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Above, a kodalith by Penny Bratvold; front cover, early spring in the wilderness by photo editor Bryn Beorse, Nooksack Falls, just off the Mt. Baker Highway.
Though never crowned homecoming queen, Jerry Flora’s pig, Blossom, is the president’s pride and joy. Known as an affectionate family man, if not a compassionate administrator, Flora wasn’t loath to posing with Blossom who, along with several Morgan horses, shares the Flora homestead near Everson, Wash.

Flora retires September 15, none too soon for many in the college community who have been counting the days since Flora’s plans to return to teaching biology were announced two years ago.

Starting on page 4, Klipsun focuses in on Flora’s term, recounting crises and accomplishments many of us were not here to witness, but which nevertheless have shaped the college as it exists today. The small, liberal arts teachers’ college, essentially a teachers’ school through the 50s, has experienced the forceful will of a man who saw the future in technical-vocational, career-oriented education rather than solely the humanities.

Many have come to distrust Flora’s administration (the legislature is openly insisting on more “accountability” of funds; the faculty bluntly voted “no confidence”), but there is little doubt Flora has affected priorities at Western.
As far as many faculty members of Western Washington State College are concerned, College President Charles J. Flora is about as popular as terminal cancer.

The curly, black-haired, 46-year-old college president does not fit the traditional portrait of a college president. He isn't tall, good looking, eloquent, or anything the stereotype should be.

He doesn't appear to be a cold, calculating machine. Flora looks more like a warm, folksy human being who has had the heavy responsibility of running Western Washington State College for the past eight years.

It's a strange dichotomy. Flora, the human being, and Western, the often impersonal, cold institution of higher learning seated on Sehome Hill. The two have never really seen eye to eye.

Flora began his term as Western's president in June of 1967 when he was appointed acting president. He took over at a time of revolutionary activity; the Vietnam war was on the rise and student activism reflected increasing student involvement with protests and demonstrations that were as commonplace in Bellingham as rainy days.

Student enrollment was increasing and faculty morale was high. What better time for a college president to begin his term?


These early years were a period of tremendous growth for the small liberal arts college, not only in students but in campus construction. It was a boom time. In 1967-68, it was projected Western would have 14-15,000 students by 1972.

The budget was adequate and its effects were reflected in the design of the campus. It was an era of expansion.

Fairhaven College was established as a division of Western in July 1967. Bond Hall and Nash Hall were completed, as was the Central Heating Plant addition. Graduate programs in political science, geology and physics were authorized.

In 1968, more growth was seen at the college that started out New Whatcom State Normal School in 1899. The Vietnam war remained in high gear under the presidency of Richard M. Nixon and the college's growth reflected the nation's war economy.

Master of Arts in both music and sociology were authorized in addition to a Master of Science program in Psychology. An Associate of Arts program at Shoreline Community College was honored at Western in place of general requirements, an arrangement since adopted by other colleges and universities in Washington.
In July 1968, the Board of Trustees approved a recommendation from Flora that Huxley College, Western's second cluster college, be established. Land was also acquired for a marine laboratory and construction was completed on the Arts building addition, the commissary, phase one of Miller Hall and an addition to the Viking Union.

In 1969, growth was even greater. Western had nearly 9,000 students and enrollment was nearing the college's limit. Enrollment had increased so quickly, many feared the college would be underfunded the next academic year.

Western was budgeted for only 7,900 students and there was a housing shortage because Fairhaven had not been completed. Tent city was set up on the lawn of Old Main. The college administration sounded warning bells that Western might have to limit enrollment for fall 1970.

The college was suffering from growing pains like a high school basketball player who grew too much too fast, losing his coordination.

In addition to establishing the College of Ethnic Studies, Western's third cluster college, social life for the student was beginning to change. The college's role of in loco parentis (in place of parents) was eroding as fast as the grass around the college was being replaced with red brick.

Faculty joined students in anti-war protests and moratorium activities; faculty-student relations appeared to be close.

1969-1970 was also a time of change in student attitudes about college life in general. School spirit, in the traditional sense, was nearly dead. This came into hysterical perspective when the student body elected Grenelda, a pig, homecoming queen. There has not been a homecoming queen since.

Students were beginning to focus on what education should be. Flora came under his first real attack. The Associated Students presented a list to Flora demanding student representation at all Board of Trustees meetings and to allow student initiated items on the Board's agendas. The issue was not resolved until 1970 when Western and Flora entered their first series of crises.


These middle years of the Flora administration saw the first realizations that the bright, spurting period of the previous three years, was grinding to a halt.

There was awareness and suspicion; things were not so good for higher education. When the first prophetic warnings came from Olympia, the oracles said education, formerly a "favored Son of God" (as Flora put it) would be subject to budget problems. The seeds of unrest were sown.

But the warnings of hard times did not sink into the college community at first. The college was in a period of transition. The big anti-war rallies gradually disappeared. Students for a Democratic Society (SDS) was defunct at Western and students channeled their efforts into demanding a greater voice in tenured faculty selections.

For all practical purposes, school spirit was officially dead. The traditional yearbook, Klipsun, was transformed into a twice-quarterly magazine. The pages that told a trite history of the college in pictures and cute cutlines were no more.

It was a time of changing goals on the part of faculty and students.

Tenure caused the first major confrontation the college had with Flora. It was not the last.

Students demanded to participate in the tenure selection process, but Flora adamantly refused. He said written student evaluation could be used, but insisted publication records and review of teacher candidates by their peers were the major criteria for granting tenure.

Issues smoldered until the Kent State and Jackson State killings and the invasion of Cambodia when the nation and Western erupted in protest.

The campus mobilized marches, anti-war rallies and blockaded the northern Lakeway Drive exit off Interstate 5 in protest. The activism of the late '60s had not died completely.

1970 was a stunted year for campus construction. In relation to the previous three years, the college did not grow at all.

A Master of Arts in speech was approved along with Board of Trustees' approval of Flora's request to present preliminary plans for a doctorate in education to the newly established state Council on Higher Education.

Aside from that, attention focused on the budget. In an address to the college community on Oct. 15, 1970, Flora said the state was faced with a depression, not a recession.

The college was 300 students short of its projected level and Flora faced the task of balancing the budget while fighting against tuition hikes at the same time. He wasn't successful.

Flora hammered away at Governor Daniel J. Evans' proposed budget in 1971, saying the cuts "dangerously affect our program of instruction." Flora failed again. The state legislature passed a budget $2 million less than Western requested.

Flora battled tuition hikes again and again, calling them unnecessary and an "unfortunate form of taxation." Flora lost again.
The flexibility of the college was grossly impaired. Faculty traveling budgets and the library budget were the first restraints put on the college. More followed.

The reality of a restrictive budget was slowly realized and accepted and changes affected the college’s physical growth and curriculum.

The All College Senate was approved by the Board of Trustees and commenced operations in October 1971. The first inter-disciplinary student-faculty designed major was approved. Cooperation between Whatcom Community College and Western began.

The students won a victory when 24-hour visitation policy in residence halls was approved. Suits on Sunday and other restrictions were no longer enforced. Students were treated as adults In loco parentis was dead.

1972 was a year of severe crises for Flora. He took personal action in a series of events, resulting in a faculty vote of no-confidence for the college president. Flora, however, did not resign and was severely criticized.

The vote of no-confidence grew largely from two major issues — Flora’s attempt to prevent Jeopardy, the campus literary magazine, from being published and his unexpected action on demands by ethnic students when they occupied Old Main for two days in the spring of 1972.

Flora refused to allow Jeopardy to be printed on campus because he said "portions of the magazine were lacking in literary merit (degrading) the rest of the publications and the college." Flora met heavy opposition and the issue was published off-campus. Cries of censorship and freedom of the press echoed on campus.

The ethnic student blockade was most devastating to Flora. After the blockade, protesting the need for two additional College of Ethnic Studies faculty members, Flora granted the request.

Flora was accused of submitting under pressure. He said he was going to allocate the positions anyway, but the protest speeded the process up.

Ironically, the academics Flora felt he had been representing in Olympia voted against him, 208 to 182. They expected Flora to resign. He didn’t.

Flora said the college was in for hard times, and he was determined to see them through.

The enrollment had dropped from 10,000 in 1971 to 8,900 in 1972. The projected 14,000 – 15,000 students the faculty and administration had envisioned four years earlier was no longer probable.

The college was in trouble financially, with Flora bearing the brunt of faculty anger over cutbacks the state legislature had ordered. ‘Reduction-In-Force’ was ready to make an appearance.

THE FINAL YEARS: 1973 – 1975

Those happy, spirited years of the late ’60s and early ’70s with high student and faculty morale shifted 180 degrees. Faculty and students professed doom and gloom for Western. And it appeared they were right.

Even though new programs such as the adoption of the campus FM radio station, and music/auditorium building and Northwest Environmental Studies Center construction were completed, enrollment was down to just over 8,000.

On Oct. 18, 1973, Reduction-In-Force (RIF) was adopted. It quickly became a household word to faculty, administrators and students alike. Faculty and students blamed Flora and Flora blamed the state legislature. Flora was caught in the middle. He had to implement the legislature’s cuts and face a faculty that was fighting for professional survival.

The goal was to reduce faculty and balance the budget. Friends were few and far between.

RIF continued in 1974 with some faculty members filing a law suit against the college. The issue centered on firing tenured faculty members as Western entered its 75th year as an institution of higher learning.

The diamond anniversary year was no gem for Flora, or any member of the faculty. Flora’s name was most often associated with a variety of obscenities wherever faculty or students congregated — in and out of class.

Relief finally arrived for the divided college when enrollment unexpectedly picked up. The state legislature returned $183,000 to the college in April, halting a faculty lawsuit against the college by cancelling all terminations. Fourteen positions were restored in January 1975, easing the pressure of survival for some, but not easing the memory of 1974.

RIF overshadowed a variety of positive elements during this difficult and turbulent period. A local agreement was reached between the City of Bellingham and Western for the development and operation of the Sehome Hill Arboretum, the culmination of efforts begun in 1968.

Amtzen Hall was finished and Western gained national recognition by sponsoring the first Canadian-American Conference in the country; the Fairhaven Bridge Project; and the competitiveness of Vikings I and II, automobiles designed and built by the Technology Department.

Western traveled through the dark period of 1973-1974 badly bruised, but not knocked out.
EPILOGUE

Throughout his entire administration, Flora fought for higher quality education, but lost most of his battles with the legislature for higher faculty salaries and lower tuition. Flora said one of his biggest faults was his inability to communicate properly to the college community on a number of issues.

“This has been true over the years,” Flora reminisced. “The Jeopardy and Ethnic Studies cases are prime examples. I just didn’t do these things properly. What I did and why I did them were just not properly communicated.”

Because of this communication problem, many rumors circulated that Flora, a biologist, was trying to destroy the humanities programs.

“A lot of rumors like these were as absurd as an ant crawling up an elephant’s tail with rape on its mind. It just isn’t so. I've never wanted to kill the humanities. I want liberal arts to remain strong, but also want the vocational training to be strengthened.

“I've always tried my best to put on a positive face. It's better to sponsor a lousy idea than to suppress a good one. You never know when an idea will be good. Viking I is a prime example of that. We competed against big schools like M.I.T. and Michigan. What happened? We beat the hell out of them.

“One thing I've been especially proud of has been the development of our library. The growth and development of the library has been vital to the quality of this institution. It has great importance for the college and its future mission. The library has been my direct concern since the first day I took office. Years ago it was our greatest weakness. It's not anymore.”

What does the outgoing president see the college like five years from now?

“I see a stable enrollment,” Flora said, “a consistent budget, but encroachment on the institution’s autonomy under the banner of accountability to the state through internal affairs.

“I also see the college developing more programs and providing regional services. I think the state will recognize this.

“However,” Flora continued as his eyes grew narrower, emphasizing the gravity of the matter, “the most serious problem will be one of stagnation. We have to remain viable. New people have to keep coming into the institution or else the infusion of new thought is minimal.

“Much vitality will be lost if tenure continues at the present rate. It’s now at 75 per cent. Next year at 80 per cent. We’re heading toward 100 per cent. Much vitality will be lost. New programs emerge from fresh minds.”

As Flora prepares to leave his office to his successor, Paul J. Olscamp, at the end of this academic year, he has great praise for the students and faculty he was at odds with for eight years.

“In the final analysis, we have a good faculty and good students. We’re all learning together and we’re better now than we were 15 years ago. We haven’t reached our peak yet.”

Flora paused for a moment, savoring smoke from the pipe that has become part of his unorthodox image. He spoke confidently and proudly.

“We have the best damn state college in Washington. Maybe in the country.”

Photo by Bryn Beorse.
Koma Kulshan, as the Lummi, Nooksack and Skagit Indians call it, stands east of Bellingham. This is an appropriately descriptive name for a volcano meaning “white,” “shining” and “steep.” George Vancouver preferred to honor his Lieutenant, Joseph Baker, adding him as a footnote in history and leaving a magnificent, 10,778-foot-monument to his name.

South and east of Mount Baker is another glacier-clad volcano, Glacier Peak. Surrounding these two mountains is a concentration of wilderness that is a favorite romping ground for many Western students.

The U.S. Forest Service is now in the process of deciding the fate of over half a million acres in the recently reorganized Mount Baker-Snoqualmie National Forest. The fate of this land northwest of Mt. Baker lies in the hands of the U.S. Forest Service which is now studying alternative uses for more than half a million acres in the Mt. Baker-Snoqualmie National Forest. The photo was taken in August 1974 by photo editor Bryn Beorse.
decisions made in the Mount Baker Land Use Study will be the culmination of a battle over these wild lands that has lasted for decades.

The last round in the battle between those who want to preserve the land in a natural condition and commodity-oriented interests began in 1972. The Forest Service very hastily attempted a review of all roadless lands of 5,000 acres or larger within the National Forest System. Conservationists suspected the Forest Service wanted to release these lands for logging, road-building and other development.

As the result of a suit brought against the Forest Service by the Sierra Club, North Cascades Conservation Council and other conservation organizations it was agreed that a slower, more thorough study of these lands would be carried out under the National Environmental Policy Act. This act requires that the public be consulted and that all alternatives for the use of the land be considered. A planning team has been analyzing data and consulting with the public through public meetings for several months.

The alternative desired by the conservationists is classification under the Wilderness Act of 1964. Seldom has Congress bothered to use poetic language as it did in the Wilderness Act: “A wilderness, in contrast with those areas where man and his works dominate the landscape, is hereby recognized as an area where the earth and its community of life are untrammeled by man, where man himself is a visitor who does not remain.” The importance of the Wilderness Act is that it divests the Forest Service of the authority to develop any land designated as Wilderness Area.

The Forest Service has identified fifteen roadless areas located on national forest lands between the Skykomish River and the Canadian Border. These areas vary in size from the 8,000 plus acre Alma-Copper area to the 100,000 plus acre area surrounding Mount Baker. Four of these areas have already been designated by the Forest Service as Wilderness Study Areas. The four are two areas adjacent to the Glacier Peak Wilderness, the Monte Cristo area along the crest of the North Cascades, and the Boulder River south of the Stillaguamish Valley. These areas will be treated as wilderness until they can be studied individually and submitted for formal hearings for final decision.

However, some of the most beautiful land in the country is part of the eleven areas that the Forest Service did not select. Several of the areas were recommended as being of national park quality by the National Park Service in 1965. They were not included in what eventually became North Cascades National Park.

One of these areas is the 73,000 acre Tomyhoi-Silesia area between the Nooksack River and Canada. Many Western students will remember the fine hiking along the trails to Twin Lake, Winchester Mountain or Mount Larrabee. Popular and easy trails lead to shimmering lakes and alpine meadows with perfect views of Mount Baker and Shuksan. Here is a place to watch the clouds play hide-and-seek with Mount Baker while filling yourself with wild huckleberries. The Forest Service gave the area one of the highest ratings in the U.S. for any area it had not selected for formal wilderness study.

Another notable area is the 100,000 acres that include Mount Baker and its flanks. The ski area lies just outside this roadless area and would not be effected by wilderness classification. Logging in the past has taken place in the Mount Baker Recreation Area. Wilderness designation would prevent any more logging on the slopes of Baker.

The Glacier Peak Wilderness was created through passage of the Wilderness Act in 1964. The Forest Service in 1959 had proposed a “starfish” shaped wilderness area following their familiar pattern of designating high ridges of ice and rock as wilderness while giving the timber industry the heavily forested lowland valleys. Conservationists fought the Forest Service until it returned some of the forest to wilderness area. Some of the land adjacent to the Glacier Peak was not included. However, its fate will finally be decided by the Mount Baker Land Use Study.

The timber industry is concerned that classification of lands as wilderness study areas will have a depressing effect on their business. If all fifteen areas were to be set aside as wilderness study areas the amount of timber allowed to be cut annually would decline from 126 million board feet to 92 million board feet.

According to Don Culver, the planner in charge of the Mount Baker study, this would be necessary because the trees in those areas have been used to compute how much timber could be cut on a sustained yield basis. Theoretically this is the amount of timber that could be cut annually without depleting the forest. The Forest Service has been allowing a cut that presumed these wild lands would eventually be logged.

Conservationists have been saying for years that the national forests are being over-cut. This is the best proof that they were right. The size of the allowable cut has become a mortgage against wild lands used for recreation, scientific study and wildlife habitat. We have come to take these lands for granted and the banker is calling to collect. We must either reduce the allowable cut or foreclose on this wilderness forever.

The other commodity use that competes for the wilderness is mining. The nation operates under an outdated 1872 law which allows miners to claim any land in the public domain after meeting certain requirements to get title to that land. In the 22,000 acre Twin Sisters roadless area, southwest of Mount Baker, miners have made approximately 600 claims. They say they have found one of the world’s richest chrome deposits. Mr. Culver has implied that the existence of mineral wealth would preclude a Forest Service recommendation to even study an area for wilderness classification.

The timber and mining interests constantly claim conservationists are attempting to "lock up" unreasonable amounts of land. It is easy when you live next door to an unusual concentration of wild land to think of our wilderness system as large. However, from a national perspective, less than one per cent of the land in this country has been placed in the National Wilderness Preservation System.

We don't survive on timber and minerals alone. Robert Marshall, Forest Service official and founder of the Wilderness said before he died in 1939: "For me, and for thousands with similar inclinations the most important passion of life is the overpowering desire to escape periodically from the clutches of a mechanistic civilization. To us the enjoyment of solitude, complete independence, and the beauty of undefiled panoramas is absolutely essential to happiness."
WHAT BELONGS IN WASHINGTON?

by Pete MacKenzie

In 1985, the people of Washington may still pride themselves on unspoiled wilderness and farmland or they may have bent under the onslaught of industrialization and population.

"Alternatives for Washington," a state-planning program based on broad public feedback, is working to help decide the fate of "The Evergreen State." More importantly, it is devising strategies to spare Washington the scourge of over-development.

Washington today, as an "undeveloped" state, may be compared to East coast states a century ago. We can see what has happened in the East: a cement megalopolis stretches from Boston, Mass., to Washington, D.C.

Recognizing that Washington is still undeveloped and can yet learn from and avoid other states' mistakes, Governor Dan Evans initiated the "Alternatives for Washington" program in November 1972 to engage the citizens of the state in a far-reaching, state-planning effort.

In the Spring of 1974, approximately 150 people from throughout Washington met in Issaquah for four seminars to examine the range of possibilities for growth in the state and identify 'desirable' alternatives.

To be asphalt, sidewalk and lawn? Hood Canal, just south of the future site of the Trident Submarine Facility at Bangor Naval Ammunition Depot. Prevention of undesirable development in the state is one of the objectives of "Alternatives for Washington." Photo by Bryn Beorse.
Governor Evans then asked for names of possible program participants, to be chosen from "a large number of business firms and organizations, civic and citizen-interest groups, the members of the State Legislature and organizations representing county and local public officials."

A statewide task force was selected from this pool to give equal representation to each group as well as to citizens of the state who did not have other economic, political or organizational outlets to make their views known.

A questionnaire was mailed to an additional 2,400 citizens of Washington. It asked for judgements on trends and developments in food production, finance, education, urban development, etc. The results were considered by the Issaquah task force and used to further develop the alternatives.

A series of area-wide conferences were held in June and July 1974 to broaden participation and to consider the options developed by the original task force.

In October 1974 extensive mailing of an elaborate questionnaire began and television presentations on Channel 9 in Seattle allowed viewers to phone in comments.

The October survey revealed the essential direction of the entire program: mild economic growth and development while preserving the state's agricultural land and wilderness areas.

Besides gathering feedback on issues ranging from land-use to education, the survey presented eleven possible scenes of Washington in 1985, describing the future state in terms of its major thrust and characteristics.

One emphasizes agricultural; another balances agriculture and international trade; a third is oriented to trade with Pacific Rim countries.

Others stress science and technology; the development of our human resources; information and communication systems; recreation and the out-of-doors; urban development; a mix of medium-sized urban centers and agriculture; the interdependence of natural and man-made systems; and the renovation of social systems to make them more responsive to human needs.

Though the above scenes differ from each other superficially, they all interact, representing a conscious process to guide the future of Washington with respect for the state's environment and people. The ongoing policy will take the form of legislation, in a series of steps, geared to bring the chosen alternatives to fruition. No one is sure what direction the legislation will take because the proposed goals haven't been "packaged."

Finally, in January 1975 Alternatives for Washington began to study the public's reaction to the 11 individual scenes and the issues they represent. The results gleaned from the October 1974 survey are being translated by the apparatus of the program into a set of social, economic and technological priorities; and a cohesive package will be presented to the State Legislature later this year. There, the alternatives provided by the program will be reviewed and the options for their implementation will be investigated.

Decisions made by the State Legislature will mark the beginning of the gradual process of accomplishing the goals that have been set. No single vote will spell out the future of Washington. Alternatives for Washington "seeks to incorporate both the process and the product of this program into the regular, ongoing public decision-making and governance of the state."

This year Alternatives for Washington may prove to be a powerful citizens' lobby in the state legislature.

Alternatives for Washington, cognizant of past blunders, is taking responsibility for the future — now. Ultimately, the validity of the program must be based on the response it gets from the public. To date, that response has been enthusiastic.

Further development of agriculture has emerged from the surveys as a very high priority in the state. Popular consensus has also cited land-use, energy conservation, oil-shipping on Puget Sound, transportation, education and state tax policy as vital factors in state-planning.

In the current stage of the program, there remain ways for those who have made a choice to get involved. By contacting district State Representatives and/or Senators, an individual's ideas can be heard in the State Legislature.

Local congressmen include: Lowell Peterson, State Senator, Box 249, Concrete, Washington 98237; Frank Atwood, State Senator, 225 Bellingham National Bank Building, Bellingham, Washington 98225; H. A. "Barney" Goltz, State Representative, 3003 Vallette Street, Bellingham, Washington 98225, or WWSC: Old Main, 400K (ext. 3230); and Dan Van Dyke, State Representative, 7585 Noon Road, Lynden, Washington 98264.
3. John Stengle
GREEK
Kokkinichani, Crete, 1974
by David W. Johnson

NIGERIAN BOY
Ibadan, Nigeria, 1974
by Michael Meltsley
ETHNIC STUDIES
Chronology of a concept...

by Norm Bainter

Although the term “ethnic studies” did not come into use until the radical 1960s, the phenomena it describes is hardly new.

Blacks, Chicanos, American Indians, Puerto Ricans and Asian Americans are the most recent groups to recognize the need for ethnic education within the culture of the United States, creating the appearance of an innovation of sorts.

Actually, ethnicity has a long and illustrious history. It began (in the United States) with the Dutch during the radical sixties of the seventeenth century.

At that time, the English were the majority, and the Dutch felt they were trying to recreate English civilization in the American colonies. British attempts to establish a single national culture based on the Anglo-Saxon heritage and values seemed overtly aimed at obliterating the Dutch minority.

In the eyes of the Dutch, the schools were manipulated by the English, forcing Dutch children to learn English culture and English Protestantism. Voluntary schools sprang up within Dutch communities with the purpose of preserving the Dutch Reformed Church, but simultaneously enforcing cultural and traditional values as well as the language.

The movement died as the concept of free schools spread, but this was the first time ethnic studies was organized by American minorities. The tradition has continued for over 300 years with other minority groups fighting to preserve heritage and culture from the destructive heat of the American ‘melting pot.’

During the colonial years, the Jewish, Germans, Scottish, Catholics and Quakers battled as the Dutch had before them, starting ethnic group schools where ethnic subjects were taught.

Blacks began their history of ethnic studies in America in the mid-1700s with a group of Quakers teaching free blacks about their African history, culture and the evils of slavery. The Quakers may have hoped the Blacks would become discontented with the United States and return to Africa. Instead, the Blacks became knowledgeable of their heritage and proudly passed it on to their children in unwritten songs, folk tales and legends. Informally, the education was passed on from generation to generation.

In the period between 1815 and 1840, the Irish, Russians, Southern European Catholics and Scandinavians arrived in the United States; with more Germans, Dutch and Jews. An attempt to fuse these various European cultures together resulted in one national system of public schools.

Again private schools came into vogue as the minority groups attempted to preserve their culture and religions. Some minorities were lucky enough to maintain political majorities in small areas, as in Ohio where the legislature passed a law in 1840 requiring bilingual classes in areas inhabited by a large population of Germans.

After the Civil War, any immigrants not of Anglo-Saxon background trying to preserve their heritage were scorned. And again ethnic studies played a part in the immigrants’ attempt to preserve their way of life.

At the turn of the century when hatred toward Blacks was high, two educators, John Dewey and Horace Kolleen, were teaching Blacks a history of Africa and the role Blacks played in building the United States.

By 1919 it was reported that several “Black Studies” courses were being taught in Northern colleges, although the content wasn’t impressive.

Black history and literature courses in public schools reached Southern cities in the 1920s. A Southern town held the first celebration of “Negro History Week” in 1926.

But the movement disappeared until the 1960s when it re-emerged as “Black Power.” Students of all backgrounds made demands for minority history, language and culture classes on college campuses. These courses spread to nearly every high school and college in the country.

Today, racial minority courses are held along with “white” minority courses like Polish studies.

With this in mind we turn to Western’s Ethnic Studies program.

The Ethnic Studies program is slowly losing enrollment and has difficulty obtaining money. It is not recognized in the Associated Arts program, nor is it truly a cluster college. Yet Ethnic Studies faces a bright future.

The College of Ethnic Studies (C.E.S.) began October 9, 1969.

According to the Dean of Ethnic Studies, Jesse Hiraoka, it was founded in the midst of the political and social pressure surrounding the Vietnam War, a time when the whole educational process was being questioned.

Enrollment grew to a high of 671 students during the spring of 1972, then gradually decreased.

Hiraoka believes enrollment has fallen because the emotion of the 60s and early 70s has waned and been replaced by “practicality.” That is, students wonder what Ethnic Studies can be used for.

In response Hiraoka explained that today working people are providing services which involve ethnic minorities. C.E.S. began its Human Services Program last fall to help people working, or planning to work, in welfare, legal aids, or other public service fields, to understand ethnic conditions.

Last fall, 257 students enrolled for the Human Services Program and, according to Hiraoka, many more had to be turned away.

Hiraoka said too many people at Western wanted Ethnic Studies to accomplish in three years what other departments have in ten.

But Hiraoka is undaunted by the critics. He believes in experimenting even if some mistakes are made. “I principally believe in what we are doing and that we are dealing in significant problems.”

So the history of ethnic studies continues; from the Dutch in the 1660s to the problems Hiraoka faces today at Western. Ethnic studies will survive. And Western’s Ethnic studies has a bright future.
...a contradiction in terms, and...

by Bill DeWitt

The basic problem with Ethnic Studies is its nebulous title of Cluster College. According to Jesse Hiraoka, Dean of the College of Ethnic Studies (C.E.S.), Ethnic Studies neither fits the definition of a Cluster College, nor of a curriculum college, but is floating somewhere in between.

If it was a Cluster College, C.E.S. would have its own budget, personnel and registrar. In other words, it would have autonomy.

A curriculum college, which more accurately describes C.E.S., deals with a specific program and is a “step above” a department, Hiraoka explained.

However, classes taken at Ethnic Studies are not transferable to Western to meet any of the comparative cultures requirement. Ironically, cultural studies are listed in the college catalog as dealing with the minority experience in America.

“We were created to deal with the minority experience,” said Hiraoka.

“An assumption made is that we are a Cluster College. The way the Ethnic Studies college is now structured,” he said, “prevents a free-flowing of students between it and the main campus.”

Hiraoka was pessimistic about any change in the near future. “Western has no comprehensive administration and committee structure that could get the job done. The Cluster College was created as an answer to a political and social problem, but they failed to work out the implementation of it.”

Despite the problems that Hiraoka and other faculty members are facing, they think the function of C.E.S. is significant. “We can help people cope with contemporary problems, whether or not they are related to schools,” Hyung-Chan Kim said.

Studying ethnic cultures, is certainly “more relevant” than studying dead cultures, such as ancient Rome, Kim maintains.

Although the Ethnic Studies program has been growing in terms of students and program, there is frustration with the lack of cooperation from the college administration.

“We have been eliminated in terms of academic program as well as organizational structure,” Kim said. “If you’re not integrated into society in terms of its program, then you’re a social outcast. It’s harder to take on a meaningful role. Our interest in Ethnic Studies tends to isolate us from the majority of people on campus.”
What Kim was referring to, in part, is the psychological associations that some might attribute to the College of Ethnic Studies — namely, militancy. The ghetto, busing, and the radical; all crying for understanding. The creators of Ethnic Studies hoped to translate the social and political consciousness of the late 60s into a viable academic program. But is Ethnic Studies a reformist voice or an academic one?

Kim says that although consciousness raising is definitely a goal of Ethnic Studies, it is hopefully achieved through academic programs. By studying the histories and the structures of various ethnic cultures, an understanding and a tolerance of different ethnic groups can be reached. "People should look at different cultures to understand more of life," Kim said.

Since its birth in 1969, the College of Ethnic Studies has gone through several phases. In its first two years the college experienced a rapid influx of students who were reacting, as it were, to an "academic fad." As interest in social change began to wane, so did the enrollment. Now, however, the student population is more serious, and genuinely concerned with the problems of racial groups.

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Meanwhile, the College has expanded in an effort to meet community needs. The Human Services program, which offers on-the-job training to students while they attend class, is a creation of the college. The college also publishes a prestigious literary work, "The Journal of Ethnic Studies."

The original purpose of the journal was communicating ethnic problems and their solutions. The question was how to present such a journal. A journal of student writing for students was considered, but abandoned. It finally developed as a professional journal.

Input to the journal comes exclusively from outside the campus and is edited by the journal staff. "We receive articles from professors and scholars and works from established people. Some of it is really bad, but we get a lot of good material," Hiraoka said.

"It's for working class people," Wilner said. The journal is directed towards a general audience including students, government agencies, case workers, and anyone interested in or having to do with ethnic affairs. The readership is as diverse, from offices of state and federal agencies to psychiatrists and counselors.

The variety of topics in the journal can be exemplified by a look at what's been run. One issue published a Chinese-American play by a San Francisco playwright, Hiraoka said, "He just sent us the manuscript. The play was real fine. It played off Broadway."


Publicity about the journal has been minimal, Hiraoka explained. "We put the journal together in our spare time and have not had time to give it proper publicity." Although many at Western are unaware of its existence, the journal is sent throughout the United States and several foreign countries, including Canada, France, England and Switzerland.

Subscriptions to the quarterly Journal cost $8 a year, or $4 for students.
Enthusiasm Makes Music

by Margaret Godfrey

Music students from all over Washington are coming to study at Western this year. The main reason for this influx of students is Western's rapidly spreading reputation for having the best music department in the state.

Standards are high and competition to enter groups such as the Wind Ensemble and Jazz Bands is keen. Last year the department had two jazz workshop bands; this year there are three. The Wind Ensemble has seventy-five members while the Symphonic Band numbers one hundred and fifty. The college choir, split because of its size but each choir is complete.

I called the Chairman of the Department, Dr. Edwin LaBounty, to find out approximately how many students were in the department. After telling me he didn't know, he demanded, to my surprise, that I come to his office and he would personally count the roster!

"I only wanted the number for information," I said as we walked into the room. "It isn't really necessary for the article; in fact, it doesn't matter at all..."

"Doesn't matter?! Doesn't matter!!!" He looked at me indignantly. "Each of these 'numbers' is a person, a hard-working body with arms, legs and brain, who is a vital part of this department -- and she says it doesn't matter!!" His eyes flashed angrily.

He sat down at the desk and began to count the names, one by one. Finally he looked up, tossed the sheaf aside, and said, "There are two hundred and sixty-nine majors in this department. I could not even begin to estimate the number of minors involved!"

He paused, studying the roster again, "We have had a twenty-five per cent enlargement in the number of majors over last year."

His red-rimmed, tired eyes gazed wearily at the wall. "There are more majors here now than there was at Indiana University when I was a student. Forty-one profs, there were, for one hundred and fifty majors and here I have only fourteen for two hundred and sixty-nine!"

* * * * *

Appearsances by the Wind Ensemble and Concert Choir at music "clinics" across the state have been instrumental in attracting new students. Their appearance at the Music Educators' National Conference in Richmond, Wash., last year played an important part in reaching present students. "It was a very good clinic," Lesley Styre, a junior, said. "The response was excellent."

Besides Western's performance at clinics, the students tour schools in Washington cities. High school teachers are telling their students, 'Western is the place to go.'

Students should be receiving one hour of private instruction per week, but due to the shortage of teachers in the department, all receive only half hour sessions. Even that is a strain on the understaffed faculty, who frequently work past midnight trying to provide students with the instruction they need. They are doing the impossible, and it is their dedication that has helped make the department a success.

In terms of commitment to the program, the administration did come through, although they were foot-draggingly slow. Enough money has been received by the department since fall quarter to give this year's students the instruction they need, although they will probably remain on half-hour instruction for the remainder of the year.
Dr. LaBounty smiled sardonically, "Do you know who was appointed to teach the electronic music class while Dr. Biasini went on sabbatical? Me! And do you know how much I know about electronic music? Absolutely nothing!!" Two students, Terry Deacon and James "Flash" Houston, meet with him once a week to determine the next week's class, then they teach the class, as well as submit music of their own.

A professional musician, Dr. LaBounty volunteered to undertake the job of "acting chairman" because no one was available and someone had to do it. "I'm supposed to be an 'acting chairman,' " he grinned wryly, "but actually 'reacting chairman' would be far more appropriate." Hopefully a permanent position will be established soon and he will be able to return to teaching.

In addition to a dedicated faculty, LaBounty believes the patience and understanding of students has enabled the department to succeed outstandingly. "We must have the greatest group of students here that we've ever had. Some of those students had to wait four weeks after the quarter started for their private lessons. Four weeks! And we received not a single complaint."

In addition to under-staffing, the department also suffers from lack of space. There are only nine practice rooms for students in the Music Building and six more in a decrepit old house by Nash Hall. The rehearsal room is so small that members of the Symphonic Band must sit behind Mr. Cole, the conductor and Director of Bands. It is, as one student put it, "rather difficult to conduct a band when one-fourth of the members are in the same position as the audience!"

The new building, intended to give the department more office space, practice rooms and rehearsal rooms, is only one-third complete. With no end in sight, the old President's House and the Music Annex are still in use. Campus Planning has assured the department their building is Priority Number One, so they can only sit back and anxiously await its completion. There are not enough teachers or rooms for everyone so only music majors and minors are permitted private instruction and practice rooms. Hopefully, with the completion of the building and the addition of new teachers, this situation will change.

For the first time in four years a new teacher, Fred Raulston, was added to the faculty and the difference in the department is amazing. "The kids swarm around him like workers to a queen bee," LaBounty marveled. "If we were to have one new teacher a year to keep a new outlook on things we'd have it made! Not that the other teachers are not as valuable," he hastened to add, "but new people bring a freshness, a newness to the department which is vital to its growth."

Schools throughout the state who have hired Western graduates have been experiencing change in a system that was becoming stagnant. The graduates, of whom well over eighty-seven per cent have been placed in teaching positions, have carried their Western knowledge and techniques into the school system and the entire region is now changing due to their efforts.

Western has the reputation for having the best music department in the state and students will continue to be attracted here. Without adequate facilities and instructors, however, we cannot hope to retain them.
Louis Edward Smart, Lecturer in Voice for the 1974-75 academic year, is a man of high energy and strong presence. He came to Western in August after fourteen years in Europe. He received his B.A. and B.A.M. degrees in voice and general music from the University of Washington. He is a former member of the Mainz Opera, Hagen Opera and Karlsruhe Opera in Germany, a guest member of Entchede Groeningen Opera in Holland, as well as the San Carlo Opera in Lisbon, Portugal.

**K** Why did you return to the states after so much success in Europe?

Smart: "I wanted to return to America to stay. When someone asked me to come here as a lecturer in residence for one year, I thought it would be a good chance to come back and get settled as well as to be near my home, Seattle. Dr. Scandrett of the music faculty is an old friend of mine. We went to school together at the University of Washington. He was instrumental in my coming here.

**K** What difficulties did you have working outside of America?

Smart: "I had to work like hell. The critics are harsh with American artists in Europe. I got sick of being 'a foreigner.' I miss the things we had in Europe, but I refuse to go back to live."

**K** What are the opportunities for a classical bass singer in America as compared with England, Europe or South America?

Smart: "They are much better in Europe, especially in Germany for the things I do. That is why I spent fourteen years there. There are a few big houses in South America, but the performers are usually brought in, primarily from Europe.

**K** If it were possible, would you become a tenor?

Smart: "No! I live being a bass, though one can't make love on stage like the tenors do... We are usually an uncle, or a grandfather, or a villain. But there are many good parts for a bass.

**K** What do you think of America's attitude toward the arts, especially the opera?

Smart: "In Europe the arts are subsidized by the government. Every little town pours money into their theaters and opera houses. But where does ours (money) go? We are still in the stage where people call the arts 'high falutin'. There are many ways for an artist to live in Europe but not in the states. We need to be more exposed. For instance, if you go into a department store downtown you hear music, if you go back later that night you will hear the same music. It really does something to a person's development. My ideal is to start a music festival in Bellingham! Bellingham is a beautiful little town. It is in an ideal location. We have the facilities and a beautiful setting but where do we get the money?"

**K** What do you think of spirituals?

Smart: "I like them. They were very well received in Europe... I had much work doing spirituals. They were a drawing card - then I would add the others (classical pieces) to fill out my repertoire. There are many Europeans who feel that the spiritual is the only purely American music."

**K** Do you?

Smart: "It is very difficult to say what is purely American music. Most of us come from somewhere else. Thus, all of our music has been shaded by music from other countries. I hardly know what is 'purely American music.' If you find some 'purely American music' please let me know!"

**K** What methods do you use in teaching?

Smart: "I have a natural approach to singing. I believe in producing sound through the freely functioning organs of the body. I also demand that my students learn how to do vocalise and rhythm as a first step in learning voice; professional attitude and approach to making music, extreme hard work, guided work, no excuses! Open minds to new ideas!"

I have been on stage thirteen years and know what it means to be there, or to have been there. Only such a person can know the difficulties of a performing artist. My students may complain that my demands are too high, but that is alright with me, for I know that those who remain and work will not be sorry. We need tremendous discipline and patience as singers, performers. It is difficult to know what to expect from students. I have spent most of my years around on-stage artists and know what hard work they perform; their dedication to their work. I hope they (the students) will be dedicated, kind, and leave all arrogance out of the door. The more we know, the more we realize how little we know. Attitude!"

**K** Do you have any unfulfilled professional ambitions?

Smart: "No, I just want to continue singing. I'm going back to Germany in October to sing in four concerts. This summer I will start making arrangements to move to New York. I have to be in an area where a lot is going on, one cannot afford to become stagnant as a creative artist."
He believes viewers should react to his sculpture. Active reaction is the objective. Sculpture is a playground, relaying his feelings about Western and its people.

Could be he's making a statement about the collegiate process, equating Western with a playground.

The artist is Mark di Suvero, a widely-known and highly respected sculptor whose most recent piece was created for the Western campus.

Since his first one-man show in 1960, di Suvero has found enthusiastic support of his work, particularly from other artists. He has recently been invited to do a one-man show of his Paris studio works at the Louvre, an honor never bestowed on another living American artist.

"It's an honor you dream of," he said, "but one you never believe will actually happen." However, since he previously accepted an offer to exhibit the Paris sculptures in a California gallery, he may not be able to accept the Louvre invitation.

"For Handel," the title of Western's sculpture, came from de Suvero's intense enjoyment of classical and baroque music. "Handel is joy. He was a complete life affirmation kind of trip," the sculptor said.

The swing suspended from the center of the sculpture is di Suvero's way of expressing "life affirmation" in Bellingham. He has created a playground and invites viewers to swing on it, climb on it, and actively become involved. It is strong enough to withstand the use. Di Suvero has often said that he wants his sculpture to be able to "defend itself against an unarmed man."

(Two days after the swing first swung under the sculpture, a few "unarmed" students rocked it 'til the cable snapped and sent them sprawling, luckily unharmed. It may never be re-hung according to Campus Safety Director Charles Martin. "I do not feel the swing was engineered properly, and it will not be put up again until it is," he said. — ed. note)

Di Suvero strives toward powerful sculpture without relying on pure spectacle. He does not like to categorize his type of sculpture because it imposes limits on his creativity. "You've got to begin without a label, freely create, then decide what to label it."

Over the years, critics have likened di Suvero's works to those of artists ranging from Franz Kline to Rodin, but his sculptures go beyond the limitations of any single art form. In fact, di Suvero himself has difficulty pinpointing a concrete definition.

"For Handel" is an insight into its creator and a personal statement about Bellingham and the Western campus. "I've met a lot of good people here," he said, "and hope the sculpture relays my feelings about them and the area."

Impressed with the design of the music building annex, di Suvero kept the building in mind as he sketched the idea months before construction began.

Never relying totally on his sketches and scale models, di Suvero made changes "here and there" on his original design. He believes these changes are partly due to his feelings about Bellingham as he became more familiar with the area.

Extending upward from a broad base, the sculpture's beams unite at a common point, and from there, shorter beams erratically reach skyward. "I'm not out to shock or confuse, but to elicit an active response from people," di Suvero says. This sculpture is obviously firm, but its joints have a skewed, improvised quality which definitely creates
viewer response. Often it's a confused response. Viewers rarely come to a conclusion regarding di Suvero's work, but are left with questions concerning its purpose.

"For Handel" is a toy, a playground, a gigantic 15-ton Jungle Gym swingset for Western. There have been mixed emotions, comments and petitions circulating around the Western campus. The ecology-minded have complained about losing the grassy area to iron, but di Suvero says grass will grow back even greener next spring. Students have grumbled that it not only blocks the view of Georgia-Pacific in Bellingham Bay but that it is too large for its site. "For Handel" has been called a monstrosity, a nuisance, a piece of industrial waste.

Many have questioned the sculpture's integrity as a work of art even though it was created by a highly respected artist. Most of these critics say they don't care how famous he is. Has Western acquired a work of art or merely a menagerie of beams welded together by a "name?" Whatever the case may be, "For Handel" does elicit an active response from Western students.

Mark di Suvero was commissioned by the Virginia Wright Foundation to create this sculpture for Western. The $44,000 commission brought him here for nearly four months since he did most of the construction himself.

Respect for di Suvero's work has grown since his first one-man show. He has held several exhibits in London, Holland and West Germany. His last United States exhibition was in Chicago's Lo Guidice Gallery in 1968. Until recently, however, he has refused to hold a one-man show in the United States as a protest against the Vietnam war.

Two years earlier, the highly social-conscious di Suvero led a group of American and European artists in donating art works as a protest to the war. His donation, the "Los Angeles Tower for Peace" is powerfully stark, making his feelings about the war clear.

Whether "For Handel" looks like a "Goliath gone crazy with an erector set" or is seen as truly a work of art is a matter of individual taste, but the fact remains that it will stand for years as a part of the Western campus silently eliciting active viewer response.

'Sight Unseen': Virginia Wright of Seattle, left, visited Western and artist Mark di Suvero just to see what she had bought for the college. The originally commissioned sculpture was sold by an agent in a "foul up," di Suvero said, and this one was created impromptu. Photo by George McQuade.

Photo by J. Thomas Wilson.