

hooks...

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schools out of town, hooks answered, "I haven't followed her, because I was so depressed that she became president, given her record around issues of diversity at Vassar, not to mention the racist things that were said about the wonderful Black woman candidate."

hooks spoke about the sacrifices people make in speaking out and about the importance of timing. "Even though I am willing to confront, I choose my situation," she said. "If we're going to make a sacrifice, is it going to be meaningful? Or else when the real moment comes, you may have deflated all your energy waiting for the real thing."

But she still confronts people at the airport and hospitals when she sees discrimination. "The more we struggle, the more we become hardened to the bullshit," she said. "If we can't stand up in our daily lives when nothing is at risk, how can we stand up when something is at risk?"

Just as the love ethic incorporates a love of justice, it also includes openness. Separatism is not the answer, racially or through gender, hooks said. She said it is important forming solidarity with Black men. "Black masculinity is fucking life-threatening as it is," she said.

"The point is not to deny Western culture. You can read something that is sexist or racist, and it can still ... give your mind ease," hooks said. "Take what's good on that and leave the rest."

She also said it is important to consider that surface appearances and first assumptions aren't always accurate. "I like those moments in life when we think we know someone" and it turns out all different, hooks said and told of how after witnessing white doctors treating Black patients roughly and rudely, she was surprised to learn that her blond-haired, blue-eyed doctor was familiar with her work.

Though some were critical of her choice to date a white man, hooks said, "Desire has always been central to revolution because it makes you cross boundaries and do things you wouldn't before."

"Courage doesn't come to you by magic," hooks said. "Courage is something you get through practice, through having to be out there alone."

"It's a love of justice," she said. "A powerful kind of love. And that love ethic changed something ... I get really frustrated when I hear people say the Civil Rights Movement didn't change something, or that the feminist movement didn't change something," hooks said.

Many students were wary of hooks' love ethic. One student pointed out that in the history of

treatment of African-Americans, "there was not much love there. I'm nervous about basing my ethic on love — do you see any dangers in that?"

hooks cited gay resistance during the Stonewall incidents of 1969 as an example of what the love ethic is. "It's not a love about being passive," she responded.

The student said, "You can love until you're blue in the face."

"That's the kind of cynicism of young people today," hooks said. "Look at all the Black people in this room ... the love ethic of the Civil Rights Movement helped put you here."

We need to stay active, hooks said, to not only make gains toward equality, but to safeguard standing achievements. "The new right is so fucking organized — often those of us who are radical, liberal and on the left were not so well organized," she said.

"I can subscribe to this love ethic, and I can teach my children this love ethic," said junior Keisha Smith, but, she added, they will have to face the real world, where the ideology may not help them.

But she returned to her love ethic and openness. "The more we close people down, the more we don't try to seek out differences." The important thing, she said, is to communicate and love.

Editor-in-Chief Anneke Tryzelaar contributed to this article.

1977

Everyone's favorite hits Apollo

Christopher W. Ball

More than any other recent film, *Star Wars* has captured the consciousness of the entire country. What is there about the film, basically a not-too-high-budget good-guys-and-bad-guys science-fiction adventure, that has made it so popular?

To be sure, it is not the first good SF film ever made. But it is the first one that is totally entertaining. Recent attempts, such as *Logan's Run*, *Future World*, the *Planet of the Apes* series and many more, did not come close, boring their audiences with implausible concepts and little inspiration.

Director George Lucas did not intend to challenge the highly successful *2001*, which he considers the definitive SF film. Instead, he hoped to make a less mysterious and intellectual film based on the adventure sagas he knew as a child. *2001* is a film about a man's first contact with extraterrestrial life, a traditional SF theme, that raises more questions than it answers. *Star Wars* differs in that it does not attempt to ask any deep philosophical questions, taking it for granted that the universe is filled with life. Indeed, Earth does not even exist in the film, the location instead being given in the opening credits as a distant galaxy long ago.

Star Wars is a fine SF film. Science fiction is loosely defined as any type of story set in a different, usually futuristic technology. *Star Wars* fits this definition although it can also be seen as a collection of diverse types of films. It draws on such genres of American cinema as the western and the romance, and it has aerial combat scenes taken almost directly from old war films. There are countless references to and uses of past film: whether the audience realizes it or not, *Star Wars* is drawing on a culture familiar to everyone.

Star Wars concentrates on fast-paced action which continues throughout the movie for an ex-

hausting two hours. After seeing the film once, the temptation is to sit through it a second time. One can only glimpse the special effects on first viewing as they zoom by almost subliminally. Gone are the long, graceful panning shots of *2001* that bored some and captivated others. In their place are a dozen different types of space vehicles as well as over 300 special effects flashing on the screen. They took two years to make and cost \$3.5 million. The film very well could have been a lot longer, but I suspect it was packed together tightly so that people would want to see it more than once.

Three of the main characters are non-human. Two of them are the now famous robots, R2D2 and C-3PO. Treated as sub-humans socially, the robot pair gain our sympathy as we are led to see them as possessing feelings and emotions. C3PO behaves as a mechanized butler, constantly worrying and complaining. He feels genuine affection for his counterpart, although they are always arguing with each other about something. R2D2 speaks in whistles and sighs but manages to be easily understandable. Their relationship is often strained by R2D2's stubborn behavior. The two are steadfastly loyal to their master, the hero of the film, cornily named Luke Skywalker (Mark Hamill), a handsome red-blooded youth.

Also featured in the film are an old wizard, the last of the Jedi knights, Obi Wan (Ben) Kenobi (Alec Guinness); the assertive Princess Leia (Carrie Fisher, daughter of Debbie Reynolds), who helps lead the rebel forces in their fight against the evil Empire; and Han Solo (Harrison Ford, previously seen in Lucas' last film, *American Graffiti*), an ace space ship pilot who prefers being a loner and looks out for his own best interests. Solo (notice how the name matches the character) has a Ton-to-like sidekick in an inarticulate, huge, furry Wookiee known as

Chewbacca. This group of unlikely heroes battle the Empire, led by Peter Cushing and a former pupil of Ben's, Darth Vader (voiced by James Earl Jones), who joined the bad guys and wears all black and a Nazi-like helmet.

The movie's "hero leaves hick planet for the thrills and adventure" plot has been seen before. But despite its simplistic nature, the plot works. The audience identifies with Luke's quest. He is searching for his roots by undertaking the cause his father presumably died defending. Audiences enjoy identifying with underdogs. He is an inexperienced kid who has never seen the rest of the galaxy, but he sticks to his guns and ends up beating all the odds. His victory in the end is a celebration of the popular sentiment that runs in favor of the little guy oppressed by the strong. He is David conquering Goliath.

Of course he has help from Ben, who teaches him to use the Force, a mixture of religion and mysticism that also neatly helps explain how Luke survives.

The success of *Star Wars* has not surprised me, to be honest. I have always felt that a well-made SF film of this nature would be successful, and it is gratifying to see that I was right. It was just a matter of time before someone did it right. But I am a little sad to see *Star Wars* become so popular, because it loses some of its specialness by being everyone's favorite. The publicity about it has become tiring, and we are soon to be deluged with SF rip-offs trying to capitalize on its new popularity. Now that the lime-light has hit SF, I am worried about it becoming common. But this is to resist change, which I know is wrong. For one who has patiently watched the development of SF for so long, I am feeling cold feet now that its time has come when I know I should be rejoicing. To repeat a line used several times in *Star Wars*, I have a bad feeling about this.

1969

WOODSTOCK

George DiFerdinando
September 9, 1969

Please note: these are my ideas, the way Woodstock related to me, a New Jersey former greaser gone pseudo-freak. I try to look at the Fair in a larger perspective, but it doesn't happen.

Beginning. If the Woodstock Music and Art Fair was anything, that anything was incomprehensible by the mass media's frames of reference. To analyze it in terms of its effect on hip community development, drug action, or even the youth movement in general is a waste of time. This thing at White Lake, New York, wasn't part of anything, it was just itself, the third largest city in the state for its three days. I just hope to help you feel how it felt to be me there.

I am from the East, which is by popular demand, the most un-life area anywhere. The eyes you meet on the subway divert downward quickly, the people who you smile at look back at you funny, the freaky people who look at you as if you're a freak — all of this and more makes the East a total immersion in paranoia. The feel of being a lower-middle class pseudo freak in all of this is one of being alone.

Enter Woodstock Ventures, Inc., and thousands of others you feel akin to get together. Before the festival, all these people couldn't realize that so many of themselves existed now, one-half million together in White Lake. One half-million. I can't grasp that number now, but I did then, and it was a total feeling. The fences never went up at White Lake between thought and feeling; there I could think and feel the number at the same time. At

Oberlin, however, nothing like it. What I'm trying to say, I suppose, is that Woodstock was the first feeling of existence for some kind of groups; hippies, freaks, straight types, and pseudos together. It was not an attempt and failure at a new social system that the major media called it, but the birth of a group that might make an attempt someday.

That's what it was to me, anyway. It was religious to see that many people fill up White Lake. My brother and I, along with Roger Brown, Eric Pillimer and Steve Schumacher from Oberlin and the town, had arrived Wednesday; from our Bob Richards tent, we watched as things grew. We met all kinds of people, people with smiles for you, people to feel well with now. We tried to act like nice, rational campers, but our inexperience in country ways of survival and feeling made that impossible. People would keep dropping in to share our potato and chicken noodle soup stew, to have some bad ripple, or to just be there.

With the concerts came the feeling of getting up at five a.m. to find thousands of others up; of sitting with the 250 thousand others who could see the stage for seven hours, waiting for the music; of realizing when the music came and wasn't great that Woodstock was not the music at all.

The music festival, then, wasn't a music festival at all. The music played its part in getting all the people to White Lake. During the concert, the show was the rain, the mud, the helicopters, and most of all, the people — some sick, many wasted, most just grooving on a rainy day. The crowd saw itself, felt itself, touched itself, healed itself.

1950

KOCN Launches Career Sunday, Stevenson Broadcasts at Opening



KOCN Chief Engineer Bill Thurber checks his controls, as station director Bob Chamberlain, in the background, tests the mic.

Photo by Sharman B. Hummel

Photo caption from the November 3, 1950 issue of The Oberlin Review

Martin Kohn
November 3, 1950

College radio station KOCN goes on the air — and goes on to stay — Sunday at 3 p.m.

Station director Bob Chamberlain announced yesterday that the station will officially take over the 590 spot on Oberlin's dial with a half hour dedication broadcast from 3 to 3:30. President Stevenson will take part in the initial program.

Also featured will be a brief talk

by Chamberlain, giving a resume of the station's studios on the second floor of the Publications Building at 32 E. College St.

During this time, both students and faculty will be welcome to give the station the once-over as it is giving live broadcasts.

"The open house," program director Ruby Arn explained, "will give Oberlin a chance to see a real radio station in operation and to get acquainted with the staff of its student radio station."