LETTER FROM THE DEAN

Given the rapid changes in technology over the past decade, it is hard to imagine what will come next. The College will be paying close attention, looking for ways to improve classrooms, laboratories, and administrative tasks. We welcome new innovations in education and look forward to many more breakthroughs as the next century approaches.

Sincerely,

Joe G. Norman, Jr.
Dean

Dear Colleagues and Supporters:

As the calendar inches toward the year 2000, our technology already seems to be there. Computers process in one minute what used to take a week. Multimedia programs bring the written page to life. Electronic mail makes long-distance communication simpler and swifter than ever. The College of Arts and Sciences recognizes the value of these technological innovations and has incorporated many of them into classrooms and laboratories around campus.

New technology is expensive, and most of our equipment purchases would not have been possible without support from external funding sources such as the National Science Foundation, the Murdock Trust, and others. With such help, the College has been able to introduce computer technology into a handful of undergraduate classrooms with exciting results. Students in these classes are able to explore material from a new perspective and with more precision. Several examples of computerized classrooms are described in the article “Science Comes to the Small Screen” on page 8.

Computers even help students get to their classes. In 1988, the advising office began using a new registration system named STAR, short for Student Telephone Assisted Registration. With computerized registration, students are better able to plan their schedules because they can check the availability of courses immediately rather than waiting weeks to find out whether they have made it into their desired classes.

Faculty increasingly depend on computers for their research and as a connection to their colleagues in business and industry. Through computer networks, applied mathematicians on campus are able to collaborate with engineers at Boeing; chemists at the UW’s Center for Process Analytical Chemistry are able to work with the Center’s industrial sponsors across the country. The ties are beneficial to the University as well as the individuals involved.

Graduate students benefit from new technology as well. An exciting development in the Department of Astronomy is the completion of the Apache Point Observatory in New Mexico, of which the UW is a part owner. UW faculty and graduate students are able to tap into the observatory’s powerful telescope using computers in their Seattle offices. The technology saves an enormous amount of travel time and will be invaluable to students conducting thesis research.

On the cover: A Miller Hall gargoyle gazes on students in the quad. Photo by David M. Opincame
WHAT'S NEWS

Distinguished Teachers Named

Of the six UW faculty and teaching assistants recognized for their teaching excellence in 1992, three hail from the College of Arts and Sciences: Professor John Keeler, who received a Distinguished Teaching Award, and Teaching Assistants Holly McClintock and Michael Faucette, who received Excellence in Teaching Awards. The awards were announced on April 16.

Keeler, associate professor of political science, believes that his enthusiasm for his subject is central to his success in the classroom. “There’s always a political drama to discuss,” he says. “If it isn’t the Gulf War, it’s the Iranian hostage situation or Bush’s trip to Japan. ...I show students that I care about these things. If you do it right, it’s contagious.”

McClintock is a teaching assistant in international studies and a doctoral candidate in social and cultural anthropology. One of her students recalls, “When I took my first international studies class, I was lost and overwhelmed with the course. Holly noticed my anxiety and took time to show me how to approach my courses. I am not an isolated case of a student benefiting from Holly’s advice and understanding. She has touched my life like no other teacher.”

Faucette, a teaching assistant in romance languages and literature, receives similar praise from his students. To immerse his Italian language students in the culture of Italy, he has them meet for class at Italian restaurants, screen Italian movies, and thumb through Italian magazines. After the first few minutes of the first class, English is abandoned. “Going to his class every morning was like taking a short trip to Italy,” says one former student, “and every day I would fall in love with the language.”

Distinguished Teaching awards carry a $3,500 stipend and Excellence in Teaching awards carry a $1,000 stipend. Recipients are selected on the bases of letters of recommendation and evidence of exceptional ability as teachers.

Siberia Beckons

Siberia may be infamous for its cold and gulags, but UW scientists interested in natural history can’t wait to visit the region. And they won’t have to wait: the Burke Museum is sending a scientific team to Siberia this summer in search of birds, mammals, and artifacts in a privately financed, seven-week expedition.

The goal of the expedition is to piece together the stories of Arctic evolution and human migration to the Americas. In the process, the Burke hopes to assemble the world’s finest tissue and anatomical collections from the Russian Far East. “There is enormous potential for discovery,” says expedition leader Sievert Rohwer, curator of birds and professor of zoology.

The trip is being funded by Garrett Eddy, an amateur ornithologist and long-time supporter of the Burke. “Over the next ten years, Siberia will open up to the West,” Eddy explains. “I wanted the UW and the Burke to be the leaders in Siberian research.”

Eddy will join Rohwer as a member of the research team. Other team members are Donald Grayson, UW anthropology professor and a Burke adjunct curator; Maureen King, archaeology graduate student; Chris Wood, ornithology collection manager; Jack Broughton, a preparator and archaeology graduate student; and Dmitry Banin, an ornithologist visiting the Burke from Moscow State University. The group will collaborate with four or five scientists from the Commonwealth of Independent States.

Honors Students Focus on Navajo

For nearly a year, a group of Arts and Sciences honors students have been struggling to learn the Navajo language. It is a challenging language and one they are not likely to use frequently, so why expend the effort? The benefit, explains Stevan Harrell, director of the Honors Program and professor of anthropology, is that it broadens their perspective on the world.

Exposing students to other cultures has long been a priority of the Honors Program. Honors students are required to complete a year-long World Civilization course (as well as courses in western civilization and natural science), with different cultures featured each year. Japan, the Middle East, China, Africa, and South Asia are some of the cultures that have been studied in the past. Navajo civilization was one of three offerings for 1991-92.
“The Navajo course is somewhat unusual because in the past we have selected national or international cultures for the World Civilization sequence,” says Harrell. “Here we are dealing with a small society of about 225,000. But we felt that it fit the spirit of our program—to introduce honors students to a diversity of approaches to the world. Whether they learn Navajo or Japanese, it serves the function equally well.” In addition to the language, students study the religion, art, kinship and social organization, and history of the culture.

The World Civilization course always includes a language component along with the cultural component. “The way that a culture construes the world is expressed and articulated through language,” says Gary Witherpoon, professor of American Indian studies and teacher of the Navajo course. “The exposure to the language is necessary to connect to the cultural material.” In the Navajo sequence, the language component is being taught by a graduate student in linguistics and an undergraduate who is Navajo and grew up speaking the language.

The Navajo course was not limited to honors students; it was offered through the American Indian Studies Center as well. “The two groups met together for some of the sessions and met separately for others,” says Harrell. “The setup has worked out very well.”

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**A&S Perspectives Readers Respond**

Many thanks to the more than 350 people who responded to our A&S Perspectives reader questionnaire! Responses varied considerably—an inevitable outcome given that the College’s 42 departments and 14 academic units cover everything from drama to genetics. The design of the newsletter generated the most extreme response, with readers either loving or hating the look of the publication.

There was consensus in certain areas: you want more visibility for the College’s staff, you enjoy the coverage of the arts, and you appreciate articles that demonstrate the UW’s links to the community. More than 50 readers offered specific suggestions that will help us in planning future issues. (Due to planning deadlines, your suggestions are not reflected in the current issue.) Some specifics:

If you requested to be removed from the mailing list and are still receiving the newsletter, please send us a note and be sure to include your name and address (or better yet, your label). Several of you asked to be removed from the list but provided no name or address! Send your note to: A&S Perspectives, Arts and Sciences, DS-65, Univ. of Washington, Seattle, WA 98195.
experiences. Before an exam the course professor has discussed how he prepares his tests, and after the exams we have analyzed the test for strategies to improve future performance. It’s a very participatory group. We expect them to share ideas so that a supportive environment is developed.”

The Women in Science sections continue throughout the year, covering the sequence of entry-level chemistry courses. Wiegand plans to expand the idea to include upper-class women and female graduate students.

**American Ethnic Studies Degree Approved**

As of Spring Quarter 1992, students interested in ethnic studies can work toward a bachelor of arts degree in American Ethnic Studies (AES). Previously, such students were limited to an African American studies degree or a less specific General Studies degree.

The American Ethnic Studies major includes four options for concentration: comparative ethnic studies, Afro-American studies, Asian American studies, and Chicano studies. All majors are required to complete a group of core courses that provide a comparative study of various ethnic groups in terms of history, literature, and race relations. A senior colloquium serves as a capstone course for the major.

“The American Ethnic Studies major that was just approved has already become a model for other colleges and universities in the United States because of its interdisciplinary nature,” says John Walter, professor of American ethnic studies and acting chair of the department.

The Department of American Ethnic Studies has been around a lot longer than the degree; the department was established in 1985.

**Fresh Start for PNB Dancers**

After successful careers as dancers with the Pacific Northwest Ballet, Christian Cederlund and Wade Walthall have headed back to school. Both are working toward undergraduate degrees in dance at the UW. They may be starting a trend: two additional PNB dancers have applied to the UW for next year.

“I don’t know of many undergraduate dance programs with professional dancers in them,” remarks Hannah Wiley, director of the Dance Program. “It’s a great opportunity for everyone, especially the dancers’ classmates who can learn a great deal from watching and talking with these experienced dancers.”

Wiley believes the latest connection between PNB and the UW is an outgrowth of other joint activities between the two institutions. Four years ago, the UW Dance Program created opportunities for dancers in PNB’s company class to take related classes at the UW. The set-up brought professional dancers to campus and allowed them to experience the quality of the Dance Program firsthand.

For Cederlund, the best part of his UW dance experience is the opportunity to experiment. “Experimentation, risk, and possible failure are not only allowed but encouraged,” he says. “That’s a luxury I did not have as a professional dancer. As a professional, everything had to be perfect.”

**Good News for Undergraduate Education**

Fred Campbell, who served as the College of Arts and Sciences’ associate dean for undergraduate education since 1988, was appointed as the University’s first dean of undergraduate education and vice provost on May 15. The new position is a reflection of the University’s increasing emphasis on the quality of undergraduate education.

As associate dean, Campbell presided over the implementation of the entry level initiative, an effort to improve the quality of the College’s largest freshman and sophomore courses. In his new position, Campbell will continue to focus on improving Arts and Sciences undergraduate offerings.

**Gates Gift Reaches A&S Departments**

When William Gates III, chairman and CEO of Microsoft Corp., committed $12 million to establish the Department of Molecular Biotechnology in the UW’s School of Medicine, the gift was good news for the College of Arts and Sciences as well. Dr. Leroy Hood will be arriving (from the California Institute of Technology) in July to head the department, but he already is in contact with several Arts and Sciences faculty about future collaborations.
"The impact of the department is going to be enormous for the University," says Leland Hartwell, professor of genetics and one of Dr. Hood's contacts. "Many people are going to be involved. There will be tremendous opportunities for collaborative research and collaborative training of graduate students."

Hartwell explains that, with the funding of the new department, the University will have access to state-of-the-art technology in large DNA (deoxyribonucleic acid) sequencing programs. DNA is a molecule which contains genetic information.

Analyzing the DNA information will involve computer science; interpreting it will involve genetics. "The information one gets from DNA sequencing tells us where genes are and provides important hints about their possible function," says Hartwell, "but only further genetics research can tell us what they are really doing."

In addition to genetics, other Arts and Sciences departments likely to be involved in molecular biotechnology research include chemistry—since new methodologies for DNA and protein sequencing involve chemistry—and statistics, which will be needed to analyze the enormous amount of information.

The collaborative aspect of the research was a selling point for Gates right from the start. In making the gift he commented, "What appeals to me is the interdisciplinary approach of Dr. Leroy Hood's work, which draws together scientists in the medical research, chemistry, biology, and computer science areas, all working together to solve complex problems."
Student Art Makes a Splash

The Egyptians had the pyramids. Michelangelo had the Sistine Chapel. And eight UW artists have...yachts?

Spring Quarter, a group of undergraduate art students were presented with an intriguing challenge: to create and install artworks on yachts for Seattle’s Opening Day ceremonies. The ceremonies mark the start of boating season and attract more than 300,000 spectators each year.

The project was part of a studio art course, Art 332, the final course in a sequence on public art. The first course in the sequence provided an historical overview of public art; the second course focused on public art in Seattle, with extensive site tours and interviews with local artists. The studio course capped the sequence with a hands-on experience creating public art. Students could take one course or the entire sequence as part of Arts and Sciences’ College Studies Program.

“There is a dramatic difference between public art and other forms of art,” explains John Young, professor of art, who teaches the sequence. “Instead of the elite audience of the museum-going population, the audience is the man in the street. That is reflected in the work.” Public artists also must weigh practical considerations, such as vandalism, the weather, and liability. They must construct pieces that can endure these conditions.

Students creating artworks for Opening Day faced all of these challenges and more. The audience for the event was huge and diverse, water and wind were a given, and the site for the work—a boat—could not be painted, nailed, or otherwise altered. And then there was the challenge that all artists face: designing a piece with aesthetic impact.

“Students have the chance to get a public commission, with a real budget and real clients.”

“This is not about making a parade float, this is about making art,” says Young. “There needs to be a conceptual edge. But there are also structural parameters to consider. And there are the concerns of the clients—the boat owners and the corporate sponsors. With all that was involved in designing and installing the work, the students were in touch with the boat owners constantly.”

In fact, it was a boat owner who first suggested the project in 1988. Max Gurvich thought that artwork might add new life to the Opening Day ceremonies, so he contacted John Young and offered his own boat as a site. Fellow members of the Seattle Yacht Club followed suit, and the group signed up corporate sponsors to fund the program.

The program was so well received that it has become an annual event, with seven to ten students involved each year. The students receive $1,500 for their efforts, from which they purchase materials and pay related expenses.

“Students have the chance to get a public commission, with a real budget and real clients,” says Young. “We treat this like any other commission. First they present their conceptual ideas to the class, then they build a model and present it to the boat owners, the corporate sponsors, and the media. A Seattle Yacht Club committee and I select the artworks to be funded. So the students learn not only the conceptual and technical aspects of public art, but also how to interview for a commission. It is an incredible opportunity.”

And how do the students feel about the project? That depends when you ask them. “I’ve been pulling 14-hour days for the past week and a half,” moaned Carolyn Leary the day before the event. “But actually, it’s been great. It’s a lot of pressure and you learn fast. It really builds up your technical skills.”

After recovering from their nautical effort, students in Art 332 take on a second project during the quarter: creating a temporary artwork for the UW campus. “The focus is totally different for this project,” says Young. “I ask them to create something subtle, something to be seen up close. There is no client, so I ask them to explore issues of free speech.”

The results, says Young, vary as much as the students. “Some projects are very successful in blending with the environment and eliciting discussion. Others bomb,” he says. “But that’s okay. That’s the reality of public art and a reflection of the freedom students have to explore public art.”
Science Comes to the Small Screen

As part of a course on weather forecasting, students track weather systems drifting across a computerized map of the United States. In a mathematics computer lab, students study surfaces on a computer screen by generating views from different viewpoints. As physics students conduct laboratory experiments, a computer graphs the resulting data.

Science has come to the small screen—the computer screen. In disciplines from astronomy to zoology, undergraduates are reaping the benefits of the computer age.

“Computers have been around campus for decades,” says John Simpson, Arts and Sciences associate dean for computing, “but not in the classroom. Now, with the recent surge in the growth of desktop and decentralized computing, we are discovering remarkable possibilities for novel methods of instruction.”

Although the specific benefits of computerized instruction vary by discipline, there seems to be a common ingredient: students become more involved with the material. “The computer lab is extremely gratifying to teach,” says Caspar Curjel, professor of mathematics, who co-leads a computer laboratory course for students in introductory calculus. “These students are arguing over mathematical issues. Here they are really involved in mathematics.”

What follows is a peek into the calculus laboratory and several other computer-integrated science classrooms. These examples are just a few of the many offerings around the College.

A New Face for Mathematics

Math 187, a computer lab for multivariable calculus, was introduced in 1991 as a companion to a calculus lecture course. Rather than introducing new material, the laboratory re-explores the lecture material in a more visual and tactile manner.

“We offer a different approach to the same material,” says Curjel, “much like playing a piece of music in a different key.” The goal is to increase students’ understanding of the subject by having them observe and manipulate plotted lines, curves, and surfaces—the basics of multivariable calculus.

“These students have been primed since elementary school to view math as an esoteric science of symbol shuffling,” says Curjel. “But it is just the opposite—math grew out of a desire to describe the real world and make predictions about how processes in the world will take place. In the lab, students work with tangible objects of the real world.”

The hour-long lab sessions meet once a week. At the beginning of class, students pick up carefully worded lab instructions and begin working on the week’s assignment in pairs. Curjel and co-coordinator John Sylvester, associate professor of mathematics, oversee the class with support from two teaching assistants.

For one recent assignment, the faculty used the undulations of the Cascade Mountains to demonstrate the mathematical concepts of minima, maxima, and saddle point. Students were presented with a topographic map and four three-dimensional images of the Cascades. Using recently acquired calculus skills, the students were asked to identify the 3-D image that correctly corresponded to the map. They could rotate or flip the individual images as necessary. “A lot of objects may be hard to read from one angle but much clearer from a different angle,” says Sylvester. “The computer allows students to choose their own viewpoint for the exercise.”

While the students tackle their assignments, the faculty and teaching assistants roam the room answering questions. “In general, the course takes more faculty effort rather than less,” says Sylvester. “That is what happens when you encourage experimentation. Because we offer fewer facts and get the students to...
discover more on their own, the opportunity for confusion is much greater.” Sylvester does note, however, that students increasingly look to their classmates for advice as the quarter progresses. “The first few labs, we run like crazy,” he says, “but by the time we get to labs five and six, the students would much rather ask each other for help than ask us.”

The computer lab is optional, with approximately one-third of the students from the corresponding lecture course signing on. Although the content is taken from the lecture course, the faculty painstakingly design experiments that offer new challenges.

“I find that if you give students a well-defined task that is challenging but not discouraging, most students launch into the work with a vengeance,” says Curjel. “As early as the first lab, we want them to scratch their heads a bit. We have them sort out information and make connections to come up with answers. After all, that is what math is all about.”

**Looking Skyward**

For undergraduates studying weather forecasting in the Department of Atmospheric Sciences, computer work is required rather than optional. The computer stores volumes of information on past and current weather conditions as well as computer-simulated weather patterns. Students use the information to prepare short- and long-term forecasts.

“When a student is working on a forecast, the first step is to learn about the current weather situation,” says Clifford Mass, associate professor of atmospheric sciences. “Weather data are continuously entered into the department’s computer from a satellite dish on the roof of the building. Students can bring up information on temperature, dew point, winds . . . all sorts of weather data. They also can use the computer to see how the weather has evolved over time.”

**“We offer a different approach to the same material, much like playing a piece of music in a different key.”**

Some data are presented in text format; others—such as cloud cover moving across the state—appear as animated graphics. “For some information, animation really helps,” says Mass. “You can see things through animation that you can’t see on a static screen. You can pick up subtleties that you can’t pick up any other way.”

After collecting information on current conditions, students look at computer models that forecast future weather patterns. The models provide possibilities, not answers. Students must integrate all of the collected information to develop their own forecast.

Computers are integral to classroom activities as well. Using a projection system connected to a computer workstation, Mass and other faculty are able to display current weather data on a large screen during class. One classroom is equipped with four workstations, which students use for hands-on projects in class and after hours. During class, students work in groups of up to four due to the shortage of machines.

Although computers have become integral to the field of forecasting, Mass admits that some tasks are still best done by hand. “When information is plotted by hand, there is an intimacy with data that is still hard to duplicate electronically,” he explains. “We’re increasing our use of computers all the time, but we recognize that there still needs to be a balance.”

**Computers Gaining Momentum in Physics**

While atmospheric sciences students are forecasting the weather, freshmen in Physics Hall are busy watching miniature “carts” collide on frictionless tracks. This is not child’s play—it is Physics 131, an elementary mechanics laboratory. The students are learning about momentum and energy by studying the movement and collision of the carts.

The experiment is not new, but computer technology has made an enormous difference in the way it is executed. “Traditionally, the way you extracted data from the collision event was really cumbersome and not very precise,” explains Mark Baratta, research engineer in physics. “Because of the lack of precision, students could not see a lot of the things they can see now. They could get data on what happened before and after a collision event, but they could not get data on the actual event, which is central to the experiment.”

Today, while the students choreograph the collisions of carts, an optical detector records the position of the objects within an 80th of a centimeter, 2000 times per second. Then a computer hooked up to the detector creates a graph of the collision event, which students analyze. The computer provides more accurate data and saves an enormous
amount of time in data collection, leaving students more time to experiment. "It makes it very easy to try things," says Baratta. "Since students are not as pressed for time, the teaching assistants can have them explore a little deeper."

The optical detector records the movement of objects in one dimension—backward and forward along a track. For objects moving in two dimensions, such as a bouncing ball, Baratta has developed video technology that can capture similar data.

A video camera views the movement of the object being studied. What the camera sees is recorded by a special board in the computer, called a "frame grabber." The frame grabber records the object's motion as an image that is akin to a multiple exposure photograph. From that image, students can extract detailed data about the object's position in relation to time, and learn about velocity and acceleration.

Although Mark Baratta extolls the virtues of computerized physics laboratories, he—like Clifford Mass—recognizes the importance of maintaining a hands-on environment. "It is very important that we use the computer as a fancy recording device rather than have it be the focus of the lab," Baratta says. "It is important that students have some connection with physical reality in the labs. You get that by playing with real, physical stuff, not by looking at a computer screen."

**Providing a Voice for Students**

In Professor Earl Hunt's psychology courses, computers take on a very different role. They provide each student with a voice. Even the quietest students in Hunt's classes participate in class discussions with the help of a computerized "student response system."

The concept of the system is simple: each student's desk is equipped with a small keypad—resembling a small calculator or telephone keypad—that is hooked up to a central classroom computer. Students use the keyboards to answer multiple choice questions posed by the instructor, and the computer registers their responses. The system can be used to conduct informal quizzes or to gauge the class's opinion on a topic.

"With this system, the instructor and the students get immediate feedback," says Hunt. "I can ask students to answer a question using a multiple choice format and then immediately display a graph of the results."

Hunt sees anonymity as an important aspect of the system. "Typically, in a 20- or 30-person class, two or three people dominate the conversation," he explains. "Others may have doubts about what those students are saying, but they are not comfortable expressing their doubts. This way they get to have an opinion anonymously, and they get used to having an opinion."

Students also recognize that they are not alone in their opinions. When Hunt surveys his class using the student response system, often their responses are split down the middle. Seeing this, the students become more willing to speak up during class. In fact, Hunt says, the system is so successful in encouraging participation that he rarely needs to use it by the end of the quarter. "By the end of the class, people who have never been comfortable expressing their ideas are ready to speak up on their own," he says. "I've seen it happen."

The system also helps maintain students' attention and discourages daydreaming. "In most classes, when the instructor asks what you think about a concept, you don't have to respond," he explains. "You don't even have to think about it if you don't want to. But with the keypads, everybody has to have a response. I can see if someone has not responded. It keeps the students alert."

Hunt currently uses the student response system in classes no larger than 30 students, but the College hopes to introduce the technology into large lecture courses in the next few years. "The possibilities are exciting," says Hunt. "Especially in large lecture courses, it will be an excellent way to keep students on their toes."
Education from a Global Perspective

As apartheid unravels in South Africa, UW graduate student Loretta Fleurs is paying close attention. Fleurs is a native of Cape Town, studying in Seattle on a graduate fellowship. Her area of study belies her background: she is focusing on Russia, a country that was rarely discussed in South African schools.

“South Africa has not had any diplomatic relations with Russia for decades,” explains Fleurs. “We’ve been living in the 1950s, thinking that communism is bad and therefore not to be discussed.” Fleurs’ opportunity to learn about the Soviet Union came after she graduated from the University of Cape Town and received a scholarship to Wesleyan University. “One of the first classes I took at Wesleyan was Soviet history,” she recalls. “I was totally in love with it.”

After receiving a master’s degree in history from Wesleyan, Fleurs returned to Cape Town to teach—a requirement for students who have received government scholarships. She was appointed at a colored high school, much like the high school she had attended. (The term “colored” refers to one of four defined racial groups in South Africa: white, black, colored, and Indian. “To put it in some sort of context,” says Fleurs, “the amount of money spent on white education is about five times that of black education, with colored being somewhere in the middle.”)

Although Fleurs enjoyed the teaching initially, the nation’s pervasive political tension took its toll. “Six months into teaching, the political situation deteriorated,” Fleurs recalls. “There were protest marches all the time and students would be out of class frequently. It was affecting me physically. I was having migraine after migraine. Eventually I decided I couldn’t carry on under those circumstances.”

Fleurs stuck it out for 21 months, at which point the government granted her study leave. She came to the University of Washington to complete a second master’s degree, with support from the Anthony Titus Ellison Endowment in the Jackson School of International Studies.

At the UW, Fleurs has continued to study Soviet history, but with an added dimension that reflects her own recent experience: she is focusing on Russia’s education system. Her master’s thesis explores the current crisis in Russian education, with emphasis on the rewriting of the Russian republic’s history textbooks. “This is of personal interest to me because my father is working on the rewriting of primary grade textbooks in South Africa,” Fleurs says. “There are similar questions.”

Fleurs’ conclusions? “The Russian education system is in bad shape right now,” she says. “First of all, there are more pressing concerns in the country so education is not getting much attention. But on a more philosophical level, they’ve lost the underlying ideology—raising people to be good communists—that justified a lot of what they were doing in the classroom. In the absence of a new ideology, it’s difficult to build a new education system. You need to be heading somewhere.”

Fleurs is finishing her master’s thesis this spring and will head for a Ph.D. program at Princeton in the fall. Will she eventually return to South Africa to teach at the university level? Fleurs is undecided.

“The field of Soviet studies is wide open there, since we have had no diplomatic relations with Russia,” she says. “I suspect I could pretty much write my ticket when I get back. But I’m also considering teaching at an American university or working on joint ventures with Russia in the field of education. I have some time to decide.”

As for current events in South Africa, Fleurs says she is content to keep a close eye on major developments—from a distance. “It is heartening to see how much things are changing,” she says. “The most surprising factor has been how quickly, in historical time, things have happened. Still, I find it personally very unsettling to be there. For now I’m content to watch it from afar.”

“In the absence of a new ideology, it’s difficult to build a new education system. You need to be heading somewhere.”
RESEARCH BRIEFS

Anatomy of a Campaign

In November 1991, Washingtonians voted on an initiative (I-553) to set term limits for the state’s politicians. Similar initiatives had already passed in Oklahoma, Colorado, and California, and polls indicated a 72 percent approval rating in Washington state as late as August. But to the surprise of most observers, the initiative failed by an eight percent margin. What explains the defeat?

David Olson, professor of political science, has researched the campaign and sees several reasons. “As far as strategy, everything went on the side of the opposition, No on 553,” says Olson. Everything they did turned out to be right—how they targeted their advertising, how they handled their finances, and how they recognized the importance of political clout.”

The campaign did not start out that way. In the spring, when the group supporting term limits—named LIMIT—was busy gathering signatures for the initiative, no organized opposition existed. But when LIMIT filed 250,000 signatures in July, the opposition became concerned and quickly evolved into a formal organization.

The No on 553 campaign focused on the potential consequences of the restrictive initiative, addressing the importance of seniority within the Washington Congressional delegation and identifying concrete areas where term limits would jeopardize the state’s interests. Then the campaign got personal.

“LIMIT previously defined term limits as an opportunity for striking out at the institution of Congress, which voters dislike, without attacking their representatives, whom they do like,” explains Olson. “By the home stretch they attacked members of Congress directly and personally, turning the campaign into a judgment about individual members of Congress, not Congress as a whole.” The turnout worked to the opposition’s advantage: No on 553 redefined term limits as a personal attack on members of the Washington delegation. Al Swift, Tom Foley, and other influential politicians underscored the argument by returning home to barnstorm the state.

Financially, No on 553 also managed to get the upper hand—this in spite of the fact that LIMIT raised twice the funds. “LIMIT spent nearly one-third of its eventual total securing signatures to place during the last three weeks of the campaign. “Working class people listen to the radio at work,” says Olson. “I’m convinced that radio, at least in this campaign, was more important than television or newspapers by a margin of ten to one.”

“As the campaign season heats up, what happened here last November will be examined with a magnifying glass.”

To date, Washington is the only state to reject a term-limit initiative placed on the ballot. The issue will appear on the ballot in at least 12 more states this year. The prognosis? “I think it will pass in many if not most of the states in 1992,” says Olson. “The only stumbling block might be the number of people in the House and Senate who have said that they will not run again. That may diffuse some of the passion for term limits.”

One thing Olson knows for certain: Washington state’s experience will be instructive for other states. “As the campaign season heats up, what happened here last November will be examined with a magnifying glass,” he says. “There’s a lot to be learned from this campaign.”

Down to the Core

For most of us, ice is something to add to beverages. But for scientists studying glaciology, ice is a source of endless fascination, providing information about the earth’s past climate and clues to the future. Last December, three UW faculty and five graduate students headed for Antarctica to conduct field research on the Antarctic ice sheet.

The researchers’ activities included two ice coring projects. Ice cores are long shafts of ice, drilled from ice sheets, that provide clues to the past. “As snow is deposited from the atmosphere, it records properties of the air,” explains Charles Raymond, professor of geophysics and a member of the research team. “Salts, dust, volcanic ash, and atmospheric gases become trapped in the ice sheet. In some places the record is so well preserved that seasonal changes in
weather create annual layers in the cores, much like the growth rings found in a tree trunk.”

The Antarctic ice sheet—a solid expanse of ice more than 2,000 miles wide—is especially attractive for ice coring because it is the place where one can find the longest record. “In theory, it may be possible to see back one million years,” says Raymond, “although the oldest core that has been achieved so far—by a Russian team—dates back 160,000 years.”

In one of the ice coring projects this year, UW geophysicists collaborated with the British Antarctic Survey (BAS) and Ohio State University in the Antarctic Peninsula, which runs northward from the main part of Antarctica toward South America. The climate record from this 1,000-mile sliver of ice helps link the long Antarctic climate records with lower latitudes where people live. The group took two cores, sampling the last 1,500 years.

“In theory, it may be possible to see back one million years.”

Given the difficulty and expense of getting people and equipment all the way there, we have to choose sites carefully and study them thoroughly,” says Raymond. To select an appropriate site, the researchers use a radar sounding system that they drag across the ice on a sled. The radar allows them to see the bottom of the ice and layers within it.

Although the researchers gain much information from the core samples, they also collect data from the holes remaining after the samples are taken. “While we are interested in the constituents found in the core, we are also interested in the motion of the ice around the core site,” says Raymond. “To interpret the core record, we need to determine how old the ice is, where it came from, and how much the layers have been thinned by the flow of ice.”

To study the ice’s motion, the geophysicists place markers on the surface of the ice sheet, which they track over time. Markers are also placed at various depths along the core hole, to see how different levels of the ice sheet move. “We’re trying to use internal layers detected by radar as natural markers laid down in the past, and interpret their configuration to understand what has happened,” Raymond says.

Given the wealth of information buried in the Antarctic ice sheet, UW faculty and graduate students anticipate visiting the continent for years to come. “Last December, the glaciology group’s offices were all empty,” Raymond recalls. “Almost everybody was in Antarctica. Unfortunately, the field season down there is during our academic year so we can’t all leave each year.”

A Close Look at Vietnamese Lives

After ten years of trying, Charles Hirschman finally made it to Vietnam. In fact he has made four trips to Vietnam in the past three years. Hirschman, professor of sociology and director of the Center for Studies in Demography and Ecology, is studying the family structure and life histories of more than 1,000 Vietnamese people, from teenagers to senior citizens. One of his objectives is to describe how life-course patterns vary across successive generations of Vietnamese during periods of war and peace.

“We’re trying to understand how generations are shaped by their experiences in young adulthood,” Hirschman explains. “We’re looking at patterns of schooling, the timing of marriage and childbearing, migration, and what kinds of jobs people have.”

The survey covers five age groups, which represent generations that reached adulthood in four historical eras: the French War, the Post-Genova era of relative peace, the American War—known to Americans as the Vietnam War—and the Post-Unification period.

To gather information, Hirschman and Vietnamese colleagues conducted a survey of 100 households in each of four sites. Using an extensive questionnaire, they gathered retrospective data on each person’s family background, including parents and siblings. The survey also contained questions about family living arrangements, family relations, and individual life histories.

Hirschman’s preliminary analysis has focused on the living arrangements and social ties of Vietnamese families. He has found that while there are many extended families (two married couples or a member of a third generation) sharing the same household, the majority of Vietnamese households are nuclear families with only parents and children living together.

“I expected to find a higher proportion of Vietnamese living in extended family relationships,” says Hirschman. “But the survey also shows that there are frequent contacts—often daily—among family members who live near each other even if they are not under the same roof. There appears to be strong family solidarity even among Vietnamese families that live in separate households. This is one of the findings that I plan to study further.”

Hirschman is committed to continuing his research in Vietnam. Toward this end, he has been studying the Vietnamese language for two years. “I hope to become comfortable speaking Vietnamese and reading Vietnamese texts in five years or so,” he says. “I’ve made a long-term commitment. I plan to visit the country fairly regularly and maintain my professional and personal contacts.”
DEVELOPMENT NEWS

Dean's Club Honors Faculty and Alumni

More than 125 friends of Arts and Sciences gathered on May 19 for the Dean's Club event, held annually to acknowledge the generosity of the College's donors and to highlight exceptional faculty and alumni. Arts and Sciences alumni Ivan Doig and R. Y. Woodhouse were honored with Distinguished Achievement Awards.

Barbara Akers, Arts and Sciences Development Advisory Board member, opened the evening's festivities by thanking the College's donors for their support. Dean Joe Norman then gave a brief overview of noteworthy activities around the College, including Arts and Sciences' increased emphasis on improving undergraduate education. "We have made profound changes in classes ranging from chemistry to art history, and we can see the results in greatly reduced drop-out rates and increased student comprehension," he said. "The improvements affect 9,000 students every quarter—nearly one-third of the undergraduate student body."

Following his comments, Dean Norman presented Dean's Recognition Awards to 14 Arts and Sciences faculty who have been honored for their teaching or research during the past year. The group included:

- Liberal Arts Professors for 1990-91 and 1991-92: Collett Cox, assistant professor of Asian languages and literature; Michael Williams, associate professor of comparative religion; Kent Guy, associate professor of international studies and history; and John Palka, professor of zoology;
- 1991 Distinguished Teaching Award recipients Stephen Woods, professor of psychology, and K. Tsalina Lomawaima, assistant professor of anthropology/American Indian studies;
- Norman Rose, professor of chemistry, who recently was named Washington State Professor of the Year by the Council for the Advancement and Support of Education;
- Leigh Thompson, assistant professor of psychology, who received a Presidential Young Investigator (PYI) award;
- Mark Cooper, assistant professor of zoology, who received both a PYI award and a Sloan Fellowship;
- Guggenheim Fellowship recipients Victoria Foe, research associate professor of zoology, and Daniel Chirot, professor of international studies;
- David Wagoner, professor of English, who was honored with the Ruth Lilly Poetry Prize;
- Bruce Kowalski, professor of chemistry, who has been named to the Endowed Professorship in Analytical Chemistry; and
- Hans Dehmelt, professor of physics and the first Boeing Professor of Physics.

The Dean's Club event is held annually to acknowledge the generosity of the College's donors and to highlight exceptional faculty and alumni.

Attention then turned to Arts and Sciences' distinguished alumni. In recognition of their accomplishments, two alumni were selected to receive the Arts and Sciences Distinguished Achievement Award. The award has been presented annually since 1990.

This year's recipients both received degrees from the College in the 1960s. R. Y. Woodhouse, president and chief executive officer of the Urban League of Metropolitan Seattle, graduated in 1963 with a B. A. in Sociology. She went on to receive two more degrees at the UW: a master's degree in social work and a Ph.D. in educational policy, governance, and administration. Education remains a priority for Woodhouse, who currently is chair of the Board of Trustees of Central Washington University.
Ivan Doig received a Ph.D. in history in 1969 and went on to become a bestselling author. His first book, *This House of Sky*, was nominated for the National Book Award in contemporary thought. He has written five more books and has received the Pacific Northwest Booksellers Award for Literary Excellence five times. After accepting his Distinguished Achievement Award, Doig read from his novel *Dancing at the Rascal Fair*.

To cap the evening’s events, UW music student David Wolff performed a short program of Chopin on the piano. Wolff, 16, entered the UW through the Early Entrance Program, a program for gifted students.

**Tons of Money for School of Drama**

The School of Drama selected a perfectly named play—*Tons of Money*—to help kick off its campaign for a School of Drama Endowed Scholarship Fund. A sell-out crowd of more than 150 people attended a black-tie performance of the play on April 21.

The event also celebrated the reopening and renaming of the Penthouse Theatre, which had been closed for renovations since being moved to the north end of campus last summer. The theatre has been renamed the Glenn Hughes Penthouse Theatre in honor of the man who inspired it. The 50-year-old Penthouse Theatre was the United States’ first constructed theatre-in-the-round.

The School of Drama hopes to build its Endowed Scholarship Fund to at least $150,000 and provide three full scholarships each year.

**David Davis**. The Peg Locke Newman Fellowship is being established as a school-wide fellowship with a bequest from Peg Newman. And a group of alumni have established the Glenn Hughes Scholarship to provide full support to a drama undergraduate.

For more information on the School of Drama Endowed Scholarship Fund, please contact Mary Hensel at (206) 543-5340.

**Music Scholarship Students to Perform**

Interested in attending an afternoon of performances by exceptional UW musicians? The School of Music’s Visiting Committee is planning an event that should fill the bill. “Catch a Rising Star” will be the School’s first annual scholarship benefit concert, featuring three outstanding scholarship students. David Wolff, who performed at the Dean’s Club event, will be one of the performers. The proceeds from the event will go toward increasing the scholarship fund.

The concert will be held in the School of Music’s Brechemin Auditorium on Sunday, October 18 at 3 p.m. Mark your calendars! For more information, call the School of Music at 543-1200.

**To celebrate the reopening of the Penthouse Theatre, School of Drama students performed in Tons of Money**. Photo by Christoph Maier.
Arts and Sciences Departments and Units

Arts

Art
Jerome Silbergold, Director

Dance
Hannah C. Wiley, Director

Drama
Barry B. Witham, Director

Music
Daniel M. Neuman, Director

Burke Memorial Washington State Museum
Karl L. Hutterer, Director

Henry Art Gallery
Richard Andrews, Director

Meany Hall for the Performing Arts
Matthew Krashan, Director

Humanities

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David R. Knechtges, Chair

Classics
Michael Halleran, Chair

Comparative Literature
Ernst Behler, Chair

English
Richard J. Dunn, Chair

Germanics
Joseph Voyles, Acting Chair

Linguistics
Frederick J. Newmeyer, Chair

Near Eastern Languages and Civilization
Ilse D. Circhartas, Chair

Philosophy
John F. Boler, Chair

Political Science
Margaret Levi, Acting Chair

Sociology
Herbert L. Costner, Chair

Society and Justice
Hubert G. Locke, Director

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Sydney J. Kaplan, Director

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James Nason, Director

Center for the Study of Capable Youth
Nancy M. Robinson, Director

Center for Social Science Computation and Research
Fred Nick, Director

Northwest Center for Research on Women
Angela Ginorio, Director

Social Sciences

American Ethnic Studies
John Walter, Acting Chair

Anthropology
Carol M. Eastman, Chair

Communications
Edward P. Bassett, Director

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Stephen J. Tumovsky, Chair

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THUMBS UP: The Jim Brady Story
by Mollie Dickinson (William Morrow & Co. Inc.)

VELOCITY
by Kristin McCloy (Random House)
Co-Agent: Jean V. Naggar Literary Agency
The Collector  One of the irresistible books for next fall is A Certain Style: The Art of the Plastic Handbag, 1949–1959, selected and edited by Robert Gottlieb and Frank Maresca, to be published by Alfred A. Knopf in October. What makes it doubly interesting is that Bob Gottlieb, now editor-in-chief of the New Yorker, used to be president and editor-in-chief of Knopf. How the book came about is an amusing story in itself. Years ago, Knopf editor Victoria Wilson was invited to see Gottlieb’s collection of plastic handbags, those stiff, boxy, hard-edged lucite bags that women of fashion carried in the 1950s. Bob has been collecting for seven or eight years, and owns almost 400–500 of the little beauties. Victoria was instantly enchanted, and cried “Book!” But Gottlieb declined, as he was then with Knopf and didn’t believe it would be right to publish at his home base. Several years later, Frank Maresca bought another plastic box bag at a flea market (he, too, collects them) and was introduced by the dealer to Gottlieb. Viewing the Gottlieb collection, Maresca also cried “Book!” By now, Gottlieb was at the New Yorker, and Maresca, coincidentally enough, was already a Knopf author; his editor, Victoria Wilson. With his partner and coauthor Roger Ricco, Maresca is one of the foremost dealers in American primitive art, and their book, American Primitive (Princeton University Press), was already under contract (it’s coming out in September). How did Bob Gottlieb get into collecting something so offbeat as plastic handbags of the 1950s? As with most other collectors, Bob bought one, and some time later, another. Then, one day, “I saw about five of them and suddenly realized that together they were perfect examples of bizarre inventiveness. It wasn’t until the book was underway and the research began that I actually learned about them, who the manufacturers were, how many thousands of models were made and in what colors.” Maresca is also a fashion photographer, and the bags have been photographed very lovingly, with no hint of condescension, the thought that they might be (perish the thought!) kitsch. Actually, once Gottlieb saw Maresca’s photographs, he perceived his collection as “amazing post-modern architecture.”

Fiddle Dee Dee  In the wake of Warner’s nearly $5 million purchase of Alexandria Ripley’s “sequel” to Margaret Mitchell’s Gone with the Wind (The Week, May 6), our freelance elf, Robin Goodfellow, who was peeping through keyholes at the Morris office, turned up with some disturbing rumors. One was that the entire middle section of the book is set, not in the Reconstruction Southland, but in Ireland! Another was that the potential bidders, having read the two chapters provided by the author, were treated to a verbal outline from Laster/Gottlieb, but that the plot presented had no ending. The last, most disturbing rumor, was that in the new book Scarlett O’Hara will not say “fiddle dee dee.” So we phoned Robert Gottlieb (no relation) who, with Owen Laster, negotiated this mega-deal for the not-yet-titled work, currently being imaginatively called GWTW: The Sequel. About Ireland and other plot developments, Gottlieb would only say, “I cannot comment on what the story will be. The plot discussion was skeletal because Ripley isn’t wedded to one particular story line. The skeletal story we gave was one that she discussed with the estate of Margaret Mitchell. As for the ending, I myself don’t know it. Alexandra has one, but she’s not telling her agent.” According to Gottlieb, the manuscript, which is due 18 months from signed contract, will be “kept in the spirit of the first book. It’s as though you put down the first book five minutes ago.” As for Miss Scarlett not saying “fiddle dee dee,” her verbal trademark for 50 years, Gottlieb swears “tain’t so; she will. Just as well; when you screw around with a beloved classic, you’d better watch your cotton-picking step.

Honor in His Own Country  Tom Stewart, president and publisher of Athenaeum, dropped me a note asking whether any writer has ever had five books on the bestseller lists at the same time, as has Athenaeum’s author Ivan Doig on his own turf. Well, if you don’t count Stephen King, Walter Parley (author of the Black Stallion books) and several writers of extraordinarily popular teenage series, among others, the answer must be “no.” Doig, however, is remarkable because he is a well-reviewed, much-honored literary writer who is extraordinarily popular in the Pacific Northwest, where he lives, but not yet famous in the mass market. Athenaeum published Dancing at the Rascal Fair last September, and it went directly onto the bestseller list of the Seattle Times/Seattle Post-Intelligencer, where it stayed, much of the time in the #1 slot. A recent copy of that list shows it as #7 in “Hardback Fiction,” while at the same time, the list rather arrogantly titled “Literary Paperbacks” (who hath measured the ground?) shows Ivan Doig at #2, with Eugene: A Birth of Genius (Columbia, Penguine); #5 with This House of Sky (nonfiction, Harvest/HBJ); #7 with Winter Brothers (nonfiction, Harvest/HBJ); and #8 with The Sea Runners (fiction, Penguin).

Stewart also asks, “Has any writer before ever had every book he has ever written on a bestseller list?” Again, if you eliminate Mario Puzo, Jean M. Auel, Bob Woodward, Judith Krantz, Stephen King, Susan Isaacs, Mary Gordon, Judy Blume, Harold Robbins, Sidney Sheldon, Jackie Collins, and myriad others, the answer is “no.” But we know what Tom means. A writer like John Irving turned out several novels before making it big with The World According to Garp and Stewart has comparisons like that in mind when he thinks of Doig; and he isn’t blind to the fact that his author, who wants to break out of the “regional writer” category and into national acceptance, is only a regional bestseller. “Don’t I wish,” says he wistfully, “that the population density of the Pacific Northwest could manage to quadruple?”
Perennial Eve  Remember Three Faces of Eve? Thirty years ago the story of Chris Cotter Sizemore, a young woman with three disparate identities, was transferred to the screen, offering Joanne Woodward the role of her career, capped by an Academy Award. The movie was derived from a book written by two of Sizemore's therapists without her cooperation. She is said to have made no money from either book or film.

In 1977, the patient presented her own account of what she'd been through in I'm Eve (with Ellen S. Pitillo), published by Doubleday and kept in paperback until just recently by Jove and Berkley.

Now Sizemore is working on a sequel in which she focuses primarily on the struggle that followed her cure. Untitled at present, it has been sold for publication to Morrow by New York agent Mary Yost. Collaborating agent Joel Geller of Los Angeles Literary Associates, after weighing other bids from two studios and two independent producers, has negotiated an option arrangement with Sissy Spacek. Like Woodward, Spacek is an Oscar winner. The price to be paid for dramatic rights will be tied to the picture's budget.

When Sizemore first came into the spotlight, little had been heard outside the psychiatric establishment of the multiple-personality phenomenon. Subsequently the public has become aware of other cases, some of them involving many personas. Sizemore has done much as a speaker on MPD (multiple personality disorder) to increase knowledge about the condition, and, as a member of the North Carolina Mental Health Commission, she has also brought her own experience to bear upon its treatment.

The forthcoming book and projected film center primarily on the problems Sizemore faced after her real self was once more in control. Besides needing to forge a new relationship with her children, she had to win her husband's love a second time.

Lisa Drew, who was Sizemore's editor at Doubleday and since has moved to Morrow, directed her to Mary Yost when she was ready for representation on the new book. Drew will once again serve as editor. Randall Greene, likewise ex-Doubleday, a fellow editor of Drew's when she was there, is acting as editorial consultant to Sizemore during the writing.

Film Calendar  Another pair of picture prospects to keep an eye on:

Producer Elliott Kastner has optioned Jack Olsen's true-crime book Cold Kill (Atheneum). This concerns the murder of a wealthy Houston couple by their daughter and her boyfriend, and tells how a tyro private detective (female) cracked the case. Terms obtained by Russell Galen of the Scott Meredith agency provide for a pickup price of $250,000 plus 5% of 100% of profits.

On May 16, Putnam will launch Jim Lehrer's Kick the Can, an affectionate comic look at life in the Midwest and South at the beginning of the 1950s. Lehrer's first novel, Viva Max, was filmed, and the same could happen with his second, which has been optioned by The Kettle drum Company. Among Kettle Drum productions have been Point Blank and Monty Python's And Now for Something Completely Different. In case his name hasn't rung a bell, the author is coanchor of TV's MacNeil-Lehrer News Hour. Negotiations on his behalf were conducted by Miriam Altschuler of Russell & Volkman.

O Monster Mine  An NBC Family Special is planned for The Monster Garden, to be based on a children's book by Vivian Alrock coming from Dell. The tale of a girl who helps bring a monster to life, loves it dearly but finally must learn to set it free has been optioned by Daniel H. Blatt Productions in Los Angeles. This will mark a departure for Blatt, until now associated with adult material exclusively. The rights were optioned through Joan Brandt of Sterling Lord-Literistic, representing London's John Johnson Agency.

Old Folks' Pepper  If ever a book seemed a natural for vision-impaired readers, it would be Claude Pepper's Pepper. The octogenarian Florida congressman—a former senator, unseated during the McCarthy era—has long fought the battles of the elderly, and it is this sector of the population that constitutes the obvious core audience for his autobiography, written with Time reporter Hays Gorey. In an auction for large-print rights, Pepper (Harcourt Brace Jovanovich) was the object of heated bidding over a course of 17 rounds between G. K. Hall and Thorndike Press. Hall won for what auctioneer Martha Guzman calls "a record price."

Short Subjects:  Considering how slow the mail to England can be, Susan Ann Prottt feels she made practically an overnight sale of U.K. rights in Waldheim: The Missing Years. Three weeks to the day after the manuscript went to Prott's London correspondent Mary Clemmey, associated with Abner Stein, an offer of £13,000 (approximately $24,300) was accepted from Grafton. The book by Robert E. Hertzstein, due here from Arbor House, draws on fresh archival material and interviews with Waldheim, his son, former Austrian chancellor Bruno Kreisky, Simon Wiesenthal and others. . . . Two books bearing different Macmillan imprints, each with a $35,000 paperback floor, have brought considerably more at auction. Selling How to Make Love All the Time by Barbara De Angelis for Scribners/Rawson, Cathy Fox obtained $82,500 from Dell, while Deborah Engel knocked down Ivan Doig's Dancing at the Rascal Fair (Atheneum) to Harper for $67,500.
RELIGIOUS BOOKS

BY WILLIAM GRIFFIN

In Search of a New Testament Archeology

“A field of New Testament archeology does not exist,” writes William H. Stephens in the introduction to The New Testament World in Pictures (Broadman, $29.95), and his book goes a long way toward becoming a primer, and a lavishly illustrated one at that, gathering information from other archeological sources. He does acknowledge that biblical archeology has largely been concerned with the excavation of sites on the basis of their Old Testament connections. He contends that the same sort of dedication should now be turned toward such New Testament sites as Lystra and Derbe, which are at present mounds on farms; Colossae, which is a large mound entombing a city; Berea, an inhabited city today, which is difficult to excavate; and many others like them.

A Thin Argument

“There was a time—not too terribly long ago,” writes Peter Waldron, “when America was a great nation.” Founder and host of “Contact America”—a two-hour live call-in radio program heard nationally—and founder and president of Save the Family Foundation, he thinks that the glory time has now passed, and his book Rebuilding the Walls (Wolgemuth & Hyatt, $12.95) proposes “a biblical strategy for restoring America’s greatness.” He begins by describing what he thinks of as the humanistic juggernaut and the conservative betrayal, and ends by proposing a solution and an agenda. Those readers of religious books whose primary source of all knowledge is the Bible will respond to this book like Velcro to a teddy bear. Those other Christians, whose education has included other books in addition to the Bible, who have experienced the ways of the world firsthand, and who through it all have remained faithful to their creeds, will find the argument of the Waldron book unbelievably thin.

Religious Verse Today

What is contemporary and what is religious are two of the questions Paul Ramsey, Guerry Professor of English at the University of Ten-

But man does not live by lean cuisine alone. After a while, one begins to long for a fanfare of pastry, some note of individuality or originality that would distinguish the literary Ogilvie from the literary Graham. Right now, literally, the books appear to have been written by one and the same person.

Reading for Children

But for the ill-considered attack on one addiction (watching television) in favor of another (reading books), Books Children Love (Crossway Books, paper, $12.95) by Elizabeth Laraway Wilson is a splendid gift to the best of children’s literature.” It is meant as a successor volume to (and hoping to enjoy the success of) For the Children’s Sake by Susan Schaeffer Macaulay. The contents of the book are arranged into subject areas, from Animals and Art through Literature (divided into three levels of sophistication) to Special Days and Seasons. The books recommended are not only the classics on their subject areas but also—as one might expect from Crossway Books, a Division of Good News Publishers—the embodiments of “the ideals of traditional values and a Christian worldview.”

A Proverbial World

“In heaven, the French do the cooking, the English are the police, the Germans run the machines, the Dutch clean the streets, the Italians make love, the Americans make cars, the Irish tell jokes, the Jews write the Bible, and the Hindus meditate,” proverbializes Peter Kreeft in his latest, A Turn of the Clock: A Book of Modern Proverbs (Ignatius Press, paper, $5.95). “In hell, the English do the cooking, the Germans are the police, the Irish run the machines, the Hindus clean the streets, the Jews make love, the French make cars, the Dutch tell jokes, the Americans write the Bible, and the Italians meditate.” Kreeft’s happiest notion, in this witty book, is that hell is a place where everything is computerized and the computers are always down—a description that should pedestalize his bust in the Luddite Hall of Fame.

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PUBLISHERS WEEKLY / JANUARY 29, 1988
Interpreting The West: An Interview With Ivan Doig

Ivan Doig is a man of medium stature with a rugged academic look about him. He has published three books: This House Of Sky (HBJ, $5.95), Winter Brothers (HBJ, $5.95), and The Sea Runners (Atheneum, $13.95) soon to be released as a Penguin paperback. You are made immediately aware of his Celtic origins by the heavy red beard which is just beginning to grow. Minus the glasses and dressed in buckskin he could be one of Charles Russell’s trappers.

I met with Ivan and Carol, his wife, in The Elliott Bay Cafe on a rainy summer day. Ivan preferred to tape the interview because he said he was spending enough time behind a typewriter working on his new novel, which he talked about at some length. Great artists inspire us not only with their works but with their presence as well. I found this to be true of Ivan Doig.

Interviewed by John Daily

JD: There seems to be a lot of scholastic as well as experiential background to your work. In the section of The Sea Runners where they’re paddling south to the Queen Charlotte, the description of the ocean was incredible. I used to work on a commercial salmon troller, and I started to get seasick all over again. What sorts of research have you done and how did you start writing?

ID: I think I write best about things I can either see or get firmly in mind through research. In that particular part of Sea Runners set around the Queen Charlottes, the descriptions of the water and so forth are from flying over it in a Grumman Goose when Carol and I went out to the village of Massett for the sake of a beach scene. We had what turned out to be the good luck of a very foggy, overcast day, so the Goose from Prince Rupert flew very low over the water. The pilot was simply going by a radio beam and was going to pick up the shoreline of the Queen Charlottes eventually. So, I was able to look right down on the water and get the descriptions.

JD: Have you spent some time on the water?

ID: No, I’m not a water-person. I’m not a canoeist or kayaker. I’m a lover of the shoreline. I really haven’t done water traveling except, again on The Sea Runners, coming down from Juneau to Seattle on a University of Alaska oceanography ship, which gave me the rest of the water and coastal descriptions.

JD: The thing I find remarkable about your style is that it preserves the landscape in its luxuriosness. There is a real lyricism to it that I think is part of the landscape as well. Is that something you work for?

ID: Well, I only had two English courses in my college life, but somehow I heard that form ought to fit content and content ought to fit form. I think the books reflect that notion—Winter Brothers being a journal because it’s primarily about a guy who keeps journals, and House Of Sky with the italic musings on memory being a book about memory, and The Sea Runners in brief, almost movie-like takes, paragraph by paragraph, moments of a long journey. So this probably carries over into the descriptions too. I’ve been interested in trying to capture landscape in metaphor. I do feel that after Sea Runners and Winter Brothers back to back, I’ve run dry of coastal descriptions for a while. The book I’m working on now, and maybe the next couple, will be set in Montana. But, yeah, I do try to think of what the landscape will suggest in terms of language.

JD: Maybe this would be a good time to talk about your new book?

ID: Okay. It’s a novel set in Montana in the late years of the Depression, in the area where I lived during high school. That’s between Sun River and Glacier Park on the east side of the Rocky Mountains. I’m creating a town called in the Heart of Pioneer Square

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photo by Wayne Sourbeer

in the Heart of Pioneer Square
Monday through Saturday: 10:30 a.m. till 11:00 p.m.
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Cowkid Culture

by Denny Redman

Introduction to The Skies Were Not Cloudy
All Day, Real Comet Press, $8.95.

On our short journey into adulthood there was a time when most of us ventured forth to meet the enemy and defeat it. It may have happened many times. It may have taken a variety of forms. And before things got too serious, we might have collectively called these events our "fantasy rites of passage."

One such form, especially in America, was playing cowboys and Indians. In my search through this slice of the American pie, it did, at times, seem like everybody indulged to some degree in this particular game. Of course, not everybody did.

There were Peter Pan and Captain Hook. There were many games with a variety of enemies. Cops and robbers. Fans of the Wizard of Oz. Even Space Invaders.

But my guess would be that roughly one-third of us, well up into the 1960's, fired a capgun or sent an arrow streaking into the wild blue yonder in an effort to rekindle those thrilling days of yesteryear.

As we look back several generations to the wild and woolly west, romance seemed as easy as a bouquet of flowers and justice as swift and simple as who could draw the fastest. That was very appealing. And with recent history, dime novels, the movies, the pulp, TV, radio and comic books all doing their part - western heroes and heroines all had the landscape covered. That's when a lot of us followed suit.

I grew up on location in the Old West. I didn't live on a ranch much of the time. Instead I lived in small towns in Montana. There the rodeo, radio, backyard TV shows and Country & Western music all passed along their cattle calls. But for me, especially, it was comic books. I can still quote unimportant passages from Gene Autry and the Lone Ranger. Lash Larue, with his whip and the Durango Kid were my two favorites, though.

So that's the kind of cowboy I was: tough, (occasionally) honest, fast on the draw and always on the side of the good folks, right up until suppertime when I'd hear Mom hollerin' for me. And about the second time she'd call, I'd hustle down the alley away from my gang's "hideout." I was ready to refuel and rest for a new range war the next day.

After rediscovering my old photos taken by my Dad and reminiscing over my own cowkid fantasies, it occurred to me that there might be many more out there like me. And sure enough, I soon discovered it was an American phenomenon. Millions of us, rich and poor, famous and not-so-famous, not only had great stories to tell but documentation in the form of an actual photograph. This project has been an effort to share some of them with you. I realize, of course, that I just missed another great photo and story around the next bend because there's always been one there.

EBBCo

Best Sellers

Cloth

1. Name of the Rose,
   Umberto Eco, HBJ, $15.95.
2. In Search of Excellence,
   Thomas J. Peters and
   Robert H. Waterman,
   Harper & Row, $19.95.
3. On Becoming A Novelist,
4. Frida,
   Hayden Herrera,
   Harper & Row, $21.95.
5. Growing Up,
   Russell Baker, Cogden, $15.00.
6. The Price of Power,
   Seymour M. Hersh, Summit, $19.95.
7. Blue Highways,
   William Least Heat Moon,
   Little Brown, $17.50.
8. The Europeans,
   Luigi Barzini, Simon & Schuster, $14.95.
9. Omega Strategy,
   William David Montapert,
   Capra, $10.00.
10. Seattle Classic Cookbook,
    The Junior League of Seattle,
    Madrona, $19.95.

Paper

1. The Color Purple,
   Alice Walker, WSP, $5.95.
2. Seattle Best Places,
   David Brewster, Sasquatch, $7.95.
3. The Nirvana Blues,
   John Nichols, Ballantine, $4.95.
4. An Unknown Woman,
   Alice Koller, Bantam, $3.95.
5. Light Years,
   James Salter, North Point, $12.50.
6. The Valley of Horses,
   Jean M. Auel, Bantam, $3.95.
7. One Hundred Years of Solitude,
   Gabriel Garcia Marquez, Avon, $3.95.
8. The Journals of Sylvia Plath,
   Sylvia Plath, Ballantine, $3.95.
9. Getting To Yes,
   Roger Fisher, Penguin, $4.95.
10. The Man From St. Petersburg,
    Ken Follett, Signet, $3.95.
**Publishing Northwest**

by Rick Simonson

In July Newsweek heralded the growing number of independent literary publishers that are artistically and financially successful. The four publishers focused on—David Godine of Boston, Ecco of New York, Black Sparrow of Santa Barbara, and North Point of Berkeley—have all been highly regarded within book circles. None is getting rich, but their robust presence speaks well for a business that has become clogged with conglomerate "results now" bottom line reading. Each of these four publishers has a personal air. Personal work, taste, and dedication has gone into their books. People become conversants with titles by unknown authors because one of these publishers has put it out. Of the several hundred or so smaller presses that might aspire to the same terrain as a Godine or a Black Sparrow, this article cites two: one is Graywolf Press of Port Townsend.

In another article, from an August issue of Publishers Weekly, Louise Solano, proprietor of a Cambridge, Mass., bookstore that specializes in poetry, readied off the names of four smaller presses she does substantial year-in, year-out business with. One of the four is located locally in Boston. The other three—Copper Canyon, Dragon Gate, and Graywolf—are all based in the same town, Black Sparrow, 5,000 miles away from her Boston: the Quaker Peninsula's very own Victorian metropolis, Port Townsend. With the same issue of PW, there is an article on poetry publishing, primarily as practiced by large East Coast houses. Olga Broumas' Pastoral Jazz, just published by Copper Canyon, is cited as having a larger printing at 5,000 copies than those of many books done by the big trade publishers.

Attention like this speaks to the devotion quietly and persistently put in by these publishers for several years as much as it does to what they're doing now or have plans for in the future. Instead of basking, there is more work: Tree Swenson and Sam Hamill, Copper Canyon's co-publishers, work to the right deadline to get three new books out. They simultaneously huff "finally" when it's noted that a Copper Canyon catalog has been put together. After ten years as an active publisher, it is Copper Canyon's first catalogue.

1983 marks ten years that Copper Canyon has published and nine years that Graywolf has. Survival hasn't been easy. Neither has had the patronage of a university or single well-heeled patron to earn their bread. Both have slowed their own production down to hire out and help other publishers. Both are at interesting points in their development now. While there have always been differences in approach and philosophy between Graywolf and Copper Canyon, more marked contrasts will emerge between the two if plans come through as intended.

In terms of number of titles, Copper Canyon has always been the more prolific of the two. Its first years of publishing saw a concentration on younger, Northwest poets—many local to the Port Townsend area, including a few of Sam Hamill's own books. Work like this is still done: last year Copper Canyon published Seattle poet Emily Warn's Leaf Path and later this year will do Kathleen West's second book. But there is an increasing move in the direction of the work of older poets and translations—Thomas McGrath, Madeline DeFrees, Cold Mountain, Pablo Neruda, and a Rethink translation of O.V. Milosz—cousin Oscar to Nobel poet Ceslaw Milosz.

Copper Canyon's expressed intent is to continue solely doing poetry. Hamill and Swenson cite an Ezra Pound dictum; "Poetry is news that stays news." Copper Canyon's approach until now has been more eclectic and less overtly stated. Like Copper Canyon, Graywolf has done new books of poems by new poets (with Tess Gallagher and Linda Gregg alone), Graywolf has launched the work of two of the most established poets. There have also been such projects as the most sophisticated and comprehensive translation of Rilke's French poems in a beautiful series of small cloth books.

Then there are Graywolf's plans, as hinted in the Newsweek article. It is not to belittle what Graywolf has done up until now or to make judgmental comparisons with anyone else, but if these plans come anywhere close to fruition, Graywolf will realize a national stature as a publisher that only the University of Washington Press among Northwest publishers might approximately equal. (The increased presence in the Northwest of publishers with national ambitions could make for a lengthy list in itself, as presses such as Real Comet, Bilingual Books, Peanut Butter, The Mountaineers, Graphic Arts, Seal, New Paradigms, Dragon Gate, Talisman, as well as revised Madora, do, nomo, do.)

What Graywolf editor and publisher Walker proposes to do is raise money to form a more substantial operating base. With that base, he would expand Graywolf's publishing range into fiction, especially new collections of short fiction and paper reprints of fiction which never saw life as a paperback. Walker, company president and continuing to publish poetry more or less as they have and to move eventually into broader, more general forms—garden essays, nature writing, travel, philosophy, children's literature. This sounds tailor made for Elliott Bay readers. While we certainly do sell national bestsellers, it's readers making books like Judith Thurman's biography of Isaac Dinsen, Gyorgy Doczi's Power of Limits, anything McPhee writes, Norman Mailer's The Girls Run Through It and Carol Bly's Letters from the Country into instore bestsellers that's helped Elliott Bay gain distinction as a store.

Forthcoming are fullized volumes of poetry by William Stafford, Tess Gallagher, and Jack Gilbert (the fourth and final alas) of A. Poulin's splendid series of Rilke's translations from the French; and a first major collection of short stories by Missoula writer William Kittredge. Getting these ready and out to stores takes immediate, every day attention. Putting Graywolf's "out there isn't the most comfortable thing Walker has ever done. "I don't even like getting birthday presents," he says. Walker, a very affable Oregon native, seems remarkable nonchalant and internally motivated. He is driven and passionately so, however, in his devotion to publishing—and for this cause is putting on a suit and going out to raise money. While he wouldn't mind one or two individuals coming in with all of the needed funds, Walker isn't seeking the patron-publication deal that's more common (the role of James Laughlin, say, has played with New Directions, or Kerouac/being Drue Heinz has with Ecco).

Walker, with a tiny base staff in Port Townsend, is making firm plans to operate with a sacrifice approach to working with the money as it's gathered. Holding down their own salaries in the early going is needed so the publishing end of the operation will be done responsibly enough that book costs are kept to a minimum. Raymond Carver, who now resides on the Olympic Peninsula part of each year, is one who has been helpful in this way. Formally, he has been introducing the Kittredge book. Less formally and more importantly, he's feeding Walker advice, ideas, and stories. Others, as well, are everywhere in the book world, are doing that, too. Lists get made: why didn't this Alexandria book of poems ever come out in paper? What about Joanne Mieszcher's novel, In a High Place? Or Elizabeth Arthur's Island Sojourn?

**In The Tradition**

by John Daily

The Elliott Bay Book Company's reputation for excellence is closely related to the people who work here. The quick and sacrifices of the book business require a person with ambition and ideals as well as an eye for detail and patience with the economy. A bookseller must combine the detective skill of a Sam Spade with the humor of a Jules Feiffer to do the job and keep on his or her balance. Elliott Bay, with its large selection and informed clientele, offers a rare training ground. We thought you would be interested to know what some of our past employees are doing now.

David Hartman, who managed the store two years ago and Judy his wife recently bought The Imprint Bookstore in Port Townsend. The Imprint promises to draw people from all over western Washington with the quality of its literary selection. We wish them the best of luck and urge you to visit this fine store.

Another long-time employee, Jackson Fairley, was recently hired by Harper and Row to be their sales representative in the northwest. We know Jackson will do his new job as well as he handled our bargain books, computer section and mysteries. Even though we will have a hard time replacing him, we congratulate Jackson and wish him the best. He has promised he won't be a stranger, so those of you who have come to know him may run into him again down here.

You will notice a few changes occurring at the Elliott Bay Book Company over the next few months. We will be putting an archway in the south wall of the bookstore on the upper level connecting all three Elliott Bay entrances. The Elliott Bay Cafe will take all the space downstairs. Sections presently located downstairs will be moved upstairs, while art and literature will be moved in with Elliott Bay Graphics. New accompanying fixtures are being built for the art books. They are designed along the lines of library tables with center displays shelves affording ease and comfort for the armchair browser. Elliott Bay Graphics will be accessible from and open the same hours as the bookstore.

Our services are being increased also. We will begin offering our Print-Book search service in September. Our technical and computer book sections will be greatly enlarged, including software items. During the next few months we will be implementing a computerized inventory system. Although construction, moving thousands of books and installation of the computer may cause us some confusion we will maintain the high standards you have come to expect from us. Once these improvements have been carried out our information will be much more accurate and our service even more acute. This reorganization will make us more efficient, but with it we will also be able to offer a space for readings. Readings and literary performances have always suggested themselves to Elliott Bay, but the space itself has prevented any regular occurrence. We'll keep you posted on further developments.

You have probably already noticed that we have begun to carry book club items. Our Tomlinson book bags are famous and have been around for some time. We are now carrying a large assortment of cassettes with everything from Treasure Island to How To Stop Smoking on them. Parents tell us the recorded stories are helpful pacifiers for road trips. One tape is even designed for sleeping. For those who keep their loved ones up at night with the bedside lamp, or those who are reading in bed, it fits on the cover of the book and shines only on the page. It's portable, compact and light.

The Elliott Bay Bookstore will be published quarterly rather than just at Christmas. Your response to our tenth anniversary issue has been so positive we decided to continue with the present format. The Christmas issue, however, will retain the format of past issues and include a cover story. We hope you enjoy this informative, entertaining appendage of our business. We certainly enjoy offering it to you.

To all who formally and bravely the crowd inside at our tenth anniversary sale, we give you our hearty thanks. It was a success!
and a ranching valley to put on the actual landscape up there. And also a National Forest. This gives me the chance to do whatever I want with the characteristics of the town and the ranches and the forest and so on. Carol has taken photographs of Montana buildings that would have been around in the 1930s. We piece them together to get what that small town main street would look like in the '30s. I've been working on that today, in fact.

The book is about a family that's been through the Depression. My narrator is a fourteen-year-old boy who, after being orphaned at the age of a forest ranger, both native born to that area. So, it's a look at the generation that is coming out of the Depression. I'm interested in the late 1930s as a historical hinge: of people feeling they have endured the major historical event of their lives and, of course, having no way of knowing another one. World War II, is coming. This novel will be much more like House Of Sky than the other two books.

**JD:** *This House Of Sky* is subtitled Landscapes of a Western Mind. Do you see yourself as a "Western writer," a "Northwestern writer??"

**ID:** I would generally say "Western," simply because so much of my stuff is set in Montana. I have no notion of where the dividing lines rest, but I consider myself interested in regional topics out here, and perhaps to get to larger topics of life through a particular lens of regional characteristics.

**JD:** When I think of your work I also think of the works of Thomas McGuane, Richard Hugo, and Jim Welch. It seems like these writers, yourself included, are defining some kind of "Western" attitude, way of life, philosophy, style of living. Does that interest you? Do you look for them consciously?

**ID:** I'm not conscious of working on my own theory of the West. Because my background is in journalism and history I'm more interested in trying to interpret what the actual West seems to be like.

**JD:** Say I gave you the task of putting together a reading list on Northwestern culture. What would be some of the books you'd include?

**ID:** Well, in Montana there are classes taught now in Montana literature, which often include The Lady In Kicking Horse Reservoir, Jim Welch's Winter In The Black, and Norman Maclean's A River Runs Through It, which I think is one of the great stories of America, not just the West. The Big Sky by A.B. Guthrie, which is a book important to a lot of us because it showed that a Montana could write a book that got published, when I was a kid out there. From farther this direction, Ken Kesey's Sometimes A Great Notion, Don Berry's Tank, Norman Clark's Milktown. I would probably put in there Swan's own Northwest Coast.

**JD:** Any painters you'd include?

**ID:** Tony Angell!

**JD:** Tony Angell.

**ID:** Because he's a friend and I'm paying close attention to what he's doing. We're about the same age. We're kind of watching each other go at life in this way. Tony's painting and sculpture interests me a lot.

**JD:** Do you make your living as a writer?

**ID:** Some years.

**CD:** But he doesn't do anything else. [laughs]

**ID:** [laughing] Yeah, I don't do anything else. I've been full time at it for this year.

**JD:** Do you have a daily schedule?

**ID:** Usually wander into my office, in my house, a little after 7 a.m. and will work from then till about 11:30, lunch time. Maybe go out for a cup of coffee along elegant Aurora Avenue in between. Then in the afternoon after a break or reading or walking around the neighborhood I either write some more or edit what's been done in the morning, or do research or whatever. Pretty much go till 5 p.m. Out of this I achieve so many pages a day. It varies as to where I am in a book. If it's first draft it's four or five pages a day, usually five days a week.

**JD:** Do you write out those four or five pages and then go back to edit, or do you write one sentence over and over till you get it exactly right and then move on to the next?

**ID:** Well, thinker quite a lot as I go along. I'm a cut and paste writer because of my journalistic background. My manuscripts gain left from Elmer's glue and the additions of paper as I go along. That's the primary method of tinkering. The book I'm doing now is the most natural sounding book I've done. It has a first person narrator, this fourteen-year-old, and it's written in colloquial Montana lingo. And so it has more a casual flow than the very dense parts of all three other books. Some of those were revised endlessly. I'm purposely drawing back on the current book and not revisiting it till my kid narrator would sound like me, a forty-four-year-old Seattleite with a Ph.D.

**JD:** Days of rain, those four next.

**ID:** Of Channel water like a gray-blue field very gently stirred by wind.

**ID:** Of clouds loping the mountains, so they seemed strange shaggy buttes of green.

**ID:** Of soft rattle of wings as gulls rise in a hundred from a shore point of gravel.

**ID:** Of fog walking the top of the forest in morning.

**JD:** The Sea Runners, Atheneum, 1982: p. 182.

**ID:** Printed with permission from the author.

**JD:** Who do you write for?

**ID:** I wish I knew how to answer that. This may be too glib, is just came to me. I write for the sheet of paper in front of me.

**JD:** I try things out on Carol incessantly, of course. She's my first and best reader. Because of having been a journalist where stuff had to be accessible enough to attract people, and having been around history departments and a lot of unreadable history, I do want these books of mine to be readable. That's in the back of my mind. But with Winter Brothers, if I'd had any particular reader in mind, I probably wouldn't have made that as difficult in format.

**JD:** Is accessibility something, then, that worries you in your writing?

**ID:** Not much. Only in that I have a habit of looking things over and if it sounds pretty good to me, which is what I'm primarily trying to achieve—to Carol and friends who look at the manuscript—that's generally good enough. It then goes to an editor in New York who's being paid decently to see how easily it reads.

**JD:** I'm interested in less accessible books that others have done. I thought Riddle Walker a wonderful piece of work. Also The Book Of Ebenzer Le Page And One Hundred Years of Solitude. But it seemed to be that if you're setting out to do a technically arcane kind of fiction you had better do it as good as any of those three, and not just make it difficult in an academic sense.
Winter Brothers
By Ivan Doig
Harcourt Brace Jovanovich $10.95

by Geoffrey Cowley

A STRIKING CHARACTERISTIC of Northwest Indian art is that it often sets two or more figures occupying the same space simultaneously. Haida artists, for example, have no qualms about carving four animals into the same piece of stone, or portraying one creature as both a wolf and a whale. Ivan Doig's new book, Winter Brothers, is an attempt to craft a narrative on a similar principle; it incorporates two men's diaries into one essay with the hope of forging their lives into a single image. The two diarists who thus become "winter brothers" are Doig himself, and James Glischit Swan, one of the first white men ever to spend a lifetime in the Pacific Northwest. Winter Brothers is a curious blend of historical investigation and personal confession—a book intended not only to reconstruct a 19th-century pioneer's experience of the Northwest, but also to give Doig a fuller understanding of his own. It generally succeeds at both; by using the landscape to link his own experience to that of the pioneer, Doig gives new currency to the past and discovers new ways of perceiving the present.

The book is structured as a daily record of Doig's three-month journey through Swan's diaries. One of the things Doig does during these three months is to tell us Swan's life story as it emerges from the thousands of handwritten pages he is reading. The process by which Doig reconstructs Swan's experience is interesting in itself, for it involves actively reimagining, and not simply recounting, what happened during the fifty years recorded in Swan's diaries. Swan is a profile assease of his surroundings, but he rarely uses anything about himself: figuring out what was really on his mind on a given day becomes, for Doig, a matter of in-

terpreting the tone in which he records something else, or assigning significance to a silence.

Doig manages to turn Swan's journal entries into an engaging and readable story, but that is only half of what he attempts. His interest in visiting the past is not simply to observe it; he also wants to participate in carrying it forward. So rather than devoting himself entirely to telling Swan's stories, he incorporates them into his own.

Doig's own story is about learning to see his surroundings as they must have appeared through Swan's pioneer eyes. He retraces Swan's steps up, and down the Olympic Peninsula to see what remains unchanged. He also looks for tangible signs of Swan's existence, and he finds a few. Near Nash Bay he finds a swan that Swan spent an afternoon carrying into a sandstone cliff in 1859. In Seattle, he finds Washelli Cemetery. When the City of Seattle established the cemetery, Swan suggested naming it "Washelli," a Makah word that means "west wind" and suggests "region of the hereafter." The same glow to this day from a pink neon sign facing Aurora Avenue.

We're told that Doig's attraction

Chatwin: East of Patagonia
Cortazar: Out of the shadows
Michener: Annals of Africa

Francoise Sagan * 'Congo'
'Woody Guthrie' * Judith Rossner
reviewed in brief

A talk with
Ivan Doig

RANDY MORGAN conducted the following interview with Seattleite Ivan Doig shortly before the publication of Winter Brothers, his second book.

Morgan: This House of Sky received high praise all over the country, including reviews in Time, The New York Times, and a nomination for the National Book Award. Did you expect this kind of critical acclaim for your first book?

Doig: No way!

Morgan: What were your expectations?

Doig: Well, certainly not very much at first. Harcourt Brace Jovanovich was the thirteenth publishing house that looked at the sample. But in the end things took care of themselves far beyond my expectations. And a lot of it was just ab-solute, sheer, golden luck as far as I can see. The editor who took it on, Carol Hill, very much liked the manuscript as she received it, suggesting only a few changes. And then there was an editorial bloodletting at Harcourt Brace about two months after the manuscript came in. Out of that shuf-

fling around, Carol Hill emerged as editor-in-chief and took the book up with her.

Morgan: How did the book get to Time?

Doig: I think through Carol Hill, although I've never been entirely sure. She took the step you only take every so often of sending books and cover letters around to a few selected editors saying, "This is a book we don't want you to miss." Morgan: OK, I can see how luck had a hand in getting it off the ground, but obviously the book has something special. What do you think it is?

continued on page 3

continued on page 4

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MORGAN: OK, I can see how luck had a hand in getting it off the ground, but obviously the book has something special. What do you think it is?

continued on page 3

Brandi Morgan is the author of Enjoying Seattle's Parks, and is currently working on a book of essays about nature in the Northwest.

Oriana Fallaci's 'A Man'
A.J. Liebling and his times
Two books on Alice James
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—St. Louis Post-Dispatch

William Morrow $12.95

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Page 2  the Weekly’s Reader
to Swan stems from a desire to understand the force that drew him westward. Doig is impressed by the fact that, as a young man, Swan willfully abandoned a comfortable life in Boston in order to spend the rest of his days in the untamed Northwest, "walking its landscape and its native cultures."

Swan's story begins in 1850, as he leaves his wife, two children, and a way of life unsuited to his spirit, to head west on a schooner bound for San Francisco. Following a year of San Francisco dockside life and a brief return to Hawaii, on a potato boat, Swan joins a small band of macacap oystermen and moves north to Shallowater Bay, where he spends the next two years "swinging over every more distance between himself and the 220 years of New England rhetoric in his family line."

During the years at Shallowater, Swan befriends the Chinook and Chehalis Indians, drinks a good deal of rye whiskey, and eats not only salmon and crab but also beaver, crow, owl, and shark.

By 1859 he has moved up the coast, further north, further west, to the tip of the Olympic Peninsula. Except for occasional travels, Swan spends the rest of his life, the next forty-one years, on the north shore of the peninsula between Neah Bay and Port Townsend. He lives among the Makah Indians—a hearty sea-going people who hunted grey whales from hand-crafted canoes—earning their customs and their language, collecting their art, and recording their legends.

A westcoast himself, though only from Montana, Doig regards his own decision to settle here as evidence of a quality he has in common with Swan. He quotes himself from an earlier diary:

Perhaps the choice of place is in our body chemistry simply as other patterns of taste are, regulating us to dislike brussels sprouts, the color pink, and square miles of pavement. . . . The west of America draws some of us not because it is the newest region of the country but because it is the oldest, in the sense that the landscape here—the fundamental, nature’s shape of things—more resembles the original continent that defines the city-nation of the Eastern Seaboard or the agricultural factory of the Midwest.

This shared impulse toward the west provides a significant link between two men separated by a century, but Doig's attempts to link himself to Swan on the basis of shared personal qualities often seem overly self-conscious. The observation that he and Swan are "bored with watchful men both" is, for instance, a line that we could have been left to make for ourselves. And when Doig quotes a review of his first book (This House of Sky) from The New York Times Book Review in order to suggest that he, like Swan, is one of those people who are "never part of the time they were born into" and who "walk their generations as strangers," he begins to sound a bit self-indulgent.

Doig's sentimentality about his beard and his temperament would be less distracting if he weren't addressing us in his own person. But he is, and when he falls into these modest but passionate characterizations of himself he inevitably subverts whatever connection he seeks with the less self-conscious Swan.

Fortunately, though. Winter Brothers does more than sentimentalize the personalities between its two main characters; it also leads to a new appreciation of the geography they share. When Doig surrenders himself to the task of reconstructing Swan's life, and to reimagining the Northwest in light of Swan's experience of it, he leads us to a fresh understanding of what it means to live here. The Indian lore recorded in Swan's diaries leads us back to a world where the sun rises every morning by bouncing stars off his head and trampling darkness under his feet, where rainbows are anchored to the earth by potentially dangerous claws, and where meteors manifest the luminous spirits of dead chiefs.

In the Northwest that emerges from Swan's diaries, no detail of the landscape is insignificant—everything is charged with life and meaning. A wet rock exploding in an Edisto campfire is evidence of an angry spirit. When the aurora borealis glows in the northern sky, the Makahs know that their Alaskan relatives—"a race of little men, very strong, who are dressed in skins" and "can dive down into the sea and catch a seal or a fish with their bare hands"—are building bonfires to keep warm. The crown on the blue jay links humanity to the birds, and links the Makahs to their past.

The Makahs explained to Swan that the blue jay was the mother of a racially Indian named Kwathie. She had asked him to fetch some water, saying that she wished he would hurry, because she felt as if she were turning into a bird. Kwathie ignored her and went on making the arrow he was at work on. While she was talking she turned into a blue jay and flew into a bush. Kwathie tried to shoot her, but his arrow passed behind her head, glancing over the top of her head, ruffling up the feathers, as they have always remained in the head of the blue jay.

Needless to say, the Northwest has changed considerably during the 130 years since Swan first encountered it; concrete and steel have overrun the ground that was then alive with giant fir and spruce and cedar. But rather than mourning what has changed since Swan wrote his diaries, Doig learns to see what remains through the eyes of a pioneer. The west may be less western than it was, but westernness remains an accessible state of mind. Doig recovers it, and hence his fraternity with Swan, by reminding himself in that watching the grizzly fish across the horizon he is witnessing life exactly as Swan saw it.

Swan's westernness, his capacity to live and think in relation to the immediate conditions of a place, is, as it turns out, not easily drowned by chain saws and bulldozers. Whether our eyes are focused on a ragged western horizon or on a pink neon cemetery sign, it can govern what we see.\[\[\]
AN INTERVIEW WITH IVAN DOIG
continued from front cover

Doig: I wish I had a little bottle of ingredients sitting all around me so I could pour them into every book. The late Robert Kirsch of the L.A. Times called me an American hero. My father could never have dreamed of that sort of thing. And I was surprised by that, too. I don't think of it as a heroic book, and I certainly didn't set out to write it that way. But I did try to focus on the people and their language as closely as I could. It's a book I worked on sentence by sentence time and again across those years. If I did it right, there's something happening in just about every sentence, and I think that's what carries it.

Morgan: Winter Brothers is a very different book—a 90-day diary of your thoughts juxtaposed with the diaries of a 19th century West Coast pioneer. Isn't it an odd subject for you to have chosen?

Doig: It was. I've always been taken with James Swan's diaries, though—the sheer accomplishment of forty years of day-by-day notations on his life. And I wanted a chance to do some traveling and thinking back and forth between Swan's time and ours. So he seemed to me a kind of guide, a character by which I could try to get some thinking about the West.

Morgan: Did you ever consider it a literary risk?

Doig: Yes, very much so. And the book wrote itself much differently than House of Sky. It kept changing and becoming, really, until February of this year. Twice after I thought I was finished with it, I found myself saying, "Well, this really doesn't belong here," and then I'd jerk things out. And other things got amplified. The problem I was most aware of was how not to lose the reader as I did all that shifting back and forth in time, to find a pace which would carry the reader along and yet not befuddle him. So I was seeking a tension and balance. It's a much more technically risky book. I know, but I wanted to see what I could do with it. And I had a contract for it, so it was one of those rare chances in my life.

Morgan: You had a contract before you really got started?

Doig: Yes. I had a $15,000 advance on it—probably the easiest advance I've ever gotten to get. I was given extraordinarily free reins by Carol Hill. She never asked to see a progress or anything. It was just a few sentences described over lunch. Eventually, out of conscience, I did her a one-page prospectus and then sent in the first 100 pages that were (as usual, with my manuscript samples) fairly shaky. Again, she sent me more money and said, "Go ahead and finish it, then we'll talk about editing."

Morgan: Is there any indication yet as to how Winter Brothers will be accepted?

Doig: It's surprising it's been. It's gone through its first printing of 10,000. The size of that printing shocked me. Harcourt has done another 2,500 as a second printing. I get a call from the regional sales rep today who told me Pacific Pipeline had sent another 800. It's still selling and some minutes till publication date yet; so the book is traveling rapidly through its first 12,500.

Morgan: Do you think much of that is a dividend from This House of Sky?

Doig: I'd say House of Sky's skirts are broad and long and brocaded and everything else. Yes, it's traveling extensively on the strength of the first book.

Morgan: What are your long-range hopes for Winter Brothers?

Doig: There's an enormous "sophomore jinx" in this publishing business, and if there's a single major thing Winter Brothers can do for me, it would be to get me past that.

Morgan: "Sophomore jinx?"
Local Best Sellers

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1. The Covenant, by James A. Michener. (Random House, $15.95.) Historical novel of South Africa.
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4. Firestarter, by Stephen King. (Viking, $13.95.) "The Shop" and an evil scientist both want their astounding creation back.
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2. Crisis Investing, by Douglas R. Casey. (Stratford/Harper & Row, $12.50.) Opportunities for the coming Depression.
4. The Sky's the Limit, by Dr. Wayne Dyer. (Simon & Schuster, $10.95.) How to increase your happiness.

Paperback

MASS MARKET
2. Enchanted Child, by Catherine Breasil. (Signet, $1.50.) Crime and punishment in the convent. Fiction.
3. Triple, by Ken Follett. (NAL/Signet, $3.50.) Missing uranium and Middle East espionage. Fiction.
5. Lonely on the Mountain, by Louis L'Amour. (Bantam, $2.25.) The Sacketts head their way to the Pacific Northwest. Fiction.

TRADE
1. Still Life with Woodpecker, by Tom Robbins. (Bantam, $6.95.) Fiction by the author of Even Cowgirls Get the Blues.
5. The Rest the Whole Earth Cannot Carry, edited by Stewart Brand. (Random House, $12.50.) Where to find tools for survival.

Doig: Yeah, I think there are vast advantages. I'm even told to be East Coast writers hear from. I've been trying for a Guggenheim for the last three years, in a row, so I've been in correspondence with people like Geoffrey Wolff, Michael Arlen, Edward Hoagland, and Peter Matthiessen—people who've agreed to recommend me. And there's a kind of chorus that comes from writers back there, saying, "You're really well off in Seattle, you're better off out of this." I find it personally more efficient—and I guess more efficacious as well—to be kind of holed up here.

Morgan: Is there a community of writers here you keep in touch with?

Doig: No, and I think that's individual idiosyncrasies. I know fewer writers in Seattle than I do in Minnesota. Whatever real writing chums I have (the exception being Archie Satterfield, with whom I have lunch about every two months), the guys I'm in closest touch with are the "Minneapolis Gang," as they are called in the dedication of Winter Brothers; people like Richard Hugo, Jim Welch, Bill Kinney, A.B. Guthrie, Norman Maclean. I see them once or twice a year, we have a hell of a good time together, an evening of gossip and catching up, and go back to our typewriters. And that's about right for me.

Morgan: So getting together with other writers is not that important?

Doig: For me it's not. I tend to wander, though, if those of us who are writing out here don't tend to hole up a bit more. The climate gives us a choice in that, it's just better to go to Minnesota and it's the opposite. The energy flows high-deep in the streets back there, and it's dumberfounding to me how people get as much writing done as they do.

Morgan: Does the Western landscape also help to bring out the creative?

Doig: Yes, in me it starts the language perking. Again, I'm kind of a technician about all this. I can't simply be back and let it wash over me. For example, I just returned from Montana where I went out with a friend for three days under the Rocky Mountain Front. The Rockies were just looming over us—their whole long, with dramatic canyons spitted in between each one of them. Stunning, enormous country. But while I indeed feel the enormity and grandeur of it, at the same time as a writer I keep thinking, God, how can I catch that?

Morgan: How did you develop the discipline?

Doig: It started back in journalism school at Northwestern. Then my first job was as an editorial writer for a chain of Illinois newspapers where I generally wrote four editorials a day and made up the editorial page in the afternoon. I also juggled magazine articles for almost ten years as a free lance, and I learned pretty rapidly that nobody is paying you to sit around—something you can get away with at least for a few minutes on most salaried jobs. I had to have things out by given days of the week.

Morgan: Were you able to improve the quality of your writing under those pressures?

Doig: Yes, I did an article at pretty much the same level of skill, I think, whether it was $55 for the Seattle Times Magazine or $350 for Parent. I was also doing my magazine freelancing at a time when Tom Wolfe and Gay Talese and John McPhee were reinventing magazine work. There was a greater freedom in what you could do with magazine pieces, and I think I learned a lot from that.

Morgan: When did you shift to writing books?

Doig: I was working on books at the same time. My wife, Carol, and I co-authored a journalism textbook and I put together two textbook anthologies in this same period. I was also beginning work towards what became House of Sky. January of 1972, I think, was the first conscious diary entry I have of building toward that book.

Morgan: How long did that project take?

Doig: It was six and a half years from the first diary entry. Within that span of time there was between two and two a number of years' worth of full-time writing.

Morgan: What is the appeal of the Northwest as a place to write?

Doig: Well, certainly a lot of it is landscape. I seem to need or at least want to live around mountains—and, as it's turning out, around coastline here as well. I greatly enjoy going back to Montana, and I think those visits will set off further writing in me. But for whatever reason—much of it climate—I prefer to live here. I get more work done here, feel more comfortable day by day.

Morgan: And yet you're cut off from the publishing industry out here. Are there advantages in that?

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the Weekly's Reader Page 5
Domestic nightmare: the punishment and crime of housewife Francine Hughes

The Burning Bed
By Faith McNulty
HarcoutBruce Joanovich $12.95

by Ann Rule

THE BURNING BED-BECOMES outrague, frustration, tears, and horror. Francine Hughes was twenty-nine years old when she killed her estranged husband, Mickey, by pouring gasoline on him as he lay in a drunken stupor and then tosses a match onto the bed. She has never denied her actions, and though it would seem, on the surface, that she was a "mad, evil woman," that she was nothing—human being who might do to another warrant such a painful death, I found myself reliving this through Faith McNulty's chronicle of a battered wife. "Burn him! Do it now!"

The computer program used to produce a more likely target for a wife abuser than that which she had been a victim of, as well as being a victim of "madness." Her father drank, but that was "normal." He did not become an abusive drunk until later, and then Francine's mother tried to hide the bloodied bruises from her children. Perhaps, perhaps, Francine's earliest memory is of a Halloween when her new winter coat and all her candy burdened her in the family car where her drunken father and uncle had smoked their cigarettes.

She was a happy little girl, proud to be called pretty, proud that she could color and read, proud that she could be trained to look after a small brother until he slipped away from her and was critically injured by a car. When her mother had to hunt her father down to get food money before it went for quork and gambling. Francine accepted that as the way things were. When her father went to jail for larceny, she accepted that too—taking him cigarettes and candy.

Somewhere back in those poverty-stricken Michigan childhood days, Francine began to think of things as being unnecessary or unimportant. She had two children who were beaten so often that they learned to accept it, and she was used to it. She had never seen anything that was dangerous to her children that was not dangerous to her in some way as well.

This little girl who believed what they did to their children was right—values, discipline, and such. She had a brother who was beaten so badly that he was too afraid to speak up.


Page 6 The Weekly's Reader

Doubtful of her commitment to him, but known and overflowing with love, the high school in Jackson, Francine dropped out in the 10th grade and, reluctantly, married Mickey Hughes. "I was scared to death. All I could think of was that I was closing a chapter in my life too soon."

The sixteen-year-old bride and the eighteen-year-old groom (who was unemployed) moved in with his parents—a图案 what would repeat itself many times. The first violence was only weeks away. Maniacal jealousy, the bridegroom repeatedly ripped Francine's clothing to pieces if she wore anything but drab, loose garments. She soon learned what it was like to be hit in the face with a man's fist.

His parents pretended nothing had happened. She could not go home; her leaving had meant a financial loss for her widowed mother who had younger children to support. After each beating, each black eye, Mickey would be contrite and beg for forgiveness. The pattern was set.

Poorly educated, too young, consumed by the feeling that she wasn't trying hard enough to make the marriage work, Francine Hughes was trapped. Over the next thirteen years, she bore Mickey Hughes four children; her pregnancies seemed to validate his manhood, but he was never around when labor began. There were too many moves to relate here, too many times when Mickey quit his job, too many bills, too many nights when the children had no food, and so many beatings for Francine that the number and the intensity are impossible for the rational mind to comprehend. Mickey drank, and was unhappy.

The children were literally starved when Francine went to the welfare office to beg for help. Told that she would have to be divorced to get assistance, Francine divorced Mickey. It did no good; he refused to acknowledge that they were no longer married and moved in with her to enjoy the largest of the welfare support. Even so, Mickey might have been able to break away, but Mickey suffered cataclysmic injuries in an automobile accident and his family persuaded her that it was her duty to nurse him back to health. The woman whose empathy for others was her undoing, agreed. Mickey Hughes recovered, and began a reign of terror over Francine and the children.

Local police patrols knew their address by heart; they often saw Francine with bruises and cuts, heard Mickey's threats. But statute made it impossible to arrest him unless he actually hurt her in their presence. Occasionally, he battled the responding officers and was hauled off to jail. More often nothing was done. Time after time, Francine fled in the night to Mickey's parents' home, where they hid her from her eaving husband, but they did nothing to help her either.

Incomprehensible as it might seem—except to police and social welfare agencies—there is very little that officers can do to protect participants in family fights. Francine Hughes attempted to get help from the courts, welfare, the police, and there was no help forthcoming, beyond a pared car dispatched after each beating. She could not run away; Mickey vowed to follow and kill her, and she never doubted that he would.

Francine had fallen through the loophole in the system, and her desperation grew beyond all measure.

McNulty details in agonizing specifics the torment Francine Hughes suffered over the thirteen years with Mickey, as he systematically attempted to destroy her. The children suffered. Even their dog was left to die on a frigid Michigan night as she struggled to give birth to a litter outside in the cold because Mickey would not allow her in the house.

What was happening to Francine Hughes was so horrible that no one seemed to want to think about it at all. That the frail woman did not crack socially, that she 'solved the puzzle of The Burning Bed. Francine had tried religion, but found no salvation there. Finally, she somehow gathered enough resolve to return to school. There, she found a measure of self-worth she didn't want; she had friends. The precious hours in school meant everything to her. But Mickey's inadequacies could not allow her even that; the fact that Francine was realizing a medium of her long-suppressed ambitions for education drove him to frenzy.

And it ended in his death—not hers.

On March 9, 1977, Mickey Hughes subjected Francine to a series of beatings, threw the family dinner on the floor, rubbed the jumble of garbage in her face, tormented his children until they were hungry. He'd done all of this before. Many times, too. She had tried to take from Francine the last of her hopes; he made her tear up her school books, her painstakingly written letters, and then he forced her to burn them. As a final humiliation, he demanded that she submit to intercourse. To save her children, she complied. And then she snapped.

Francine was aware that the only way that she and the children could escape was to destroy everything that comprised her life at that point. That the use of "everything" made some kind of bizarre sense to her. She had never consciously hurt a living thing before.

McNulty's strength in The Burning Bed is her willingness to let her eyes through Francine Hughes' eyes; she wisely chooses not to moralize or comment. And Francine's story is gripping. McNulty's writing is spare, non-intrusive, and meticulously researched. The reader is there, reliving the desperate years in shabby homes where terror and submission destroyed all semblance of normal family life, where banquets were called down jelly instead of milk, where there was no heat, no money for rent. Only a mother could understand what it was to protect her young.

If there is a hero in the book, it is Aroyan Geydanus, the court-appointed attorney who fought to save Francine Hughes from a murder conviction. It was Geydanus, the battered woman finally found someone to fight on her side. And fight Geydanus did—batting judges, the prosecutor's office, and legal precedent. The courtroom scenes are particularly moving, with Francine and her children testifying before a stunned jury about the years that led up to the murder of Mickey Hughes.

In the end, Francine Hughes was acquitted because the jury agreed that she had been temporarily insane at the moment she set fire to the man who had tried for so long to destroy her.

If there is a fault, it is that we are not taught, by Faith McNulty's moving account, that the portrayal of Mickey Hughes shows him as a man with no redeeming qualities whatsoever. The stories which she quoted in the text are real, and the accounts of the events quoted in The Burning Bed and the real facts of the letters that she received. The Burning Bed is not a pleasant book, but it is a book that shows more than any other book, to our cost, that women endure—no for a month, or a year, but for years and years and years. Faith McNulty was most moved by the courage of Francine Hughes, and the courage of their children in telling a story that cannot have been easy to recall or to relate.
The Michener touch: History made easy

The Covenant
By James Michener
Random House $15.95

by Tim Appelo

"M Y BEST ADVICE is, don't read it. My second-best advice is don't drop it on your foot." Thus did Newsweek's church reviewer Jack Beatty greet James Michener's Chesapeake in 1976. The second part was easy to go along with: like his predecessors Centennial (1973) and Hawaii (1959), Chesapeake was a jumbo tome devoted to the exhaustively complex story of a particular region, following dozens of characters across dozens of centuries. Michener's new project The Covenant applies the old formula to South Africa. The Covenant is faster than 16 Amin, and it is too bad left unpressed on your foot. As for whether or not it should be left unread, that depends on what you're after: Zille's ignored Beatty's advice and devoured Chesapeake; they'd do the same with The Covenant despite the ritual doubting of the critics will no doubt give it.

Why? People like Michener because he delivers the goods, as predictably as the milkman (and almost as regularly). He is no croup, cynically hustling the latest find for personal gair; he's an honest, consistent entertainer—and educator. In The Covenant, you learn about the Boer War, the vast 15th-century citadel of Zimbabwe, the Mfecane upheaval of the 1820s; you find

Tim Appelo writes for Seattle's The Week and teaches at the Cornish Institute and the Lakeview School.

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THE WEEKLY READER Page 7
Julio Cortazar: Master of magical realism

A Change of Light and Other Stories
By Julio Cortazar
Alfred A. Knopf $11.95

by John McFarland

Bring up Julio Cortazar at a cocktail party, and eighty-five percent of the room will start mumbling, "that Latin American writer whose short story became Antonioni's film Blow-Up," Why, we might ask, does the association between Cortazar and a film released in 1966 continue to dwarf the international acclaim that regularly greets his other brilliant writing? This new collection of eighteen stories contains more evidence of Cortazar's miraculous gift, but it also offers one explanation for the constant mention of Blow-Up; Cortazar owes reality in short stories of such variety and complexity that his artfully fashioned structures almost defy being condensed for easy telling. This quality

John McFarland's The Exploding Frog and Other Fables from Aesop, with illustrations by James Marshall, will be published in March by Little, Brown.

makes reading Cortazar supremely pleasurable, but neat plot summaries are certainly out of the question. These stories are the work of a writer without limits, a writer so expert at shifting themes and styles that any simple summary would fail to do him justice. The decision facing any critic of Cortazar's work is whether to devote hours to developing a made-to-order perspective or to, or to resort to journalistic convention: refer to Blow-Up, chat briefly about obsessions with urban malaise and violence, shut down the type- writer for the night, and go out for a beer. The difficulty of categorizing Cortazar regularly drives the unwary to easy temptation. It is ironic that the reference, intended to identify the author, ends up obscuring his newer work.

For the moment, let's suppress all cinematic memories, no matter how strong, of (possibly) murderous kisses in London parks, and see what's right there on the page. First of all, Cortazar does indeed write of modern life, but it is a version of modern life thick with mystery. In mundane events and their oddly menacing aspects, he senses a power working behind the impenetrable. The stories chart an alternate world, simultaneously real and surreal; the language, at once precise and elusive, unites the concrete with the otherworldly. Since the strength of the stories grows out their evocation of specific milieu, it's wise to move out quickly from the commonplace (but dangerously vague) generalizations to the low-down on the goods.

After reading "Encounter within a Red Circle," in which a man has dinner in an eerie Zagreb restaurant whose only other patron may be a British librarian or a toad-woman, we are certain that this kind of story is Cortazar's forte: the nightmare from which we never wake, the ground being dug out from beneath our feet. Confident that we've nailed down his specialty, we look for further confirmation. But no, his talent isn't concentrated in one area, we realize, as we read "The Ferry, or Another Trip to Venice," the parody/tale of romance-melodramas, in which one of the characters (the woman who is talked about) steps out of the story to comment hilariously on the pack of lies presented as gospel by her companion.

These two stories are so deeply satisfying in their individual ways that it seems unfair to expect that Julio Cortazar could do more, and yet he does. In "Apocalypse at Santiniana," for me the most powerful piece in this extraordinary collection, Cortazar visits friends in Costa Rica—he has a wonderful time drinking and eating, talking about life, and the weather. Just before departing for Paris, he is overcome by a compulsion to photograph a series of paintings by a painter. These paintings were "all so beautiful, once more the first vision of the world, the clean look of a person who describes what's around him like a song of praise." For him, as for all visitors to the Third World, the beautiful and the erotic attract the most attention; invariably only pleasant memories get carried away from Costa Rica, or El Salvador, or Guatemala on the tourist jets.

In Paris, surrounded by bourgeois luxury, he is submerged "with a weariness that was full of nostalgia, Claudine silently waiting for me at Olé, once more the life of wristwatch and merci, monsieur, bonjour, madame, committees, movies, red wine and Claudine, Mozart quartets and Claudine." Latin America becomes remote as the measuring rhythm of the elite tucks him back into the Parisian routine; only the moments, the trinkets, books, clippings, and the rolls of film serve as reminders of his journey. But when he previews the slides, they do not show images of beauty and purity; in fact, they show precisely those things he chose to ignore, to leave behind: totalitarian oppression, the atrocities, torture, and terror with which his brothers and sisters live. The corruption in Costa Rica, which the unexpecting visitor might not notice, found its peculiar way to infect him and to bond him in Paris (the city in which, incidentally, Cortazar has lived since 1952).

The portrayal of the lightning-fast intru- sion of political violence into the calm ex- istence of an apolitical person makes this story stunningly original. As an artist certain of his vision, Cortazar describes his moment of illumination with the overwhelming force of an explosion. After the initial impact, it is an almost equal shock to realize that Cortazar has achieved this devastating indict- ment of Latin American politics without a hint of ideological ranting.

In the other fifteen stories as well, whether they concern mobsters, subway rendezvous, or childhood nightmares, Cortazar writes with equally spectacular success. Although Roland Barthes was probably not thinking of Julio Cortazar when he wrote The Pleasure of the Text, that phrase suits Cortazar perfectly. Someone once said that whereas (North) American writers migrate to Paris to become drunks, Latin American writers are drawn to the City of Light to nurture their genius. Without getting into the merits of the first half of the statement, I can say that this book is proof positive that the second half is no exaggeration.


Mr. Ellis will give an illustrated talk on marine mammals of the world Wednesday, December 3rd, at 7:30pm in the Seattle Aquarium auditorium.

Tickets are $2.50, for more information, call The Aquarium at 625-5030. An autograph party in the Aquarium exhibit area will follow the lecture. The book will be available thereafter at the Sandpiper Gift and Book Store, located next to the Aquarium.

This large and lavishly illustrated book by an outstanding marine artist and scientific writer is a stunning tribute to the world's largest mammals. Richard Ellis's paintings, here reproduced in 24 pages of color, evoke man's eternal fascination with the whale, and his compelling descriptions of the 33 species cover their dimensions, habitats, scientific data, and relationships with other sea creatures and man.

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A. J. Liebling: Journalism's severest friend and best critic

Wayward Reporter: The Life of A. J. Liebling
By Raymond Sokolov
Harper & Row $16.95

by Barry Miztman

"W" HAT'S a Liebling?" That's what some young and badly educated newspaper reporters asked in 1972 when the editors of MORE (the brightly written media magazine that died a few years ago) proposed to hold an annual meeting of the working press, a meeting devoted to probing the media's many short-comings, a meeting to be called the A.J. Liebling-Counter Convention.

That some journalists had never before heard of Liebling was understandable, if deplorable. He had died in 1963, and his writings were not readily available, scattered among many newspapers and magazines and collected in books that had never sold well and that had gone quickly out of print. Liebling was proud of a particular tome because "it is out of print in England too."

But he was the perfect eponym for MORE's convention, because he was the inventor of modern press criticism. In scores of "Wayward Press" columns in The New Yorker, beginning in 1945 and continuing until his death, Liebling exposed American newspapers' many sins, both cardinal and venial. He exorcised reporters for their lazy unimaginativeness. He worked over editors for their corrupt pandering to readers' love of gossip, and for a neglect of significant news, particularly that from other nations. Most of all he raved publishers, whatever he saw bleeding papers for maximum profit and then killing them off to gain local monopolies. "Freedom of the press," he said, "belongs to those who have money."

At a time when Cronkite and his talking heads were just coming of age, Liebling chronicled the commercial decline of newspapering. He mourned the loss of papers to mergers and chain ownership and outright bankruptcy. He warned of the consequences as the number of American cities with competing newspapers dwindled to three. (Seattle still among them, one is thankful to notice.) With a characteristic slashing wit, he predicted that the decline of competition would result in just the sort of sordid complacent profiteering we now take for granted from Hearst, Gannett, Newhouse, and their pals. "The function of the press in society is to inform," Liebling wrote, "but its role is to make money. The monopoly publisher's reaction, on being told that he ought to spend money on reporting distant events, is therefore exactly that of the proprietor of a large, fat cow, who is told that he ought to enter her in a horse race."

So he was our pioneer press critic. But part of the pleasure in reading Raymond Sokolov's charming, finely written biography is in discovering that Liebling was much more. His "Wayward Press" pieces compose only a tiny fraction of his work. He was a hugely prolific writer with a diversity of subjects, from the pleasures of Parisian cuisine to the "sweet science" of boxing. In his early career he carried out features for a half-dozen newspapers, specializing in lovely crafted pieces on "knife life," particularly the demands of Broadway common and shamsters.

Barry Miztman, contributor to The Washington Monthly and The Nation, is a associate editor of Seattle's The Weekly.

Barry Miztman, to the Washington Monthly and The Nation, is a associate editor of Seattle's The Weekly.

he had perhaps the best job in journalism, covering World War II for The New Yorker; his account of D-Day is still a classic of its kind, and earned him the sobriquet, invented by a not-too-bright reviewer, of "a sophisticated Ernie Pyle." Liebling published eleven books, most collections of his short works, but including also a biography of Earl Long, the certifiably insane governor of Louisiana, and an acid-tongued diatribe against, of all things, Chicago.

Sokolov, best known for his food writing in The New York Times, New York, and, of all places, Natural History, realizes that Liebling's massive and protein corpus is an unfamiliar and unavailable to most readers. He therefore gives us an appropriately thorough account of it, laced with substantial quotations. He is able to avoid the repetitive, "and then he wrote" trap, however, because Liebling's life turns out to be in some ways even more interesting than his work—and discovering this is another part of the book's pleasure.

Liebling was an outsized, raffish character of a sort now almost entirely extinct. Eulogized and deeply deplored by news, he was a reverse snob who reviled in sensual pleasures, who immersed himself in the gaudy, faintly dangerous worlds of horseplayers, horse promoters, shady dealers of all kinds ("Telephone booth Indians," he called them), and slightly and not-so-slightly loony women. He married three times—first, tragically, to a schizophrenic whom he cared for all his life, then to a greedy but beautiful model, and finally to novelist Jean Stafford. He was a humongous eater, who would down clams by the buckets-full and a half-dozen lobsters before commencing a meal. Sokolov quotes Liebling's New Yorker colleague Bertin Ronchese recalling his awe as Liebling ate an entire boiled chicken: "There weren't any bones left." Liebling suffered from gout all his adult life, eventually ate himself to death, and in the meantime came to resemble a ripe but unhealthy-looking pear.

Born in New York and nominally a Jew, Liebling entered journalism almost inadvertently, after being bounced from Dartmouth for failing to attend chapel. He graduated from Columbia's journalism school but did not much care for it; the place had "all the intellectual status of a training school for future employees of the A&P," he later wrote. He early realized the inherent limitations of daily newspapers, and began to chalet at them. Barely twenty-two, covering fires for the Providence Journal, he wondered how long he could last in the business, and penned this classic statement of the journalist's personal dilemma:

Within a couple of months I was sure I could do it as well as anybody anywhere, and better than most. This was a pleasant thought in one way, but in others less so. How would it feel, I wondered, to be doing the same thing at forty or fifty? And how could a man of forty or fifty, with dignity and responsibilities, make a living at it, when there would always be half a dozen or so able and willing to do the same job for peanuts.

He moved to New York and worked for a time as a sports copyeditor at the good, gray Times, where his high spirits and consequent hijinks got him fired. ("The best way to kill Communism," he wrote, "is to give several pages in the Times every Sunday. This is also the best way to win war. Nobody can fight while he is asleep.") He moved to reporting for the World Telegram, the hybrid of the excellent World and the sensational Telegram. The latter paper, Liebling wrote, had beenfriend reading, "many of them people who had developed hallucinations from reading its prose and were dragged from subway trains slapping at ad- jectives they said they saw crawling over them." Then it was up and out of daily journalism, and to The New Yorker.

Liebling was a member of the magazine's second, more serious generation of writers, who looked with some disdain upon their mannered, frothmeum predecessors—Dorothy Parker, Alexander Woollcott, and the other Algonquin savants. Liebling's relationship with Harold Ross, the magazine's founding editor, was always a little tense. Ross was made nervous by Liebling's leftist sympathies. Liebling, who joined the magazine in 1935 during the depths of the Depression, tended to snarl at Ross's "Smart Set" tendencies. Liebling concluded only that Ross was a "great editor" because "he knew when to back down."

Liebling occasionally tried to leave The New Yorker, to strike out on his own as a free lance, but he never made it. And ultimately his most lasting work was done there, in those presses. Peculiar pieces that continue to amuse and inspire at least some of his colleagues. Read Wayward Reporter, and you too may find yourself haunting secondhand bookstores to find rare bits of Lieblingiana, "an awesome cor-

in Sokolov's view. "Learned without heaviness, funny, stylish, verbose, rebellious, and, finally, heroic."

A hero for our time

A Man
By Oriana Fallaci
Simon & Schuster $14.95

by Gerald B. Nelson

Oriana Fallaci has called her book, A Man, a "great book." An immodest statement, perhaps, but one that is completely accurate. A Man is a great book—direct, brutal, so innately sensitive and sensible at the same time that it makes you question yourself to see if it is your heart, your mind, or just your nerve endings that are reacting to it. It is a great book in a way that Does Quixote (a parallel she uses again and again) is great; in a way that Moby Dick is great; or, to make comparisons more immediate and contemporary, in the way that The Golden Notebook is a great book. It is a novel, a great novel, a book that takes for its province the whole in-comprehensible spectrum of life—of the grand puzzle of the world the way it is and why we humans live in it—and brings it home in a per-light beam of clear individual truth.

The man of A Man is Alexander "Akos" Panagia, the Greek Grove leader who was imprisoned and tortured for five years as a result of the Greek government's attempt on the leader of the Greek Junta government.

Gerald B. Nelson is the author of several books, including Ten Versions of America, and is at work on a novel. Fat Detectives.

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Papadopoulos, in 1968. After his release from prison he went on to serve in the Greek Parliament and to endlessly, like an angry roquito, or, more aptly, like Don Quixote with his useless wooden lance, tilt at those who served or attempted to control the state—until his own murder in the early morning hours of May 1, 1976.

What exactly is the pen-light beam of truth of this man's life? Every human being is an entity that cannot be generalized and cannot be forced into the concept of the mass, and so salvation must be sought in the individual who revolutionizes himself.

And the role of Oriana Fallaci, who loved—loves—Alekos Panagoulis, who played Sancho Panza to his Don Quixote, and who picked up her Don's fallen lance?

I was to use well these poor pages that repeated a rule as ancient as the world, as vast as the world, . . . . I was to give them to the poor bastards who fight alone, free of formulas and doctrines, from theological disquisitions and useless violence. They were to collect your little truth, sought and found this time in a small country that counted for nothing, that interested nobody, that could now offer only a handful of islands scattered in the great blue sea, and its outdated legends, its forgotten wisdom, its dead.

Oriana Fallaci has written a book that is grand drama, romance, adventure. It has all the elements of the best novels. It has all the excesses of the best novels—repetitiveness, obvious dramatic devices, a lyric, heavy-handed, at times almost overwhelming stylistic pace. Yet it is a true story; it is not a "best novel" nor is it a theorem, a code, a slogan, or words that we should live by. It is the truth of the last eight years of Alexander Panagoulis' life, as sure a piece of personal reportage as any of our finest journalists could make it. Yet right there, at that point, when one says "It's not a novel, it's true," the book comes to life for you. It is true, just as true as Molly Dick, or The Book of Job, or any of our other great "true" fictions.

Only Oriana—Ismael, one of Job's conning messengers—has "escaped alone" to tell us. And what she tells us is that the only thing to be and the worst thing to be and the worst thing to be in an individual. That being human means being alone and—being small, and involoved, and unadored, save, maybe, by some solitary companion. That the alternative is to be a slave either violently lustful for power, or dully indifferent to the clutches of the leaders so long as your own head remains unbled, a pathetic slug in the blind and groping maws.

She capitalizes Power. Power, Eternal, inhuman, scratched at by so many of those who have spent her life interviewing—from the frightening robot of her Henry Kissinger, to a cracked, mad Indira Gandhi. The Power that stands above the "politics of politicians," Panagoulis never touched Power. He spent his life stumbling through the traps laid out by his greedy supplicants—those who live their lives playing games for the stakes of power with a small p. Faced with the impossibility of being an individual in a society that does not have room for individuals, the Alexander Panagoulis of Oriana Fallaci chooses over and over to be "a man." And with each choice he becomes smaller and smaller, moves farther and further away from those sharing his place and time with him. His family, his friends, his career, his party, one by one fall away, until, at last, he is alone, shouting his own individuality at the top of his voice in an empty world.

At Panagoulis' funeral the crowd, which Fallaci describes as "an octopus," cries "Zi! Zi!" (He lives! He lives!). He doesn't of course. He did. And that's Fallaci's point. Only Power, elusive and horrible, lives forever. Men live and die. Alexander Panagoulis lived. He was a poet. Not a public man. Fallaci's Panagoulis is a hero in the greater strength a hero can have, in his honesty and his weaknesses. That is the miracle and the brilliance.

Fallaci shows us her hero waging his battles "in a small country that counted for nothing" in our modern world. For her, it is a world filled with arcs, ophichs, and -acies; a world of -ists fighting each other over -isms. It is a world controlled by self-serving men, promulgating their own greed while paying lip-service to dogmas, or, as Panagoulis liked to phrase it, getting fat while "wearing the word People printed on their underpants." It is a world which Oriana Fallaci knows well. She has devoted her life to searching out the "broken gate" of the world and getting them to talk: constantly challenging that elusive monster she calls Power. She concludes her book Interview with History (a collection of interviews published before Panagoulis' death) with an interview that she had with Alexander Panagoulis two days after he was released from prison in August 1973 (during which she fell in love with him). She introduces the interview with what could be a fitting epigraph for A Man: . . .

. . . in the mystery that surrounds him and will perhaps always surround him in my eyes, only one point seems clear to me: he will never find what he is seeking. Because what he is seeking does not exist. It is a dream called freedom, called justice. And weeping, cursing, suffering, we can only pursue it, telling ourselves that when a thing does not exist, one invents it. . . . Is it not perhaps the destiny of men to invent what does not exist and fight for a dream?

Those who follow that "destiny" are, according to Fallaci, as she concludes A Man, "The disobedient. The misunderstood and solitary. The poets. The heroes of senseless fables. . . . . Alexander Panagoulis was one of those heroes. A Man is his "senseless fable." And, in the writing of the book, Fallaci has, in her own mind, shed Sancho Panza's donkey and picked up Quixote's lance and tilted bravely and foolishly at the great rock of Power. It will never fall, she knows that, but, much more importantly, she knows that she too has a place in the senseless fable of those among us who are brave enough to realize our smallness, and foolish enough to fight for a dream.

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the Weekly's Reader Page 11
PARTNER IN BRIEF
by Tim Appelo
Wild Guss By Jacob Epstein Packet Books $2.75

"Your manuscript is both good and original," wrote Dr. Johnson to a blurb-seeking author, "but the part that is good is not original, and the part that is original is not good." This harsh description doesn't quite fit twenty-four-year-old Jacob Epstein's first novel. It's pretty good all the way through: Billy Williams is an appealing creation, his fraternities college misadventures are funny and engaging, and his first-person present-tense narrative voice hardly ever gets slack. Wild Guss is true to the author's experience as a New England college kid.

Unfortunately, it's also true to the experience of the Englishman Martin Amis (King's son), who wrote a first novel in 1973 called The Rachel Papers. Amis has announced that chunks of his book turn up in Wild Guss. Epstein's novel is bound to get some attention, thanks to his well-known (and extremely powerful) parents, Jacob (head of Random House) and Barbara (editor of The New York Review). But thanks to the scandal, Jacob himself is famous too, and Wild Guss has been selling briskly. It has inspired a hilarious piece in the Nov. 15 New Republic called "Plagiarize or Perish," in which various fictitious authors, desperate for publicity, confess their own guilt: "Avra Michaels admitted before the cameras of a local network affiliate that she cribbed parts of Tess-Mex Sex Kitten from the works of Louis Auchincloss.

One doesn't know whether to pity Epstein or envy him. Recent dinner-table conversations at home have perhaps given him much grit for an entirely original second novel. But the owners of Arbor Books in the U. District, who have sold out their stock of Wild Guss, say the scandal may change the point. "Lots of our customers never even heard about it. They just thought it was a good book about a college kid, and a terrific gift for one." And so it is.

The Techno/Peasant Survival Manual By Colette Dowling Bastian $9.95
At my alma mater, there was a course popularly known as "Physics for Poets" taught by a tenured Sexton acidly called Uncle Al. In place of lab work, Al required of his students scrapbooks containing torn from magazines and pasted together to illustrate the concept of Symmetry. "Now that we've drawn some pretty pictures on the computer screen," Al would say at the start of a lecture, "let's get out these marine eggs." A gleam would come into his eyes, and he'd croon very softly, "They subdivide!"

Most schools have Physics for Poets courses, and most non-scientists take them. As a result, the gulf between C.P. Snow's Two Cultures—the humanistic and the scientific—threatens to become an ocean. The average citizen prides about "the advancements of modern technology," but he doesn't know what he's talking about. Meanwhile the technocrats in the know, busily go about redesigning his life: the citizen just as busily ignores them, convinced that the only people who could possibly understand what's going on are the guys who didn't take Physics for Poets, the ones with calculators on their belts like stegos, computer-room pallor on their abstracted faces, and wardrobes favoring colors not found in nature. And who would want to be one of those guys, anyway?

Colette Dowling used to be an average citizen. She needed a year's worth of state tutoring to boost her math S.A.T.'s high enough to get her into college. But she's smart enough to realize that the future will not be kind to those "peasants" content to remain innocent of technological innovation. "Humankind is at the edge of a new frontier," she writes, and we "are as ignorant of how our universe is changing as fieldhands in the time of Galileo." To help her fellow peasants out, she consulted some experts and came up with a book that does for technological illiterates what Adam Smith did for the parasanomol in Powers of Mind.

The book reminds me of those strange little paperbacks Marshall McLuhan used to churn out; the big difference is that McLuhan's were incomprehensible as well as fascinating and offbeat. Dowling's is simple and straightforward. Its scope is enormous, taking in microchips, H-bombs, lasers, recombinant DNA, germ warfare, and what ever else is sexy. Consequently, its introduction to modern science is a very elementary one. The tone is ad-copy loud in giant bold-face capitals, a report on the contingent of astronauts in space screams "THE FREAKING OUT OF MISSION THREE." An irresistible grab bag, The Techno/Peasant Manual is still not in the same league as such brilliant, solid works for the layman as Kaufmann's Black Holes and Space-Time. Kaufmann's book, it may reach the legions who read People magazine. For that service alone, it deserves the massive readership it is bound to enjoy.
An Englishman takes on the exotic—again

The Vicerey of Ouidah

By Bruce Chatwin

Summit $10.95

by Jack Brenner

Bruce Chatwin noted a surprising success with his first book, *In Patagonia* (1977), a narrative of Chatwin's travels in the lower part of South America, where he encountered exotic facts and grotesque, wondrous, and darkly humorous persons. Chatwin had spent so much money on wild parties and general living that he had no reserve left to write this book. Nevertheless, he was not satisfied with the book's success and then went on to write his second book, *The Vicerey of Ouidah*. This novel, which is based on historical fact, grew out of a trip Chatwin took in 1976 to Dahomey (now the Republic of Benin) to research a story about a Brazilian slave trader named Francisco Felix de Souza who came to Ouidah in the early 1800s and managed to acquire a slave trade for Brazilian miners and plantations. De Souza's life was gaudy with exotic detail, and this detail and the exoticism of his adventures delighted Chatwin. As a child in Brazil he watched his mother die in a hammock, became a gauchito and a drifter, and fell in almost accidentally with a rich Portuguese family, the association giving him both a taste for wealth and a future connection for slave-trading. Running from his Brazilian marriage, he went to the barbaric kingdom of Dahomey.

"...Chicouw tells us in his preface, de Souza "felt foal of the Dahomean king, who took prison him in Abomey and had him dipped in a vat of indigo to dye his skin black. (While, in Dahomey, is the col-our of death and the immortal: to kill a white man is to treat him as a living immortal.) But de Souza escaped from prison and made league with a young man who later became King Ceno, marked in history for his Amazonian regiments, tough and bloody Dahomean women who kept a murder in order to wash and wash to the slave trade to flourish. With the king's friendship de Souza obtained a monopoly over the slave trade. By the 1830s, Chatwin claims, de Souza was the richest man in West Africa, and a bogeyman to the African children. At his death, in 1857, he left sixty-three mulatto sons and an unknown quantity of daughters. He also left a ruined empire. He died broke. The victim of the bones of the life that Chatwin wants to flesh out in his novel, and if "subject" were the only, or even the most important, requirement of a successful fiction, this novel would have it all. But subject is less important that the sort of" (italics) writing does with it, and Chatwin seems not to have found ways to imagine the life of the Souza in order to make it big enough to live. Chatwin tells us that he first tried to write a his-
torical narrative, but "each fact seemed to contribute to the story that grew out at the critical points and, with a mixture of rage and despair, I tried to write a work of the imagination." That statement may locate some of the reasons why those who read *In Patagonia* with delight may not be able to finish this short novel.

- Jack Brenner is associate professor of English at the University of Washington. 

- "Nor do I.
- "What shall we see now?"
- "The Boers.
- "The Boers are difficult but we'll try."
- We drive to the east side of town where the Boers had their bungalows. Staple spoke loudly and the white men looked out into the yard, stared with set faces at the Englishman, and did not say a word. He called on another and the door slammed. He found the Welsh hus-
band of a Boer woman who we talked but knew little. Then he found a hisky Boer sheriff and they looked up the red garden gate and looked fierce. He would talk, but for money and in the presence of his lady. 

- "Not very friendly," I said.
- "They are Boers," said Caeser Staple.

- "The Death and Letters of Alice James"

By Laura Shapiro

A LICE JAMES is introduced to us on the cover of Jean Strouse's biography with an explanatory subtitle: The Life of the Brilliant Younger Sister of William and Henry James. In terms of selling books, of course, it's true that her name alone would carry very few associations for most people, and the fact that she was the only daughter in the James family is clearly our major avenue towards understanding her. At the same time, we have little evidence for judg-
ing whether or not Alice James was "bril-
liant" aside from her copious letters and a journal of three years' duration; she left no diary, no works of art, no scholarship, no record in any form of existence that resulted in something larger than itself. The letters and journal do reveal that her thoughtfulness was deep and wide-ranging. Alice James was deeply immersed in self-education, philosophy. But none of this necessarily amounts to brilliance, and Jean Strouse herself pointedly refrains any such claim for it.

The very notion of brilliance casts a dis-
torting shadow on Alice James' life for it implies that intellectual brilliance in its con-
ventional form—mental machines—is the only remaining justification for taking notice of a woman who was neither royalty nor society and who probably died a virgin. To look for the suffocated genius in the strug-
gle against her life's painful life is to miss the life itself.

Jean Strouse places Alice in the context of the James family and, maintaining that focus, recreates and analyzes the peculiar woman. Alice was driven to be both a weapon and a shield. An invalid most of her life, Alice could hardly be said to have succeeded as a James; yet something in her nature managed to flourish the more securely she barricaded herself. She planted the garden and defeated with which her two more obscure brothers, Willy and Bob, revolved the chal-
lenge of the family. Defiantly, almost flagrantly, Alice held her own in the family.


- "The Weekly's Reader"
- "The Weekly's Reader"
as if to claim her inheritance, but on her terms alone. Perhaps she could be called the James who got away.

Alice’s problems were not unique in the 19th century; the magnitude of her predicament makes it easier to see the chain that poured away beneath the surface of many, many female lives at midcentury. Industrivization and urbanization were changing the nature of home life; and the wife, whose domestic productivity once made her the full economic partner of her husband, had relinquished to the factory such responsibilities as weaving, canning, butchering, and cleaning. Housework and childcare were still very demanding, but she carried out her tasks in a separate sphere now; woman’s sphere, where work was valued for its sentimental propriety rather than its economic contribution.

In comfortably well-off families like James’, women and girls were expected to be of generally redundant service: their vocational presence in the home filled it with goodness, selflessness, purity, and a number of other virtues that men had no time to arrange for.

As a vocation this domestic role possessed more honor than substance, and most women took it up with no preparation for the inevitable disappointments in any marriage, much less a marriage that was supposed to supply all earthly occupation and contentment. In addition, it must have been deeply alarming for women, trained for helplessness and dependence, to witness the moral and economic explosions of the 19th century, when fortunes were being made and lost overnight, the divorce rate soared, the numbers of unmarried women increased, and the changes brought on by technology and immigration created vast social turmoil. Philanthropy, feminism, writing, the “scientific housekeeping” movement—all these were popular refuges for the literate woman with time on her hands, but they were also ways in which she could begin to take a certain amount of control over her life.

There was one more way for a woman to assert herself, or at least to confound her assigned destiny, and that was Alice’s way—through illness. The taboos and frailties of all sorts claimed the time of many women in that era, who were bedridden for weeks or years with “nervous” ailments, for which doctors prescribed erotic cures, trips to health spas, and extended residence by the sea or in the mountains or perhaps in Italy. The feminist theoretician Charlotte Perkins Gilman suffered one of the most famous of such illnesses, and described in both fiction and autobiography how she was rescued from perfect health into weakness and hysteria after her marriage. Although she loved her husband, she found she thrived only when she traveled away from home. So after years of illness the two lived apart by a cure by ending the marriage. A solution that radical would not have occurred to very many invalids of the time, but in their genteel fashion they were changing the shape of their own domestic lives by retiring from feebleness.

Alice James’ illness did have physical manifestations: her legs would fall, her stomach and digestion gave her much trouble; she had headaches, and episodes that were called “heart attacks”; and her final sickness was the most tangible of all—she died of breast cancer. In the worst spells of illness, seizures of madness, terror, and panic would come over her: “...Life becomes one long flight from remote suggestion and complicated eluding of the multi-fold traps set for your undoing.” Alice wrote towards the end of her life, looking back at her earliest breakdowns. “When all one’s moral and natural stock in trade is a temperament forbidding the abandonment of an inch or the relaxation of a muscle, ‘is a never-ending fight.’”

While she was a fine and articulate observer of her own problems, she could not bring herself to identify her real adversary in the “never-ending fight.” Alice often wrote about the expansive love and devotion shown to her by her parents and brothers; and the great love felt for those who treated her in the best interest. But Jean Strouse has drawn a careful and compelling picture of the servitude inherent in that family love. Alice’s father, the elder Henry James, dominated their home and their psyches; he was so attached to proper development within the family, and the public education, would release in his children their most radiant instincts for beauty and virtue. And yet, “He was so absorbed in his own feelings,” Strouse comments, “that he once told Emerson he wished sometimes the lightning would strike his wife and children out of existence, and he should suffer no more from loving them.” “There was no room for ‘the darker sides of one’s own nature’ in this philosophy, Strouse points out; and women in particular were supposed to enjoy complete moral perfection as a birthright.” “Learning and wisdom do not become her,” James wrote in an 1853 essay on the women’s movement. “Even the ten commandments seem unamiable and superfluous on her lips; so much should her own pure pleasure form the best outward law for man.” Alice’s mother, according to James and the rest of the family, embodied all the domestic and womanly virtues, loving and serving the family with every breath of her consciousness; and it was assumed that in time Alice would do the same. Hence the education that James mapped out with painstaking care for his son he never dreamed of offering his daughter, and like many another brainy girl of her time she grew up with a significant resentment of her brothers’ privileges and her father’s selective generosity. This “darker side” of Alice’s nature she never directly acknowledged, though once she reclaimed a mental seizure in which she had the urge to knock her father’s head off.

THERE WAS NO ROOM, for “the darker sides of one’s own nature” in this philosophy, Strouse points out; and women in particular were supposed to enjoy complete moral perfection as a birthright.

Alice was teased and petted as a little girl, the youngest child in the family, but as she grew there was less to occupy her than she found fewer sources of admiration. One of the happier periods of her life seems to have been spent working as a history teacher in the Society to Encourage Studies at Home, a correspondence course for intellectually restless women all over the country. Soon, however, it became apparent that illness would be the identifying feature of Alice’s participation in the family. She never attracted any romantic suitors, but love and attention were showered upon her, and the fact that she had a nervous attack, and illness was a way of avoiding certain of life’s unpleasantnesses as well, such as the wedding day of her beloved brother William. Although she maintained close friendships with girlfriend with several women, her illness promoted one especially important intimacy, with Katherine Peabody Lorrim, who devoted a good deal of her life to taking care of Alice as well as sharing their friendship. Katherine was lending her own invalid sister, but would arrive at once whenever Alice needed her. Then there were doctors, a long succession of specialists with cures ranging from sponge baths to hypnotism, of whom Alice first welcomed excitedly and then rejected in disappointment. Physically passive, she was in some ways the most energetic of patients, managing to speak her mind and assert herself with a fortitude that might have been criticized as unfeminine had she been able to stand up and declaim. Boston had a reputation for fostering strong, independent females, of course—Henry James depicted them in The Bostonians, but was given to a forgiving and sacrificial much of the few achievements that were permitted them. Moreover, having been educated for the returmers in The Bostonians must have been as evident to Alice as it is to us.

The physical and psychological battles that raged inside Alice James wore her down, in the end, as the diagnosis of breast cancer with relief. There was no question of attempting surgery; she was ready to rest. Just before dying she had a telegram sent to her family: “Tenderest love to all farewell am going soon. Alice.”

Jean Strouse has written a passingly clear and profound record of this life, a life in which the meaning, and the riches, were submerged and distorted almost beyond discovery. Alice can be seen in several contexts—her time, her family, her own psychology—and Strouse accepts evidence from all those sources without forcing Alice into any single frame. Indeed, nothing in this meticulously detailed history is forced: Strouse’s writing style is calm and true, her assessments beautifully reasoned, her sympathies large but unintrusive, and her technical skills in the treatment of data extraordinary. Alice James is a remarkable achievement, as much as an authentic and revealing extension of the form. By taking Alice as her subject, and illuminating that seemingly indistinct life from within and without, Jean Strouse has helped to change our notion of the lives we usually think deservingly of, the lives that hold our history.

Ruth Bernard Yeazell’s selection of Alice James letters is a companion piece to the biography, but doesn’t stand well on its own. Perhaps a more suggestive introductory essay, or a more perceptive selection of letters, would have supplied the necessary substance to this volume. Yeazell attempts only a limited presentation of the woman, even her overview ignores one of the most obvious contributions to Alice’s distress, namely her position as the only girl in the James family. The letters do receive in places a sensitive literary analysis, but why we knew from the biography, Yeazell’s dismissal of Alice’s youthful letters as “girlish and naive,” and her observations on the relationship between Alice and her father, seem succinct and revealing. Nonetheless, readers who are drawn to Alice James through the biography will be glad to see this handful of letters in print. Some of her social habits are worthily of Dorothy Parker, and her description of a camping trip in the Adirondacks ("...we left at the end of a fortnight, having found that the bosom of nature was going as much of a humbug as I always knew it was") is a gem by any standards.

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IVAN DOIG

AUTHOR OF THIS HOUSE OF SKY

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Earlier Ivan Doig earned his Ph.D. in American history, and national acclaim for his book This House of Sky.

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the Weekly’s Reader Page 15
Night Blvd
By Joyce Sagan, translated by David Macey, prepared by J. Pawter
Charkowski N. Potter $9.95

In 1954, Francine Sagan began an over-night sensation in France with fen la nuit, a novel about two young lovers. The story, set in Paris, is a passionate tale of love and betrayal. Sagan was at the time, as we can see on the boulevards, a jeune fille de dix-huit ans. In her novel, she portrayed a young woman labelled her a "charming little monster." Voila! the legend began.

By rewriting selected interviews given since the legend's debut, Sagan and her collaborators create the illusion of a series of conversations with a woman who has always had the knack for capturing the public's imagination, both as a writer and as a personality. There was never any question that the woman preferred to travel in the fast lane of few послеа. For a few particularly decided moments in her life, perhaps a few more, she could play the healthy, ironic view toward all the tumult reported in the dailies, laughs. "But for years I've been declared a lesbian, a Communist, and a Jew."

With the disarming justification: "To understand a writer is to look for the nostalgia, not the secrets," Sagan treats us to a seven-year through vivid memories: the highs, the lows, the likes, the dislikes. Mentholated: boredom, violence, poverty, and hypocrisy. Most loved: spontaneity, laughter, literature, and love.

Declarating emphatically that everyone should develop their own community of self-gift, she still has succumbed to that uniquely Gallic strain of "je regrette" about fast-fading glories. Photographs bear witness to the disappearance of the gamine of 1954 and to the emergence of the chic but fragile woman of 1980. Docked out in an Yves Saint Laurent frock, she says, with a sad expression about her eyes, that she misses Sartre and she, wishes the night could go on forever. "Paris used to be a dimly lit city where you drank champagne. Now it's all neon lights and Coca-Cola." When it comes to romance, however, she might have missed the old days more ever. "I love those fleeting moments when people have had a few drinks and begin to open up. They let themselves go, stop acting, and take off their clothes."

The conversations expand the Sagan legacy, as the reader needs to (not de spire) to include a warm, human, and generosity of understanding as if that had never been considered fit for mention in the gossip columns.

John McFarland

Backroads of Washington
By Archie Satterfield
Rand McNally $16.95

Motorists, in recent times, have retreated from the public mind as muscle-powered activities have taken an ascendant moral position. It is therefore not surprising that Satterfield, who offers a chatty guide to narrow roads, small towns, and gentle vistas, sometimes by any information whatsoever about hookups, showers, launch ramps, or allowable pets. The book is a combination of the location and the comfort of the lap of your Aunt Maud from the fridge and the view that the driving on the biennial visit to the Seattle relatives. It is written east-to-west, more or less. That is, he seems to entertain dabbling drivers like Harry with historical footnotes and geological curiosities. It is a good idea to drive this book when you get them past the "only I-90 is wide enough, only 890 is wide enough," which afflicts nice people on long trips. AlthoughPage 16 The Weekly Reader

Speaking of Literature and Society
By Lionel Trilling
Harper & Row $17.95

In this volume, the last of twelve making up the collected works of Trilling's "uniform edition," the great New York literary critic's profound progress may be seen in retrospect, from early reviews in 1924 to oracular essays as late as 1968 (Trilling died in 1975). In his essays are mostly minor Trilling—if such an adjective can possibly suit such a giant—but his distinctive, grave notes of sadness and loss pervade the collection. Trilling was always attracted to lost causes, and his themes make cameo appearances in these short essays: the decay of Marxism into the Stalinization of American intellectuals, the blighting of American literature into the dull realism or adolescent fantasy; the sterile self-admiration of self-conscious Jews; the decline in the teaching of British literature with the collapse of England, and the fading of social progressives and joggers of instinctual man as the visionary 19th century gave way to the alienated 20th. Trilling's intellectual journey into despair is one of the notable and eloquent stories in modern literature and criticism, though Trilling himself— with his Aronadian style and his prophetic tone—has become unfashionable.

Woodie Guthrie: A Life
By Joe Klein
Alfred A. Knopf $15.95

A show of hands, please, from everyone who learned to sing "This Land Is Your Land" in grade school. Woodie Guthrie wrote it, along with hundreds of other American classics, and Joe Klein has written a superb book on Guthrie, an intimate evocation of an eccentric, exemplary man.

Guthrie's worthiness as a subject derives only in part from his songwriting. He personified the brief coming of age of the 1930s among artists, leftist political intellectuals (notably Communists), and the angry, organizing working class. He was a master journalist, a town crier, a reporter, a chronicler of the times.

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"As time went by, Matt Jennings [a life-long friend of Guthrie] began to notice that the way he looked at things, the very shape of the world, seemed to change when he was around Woody. It wasn't anything he could put his finger on; in fact, it didn't occur to him that his thoughts or his experiences were different, except that he made more sense to a lot of people."

Guthrie also wrote his own story. Bound for Glory, as well as torrents of letters and fictional fragments in a style reminiscent of Whitman's zephyrs, and Rimbaud's raving, are maintained unpublished during his lifetime, particularizing his vivid sexual experiences. He became unnerved to finish pieces—perhaps because of the onset of Huntington's Disease, a rare, hereditary, mid-life disintegration of brain function that destroyed him. Klein's interest in Woody began with a Rolling Stone assignment on his son, Arlo Guthrie, and developed into an obsession. He kept looking for a folklorist but found a man who personified his times. —T.C.

Reaches the Congo forest rain, the entertain- ment is of the very highest order. To the south, the pulp forests of the Zaire basin and its newly valuable source of industrial diamonds race two rival teams. One team, from Hous- ton, is in pursuit of the elusive computer whiz, a former mercenary, a scroll of porters, and a "talking" gorilla named Amy. The other team is a faceless Euro- Japanese consortium, which is very good at being faceless. As the tables turn, a sabo- tage the other expedition; in short, they stop at nothing to win control of the diamonds. Crichton has fun with the people of the consortium; we root enthusiastically for the unlikely team from Texas. The exposure is exactly thirteen days, but the action is super-charged. The explor- ers encounter natural phenomena: bone-crushing battles for supremacy over our enemies and the unprincipled consortium, torrential rains, flooding rivers, volcanic eruptions, and rampaging gorillas. (The Forces of Nature, Congo-style, turn out to be much more menacing, and anything the consortium can muster.)

Along the way, we're left wondering whether a blonde, even if she's the brainiest product to come out of M.I.T. since Norbert Weiner and the science fiction,_can outwit the inextinguishable onslaught of the tropics? And can the professor, bookish dolt that he is, discover and use the language of the rampaging gorillas in time to talk over differences? The laser-tracking machine-guns work in the rain?

Our heroes are not alone: they have science on their side, and a secret plan all day long. Throughout the adventure, Crichton uses his wizardry at enlisting modern technology (computers, lasers, modern equipment, and death-dealing weaponry) to net the bad guys. It's the plot of a jungle trek as those recounted by H. Rider Haggard and Edgar Rice Burroughs. Final- ly, Crichton is admirably inquisitive on the touchy subject of the provocative adventure heroines, the few who are clever and who it becomes necessary for them to do everything in pants, loses her kid-skin suit in quicksand, drives the pulse of the natives into the explosive range, and yet proves to be the salvation of the expedition. Crichton's blonde is beautiful, but she's also compe- tent, and completely professional. The choice for the role of the tempestuous in- genue is shown to be most challenging; anything but to be able to resist the charms of Amy. —J. McF.

The Honeycomb Handbook
By Marcia Powell and Lynn Graeme
Macmillan $12.95

Sieve a honeycomb is one of the few events that the participants do not foresee (at the time) they are happening. Most people have no desire to do it perfectly. The desire to ensure that it will be perfectly memorable. The perennial problem is: is the honeycomb? and the details and parents would rather keep mum, to whom can prospective 'sisters turn for advice? Into this information vacuum rush the breathless duo of Marcia Powell and Lynn Graeme with this time billed as the "first comprehensive encyclopedia of honey- combing."

Pity the poor social workers who try to impose order on the chaos of American lifestyle. Among our 300 million people, these honeycomb pundits spew forth material on every conceivable topic from how to use wall Calendar sheets, a light bulb, and a jump rope) to a warning to leave the pets at home. For honey- combers, and generally for those who are, or are not, is there the "Stash-Sexy Diet" with delicious recipes for a "Tree's Garden" and Nepo- tune's Delight. Special tastes in baking get the due in "Rub-A-Dub-Dub." And don't forget the marmalade sauce. What is it of that organ's functional importance in "How Nice You Smelled!" Tucked away in the recesses of the "How to Handle a Honeycomb," is that old standard "What About Sex?" Dem- onstrably, the bees lack 'the reflexes to deplete the myth of sex-sex and pump up the importance of "Talking." Adding a dash of household brass, the newly- weds are showered, not with rice, but with...
Metaphors We Live By
By George Lakoff and Mark Johnson
University of Chicago Press $13.95

I may not be able to define existentialism or hermeneutical phenomenology, but metaphor—that’s easy. A metaphor is an implicit comparison, not unlike ideas, as in “Harvey is an angel.” “Her eyes are the stars of my night,” or “Vinny’s a hockey puck.”

But what about “I am in a hurry”? Certainly that sentence is literal and metaphorical. But what does it mean to “be in a hurry”? According to Lakoff and Johnson, the phrase is an ontological metaphor, one that develops from the idea that Time is a Container.

Outlandish? Then what about these sentences:

She will arrive inside of ten minutes.
It will all be done in good time.
He is caught in adolescence.

Here, indeed, is something to chew over (another metaphor—Ideas Are Food). Metaphors We Live By may well be the single, most illuminating account of metaphor in English. Lakoff and Johnson not only draw attention to the ways in which metaphors sprout everywhere in our language, but also delineate a revolutionary theory of knowledge based on metaphors.

Their thesis is that metaphor provides a key to understanding our language, our cultural identities, even our thoughts and ideas. Not only that, but the metaphors we use influence what we think. For example, we often talk of Love as a Journey.

Look how far we’ve come.
We can’t turn back now.
Our marriage is a wreck.
We are getting back on the track.

By conceptualizing love as a journey, we think of it as trip from somewhere to somewhere—whether by car, boat, or stagecoach. (We’ve bumbled along together for fifty years. If we change our metaphor, we can change our thinking. Lakoff and Johnson offer us a new metaphor—Love is a Collaborative Work of Art—which suggests that: Love is as active; Love requires cooperation; Love is an aesthetic experience; Love is a messy business (my own), etc. We need not adopt their metaphor, but we should sensitize ourselves to the ways that all metaphors inform our thinking. After all, we don’t only live by metaphor, we live in it.

Ultimately, Lakoff and Johnson explain that using metaphor is compatible with “truth-telling,” indeed that metaphor allows a “true” mode of thinking because it “unites reason and imagination.” They explain the limitations of Objectivism and Subjectivism, offering in their stead the Experientialist Alternative based “on interaction, which shows how meaning is meaning to a person.”

The book is brilliant, persuasive, invigorating. The prose is dense, the ideas sometimes difficult to follow. But the book is a banquet for the mind (my ideas are always Food).

And I always thought I knew what a metaphor was...—Charles I. Schuster
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theWeekly
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READER NEWS
by George Blooston

AFTER TWO WEEKS of speculation and rumor, Harcourt Brace Jovanovich Inc. announced November 17 its "Draconian solution" to the problem of declining profits in its trade division, which publishes fiction and nonfiction for a general audience. On January 1, HBJ will take the unprecedented step of barring the return of books by booksellers for credit, a long-standing privilege that virtually every U.S. publisher now honors. As compensation, HBJ will offer its books to booksellers at significantly higher discounts, a prospect that has produced a range of reaction in the industry.

A full-credit returns policy is one rara avis among manufacturers, but among publishers it has been deemed a necessity in order to encourage booksellers to stock books of limited appeal and take chances on untried authors. However, on the lists of major publishing houses, such books have lost ground anyway in recent years, as the stakes and costs of publishing have increased. The trade division of Harcourt Brace Jovanovich has been losing money since 1974, and according to HBJ the return rate for books has been between 25 and 50 percent, with some bookstores placing new orders on the strength of credit from returns.

The new HBJ policy will raise retailer discounts from 25 to 40 percent to 40 to 50 percent, with larger orders garnering the larger discounts. Discounts to wholesalers, who also will be losing return privileges, will rise from 25 to 50 percent to 50 to 60 percent. This will mean greater profit margins for retailers to work with, but caution will be the watchword in buying from HBJ nevertheless, as company chairman William Jovanovich wrote in his announcement of the policy. "Books we sell will stay sold. Books bought will stay bought."

Seattle booksellers' first reactions to the news were generally rather optimistic. "It think it's a good sign," said Josephine Bobbit of Fitz-Madore Book Company. "It'll make booksellers a lot more conscientious in what they buy, and the biggest bonus will be on backlist orders [of previously published titles], where you know what sells. Even a small bookstore shouldn't have any trouble getting a 46 percent discount." Leroy Soper of University Book Store said, "I'm like Harry Truman—try it, if it doesn't work try something else. It's a big gain for creative selling. We'll be working from a much greater profit.

The new policy may pose more complicated questions for retail chains and wholesalers than for independent booksellers. Wholesalers, who presumably will bar retailers from returning HBJ books to them, will be put in a position of gauging just how conservative booksellers' initial purchases of HBJ books have been. Wholesalers who guess wrong on a book they've stocked will then have to ask themselves a question that now only occurs to publishers. Should we keep this slow-seller or remember it? Chains will continue to have the advantage of the highest discount available to retailers, but will probably have to trim their traditionally oversized orders on prospective best-sellers and do more intra-store transfers of books; otherwise they'll face frequent markdown sales on their overstock.

Other publishers are said to be considering changes in their own returns policies, so how HBJ fares will be watched closely. Other options open to publishers include a no-returns policy limited to the backlist (a move that would affect chains more than independents), a limit on the number of new titles that may be returned to 10 or 15 percent of the total ordered, and a system that attaches a penalty to the discount rate according to the number of books returned. A plan New American Library has already adopted.

The hands-down losers in HBJ's scheme seem to be authors. The publisher has announced that it will cut the number of trade titles it brings out almost in half over the next two years, and first novels and other "secondary fiction," never strong sellers, are expected to suffer. Profits may eventually allow HBJ to increase its list again, but for now reinforcement and recovery come first.

"You can't sell a book by its cover," notes Patrician Conroy and Sven H. Ronnel. For this edition, Meyer used the original illustrations from Danish editions but made the page to strike a better balance between title, illustration, and text. The adjustments were small, but telling: the design recommends the book to the browser, and in the designer's view, the old adage goes safely unheeded.

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Waldenbooks has tentatively agreed to open another downtown branch in a ground-floor space of the new skyscraper at 1111 Third Avenue. The agreement is contingent on a few matters of design for the 500-square-foot space: an official opening date is expected by New Year's, February 2, 1981, is currently proposed as the opening date for the book and magazine store, which would become Walden's third downtown location and would thereby maintain its share of the downtown market when the Pine Street store is closed for renovation of Westlake Mall, now expected to start no earlier than next fall. A Waldenbooks close by at 1274 Fourth Avenue, where The Square Shop had been, opened a few weeks ago, as did a branch in the Everett shopping mall.
“They rightfully take their place with Flaubert’s letters, James’ prefaces, and Woolf’s diaries as... privileged, nourishing, irreplaceable meditations on the art of fiction.”

Washington Post Book World

For nearly twenty years, first at Wellesley and then at Cornell, Nabokov introduced undergraduates to the delights of great fiction. Austen, Dickens, Flaubert, Joyce, Kafka, Proust and Stevenson. In these lectures, Nabokov reveals how the masterpieces work. He reconstructs the plots, describing in loving detail their twists and turns. He draws diagrams to help readers visualize the action and setting. ... Above all, Nabokov teaches us how to read—how to use our imagination and our memory.

“A book to be cherished.” New Republic
“Elegant.” Newsweek
“Remarkable.” John Barth
“Dazzling.” John Updike

“...if you cannot shed a tear for Francine Hughes, you cannot shed a tear for yourself.”

Lucy Freeman

On the evening of March 9, 1977, she set her husband on fire... Police in a small Michigan town were startled when a young woman—three of her four children with her—drove to the jail to surrender: “I did it! ... I did it!” she screamed, and told them she had set fire to the bedroom in which her husband slept.

Her name was Francine Hughes. This is the story, exactly as it happened, of her crime and trial.

Faith McNulty, a New Yorker magazine writer known for her perceptive reporting, has explored every aspect of Francine’s ordeal. Her extraordinary book exposes a shameful social problem and shows how what happened to Francine could happen to any woman.

“The verdict makes one want to cheer.” Walter Clemons, Newsweek
“Devastatingly powerful.” Robin Morgan
“Impossible to put down.” Richard J. Gelles

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AMERICA’S FAVORITE BOOK SELLER
SCC gets detailed report card

Stephanie Smith

Following a "thumbs up" review of a comprehensive campus study, Shoreline Community College was accredited until 1992 by the Northwest Association of Schools and Colleges. Accreditation is a standard process all colleges and universities go through, at regularly scheduled intervals, to assure a level of educational and institutional quality. With accreditation, SCC keeps its stature and reputation, and its courses continue to be transferable to other accredited institutions.

Much of the self-study and SCC's accomplishments were praised by NASC member Dr. Thomas Gonzalez, although his report stated "There are several certificate programs...that do not include the full component of related instruction," referring to a "lack of consistency in the application of General Education courses." NASC defines general education, in part, as "the content and methodology of...the humanities, the fine arts, the natural sciences and the social sciences."

Barbara Adams, SCC executive vice president, declined to say which programs were deficient, but said that general education requirements would "be reviewed and program modifications initiated, where necessary, by the end of the next academic year."

"We're striving for a balance between general education and specialized instruction in the vocational area," said Adams.

As part of the 10-year accreditation cycle, a steering committee headed by Adams completed the 41-page self-study in Oct. 1987. The study responded to the NASC 1982 report which, adhering to specific guidelines, reviewed such aspects of campus operation as academic concerns, college finances, building and grounds maintenance, library resources, faculty and staff analysis, and SCC's goals and objectives.

The self-study noted that the library's collection is becoming "increasingly obsolete," with a "preponderance of 1960's and 1970's imprints...in science and technology, business, and education." Frances Clowers, director of Library Services, said, "On the surface the collection looks prosperous," but that there is "dry rot" in it.

The study also noted that by national and state standards, SCC should be adding about 5,000 volumes a year, or "five percent of the existing collection size."

"There's a promise of a substantial increase in the budget," said Clowers, but added, "None of the funding I get will bring us up to that standard."

In past years, funding for library services has been between 5.04 and 5.72 percent.

cont. on pg. 2

Dancing with a piece of clay

Stephanie Smith

Ivan Doig describes his craft in concrete, pithy terms. Phrases like "raw material," "tensile strength," and "building supply" are frequently heard.

Community College communications instructor Carol Doig.

A fervent believer in rewriting, Doig told students "not to be afraid of retyping, reworking. Writing is not an object to be found, but built. You retype, rework to get it into your fingers," he said, telling of a painter friend who "makes painting figures in the air" to help him remember a particular landscape he's viewing.

Not everything that Doig writes or rewrites goes into the final draft of a book. He researched and wrote 30 pages around poisoning grasshoppers in Montana for "English Creek," the first book in the series, but eventually threw it out because "it didn't fit."

"About ten percent of every manuscript written doesn't get used," he said, "but it's not necessarily wasted. It can be applied later. It's part of the building supply, the raw material."

cont. on pg. 4

Guts create options in 'mobile society'

Valerie Gardner

Formulas and forecasts were bantered back and forth during a debate among economists columnist Robert Samuelson and Northwest work expert Susan Quattreroachi in the Shoreline Community College PUB Jan. 25.

"The Future: Good Jobs or Bad?" was the first of three public presentations used to explore questions about the economy, future jobs, and education. It was partially funded by a grant from the Washington Commission of the Humanities, and organized by SCC English instructor Dennis Peters.

Both agreed that America is a "mobile society," and the skills that appear essential aren't as important as the tenacity and "guts" behind them. "Believe in yourself, or without a job," stated Quattreroachi.

Samuelson said in his opening statement that "most changes (in the job market) are quite slow." He supported the theory with three points. In the first, he noted that the 60s and 70s were a time when the government tried to manage the economy and the result was creeping inflation. Secondly, he discussed the "loss of faith in the economic management" developed out of the powers of modern management in the 50s and 60s. A new creative vision that provided workers with individual protection and a prosperous economy turned into an American complacency
cont. from pg. 1

'Dry rot' in library collection

of the total annual college budget, according to the study. However, said Clowers, "I'm a realist, a pragmatist. I'm glad

The library's collection is becoming "increasingly obsolete"

—SCC's self-study

we're making progress."

The self study also reported on the progress of specific academic recommendations made by the 1982 report. Among the academic departments, the study recommended that the Intra-American Studies division hire more full-time instructors and expand class offerings to reflect "the existence of other ethnic Americans," to include, for example, Asian-American and Chicano studies. The division currently has three
tenured instructors teaching Native American studies, Women's studies and ethnomusicology, and one part-
time instructor teaching African studies. "The recommendations are based on our needs," said
Andrea Rye, IAS chairperson. "We would like to have enough positions to reflect the multi-
cultural society we live in. The chances of positions being fill-
ed depends on the appro-

Following are some of the other responses from the self-
study to the 1982 recommenda-
tions:

• The Business Administration
  Division, in response to the
  suggestion that it provide
  "more flexible scheduling," now
  "rotates the scheduling of
  required courses between day
  and evening," and "offers
  numerous workshops...on
  evenings and weekends."

• A new building for Visual
  Communications Technology,
  to accommodate the recom-
  mendated adjoining classrooms
  and lab, is second on the building
  priority list.

• Two million dollars is being
  raised to build a new
  automotive facility, with the
  support of the Puget Sound
  Auto Dealers Association. The
  1982 report said the Science
  Technology programs should
  give "serious consideration to...expand the automotive
  program."

Reviewing the self-study, Gonzalez commented the
"open-consultative atmosphere
between administration and faculty" and noted that campus
improvements "enhance the
beautiful campus setting and provide an excellent at-
mosphere for teaching and learn-
ing." "Considerable progress
has been made" since the last
accreditation in 1982.

Among the projects noted as complete in the self-study are:

• Evaluation procedures for faculty, staff, and admin-
  istration

• Creation of Shoreline Col-
  lege Foundation

• Major roof and heating system repairs

• Implementation of comp-
  uter systems and labs, both
  administrative and instruc-
  tional.

'Math, where is thy sting?'

Emily Routledge

Many students are afraid to take a math course due to the
fear of failure. Indeed, many
may pose the question: "Math, where is the victory?" There is
good news, however - help is
available to students who are
intimidated by the mechanics of
mathematics.

Due to the high drop-out
rate, it was determined there
was a need to accommodate math
students at the Intermediate
Algebra level. As a result, a
new concept has been devised
and piloted this Winter quarter.
Students can now register for
Math 10A and 10B. The
course covers the same material
as in Math 101, but at half the
speed. Upon successful comple-
tion of 10A, the student then
enrolls in 10B, to be offered
Spring quarter. This course is
designed to help students who
find the accelerated pace of
Math 101 too much to handle. A student must pass 101B in
order to receive credit for the
course. Only five credits will be
applied to the Math distribution
requirement, however the other
five credits earned can be
counted towards elective credit.

Another means of ac-
commodating students with their
math needs is through the Math
Lab. It is staffed by instructors
as well as peer tutors to help
answer questions about their
math. Any student enrolling
in one of the following math
courses: 030, 040, 101, 105,
156, 107 & 191, will find it
beneficial to also enroll in the
Math Lab, a one credit course.

The lab is operated on a drop-
in basis and can be used as
often as needed to enhance
one's math skills.

According to Helen Han-
cock, head of the Math Lab,
the lab is not meant to replace
class instruction, but to comple-
ment or supplement the rela-
tionship a student has with
his/her instructor. Hancock
also stated that the Math Lab
is an "exciting place to think
and do math," where "students
are encouraged to be curious
and inquisitive" as well as "in-
dependent thinkers." The
ultimate goal of the Math Lab,
according to Hancock, is for
students to "get a good foun-
dation in their math skills."
The Math Lab is located in
Room 1404 and operates
Mon. - Thurs. 8:30 a.m. - 2:30
p.m. and Friday 8:30 a.m. -
1:30 p.m.

Private math tutors are
available and willing to work
around any schedule conflicts. They are paid on an hourly
basis and the individual prices
vary. Talk to a math instructor
for further information and
guidance in this area.

Some students may qualify
for free individual tutoring bas-
ed on certain Federal qualifica-
tions. For more information get
in contact with the Math &
Science Tutorial Program
located in room 2223.

Just as one would seek the
advice of a physician over an il-
liness, so should those who are
intimidated by math seek in-
struction and guidance when
needed.

Smart choices, marriage and self esteem

to foreign competition in the
80s. Lastly, Samuelson looked
at the difference in standards of
living and sense of security in the
50s as compared to no
 guarantees of security in the 50s.
"Jobs aren't what they once
were," noted Samuelson.
Quattrocchi stated that
"The Washington economy has
slowed. I think we are in for
hard times... If we don't pay at-
tention to our politicians, we get
what we deserve." She noted
that there is no one route to a
good job but "a strong belief in
yourself is better than computer
skills."

The debate was followed by
questions from the audience and
in offering economic sugges-
tions, Samuelson pushed mar-
rriage as a smart alternative
stating that "Two people fare
better than one." Quattrococ-
chi stated that education was the
best route for growth and ex-
perience in the economic
market.

Management trainers Brian
Seaman and Louise Sawyer will
speak Feb. 8 on "The Real
World: What Do Workers
Need?" discussing efficiency
and morale.

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Editorials

Gays and lesbians fight for human rights

The visibility of the gay and lesbian community in Seattle has been accentuated by Acquired Immune Deficiency Syndrome, but growth, organization and a sense of community have made gays and lesbians in Seattle strong.

On October 11, 1987, gays and lesbians from around the United States gathered for a March on Washington that focused on civil rights. Reverend Jesse Jackson, actress Whoopi Goldberg and actor Harvey Fierstein joined more than 500,000 people to demonstrate for civil rights. The Seattle Gay News reported that 1,000 people formed the North- west contingent. Activities ranged from viewing a quilt (the size of two football fields) with the names of those who had died from AIDS, to a civil disobedience on the steps of the Supreme Court.

The Seattle Municipal Code under the Fair Employment Practices, chapter 14.04 lists illegal actions as "...preference, limitation, specification, or discrimination based upon race, color, sex, marital status, sexual orientation, political ideology, age, creed, religion, ancestry, national origin, or the presence of any sensory, mental or physical handicap." Sexual orientation is defined as "Actual or perceived male or female heterosexual, bisexual, homosexual, transsexual, or transvestism and includes a person's attitudes, preferences, beliefs, and practices pertaining thereto." This Fair Employment Ordinance applies to an employer with four or more employees, and includes labor organizations and employment agencies.

Governor Booth Gardner's Executive Order 85-09 initiated Dec. 24, 1985 states that "No agency or institution of higher education shall discriminate in employment solely on the basis of an individual's sexual orientation."

The Gay and Lesbian Task Force was appointed by Seattle Mayor Charles Royer in 1985. Eleven men and women make up the task force, and deal with issues in the lesbian and gay community and city work force. Topics include AIDS related health care, civil rights, a summer employment program for gay and lesbian youth, and current issues focus on a needs assessment for the aging and support for domestic partnerships.

Jo Cochran is the staff to the GLITF and states that "Homophobia is intrinsic. It is a historical and systematic oppression of the gay and lesbian community." Cochran focuses on education and advocacy "To cut through the oppression."

Discrimination and oppression come in both subtle and obvious forms. The criminal code chapter 12A.06 addresses malicious harassment stating that "A person is guilty of malicious harassment if he or she maliciously and with intent to intimidate or harass another person because of that person's sexual orientation, gender, marital status..." Cochran states that "the police department will respond" and take action if there has been physical injury, another person has been placed in reasonable harm, damage to another's property, or physically confined or restrained them.

Lesbian and gay businesses in the Seattle area print the Greater Seattle Business Association booklet that includes almost 100 listings. The Association of Lesbian Professionals, the Lesbian Resource Center, Lesbian and Gay Democrats of Seattle, and the Dorian organization all work toward ending gay and lesbian oppression. All of these organizations fight for advocacy in the Washington Legislature and battle for improved local and state support for the gay and lesbian community.

Lesbians and gays in Seattle are not invisible. They fight homophobia, apathy, and have to gain human rights that benefit everyone.

Valerie Gardener

I need the library open on Saturday

Many of the colleges around the area have their libraries open on Saturdays. They figure Saturday is when many students may have a little extra time on their hands to study, especially around midterms and finals.

We as students pay our tuition and buy our books to help the college remain in operation. The least they can do is let us use the facilities when we need to.

It's Saturday morning and a major paper is due early on Monday. All the information is sitting rather nicely on the Shoreline Community College Library, but then, student remember with dismay that the library is closed on weekends. The student ends up going to the public library by home. But none of the books and magazines needed can be found there. So much for getting the paper done on time.

Francis Clowers, director of Library Services, said that the main reason the library is not open on weekends is lack of money to pay workers. Well, the library wouldn't have to be open on both Saturday and Sunday, and not even all day Saturday, maybe just for four or five hours. They could also keep the Media Center closed, like they have when they've tried this in the past.

Tina Wilderson

Young women explore careers through lectures

Stephanie Smith

Three hundred high school women will be on the Shoreline Community College campus Feb. 11 to participate in a career conference, "Expanding Your Horizons." The conference is designed for 9-12th grade students to explore careers in math, science, and other areas.

Women in a diversity of occupations, such as plumbing, research methodology, race car driving, and civil engineering will discuss their work and answer questions during the panel discussions and workshops.

Some of the speakers from this and previous year's conferences have been invited to speak briefly to SCC classes during the 9:30 and 10:30 hour. Faculty have signed up for the speakers they wish to speak to their classes.

The response to past conferences has been "very positive," said Betty Hawkins, SCC math instructor and co-chair of the conference planning committee. Hawkins has talked to students who had quit math before coming to the conference, but as a result of the conference "decided to take it again and had a different experience."

Hawkins says the focus of the conference is "You need math and science even if you don't become a scientist." She sees the conference as a chance for young women to "see how you use math and science in all areas."

Joanna Wehrwein, who has her own plumbing business and is a speaker at this year's conference, was quoted by Hawkins as saying she just didn't fit in at school. "She's a role model for some students," says Hawkins. Wehrwein represents "other choices where you can do well."

Registration for the conference will continue "until we get 300 students," said Nancy Arnold, member of the conference planning committee.

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The Ebblide is a bi-weekly publication circulated on the campus of Shoreline Community College located at 16101 Greenwood Ave. N., Seattle, WA 98133, (206)246-4730. It is published every other Thursday by the loving hands of The Ebblide staff, volunteers, and the students of communications course 211, 212, 221. All materials for publications must be received in Rom. 205 by Friday of the week before the publishing date. This includes articles, editorials, and letters to the editor. Letters to the editor must contain a legitimate name, however, the name can be withheld from publication upon request. All photos, ads, and graphics must be received by the Monday of the publication date. The editor reserves the right to edit all material for publication.
Center Stage
Costumes and charisma strut on stage

Valerie Gardner

Sparkling with energy and humor, actress Mitzi Gaynor sang and danced effortlessly to a sold out crowd in the Paramount Theatre Jan. 17.

Entering on stage in a short black sequin dress, silver and gold wrap, and sock-it-to-me pumps Gaynor sang "Let Yourself Go." She warmed up the audience saying "You're sensitive, you're divine, you're alive...you're here."

Gaynor described the 80s as scary. "Guy's wear makeup, Michael Jackson got his nose de-blacked and women in men's clothing." And said if she ever saw a woman in men's clothing, "I'd laugh myself right out of my jockey shorts!"

Singing "My Man," Gaynor went from joke to joke saying "A woman is a sometimes thing...just as Mrs. Gary Hart." The jokes disappeared as she sang "Some of These Days" strutting across the stage and with each sorrowful note her hand running up her body.

Gaynor reminisced about Cary Grant. At the age of five she had just moved to Detroit for Detool as she pronounced it, and after seeing "Philadelphia Story" dropped Roy Rogers for.

cont. from pg. 1

Phrases, ideas, and lingo' create novel detail

A meticulous and tenacious researcher, Doig related an experience tracking down a detail of speech while working on "Sea Runner" a novel about four Swedes who escape in a canoe from a Russian fort in Alaska.

The Russian guards were said to shout "Vnimanie" or "attention" every hour to keep themselves awake, but to Doig it didn't sound quite right. It took letters to four different people to discover the correct term was "slisha!" or "harken, listen up."

"There's that kind of shopping around to verify details," said Doig. "There's a trickiness of research here."

Another kind of research, he maintains, can be found in physical objects, such as his father's sheep shears. "I got them out to hold in my hand," he said, holding the shears and flexing the blades. "When well oiled they make a nice smooth sound." He thought about the strength it would take to work the shears all day, where the calluses and blisters would be and, working with that idea, wrote a scene in "Dancing at the Rascal Fair" about a sheep shearing contest.

To organize his material while he's writing and researching, Doig maintains notebooks for "phrases, ideas, lingo," a pocket notebook, and a three ring binder which holds "an infinite amount" of 5x7 notecards. He urges students to "hang onto ideas" by writing them down when they occur. Doig said he's "a great believer in bribing myself" by finishing his day's allotted work before a walk in the park, or eating a bowl of ice cream. By

"Writing is not an object to be found, but built." —Ivan Doig

BLACK STUDENT UNION of S.C.C. presents a gala celebration for Black History Month
Thursday, February 25th 6:30-9:00 p.m.
with Seattle City Councilman Norm Rice as keynote speaker.
Performers include Ujamaa, an African Pop Band; Eugene Jones, local poet; and the Paul Robeson Theatre.
Ethnic food will be available as well.

On stage in the PUB
Open to the public, Admission Free.

S.C.C. International Club is sponsoring a Valentine's Day Dance on Friday, February 12th in the PUB.
And a Monthly Brunch February 18th 11:15-12:45 in the Student Lounge.

These events are open to all S.C.C. students.
Student Body Association Representatives

Pat Brown  President

“Mr. main focus is still spreading involvement among students,” said Patricia Brown, noting the increased number of applicants for senate and executive board positions, and senators attending a Washington, D.C. conference for the first time. Member of the Multi-cultural Committee, whose aim is to “increase the number of minorities” on campus.

Office hours: 12:30-1:30 Mon.-Fri.

Peter Gnanarajah  Treasurer

“Getting a cash machine on campus” and looking into “one or two buses for the school” are two issues Peter Gnanarajah is addressing. He’s working on obtaining a “$700,000 to one million dollar bond to pay for remodeling the PUB,” and plans to submit a request to the budget committee for a “huge - 45-59” TV screen” for the PUB or student lounge.

Office Hours: 7:30-9:30 a.m.

Renee Osterman  Vice President

Renee Osterman has scheduled speakers to address the student senate this month so the senate may be “more educated about the people we represent.” She’s planning to install in the PUB a “commuter information board, with ride-share opportunities and bus routes” by the end of this quarter.

Office hours: 12:30-1:30.

Diana Edwards  Secretary

Diana Edwards was active fall quarter in the automotive site selection committee. This quarter, she’s on the AIDS Symposium committee. Involvement with the committee to relocate the Parent/Child Center, and “learning more about budget process” are activities upcoming on her agenda.

Office hours: 12:30-1:30.

Diana Tomkins  Student Advocate

Chairperson of the Parking and Transportation committee, Diane Tomkins describes the committee’s activities as “really exciting. It shows we really accomplished something as a student body."

Office hours: 10:30-11:30.

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Spring quarter testing

Reading, ‘riting and ‘rithmetic

Stephanie Smith

Testing the R’s - reading, ‘riting, and ‘rithmetic - of students new to Shoreline Community College will be the main thrust of a new admissions/registration program, beginning spring quarter.

Reading comprehension, language usage, arithmetic, and algebra skills will be tested. “The ability to read at the college level is the most important of the basic skills,” said Barbara Adams, SCC executive vice president and co-chairperson of the Student Assessment Task Force.

Students required to take the test, as stated by information from the task force, will be those:
- who declare an intent to pursue a college degree or certificate
- with an accumulated total of 15 Shoreline credits (with an exception for Community Service, Parent Education or Continuing Education)
- who plan to enroll in a math, English, “W” or “Q” designated course, or a course having one of the preceding as a prerequisite
- transferring with previous academic credits who have not successfully completed a college level math and English class with a grade of 2.0 (C) or better
- who have not submitted Washington Pre-College, SAT, or ACT scores as evidence of placement level, prior to their registration appointment.

Students who meet none of the above criteria will not be required to take the test at this time.

As a result of testing and evaluation, students with skills below the level of the classes they wish to take will be placed in remedial classes to improve problem areas. For example, if a student wanted to register for Math 101, but did not pass the mathematics portion of the entrance test, taking and passing a remedial math class would be required before registering for Math 101.

“This isn’t going to be a mechanical process,” stressed Dr. Gordon Hartley, SCC counselor and chairperson of the Delivery of Testing Committee that will integrate the new tests into the existing administration/registration process. “Placement will not be done totally on the basis of test scores,” he said. “We can give all the tests in the world, but our point is not to rule out the personal element. Our goal is to help people get started on the right foot...to make the initial experience (of school) more successful.”

Information about the test will be mailed to students in early to mid Feb. It will include sample test questions and answers, definitions of who must take the test, and a phone number to call for a test appointment. Testing will take place Feb. 29 through March 9, at intervals throughout the day and during the evening. There is a $10 fee, payable by cash or check at the time of the test. The fee covers the test, the interpretation, and a copy of the results.

cont. on pg. 6
Hospital staff struggle with compassion and pain

Paul Cornell Jr.

"We give these victims hope, the barriers go down...we're all human beings" said Freddy Ramos, a janitor working in San Francisco's General Hospital Acquired Immune Deficiency Syndrome Ward 5B. Struggle and compassion are blended in a videotape entitled "In The Midst of Life:"One Hospitals Fight Against AIDS" available in the SCC Media Center.

This profile is full of a cast of unforgettable characters who staff the ward and help the AIDS patients, both in the inpatient ward 5B and the outpatient ward 86. Ramos cleans up after the patients, and comforts the victims while cleaning up the rooms. Donald Abrams is a sophisticated professor from a college that helps fund research at the hospital, and accompanies Ramos on his rounds.

There are also counselors that assist with the emotional aspects of AIDS. We meet Linda Maxie, a nurse that "lives for the moments...I sometimes feel like I'm in a combat zone," and Dan Barnes, a bearded wheelchair-riding counselor, who brings his unique form of comfort and consolation.

Finally, we dance and sing with Rita Rocket, who visits the patients every other Sunday, with food, fun and frivolity in the form of an action-packed party for the patients. She tearfully explains that "If we just get them to forget their troubles for just a couple of hours every other week, it was worth the effort."

While this videotape may not be brimming over with statistics or other health-related information, it does provide the viewer with a sense of what it must be like to live and deal with the virus from a victim's standpoint. This is accomplished through the use of startling conversations with terminal patients. One shot portrays a hundred-pound man wasting away in a hospital bed with a "red-book" of memories of the 200-plus patients who have died in the hospital. The man lays in bed with a look of helplessness on his face as his lover tries to comfort him.

Nurse Allison Moed is shown with a shaky voice and circles around her eyes as she stumbles with her feelings. "There's an enemy out there, but you can't just take one by the hand...I just want to destroy this thing which has desecrated the lives of so many people."

But the film is best described as a hospital team working to research, to discover, and love these AIDS victims with their whole beings. Ramos stated that "Helping these people doesn't depend on whether their skin color, age, or sex is the same as mine. When we give these victims hope, the barriers go down...we're all human beings."

There are dozens of volunteers who come and visit with the patients every week and make new friends in the ward. Everyone who is in 5B volunteered for the job of taking care of the AIDS patients. They were not assigned. It shows what concerned and caring people can do when given the chance to take care of those with AIDS and help find a cure.

Registration test categorizes academic skills

"The plan is "test in groups of 20-30," said Hartley. The timed test will consist of multiple choice questions. Tests will be scored immediately after they are completed, and test interpretation will be "explained in a group fashion," said Hartley. "That does not preclude more interpretation later, although the results are fairly self-explanatory."

Currently, the Washington Pre-College Test is the only formal test SCC uses to evaluate incoming students. The test "needs to be (eventually) replaced with a tool more applicable to the college population," said William Demetre, vice president for Student Services, and co-chairperson of the Student Assessment Task Force. Since the Washington Pre-College Test is taken by high school juniors, and is valid for five years after graduation, it is useful only for evaluating the skills of recent high school graduates. According to Demetre, only "about 30-40 percent" of the incoming students are recent high school graduates. "We don't have as much information as we'd like, in terms of academic skills, about incoming students. We need a better way to understand and advise them," said Demetre.

Other community colleges in the greater Seattle area are also involved in the development of student assessment programs. The Washington State Student Services Commission's report on student assessment, which the SCC task force is using as a model, was prepared in part by contributions from Bellevue, Edmonds, Everett, North Seattle, Seattle Central, and South Seattle community colleges.

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Plan Ahead AIDS: An Informed Approach

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*From 7:30 a.m. to 1:30 p.m. Daily each hour - A Program of Scenes, Poetry, and Readings will be presented in the Little Lobby Theater.

*From 7:30 a.m. to 1:30 p.m. a program of VIDEO tapes and films will be shown in the Library Media Center Viewing Room. Schedule to be posted later.

8:00 P.M., Thursday Evening: A Panel Of Expert Speakers Moderated By Betsy Nowlis, Coffee Hour After For Informal Discussion.
Samurai lose in spite of defensive fury

Valerie Gardner

In spite of aggressive rebounds and flawless traps, the women's Shoreline Samurai lost Jan. 27 to the Skagit Valley Cardinals 42-57.

From the beginning of the game, the Cardinals moved the ball smoothly and showed tough defense in a full court press. The first two minutes with SCC-0 and Skagit-4, set the tone of the game as the Samurai tried unsuccessfully to put up five shots.

Forward Michelle Pappas worked off her vocal cords playing defense and screaming at the top of her lungs "trap, trap, trap, trap." This vocal defense unnerved the Skagit player, and SCC captured a lost ball and hurried it down the court but continuously missed the shots. Guard Raynel Walsh kept SCC in the game with long outside shots that kept the score close.

Playing fast and loose basketball, they moved left in the first half, forward Gina Szaby fought ferociously for a rebound and took it down the court for two points of determination. With less than a minute to play, a Skagit player collided with an SCC Samurai and landed hard, face down on the floor. In spite of the hustling the first half ended with SCC trailing 18-23.

The Cardinals came out strong in the second half, scoring three points in the first few minutes, with an aggressive defense and guarded baseline that made SCC look sluggish. The next few minutes widened the score to 20-35 and saw SCC lacking the womanpower under the basket and around the baseline.

SCC Forward Donna Costello shot from the outside and the ball spun around the rim, dipped in and jumped out. SCC captured the rebound and the two points placed the score with SCC 24 and Skagit 37.

The last ten minutes of the second half was a fury of traveling calls, fouls, and fast break rebounds passed down to invisible receivers. With one minute left, the score was 41-54. SCC anxiety fought for the last eight points, bailing the time clock and ending the game at 49-59.

Walsh stated that there was a "mental block" that hampered blocking out and problems of guard rotation. Coach D.J. Reed noted that "the trap and defense was perfect" and the supporting bench operated well.

Looking at a "great team," Coach Reed stated that the tradition of the SCC Samurai "is that we're going to lose," but she is trying to instill an attitude "that it's okay to win." She stresses that fan support is essential, and to "Come watch us play. You've never seen girls run the court like this."

Playoffs doubtful despite team effort

Bob Mathison

The Shoreline Community College men's basketball team has seen better days.

The Samurai were walloped 104-90 by a strong Skagit Valley team Jan. 27 to fall 1-5 in NWAC play, 5-15 overall.

The Samurai's playoff picture was somewhat bleakened by the loss, but head coach Doug Porter still has hope. "I wouldn't say we're completely out of (the playoffs)," Porter said. "(But) I would say we made it difficult on ourselves. We would have to win a minimum of four of our last six games and probably five of last six to get into the playoffs."

"We could do it but it's going to take a tremendous effort...to do that. There's not a team in this league that we can't play with, we just have to quit playing with people and start beating some people."

The Skagit Valley squad relied on strong second-half three-point shooting to stretch a 48-39 halftime lead to as large as 85-64 with 8:23 remaining.

"Skagit's the team that traditionally shoots the three and shoots it well," Porter said, "and if you don't get a hand up on their shooters they're going to kill you like they did tonight."

"The thing about Skagit is they're really well coached...and they move the ball so well. You really have to get down and play defense with them."

The second-place Cardinals shot an impressive 62% from the three-point land, compared to 22% by the Samurai. SCC was led, once again, by Sean McShane, who poured in 39 points underneath. McShane, who is currently second in the NWAC in scoring, also pulled down eleven boards, and Alex McCargo played a solid game with 15 points, eight rebounds, and six assists.

"McShane played a real good game," praised Porter. "He's just a great talent. He plays extremely hard (and) really battles in there. He played an outstanding game...Unfortunately some of the other guys didn't play up to par as they normally are...and that's going to happen sometimes."

Overall, Porter was disappointed with his team's performance, but he hasn't given up hope.

"I'm not discouraged. I'm real pleased with the players this year. They've played extremely hard and that's all you can ask as a coach. As long as we keep playing hard, good things come to those who keep playing hard," stated Porter.

The Samurai continue league play this weekend, as they host Everett Saturday before heading out to play at Highline next Wednesday. Both games tip-off at 8 p.m.
**On Campus**

**FEBRUARY**

**Sat/6**

"Drop-In" basketball is available in the gym from 9 a.m. - 11 a.m. The cost is one dollar per session. For more information call 488-4444.

Men’s Varsity Basketball vs. Everett at 8 p.m.

Women’s Varsity Basketball vs. Everett at 6 p.m.

**Wed/10**

Men’s Varsity Basketball at Highline, 8 p.m.

**Thurs/11**

The Dental Hygiene department needs patients who are in need of teeth cleaning, minor fillings, and radiographs. For more information or appointment call 546-4711.

**Fri/12**

A support group for women meets Fridays from 12:30 - 1 p.m. in the Women’s Center. Fee for non-students is $20. For more information call 546-4606.

Women’s Varsity Basketball at Highline, 6 p.m.

**Tues/9**

The Acoustimates will be in the PUB at 9:30 and 10:30 a.m.

**Tues/16**

"Jeka Jo" a band with a South African sound, will be in the PUB from 9:30 - 10:30 a.m.

**Around Town**

**FEBRUARY**

**Thurs/4**

Cornish College of the Arts presents an exhibition of works from the faculty of Cornish’s Art department through March 4, at The Cornish Main Gallery. Hours are Tues.-Fri. 12-4, Sat. 12-6. For more information call 325-1400 ext. 467.

**Fri/5**

Meet Kevin Williams, Seattle Supersonics guard at the Seattle Science Center from 1:30 p.m. - 3:00 p.m. Admission is $4.50 for adults, $3.50 for youth and seniors, and $1.50 for 2-5 year olds. The Pacific Science Center is open 10 a.m. - 6 p.m. on Saturdays and Sundays, and 10 a.m. - 5 p.m. weekdays. For more information call 443-2001.

**Sun/7**

Novelist Tom Robbins will give a reading of his work at 8 p.m. at Kane Hall, Room 130, University of Washington. Tickets are available at the door: $5 for general admission and $4 for students. For more information contact Ruth Britton 522-6630 or Janie Smith 543-9865.

**Mon/8**

Great Decisions lecture-discussion series presents "U.S. and the Middle East: Dangerous Drift." Admission is $8 at the door. For more information stop by room 205.

**Fri/12**

The 7th Annual Irish Piper’s Convention will take place through Feb. 14 at the New Melody Tavern. For more information call 364-3784 or 633-3651.

**Sat/13**

Cornish College of the Arts will hold student auditions for the 1988 theatre department from 10:00 a.m. - 4:00 p.m. by appointment only. To make an appointment call 323-1400 ext. 205 or 323-1487.

**Sun/14**

**Mon/15**

The School of Visual Concepts presents The New York Society of Illustrators’ traveling exhibition through March 15 at Gallery 500, 500 Aurora Ave. N. Hours are Mon. - Thurs. 10 - 6 and Fri. - 10. For more information call 623-1560.

**Allegro! Dance Festival presents Gregg Lizinbergy in "Men Dancing." Performances begin at 8 p.m. at the Broadway Performance Hall through Feb. 13. Tickets are $9.50 and $6.50 for students and seniors. Call 32-2579 for more information or reservations.

**Fri/12**

Gregg Lizinbergy will present a free pre-concert lecture at 7 p.m. For reservations call 32-DANCE.

**Mon/15**

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**Fri/12**

The Choir of Sounds presents The King’s Singers at the Seattle Opera House. For tickets call 628-0888.

**Sat/13**

Foster/White Gallery Downtown at Frederick and Nelson presents "Contemporary Screens: The Artful Dodge" through Feb. 28. For more information contact Cale Kimme at 382-8534.

**Wed/17**

**Mon/15**

Dance Works Northwest is sponsoring a Lucky Hearts Boogie from 8:30 p.m. - 1:00 a.m. at the Polish Home, 1714 18th Avenue. Tickets are $10, $5 for students and seniors. For more information call 32-DANCE.

**Sun/14**

Senor Daniel Evans is addressing the World Affairs Council at 7 p.m. at 515 Madison Street, Suite 501. For more information call 682-6986.

**Fri/12**

The 7th Annual Irish Piper’s Convention will take place through Feb. 14 at the New Melody Tavern. For more information call 364-3784 or 633-3651.

**Sat/13**

Cornish College of the Arts presents Dance Preview Day from 10 a.m. - 3 p.m. at Cornish South. For more information or to make reservations call 323-1400 ext. 205.

**Sun/14**

HAPPY VALENTINE’S DAY!!

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Books

Celebrating a novel year

Critic picks Top 10s from shelves full of crossover hits

By Doris Fry

Times book editor

This year has been the Year of the Crossover in literati parlance, with every country or black-maned king reportedly "crossing over" to become hits in a different country. And so we're all caught up in the crazy, wondrous world of the crossover novel, the various ways in which characters, settings and plots can become popular in different languages and cultures.

And here's the Top 10 list from across the globe, with something for everyone:

2. "The New American" - By William and Mary
4. "The American Dream" - By Thomas Pynchon
5. "The Love of the Czar" - By lev Tolstoy
6. "Love and War on the CIA" - By Alex Solis
7. "Love, Medicine and Miracles" - By Bernie Siegel
8. "The New Encyclopedia" - By David Crystal

And here are the Top 10 best-sellers for 1987:

- "Beloved" - By Toni Morrison
- "The Color of Water" - By James Earl Jones
- "The Joy of Sex" - By Al Cohn and Lobsang Rampa
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And here's a list of some of the best nonfiction books of 1987:

1. "The New American" - By William and Mary
2. "The Great Depression of 1929" - By Robert Flanders
3. "The American Dream" - By Thomas Pynchon
4. "The Love of the Czar" - By lev Tolstoy
5. "Love and War on the CIA" - By Alex Solis
6. "Love, Medicine and Miracles" - By Bernie Siegel
7. "The New Encyclopedia" - By David Crystal
In real estate, volatile interest rates and a shocking stock market made for...

**ADVENTURES IN INVESTING 1987**

**YEAR IN REVIEW**

In September 1986, you sold your 1960s A-frame house for $170,000. But if you sold it in September 1987, many experts agree the price would be only $93,000. For those who know what they’re doing, there’s a better time to buy a house.

The shock-echelon chain of October 1987 includes a much lower index of opinion in the property market.

As stocks plumbed, property prices dropped — and the Federal Reserve lowered interest rates to support the economy. Home prices have never been better than today, say experts...

**Real-estate authorities note**

- Home prices are down 13 percent, while mortgage rates have hovered around 9.3 percent. Some experts say even lower rates aren’t needed for home buying.
- The National Association of Realtors reports that half of home buyers are refinancing their homes to lower interest rates.
- More analysts say the average rate may be less than 8 percent.
- The market is expected to improve during the rest of the year.

**Overseas market**

The Federal Reserve Board reports that housing starts are up 13 percent, suggesting that there’s more room for improvement.

**Papadakis adds**

A new way of doing business is emerging: leverage.

**A year later (Oct. 1987)**

Mr. Jones finds himself with an extra $300 a month. His real estate agent tells him to buy another house.

**Then, the very next month...**

Mr. Jones is shopping for a second home.

**His Real Estate Agent has a different idea...**

United Press International

**Gift-wrapped tax package**

New real-estate rules may be toast or headline

**HARNEY ON HOUSING**

**KENDRICK R. HARNEY**

Sponsored column

WASHINGTON — Congress’ probable real-estate tax package — wrapped up by Capitol Hill negotiators — could be made more palatable by your year’s tax bracket. Or for a long-term investor, may only benefit you ever so slightly.

Who would like to receive a larger tax bracket? Anyone who wants to use tax-deduction to own a home. That includes you and anyone who you do your real estate business, and anyone who you think you want you to own a home.

**HARNEY**

Write to me, and tell me what you think about real estate.
Jean Michel Folon:
Illuminating the World

By Peter Milhollen

PARIS—Jean Michel Folon's background is unusual. He grew up in a world of art—his father, Roger Folon, was a well-known Mediterranean painter, and his mother, a talented sculptor. The Folon family was immersed in the art world, and Jean Michel Folon was surrounded by artists from an early age.

While at the Sorbonne studying art, Folon met Pablo Picasso, who became his mentor and took him under his wing. Picasso introduced Folon to the avant-garde art world, and the two became close friends. Folon's bright and colorful paintings quickly gained a following, and his work was exhibited in galleries around the world. He was known for his vibrant colors and his use of bold, geometric shapes.

Folon was a prolific artist, and his work was featured in numerous publications, including the New York Times and Vogue. He was also a frequent collaborator with other artists, including Pablo Picasso and Salvador Dalí. Folon's work was celebrated for its unique style and its ability to capture the essence of the world around him.

Europe's Most Famous Painter Artist
And His Whimsical Watercolor Dreams

By Benjamin P. Dugan

Port America Redux: Less Is More
Johnson/Burgee's New Plan, a Formulistic Fortress for Ozone Hill

By Paul Richard

The Mystery Of ‘Jade’
Murry, Disorganized Exhibit At The Women's Museum

By William C. Berke

Johannesburg, Nov. 23—The nation has reached a crossroads. S. Africa passes Biko film, uncut and open to all.

The film, which portrays Biko's 1977 death, is a highly controversial piece of work. It depicts Biko's last moments on earth, showing him being arrested, tortured, and finally killed. The film has been widely criticized for its nudity and violence, and some politicians have called for its ban.

Despite opposition, the film has been released, and has sparked a national debate about the role of cinema in South African society. The film's release has also been met with mixed reactions, with some people celebrating it as a step forward for freedom, while others have condemned it as a violation of ethical standards.

Many people are calling for a boycott of the film, but the government has said that it will not censor the film. The country's film industry is currently struggling, and the release of the film could have a significant impact on its future.

Art

The Mystery Of ‘Jade’
Murry, Disorganized Exhibit At The Women's Museum
Jean Michel Folon: Illuminating the World

Europe’s Most Famous Pianist Artist
And His Whimsical Watercolor Dreams

Port America Redux: Less Is More
Johnson/Burgee’s New Plan, a Formalistic Fortress for Oconor Hill

How Montana Was Won
Author Ivan Doig and His Western Trilogy

‘Freedom’ Clears Censors
S. Africa Passes Bikilo Film, Uncut and Open to All

The Freedom Foundation at Christmas,Vote for the Freedom Foundation at Christma


The Women's Museum

Artists 575 in Computations

The Houston Museum of Fine Arts is pleased to announce the following computations for its upcoming annual exhibition, "The Women's Museum: Highlights from the Collections of the Museum of Fine Arts, Houston."

New directions in dining excellence.

TABLE A: 2 Solid

Cocktail Butler's Bar

CHAIRS: Walnut Side

Wicker Dining Chairs

TABLE WITH 4 CHAIRS

$499

Quality! Service! Dining! Excellence!

WE HAVE THE BIGGEST SELECTION OF THE MOST-sensitive and/tasteful COLLECTIBLES OF VINTAGE FURNITURE, FROM THE 19th CENTURY TO TODAY.

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Ivan Doig

Ivan Doig was writing it methodically. When he finished his first novel, he couldn’t find the very dark room where his children slept. He had written it in a place so quiet that even the ticking of the clock was audible. Doig’s novels were set in the West, and his characters were often seen riding horses, or walking through fields. His writing was often praised for its lyrical beauty and its depiction of the American West.

**Personalities**

The large personality on the cover of the magazine was Felix Solis. Felix Solis was known for his work in the field of meteorology. He had made significant contributions to the study of weather patterns, and had been awarded many honors for his work. His research had helped to improve the accuracy of weather forecasts, and had saved many lives. Felix Solis was a true giant in the field of meteorology.

**Trelle Pornusity**

Everyday’s go out to eat, but some have more special sights to visit. One such visitor is Terence Hunting, a young man who is fascinated by the world of dinosaurs. He has been to museums, libraries, and even spent a week in a dino-egg hatching facility. He is passionate about dinosaurs and their impact on prehistoric life.

**DOONESBURY**

In this issue of Doonesbury, we see the characters going about their daily lives. B.D. is in trouble with his boss, while Doonesbury is dealing with a serious case of the sniffles. There are also humorous illustrations of the typical misadventures of the characters, making this issue a must-read for Doonesbury fans.

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**Husky Dog**

By G.B. Trudeau

Husky Dog is a comic strip that often features anthropomorphic characters. In this issue, the characters are seen going about their daily lives. The comics include humorous illustrations of the characters' adventures, making this issue a must-read for fans of the strip.

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**Save 49% on Hemline**

If you're looking to save on Hemline products, this issue offers a special discount. You can get 49% off Hemline products by using the coupon code Hemline49. This offer is available for a limited time, so be sure to take advantage of it.

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**MASSTERCRAFT INTERIORS**

This issue of Mastercraft Interiors features articles on home design, renovation, and decorating. You'll find tips on creating a welcoming atmosphere, choosing the right colors and materials, and incorporating unique elements into your space. Whether you're a seasoned decorator or just starting out, this issue has something for you.

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**JANETTE JANE**

Janette Jane is a writer and editor who specializes in interior design. In this issue, she discusses the latest trends in home decor and offers tips on how to create a modern, stylish atmosphere in your living space. Whether you're looking to update your home or simply refresh a room, Janette Jane's insights will be invaluable.

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This issue of Alef College of Interior Design focuses on the importance of color in interior design. You'll find articles on how to use color to create mood, atmosphere, and personality in your space. Whether you're a student or a professional, this issue will provide valuable insights into the world of interior design.

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**THE WASHINGTON POST**

This issue of The Washington Post features articles on current events, politics, and culture. You'll find in-depth analysis of important issues, as well as coverage of local and national news. Whether you're interested in recent developments or want to stay informed, this issue has something for you.
'Freedom' in S. Africa

FREEDOM, Page 61

reporting has been severely igno-
red by senior government offi-
cials. The] The Publicity Appeal Board in Pa-
toria under the new condition-
ally liberalized laws imposed by a lower-
level censor based on the documen-
tary film 'Women to the Apradhin,' a seditious libel of police brutality.

The documentary has not yet been screened in South Africa be-
cause of a dispute between the Ameri-
can expedition's over restrictions imposed by the board against its be-
ing shown in theaters outside 12 and 13 miles of the capital. The board has been ordered to stand ready to be-
ch mark any film that might be di-
agnosed as a threat to security.

The board has marked films as the works of Marx and Lenin, and in con-
sidering the film for the works of the late Benito Mussolini.

Robert van Rooyen, chairman of the opera board, today declined to com-
ment on the lower censor's approval of 'V's Freedom,' saying that his panel has only appeals. The director of exhibitions opposite said that the decision of the lower censor was "embarrassing."

In a meeting with foreign cor-
respondents earlier today, Mr. van Rooyen said he had heard that the ban
was justified not only in cases of "suicide propaganda to cap-
italize on the country's political difficulties," but also because of what comes before us as criticisms and challenges for the government but does not truly endanger security."

Under Mr. van Rooyen's direction, the Publicity Appeal Board has only allowed freedom of expression for the exhibition of films that are in the public interest and that are disseminated by a reputable organization and that are dispersed in the public interest.

Quite a few organizations have been approved for the exhibition of films that are in the public interest and that are dispersed in the public interest. Just a few from our collection of gifts...

Fairfax Furniture & a Storewide Sale! Gifts...by Fairfax Furniture

of a Storewide Sale!

Just a few from our collection of gifts...

Writing slate $3460 Sale

Coral 18th Century base $187 Sale

Cherry mirror $318 Sale

Schoolhouse clock $118 Sale

For your Business & Consumeal Pleasure for fine

offer furniture, commercial art and accessories.

See our Business & Commercial Pleasure for fine...
Racicot gives first Humanities Awards

Native son Ivan Doig: Humanities are how ordinary people live

By SHERRY DEVLIN

The Governor's Humanities Award ceremony will be held Friday at 5 p.m. in the Montana Theater in the University of Montana Performing Arts Center. The ceremony is free.

On how much work this is

The Humanities Awards began with Gov. Mark Racicot, who wanted awards that honor the humanities and parallel the Governor's Awards for the Arts, and Margaret Kingdom, director of the Montana Commission for the Humanities. They got the idea in the fall of 1994, after a public debate on the humanities in Bozeman.

Racicot and Kingdom approached the University of Montana's Colorful Community and Free From Panelists for their advice. They got it - and more - from their research companion.

So the awards ceremony will be held in the building of the first floor of the University of Montana Performing Arts Center.

For DOOBO, Page A-11

Pony express, a felony?

By JOHN STROKES

The pony express is gone, but the spirit of the Pony Express rider lives on. The Pony Express was a short-lived but famous mail delivery service in the 1860s. The riders were known for their speed and courage, and their stories have become legendary.

Crowding out a culture

By SHERRY DEVLIN

The old family names are gone, as are those tied to the land. The place names on the new road signs and roads are, well, different.

FBI lab accused of rigging evidence

WASHINGTON (AP) - The American Bar Association on Friday called on the FBI to turn over all evidence that might incriminate the agency in the 1996 bombing of a federal building in Oklahoma City.

The association said the Justice Department has not demanded any evidence from the FBI in the Oklahoma City case.

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Page 2

Cyperporn sting

 Agents go online to chase peddlers of child pornography

Baltimore (AP) — "Do you go to sea a little girl tonight? I'd like to see if you can catch a 14-year-old girl tonight."

"I have been with a younger girl. Have you been with an older girl?" Some children allegedly attracted by developers.

Agent Francis P. D'Alessandro.

"You're going to have a lot of fun tonight." Some children allegedly attracted by developers.

Agent Francis P. D'Alessandro.

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Agent Francis P. D'Alessandro.
NATO bombs stir Russian anger

MOSCOW (AP) - The NATO bombing of Yugoslavia has raised a new goal for the Serbs. Instead of looking for the end of the war, they say they want to see the end of the Western alliance.

In ANALYSIS

The Russian women, apparently drawn to the alliance with Europe, have renewed their anger against NATO. The women say they are tired of the Western alliance and its policies.

The Russian women were against the NATO bombing of Yugoslavia. They have renewed their anger against NATO and its policies.

The Russian women's association, which has been established in Moscow, is now also against the NATO bombing of Yugoslavia.

In Express

"I'm afraid of the war and the end of the war, too." Bob Bryphy, in Belgrade, said.

"The war is not going to end, but the end of the war will not happen."

The war is not going to end, but the end of the war will not happen.

In Sullivan

The war is not going to end, but the end of the war will not happen.

In Doig

"I'm afraid of the war and the end of the war, too." Bob Bryphy, in Belgrade, said.

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In NATIONAL

"But the past is very real to me. And I'm afraid if I lose sight of the past, we'll lose our culture completely." Bob Bryphy, in Belgrade, said.

"I'm afraid of the war and the end of the war, too." Bob Bryphy, in Belgrade, said.

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In Culture

"But the past is very real to me. And I'm afraid if I lose sight of the past, we'll lose our culture completely." Bob Bryphy, in Belgrade, said.

"I'm afraid of the war and the end of the war, too." Bob Bryphy, in Belgrade, said.

"The war is not going to end, but the end of the war will not happen."

The war is not going to end, but the end of the war will not happen.
Don't Miss This Sale!

"We're Not Kidding!"

If You've Ever thought About Home Improvement Shopping, NOW'S THE TIME!

We've Slashed Our Prices Even More!

HARDWARE DEPT.

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Original Price</th>
<th>Now!</th>
<th>Price Difference</th>
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<tr>
<td>110 pc. Tool Kit</td>
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<tr>
<td>75 pc. Tool Set</td>
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<td>25 ea. Super Skil Twist</td>
<td>35.00</td>
<td>20.00</td>
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<tr>
<td>13 ea. Shlage Electronic Security System</td>
<td>119.00</td>
<td>20.00</td>
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<tr>
<td>79 ea. Black &amp; Decker Snaker Light</td>
<td>29.97</td>
<td>20.00</td>
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<tr>
<td>5 ea. Dewalt 9.8 Volt Cordless Driver/Dill</td>
<td>159.94</td>
<td>20.00</td>
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<tr>
<td>28 ea. Iron Horse Toolbox</td>
<td>13.97</td>
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<td>225 ea. Heat Gas Line Antiwaste</td>
<td>93.00</td>
<td>20.00</td>
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<tr>
<td>6 ea. Genie 1/2 HP Garage Door Opener</td>
<td>195.00</td>
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<tr>
<td>All Bike Helmets</td>
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<tr>
<td>355 ea. R.V. Antisnare 1 Gal.</td>
<td>8.00</td>
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NURSERY-GARDENING DEPT.

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<tr>
<td>55 ea. Wolf Etc 12 Pot Pruners</td>
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<td>3 ea. Paramount Gas Blower GB160</td>
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<td>99 ea. De-Stitcher Blades</td>
<td>6.39</td>
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<tr>
<td>All Outdoor Plants</td>
<td>23.00</td>
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<tr>
<td>All Pet Flower Bulbs</td>
<td>20.00</td>
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<tr>
<td>All Sick Plants</td>
<td>20.00</td>
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<td>47 ea. True Temper Spreader-Bies or Broadcasters</td>
<td>28.94</td>
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<tr>
<td>285 ea. 10' Vine Hose 1/8&quot;</td>
<td>8.35</td>
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SEASONAL-FURNITURE DEPT.

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<tr>
<td>11 ea. 5-pc. Luggage Set GT49000</td>
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<tr>
<td>3 ea. Large Deck &amp; Patio Lamp Post Light</td>
<td>109.00</td>
<td>49.00</td>
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<td>6 ea. 30-Day Grandfather Clock</td>
<td>199.00</td>
<td>49.00</td>
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<td>6 ea. Bed Trays</td>
<td>11.99</td>
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<tr>
<td>105 ea. Brown Vinyl Black Chairs</td>
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PLUMBING DEPT.

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<tr>
<td>All Medicine Cabinets &amp; Vanities</td>
<td>642.00</td>
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<td>All Kohler 1-pc. Toilet</td>
<td>8.00</td>
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<td>All American Standard Pan Faucet water-preserve</td>
<td>143.18</td>
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<td>All Sauna and Pool Chemical</td>
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LUMBER DEPT.

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<tr>
<td>103 ea. Cherryton Timbers</td>
<td>2.39</td>
<td>1.99</td>
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<tr>
<td>810 ea. 2x4x8 Cedar</td>
<td>3.49</td>
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<tr>
<td>All Split Rail Fencing</td>
<td>25.00</td>
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<tr>
<td>75 ea. White Cedar Lattice 4x8</td>
<td>19.88</td>
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<tr>
<td>44 ea. Heavy Duty Cedar Lattice 4x8</td>
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<td>10.98</td>
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<tr>
<td>29 ea. Snow Horse Kits</td>
<td>9.97</td>
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<tr>
<td>300 ea. 4x4x8 Treated Timbers</td>
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<td>40 ea. SNO Safety Fence 4x6x10</td>
<td>19.26</td>
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<td>476 ea. Gray 24&quot; Scallop Lamin Edge</td>
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<td>2722 ea. Gray Concrete Brick</td>
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<tr>
<td>10 ea. Rose Arbor</td>
<td>69.00</td>
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<tr>
<td>650 ea. 1 1/4&quot;x10&quot; Drywall</td>
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<td>48 ea. Thermwell Elect. Rool Cable 60ft.</td>
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ELECTRICAL DEPT.

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<tr>
<td>101 ea. Touch Lamp With Glass Shape-4 Colors</td>
<td>19.86</td>
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<td>139 ea. 3 pk. 70 Watt Phillips Head Lights</td>
<td>9.87</td>
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<tr>
<td>197 ea. 3 pk. 30 WATT Soft White Bulb</td>
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<tr>
<td>61 ea. Children's Ceramic Lamps, 3 Styles</td>
<td>29.97</td>
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<tr>
<td>20 ea. Mirage 54&quot; Pendant Lights, 4-Styles</td>
<td>79.99</td>
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<tr>
<td>74 ea. 22&quot; Brass or White Touch Lamp Control</td>
<td>49.00</td>
<td>22.87</td>
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<tr>
<td>53 ea. Motion Detector Security Light</td>
<td>14.99</td>
<td>8.79</td>
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<tr>
<td>20 ea. Dome Desk Lamp White/Black</td>
<td>22.87</td>
<td>12.88</td>
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<tr>
<td>202 ea. Rope Light</td>
<td>3.99</td>
<td>2.69</td>
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<td>28 ea. 1 pack Fluorescent Bulb</td>
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<tr>
<td>60 ea. 300 Wt. Halogen Fixture</td>
<td>27.99</td>
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<tr>
<td>87 ea. Torchlight Floor Lamp White/Black</td>
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PAINT DEPT.

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<th>Item Description</th>
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<th>Price Difference</th>
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<tbody>
<tr>
<td>All Vinyl Flooring</td>
<td>50% off</td>
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<tr>
<td>All Cotton Throw Rugs</td>
<td>40% off</td>
<td>40% off</td>
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<tr>
<td>One Roll Vinyl Blind</td>
<td>36, 48, 72, 96&quot; or 120&quot;</td>
<td>30% off</td>
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<tr>
<td>All Carpet Remnants</td>
<td>20% off</td>
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MISC. ITEMS

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<tbody>
<tr>
<td>All B.B.Q. Accessories</td>
<td>50% off</td>
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<tr>
<td>All Ice Chests</td>
<td>30% off</td>
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<td>0.00</td>
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<tr>
<td>All Camping Items</td>
<td>40% off</td>
<td>40% off</td>
<td>0.00</td>
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<tr>
<td>All Summer Furniture</td>
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<td>112 ea. 4-pc. Naphon Placemat Set</td>
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<td>23 ea. Gurilla Rack HGR541</td>
<td>34.98</td>
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<tr>
<td>39 ea. American Flag 5x8</td>
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<td>21 ea. Campus Backpack</td>
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<td>28 ea. Canvas Backpack</td>
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<td>50 ea. Rotary Photo Album</td>
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<td>14 ea. Amoral Car Wax</td>
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<td>12 ea. Amoral Liquid Carwash 20 oz.</td>
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<td>9 ea. Turbo Washer</td>
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<td>49 ea. Mr. Christmas/Disney Clock Shop</td>
<td>20.00</td>
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<tr>
<td>16 ea. Dirt Devil Hand Vac. w/Tools</td>
<td>14.00</td>
<td>14.00</td>
<td>0.00</td>
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</tbody>
</table>

We MUST Sell Millions of Dollars Worth of Top-Quality, Brand-New Merchandise To Make Room for 1,000's of Exciting New Products You've Been Asking For!

Prices Effective Friday, Sept. 15 thru Thursday, Sept. 21, 1995

Due To The Nature Of This Event, The Following Rules Must Apply:

- All Sales Are Absolutely Final
- Limited To Stock On Hand
- No Rainchecks
- Merchandise May Vary From Store To Store
- Some Items May Be Confirmed
- Other Offer, Coupon or Discount
- Supplies of Some Products May Be Limited
- First Come, First Served

SOUTHCAGE MALL

MISSOULA 721-0004

Prices Subject To Change

STOCK IS LIMITED

30% OFF

PLUS!

Look For The Red Dot On 30% Savings On Brand Name Top-Quality Merchandise!

Selected:
- Microwave Ovens
- VCR's & DvD's
- TV's & VCR's
- Toiletries
- Hardware
- Home Decor
- Planned:
- Assorted Rugs
- Glasses
- Bedding
- Recreational
- Furniture
- Dining
- Heating

We Want You To Find The Best Deals We Can. Some Items May Be Confirmed. Other Offers May Be Available. Prices Subject To Change.