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klipsun

May, 1982 Inside: Suicide * Arroyo Park * Greg Sobel

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TO SALVADOR
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HUMAN RIGHTS?
WHO CARES?
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HISTORY INTO OUR



Becky Bolen-Rubey

Duelin' Presidents: Greg Sobel and Paul Olscamp are captured here during more friendly times. Both leave Western in June; Sobel for law school, Olscamp for Bowling Green State University to assume the school's presidency.

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Klipsun is a Lummi Indian word meaning "beautiful sunset."

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SUICIDE

Depression and

...if any individual feels he can effect no substantial change in his life, then suicide seems an active and logical alternative.

**— an anonymous Harvard student on his suicide attempt —
from *Death and the College Student*, Edwin S. Shneidman**

Students have different ways of coping with stress and depression in the college environment. Some change their lifestyles to adjust to academic and social pressures. Others turn to alcohol or drugs to get them through a depression. A few choose suicide — the ultimate solution to their problems.

Statistics from the American Association of Suicidology show suicide is a leading and increasing cause of death among college-age youths in the United States.

Two Western students committed suicide this academic year, Dean of Students Tim Douglas said. Both suicides, however, occurred away from school and during breaks.

The administration does not keep official track of the number of suicides by Western students, but "it's not more than one or two cases per year, if any," Douglas said. He could not recall a time in the past five years when a suicide had occurred on campus or among students living off campus.

The number of suicide threats and attempts is much higher. Douglas said he is informed of between one- and two-dozen suicide attempts each year.

Richard Spitzer, a local psychologist and member of the emergency services team from the Whatcom Counseling and Psychiatric Clinic, said he sees an average of two Western students each month who attempted suicide. He usually is called

in when someone attempted suicide and was brought to St. Luke's General Hospital's emergency room, he said.

While Douglas may never know about suicide attempts off campus, he said he usually is made aware of those that occur on campus. In addition, faculty, resident aides and landlords often notify him of students who seem suicidal.

Spitzer explained that students attempt suicide when they have lost all hope for the future and see death as the only way to solve their problems. It can become the logical and single alternative to life if they think they have lost control of their lives. By choosing suicide, "they have some control over some part of their lives, even if it's ending it," he said.

Students can feel backed in a corner because of academic, financial or personal problems, Counseling Center Director Sandra Taylor said. Suicide can be an escape route, or a "time out," at least.

It also can be an escape route for students seeking relief from the crushing pain of depression. By killing themselves "they hope to accomplish some way of stopping the pain and the hurt," Spitzer said.

Students sometimes attempt suicide unsuccessfully, hoping they will be caught and will receive help with their problems.

"It's a gesture to reach out to anybody who they think will understand," Spitzer said.

Other times students may attempt suicide to get back at others, usually those who have hurt or rejected them. "They have the irrational belief that they will be justified or vindicated if they kill themselves," said Haydon Mees of the psychology department.

But viewing suicide in these terms — as an escape or a way of getting revenge — is short-sighted, he said.

Persons contemplating suicide often do not realize it is permanent.

Males tend to choose more "permanent" suicide methods, such as gunshots, hanging and automobile crashes, Spitzer said. Females tend to choose drug overdoses or wrist-slashing, which are slower and easier to stop. Consequently, while males commit more suicides, females attempt more, he added.

Douglas said this pattern applies to suicidal behavior among Western students. "Women have significantly outnumbered men in suicide threats," he said.

Drug overdoses seem to be the most popular suicide method among college students because of the illusion that they are an easy and painless way to die, Spitzer said. But overdosing on drugs can be very painful physiologically, causing respiratory failure or seizures, he explained.

Reasons for suicidal behavior at Western usually reflect students' personal problems rather than academic problems, Taylor said.

"Typically, there is a personal relationship that they perceive as having failed at or having not turned out right," she said. Students may become very depressed after relationships end. Persons with low self-esteem or low self-confidence may not be able to deal with rejection, she continued.

Depression also may result from the loss of family members, boyfriends or girlfriends because of accidents. "Eight months is the normal grieving time" after such a loss, Spitzer said, but added "some people never get over losses."

Students supporting themselves and those living away from home for the first time may be unable to accept the extra personal and financial responsibilities, which results in stress or depression in their lives, he said.

despair cloud college life by Ben Verkerk

The social pressures of campus life also can create problems for students with low self-esteem and low self-confidence.

Students who have socially successful parents may be pressured to be socially successful themselves, he added. If they cannot fulfill their parents' or their own expectations they may consider themselves failures.

The same may be true of students who cannot fulfill academic expectations.

Obsessively ambitious or perfectionist students may set standards so high for themselves they cannot meet them, Taylor said. They may consider failing one exam a failure in life.

Spitzer emphasized that for many, "college is a make it or break it (in life) situation."

Students at colleges that demand high academic performance often suffer from depression because of the academic pressures on them. "Western does not really promote that climate," however, Taylor said. Such pressures usually are more of an effect on suicidal behavior at larger and more prestigious colleges, she added.

Suicidal behavior is characterized by a number of signs.

One is a general withdrawal from social contacts. Students may stop attending classes and not leave their homes, Taylor said. They may stop communicating with others.

They also may become preoccupied with things about themselves they do not like, she added.

In addition, a number of "vegetative" signs can indicate suicidal behavior, Spitzer said. Students may not sleep well, awaking in the early morning hours. Appetite and energy may decrease. Students also may lose interest in the things that normally gave them pleasure, such as sports.

More obvious still are signs such as preoccupation with death or giving away possessions, he said.

Suicidal persons can experience many emotions of depression, the most devastating of which are overwhelming senses of helplessness and hopelessness. "They are hopeless because they see no resolution to the depression," Spitzer said, "and they are helpless because they feel they don't have the strength to turn it (the depression) around."

Other feelings include intense loneliness, depersonalization and numbness.

Students should help friends, roommates or others who exhibit suicidal behavior. Suicides can be prevented by reaching out to them, said Cecelia MacClure, program director for Whatcom County Crisis Services.

People should take suicidal talk seriously and show their concern for persons by asking questions about their feelings. "Let them experience and express their feelings," she said.

It also is important not to leave them alone, she continued.

Finally, they should connect suicidal persons with others who can help them deal with their feelings. "Explain that suicide is permanent and that counselors can find better solutions," she said.

"The suicidal condition is temporary," MacClure explained. If others can prevent persons from carrying out their self-destructive feelings until it has passed, chances are good they can be helped and suicide no longer will seem a viable alternative to living — it no longer will seem the ultimate solution.





Fujimoto

Not So Hot Springs

In search of Baker Hot Springs

*by Laurie Sturdevant
and Connie Compton*

9:40 a.m.

We're drinking beer and heading south on I-5. Our driver, whose mother hasn't invited him home for Easter since he expressed his views on religion, breaks out foil-wrapped chocolate eggs in honor of the occasion.

Our crew is an unlikely foursome thrown together by deadline pressure and mutual insanity. The photographer, who could double for the Marlboro Man, wears warm wool clothes and the right boots. The brunette reporter wears threadbare Levis over a Jed Clampett union suit; her hairspray crystallizes in the rain. The driver looks as if he just walked off the battlefield in camouflage pants

and a Gortex raincoat. The blonde reporter is described as "a trouper."

The occasion: our second grueling attempt to uncover the mythical Baker Hot Springs.

Our editor assured us it's there. We believed her. An amiable game warden showed us a tiny dot on the map. We still had faith. The proprietor of Baker Lake Resort, a former journalism teacher, insisted it exists. We begin to have our doubts.

We decide the elevation has gotten to them all. Ever-decisive, we crawl into the rain-soaked 1979 Toyota Land Cruiser and suck down beers.

11:15 a.m.

A three-foot wall of ice blocks the trail to the Hot Springs.

The hell with it. We'll kick it down. Four sets of arms and legs flail through the snow with manic fury until the snowdrift appears nego-

tiabile.

Our driver, a macho business major, tries to be impressive as he hops behind the wheel and shifts into four-wheel drive. A burst of power lunges the swampy-green vehicle forward.

But not for long. So, we walk. After all, it's only three, or five, or 10 more miles.

12:20 p.m.

A half-mile. One-fourth of our party thinks exercise means an occasional stroll to the refrigerator. Her borrowed rubber boots are three sizes too big and her sweatshirt looks like a soggy lasagne noodle around her shoulders.

The rain is unrelenting, the other hikers are unsympathetic.

12:30 p.m.

The beer is gone and so are our good tempers. One more hiker bids

to turn back, leaving the contest at a 2-all tie.

The chasm widens when Mr. Wilderness suggests with a sneer that "those who can't take it" are welcome to turn around. Newly invigorated, the sopping crew trudges on.

1:05 p.m.

A sprawling red cedar barely filters the insistent shower of rain. Whimpering, the city-bred reporter rubs her calves as the photographer orates esoterically on the latest in world affairs. A theoretical discussion of Agent Orange and foot fungus is sustained by six-percent sparkling cider.

Unsure of our progress, we send a scout ahead. He returns, sodden and miserable, without a clue.

Unanimous decision. We're going home.

2:15 p.m.

It's all downhill from here. Our spirits lift as we justify heading back: We're wet and cold.

The park department maintains the Hot Springs have been closed since 1978.

The game warden says at least they are boarded over.

It's too gray to take photos and too wet to take notes.

And our editor will understand. We hope.

2:40 p.m.

On the trail we meet a middle-aged couple on cross-country skis. They say with confidence they are headed for the Hot Springs.

Aloud, we wish them good luck. Under our breaths, we think they are fools.

3 p.m.

On the way back to Bellingham, stripped of our wettest clothes and of our gentility, the humor becomes obscene.

Pulled over on the freeway's shoulder near Alger are two military men in fatigues. Peeing. Onto the tires of their Red Cross truck. We explode into hysterics.

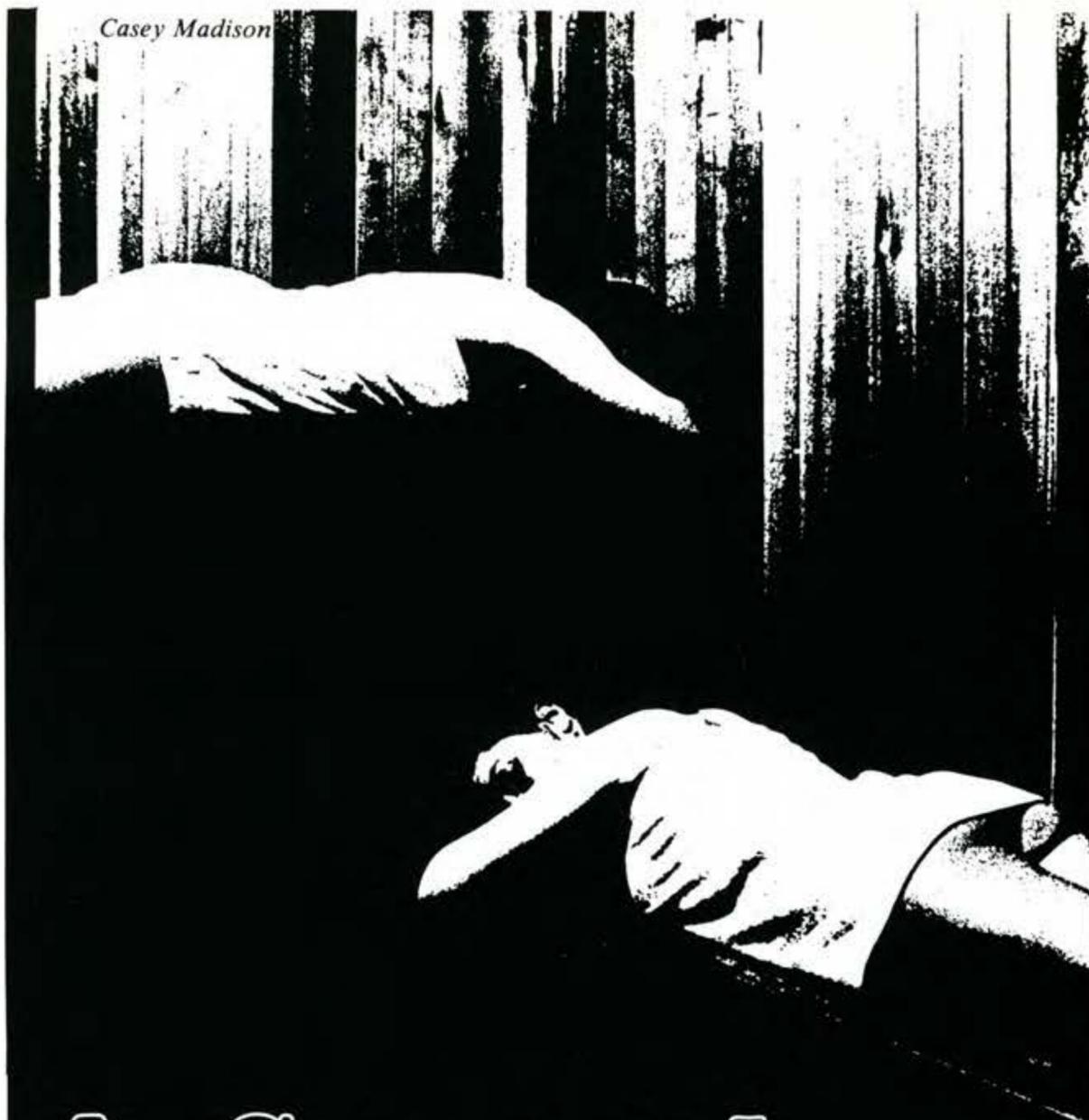
4:15 p.m.

One of us has pneumonia, two are dog-tired and all four are soaked to the flesh. It has been an Easter to remember.

Or better yet, to forget.



Casey Madison



A Sensual Thrill

Sensual but not sleazy, and a lot more accessible than their natural counterparts, are Northern Hot Tubs.

The newly opened facility off State Street offers hot tubs with spa jets, saunas, steam showers and friendly service — all within walking distance of Western.

"Business is great," manager Pat Martin said. "It's been really popular. It's the first place we know of around here."

Each of six private rooms features piped-in music, a cedar-decked jacuzzi hot tub, wet or dry sauna, shower and comfortable couch. Towels and soft drinks from the front desk may be ordered via intercom.

Azure water gently bubbles at a constant 104 degrees, creating a hypnotic environment for relaxation.

Kept scrupulously clean, the rooms are scrubbed after each use and the tubs are drained and cleaned weekly.

"It's like a restaurant. You get good food and you keep coming back," Martin said.

Rates are \$6 per hour per person from 11 a.m. to 6 p.m. and \$6.50 from 6 p.m. to 1 a.m. No alcohol is allowed.

Children under 16 must be accompanied by a parent but are admitted free. Facilities for the handicapped are available.

Tubbing is gaining popularity in Bellingham, Martin said, and business is jumping. Plans are underway to install eight more rooms in the fall.

Martin described tubbing: "Relaxing. Stimulating. You kind of just go off in your own little world."



"Progreso," left, was taken by Robert Embrey in Vera Cruz in 1977.

Robert Embrey

Embrey, 43, began teaching photography at Western in 1971 and currently is an associate professor.

In 1975, he began his project, "The Blue Door: Photographs from Mexico," from which "Progreso" is taken. He created these photographs with the dye-transfer method. The exhibit first was shown at the Seattle Art Museum that same year.

Embrey continued to work in Mexico in 1977, 1979 and 1980. His work from Mexico was included in the July 1977 issue of Camera, "The New Generation of Color Photographers," and the 1980 special issue of Camera, "Color Works."

In 1978, his "Blue Door" exhibit traveled to London, Canada and Cologne, where his work was shown at Photokina. He currently has photographs in four traveling exhibitions, two of which are in Europe. He recently was selected to participate in the exhibition curated by the International Museum of Photography, "Color As Form: The History of Color Photography," which opened at the Corcoran Gallery in Washington, D.C., last month. His work also was requested for the cover of the international anthology of photography, "Dumont Foto 2."

In 1966, Embrey photographed in Guatemala, where he produced the exhibit, "Forms and Feelings of Guatemala," and contributed to the book, "Terruno." His work in Guatemala later became part of the circulating exhibit, "Three Masters of the New Generation," in 1968. A 1969 Ford Foundation grant led him to Japan to photograph and exhibit on the Shinto religion.

His education includes bachelors' and masters' degrees in psychology and education from the University of Oregon. He taught in the Peace Corps in Ethiopia from 1962 to 1963.

Returning to school in 1965 to study photography at the San Francisco Art Institute, he took workshops from photography greats such as Ansel Adams, Wynn Bullock and Brett Weston.

Embrey has received the following grants and awards: Ford Foundation grant, project: "Shinto in Transition," 1969; Purchase Award: Pacific Northwest Annual Photographic Invitational, 1970; scholarship: School of Architecture and Allied Arts, University of Oregon, 1969; Faculty Research Project Support, Western, 1975. His work has appeared in numerous publications in the United States and Europe.



Becky Bolen-Rubey

Embrey

by Larry Flood

Klipsun: You've done a lot of work in Mexico and Guatemala for your 'Blue Door' collection, why did you go there?

Embrey: I work in Mexico a lot because I like the potential of the material. Since the raw material is foreign or exotic, it gives me more flexibility in the use of color relationships. When working with unfamiliar material, people tend to be able to see more clearly and quickly what you are calling attention to, rather than locking into the world they know.

Also, I'm fascinated with cultural differences and human expression in cultures. I like to see how people create environments. To that extent you might call me somewhat of a documentary photographer.

Mexico offers opportunities in the way colors are used indigenously. I'm attracted by color itself, the possibilities of color and light and color as light, are enjoyable.

Klipsun: When you first started

photographing was there any special person or event that influenced you more than others?

Embrey: I was more affected by Wynn Bullock's work than others, but I wouldn't say totally. In 1965 there weren't as many influences because the discipline of photography in higher education hadn't developed. There wasn't as much overall knowledge about the full range of photographic possibilities.

Klipsun: Are you going to continue with your 'Blue Door' project?

Embrey: I may continue with it for awhile longer. I'm going to be doing some work in Central America in the fall and will possibly do some work in Mexico again.

I like the idea of collections of pictures and exploring something thoroughly for many years. It could be a lifetime. You keep going back to something and it grows in richness and variety. A collection becomes more fascinating as time goes on . . .

more interesting than just a single image or two of a subject. Although, I don't pretend to say that my subject is a culture, it's really better to say these pictures are made there. I don't know if they are about Mexico or not, because that is up to someone else to decide. They may not be.

Klipsun: Why do you choose to use the dye transfer method for reproducing your photographs?

Embrey: That manner of reproducing a color image allows a great flexibility in color control, and color control is — technically speaking, in terms of a reproduction process — related to the kinds of pictures I'm making.

Which comes back to the picture again. It matters very much where each color is and the quality of each color in my pictures. So, it is the process which allows what you've seen to reach the highest level of presentation or perfection. Having these controls is crucial. You're controlling

Creates a Colorful Career

'But it takes several hundred dollars for a student to work in dye transfer for a quarter. I do it because I'm crazy.'

one color at a time. You apply one color at a time to the paper in the daylight.

Dye transfer process allows a lot of flexibility, in terms of watching what happens. Also, it is a great pleasure to watch the combinations of colors take place. It is not a darkroom process.

But it takes several hundred dollars for a student to work in dye transfer for a quarter. I do it because I'm crazy.

'Teaching stimulates me. My students often stimulate me, and my presentation of the material stimulates me to new thoughts about making pictures.'

Klipsun: Why did you go into teaching rather than into the commercial field of photography?

Embrey: Teaching stimulates me. My students often stimulate me, and my presentation of the material stimulates me to new thoughts about making pictures.

I would say that teaching is one of the only things for photographers to do. It allows them the time, when they can get it, to devote themselves to their own interests, which is what it is all about.

If they follow their own interests purely they have to answer to no one. That is, they can make whatever pictures they want. The only thing they have to do is give themselves up to this pursuit.

In the commercial world you really haven't as many opportunities. You work for others. Here, I could say, I work for myself. In the commercial world, others give you a task, tell you what kind of pictures to make. The challenge is making it as creatively and technically perfect as you know how.

But, here, we work for ourselves. We give ourselves our assignments. This is the only place you can really do that. If you like doing that, that's called the pursuit of ideas. It's the pursuit for their own sake and the pursuit of imagery for its own sake.

How far can I develop myself to create imagery, to become more aware of the possibilities so it means a broad education for yourself?

Klipsun: Why don't you show your pictures to your classes?

Embrey: Well, I believe it is a little overwhelming to bring your own pictures into the class as if to say, follow my example or something like this. Teaching is really about encouraging each person to pursue their own way. The development of individuality is essential.

'Teaching is really about encouraging each person to pursue their own way. The development of individuality is essential.'

Not that they would see my work as so wonderful to imitate . . . it's just that students don't have enough influences of varying kinds. When you are young, you are impressionable and you need more influences. If you get just one or two, those turn out to be awfully big ones.

I'd like my students to be thinking about what they want most for them-

selves and to build upon that. I like them to be as broad as possible and here in this specific corner of the world you don't see a lot. But, I do think it's important to share your pictures with students and I think the serious students always become aware of what I'm doing.

Klipsun: Do you believe some pic-

'The combination of accident and intent is very hard to describe. As a photographer, you know what you are after, in a sense, and you are ready for it.'

tures happen by accident?

Embrey: The combination of accident and intent is very hard to describe. As a photographer, you know what you are after, in a sense, and you are ready for it. That is intent.

When will it happen? It could be an accident if you are not ready for it. By virtue of your awareness of the possibilities, then it will never happen to you by accident, probably. But if you have devoted much time in terms of thinking and making other pictures, then you may be able to seize a piece of luck. Something which happens very briefly and seems almost accidental is less accidental than it appears because you were searching for it.

You don't know what's going to happen, that's the thrill of photography. You don't know what's going to happen when you turn that corner. That's what's fun, it's like a hunt, a search.

Also, that preparation has to do with being able to use your equipment quickly when necessary, without making a mistake. And automatically, without having to think very much about what to do.



Close You:

Learning a foreign

Study this list of 30 French words for five minutes in any way you like," the language professor instructed. "You will then be tested on how many you can recall when I read the list in English."

Anxiety besieged the room, causing sweaty palms and fluttering stomachs. With furrowed brows and white-knuckled concentration, the students studied the list of words, all unfamiliar.

When tested, average retention for two beginning French classes was less than half — only 43 percent.

The professor passed out another list of 30 words, but this time, each word was expressed in a cartoon.

Studying this list, students sat back and relaxed. During the test, some couldn't help smiling as images associated with the words came to mind. This time, students remembered three-fourths of the list — 76 percent.

The second test was designed as an experiment by Robert Balas, a French language professor at Western. He has strong views on the traditional approach to teaching foreign languages.

"The belief is, if you can deal intellectually with the grammar and sentence structure, you can speak a language," Balas said. "That's wrong. You can know all that and still not be able to utter three sentences of the language."

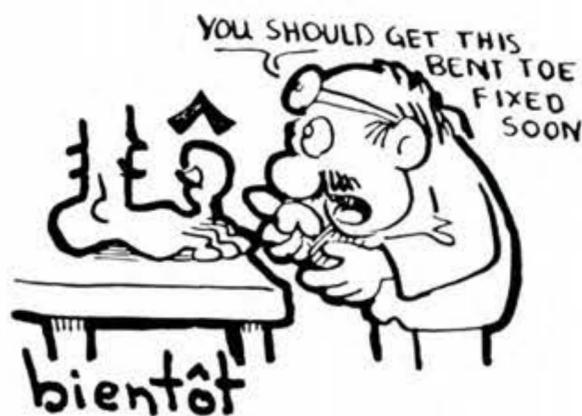
"Language teachers are very touchy about the fact we're teaching something at the college level that a two-year-old can learn. So we've made it (learning a language) a cerebral, intellectual, linear apparatus," Balas said.

Research shows foreign languages are some of the most anxiety-provoking subjects and appear to be an American phobia.

Certainly, Americans lag behind people of other nations in learning languages. Enrollment in language classes nationwide has dropped during the past 10 years. Western is one of the 8 percent of U.S. colleges and universities that require a foreign language for admission. In 1966, 34 percent had foreign language requirements for admission.

Part of the unfortunate result are a number of bloopers that gave our allies something to laugh about:

Cars with interiors marked "Body by Fisher" were advertised in Bel-



Un ver dans un verre

Becky Bolen-Rubey



Robert Balas uses his own comic illustrations (left and right) as a new approach to teaching foreign languages.

gium with the translation, "Corpse by Fisher."

In France, "Pepsi is the refreshment of friendship" emerged from translation claiming that Pepsi threw cold water on friendship. The unamused company officials quickly pulled the ads.

The prize blunder was the one Jimmy Carter made on a visit to Poland. His wish "to learn your opinions and understand your desires for the future" came out, with the help of a state department translator, as "I

Textbooks

language can be fun

by Donna Rieper

desire Poles carnally.”

Part of the reason for Americans' ineptitude with languages may be the poor instruction received, according to the Commission on Foreign Languages and International Studies.

Traditional training in foreign languages has been directed almost entirely to the rational, analytical left side of the brain. The traditional methods of teaching do work if people stay in a program long enough, but they are highly stressful to all but the linguistically gifted. Roughly 98 percent of the beginning language students do not go beyond their first two years of study.

Language training presented in the classroom is not usually attached to reality so it is not meaningful to the foreign language students, Balas explained.

“The more you can practice doing something in a meaningful context, the easier it will be to learn. Some experiences can't be brought into the classroom, but an image can substitute, giving the mind something to attach to, something to recall.”

When learning a foreign language — or anything else — memory is the key. Research shows the capacity of memory for pictures may be almost unlimited. Picture memory exceeds word memory, in recognition as well as recall. Mnemonic (memory assisting) techniques use these findings and attach words to visual images, which improves recall of the word.

Balas used his beginning French language students as subjects for an experiment designed to test this theory.

Marc Heberden, a senior at Western, recalled the experiment vividly.

“On the test for the word list, I found myself concentrating very hard. I found the picture list easier to remember and more fun to do. I

would have enjoyed seeing more of that kind of thing,” Heberden said.

Teachers are exploring new ways to teach foreign languages that are less stressful to the student, ways that use both sides of the brain. They emphasize building a reality in the new language parallel to the one created when first speech was learned as an infant.

A variety of methods are being used to accomplish this. James Asher of San Jose State University does away with traditional beginning language classroom procedures of memorizing word lists and learning grammar, which involve only the left brain, and substitutes direct commands.

Asher's commands, such as “Put the chalk on your head and walk to the door,” or “Louise, hit Robert with the flower,” keep students' interest and involve them directly in the language.

To aid understanding of right-hemisphere teaching strategies, Asher compares them to what happens when a group of actors puts on a play. Actors do much more than read lines from a script. To make the audience believe the characters, actors must use appropriate intonations, body movements and costumes. In good theater, a relaxation of the critical thinking in the left hemisphere of the brain and a heightened sensitivity in the right occurs. The audience then experiences the play fully.

In the same way, creating reality in the classroom through commands, pictures, drama and other activities that use the right brain helps students understand the language they are learning.

As Balas put it, “Language is not just a discipline, it is an experience.”



Picture your brain — a gray, convoluted mushroom of intellect cradled in a thin shell of bone.

A fissure runs from front to back dividing the brain neatly into halves — the hemispheres. Packed tightly together inside the skull, they are linked by several bundles of nerve fibers, which allow communication between them.

The control of the body's basic movement and sensation is divided evenly between the two hemispheres. Contrarily, the left half of the brain controls the right side of the body and vice versa. Although the halves of the brain appear symmetrical, evidence accumulated in recent years shows that the left brain and right brain are different.

Interest in the left brain and right brain was sparked by Roger Sperry's work in the 1960s at the California Institute of Technology. His subjects were people with severe epilepsy who had undergone surgery to sever the bundles of nerve fibers connecting the halves of the brain.

Surprisingly, the radical surgery did not interfere with the person's ability to function normally, but did provide an opportunity for scientists to study the abilities of each hemisphere of the brain.

Studies of split-brain patients show each half of the brain is capable of perceiving, learning, remembering and feeling independently of the other.

Subsequently, researchers developed tests to discover if what they had learned about split-brain patients would be true for normal subjects.

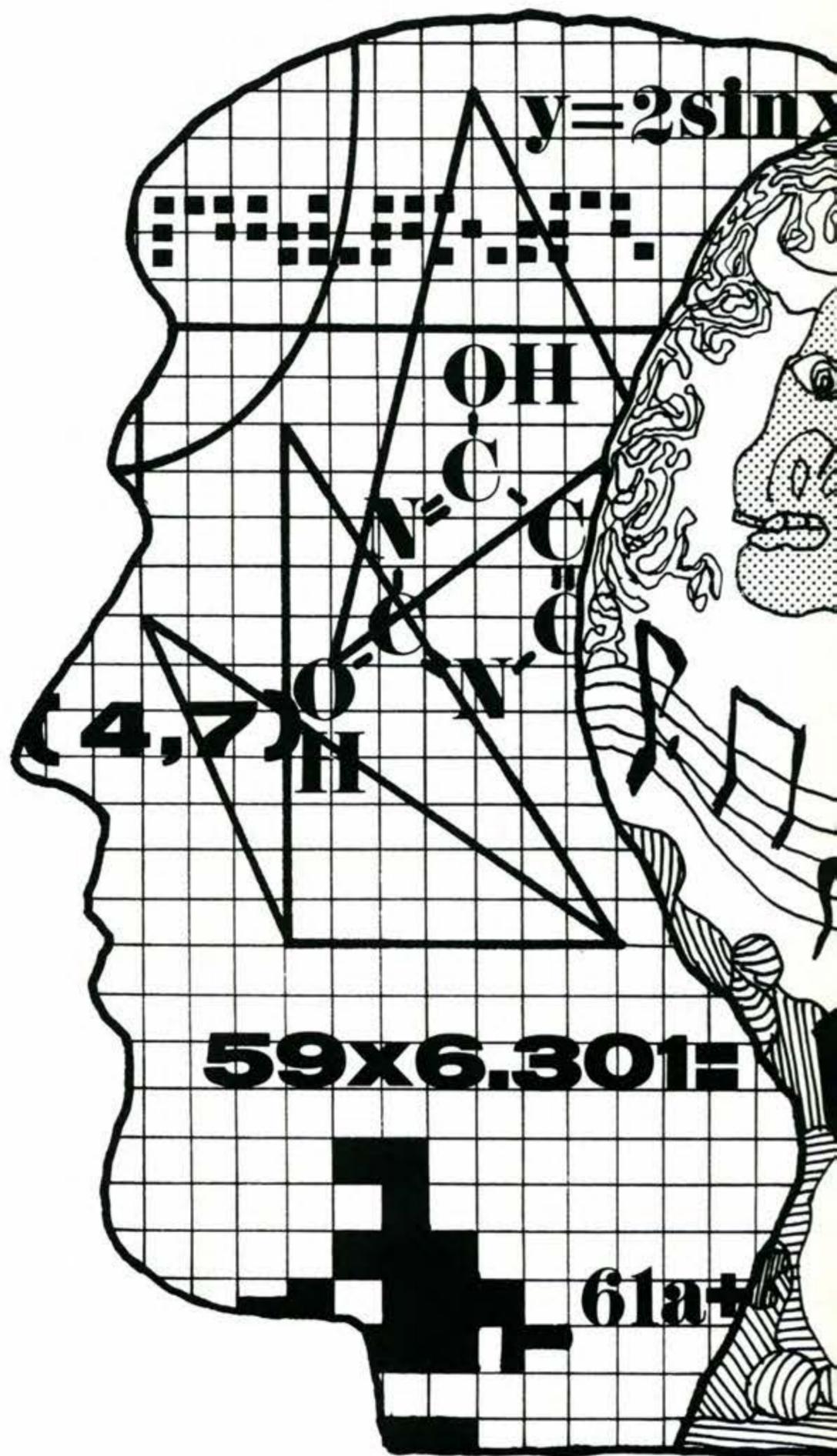
For example, the left half of a person's brain (controlling speech) was anesthetized and the person was given a hidden object, a comb, to feel with the left hand. After the anesthesia wore off and the subject was able to speak, he was asked to name what he had held. Even after considerable probing by the researcher, the subject was unable to do so.

But when the comb was shown to the person, along with several other items, he recognized the comb immediately as the object he had held.

Apparently, the memory of the

Left Brain

Who's in



Right Brain — charge?

By Donna Rieper



Masaru Fujimoto

comb held in the left hand was stored in the right brain and was not known to the verbal left hemisphere. He remembered what it was, but could not say it.

Since these early studies, countless experiments have shown that, for most right-handed people, the left brain is busy with thinking logically and processing information in a sequential way. It is a practical brain — concerned with speaking, calculating, reading, organizing and timing.

The right hemisphere appears to be responsible for recognizing things — the whole from fragments, faces, musical patterns and sounds. Its tasks are associated with creativity and the senses — intuition, touch, tone, color and rhythm. It doesn't speak, but dreams and sees things in pictures.

The relationship between the hemispheres has been compared to a verbal coach with a silent player.

Right brain-left brain studies have provided a ready playground for researchers, but the brain is far too slippery and enigmatic to be pinned down to hard and fast rules about its functioning.

The brain exhibits remarkable plasticity. After damage, some recovery occurs over time, sometimes fairly dramatic recovery as the brain adjusts. A child whose left hemisphere is damaged may develop a new speech center in his right hemisphere.

What about left-handed people? Early researchers thought left-handers would be the mirror-image of right-handed people and have the speech center in the right brain.

Roughly 70 percent, however, process speech in the left hemisphere, just as right-handers do. Those remaining are divided between those who have speech centers in the right brain and those who process speech in both sides of the brain.

Studies designed to measure brain activity point to the involvement of many areas of the brain in even the simplest task, so one should not think that either side of the brain "turns on" to do a specific task all on its own.





Dave Jac

PROTEST OF A DIFFERENT COLOR

by Jenny L. Blecha

Midday. A typical Seattle day last March 27 — overcast and cold.

A man in a black leather jacket stood apart from the crowd. A camouflage sack covered his head.

Grey-haired women holding petitions huddled in small groups. Paunchy, 60-year-old men with daffodils dangling over one ear shakingly brought cigarettes to their chapped lips. Multi-colored-haired punkers turned up their collars and rhythmically shifted their weight from one red sneaker to the other. Hippies, remnants from the sixties, hunched their layered shoulders and braced against the icy wind. Barefoot babies in backpacks nestled their cherubic faces into their fathers' necks, while toddlers restlessly clung to mothers' hands.

Sporadic rain ultimately yielded to sunshine as approximately 12,000 people gathered to march against

United States intervention in El Salvador. A handful were students.

"The people united will never be defeated," a voice shouted into a microphone atop a makeshift stage on the back of a flatbed truck. The "protestors" whispered in subtle agreement.

Red flags flapped in the wind. Children cried.

Musicians crawled on stage and filled the air with an eerie melody that swept over the crowd. But they loved it. Cheering and applauding, the punkers prepared for a street dance; the hippies twirled.

"U.S. guns kill U.S. nuns!" the voice screamed into the mic. The musicians left the stage. "Pick up a sign with a slogan that you believe in behind the bandstand." The voice echoed off the Federal Building.

Although only 500 people were expected, more than 12,000 assembled to cast their votes with the Committee in Solidarity with the People of El

Salvador (CISPES). To make it known that they oppose military intervention in Central America; that they do not want the United States providing military or economic aid to the ruling junta in El Salvador; that they want the training of the junta's troops at American bases stopped. They assembled to show how U.S. citizens feel about American intervention in El Salvador.

But apathy prevailed.

As the people waited to march, chants rose and fell with equal fervor.

"No draft, no war, U.S. out of El Salvador."

Bland expressions masked the faces of protestors as they inched their way down Marion Street. Limited to one lane, they moved slowly, or not at all.

"More jobs, less war, U.S. out of El Salvador."

They marched on, nibbling on cinnamon rolls and apples, toward their destination — the U.S. Federal Courthouse.



Dave Jack

Momentarily detained by traffic lights and baby strollers, the marchers peacefully ascended the steps of the courthouse. Anticipating speeches from half a dozen people, including Rep. Nita Rinehart (D-Seattle), some sought better vantage points by climbing leafless trees or perching on nearby rooftops. The majority, however, sprawled on the sunny grass.

"Let it rain, let it pour, U.S. out of El Salvador."

Ballots were collected in round hat boxes. The mobile stage had gone on ahead and music once again was seeping through the crowd. The music stopped and speakers eventually came forth, but barely were audible.

The marchers quietly disappeared.

In 1967 some 140 demonstrators, rowdy remains of an estimated 55,000 who had gathered outside the Pentagon to protest the war in Vietnam, were carried off to jail.

In 1982, outside the U.S. Federal Courthouse none remained, rowdy or otherwise.

Rinehart, toward the end of her speech said "Secretary of State Alexander Haig said we should not be listened to. But that is wrong. We will be heard."

We will have to speak louder.

A small short-haired white dog scurried across the lawn. The slogan "U.S. out of El Salvador" was scribbled in red paint across his rib cage. He wasn't barking.

A man in black leather jacket stood apart from the dispersing crowd. A camouflage sack covered his head. And his mouth.

Solidarity

To be in solidarity with the poor and oppressed is a whole new affair for Americans.

For some it is the culmination of weeks of work arranging, mailing, phoning and lobbying to see that a march will take place. For others it is a beginning in understanding what the problems and the issues are in El Salvador. And for others it is a game, a party, a large crowd.

Regardless of its size or success, a rally is only the smoke. It's the fire that keeps one warm.

Doing solidarity work in a small city, such as Bellingham, is much the same as working for solidarity in Seattle. It is bringing to light the truths that so often are lost through government rhetoric. It is making black and white the issues that are grayed by those in control, confusing the public.

It is generating the energy and ideas to teach people to think and see the problems from the eyes of a Salvadoran, instead of always from the point of our secure and sheltered lives. It is educating yourself beyond the local newspaper, so you can answer peoples' questions and excite them to want to know what really is going on in Central America. This is a start toward doing solidarity work.

To be in solidarity with the poor and oppressed is a whole new affair.

Solidarity literally means taking on the burdens of these people, carrying the weight on our own shoulders. For most this is an impossibility, for we are controlled by fear. It drives us; it turns us inward to examine our every move, so no one will know our weaknesses.

Fear drives us to keep our social standing high, rejecting those below

us and reaching for those who can help us climb the ladder called success. It is a vicious vortex; there will always be the fear of rejection from those above us because there will always be others miles ahead.

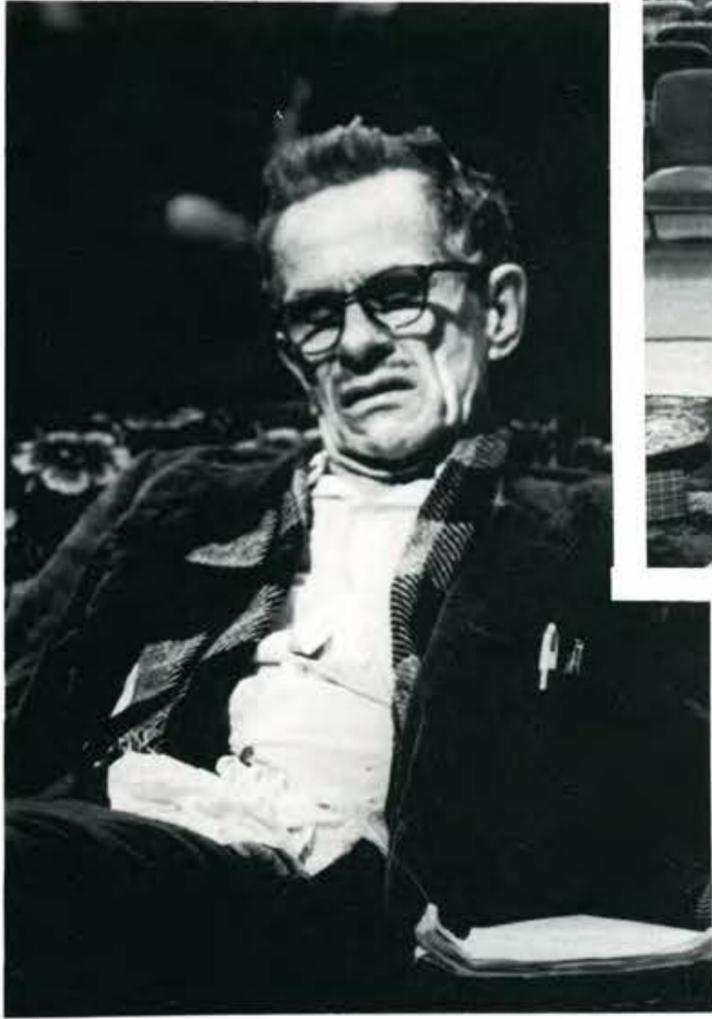
Choosing solidarity is choosing not to run the race. It is breaking down the walls of fear and reconstructing our lives in love — a serious kind of love that puts others equal to ourselves. Being in solidarity with the people of El Salvador is letting them teach us something about life, instead of forcing our ways on them.

Solidarity requires a conversion in the way we act, the way we think and the way we respond to the people sitting or standing next to us at every moment of every day. Without this, the mailings and the marches have little, if any, effect.

— Dave Jack

Dave Jack





Behind the Scenes

Digging up the details of 'Buried Child'

by Grace Reamer

Clockwise from top left: Leonard Fitzgerald, Tom Ward, Chris Newton, Ward and Fitzgerald, Richard McNeal and Fitzgerald, Bob Shelonka and Terry Fincham. Photos by Casey Madison.



It's one thing to argue with someone who has brains in their head; it's another thing to argue with someone who's just not there," the director explains to the leading actor during a break in an intense rehearsal.

The bearded, thin-haired director climbs on the stage — script in hand — faces the dim, cavernous theater and interprets the lines. The actor watches intently, frowning with concentration.

"All right, let's take that much again," the director orders, relinquishing the stage to the actors and returning to his high-backed swivel stool parked in front of the footlights.

"There's a potential artistic explosion within every one of these people," said Tom Ward, acting coach of Western's theater/dance department, describing his cast. Directing Western's production of "Buried Child," by Pulitzer Prize winner Sam Shepard, is like exploring "what happens when people don't talk about things," Ward said.

When the curtain goes up May 5 to 9, the audience will see a finished dramatic production, and, for a moment, they will be drawn away from reality into the world of the play. But behind the facade, months of work have gone into perfecting the details of the performance.

Early this year, Ward began thinking about a play to direct for spring quarter. He looked for a challenging script with a thematic

idea he wanted to present and interpret. He looked for a play in the vein of Tennessee Williams and Eugene O'Neill where the characters are bigger than life; they have confrontations rather than conversations, encounters rather than just meetings.

"It's really crucial you get something you can chew into with some meat on it," Ward said. "This play is beautifully written. The characters are so clearly drawn."

Ward slips off the high stool and leans over the stage, elbows bent, palms pressed to the stage floor, pipe dangling from his mouth.

"OK, now, we've had our first major shift in conversation," Ward says. "From what to what?" A few hmmmms follow the pause.

"Leonard, what you've done is you've led her into this trap and now you've got her where you want her," Ward answers. Leonard Fitzgerald, who plays Dodge, the family patriarch, nods in agreement as he slouches on the faded maroon sofa studying his script.

"The pauses. You've got to build the pauses in here," Ward says. Terri Fincham, who plays Dodge's wife, Halie, steps out from behind a curtain — from the wings — and asks about the verbal trap in the dialogue.

"What are you getting at, Tom?"

"What I'm getting at is I think there's a build-up to this point that we've been missing."

"Buried Child" concerns the dete-



Leonard Fitzgerald helps bolt together some scenery in the theater/dance department's scene shop on State Street.

Casey Madison

rioration of a family in the American heartland. Dodge, formerly a prosperous farmer, now is a semi-invalid, isolated on the shabby sofa in the middle of an empty stage. His wife is a hypocritical socialite who has Dodge at her mercy. Tilden is their oldest son, a half-vegetable since he returned home after many years away.

"This is a family that has a secret, like all families," Ward said. "And the secret is like a cancer; it grows to control the individual, rather than the reverse."

This idea is continued in the design of the set, one of the first things done after choosing the play. The exterior of the house — the porch that can be seen outside a window at the back of the stage — is clean and tidy. Inside, the dingy livingroom — a battered sofa its only furnishing — reflects the deterioration of the family.

Trying to give the actors a sense of this internal corruption, Ward told them to remember, "The family that preys together, stays together."

The family's terrible secret remains a mystery, unlikely to be exposed, until Vince arrives at the rundown farm with his girlfriend

from Los Angeles. Vince is searching for his roots — for his father, Tilden, and his grandfather, Dodge. But both coldly deny Vince is part of the family. The play slips from reality into a nightmarish illusion as Vance despairs at his lack of identity and bits of the past are dug up from a rotting grave.

"It's so distorted," said Fincham, a junior theater major. "Initially, we were confronted with the language (of the play). Halie has a lot of really short, brief lines and you've got to figure out how they relate to each other."

Rose Jimenez is going on stage for the first time at Western as Shelly, the pretentious girlfriend from Los Angeles.

"It's neat to be on a stage like this in a theater this size," Jimenez said, gazing at the expanse of bare stage and rows of empty seats in the Performing Arts Center, Main Auditorium. "But when I get up there I feel intimidated and I don't talk as loud. I have to work on that."

Chris Newton, a senior theater major, plays Bradley, Tilden's one-legged brother, "a Snidley Whiplash character," he said. The hardest thing he found about the play was

learning the cues for his speeches because "very few lines are connected" in meaning, Newton said.

"When I start a play, usually what I do is see where the problems are going to be. I have to go through the script and see every little thing. It's sort of mapping out moment by moment, then just let go once you're confident."

Ward stops the action of the scene, "Hold it," and gestures with the stem of his pipe as he talks about some ideas in the script that go deeper than just saying the right words and moving in the right direction.

"I think you may be jumping too far, too fast," he tells Fincham about her interpretation of a scene with Fitzgerald. "You've got to establish the relationship with him first."

Halie is going into a melodramatic speech about the tragic death of her favorite son, Ansel. The mother laments, "It's not fitting for a man like that to die in a motel room."

"It's embarrassing for her," Ward explains. He reads the line to give Fincham an idea of what she should convey to the audience.

"Let's take it back at the beginning and run straight through," Ward says, straddling the swivel stool and folding his arms across the back. The actors go to their places and pause, then Ward slowly describes the curtain rising, the lights gradually coming up and the action starting . . . now.

This time, the actors put energy into performing. Dennis Fox, the stage manager, looks up from his script marked with hundreds of notes. Each movement of an actor, each change in the lighting, each use of a prop and all the entrances and exits are scribbled in his large three-ring binder.

More than anyone else on the production team, Fox knows the details about everything that occurs on stage and backstage. He organizes the sets, the costumes, the props, and at each rehearsal, he makes sure the furniture is placed correctly and folding chairs are set up to indicate the stairway, the doorways and the walls of the set.



Roger Germain adds details to his set design.

Casey Madison

By the fourth week of rehearsal, a series of unfinished, sloping platforms were set up so the actors could get used to the raked floor of the livingroom set. After the rehearsal, the platforms and furniture were stacked backstage to make room for another production rehearsing in the Main Auditorium. The various pieces of the set — walls, stairs, platforms, a door, a window — will not be erected permanently until a few days before opening night.

The last-minute things were frustrating for Roger Germain, the set designer, who was drawing plans and constructing sets for three productions at the same time. Exacting floor plans, detailed front-view drawings and intricate models of each set clutter Germain's office in the basement of the armory on State Street, the scene shop.

Germain's design for "Buried Child" does not exactly follow the description in the script. The stairway was moved to the opposite side of the stage and designed backward — the steps go up toward the audience instead of away.

After making some initial sketches, Germain and Ward discussed relating some of the "oddness" of the play to the design

of the set.

"You get some really interesting departures in line," Germain said, pointing out the intersecting diagonals and angles, the high, stark walls and the floating cornice on the model. "It's obvious in the script that something's out of kilter here," something he tried to reflect in the design, he said.

The planning stages were easier for costume designer Vic Leverett. He has vast stores of every kind of costume and accessory at his disposal; however, he pulled only a few items from the racks for this production. Several new pairs of jeans solved half the costuming problem, he said. Theater students helped put together the rest of the simple outfits.

In fact, students in theater classes did much of the work in the weeks before opening night. In the scene shop, the stagecraft classes cut the plywood platforms, nailed them to frames of two-by-fours and bolted on the legs. The make-up class was busy in the dressing room applying pancake make-up, shadow, highlights and age-lines to the faces of youthful actors. Other students were rounding up and storing props — a supply of empty bottles, a bouquet of roses, an armload of

fresh corn.

More volunteers helped lighting designer Lee Taylor aim hundreds of stage lights, plug them into circuits and dimmers and frame them with colored gels to achieve the right lighting effect for each scene. And most got college credits for the late hours they worked; it is a learning experience.

The actors take a break from rehearsal, sprawling casually on the meager furniture of the set or on the dusty stage floor. The director glances through some notes and brings up some new ideas.

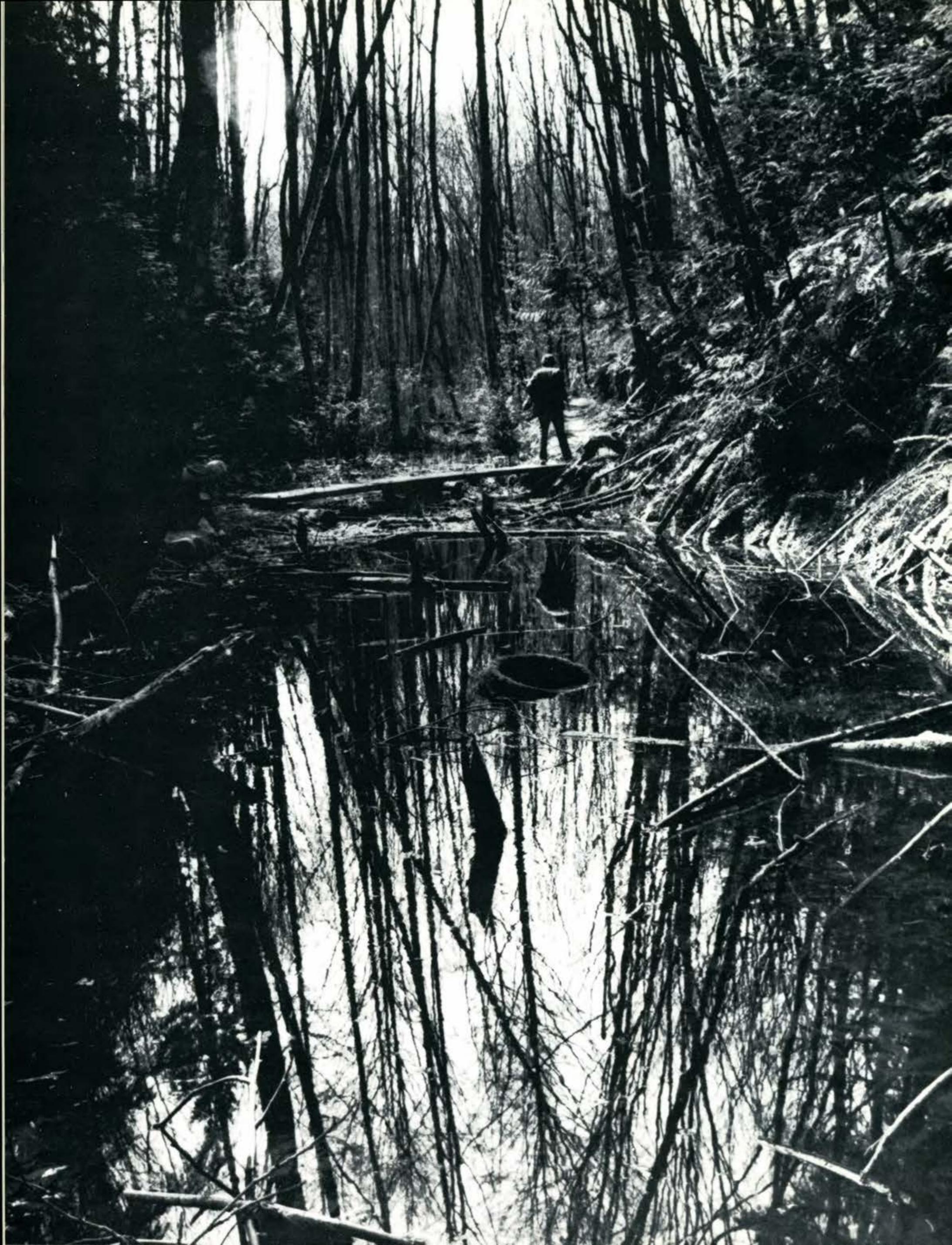
"There's something very naturalistic about this play," Ward says. "There's also something very brutally new about it.

"I want to see how much you can hurt the other character. Hurt them — or help them, encourage, entice them. You've got to create this world where people respond to you by what they believe."

Heads nod slowly. Pages of worn scripts flutter. The actors glance at each other, preparing to put something new into the scene.

"Now, let's see how alive you can make this. OK. Bottom of 49. Let's go."





Trials of a Trail

Arroyo Park blossoms along Chuckanut Creek

by Caron Monks

A wide gravel pathway and overgrown private lanes branching off are the only remnants of the once-thriving Interurban Railroad, a vital connection between Bellingham and the rest of the world at the turn of the century.

Now, only the memory of the train accompanies travelers along the Interurban Trail, enshrouded with trees limbs. Even on a bright, sun-blessed afternoon, the trail is dark with shadows.

Nettles and fallen tree boughs smother the old, unused lanes from homes along the trail, making them indistinguishable from the other growth surrounding them.

The trail connects grassy Fairhaven Park, with its rose gardens and footbridges, with Larrabee State Park. Larrabee offers a rocky beach on Wildcat Cove, an abundance of picnicking spots, camping and hiking. Between the two, Arroyo Park is nestled in the Chuckanut Creek ravine, thickly wooded and left predominantly in its natural state.

Someone's struggle to retain a tennis shoe from the nearby bog is molded in gooey, viscid mud. Although the trail isn't completed yet, some people use it, as a variety of shoe-sole patterns imprinted in the mud proves.

The trail, however, is mostly vacant now. A couple hikes past, exploring the trail's new addition, they say. Two dogs accompany their masters farther along the route, excitedly snuffling their way.

The footprints also could be those of busy workers at Arroyo Park, their recent visit revealed by the dewy sap of newly sawn logs and a 30-foot bridge spanning Chuckanut Creek.

The bridge is part of the revival of Arroyo Park, a recently finished wide spot on the Interurban Trail, which follows the east side of Chuckanut Drive for seven miles. The trail is a cooperative project of city, county and state parks departments.

Arroyo Park previously was a dumping ground for south Belling-

ham, littered with old refrigerators, water heaters and rusty cars. The trail through the area was cleared and laid with gravel in 1979, beginning construction of the Interurban Trail.

The park virtually was left to nature's ravages until early this year when the city, state and Bellingham School District organized a crew of special education high school students from three schools to construct the bridge across Chuckanut Creek in Arroyo Park. Until then, only a log traversed the swiftly moving, mucky water, said John Ivary, operations manager of the Bellingham Parks and Recreation Department.

"At the time work on the bridge began," Ivary said, "the mud was up to your ankles and the kids had to carry deck lumber weighing several hundred pounds down to the job site, and you know, that creek is down in a steep valley.

"They had to sandbag the creek out of the way so they could work on the bridge. The creek was at flood

Left: Cary Black balances on a log over Chuckanut Creek. Right: Western students Cary Black and Betty McNamara wander across the new bridge at Arroyo Park.



Larry Flood



Casey Madison

Audrey Adams



Casey Madison

David Drake



Casey Madison

Mike DiMuccio

stage then after all the rain — the highest it's been in 50 years. They carried 100 sacks of sand down to the site."

The bridge-building task would be grueling for anyone, but enthusiastic workers with little or no previous work experience completed the job with gusto and few complaints, Ivary said.

One of the students from Redwood School, Audrey Adams, 18, said, "Some didn't want to stop. Some wanted to keep going. They didn't even want to eat their lunch. Tom would say, 'Come on you guys, it's time for lunch. I know you guys work too hard.'"

Tom Thacker, their supervisor from the State Parks Department, said the students composed one of the best crews he had ever worked with, according to Tim Kigin, vocational counselor for special services in the Bellingham School District.

"We worked as a team," said 16-year-old John Scarberry of Sehome High School. "When we were put-

ting the boards down as a base, everyone got their chance to do it and learn how to hammer and nail it down right. We took turns as a team, doing each thing. If someone got tired, we'd ask someone else. It was easy. No problem."

Adams explained students used teamwork to maneuver heavy wheelbarrow loads of gravel down the precipitous slope of the ravine to resurface the trail.

"Two people worked on helping. One'd take one end of the wheelbarrow, one would take the other so it didn't go off the edge — the side of the hill," she said.

The students also cleared the trail and completed necessary drainage and repair work, Ivary said.

Achieving their goals was a major consideration for the students, said David Drake, 20, and Mike DiMuccio, 18.

"The toughest part of the bridge was getting it started," Drake said.

"I learned how to do a bridge, and I felt good about it...that I got

the project done," DiMuccio said.

The students not only learned about the problems of a group working on a project, but they also learned things about themselves in the process.

This complements the ultimate goal of the Redwood School, which is to teach students skills for functioning as independently as possible on personal and occupational levels, Kigin said.

The Arroyo Park project helped the students realize their skills and abilities, and it gave them the chance to work for a paying employer, he explained.

Through their trials, the students learned not only their physical abilities and realizations about their interests, but they also learned personal fears, dislikes and strengths.

For DiMuccio, a tough part of the job was realizing that he could not learn a task automatically, and had to ask for help.

"I had to tell the person (in charge) it was hard to do the work.



Casey Madison

John Scarberry

The Interurban Connection

The construction of the Interurban Trail, a corridor between Fairhaven Park and Larrabee State Park, has been a long and arduous process, but the end now is in sight.

The seven-mile trail follows the route of the old Interurban Railway, the lifeblood of early Bellingham. Then its tracks lay just east of Chuckanut Drive.

The cooperative project began in 1972, initiated by Carl Prince, environmental planner at the Whatcom County Parks Department. Prince sent letters to the City of Bellingham and Washington State Parks and Recreation Departments, suggesting they work together on the project.

To allow construction of a trail along the old railroad, easements through private property had to be obtained from landowners. Puget Power, which owns 90 percent of the land, cooperated with the county parks department, which is responsible for the actual trail construction.

The other 10 percent of the land, however, is privately owned, and four of the 13 landowners are reluctant to give easements through the land without compensation.

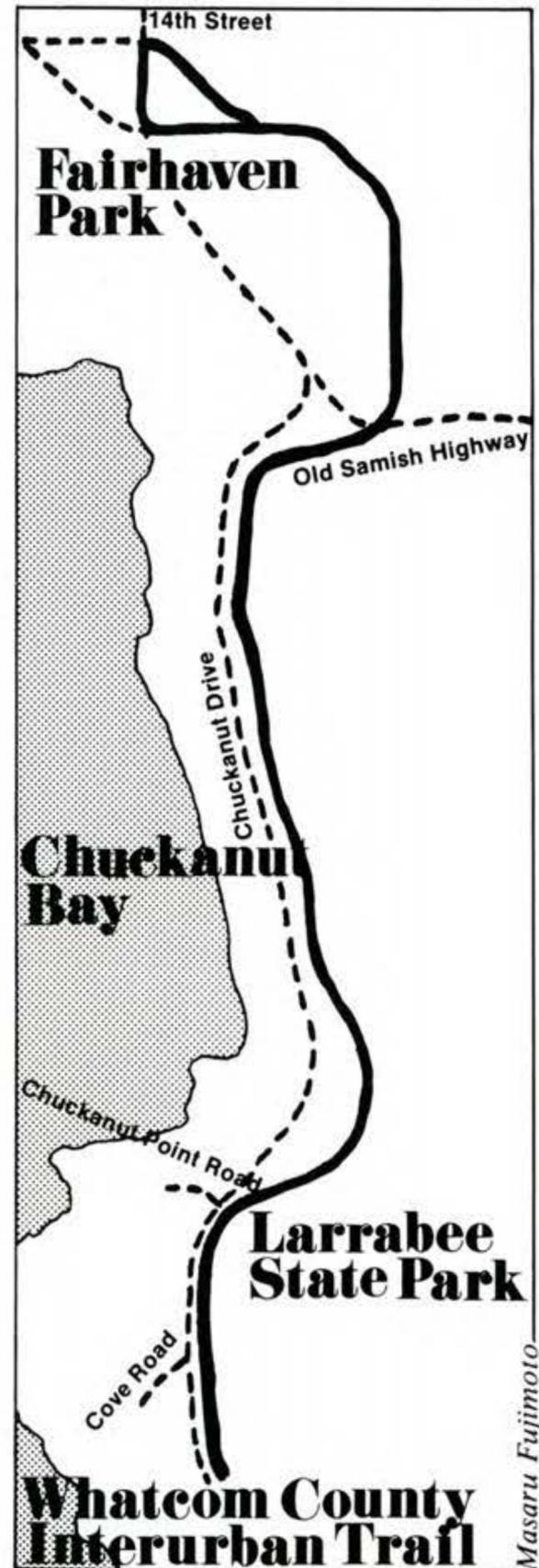
The Whatcom County Parks Department hopes to settle the matter out of court, but will take it to that extent if necessary, Prince said.

The predicament has postponed completion of the trail, leaving it usable but disjointed and confusing to travelers unfamiliar with the route.

In some places, users must walk along the road until they meet the trail again. Rock slides during the winter obstruct the path in places, compounding the problem.

Despite setbacks, Prince said the county plans to complete the trail by the fall of 1982. The finished trail will accommodate cyclists, joggers and horses.

John Ivory, operations manager for Bellingham Parks and Recrea-



Masaru Fujimoto

On the hammering, every time I hit the nail, it would bend over and I'd have to straighten it up."

The students all said they were glad to have worked on the Arroyo Park and bridge project for the community.

"It felt good knowing that someone else is going to use (the bridge) for what it's there for, instead of destroying it or something else. I just hope it lasts for a long time," Scarberry said.

These students have left a part of themselves in the Interurban Trail, and when it finally is finished, all the planners and workers will have made their mark in the trail, like the footprints in the mud.

The trail is alive with bold signs of the arrival of spring. Sword ferns abound, duelling for space, and on every bush and shrub, buds are sprouting. Vivid, fresh flowers grow alongside fading, moss-encrusted trees, reminders of the perpetuity of life, and the trail.



tion, said the city has plans of its own to extend the trail through Fairhaven to Boulevard Park, about a mile north. Long-range plans are being formed for an intercepting trail to Lake Whatcom also.

The city is responsible for creating and installing trail symbol signs along the route. Ideas for those symbols are shaping up now, Ivory said.





AS Recycle Center Coordinator Paul Schissler encourages recycling.

Casey Madison.

A PLACE FOR WASTE

by Jim Springer

Recycle a problem into a profit

Americans have long accepted the notion that garbage is a normal by-product of living. We empty bottles and cartons, read newspapers and magazines, use grocery bags and paper towels once and then toss them into the trash can. On the average, we produce about four pounds of household waste per person every day.

The extent of responsibility for our refuse has been to take the garbage can out to the curb or alley each week

where a truck loads it up and carries it away. But as natural resources and space to bury trash become scarcer, dumping habits of Americans may become as outdated as pull-tab beer cans.

The throw-away attitude prevalent in this country is being challenged by many people who believe it is wrong to generate large amounts of trash and simply send it off to be buried in a landfill. Waste is strictly a human

concept. In nature, where waste is unknown, everything is part of a continuous cycle and humans would do well to emulate this ideal. For this reason, and because it makes economic sense, waste recycling will become increasingly necessary in the years ahead.

The energy-saving benefits of recycling are well-known. Collection and disposal of household waste accounts for 10 percent of the energy

The recycling of aluminum saves from 95 to 97 percent of the energy required to produce it from ore.

consumption of the United States. The recycling of aluminum saves from 95 to 97 percent of the energy required to produce it from ore. For plastics, the energy savings is from 90 to 95 percent and for steel, 50 to 55 percent. Glass recycling does not save a large amount of energy but is desirable because it produces less air pollution than the production of glass from sand.

Participation in recycling projects is growing. In 1970, a group of Western students started a recycling project on campus. The project began on a volunteer basis and now is the Associated Students Recycle Center. Employing eight full-time students, it handles about 25 tons of recyclable materials every month. Located on the south end of campus, the center takes all types of glass, paper products, metal and motor oil. It is able to fund itself through the sale of these materials to industries and other recyclers. Paper, for instance, is sold to Georgia-Pacific Corp. for \$50 per ton, and glass is sold to Northwest Glass Co. in Seattle for \$48 per ton. About 10 tons of paper are recycled by the center each month.

Recycle Center Coordinator Paul

Schissler said the center has potential for growth. He is developing a paper recovery system for campus administrative and academic buildings, and is cooperating with the Whatcom Solar Association on a neighborhood recycling plan in the Birchwood district.

The Birchwood pilot project began in March and has been very successful, Schissler said. Participants in the project segregate their recyclables and place them out for collection by volunteers. Two trucks from the recycle center assist in the collection process. A recent collection brought

'I avoid plastics — plastic trash-can liners are despicable. If people want clean trash cans they should wash them out. We're getting lazy.'

in about four tons of material. Schissler said the project may generate enough surplus income to allow the neighborhood to purchase garden equipment or perhaps a cider press.

Schissler said the Birchwood project has the potential to expand to the rest of the city, but it will depend on volunteers starting their own projects. The recycle center would be happy to cooperate with such projects, he said. He encourages dormitories to organize a collection system for bottles and

cans as a way to make money. Three dorms on campus now are doing their own recycling of aluminum and glass and they have made profits.

Michael Strip, a regular user of the center, recently dropped off a few things. He recycles everything he can and it takes only a few minutes a day to separate the recyclables.

"The way I look at it, it just makes sense to use things over again if you can," he said. "It's not like we have an endless amount of open space to put our garbage. If we want to preserve a certain amount of open space and natural beauty, then obviously we can't go on digging up minerals.

"Too many things are not biodegradable. These things are just going to be staying around. They're just going to be buried in the ground so we might as well use them again.

"I try to avoid non-returnables. I reuse most glass and recycle what I can't reuse. I avoid plastics — plastic trash-can liners are despicable. If people want clean trash cans they should wash them out. We're getting lazy."

Western student Christina Lobo uses the recycle center because she said she thinks it is senseless to throw away valuable materials.

"I am not a rabid environmentalist. The things I believe in I do because they make sense," she said after depositing a bundle of paper into a large bin at the center. "We

Casey Madison



'Recycling is an attitude and you can't expect the nation to change if people's attitudes don't.'

take so much out and put so little back it's a shame.

"People shouldn't use non-recyclable things. I despise disposable things. Disposable razors drive me up the wall," she said.

Mary Anne Romfh, also a Western student, saves newspapers and bottles in order to recycle them. She does it because "it is one of the free things we can do" to improve the environment, she said.

Marjorie Plewinski is a volunteer at the center and she donates her help three or four times a week.

"Recycling is an attitude and you can't expect the nation to change if people's attitudes don't" she said. "It is partly a matter of education. If people were taught from a very young age that waste should be minimized it would go a long way toward keeping the planet clean.

"The people that produce the products that are not recyclable should

have a responsibility to take care of the disposal," she said.

Her husband, Joseph, also a volunteer at the center, said it is economically feasible for industries to recycle, but that it requires a willingness on the part of people to bring things to the recyclers.

"There is money to be made in the recycling business, whereas there is only money to be spent in garbage disposal," he said.

He gains personal satisfaction from recycling because it is doing a small part to help the environment and because it may influence others by providing an example.

Despite the benefits of recycling, the government subsidizes the use of virgin materials at a rate of between \$20 and \$30 per ton, or about 10 percent of the cost of the materials' production. These subsidies take the

'There is money to be made in the recycling business, whereas there is only money to be spent in garbage disposal.'

form of freight rates favorable to shipping of raw materials, favorable lease arrangements of public lands to virgin materials companies and tax advantages such as depletion allowances.

Tax credits often are responsible for more than 50 percent of the profits of virgin material oriented companies. Government support of the use of raw materials tends to make recycling less economical than it really can be and results in an unnecessary amount of environmental disruption.

Recycling potentially could reduce the demand for newly mined ore and the volume of solid waste. The success of the AS Recycle Center is proof that recycling is feasible today. With a favorable government stance in support of recycling, it could be a tremendous boon to the American economy, creating jobs and freeing resources for the needs of the future.



Casey Madison



Becky Bolen-Rubey

Sobel in Transition

A President in pursuit of power and perfection

by John L. Smith

You can't do everything.

But you couldn't tell it from the way Associated Students President Greg Sobel ran around his office. It was after 6 p.m. and he had just returned from an interminable Service and Activities Fee Split Committee meeting. He also had learned that his car had been towed earlier in the day, an incident that made his cool blue eyes twitch with irritation.

"I thought I was parked in an area that didn't require a permit," Sobel said, shaking his head. He wore a checked wool cabby cap, a blue Gortex raincoat and straight-legged Levis. "Just yesterday I was talking to someone about attacking the towing policy again."

He looked mad.

"I'm not angry. I think it's amusing because I made the motion to authorize security to tow after three tickets," he said. It was the second time in little more than a year that his blue Toyota Corolla has been hooked and hauled across town. This time it cost him more than \$60 to release it from impound.

"I also requested that the towing contract go to the company with the lowest bid per impound," Sobel said, explaining that "higher-ups" in the Business and Finance Committee, and other administrators "like Jack Cooley, Don Cole and R.G. Peterson, withheld support of the second motion and let the request die."

On the way to the Mexican Village for dinner, in the reporter's car, Sobel continued.

"I've been told there were kickbacks paid from the towing company to security people working at the time," the 24-year-old Sobel said, quickly adding that no evidence of wrong-doing ever has been found.

You hear a lot of rumours of scandal and corruption as Western's student leader. You get the chance to change a few things, too. The past two years have changed Sobel, almost as much as he has changed the university.

An AS president can improve conditions on campus, with a great deal of work, but he can't fix everything. That bothered Sobel when he became Western's student president

two years ago.

Between bites of steaming, spicy Mexican food, Sobel talked about how he survived two volatile years as AS president, his political successes and failures and his plans after leaving Western.

Coping with the constant pressure of the presidency was a problem for Sobel, who ends his second term with a June graduation and a bachelor's degree from Huxley College of Environmental Studies. By the end of his first term he said he seriously thought of resigning. Last fall he sought help in the form of counseling from a local psychologist.

"Last spring (after the AS elections) I was tired and was thinking only of the negative aspects of the job. I have a tendency to accept responsibility for everything that comes along, personally and politically.

"I think people have a misconception about what it means to get help for yourself. Counseling helped me a lot. Many people are embarrassed about it, but everyone needs someone to objectively listen."

Sobel said he came to the realization that he could not take care of everything himself, and that one of his major roles as president was to delegate responsibility.

"I'm at times arrogant and headstrong. I often feel I know the best way to do things. I've had to learn to let things go."

Letting others perform tasks was difficult at first, but he said he often has been pleased with the results.

"Sometimes it works out better. And what they learn in the process is invaluable," he said, biting into a crunchy chip conceso painted with hot sauce.

The native of Baltimore, who describes himself as an "organizer," has been working for others since he graduated from high school in 1975.

After studying economics and philosophy at a Baltimore community college, Sobel worked at a number of jobs, including as a community organizer for the United Farmworkers Union during its boycott of scab grapes and lettuce during the fall of 1975. He also helped in a ghetto soup kitchen during 1975 and 1976.

Serving the poor was a turning

point in his life, he said.

"I worked for street people: scores of men that desperately wanted to work but couldn't find employment; old people whose social security couldn't carry them through the end of the month; and crazy people who were let out on the streets to fend for themselves.

"Even Ronald Reagan would agree that these people were 'truly needy,'" Sobel said. He shook his head. "Well, maybe not."

For every person he helped, a thousand more existed who needed assistance, he said. "If I could help effect social change my work would be more important."

It was back then Sobel decided to become an attorney, especially concentrating on environmental law.



Sobel was attracted to Western because of his interest in environmental studies — the specialty of Huxley College. He hitchhiked to Bellingham in 1978 to see new country and seek his degree.

He plans to attend Northeastern University's law school. The three-year cooperative program features four legal internships, something he said makes the school even more attractive.

"I've always learned a lot more from doing than from the classroom," he said.

One of the many skills Sobel said he honed in the past two years is how to fight an often unsympathetic Western administration headed by University President Paul Olscamp.

He said he feels Olscamp, who leaves Western in June for Bowling Green State University in Ohio, was not attuned to the needs of students and was out for personal gain. Though his opinion of the school's chief administrator has not changed over the months, his working relationship has.

"We decided there would be some benefit in not simply trying to get the other guy. There was a time when I tried to get Olscamp fired," he said.

Sobel's concentration changed last fall when Gov. John Spellman and state legislators proposed sizable cuts in funding for higher education.

"When we all got back to work in the fall the most important issue was the budget."

Not constantly battling Olscamp helped him in another way.

"It also helped lower my level of stress," he said. "Fighting Olscamp is a very stressful thing to do, particularly when you're on your own. Forcing him out would have taken every ounce of energy we could have mustered, and then it was questionable."

Tension between the two was most intense in early 1981 after the controversial dropping of six varsity sports and the subsequent battle over student control of Service and Activities fees.

Although the strain of the time has subsided, he said, the bitterness and cynicism was revealed clearly in his voice.

In mid-January 1981, a report released by an intercollegiate athletic task force, appointed by Olscamp, showed that Western's losing football program was neither economically feasible nor desired by students. The report, a culmination of more than nine months of public and private meetings, interviews and surveying, stated that men's and women's soccer programs would be less expensive. The task force recommended that football be dropped and the soccer teams be raised to varsity level.

Olscamp rejected the first report and requested a reevaluation of the task force's findings. In a revised report published several days later football was one of the sports remaining at varsity level. The soccer teams remained club sports.



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On Feb. 5, the Board of Trustees voted and accepted the findings of the revised report and rejected repeated requests by Sobel and then AS Vice President for External Affairs Bob Jirka to postpone their decision until further study could be made.

Sobel claimed the trustees' action was illegal, basing his reasoning on the university governance system and state legislation that makes it illegal to rule on any matter concerning Service and activities fees (such as funding for the football program) before a vote of the student-majority S&A Fee Split Committee.

A day later, Sobel, Jirka, Assistant Attorney General Stuart Allen and Vice President for Student Affairs Tom Quinlan met with Olscamp to discuss the matter.

As if the incident was only hours old, instead of more than a year, Sobel retold what he and Jirka said they heard in the meeting.

"I told him (Olscamp) we wanted to meet with the trustees," Sobel said. "He said we could do whatever we wanted by 'they won't change their minds unless I tell them to.' Everyone heard it."

Shortly after the meeting Sobel and other AS members scheduled a press conference and retold what they said they had heard. Olscamp published a press release in response to the conference denying the statement had been made and calling it "a product of Greg Sobel's overactive imagination."

"Basically he was calling me a liar. That is characteristic of Olscamp's attitude toward the trustees and students. He denied something occurred even with four other people present."

Sobel said he asked Quinlan and Allen to admit they had heard the comment made, but they said nothing and let the issue subside.

"I'm not sure if I can blame them. Their jobs would have been on the line," he said. Quinlan still has his position at Western. Allen transferred to another department of the Attorney General's office last year.

What about Greg Sobel for university president?

"I'd like to get the job," he said, only half joking. "Let's see, I make \$1,600 a year and he makes 70-grand. Oh, and I could use a big new table like his." He laughs, but it was a laugh tempered with cynicism.

He continued eating a spicy tostada. The clatter of dishes and conversations filled the cafe. Sobel was thinking about the sports drop.

"We should have sued. I wish we could have that one to live over again," he said. He sipped coffee and thought aloud. "In the long-run, it might have worked out best the way we handled it."

Instead of taking legal action, Sobel and Jirka helped initiate an investigation of the trustees' decision by a legislative staff. The Attorney General's office also was called in to review the matter.

Football still is a varsity sport. The soccer clubs have been raised to varsity status, an action that many people acquainted with Western's political scene attribute to a compromise between the Associated Students and the administration.

"I don't think they'll try to pull this sort of game again," Sobel said. "I think the board and president were embarrassed enough by the public awareness of their antics that they'll see it's not worth that kind of hassle."

"I think there's a much higher level of respect for students, student rights and student government than there was before we went through that conflict."

Sobel knows some compromise is necessary when fighting for worthwhile causes.

Through the setbacks and com-

promises, his administration has accomplished a great deal in a relatively short time.

The Washington Student Lobby, an organization sponsored by state colleges and universities to communicate the needs of students to Olympia legislators, began on Western's campus and was organized by Sobel.

"The organization is quite a bit better and more efficient," he said. "We have a stated set of goals and priorities. We never had that before."

"The WSL is not something you can see on campus. In the long run the organization could have a tremendous impact on the quality of education across the state."

Reorganizing a tangled and twisted Associated Students bureaucracy is another accomplishment.

Expanding student control over S & A fees, and, more recently, organizing students to fight state cuts in education are other successes.

Creating a used-book exchange, adding a public information office, improving handicapped access and organizing students concerned about a possible military draft are others.

What has yet to be done?

"We're still trying to place a student on the Board of Trustees," he said. "That will be next year. I have faith."

Leaving the cafe, in the reporter's car, Sobel continued.

"We're breaking down the stereotype of what student government is. We're making student government a place that's attractive to people who want to make change, not to future politicians and ego-maniacs."

And then there is the parking and towing policy.

"That's a high priority," he said, remembering his imprisoned car. "Now I wish I could have pursued it further."

Well, you can't do everything.



