success.

"They don't get enough student input there. It's mainly made up of faculty now . . . not many students are showing up at their meetings," he said.

There have been times, MacKenzie said, when having two councils (ASFC and Co-curricular) functioning separately has led to confusion and made it more difficult to accomplish anything.

"At times Co-curricular has failed to pick up on students' requests," he said.

Dr. Demi Georgas, Associate Dean of Student Activities, downplays the significance of slumping voter turnouts and underscores the wide spectrum of campus activities as an indication of student involvement.

"There are many degrees of student apathy," she explained. "I wouldn't say we're generally apathetic."

Dr. Georgas, who recalls the days when ten applicants would campaign for the office of Student Council President, listed Vietnam, Kent State, the grading policy, and the dress code as issues which ignited student sentiments in the past.

"But that was another era . . . in the last few years students seem more concerned with careers and jobs. Economics have become central to their concerns," she said.

The average Foothill student is older, working more at outside jobs to pull himself through school, generally more financially independent of parental support and therefore has less time to get involved in student government, Dr. Georgas explained.

Although perhaps less vocal, students today are no less involved, Dr. Georgas said. She cited issues on environment and the draft as items which have recently stirred up student emotions.

She praised the current Student Council for seeking out student opinion and what she called "correct assessment of student interests."

Prompted by low voter turnouts and a "high regard for past student appointments," she suggested abolishing ASFC elections for all but the office of President, who would then appoint other Council members.

"Really the only person needed to be elected is the Council President . . . who could then appoint the others (members). Past appointments have been excellent," she said.

Student Council President Neil MacKenzie seemed more willing to connect low turnouts in elections with a mood of student apathy.

"People just don't give a damn . . . that is until Prop. 13 causes one of their classes to be cut. People remain apathetic unless something directly affects the things they enjoy doing," MacKenzie said.

MacKenzie, who has gone to such lengths as bringing in a rock band to play at an election rally and even considering moving Student Council meetings outside onto the center of campus in order to waylay student participation, says he's been locking horns with student apathy ever since coming to the Council.

Much of the blame for low voter turnouts at student elections must be shouldered by the Student Council and its candidates, he said.

"Election publicity hasn't always been run in the most efficient manner," MacKenzie said.

"There's been a real aversion on the part of candidates to put any real energy into campaigning," he said.

Also, too many candidates campaign at a low profile.

MacKenzie stressed that current decisions being made on Prop. 13 budget cutbacks and curricular and program reorganization at Foothill, plus predictions from district officials that in the near future the community college will lose its tuition free status, makes this a particularly important time for students to get involved.

The Student Council could play an important role in deciding what programs and courses Prop. 13 cutbacks will be aimed at, he said.

"The administration in this district is pretty open to student input on this topic," MacKenzie said.

He said the Student Council has been handicapped in its task of lobbying for student interests by lack of student support.

Similar views were recently expressed by Student Trustee Shirley Shepard after the defeat of some of her proposals by the Board of Trustees.

MacKenzie said he's made several efforts to communicate the dangers posed by budget cutbacks and talk of instituting tuition.

## "The general response has been pretty apathetic."

"I've told students that if they make a noise in Sacramento, then there's a chance that maybe we can prevent this school from becoming a tuition college . . . I've tried to start a letter-writing campaign," MacKenzie said.

Club members offer a different perspective of student apathy.

"The general response has been pretty apathetic," he said.

Merrienne Yee, Chairman of the United Asian Club, said members of that club don't get involved in student government.

"The people with us this year are more into social activities," she said.

Although ASFC allocates money to clubs out of student funds, Yee said "A lot of our members probably don't even realize where our funds come from."

"We've been pretty much self-sufficient in the past thanks to our own fund-raising efforts. Except this year we did borrow money from the Council to help pay some debts."

Yee described club members as being generally uninformed about student government activities.

OBD (Organizations Board of Directors) meetings are usually poorly attended, she said.

OBD is the organ designed to deal with club-ASFC relations. It's comprised of club representatives who meet with members of the Student Council.

"Most club members just show up when they want to borrow money for activities," Yee said.

As far as she knew, no ASFC candidates had come around to introduce themselves to the club membership.

Larry Velasquez and Roberto Sias, both M.E.Ch.A. club members and former club presidents, said they regard ASFC as a "clique."

"Student government doesn't come out to club meetings enough . . . except when they're trying to get elected," Velasquez, a former Student Council member, said.

## "They make you feel like you're begging for money."

Although they said a notice of student elections had been placed in the club's mailbox, neither knew of any ASFC candidate or Council members coming over to the clubs to talk about the elections or introduce themselves.

Velasquez said he felt "isolated" while a junior Senator on the Student Council.

He said the club was reluctant to ask for money from ASFC for activities because "they give us the third degree."

"They make you feel like you're begging for money," Sias added.

Velasquez called attendance at weekly OBD meetings horrible, and suggested the Council distribute a newsletter to the various clubs keeping them informed on upcoming events, issues, and decisions.

Alon Perlman, Elections Director for ASFC, defended the Council's close examination of fund requests from clubs.

"Although a club may represent a small segment of the student body, the funds we are allocating belong to the entire student body," he said. Screening club requests for money enables the Council to avoid abuse and waste of student funds, Perlman said.

So while some may recall it as the "Apathetic '70s" on Foothill campus, and others might simply marvel at the myriad activities, concerts, guest speakers and events that were offered as regular fare to the campus community—these views are both just facets of the gem.

In fact, the ambiance on campus has become an ironic mixture of political apathy and social and community involvement.



# Brewer signs with Kansas City

By MICHAEL LEMKE

Foothill baseball standout Mike Brewer recently signed a contract with the Kansas City Royals of the American League. Brewer was drafted 22nd in the first round of the January phase of the 1979 draft.

Brewer, a hard hitting, hard throwing pitcher-outfielder was drafted as a pitcher, but he will be tried in the outfield, according to Brewer. The Royals owned draft rights on Brewer until May 21, and for a while it didn't look like they would sign him, making him a free agent and eligible for the June draft.

"They came to me with an offer of \$5,000, and I turned it down. Everything sounded real good, and I wanted to play for the organization, but I didn't feel it was enough of an investment on their part. If I had a bad year, they wouldn't think twice about releasing a player with a \$5,000 contract. If they had offered me \$20,000, that would be an investment and they'd keep me around, said the 6'5" Brewer.

"When I turned down the original offer, I was kind of shocked. Everything sounded so good. Kansas City has an excellent set-up, and good management. But I was really hurt. Kids out of high schools are being offered a lot more than they first offered me. It's taking a gamble giving up your eligibility for baseball."

Brewer had nearly made up his mind to attend either Arizona State University or Miami of Florida on a baseball scholarship. However, the Royals came back with an offer around \$15,000 and Brewer took it, happy to have signed with the Kansas City organization.

Brewer will be reporting to the Kansas City rookie camp in June. "Kansas City has two rookie teams, a single A and a double A team. That's a lot compared to other teams, and their farm teams have been real successful. It's a bump-and-go situation; if you're doing the job and someone else isn't, you'll move into that slot."

According to Brewer, the Royals told him they feel he has the ability to play major league baseball for them. "I haven't really concentrated a great deal on baseball until now, but from now on, no other sports. (Brewer also played on the Foothill basketball team for two years.) They say they

want people who improve every year, and they were impressed with the improvement I was showing."

Brewer, a right handed thrower and hitter, has good speed, being clocked in 4.0 seconds down to first base, a good time for right handers. "Kansas City liked the fact that I can run, throw, hit and field. They feel I have the ability to hit home runs as I begin to fill out." Brewer set a Foothill record this past season with five home runs while hitting at a .358 clip. "They feel that if I don't make it as an outfielder, I can always try pitching. Did you know that Jack Clark of the Giants originally signed as a pitcher?

When the Royal scouts came to watch Brewer this past season, Brewer was one for nine at the plate. "I didn't hit the ball too well when the Kansas City scouts were there, but they heard from some other scouts that I had been hitting the ball real well. The thing they didn't like is that I'm a first ball hitter. They would like to see me wait for that certain pitch and not be so anxious."

Brewer has a brother, Tony, currently attending Miami University of Florida. "Kansas City thought they might draft my brother too, but it didn't work out that way. My brother has had two good years at Miami, and he has Ted Williams as an agent. Right now, I know St. Louis, Oakland, New York Mets, and New York Yankees are all interested in him."

When Brewer was first drafted back in January, many scouts told him, "we'll draft you if you're still around." One scout told me he was a little surprised that I didn't go sooner." The San Francisco Giants expressed interest in Brewer and were going to draft him in the second round, or so Brewer was told. Brewer wasn't around for the second round and the Giants lost their chance. After graduating from high school in Palo Alto, Brewer played on a team in the Giants' instructional league, impressing Giants scouts.

So far it's all worked out for Brewer, and if looking at his past record is any indication, Brewer may well be in the major leagues in the next few years, although it's just too bad it won't be for the San Francisco Giants.

## Spikers set marks

By BRAD ABLEY

"I was just astounded," said Owl track coach Hank Ketels, referring to the improvement of the time for his mile relay team which broke the 1977 Foothill mile relay record of 312.5 in the Junior College State Meet, May 26 in Bakersfield.

Joel Ngetich also set a new Foothill record in the 400 meters and in the women's division, Elaine Sundby placed second in the javelin. The big disappointment, however, was the misfortune hurdler Malcolm Dixon suffered.

Dixon, the number one junior college hurdler in the nation all year, led the pack right up to the last hurdle in the 110 meter high hurdles. Then his shoe fell off. Although Dixon continued with the race, he finished fourth at 14.4, only one-half a second behind the winner.

Only four weeks ago, the mile relay team's best time was 319.7. At the state meet however, Cleve Prince, Vince Daily, Dixon and Ngetich, who ran an anchor leg of 45.8, all combined to set the new school record of 311.6, more than

an eight second improvement. Long Beach set a national record of 307.8 and finished in first place. The Owls finished in fourth.

Ngetich finished fourth in the 400 meter race, but his time of 46.7 broke the previous Foothill record of 46.76. Ngetich's time also qualified him for the AAU national meet, June 16 at Mt. San Antonio College. Should Ngetich make the qualifying time of 46.4, he will also qualify for the Kenya Olympic trials.

Sundby, who just a few weeks ago said that she hoped to place in the top three in her event, the javelin, did just that. She finished second, with a throw of 142.0 feet, but was still 4.8 feet short of her best mark this year.

Neil Shepherd, the javelin thrower for the men's team, did not place in his event, but came close, according to Ketels. Jack Parks, who has coached Shepherd all year, said that Shepherd threw for over 200 feet, but fouled.

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## Draft issue debated

By DAVID C. BRATT

"McCloskey's bill is a 'make-work' bill that is almost socialist in principle," said Foothill instructor Truman Cross of the draft bill sponsored by Representative Pete McCloskey. "I don't think that we should combine the idea of mandatory draft in the military services with helping today's youth by giving them jobs. If we want to give them work, then let them work while not being enlisted in the armed services."

This was one of many opinions voiced by Cross at last Tuesday's debate held in the Campus Center Lounge on the current draft legislation. Cross' opponent (and speaking for the affirmative side of the issue) was Dr. Dracovitch, a Senior Fellow at Stanford University who described himself as a concerned citizen, rather than as an expert in military affairs.

The debate was not a formal one. Each debater was given 10 minutes to state his views, and the rest of the hour was devoted to a question-and-answer session.

In addition to the above statement, Cross stated that the bill was not brought about by popular demand, but to help the education system. "There is no guarantee that military costs will decrease if draft legislation is passed," said Cross. "Taking good people out of college and out of productive work is bad for the economy."

"The draft came about because the level of men in the present armed forces is not up to the expectations of the generals," stated Cross. "Maybe their expectations are a little too high. I'm very sure we don't need the draft. Our present military technology is so good that we don't need any more soldiers. I don't want to see our young people go through the trauma of resisting the draft like they did for the Vietnam war."

Dr. Dracovitch began his statement by explaining why a 58-year-old man was telling us why there *should* be a draft. Dracovitch explained that in 1941 he volunteered for the army when the Germans attacked his country in Europe. Dracovitch said that he believed in the basic principle of George Washington: that it is an obligation to defend one's country.

Dracovitch said that the volunteer army is not working because it is expensive, undermanned, and does not provide enough of a combat ready force.

"The volunteer army is costing the U.S. 56 percent of its military budget. The Soviets spend only 34 percent of their military budget on salaries for their men," according to Dracovitch. "The Soviets are spending 11 to 13 percent of their GNP for military spending while we use only 5 to 6 percent of our GNP for military expenditures." This is due to the Soviet Union's conscription-type Army.

Dracovitch went on to list the four choices that eligible youths would have if the bill were passed. They are:

1) joining for four years of active service and then receiving four years of college education (if desired) from the military services (similar to the G.I. Bill);

2) joining the services for six months of active military duty with five and one-half years of reserve duty with *no* school funding upon leaving the reserve;

3) serving one year in civilian service, such as in Vista or the Peace Corps, or

4) declining to join the services at all. In this case, you would be placed in a lottery to serve four years of active service with four years of reserve duty and receive two years of college education upon release from the services.

"It is one's civic duty to serve one's country," said Dracovitch. The present system is not working. McCloskey's proposal is not a perfect solution to the problem, but it is a better idea than an all-volunteer army."

## More budget cuts. . . . .

(Continued from page 1)

That priority, for so-called "reasonable" salary increases for faculty and staff, is an issue which has plagued both faculty and District during the preceding year, and which is currently being negotiated through the collective bargaining process.

Under fire from faculty accusations charging that the actual budget would be outlined during the summer when faculty is elsewhere, Fryer responded dryly that such decisions would not be made "under the cloak of summer," and added that he "did not want there to be any secrets in the process."

In addition, Fryer noted that he favors a policy of "slight" underbudgeting over a tendency to underbudget, a statement he qualified by adding that "there will not be any deliberate effort to overbudget as a way of saving money."

According to Fryer, there are several uncertainties on the budgetary horizon which, despite the current favorable outlook, could pose problems in the future. One of these is the College's ADA (average daily attendance), which for the last year has been on the decline. "We may find out that this year's ADA decline will be counted against us (by the legislature)," Fryer lamented.

Foothill President James Fitzgerald detailed the format for

shaping the budget cuts at various percentage levels, and noted that the most flexible area, one which has often borne the brunt of fiscal manipulation, is the part-time hourly roster.

Also under the heading of personnel were inquiries by angry faculty, who, frustrated by the sluggish progress of negotiations, pressed the Chancellor for a definition of his term "reasonable salary increases." One inquisitor noted that most of those present in the room were there for one reason: to attain an up-to-date assessment of the salary negotiations predicament.

In response to the attacks, Fryer reminded faculty members that the collective bargaining process is a synthesis of efforts by District and FA (Faculty Association) to arrive at an agreement, and suggested that the most appropriate definition of "reasonable salary increases" would be arrived at through the negotiated figure for the upcoming wage hikes. He declined to answer specific questions related to the outcome of negotiations, saying that such possibilities were "very hypothetical indeed," and better left to those on the bargaining teams. "It would not be appropriate for me to comment (on these matters)," asserted Fryer.

Fryer did outline one specific category in which he felt the College had no option as far as

budgetary allotments were concerned. "The roofs," he said, "simply must be done. We are at the point of no return on the roofs."

According to Fryer, one factor which has contributed to the optimism in District fiscal matters is the fact that Foothill De Anza appears to be winning several court battles which might otherwise have jeopardized the appropriation of undistributed reserves. Currently, such reserves amount to a total of \$1,200,000. Fryer noted that he did not "want it to go below this amount," and added that while "we (the District) might not touch it for 20 years," there are no guarantees for the future, and he feels that the present reserve is necessary to insure protection in the event of unfavorable audits or other costly maneuvers from the outside.

Fryer also mentioned he had a "priceless definition of an auditor—a person who shows up on the field of battle after the fighting is over and shoots the wounded."

According to Fryer, the target date for rectifying the District's most pressing problem, that of salary negotiations, is now on the calendar for June 18, the same date he will submit the budget plans to the Board of Trustees for approval.

## Foothill considers semester system

By KERI MENACHO

The question of whether or not Foothill should change from the quarter system to the semester system is one which is currently being considered by the faculty and the administration.

Questionnaires have been distributed to the faculty and they are now voting on which system they would prefer. Basically, there are three choices: 1) remain on the quarter system; 2) change to the Traditional Semester System (the first semester would begin in September, the second semester would begin in February); or, 3) change

to the Early Semester System (in which the first semester would start in late August, the second semester after Christmas).

Associate Dean of Instruction, Robert Kingson, said that his feelings are "split" on the issue. He said that the semester system would be easier for both faculty and students because they "would not have to work as much." Less time would be spent in the classroom and less classes would be taken per year, but he is also worried about some of the problems the semester system might present. For instance, the curriculum would have to be rearranged to

fit into the semester structure, instructors may not be able to fit as much information into the shorter teaching period, and students may have to take less classes per year. According to Kingson, students tend to lose interest in classes that last more than 12 weeks and, for this reason, the drop-out rate tends to be higher in colleges that use the semester system.

If Foothill does change to the semester system, and according to Kingson the likelihood of this is "poor," the change would probably not go into effect until the 1980-81 school year.

**CUNTS**  
By Lou Foothill

