



The Bill Evans Co. Performs Saturday

The Bill Evans Dance Company, a professional modern dance group, travels to The Evergreen State College, October 15, on the first leg of its fall tour of the United States.

The eight-member Seattle company, headed by nationally known dancer and choreographer Bill Evans, appears at 8 p.m. in the main lobby of the Evergreen Library. Tickets are \$2.50 for students and senior citizens, and \$4.50 for children under 12.

The Seattle performers are just beginning a 26-week tour to some 30 communities in 20 states. Their Evergreen appearance, sponsored in part by the Washington State Arts Commission, includes a wide range of dance themes and moods presented in such pieces as "Barefoot Boy With Marbles in His Toes," "Conjurations," "Tin Tin," and "Five Songs in August."

The program, Evans says, also

reflects a philosophy of movement and dance concerned with human communications." Evans, who also directs his own company dance school in Seattle, received the Guggenheim Choreographic Fellowship last year and this year received a National Endowment for the Arts fellowship.

The Seattle dancer was the principal member of the Utah Repertory Dance Theatre for eight years and has taught at a number of schools, including Harvard University, American Dance Symposium, and the University of Utah.

Reviewed by Alan Kriegsmann of the Washington Post, Evans is described as "a dancer-choreographer with more disguises than Sherlock Holmes, all wondrously credible and diverting." His appearance was arranged at Evergreen by Visiting Faculty Member Pam Schick, an associate faculty member of Evans Seattle School.

Holly Near And Mary Watkins In Concert



Holly Near and Mary Watkins

Holly Near and Mary Watkins will appear in concert on campus Tuesday, Oct. 18, at 8 p.m.

Near, who describes herself as a cultural worker, writes and performs music which reflects her deep commitment to human and social issues, depicting the struggle for peace and freedom. Since she was last seen in Olympia two years ago, Holly has become more woman-identified, adding music which focuses on women's lives to her repertoire of personal and political music.

Mary Watkins, a composer-pianist, will accompany Near in addition to performing her own work. While her background is primarily classical, Mary's focus is now on women's music. She has for the past year performed with the women of Olivia Records, a national women's recording company. She was in Olympia during the Northwest Women's Music Festival last May, and has been performing with Holly

Near since February.

Also, at noon Tuesday, there will be a workshop of skill sharing for women musicians, singers, and interested women cultural workers. It will be led by Near and Watkins (for women only), in the Board Room, Library 3112. Those attending should bring instruments and vocal cords.

The Near Watkins concert is presented by a group of five women whose intent is to bring

women's music and feminist artists to Olympia and the Northwest. Free child care is offered; advance notice is requested. Tickets are \$3.50 and are available at the following Olympia/Lacey locations: The Evergreen State College Women's Center, Budget Records and Tapes, Yenny's Music, The Music Bar, Rainy Day Records. A limited number of tickets will be sold at the door. For more information call 866-6162.

ANNOUNCEMENT
Apple Annie's — Out of Sight Studio has opened insight... right on 5th Avenue in downtown Olympia across from the Capitol Theater. The name of the new boutique is *Buck's Fifth Avenue*. Do stop in soon. Open daily except Sunday at 10:30.



The Cooper Point Journal

Vol.6 No.3

The Evergreen State College

Olympia, Washington 98505

October 20, 1977

by John Keogh

The Admissions Dilemma: Quality Or Quantity

remedial training might be offered help. But one aspect of the survey's findings is so alarming that it can't be simply rationalized and shouldn't be overlooked. Some of the students who were tested extensively by C-DRAW after faring poorly on the original test could not read or write at all.

As stated in the 1977/79 Bulletin

at least 18 years of age.

ADMISSIONS DILEMMA
It seems probable, considering the results of last year's C-DRAW survey, that the Admissions Department has in some cases been rather lax in adhering to these guidelines. Evergreen's state funding is dependent on enrollment levels, and the college has recently been threatened with clo-

be unrealistic for the school to adhere to a code of standards that would cut enrollment to a point where its existence would be jeopardized. If one assumes the skills of new applicants to be no further advanced, in general, than those of students already enrolled in Evergreen, it becomes obvious that some less-than-qualified candidates must still be



ten, Evergreen's admissions policies require students seeking admission to TESC on the basis of high school transcripts to either: 1) have placed in the upper half of their graduating class, or 2) show evidence of their ability to succeed at Evergreen by submitting test scores, letters of recommendation from persons who are in a position to give a professional judgment, and other supporting data as requested by the Admissions Office.

Applicants attempting to transfer to Evergreen from other colleges or universities must have "successfully completed 15 or more quarter hours of credit (or the equivalent)." Applications based on G.E.D. (General Educational Development) tests are considered providing the appli-

sure by the Washington State Legislature, so the Office of Admissions obviously has had reasons to accept applicants not meeting with their professed standards. As well as contributing to Evergreen's enrollment statistics, such a loose admissions program has quite possibly damaged the school's academic credibility. A further lowering of academic standards could result in a further decline in applicants, forcing the Admissions Department to either sacrifice enrollment for the sake of academic quality, or vice versa.

The Office of Admissions' rejection of 44 Fall Quarter applicants this year can be interpreted as an effort to start gradually dealing with this dilemma. While over 95 percent of the 1977 candidates were accepted, it would

gaining admittance to TESC. Presumably those who were rejected represent the portion not at all able to handle college-level work.

AUSTRALIAN REJECTION
During the course of preparing this article, this reporter met and spoke with one of the 44 applicants who were rejected for Fall Quarter enrollment. His name is Randy Koch, and he was, I think, understandably upset at having been denied the opportunity to continue his education at Evergreen. Randy told me he graduated from Mount Lawley Senior High in Perth, Australia in 1971. He has since served two years in the U.S. Navy, during which time he attended Quartermaster A School in San Diego, California, where he studied navigation.

He passed all his courses there, and subsequently spent a year and a half serving as a Navy navigator in the Pacific. Randy's application to Evergreen was completed in time to be granted full consideration, and it was rejected.

Mr. Koch said the reason given him by the Admissions Department for his rejection had to do with a diplomatic agreement between the United States and Australia. Upon graduating high school, all Australian students who desire to enter college are given a series of Leaving and Matriculation Exams. In order to qualify for admission to an Australian college or university, a student must pass at least three of these exams. Randy passed only one. The U.S. and Australian governments, he told me, have an agreement which excludes Australian students who don't qualify for acceptance at Australian colleges from obtaining their educations at U.S. schools. But Randy has been a citizen of the U.S. since birth, and is currently a legal resident of Washington State.

The Admissions Department confirmed Randy's story to the extent of verifying his claim that he was rejected because of his Leaving and Matriculation Exam scores, but said their decision was based on a listing of "foreign educational equivalencies" they use for reference when evaluating students educated outside the U.S. According to this manual, an Australian student must pass at least three Leaving Exams upon graduating from high school to attain an educational level equivalent to graduation from a U.S. high school. Admissions also contends that while Mr. Koch's application did mention his military service, no record of his Navy schooling was included.

Although it is doubtful that Randy Koch's case is typical among this year's rejected Evergreen applicants, it further emphasizes the Admissions Department's failure to come up with accurate assessments of candidates' academic skills. Perhaps a stronger reliance on personal interviews and test scores would remedy the situation, apparently a favorable high school transcript is no longer proof of a student's ability to succeed in college.

The Geoboard, The S&A Board... And Maybe A Student Union

by Mandy McFarlan

There will be an open meeting at Noon on Friday, October 21 in CAB 110, at which six students will be chosen to serve on the Services and Activities Board and 15 students will be chosen for the Geoboard. This meeting has been scheduled under the assumption that on Thursday, the Board of Trustees will adopt COG III along with its outline of the new Geoboard. Those who are interested in being on the formation of either of the boards must be at the meeting. Anyone who attends the meeting will have voting power in choosing the new members.

Friday's meeting was arranged by a group of people who have been making "political" plans based on COG III's changes re-

garding student organization. The establishment of a student union is included in those plans. Perhaps the most significant change made by COG III is the inclusion of the Geoboard, a more powerful replacement for the Sounding Board. The Sounding Board which was not authorized to take positions on issues like a referral service and discussed solutions to problems. One student describes it as "hot air and a waste of time."

COG III states that "The Geoboard, which will meet at least biweekly, shall constitute the forum for discussion and advice on issues affecting the college." "The Geoboard will also have a 'watchdog' function as the place where our principles are reiterated and our actions are weighed for

compliance with those principles..." The document also gives the Geoboard five types of action to be determined by role call vote. The Board can comment on an issue, give a vote of confidence to express satisfaction with a course of events, vote no confidence, refuse to consider an issue (this requires a two-thirds majority vote), or cast a vote of censure against a person (this requires an accompanying text explaining the censure and a two-thirds majority vote). Whenever pertinent, the record of voting action taken by the Geoboard will be used during Evergreen's administrative evaluations, and all DTFs dealing with non-trivial matters will consult with the Geoboard. By taking stands on current issues, the Geoboard may or

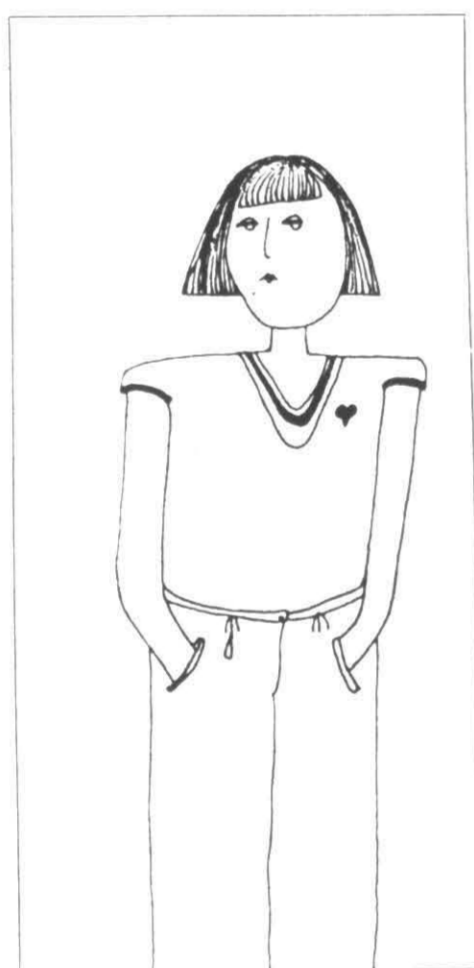
may not become a powerful political force at Evergreen. Its decisions will be made available to the public. For now, COG III states only that the 15 students on the Geoboard who will constitute half of the board, must somehow be chosen by the student body.

The S&A Board is made up of six students, one staff person, and one faculty member. Approximately one-fourth of each student's tuition goes to S&A, and they decide how to allocate those funds. The Board of Trustees can veto their decisions, but this power is rarely exercised at Evergreen. S&A now funds about 35 different groups, activities and buildings on campus. This money is supporting human rights groups, the REC center, the De-

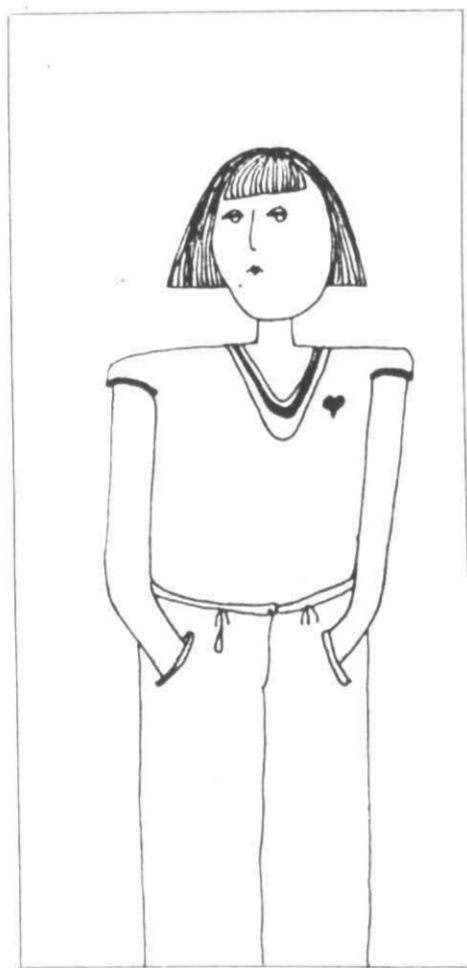
sign Team for CAB Phase II, and it paid for the Organic Farmhouse. The COG document states that the method of selection of the six students S&A board members is up to the executive secretary. Executive Secretary Steve Francis says that in the past he used the computer's random program as a method of selection. He does not wish to select the next group by himself, and the only limitations he is putting on the decision is that affirmative action guidelines are followed.

Another difference in COG III which opens up choices for the student body is the rewording of COG II's "The Evergreen community should avoid fractioning into decision-making constitu-

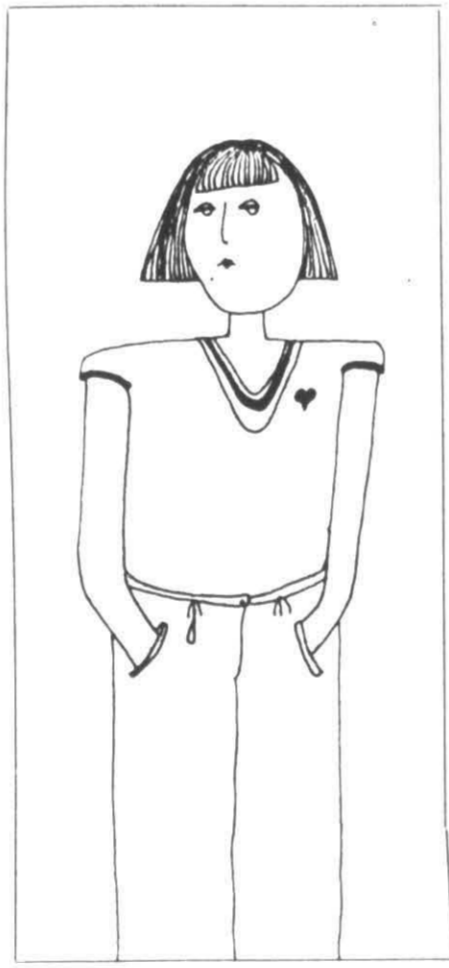
Continued on page 4



I like ASH because my cat likes ASH



I like ASH because they have ice cream



I like ASH because my friends like ASH





Responding To The Military Mentality

To the Editor:

In response to Joe Lewis's "Understanding the Military Mentality"...

Dear Joe:

Most of what you wrote was beautiful to me. You've obviously put a lot of thought and energy into your ideas...

American history is a brutal legacy of imperialistic wars. Look at the map. Read between the lines of the propaganda they feed you...

you, G.I. doughboy poils, who somehow have the notion that your cause is special...

Faculty With Time On Their Hands?

To the Editor:

While looking over the final count of enrollment per faculty/program, I found holes of non-activity...

It is my understanding faculty are obligated to take on individual contracts when their programs are not full...

The reason many students enroll at Evergreen is due to the individual contract study mode...

of much of the educative work. Many times internships help a student obtain education not offered in Evergreen's curricula...

So, while individual contracts can fulfill a definite need, it appears the faculty are reluctant to carry them...

Chromosomes And Baseball

To the Editor:

I'm writing in rebuttal to Valerie Solanis's letter to the editor in the October 13 issue...

It seems Ms. Solanis has learned the technical facets of her biology lesson in chromosome structure...

Contracts are especially useful to students desiring participation in an internship...

and the whole of the female gender. At any rate, I do hope (for the sake of sanity) that Ms. Solanis's outlook is an exception...

Strech Mymann

P.S. A closed letter to Val and all other Evergreen Ex/Non feminists: You know who you are...

Genes, Genes, Genes

To the Editor:

Dear Valerie, In response to your X Y chromosome theory: That may be true...

But please, Valerie, next time you write one of your "scientific theories" try to remember to undo the plastic bag tied around your head...

Signed, The person from Glad

Hand Me Down Genes

To the Editor:

Val it's unfortunate that your jeans were aborted so early in life; but don't feel too badly...

named Sue" complex of yours. Maybe you ought to change your name to Valentine.

Strech Mymann

Next week I will tell my tale of how Evergreen converted me from feminist supporter into a true male M.E.N. member...

For A Good Time Call . . .

To the Editor:

I am interested in forming a heterosexual coalition here at TESC. After all, we are a minority...

Name withheld due to fear of lynching.

Next Question

To the Editor:

Q. How do you tell a male chromosome from a female chromosome?

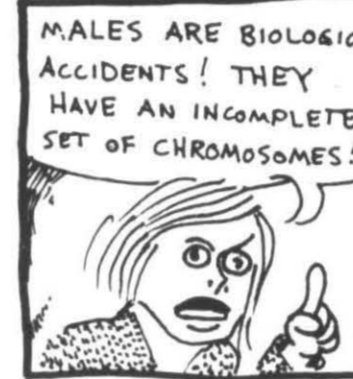
A. You pull their genes down. Fargo North (Decoder)

Master Race Funnies

To the Editor:

In reply to the letter in the October 13 CPJ by Valerie Solanis:

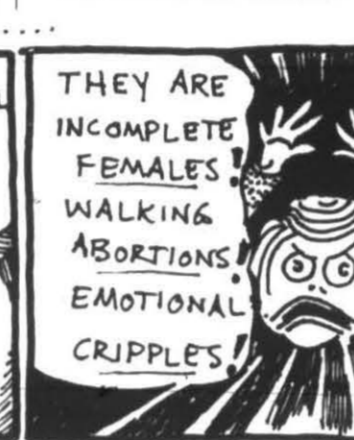
Steve Willis



A Troubled Spirit

To the Editor:

My name is Ted Weiner. I am



presently incarcerated in Arthur Kill State Prison for possession of L.S.D. This being my first offense, the tension and loneliness of prison life has taxed my control to the limit.

I wish to correspond with any student willing to write and help ease a troubled spirit.

Thank You,



Ted Weiner 76A-3002-B-4 Arthur Kill Prison 2911 Arthur Kill Road Staten Island, New York 10309

An Actual Staff Meeting

There will be a COOPER POINT JOURNAL staff meeting this Friday, and every Friday, at 1:00 p.m. in CAB 306.

various & sundry Craft Teachers Needed ceramics, pottery, macrame, stained glass, etc. for VAL-DENA'S WORKSHOP



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Clear Cutting "America's Renewable Resource"

FORUM is a column of commentary on issues of possible interest to the Evergreen community. The column is open to any individual or group on campus.

by Marty Biedermann

Everyone is a little nervous. There is a hornet's nest beside one of the "boilercocks" in the hose I, myself, am nervous — excitement in the central gut.

Next week I will tell my tale of how Evergreen converted me from feminist supporter into a true male M.E.N. member.

"Get back behind the line. Here they come."

In businesslike haste (fear), two men skitter with drip torches (cans containing a diesel/gas mixture).

There are about 25 or 30 acres here which are burning for economic purposes. The eagle is gone, but undoubtedly not far enough away to be out of sight in the clear cuts.

A last gaze over the terrain. We are up fairly high — maybe four or 5,000 feet. We are surrounded by clear cuts; ruthless economic ecodisaster defoliation. Thank God the bald eagle can brave the man-made ruin and muster a living out here.

There are many blue grouse, three of which would be subsequently eaten by my comrades. A friend catches an exhausted

and bemused rabbit and humanely removes him to the unburned side of the fire line. We begin down the hill in zigzag formation.

Devilish luck. Devilish job. I am victimized once again by the great goddess Hypocrisy. I carry out my duty as it brings cold, hard cash. Money. Life.

The units have been rated for fuel content. Over a ton of logs and branches per acre will be consumed by crazy flames of waste.

choice of their own) to the Simpson Timber Company. A rare 100-year lease do what you want. Ravage and rape if you please.

We filled our drip torches: about one-third hot fuel (gasoline), and the other two-thirds diesel. (I don't want to light. Personally, I figure that the entire procedure is a tad bit immoral; like an infantryman taking up his M-16 to do his "work.")

A stage of fire, and what for us? The same? Fire bombing

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Dresden... Hiroshima... elimination of nuisance... "so it goes."

Wood everywhere. Treated properly by a true culture it can be a work of art. A craftsman can put love into a piece of wood and much pleasure be derived in its beholding.

It's the taxpayer's land; a National Forest. Trees can be "America's renewable resource" without clear cutting — selective cutting, for instance. Needless exports to foreign countries (have you ever seen the throngs of Japanese ships loading in Coos Bay, Oregon?)

Marty Biedermann is currently on Individual Contract at Evergreen, studying linguistics with Richard Alexander. He formerly worked driving a water tank truck for the U.S. Forest Service.

SENIOR EMPLOYMENT SEMINAR How to Compile a Credential File & Complete a Job Application. Date: Tuesday, October 25 Time: 3:30 - 5:00 p.m. Place: Library 1213

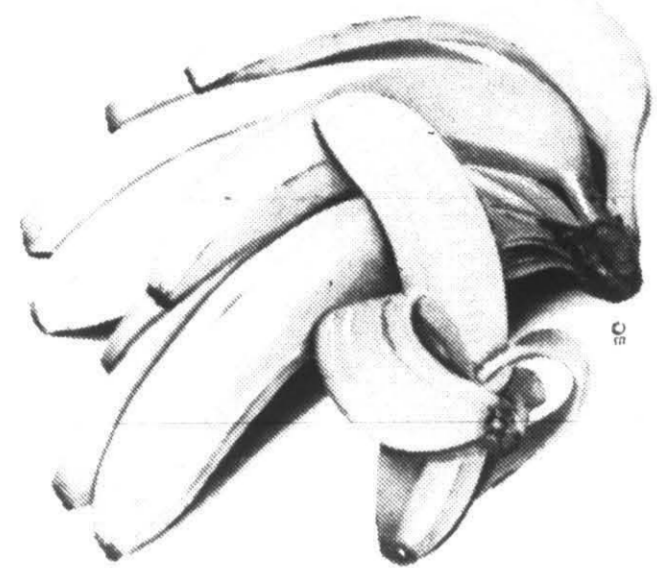
The Cooper Point Journal EDITOR Karrie Jacobs MANAGING EDITOR Mandy McFarlan FEATURES EDITOR John Keogh BUSINESS MANAGER Nathaniel Koch PRODUCTION MANAGER Dana Leigh Squires SECRETARY Lee Pugh ADVERTISING MANAGER Robert Sawatski The COOPER POINT JOURNAL is published weekly for the students, faculty, and staff of The Evergreen State College, Olympia, Washington 98505. Views expressed are not necessarily those of The Evergreen State College. Advertising material presented herein does not necessarily imply endorsement by this newspaper. Offices are located in the College Activities Building (CAB) 306. News phone: 866-8213. Advertising and business phone: 866-8080. Letters policy: All letters to the editor must be received by noon Tuesday for that week's publication. Letters must be typed, double-spaced, and 400 words or less. Letters exceeding 400 words may be edited for length. Names will be withheld on request.

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First of all, we need WRITERS, ones who are willing to take assignments for news articles, as well as ones with brilliant ideas of their own.

Next, we need a PHOTOGRAPHER to take news photos on an assignment basis. Also we need "ARTY" PHOTOS for our Arts and Events column.

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INTERESTED? Contact the Cooper Point Journal in CAB 306 — 866-6213.

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Contact Career Planning & Placement for more information.
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ANNOUNCEMENT
Apple Annie's — Out of Sight Studio has opened insight... right on 5th Avenue in downtown Olympia across from the Capitol Theater. The name of the new boutique is
Bucks Fifth Avenue
Do stop in soon. Open daily except Sunday at 10:30. 352-9301

NotesCampusNotesCam

You Too Can Be A Winner

Here at the JOURNAL office we get vast quantities of mail, ranging from letters from irate readers to the Christian Anti-Communist Crusade newsletter. We also get a number of announcements about contests that college students can enter, and we figure that it's about time to share that vast wealth of information with you.

A five hundred dollar prize is being offered by Preventive Medicine, the journal of the American Health Foundation, to the student author of the best original paper on the subject of preventive medicine. The deadline for receipt of papers is January 31. A \$200 runner-up prize is also being awarded, and all students enrolled in undergraduate and graduate courses (except postdoctoral students) in the following fields are eligible: medicine, dentistry, public health, epidemiology, pharmacy, life sciences, nutrition, the social and behavioral sciences, economics, law, and business. Winning papers will be published in Pre-

ventive Medicine. For information on this contest write to: The Editorial Office, Preventive Medicine, American Health Foundation, 1370 Ave. of the Americas, New York, N.Y. 10019.

A student contest in film-making and critiquing called FOCUS '78 is being sponsored by Nissan U.S.A., distributor of Datsun automobiles. This competition is divided into two categories: Film-making and Film Study. In the former, entrants may submit films in the animated, experimental, documentary, or narrative genres. Entries in the Film Study category should be reviews of commercially released films, comprehensive critiques of a body of work by a particular director, screenwriter, editor, cinematographer or performer, or comprehensive essays on particular film genres. All material must be submitted on a non-commercial basis by students enrolled in U.S. schools before February 1, 1978. First place winners in each cat-

egory will be awarded \$2,500 scholarships and Datsun automobiles (they don't say what model, so assume they mean B-210s). The prizes in this one go all the way down past third place to honorable mention, and all the winners get flown to Hollywood for the awards presentation. For information write to: FOCUS, 530 Fifth Ave., New York, N.Y. 10036.

International Publications, of Los Angeles, California is sponsoring a creative writing contest with cash prizes of \$100, \$50, and \$25 for winning short stories, essays, or other pieces between 250 and 1,000 words. Each entrant will receive a free copy of COLLEGE CONTEMPORARIES magazine, so everybody wins!! To get your rules and official entry form, send a self-addressed stamped envelope to: International Publications, 4747 Fountain Ave., Dept. C-3, Los Angeles, Ca. 90029. The deadline for entries is November 5. Don't enter this one if you're concerned about copyrights.

Bulletin BoardCommunity Bulletin

The Crabshell Alliance Anti-Nuclear Group meets every Wednesday at 1007 W. Bay Drive at 7:30 p.m.

The Women's Clinic is sponsoring an **ABORTION SUPPORT GROUP**, an opportunity to share your experiences and feelings about abortions with other women. We ask that only women attend (this time) to create a personal and supportive atmosphere. Please come on October 25, Tuesday evening at 7:30 in the Board Room, Lib. 3112.

Classes will be held in the training of **breast self-examination** on Friday, November 4, and Friday, December 16, 1977 from 10 a.m. to 12 noon at the Washington Natural Gas Company, 3120 Martin Way. The class size is limited to 25. Four spaces have been assured to TESC for the November 4 class. The deadline for signing up for the November 4 class has been set for October 24.

To insure early cancer detection, Health Services strongly advises all women to be aware and hopefully participate in this program. Please contact Health Services to sign up for the class or to obtain further information. Health Services, Seminar 2110, phone: 866-6200.

The **Women's Center** is a place of meeting, support, information, and resource referral for all women in the Evergreen and Olympia community. It is staffed and run by Evergreen women of a variety of ages, backgrounds, and of political and sexual orientations. We are committed to the growth and support of women, to providing education about women and political issues both on and off campus, and to increasing awareness of the difficulties women of all races, ages, religions, or sexual preferences face. We hold frequent meetings, which are always open — some cover general business topics, others center discussions around issues and concerns pertaining to women. We are located on the third floor of the Library — with a brand-new office, 3216 and a lounge/reading room, 3213. Come see us... come meet us.

Olympia Women's Clinic for Health is having a general meeting, Tuesday, October 25, 1977 at 7:30 p.m. at YWCA Friendship Hall. We need your energy and support. All interested humans are welcome.

Beginning the week of October 19, the TESC Admissions Office is making

hours of the campus available to students and campus visitors. The tour takes about an hour to complete and will acquaint participants with the high points of the Evergreen campus. Sign up at the Admissions office for tours on either Monday, Wednesday or Friday at 10:30, 1:00 or 2:15.

Health Services urges you to take an active part in the free **CPR Classes** being held in the Health Services Lounge. The classes being held November 16 and December 7, 1977 from 3 - 5 p.m. have not been filled. The class size is limited to six, so please sign up now! Health Services, Seminar 2110, phone: 866-6200.

The **Ex-Offender Coalition** is presenting an evening of fine live music with three local bands, on Sunday, October 20, from 8 p.m. - 2 a.m., at Captain Coyote's on the Westside. Featured bands are **TROUTMASTERS, OBRADOR** and **CONTRABAND**. Admission is \$1-50. Proceeds go to the Ex-Offenders Coalition. ID is required.

"Claim it or lose it. The 201 Ceramic and 211 Metal Arts Studio are house cleaning. All wares not claimed by October 31 will be thrown out.

A class in **Self-Healing** is being sponsored by **Campus Ministries** for people who want to enhance healing in themselves. Autogenic training, techniques and meditation will be taught with specific instructions for reducing pain and muscle spasm and for increasing blood flow to an affected area. Class participants will use visualization exercises to improve body image and learn relaxation techniques to help in dealing with stressful situations. The goal of the class is to learn how to become healthy and stay healthy, starting from where you are right now.

Two classes covering the same material will be held concurrently starting on October 27 and running for six weeks, skipping Thanksgiving. The classes will be held at Campus Ministries, Apt. L 103, 3138 Overhulse Road (ASH). Afternoon class: 1:00 to 2:30 p.m. Evening class: 5:30 to 7:00 p.m. The fee for either class is \$18.00 plus \$5.00 registration fee. The registration fee is returned to you if you attend all six sessions. \$23.00 due at first class meeting. For more information or directions call Callie Wilson, R.N. at 352-2161.

Jacques Cousteau and The Cousteau Society present **Involvement Day**, Saturday October 29 at the Seattle Center. The all day environmental festival will feature expositions by over 100 environmental and public interest groups, four major debates and workshops on nuclear power, oil tankers in Puget Sound and sea mammals, educational events for children and a day-long program of films and music. Featured speakers will include Jacques Cousteau, Paul Ehrlich and Amory Lovins. The day will end with a concert by nationally prominent artists. One ticket price covers all events and group rates are available. Tickets at all Fidelity Lane outlets. For more information call the Washington Environmental Council at 352-0650.

Women's soccer practice takes place 4 - 6 Wednesdays and Fridays, and 10-12 Saturdays, on the playground.

Following are some of the new internship placements just received by **The Office of Cooperative Education**. All students who anticipate doing an internship via Coordinated Studies, Group Contract or Individual Contract for Winter or Spring quarters should contact the Office of Cooperative Education as soon as possible.

Technical Aide — Hoquiam, Washington — Student would aid process staff in troubleshooting problems for a pump mill — do chemical testing for experimental purposes, and help run lab. Student must have two years of college chemistry or math. Six months.

Sea Grant Intern — Aberdeen, Washington — Student would be involved in the following duties: Help local communities develop salmon incubation projects; assist in developing and presenting marine related workshops for local commercial and recreation fishermen; and answering requests for marine information. Background in marine biology, zoology or journalism desired. Six months to one year.

Media Intern — Olympia, Washington — Student would assist in the assemblage and production of a weekly newspaper. Depending upon interest and skill level the following opportunities exist: writing news and feature photography, camera and darkroom work, reporting, in-depth news coverage of local events per assignments, and production, ad design, paste-up, layout, etc. Student must have good journalism background.

High Tide

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Media At Evergreen, Media Everywhere

An Interview With Visiting Faculty Member Rich Muller

by Karrie Jacobs

Rich Muller is the Director of Educational Technology at Hampshire College, an innovative, experimental, and very expensive private college in Massachusetts, which was created about the same time as, and is frequently compared to Evergreen. He is currently spending his year-long sabbatical as a half-time visiting faculty member here. He is working primarily with video students, and that most certainly is a novelty: having a skilled faculty member doing video here. Muller's plans for the upcoming quarter, a little philosophy on the state of the television medium, and some talk about Hampshire are among the things included in the following interview.

The conversation took place much too early on a Monday morning, and began with a notable similarity between Hampshire and Evergreen: It's as hard to find windows that are designed to open there as it is here. The interview was obviously off to a fine start.

JOURNAL: Could you explain a little about what you are going to be doing at Evergreen?

MULLER: Well, the first thing you should know is that I'm here on a half-time appointment. Half of my time is mine for sabbatical research, and stuff I want to do on my own, and half belongs to the college. What I've arranged is a schedule where I work on Evergreen-related things very little at all during the Fall quarter, about half the time during Winter and full time in the Spring, which averages out to half time over the year. What I want to wind up doing is working with a group of people during Spring quarter on a very intensive documentary television project which will see the light of day either in broadcasting or cable-casting, or some kind of professional distribution. One of the reasons why I try to arrange my time that way is because all that takes a lot of groundwork and spade work, and knowing what can be done at Evergreen, and what the possible contacts are with the professional media community, in addition to working up a reasonable subject.

In the Winter I'm of two minds. I'm considering doing several kinds of things. What I originally thought I would do is a small group contract with people who identify themselves as having television or media experience doing some reading that perhaps they hadn't done before, working on some problems with the medium that they might not yet have had posed or had to solve, and doing some of the basic planning groundwork, selection of a topic, identification of resources and the like for the Spring, in hopes that some of these people would continue on into the Spring activity. I'm now considering doing something like that, but instead, aimed not at a population of students who would identify themselves as having a lot of experience, working with a group of people who would consider themselves less experienced with television. In the Fall I'm simply supervising a number of contracts.

JOURNAL: You're still working at Hampshire in theory. What did you do or are you doing there?

MULLER: This year I'm on sabbatical leave from Hampshire which means I have no formal responsibilities to the college. I have a joint faculty administrative appointment at Hampshire which means that half of me, in theory, is a teacher and half of me in theory is an administrator. My teaching half is in the School of Language and Communication at Hampshire and the work I do is about evenly divided between laboratory or studio activity with the media, principally television, and the other half is classroom seminar kinds of considerations: the effects of the medium, the technological futures and what kinds of interplay that has with the social, economic, and political problems which surround the television medium in the larger society. My administrative half is responsible for the college's media activities and I work in the context of the college's library, very much as people involved in media here do.

JOURNAL: What kind of response have you gotten so far to your being here? Have there been people pounding on your door trying to get contracts or has it been relatively quiet?

MULLER: There have been times of both really. I think I experienced what I gather is an annual panic of people trying to get contracts. I tried to be as straightforward as I could at the outset about what I did and didn't want to do in the Fall. I considered my time in the Fall principally my own, and I would take on only a few contracts with as much the motive of educating myself into Evergreen's ways as of working with the students. I think I've spent as much time talking with and eventually not sponsoring contracts with film people as I have with television people. I'm not sure if that's because the only list that I know has been circulated to people identifies me as being interested in film documentary. Another reason is because the grapevine assumes that people interested in media are interested in media, which, in my case, is true.

JOURNAL: Then, you're not doing film at all?

MULLER: I . . . well . . . I am. I hadn't intended to. I'm sponsoring one contract which is with someone who would identify himself as a film person principally, and working as a subcontractor on two others which are definitely film contracts, where my role is to work with people directly on the development of a particular film project. I'm also sponsoring what I gather is called in Evergreen terminology a cluster contract.

JOURNAL: Somebody calls it that.

MULLER: Someone told me that's what it was, and if that's what it is, that's what it is. It's three people working together on television journalism. Mike Poole,

Zach Kittel and Larry Quarrels, Video Free Evergreen, are getting together a once every other week feature news program on issues relevant to the Evergreen community, which airs every other Tuesday night on Channel 6 at, I believe, 7 o'clock.

JOURNAL: How did you find yourself coming out to Evergreen? How did that happen?

MULLER: Well, several things came together there. Hampshire college and Evergreen were planned at about the same time, in the late sixties. There was a lot of communication between the planning staff of Hampshire and the planning staff of Evergreen and since I've been at Hampshire since the beginning, or before the beginning, I knew about Evergreen and know many of the things that were going on, and had wanted in some way or other to visit Evergreen to see how things were turning out. There has been a lot of talk about exchange of faculty between the two institutions. So far as I know, an actual one-for-one exchange where someone from Hampshire comes here and someone from Evergreen goes there hasn't yet happened. That's one of the other reasons, I know Evergreen was working on educational ideas which were interesting to me. I also simply wanted to spend some time in the Northwest which was an area of the country that I wanted to get to know better.

JOURNAL: Well, I was wondering, because Evergreen has all this video equipment and it's had a lot of problems with people getting access to it, having actual hands-on experience with it and I was wondering if you were brought in with that in mind.

MULLER: I have no idea. I now know more than I did last October which is when I approached Evergreen about the possibility of spending a year here on a part-time basis. I know more than I did about the problems that people think exist about media teaching and media equipment, but where any of that played into the deans' decision to let me come here for a year you'd have to ask them.

JOURNAL: What kind of feedback have you been getting about the media situation here, the video situation?

MULLER: I spent from the second week in August through the orientation period here wandering around in one way or another saying to anyone who would listen to me, "Tell me about media at Evergreen," which was fascinating because people said all kinds of things from the enthusiastic to the libelous. And in many ways I've gotten an earful. I don't know whether I have a general characterization of the media "scene" here. Are there particular things that you're curious about? I don't have any "media at Evergreen is clearly . . . this way" kinds of feelings. It's a complicated kind of scene all bound up in individual needs as much as institutional policies and histories, as much as I can figure out.

JOURNAL: I don't know what kind of equipment Hampshire has or how they handle its distribution or who uses it but it seems that around here some people occasionally get to use the color studios, and things like that, and other people don't, and some people get awfully frustrated in the attempt, and I was wondering what kind of impression you got of all that.

MULLER: I'll tell you the impression I have as far as talking to the people who run . . . well no, talking to everyone, is that the basic problem with getting access to the more sophisticated television equipment simply has to do with the fact that people need training in how to use it, and I suspect that what might have happened is that people didn't fully appreciate what it took to learn how to use it properly, and when they went in and said "Hey, I want to do a color TV show," and someone said "Do you know how to do that? Do you know how to do that? Do you have a crew together?" All of those questions have to follow when someone says, "Hey, I want to publish a newspaper," for example. Some people may have been put off by that, and interpreted that as lack of cooperation or being hassled by the system. As nearly as I can tell, the requirements for access, particularly for the more sophisticated equipment, are at least by my lines reasonable, and are certainly in line with what we do, for what that's worth, since I've been involved in drawing up those guidelines. The problems with the less sophisticated, with the portable equipment and that kind of thing, I think simply is the problem that all institutions share, like Evergreen and Hampshire: It's getting old, and it's getting unreliable, and the difficulties of maintaining an adequately supported revolving replacement pool, as nearly as I can tell. Most porta-paks for example were bought at about the same time, or at least within a very narrow time scale. Porta-paks were not designed for the kind of heavy institutional use that they are now getting. They are simply not designed for that. They are plastic, not metal. They're getting old. Some of the frustration of dealing with the equipment I think is simply that fact, Evergreen and the people who use the facilities, and the people who make budget allocation decisions, whoever and wherever they are (I have no idea how that works), simply have to come to terms with . . . If they want a program like that to operate, then they have to provide for equipment replacement, as well as initial equipment purchase. That's a problem which is by no means unique to Evergreen. It is a problem for us at Hampshire, I used to work in the State University of N.Y. system and it's a problem there, and it's not alone media equipment problem. It just happens that media equipment is popular, doing things with media is fashionable, it gets used hard. There's kind of a mystique about the porta-pak. Any old body can use it with no training — well, with minimal training and they get used hard.

JOURNAL: What kind of background did you have in media, before you were at Hampshire, or what is your background in general?

MULLER: Well, I'll start working backwards professionally. Before I was at Hampshire, I was at State University of N.Y., the Upstate Medical Center in Syracuse. My responsibilities there were to set up a unit in the medical center which would provide support services to the teaching and clinical departments for photography, film, medical illustration and graphics television and instructional research support. I was there for a little over two years.

My graduate work was at Syracuse University, where I was one of the first people through an interdisciplinary program in communications sponsored jointly by a number of units within the University. My degree was housed in the School of Education. I did my undergraduate work at Amherst in psychology. And along through that, my whole undergraduate-graduate career, I supported my habit by working for a number of radio stations and some closed circuit operations, and just doing all the things you have to do to pay for it . . . and also get some experience.

JOURNAL: What kind of work did you do in radio?

MULLER: A number of things. Well, I spent, I wasted, many fruitful hours at the undergraduate radio station at Amherst, mostly news and special events. The high point of my career there was when I coordinated the pool audio coverage when John Kennedy came to Amherst in October of 1963 to dedicate the Robert Frost Library. We fed a number of stations live. We fed UPI audio. We felt very good about it all.

JOURNAL: You must have felt very powerful . . .

MULLER: Oh, let me tell you . . .

JOURNAL: . . . a little college station feeding the . . .

MULLER: . . . with the White House telephones that spring up like magic wherever the President goes. A month later Kennedy was shot and because his appearance at Amherst had been one of his last public appearances, there was a reasonable amount of interest in what he had said and done at Amherst when he was there, during that five or six days of incredible media coverage, following the assassination in Dallas. I was involved with some of that. I did a Summers, and sort of for awhile, not Summers . . . in between things, worked for a group of radio stations around the N.Y. city area, which were then known as the Herald Tribune radio network. Those stations made their bread and butter in doing local news coverage and in doing reporting. Triple A time was between 6 and 10 a.m. when people were getting up, driving to the station, and waiting for trains, and getting on trains, or having driven with their spouse to the train, had gone home and were getting the rest of the household organized. For a relatively small-time operation it was a marvelous grounding in journalism, because although the issues were not earthshaking in national terms, it was local journalism. It was zoning board and school board, and some police stuff — but that wasn't very interesting to anybody. Basic local journalism, and I learned a lot from it. Those stations did and still do, although they're not owned by the Herald Tribune or operating as a network, provide a very valuable community service. I guess I developed a lot

of my ideas about what media in general could or ought to do out of that experience, although it was a heavily commercial activity with all the limitations . . . and opportunities that implies.

JOURNAL: Do you have any ideas on where television could go or should go or any fantasies of where you'd like to see it go?

MULLER: Oh, everybody does. I could teach whole courses on that. Television as an institution is probably one of the two or three most powerful institutions in modern society. It's right up there with government and it's right up there with the educational system. As to why that is, I think that's a very complicated historical, political economic kind of question, but the sheer fact of its saliency in the culture means, I think, that even people who don't see themselves as working professionally in the medium or in the business owe it to themselves, and to the rest of us, to develop some basic intelligence about what it is and how it functions, if for no other reason than to be intelligently critical viewers, or to deal intelligently with the problems of their children using it. That's why, for example, I think that institutions devoted to general education, like Evergreen, like Hampshire, like any other place I can think of, should provide curricular opportunities to deal

though we can now watch the Olympics from Japan live, which is just fine, but is not the kind of dramatic change that if you read what people were saying would be likely or possible when live interconnection of continents was possible. What satellites have done is revolutionized point to point communications, and the cost of it, more than they have broadcast communication. That's internationally. We haven't yet really fully developed the potential of domestic satellite communication. Basically what satellites do is make distance irrelevant. You go up and you go down. That's the basic cost. And the distance between those two, the two ground points, becomes much less important. And there are all kinds of differences that could make, but I guess I don't see all of the support systems developing in order to make some of those differences real.

Cable television is a peculiar business. A while ago cable television was the last best hope of every political reformer or radical going. It was going to put control back in the hands of "the people." And like all kinds of abstractions that deal with "the people," that one turned out to be pretty complicated and not to work precisely the way people who thought they had one true clue on how it would or should work . . . It hasn't happened that way. And in a few isolated instances some of the things that were talked about have

"Basically what satellites do is make distance irrelevant. You go up and you go down."

happened, but they take enormous amounts of organization, a lot more professional support . . . Sometimes that professional support does not mean professional media, media professionals applying their trade, as much as it does a skill much more akin to community organizing, to get worthwhile locally-based community service activity going on cable.

JOURNAL: Aside from the fact that Hampshire is private and on the East coast and Evergreen is public and on the West coast, what kind of differences or similarities do you see?

MULLER: Evergreen relies on, defines as its requirement for graduation, accumulation of a certain number of credits or units. I forget what the magic number is, but there's a magic number. Hampshire defines as its requirements for graduation the successful completion of a series of what we call examinations without regard to course enrollment or length of time of residency.

JOURNAL: What kind of examinations are you talking about?

MULLER: There are six "examinations," and I put the quotes there very carefully, because in many senses they are not what, in the normal sense, certainly not in any sense in the traditional high school sense, what one thinks of as examinations. We ask that students design what usually amounts to a project in each of the four major curricular areas of the college, which are Language and Communications, Hu-

manities and Arts, Social Science, and Natural Science. The student designs a project and executes it successfully which shows a reasonable basic understanding of how people in that discipline go about asking questions and answering them. The project can take the form of something that looks like a longish term paper, to something that looks like an exhibition of photography accompanied by a discussion of the exhibition with a committee, on to all kinds of weird and wondrous forms. So, that's four of the six examinations, or what we call Division One Exams. The Division Two exam is done at the end of a period of time which we call a concentration roughly equated to a major in lots of other curriculums. The differences between a concentration and a major is that we ask again that the student design it. As with an examination, what designing a concentration means is outlining a series of courses and independent studies and internships, and all kinds of things which together constitute the exploration of a field of interest. That period of time is wrapped up in an event which is called the Division Two examination which in most cases is the student and the committee which he has gotten together to guide his choices getting together, looking at what's going on retrospectively, talking about what's going to go on later in the student's life and career, or both. Division Three at Hampshire is a substantial independent project which can range from a fairly traditionally organized senior thesis which has long been a part of lots of liberal arts colleges' curriculums to . . . the sky's the limit again, that period of time ends in a long paper or report or a something-or-other in which a student and the committee which has been guiding their work sit down and look at what's doing. Comments are written. Those are exams. The first way not to pass an exam is to have your proposal for an exam refused which deals with the ability of the student to identify significant questions. Some of the most interesting, and in some ways the most stressful conversations at Hampshire come when a student says to a faculty member, "I want to do an examination in Natural Science and here is the question that I want to explore," and the response of the faculty member is, "I'm glad you want to do an examination but that's a trivial question."

The most important difference between the two institutions is Evergreen's commitment (I think) to the notion that people should only do one thing at a time, the notion of the program, the Coordinated Studies program.

Life at Hampshire feels very fragmented a lot of the time for students and for faculty, and one of the principal things I want to accomplish, and one of the principal things I'm trying to accomplish on my own time this Fall at Evergreen, is to get a reasonable understanding of how programs work, how they are planned, how they really work, how they evolve, as the faculty and the students get together and the initial plan gets modified in light of who the people really are. With that aim in mind I am this Fall sitting in as kind of a ghost fourth faculty member on the Outdoor Ed program. If there had been a Coordinated Studies program in the media area I probably would have joined the staff of that, and done that, but since outdoor education is sort of a secondary interest of mine . . . It's something that I hope to be able to work in more at Hampshire, that I have worked in in the past, and I'm serving both of those aims by doing that.

How Successful Is This Year's Curriculum?

How successful are Evergreen's group contracts and coordinated studies programs this year? The Cooper Point Journal is printing this questionnaire in an attempt to obtain from students and faculty members involved in both types of study their opinions regarding the effectiveness of this year's curriculum. Please answer any or all of the questions relevant to you. A box for responses will be placed by the Information Center on the second floor of CAB.

Questions for students:

- 1) What program are you currently enrolled in, if any?
- 2) How would you rate the performance of your instructor(s)?
- 3) Are you pleased with the curriculum included in your program? Do you think the reading list was well-chosen?
- 4) Do you think your program involves about the right amount of work, too much, or not enough?
- 5) Do you feel yourself to be in a learning situation better than that which you would have encountered at a more traditional college?
- 6) How would you change your program if you had the chance?

Questions for faculty members:

- 1) What program do you teach, if any?
- 2) How would you rate the ability of your students in comparison with their peers at more traditional schools?
- 3) Do you think your students make better, worse, or about the same use of their potential as their peers in traditional schools?
- 4) How much control did you have regarding the structure of your program?
- 5) Are you satisfied with the subject matter you're teaching? Would you alter it much if you were going to teach another program with the same objectives?
- 6) Do you think Evergreen students have a better, worse, or relatively equal chance of obtaining a valuable education here as they would at a traditional college with similar resources?

The First Punk Journalism Article

by D. Arthur MacArthur

Hello? Hello? Is this thing turned on? Testing, one, two, three. HEY!!! I'll be damned. Just like they said.

My name is Arthur MacArthur, I'm a writer, new on the scene, and I'm hot. Wasn't planning to write for the paper this fall, but they talked me into it. Everybody knows the JOURNAL needs writers and they're loaning me this space just to sort of give it a whirl in. As they say at Harrah's, it's a thrill to be here. A one, a two, a one, two, three, wellleetrock.

Competition for attention, especially for the readers' attention, is hot and heavy around campus. I mean, for a non-competitive sort of place (or space I should maybe say), of course. I think we're all a bunch of under-

achievers who worry about it and, like the chubby little fourth-grader at the end of the diving board, can't go through with it unless we know somebody is watching. Maybe you've noticed.

First off, there's all of the material the college sent you over the summer to go over before school even started. Be honest now: how many of you signed up for medical insurance this year by default? Or would have if nobody at the Registrar's had reminded you about it? Yeah.

Fine print kills. I don't think I've met an Evergreener yet who's actually sat down and read the catalog all the way through. Not the catalog supplement, mind you, the catalog itself. Small wonder no two people can agree for more than fifteen minutes on what we're about.

So boffo keen, you got all your forms filled out and sent to the right offices, hopefully without having signed away your first-born male child in the process, at least unknowingly. Swell. You show up on campus and what hits you next?

The signs. Notices, invitations, announcements, requests, commands, press releases, sign-up sheets, you name it. If you can make a sign out of it, it's been up a week already. They're everywhere, on the walls, the bulletin boards, on the doors of buildings, above the urinals, all over. There's no getting away from them once you're here.

What do we get? We got program schedules, sheets that tell office hours, notices about modules and Leisure Ed. courses. We got schedules for film series, invitations to potlucks, folk dances, natural healing and dream reflection workshops. We got meetings for women's groups, meetings for men's groups, assertiveness training for canines (not "dogs," please). We got an Alpine Club, a Third World Coalition, a Faith Center, an Evergreen Christian Fellowship, a Transcendental Meditation Office. We got an Office of Career Planning, a Gay Resource Center, a Women's Clinic, a Self-Help Bicycle Clinic for bicycles at the end of their chains. We got EPIC, ECOE, NASA, SAGA, KAOS, S&A, the CPI. And don't forget, everybody should look over COG III.

What the fuck, right? That's what I say, is what the fuck. Everybody's got signs up and no way can you read them all. I know it's the way democratic institutions are supposed to work, but it doesn't make any sense and it's not working. Some groups even have their own bulletins or newsletters, or else they send out flyers every now and then to let us know what's go-

ing on," as if we cared. You just can't keep up. Nobody's admitting it, but you can't, there's no way to keep up. The important things, the things you really want to know about, get lost in the blizzard somewhere. Twenty-five hundred people with 2,500 axes to grind; there's too much screaming and not enough honest appraisal of the situation.

I have to admit, though, that my absolute faves are the bulletin board notices. The Evergreen classifieds. Prices are usually pretty reasonable and you can generally find whatever it is you're looking for: rides, rooms, places to rent, textbooks, records, pets, clothes, cars, bikes, camping equipment, you name it. The one I'm waiting to see is:

Good quality Mexican dom. \$8/ounce

Really good herb, just need to make it back to Decauter by the 11th.

866-5113, ask for Howie.

Or maybe from a dropout of Richard Jones' Psychohistory program:

Life-script for sale. Original owner. 67,000 miles. Not much to look at, but runs well.

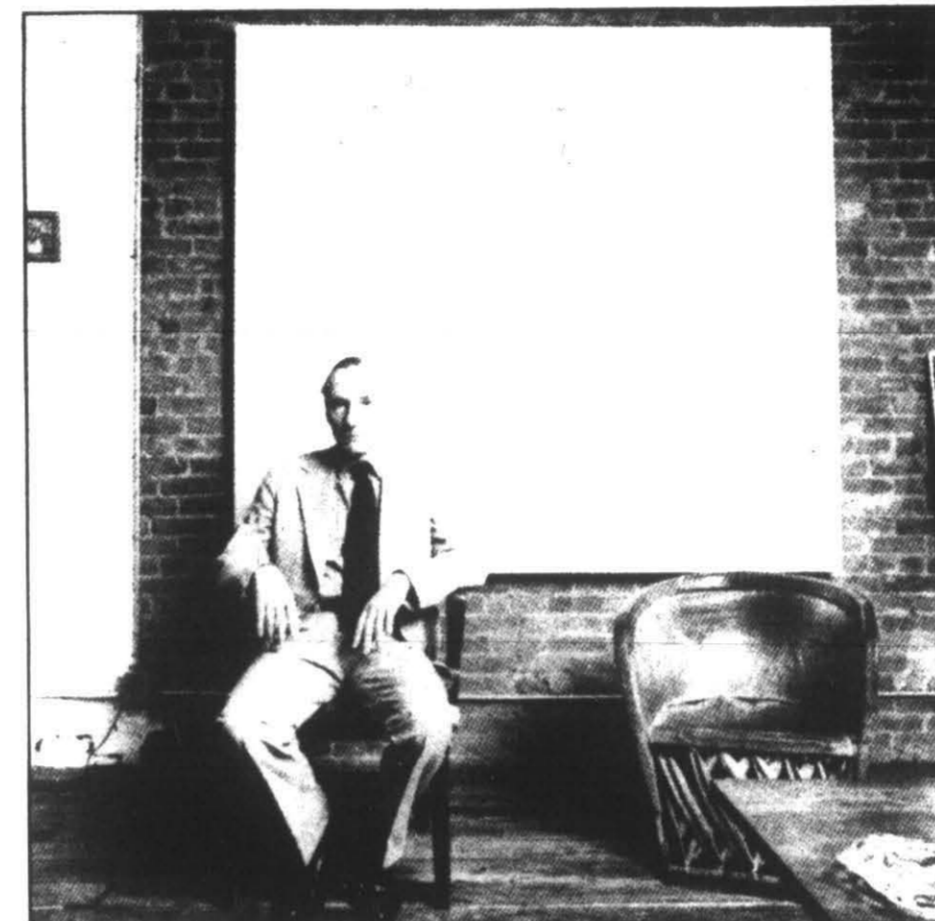
Good transportation. \$450/offer or will trade for something a bit more mellifluous. Call Linda, 866-7353 — 533-2769 after 5.

Pretty soon your roommates are getting into the act and it starts to get on your nerves, right? It's taken them a couple of weeks to get books on the shelf, their clothes out of boxes, and to have rearranged the furniture in each of 114 positions mathematically possible to have arranged the furniture in, and pretty soon the printed material, the really heavy stuff, starts to go up. Newspaper articles on the bulletin board, poems on the door, irreverent Chinese sayings in the bathroom. They start coming at you with magazine articles, essays by Doris Lessing, last year's term paper; they force-feed you journal entries, letters from former lovers, and crummy poetry so you can start understanding "how they tick" and you want to scream, right? Not because you don't care, necessarily, although sometimes you really don't, but because you're overloaded. You have too much work, especially reading, to do already but the printed matter never stops coming, not even for a second. You're sick and tired of reading and you just want to eat dinner or sleep or maybe talk for awhile but you know you should be polite because, after all, it's only been a couple of weeks and you don't want your roommates hating you already, so either you sit there like a woman and read what they've handed you or else you take it like a man and sit there and pretend to read it, but really you're sick of it and just want to scream, eat dinner and go to bed. Am I making sense? You're exhausted and you know that if it doesn't let up soon, you're going to have to scream, maybe pretty loud, and it will be embarrassing. What to do?

I say start screaming. Everybody else is. A person can only be expected to take so much. Last year I took it without saying a word, the whole goddamn year. This year I'm not, I'm screaming, out loud even. I didn't even know I had it in me, neither did my friends or family, but I do. You'd be surprised how different it makes you feel. Boy do I have it in me and it feels so good to get it out.

I should also touch on his political thinking which is fairly unique. He states in *The Job* that abolishing the whole concept of the nation and that of the family

ReviewReviewReview



William S. Burroughs in a photograph from *Cobble Stone Gardens*.

Images Of The Stark And Surreal

COBBLE STONE GARDENS by William S. Burroughs, Cherry Valley Editions 1976, paperback \$3.00.

by Mark Smith

William Burroughs has been called a lot of names over the years, and every critic that has ever said anything about him has been right. He has been called an existentialist who "proclaims the essential absurdity of life and reduces it to a flash series of cruel and often pointless charades." His books have been called "over-dressed and completely indigestible dinners." *Naked Lunch*, his first published novel, was proclaimed as a masterful statement against capital punishment and at the same time a "disgusting piece of pornography."

Most of his books have an underlying thread of 15 years as a heroin addict holding them together. He also likes to use science fiction such as spaceships powered by copulation, frog people, lesbian agents with penises grafted to their faces drinking spinal fluid, and "sex skins" that devour people in the ultimate ecstasy of death. Violence, sexuality and depravity, all play major roles in his work.

I should also touch on his political thinking which is fairly unique. He states in *The Job* that abolishing the whole concept of the nation and that of the family

offer the only feasible solution for the future. Unfortunately (or fortunately) he doesn't give any tangible solutions besides these. But he does feel that nothing can be accomplished by nonviolence. "The only way I like to see cops given flowers is in a flower pot from a high window."

The reason why I dredged all that information up is because *Cobble Stone Gardens* is hailed as an autobiography, and I do feel sort of guilty being so vague about such a complex character.

Cobble Stone Gardens starts as childhood memories of St. Louis in the 1920s, but as the pages melt away so does all feeling of time and place. Burroughs is off on another fantasy and this time he has outdone himself. The scenes change from a cop running out into the street and shooting indiscriminately into the crowd (the most surrealistic act?) to a queen administering a dihydroxy-heroin enema, to "a family in the last stages of the earth-eating disease, their skins black and their faces covered with filth and thick sticky green saliva."

The images are stark and surreal. "One old woman was crooning insanely as she made mud pies..." Reading this book evokes the same feelings as holding your breath too long under water, getting a strong electric shock, eating avocados, and falling off a ladder. In other words, you gasp for air, your heart pounds, your mouth is dry, and

you're slightly groggy. Don't get me wrong, I'm not saying that it's necessarily unpleasant, it just takes getting used to. If William Burroughs was a photographer his photos would probably look like Jerry Uelsmann's.

Again Burroughs looks at the world through the eyes of a heroin addict. "The shadow of a great monkey flickers across his face in the northern lights, or was it only a trick — the artificial northern lights turned on for the tourist season bathed everything in a picture post card glow." (Which is not a great example but I like it.)

Throughout the book are pictures of large groups of people doing different things: a group of soldiers marching, a group of dadaists dadaing, a group of policemen clubbing, or just people at the beach. These pictures don't seem to have any relation to the book, except that they are there. Why Burroughs chose these pictures is beyond me, but they are very entertaining.

This is probably the most readable of all of Burroughs' work. It is short, 53 pages, and embodies much of the imagery, language, and style of his other lengthier novels.

In my travels around this summer I have found this book fairly hard to come by. Mainly because it is published by a small press with the support of a National Endowment for the Arts grant. The address is Cherry Valley Editions, Box 303, Cherry Valley, N.Y. 13320.

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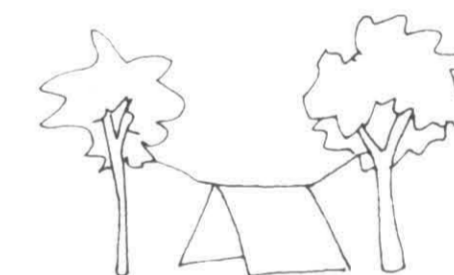
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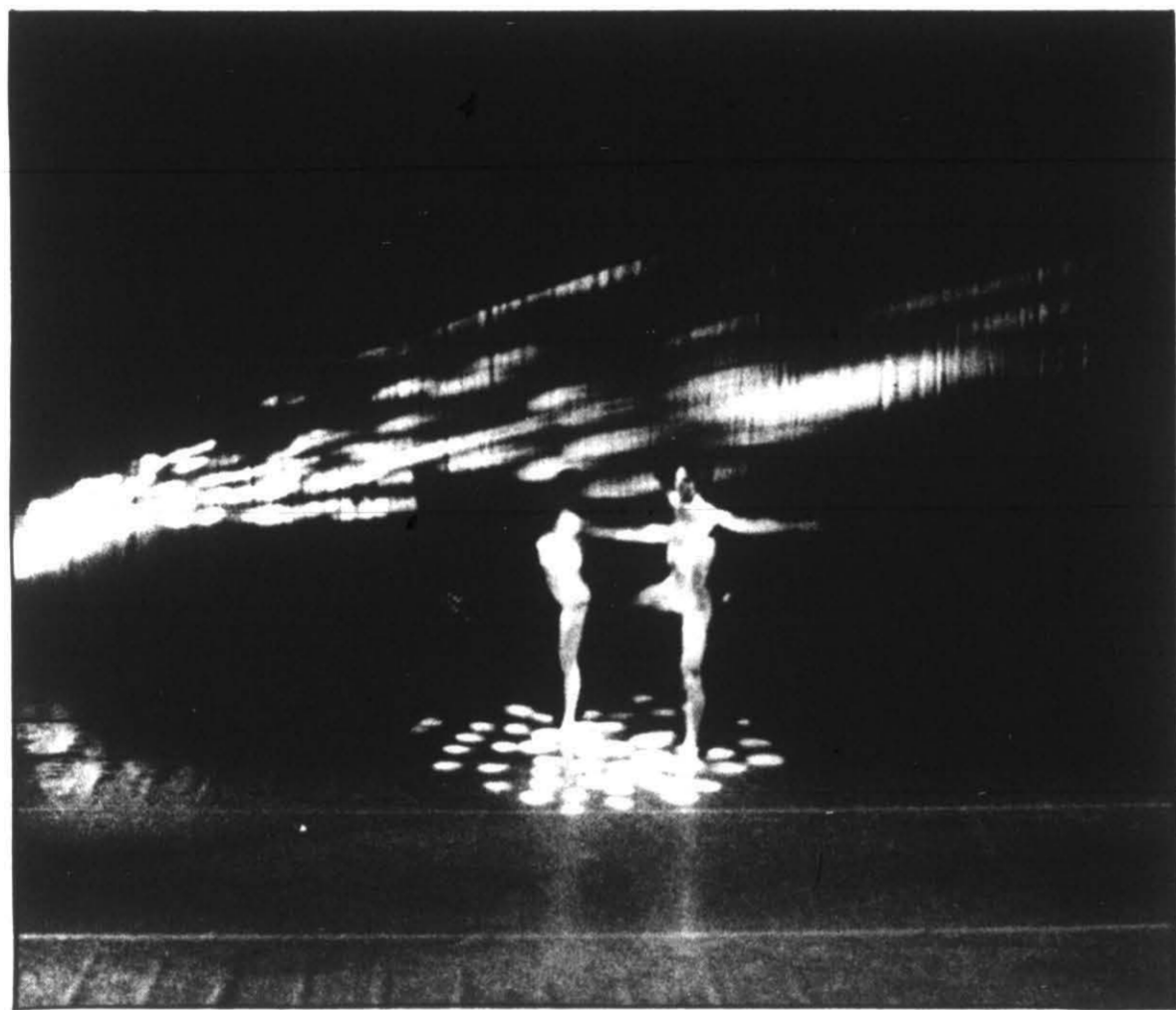
Dancing To An SRO Crowd

Story and Photos by Marc Zaller

Take 22, stop 17. OK, give me 17 and 22. The lights go from a fluorescent blue to bright white and then a combination of the two. It's three o'clock on the Saturday of the performance. David the technical director is making ready for the eight o'clock curtain. The Bill Evans Dance Company will be performing in the Library lobby on a makeshift stage. Evergreen faculty member Pam Schick is busily taking care of a dozen last-minute hang-ups. She finds time to talk for a moment about the company.

It takes 10 years to train a dancer. Most of them would rather stay in a community of dancers, continually perfecting their art, but touring is how they make their bread and butter. The Bill Evans Dance Company tours at least four months of the year, and this is their last performance before a 26-state, two-month tour. Schick is an associate of the dance company, and she is the person to thank for having them perform at Evergreen. Not only does she teach at Evergreen, but she teaches at the dance company's school in Seattle.

By eight o'clock the theatre is



Greg Lizenbery steals the stage as a female dance instructor, leotard and all. He is the most versatile member of the company, serious in one routine and incredibly funny in the next. Body language lives. The final routine is "Tin-Tal," an Indian term meaning 4/4 rhythm. The dancers are in body suits, and as the dim red light shrouds the stage I get visions of primitive tribal ritual. When the dancers bow, an ovation begins which lasts for at least five minutes, with the dancers beaming the whole time.

The woman we all have to thank is Pam Schick. Half of the performance was paid for by a grant from the Washington State Art Commission, the other half by ticket sales. There are ten dancers in the troupe, eight performed tonight, and six go on tour. Stage setup and lighting was done by Evergreeners, under the supervision of Denny Kotcha and they did a superlative job, taking three days to complete all the setup. It was a pleasant evening, and we should hope for more of the arts to be presented at Evergreen. It is obvious that the students are willing to support more of the same and if only we could snap our fingers and get a real, permanent stage...

SRO. The crowd looks like matured rock-goers, and they are overflowing. A little reminiscent of some rock concerts. The opening number is lucid, as Evans performs a solo. Greg Lizenbery performs his solo beautifully, and the routine ends with four dancers gracefully interacting. Most of the audience claps, and a few of the hound dogs howl.

A short intermission, and the stage beams bright as Evans emerges, casually attired in beige slacks, cream shirt, and best of all, tap shoes. He was great, and few in the audience let him go unappreciated. Viva Astaire.

bring on Ginger. The next number was an add on, and looked like it. "Brown Sugar" was the only amateur number of the evening. As the 50's boppers danced one could sense their nervousness, and we all suffered from the American Graffiti-Happy Days overkill.

Next Evans comes out in a perfect, light blue tennis outfit. As he dances with racket in hand we could only laugh at the parody on social tennis. It is a beautifully choreographed routine, and Evans dances with grace and a touch of satire.

"The Legacy" integrates dance,

acting, and music supremely. It's a play without words, inspired by pictures of Utah Mormon polygamous families of the late 1800's. The music blends well with the incest and polygamy on stage. Regina Decosse is outstanding as the bitter second wife and Bill portrays the hypocritical righteousness of a Mormon minister flawlessly.

Another intermission, and yes we can move if we don't mind stepping on people's hands and feet and falling into unfamiliar laps. This place is really jammed. "Ashtabula Rag" is the most humorous routine of the show.



by Mandy McFarlan

I was walkin' around in little pieces, and I never even knew that the way back home to me was the road I took to you. This is the chorus to one of the songs sung by Holly Near. Mary Watkins, and their audience on Tuesday night. Holly Near sang about strong women, women in factories, women driving trucks, and most importantly women resolving conflicts. All of the songs were optimistic and everyone seemed to feel good when they left the library singing in harmony. With the stories told between songs, Holly Near made me feel like an old friend sitting in her living room. Unfortunately it was a very crowded living room and I was just one of the many sore-footed people who didn't get a chair.

Holly Near's voice has a good range. It is sometimes nasal, sometimes very high and light and clear. Each word was distinct and the lyrics were worth listening to. It was obvious that she felt and believed what she was singing. Toward the middle of the concert, however, the songs seemed to cloud together like one long song. There wasn't much variation in the sound. Perhaps everything sounds the



Mary Watkins stole the show with her piano solos. She is a very unassuming performer who must have at least three hands on the keyboard.

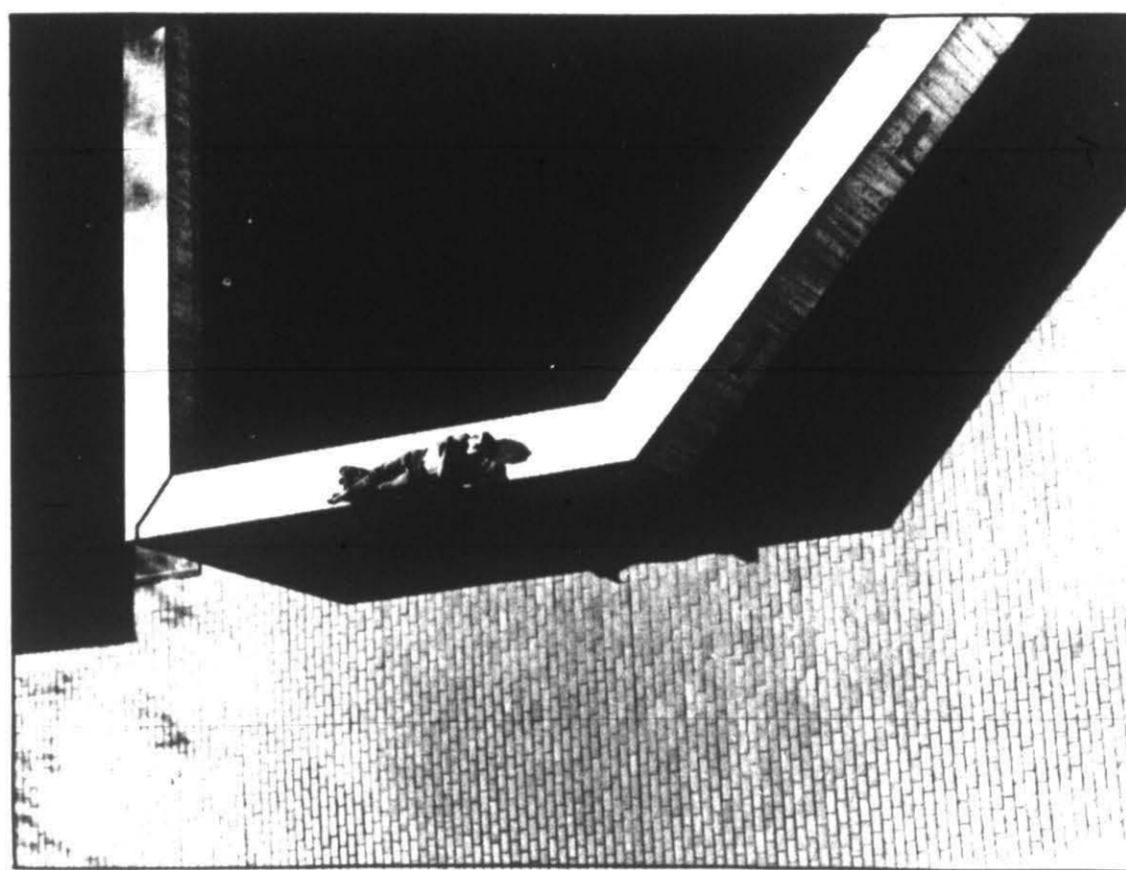
Holly Near en" which was led by Near and Watkins on the day of the concert. The workshop was a combination of song and discussion concerning women's music. Near feels that women's music "should not depend on the big record companies," and that it should be strong "at the grassroots." She also suggested that a women's choir be started at Evergreen. (She was successful, the first meeting is on October 31, at 5 in the Library Lobby.)

The concert was not only for

women. The number of men in the audience almost equaled that of an average concert audience. During the workshop when Near was questioned about segregated concerts, she said that women being together is a positive, inclusive thing, but also a very difficult concept for both men and women to understand. "At a women-only concert, something special happens. Part of me is sad when that's denied... Ideally we'd have a mixed concert first as an outreach concert to reach new women... not just liberals... and we'd talk to women about feminism and lesbian culture... Then we'd give a women-only concert." Amy Horowitz, the organizer-producer for Near and Watkins, added "Three hours in one night is only a tiny space for women."

"Something special" did happen to me at the workshop. I left feeling a little happier and got the chance to exercise my long unused vocal cords by sharing in song. I still have trouble accepting the validity of a women-only concert, but I can't help but wonder if the concert would have been much different that way. I guess I secretly wished that Tuesday's concert could have satisfied my curiosity.

and Events Arts and Events Arts



L.P. Dobberstein

FILM ON CAMPUS

Friday, October 21
KID BLUE (1973, 100 min.) First I'll tell you who's in it: Dennis Hopper, Warren Oates, Peter Boye, Ben Johnson, Janice Rule and Lee Purcell. Does it sound interesting? Okay, now I'll give you a capsule plot description: A notorious failure of an outlaw, by the name of Kid Blue, tries to go straight in Texas and provides some substance to a film described by former Friday Nite Films Coordinator Don Dapp as: "A humorous commentary on the death of the Old West, the coming of statehood for Texas, and the Industrial Revolution of the 1900's. Still interested? Well, it's showing in LH one at 3, 7, and 9:30 p.m. along with a Laurel and Hardy short, MEN O'WAR, 75 cents.

Tuesday, October 25
SURRENDER TO EVEREST: AN ACCOUNT OF THE 1971 INTERNATIONAL EXPEDITION is being presented by the Alpine Club. General information about the Alpine Club will be available. LH five, 7:30 p.m. Alpine Club members free, 25 cents donation otherwise.

Wednesday, October 26
EARTH (Russia, 1930) Directed by Russian writer, director, former teacher Alexander Dovshenko, this film is an epic drama on the relation of man to the soil. LH one, 1:30 and 7:30. Free.

IN OLYMPIA
BAD NEWS BEARS BREAKING TRAINING Cute baseball team which no longer stars Tatum O'Neal goes to the Astrodome (eat your heart out Seattle) for some ridiculous reason. Send the kids and the dog. Stay home and watch TV or clean the goldfish bowl. Capitol Theater, 357-7161.

STAR WARS I refuse to keep on writing little blurbs about this God-dam movie. The "force" has been with the State Theater for so long that it has ceased to amuse me. 357-4010.

SMOKEY AND THE BANDIT and **MY NAME IS NOBODY** continue at the Olympic Theater. What more can I say? 357-3422.

CABARET comes to the Cinema for a one-week stay. If you have never seen it, go and stare at Joel Gray's mouth. I'm serious. Liza Minelli is in it too. It's a little like NEW YORK NEW YORK, but not really. 943-5914.

ELSEWHERE
BALL OF FIRE (1941) A comedy directed by Howard Hawks. **BRING UP BABY, HIS GIRL FRIDAY** in which Gary Cooper plays a linguistics professor who with the help of seven other professors, is compiling a slang dictionary. They are assisted by a dance hall singer (Barbara Stanwyck) and her cronies. October 20-23 at the Rose Bud

Movie Palace, Pioneer Square in Seattle, 682-1867.

THE WOMEN'S FILM SERIES (For Everyone) is still going on at the Guild 45th. If you're interested call the theater at 633-3353 to find out exactly what is showing and when.

NORTH BY NORTHWEST and **THE THIN MAN** are showing this weekend as part of the MGM Classics series at the Harvard Exit in Seattle. Mount Rushmore makes a cameo appearance in **NORTH BY NORTHWEST**, and... and... Oh, skip it. The Harvard Exit, 325-4647.

MUSIC IN OLYMPIA

JERRY MICHELSON formerly of OLD COAST HIGHWAY plays harmonica and piano, sings from time to time and is "innovative and friendly" (for what that's worth). **LISA MCPHADEN** will be singing too. Friday, October 21 at Applejam, 220 E. Union, \$1.50 admission, 8 p.m.

CHARLES LYNN on guitar and vocals, with **ERNIE LOVATO** on musical saw, play some folk and blues at the Gnu Deli, October 21 and 22. Doors open at 8, cover is \$1.00. Capitol Way and Thurston (towards Sea Mart).

ELSEWHERE

The **PERSUASIONS** sing a cappella at the Rainbow Tavern in Seattle through October 23.

CLIFTON CHENIER plays Cajun music at the Rainbow Tavern in Seattle October 24 and 25.

TOM PETTY AND THE HEART-BREAKERS play the Paramount N.W. October 27.

BUFFY SAINTE-MARIE and **RICHE HAVENS** play a benefit concert for the United Indians of All Tribes Foundation at the Paramount October 22.

NEIL JOHNSTON of Tenino, one of the originators of the Tenino Old Time Music Festival, plays a wide range of folk music October 22 at 8 p.m. in a concert sponsored by the Sunny Side Folk Arts Center. The concert will be held at Evergreen Playhouse, 226 W. Center St., Camellia, \$1.00.

THEATER IN OLYMPIA

MOONLIGHTING is a play written and performed by LILITH, a women's theater collective from San Francisco, on their first West Coast tour. The play deals with the six members of the cast's experience with work and includes humor,

mime, dance, song and monologues. Applejam, \$2.00.

POETRY IN OLYMPIA

CANDACE STREET and **SADIE CROUCH** read their work at the Gnu Deli. Sponsored by the Evergreen Center for Literature in Performance. Thursday, October 20 at 8 p.m. \$1.00.

ART ON CAMPUS

LIQUID SPACE is a multi-media production photographed in Washington and Oregon in 16 and 35 mm slides, above and below water. October 21, LH three, 7:30 and 9:30, free.

ELSEWHERE

A survey of **AMERICAN PHOTOGRAPHY** is just a hop, skip, and a jump away at the Tacoma Art Museum, 272-4258.

An exhibit of caricatures by **DAVID LEVINE** (of Esquire fame) is at the Frye Art Museum in Seattle, 622-9250.

SUMI PAINTINGS by Susan Kidd based on images of her dead bird will be exhibited at The Artists Gallery, 919 E. Pike St. in Seattle starting October 26.

THE SCHOOL OF PARIS: DRAWING IN FRANCE is the main exhibit at the Modern Art Pavilion at Seattle Center (447-4795). It features a group of works by Matisse, and includes drawings by Chagall, Archipenko, Leger, Picasso and others. Conceptual art pieces by Alan Saret and photographs from Seattle are also on display at the Pavilion through November 6.


PRINTS BY IMPRESSIONIST PAINTERS are at the museum in Volunteer Park in Seattle through October 23.

NATIVE ALASKAN ART at the Snow Goose Gallery Thursdays through Saturdays, 1-5, through October 29, 4220 NE 25th, Seattle, 362-3401.

OTHER STUFF

WASHINGTON STATE MOBILIZATION FOR SURVIVAL conference on training and strategy for groups and individuals who want to work on the Mobilization for Survival campaign will be held from 9:30 a.m. to 9:00 p.m. in CAB 110 on Saturday, October 22.

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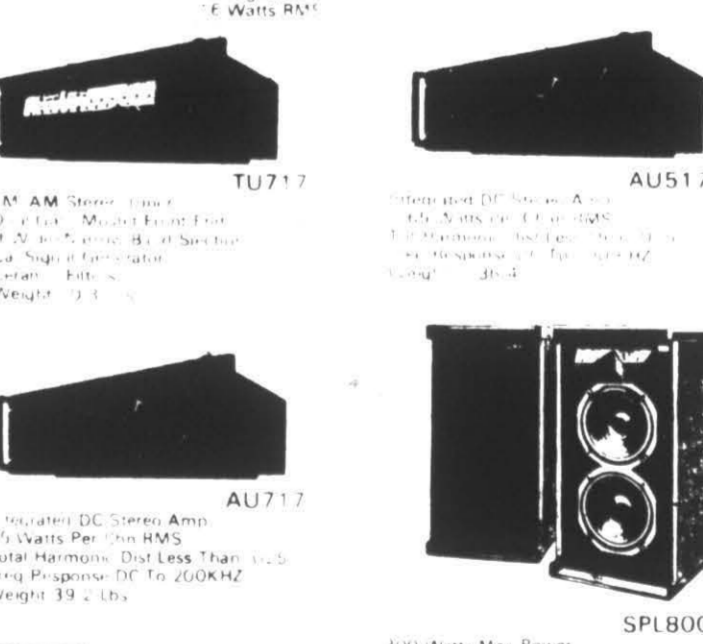


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