

LETTERS

WHY I AM AGAINST THE DRAFT

Dear Editor:

Remember Kent State? What a nationwide wave of campus protests that caused. The daily news reports conveyed a sense of turmoil bordering on insurrection. Hundreds of college campuses went through a paroxysm of rage, riot, and arson. By the end of the first week after the killings, 450 colleges and universities were closed by student or faculty strikes. Before the month was over, the National Guard had been called out twenty-four times at twenty-one campuses in sixteen states.

On November 15, 1969, 125,000 people met to yell "peace" in San Francisco. While some 250,000 people met in Washington D.C. From January 1, 1968 to January 18, 1969, 14,958 American men were killed in Vietnam, and 95,798 wounded.

I am against the draft because it promotes conventional non-nuclear wars such as Vietnam. And because conventional war kills young Americans.

Sincerely,
Ron Weigelt

GAY PEOPLE ARE ALWAYS VICTIMS

Olympia Police Department
8th and Plum
Olympia, WA 98501

Chief Wurner.

Several women and men in the Olympia gay community have met to discuss the recent "bathroom" arrests and their implications for gay people in the area. While we do not condone these alleged acts, we know gay people are always the victims. And now these three men have been victimized by the oppression which causes economic loss, fear, and isolation for all gays.

We are disturbed by claims of a "homosexual ring" and the inference that a witchhunt will be conducted—calling in gay members of the community for questioning, lecturing and possible charges. The police reports and sensational media accounts have contributed to an atmosphere of hostility toward gay people, as well as fostered myths about the immorality of homosexuality.

We have a number of questions for the Olympia Police Department which we think deserve a written response:

We know a double standard exists in this society for the rights of women and men, and for heterosexual and homosexual conduct. Heterosexual men proposition women daily in public, yet are not arrested. The legal definition of what constitutes lewd conduct is ambiguous and its enforcement selective. We ask OPD: What specific acts constitute lewd conduct? What public displays of affection between two people of the same sex constitute a lewd act?

The statements of the police indicated that the gay community was under sur-

veillance. This seems like a gigantic waste of money and time, especially when assaultive acts and violence against women often go unanswered. We ask OPD: To what extent is the gay community under investigation or surveillance? Does the investigation include surveillance of private property or infiltration of gay organizations? Are you using the incident at the bathroom as a justification for general surveillance of the gay community for any reason now or in the future?

We demand that the police be account-

Hello back there to anyone and everyone we know/knew. We are both well and happy, still academically occupied (I am finishing a master's degree in historical musicology and Daniel is working on one in American history), and—surprise, surprise—we even like it here. There's a lot we miss about the Pacific Northwest and a lot to be said for that part of the country, but likewise much to be said for these parts, too.

If anyone wants to write, we'd love to hear from you. (Yes, there really is a Mt. Rainier, Md.!) Please keep sending

you wrote the silly, offensive, and racist headline "Two Wongs Don't Make a White."

No doubt Dean Wong also thought that he was being very clever when he ended his letter with the silly, offensive, and heterosexist line "Racist jokes still suck."

Asians are tired of being the victims of white racism. Gay people are tired of being the victims of straight bigotry. Racism and gay-baiting are both forms of bigotry. Bigotry always stinks.

Dan Tamsky



able for their actions toward the gay people in this community; that they stop all witchhunts, crackdowns, or surveillance; and that they try to prevent the possibility of brutal attacks on lesbians and gay men to which they contribute by their statements.

Earnestly yours,
Olympia Gay Rights Coalition

the C.P.J.—it's good to keep in touch, however tenuously. It would be nice if the issues could be a bit more current, if that could be arranged.

Kitty (74) and
Daniel (78) Preston
3104 Windom Road
Mt. Rainier, Md. 20822

My sincere apologies.

I was very late in getting out the issues for fall quarter to our subscribers. The reason for this was that we were having severe ad sales problems and because ad sales account for half of our revenue and subscriptions account for only about one-percent of our revenue, I decided to concentrate on advertising and make subscriptions a lower priority.

You will be happy to learn that every issue this quarter has gone out reasonably on schedule but please be patient and remember that even when they get mailed on time the post office has about the same priority for third-class mail as the IRS has with tax-refund checks (that is, very low). So please allow six weeks for your copies to reach you in Maryland.

Thanks for writing,
Jon Todd, Business Manager

GROWING ETHNIC ARROGANCE

To LWS from SRM.

To keep the "public condemnation" of the recent CPJ ad (1-31-80) and the subsequent "apologies" from drifting off into the air of mystified innocence surrounding the whole business, I decided to write this angrily instructive letter. Wong's reply was too kind, Marr's too abstruse. Roze's and Murphy's were more to the point, but no one has yet made my point.

The ad itself was a blatant expression of profound and still acknowledged ethnocentrism (Murphy called it "monoculturalism," i.e., racism). Period. The "Well, We Are Sorry" statement of "apology" (2-7-80) was more than defensive and "self-justifying." It was insincere in the worst way and petulant besides, ultimately blaming the victims for taking the ad wrong in the first place, an age-old racist ploy. The second "apology" (2-14-80) was a little less peevish, but still essentially dishonest, suggesting that the "sneidness" and "disrespect" in the first statement might also have been in the reader's eyes, presumably as the original recognition of racism had been.

That the CPJ editor (LWS) could have looked at the images of Wong and White, juxtaposed them in the layout and perceived the "humorous" import (which I

SILLY

To the Editor:

Your reply to Dean Wong's letter in the Feb. 7 issue shows that you thought that you were being very clever when

There may very well be PAID jobs open at the CPJ next quarter in both the Writing/Editorial and Graphic/Production areas. If you're interested, come in and talk with Randy Hunting, Larry Stillwell, Ben Alexander, or anyone else.

FORUM

A Fare thee well to Evergreen

Goodbye, Evergreen.

"Goodbye": a contraction of "God be with ye." Words of departure, a wish that you fare well on your separate journey.

To the holy person, with faith, these words beseech you to follow the "Path of God": the Way of Tao, the anarchic Truth of Surrealism, etc... Even the path of punk rock, if that is where your art commands you.

To the blind believer, these words mean "May God follow your path." A token of luck; it arises from the inability to deal with Fate on a Personal level. I condemn the system that gave you birth, Evergreen, for that inability.

To most writers of letters, the words are a mere formality, a way of saying "I am leaving." I condemn the system that gave you birth, Evergreen, for taking the sacredness out of those words, and out of all words.

I am leaving you, Evergreen, because you have successfully served your Rev-

olutionary function; you have given me a Vision—an Academy, a College. Arts and Sciences with capital letters. I see at last what the College once was, and therefore I must leave you. I haven't the strength to drive the moneylenders from the temple, so instead I leave them their empty shell.

Evergreen, you are morally bankrupt. In the name of Art, I condemn your aesthetics. In the name of Architecture, I condemn your construction. In the name of Ecology I condemn your plastic and your garbage. In the name of Political Science I condemn your administration. In the name of Eros I condemn your patriarchy. Even in the name of Economics, your system's own "Dismal Science" (dismay of what?). I condemn the motives of your membership. In the name of Anarchy I condemn you.

To condemn is to declare that you have strayed from the "Path of God" (your patriarchal bastardization of the Tao, which your rationalism cannot even

recognize). Without malice, but without doubt.

I leave you, Evergreen, in order to pursue the dream of the College; and to pursue it by tearing down the edifices that spawned you.

I reject the reductionism that destroys your Science, even the most sacred Science of Revolution. I am no longer a revolutionist (a manipulator of the masses). I am a Revolutionary: direct action is my Karma-Yoga.

I reject the trivialization that destroys your Art. I will no longer be part of the always-paying Audience.

I thank you, Evergreen, for giving my my Vision (my Seeing, which you vulgarize as hallucination). Dare you be shocked that I wish to destroy you?

With love,
Doug Riddels

(P.S.—Karl: the Idea does come first. Anarchy must be Seen before it can become real.)

erally they just sit around giggling and hooting at any mention of marijuana that comes over the television. No brains here.

What have we here? Oh, it's merely a flock of raucous political "activists," crying for revolution. "We must replace this corrupt form of government with another, power to the people no matter how idiotic and incompetent they may be!" No brains there.

Oh my, look up on the roof of A dorm, a covey of pseudo-mystics! Pray tell, what is the solution to all the world's problems? "Ooooooooooooo..." Oh, really? Well thanks. No brains there.

"Save the environment! No nukes! Support Greenpeace!" oh you greeners are wise ones indeed, you know how to solve these problems: buy a bumper sticker or two, send five dollars to the Sierra Club, and make another tofu sandwich. Oh, occasionally a few will go so far as joining a protest "celebration" up at Bangor. What silly little fools. You'd patch up your shoes, but continue walking across the coals. Bitching about minor symptoms while ignoring the cause, though this is of course understandable since it's the easiest course to take.

Oh, I almost forgot—some of you have the answer: a world of love, cooperation, and peaceful brotherhood—total security. Ah, there's the word. The seething masses, insecure and frustrated, are crying for the world to be brought down to their bland and stagnant level. Never a thought to change themselves. Both the problem and the solution lie in that shriveled organ inside your head that has atrophied from lack of use, kept happy and occupied with visions of heaven and other drug cult induced dreams.

Most greeners just sit and stagnate, though some of the "reactionaries" stand around and bitch, using worn out themes and cliches, getting nowhere. Hold your banner high, oh mighty Keepers of Originality's Flame, strive, nay, fight your way into brave and bold new arenas of thought—just be careful not to stumble into the thousands of "leaders" who stagger ahead of you on that beaten path. There you sit, dreaming of the

army overseas is to conquer.

I am a veteran. I was discharged as a conscientious objector after two and a half years of active duty. I made great friends, friends that I retain today, but cannot condone an inherently evil institution on that basis.

Bruce Johnson

sixties, envisioning yourselves as the saviors of Man—oops!—Peoplekind. Pardon me if I chuckle as I watch you stride fiercely off into the shadows and fall off the horizon.

Let me say that if greeners have no other redeeming value, at least they show how shallow and meaningless people can be. Certainly you'll forgive me for feeling like a god among the parasites. Oh, what's that? You want to know how you can be a god too? Just look at yourself and see yourself for the silly ass that you are and laugh, even though it's not all that funny. Don't worry, I hear those of you who scorn my type of goodness, ah, the hollow men (and wimmin).

Well the frightful gloaming draws nigh, and I see that you are still running aimlessly, so I'll just leave you to your festering minds and hope you die peacefully. That's the end.

Amen
uh, pardon...
Apersons,
God

THE ARMY CRIPPLES YOUR MIND

To the Editor:

I just read the letter from the "Vets" who support the armed forces because they foster friendship. The friendships one makes in the service can be long lasting. They can also be ended very quickly—by a bullet. Being in the Army in peacetime is a wonderful civil service job: good pay, lots of security, fine benefits. Being in the Army in wartime gets you killed, or cripples your mind when you have to kill someone else. Let us not forget that the function of an army overseas is to conquer.

I am a veteran. I was discharged as a conscientious objector after two and a half years of active duty. I made great friends, friends that I retain today, but cannot condone an inherently evil institution on that basis.

THANKS, HOWIE

Dear Larry,

In the long run, I rate controversy over entertainment. A good editor writes what he thinks, not merely reflects what the readers think. So let the argument and opinion be a measure of appreciation as much as the applause. You've got my respect for doing your best at a difficult task.

Sincerely,
Howard Cannon

GOD SPEAKS

To the Editor:

Call me arrogant. Call me an idiot. Tell me how my foolish mind (or lack thereof) is mired in blind hypocrisy. Shit. Yeah, tell me, for I am donning the robes of God, and this is my message to that mindless flock of sheep called greeners.

Tiny captains of sinking ships, adrift in a sea of delusion, delving into profound truths with those pelagic notes that you call your brains. I'd say the problem of the average greener is an innate inability to think. It's much easier to paint up your face, eat sprouts and earthworm extract, and soar off into the blissful nirvana of the seventh astral plane while intoning Gregorian chants.

Evergreen seems to be a haven for the mentally incapacitated, a place where students can explore the depths of their inner selves, and discover just how little is there. Greeners are the true hollow men (and wimmin). Ignorance is truly bliss; I've never seen so many blissful people.

Let's go on a short intelligence hunt. Look over there, a group of brooding militant feminists and lesbians! "Men are all the same; violent, over-aggressive, always seeking dominance, they even have a lower men-person-ality!" They smiled smugly, spitting on the corpse of some poor, inferior guy that they had just killed. No brains here.

Oh, look! A herd of mindless acid-heads howling at the moon. What's their favorite occupation? Oh, not much, gen-

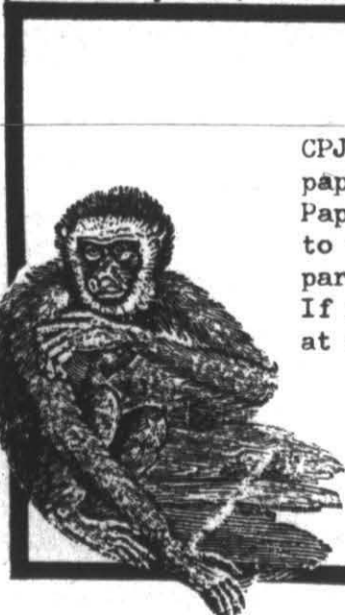
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Beginning next quarter the CPJ will be soliciting scholarly papers involving program themes. Papers should be comprehensible to those outside the writer's particular academic discipline. If interested, come chat with us at CAB 104.



itters



McPhee's writing glows from within

By J. C. Armbruster

John McPhee belongs to that select species of writers—among them Tom Wolfe—who are masters of the novel-length journalistic essay. While Wolfe specializes in magnifying the flash and exuberance of *outré* groups (The Electric Kool-Aid Acid Test) or dissects folk heroes (The Right Stuff), dealing with the genesis of the Original Seven Mercury astronauts, McPhee tracks rarer, little-known men and events. He writes with the force of an underground river rather than with that of an exploding volcano. His latest work, *Coming into the Country* (1979, Farrar, Straus, Giroux) is his fifteenth book and a portrait of modern Alaska and notable Alaskans.

McPhee writes by observing the lives of individual Alaskans with loving detail. The topics he deals with in all his books (thirteen so far) fascinate by their complexity and their crystal-clear style. McPhee can pluck out just the right comment from hours of conversation and describe the clarity of water in an Alaskan stream, so that the heart beat of that existence is heard by the reader. In Flannery O'Connor's words, he "uses his reason to find an answering reason within the subject," melding anecdote, history, and personal experience into an organic whole.

"For Donna Kneeland, as many as five months have gone by without a visit to Eagle, and much of the time she is alone in the cabin, while her man is out on the trail. She grinds wheat berries and bakes bread. She breaks damp skins with an old gun barrel and works them with a metal scraper. A roommate she once had at the University of Alaska went off to 'the other states' and left her a hundred-and-fifty-dollar Canadian Pioneer parka. She has never worn it, because—although her cabin is in the coldest part of Alaska—winter temperatures have yet to go low enough to make her feel a need to put it on. 'We've had some cool weather,' she admits. 'I don't know how cold, exactly, our thermometer only goes

to fifty-eight (below).'" When she goes out at such temperatures to saw or to split the wood she survives on—with the air sixty degrees or more below zero—she wears a down sweater. It is all she needs as long as her limbs are active. Her copy of "The Joy of Cooking" previously belonged to a trapper's wife who froze to death."

Coming into the Country is a continuation of McPhee's writings on nature studies and conservation. He has written a profile of Euell Gibbons (with whom McPhee gained weight on a six-day foraging expedition across Pennsylvania). *Conversations with the Archdruid* is a study of David Brower, past president of the Sierra Club and present president of Friends of the Earth.

But it would be missing the point by half to say that McPhee knows only one topic. He has written on the Florida and California orange industries (*Oranges*), a technical drama on the development of a lifting-body dirigible (*The Deltoid Pumpkin Seed*), and on the vanishing Scottish islanders' life on his ancestral homeland, Colonsay Island (*The Crofter and the Laird*). The pungent personalities he

Japanese accountant to teach here

By Ella Blackwood

Dr. Hiroshi Yoshida, an internationally recognized expert on the philosophy of accounting and international accounting, will spend Spring and Summer Quarters teaching at Evergreen as part of a Fulbright lectureship. Yoshida, who currently teaches at the Kobe University of Commerce in Kobe, Japan, will arrive in Olympia on March 23 to join the faculty of the Management and the Public Interest program.

Yoshida, 53, holds a Doctor of Business Administration from Kobe University, which is located in Washington's "sister state" in Japan, Hyogo Prefecture. He has been a Professor of Accounting at Kobe University since 1960, has written

general topic planned for the program during Spring Quarter is "Organizational Policy and Strategy" and Yoshida is expected to lecture on the social role of the accountant in society. Plans also include reading *Japan as Number One*, a somewhat controversial book on Japanese society, and doing a cultural comparison. Yoshida will also be offering an evening module entitled "Socio-Economic Context in Accounting: The Japanese Perspective." Other plans include visits to the Management and the Public Interest program in Vancouver, lectures at Eastern Washington University, and possibly presentations to local community groups. Plans for the summer quarter are still underway.

"Crossing Big Lookout Hill in Scalasig, I met David Clark, who had been cutting peat. He was replacing chunks of sod. 'You replace the turf, like a good golfer,' he said. 'Not many people burn peat on Colonsay any more. Our peat is not of as good quality as the peat of Islay. Everyone burns it there—ministers, doctors. But ours makes a good glow. If you get good weather, it dries just as hard as coal. And what's wrong with a good fire and a book, if it comes to that?'"

"Parliament, concerned only that no repetition of the Highland clearances should ever occur, has preserved certain fragments of the Middle Ages in something like a gigantic block of clear plastic, and inside it is Donald Gibbie (the

crofter, i.e. tenant farmer). The laird, for that matter, is in there, too, set as is Donald Gibbie, within what has become the grand anachronism of the Highlands. 'Some crofters don't work their crofts,' Donald said. 'They have a cow, a few sheep. That is all. My father was always one for working the croft. When I took it over, I kept it going. It's not right to let the land be neglected. I'm quite happy here. I make out, so long as the shore's handy, and such like. But if you expect many things in life, crofting isn't the way to get them. Crofting cannot keep up with the times. Most people expect more than the necessities of living now. And crofting is not a livelihood. It's an existence.'"

McPhee can breathe the fresh air of immediacy into any subject. His prose style is nearly flawless, fluid, packed with the foibles and strengths of his subjects. McPhee is a student of the quintessential qualities that glow from within a person's livelihood, profession, and life.

Let me recommend one further work: *The Curve of Binding Energy*, published in 1974. The book examines Theodore Taylor, a designer of fusion and fission warheads during the heyday of the Los Alamos project, who today is a critic of inadequate industrial safeguards on weapons-grade fissile materials. *Curve* is a brilliant view of our dilemmas in policing the nuclear power industry, while it traces one man's travail beyond the nuclear wasteland he helped devise.

McPhee is a bear for detail. He spends weeks and months becoming familiar with his subject. Tackling unfamiliar topics and developing them is a taxing and sometimes perilous task. In the February 19th issue of the *New Yorker*, McPhee unveiled his most recent subject, an anonymous *cordón bleu* chef, located "somewhere" within the Boston-Washington-New York triangle, who McPhee represented as the superior of the best chefs of those cities.

Restaurant critics and chefs alike were appalled. They started an outraged manhunt to find the chef. He turned out to be the operator of a small roadside inn, a barely competent chef. McPhee ended up with journalistic cream pie on his face.

McPhee's most recent foray into a new field should give other writers pause, just as his swelling corpus of finely wrought prose still evinces our admiration.

nine books and numerous articles on various aspects of accounting, and has held visiting faculty positions at the University of Washington's Graduate School for Business Administration and the University of California at Berkeley. His interest in Evergreen stems from a 1978 visit to the campus. As a consequence of that visit, Yoshida applied for Fulbright funding to visit Evergreen on a more extensive basis and was awarded a two-quarter lectureship. Yoshida is Evergreen's first international Fulbright scholar.

Yoshida will join the Management and Public Interest program this spring, working with coordinator Gary Ray. The

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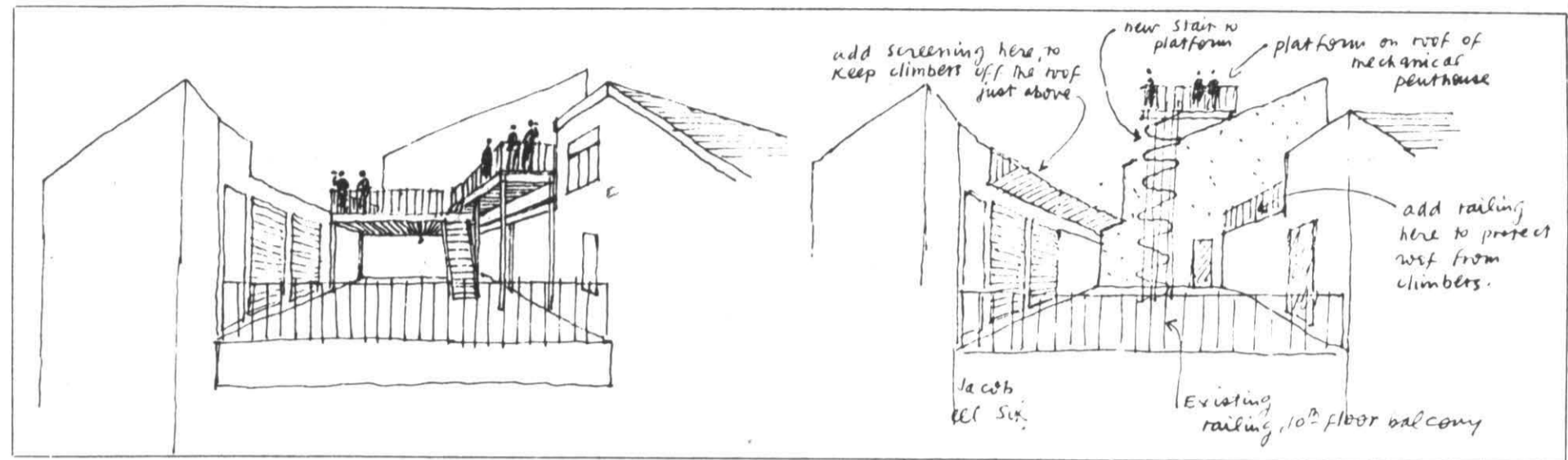
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Sun deck proposed for 'A' dorm

By Ben Alexander

Housing is considering building a sun deck on top of "A" Dorm, a move with much popular support by dorm residents. This is one of several proposals designed to solve the problem of students climbing on the roof and thus posing a safety hazard.

Other proposals include building an iron cage-like structure on the existing balcony, to prevent students from clambering onto the roof, and building a glassed-in "Solarium" structure that would act as a social space and sun room. However, some type of deck structure is favored by many of the dorm residents.

Two different basic proposals for sun decks are being strongly considered. The first proposal involves construction of a square deck on top of the elevator shaft, with a spiral staircase for access. The second proposal suggests construction of two separate decks above the existing balcony, with ladders for access.

The first proposal, for a deck above the elevator, would cost about \$18,000 to build, according to architect Jon Collier. The second proposal would cost between \$8,000 and \$15,000. If one of these pro-

posals seems to have popular support, Housing will probably foot the bill.

About 30 dorm residents crowded into "the Corner" in "A" Dorm Tuesday night to discuss the alternatives with Collier, who was originally contacted about the project by Housing Director Ken Jacobs, last November. In an ironic reversal of the classic meeting process, Collier shot a rapid-fire series of questions at the audience.

"How many of you students live in the other dorms?" About half of those present responded affirmatively.

"How many of you come over here to 'A' Dorm and go up on the roof when it is nice out?" There was another resoundingly affirmative chorus.

"If we built a deck, how many of you would use it?" Everyone in the room said yes to this question.

"What about the fourth floor of the Library? What is wrong with that?" One student exclaimed that the view from there was poor, that there were too many trees. Another student added that from the edge of the Library roof, where the view is good, there is as much safety problem as the dorm roof presents.

Through a series of questions and

explanations Collier drew out the main sentiments about why students get on the roof, and about what the preferable alternatives are. Most agreed that the main motivation for going there for all was for the view, rather than for sun or air. In the further discussion of proposals, preserving the view was the highest priority.

Students were split on the question of which open-air deck proposal is better. Many students felt the over-the-elevator proposal is preferable, because it gives the best view and the most floor space. These students also felt that it is the most likely proposal to prevent students from climbing on the roof.

Other students felt that the second deck proposal is better because it is safer and cheaper. Another point made in its favor was that it is architecturally more aesthetic.

The other proposals met with generally negative feelings from the audience. The iron cage proposal was too jail-like, and one student pointed out that you could still get on the roof from the ninth-floor balcony. The glass solarium idea had some support, but many felt that it would be like a terrarium—too hot when

it is sunny and too gray when it rains. However, this idea has the advantage that it could be made into a social space, Collier pointed out.

Many students expressed that the meeting had been quite beneficial. Suggestions came up and were constructively discussed. The important issues were identified, and most of the participants left feeling satisfied.

In a short interview following the meeting, Collier explained what would happen next. The pros and cons of these proposals will be weighed against the demand for other social spaces in the dorms, which Collier termed a "crying need."

He also pointed out that a number of problems still exist with the current proposals. "There are still construction and building code problems," he said, "and no one solution is falling neatly into place." However, he felt that the meeting had accomplished its purpose in identifying student sentiments.

If any students have further ideas or input, they may contact Ken Jacobs in the Housing office on the 3rd floor of "A" Dorm, or call him at 866-6194.

Naturalism blends aesthetic with scientific

By Tim Nogler

"Modern students tend to think of natural history as an archaic thing," commented Dr. Steve Herman, Evergreen faculty member and naturalist. "They think that in order to study the bald eagle, for instance, you must attach a radio transmitter to it. Or to study the growth rate of plants, you must use sophisticated equipment."

To promote the old technique of field observation, Dr. Herman and colleague Dr. Al Wiedemann plan to form a naturalist's club. "Here at Evergreen we've built a tradition of natural history studies, and it's time to organize that observational effort," explained Herman. "Observation is the kind of thing that's possible without the aid of modern technology."

A club would perform the function of organization by providing an opportunity for formal presentation of member's field work. Papers compiled on the basis of field observation would be presented to the group. The club would also take field trips to various spots in the Northwest. "My feeling is that it will be organized along the lines of classic 19th century naturalist's clubs that were present in England," said Herman.

Herman further explained the reason for emphasis on natural history as



Photo by Linda Iffrig

opposed to modern science: "We have demonstrated here at Evergreen, especially with Evergreen Environment (a bi-annual group contract), that there is a lot of value remaining in these old techniques, that there is much to be learned from observation and accurate measurements. Biologists have tended to come indoors and emphasize experimentation over observation. In modern terms the greatest value of a simplistic approach is for examples of animal behavior. But these old techniques teach the young student self-discipline, and encourage the keeping of careful records. Also, they expose the observer to a wide spectrum of organisms. The recent emphasis is on specialization."

"Naturalism blends the aesthetic with the scientific. That's something that's hard to quantify. It's something that modern science doesn't do."

Anyone interested in a naturalist's club should meet with Herman and Wiedemann in Lecture Hall 4 on Friday, March 7, from 12 to 1 p.m.

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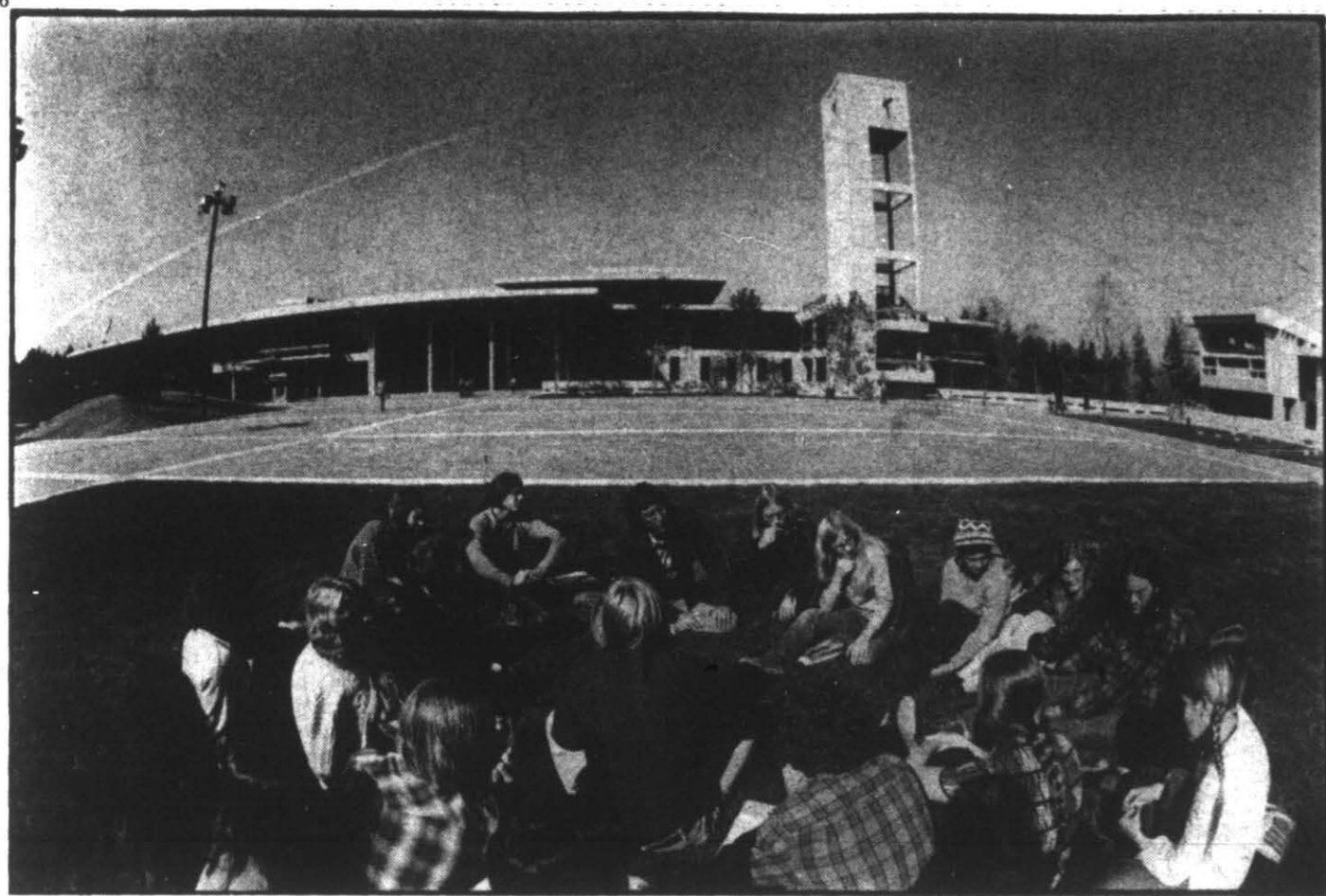
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Lazy passive globs can't seminar

By Mary Young

"I don't give a damn about seminar! I'm here to learn!"

That tirade, delivered last week in my seminar, quite frankly frightened me. Not solely because it was delivered so forcefully and not singly because the seminar is (supposed to be) the core of an Evergreen education. I was flabbergasted because this person is a full-time student in an advanced group contract and he could not connect "learning" with "seminar." In other words, he wanted facts, not all this esoteric hooey. I had forgotten how all-pervasive old-style rote education is and how it encourages us to be lazy, passive globs. I had forgotten that the hardest thing about an Evergreen education is that we have to do it ourselves.

So what is the definition of seminar? Webster's Collegiate says seminar is "a group of advanced students studying under a professor with each doing original research and all exchanging results through reports and discussions." Notice the active "ing" verb endings. Seminar is not lecture, it is not class, it is not cafeteria, nor a boxing ring, nor is it recess.

While I have not completely kicked the sloth habit, I am a neophyte seminar freak. I believe that, in the words of a recent CPE reviewer, the seminar at Evergreen is an active verb. So is learning. What is discussed in seminar is not as important as how it is discussed. Anybody can lay back, gorge-out on facts, throw them all back up Roman-orgy style, gulp down more facts next quarter. To seminar is hard work. It is not a vegetable garden for the corpulent slug to leisurely munch its way through. A seminar is our grey matter's monkey bars, and hang upside down by one medulla oblongata we must.

Budding journalist that I am, I raked the muck and came up with some interesting opinions of a very few people on just what a seminar is and what appropriate behavior is expected. If you think that all you need to do to seminar is to fall out of bed, stumble across Red Square, and land in your seat with a cup



of coffee by fifteen after, you had better keep reading. Believe me, as elemental as it may seem, even if you are the type who reads the book every time, never eats sweet rolls, never smokes, drinks coffee, interrupts, changes the subject, or spaces out, or if you are the teacher, you too should read on. These rules are for everyone.

From David Marr, modified by Leo Daugherty. Seminars: Preparation, Participation, and Uses:

1. Complete assigned reading prior to the seminar—always.
2. Take notes on the assigned reading, and bring these notes, along with assigned texts, to each meeting of the seminar. Such notes are of two kinds: paraphrase (glosses), and comment.
3. Be on time. If you must be late, do not join in the discussion until you are certain that you know exactly what is being discussed.
4. If a topic or focus is announced or asked for, be certain that your comments are on that topic or focus—not drifting from it or up, up, and away from it.
5. Take notes on the discussion. Taking notes in seminar is even more important, sometimes, than taking notes in lectures. One use of such notes is to remind you, an hour after you wrote something down, that it might fit in the discussion now—whereas it did not fit when you first thought of it and jotted it down.
6. Seminars do closely resemble orchestra rehearsals. They are working sessions, full of false starts, much practice, and some extended flights of analysis and synthesis. But the analogy with the orchestra breaks down in one interesting and crucial respect: seminars operate with no equivalent to a musical score. Indeed, it is precisely something like a musical score that gets "composed" in the course of the seminar.
7. Seminars are therefore forums in which issues are raised and explored, but not necessarily resolved: they require you to think, to practice the skills of analysis and synthesis, and to try for the experience of leaving them with more and better ideas than you came in with.

A letter from Richard Alexander to Lin Foa of the Vancouver program. A seminar should:

1. Provide a forum in which each individual student is encouraged (perhaps even forced) to take personal responsibility for a major contribution, thus leading the student to master the skills necessary for:
 - Independent research
 - Coherent organization of thoughts and findings
 - Useful presentation of this material
2. Personalizing this work, so that it becomes an expression of that student's individual learning goals, experience

And thus further the goal of the students taking charge of their own education forthrightly, and up to objective standards.

2. Provide a situation in which the students as a group can eventually take charge of their own education as a group, thus furthering skill in group organization, group research, group presentation. I want the students cooperating with each other in work that meets the group's needs, and within that the individual needs of each member.
3. Conversely, break the students dependence on the faculty, and to short circuit all those little games and tricks mastered so long by students whereby they get the faculty to do all the work and all the thinking for them, and avoid putting themselves on the line.
4. Incorporate into the seminar tasks which necessarily require writing,

WORKING IN GROUPS		
Function/Role	Purpose	Technique
Initiator	Give direction and purpose to the group	Proposing tasks, goals, defining problems, suggesting procedures and solutions
Information-seeking	Make group aware of need for information	Requesting relevant facts, clarification
Information-giving	Provide group information relevant to its work	Offering relevant facts, avoiding in-service on opinion when facts are needed
Opinion-seeking	Test for consensus, find out group opinion	Asking for feelings or opinions about something
Opinion-giving	Provide basis for group decision	Stating feelings of beliefs, making suggestions
Clarifying	Eliminate confusion	Defining terms, interpreting ideas, clarifying issues and alternatives
Elaborating	Reduce ambiguity, show consequences of plans and positions	Giving examples, illustrating meaning, explaining
Coordinating	Adjust issues or harmonize issues that may conflict	Suggesting ways that different issues can be handled
Procedure-developing	Establish an order to the meeting	Suggesting agenda, order of business, where to go next
Summarizing	Show how ideas are related, draw ideas together	Putting together related issues, showing connections, restating suggestions, offering conclusions
Philosophic-critic	Show that a particular issue is not unique, bring in examples from similar experience	Drawing general statements from specific ones, critically examining assumptions and ideas used people
Encouraging	Bring out others' opinions and give others recognition	Being friendly, warm and responsive to others. Adopting others' contributions
Expressing feelings	Get group attention to reactions to ideas and suggestions made	Expressing own feelings and hearing others' feelings and opinions
Relieving tension	Reduce tension, allow group to express feelings	Joking, cleaning attention expecters breaks, etc.
Compromising	Maintain group cohesion	Offering or accepting compromise, yielding ideas, admitting error
Written communication	Maintain open discussion, keep channels open	Drawing out silent members, bringing procedures for discussions
Setting standards and goals	Make group aware of direction and progress	Expressing the group concern, suggesting tasks, stating standards for group members
Interpreting	Explain, interpret what someone has already said	Paraphrasing initial speaker
Listening-offering	Provide stimulating, interested audience for others	Activating ideas of others going along with the group

reading, research (of all sorts), verbal communication both oral and written, and cooperation—for it appears to me that these are absolutely necessary skills for living productively in our society. I am every day more and more convinced that clarity, precision, logical consistency, breadth of factual information, and skill in ferreting out information and ideas from resources—are major, fundamental, and utterly pragmatic. To the degree that we do not teach these things to our students and to the degree that they fail of individual mastery, to that degree our academic programs fail.

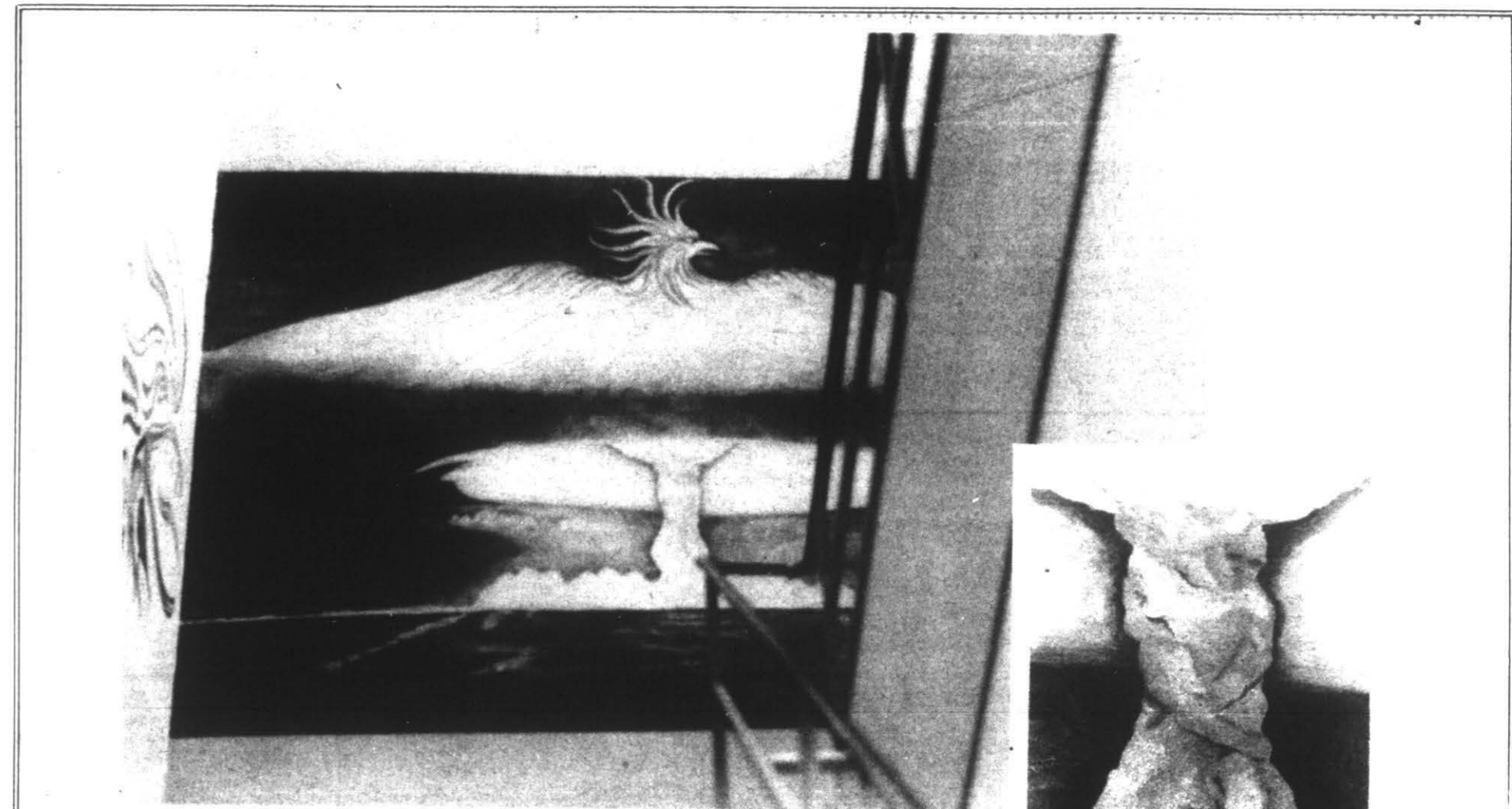
From Gilbert Salcedo: An Etiquette for Seminar. What are the rules for a good seminar?

1. Be willing and prepared to discuss ideas and raise questions by completing the required reading and writing beforehand.
2. Listen attentively to what is said by others and take notes on the general discussion.
3. Speak in turn and allow sufficient time to the other person for expression of his/her point of view.
4. Try to address an idea or argument by addressing a particular individual in the seminar. Avoid addressing the group in general; such comments typically fall flat.
5. Respond actively to what another has said before you contribute your own thought. Clarify the other's meaning by brief reiteration.
6. Actively concentrate your attention upon the topic at hand and do not let your mind wander. Think deliberately about what is being said.
7. Do not eat, drink, smoke, chew gum or engage in private conversation. These are examples of private self-indulgence which subvert the purpose of seminar and are therefore counter-productive and completely out of place.

These are the questions which ought always to be in mind when you come to seminar: Am I helping to meet the purpose of seminar? If not, what can I do to contribute to the general effort? If we have drifted from our purpose, what am I doing about it? Will I permit myself to become gradually frustrated, angry, desperate, and bored? Or will I cultivate a renewed sense of purpose by working toward an etiquette for seminar?

It is not fair of me to pick on one person who is in the fog about seminar. Most of the Evergreen student body is in the fog. I would even venture to say that the mists of mystification are creeping upon some faculty members.

So why are we all here, at this haven of pedagogical innovation, if we are going to let the quintessential seminar rot away into the oblivion of lethargic regurgitation? Why do we bother to defend ourselves to Olympia, the legislature, our parents, if we will permit subversive sluggishness to erode our seminars? And why indeed do we brag about being so different, so progressive, so innovative and so experimental if we are as passive about pursuing the Evergreen dream as an old car is about rusting at



The story about the dragon

By Liisa Eckersberg

You've probably passed sections of the Dragon Mural many times. Like others, you may wonder about its creation and/or why people would vandalize it.

The Dragon Mural was painted in the spring of 1972 by students in the Man and Art program. The purpose of creating the mural was to have something to look at other than blank concrete walls and to give Evergreen students a sense that the building was theirs to respect and enjoy, as it was the only completed building at the time.

The painting was done by 13 students (10 from Man and Art and 3 from other programs) and 4 faculty who supplied time, paint and various styles to making the mural. The mural took about three months to complete and resulted in an image made of different people's images of what a dragon represents.

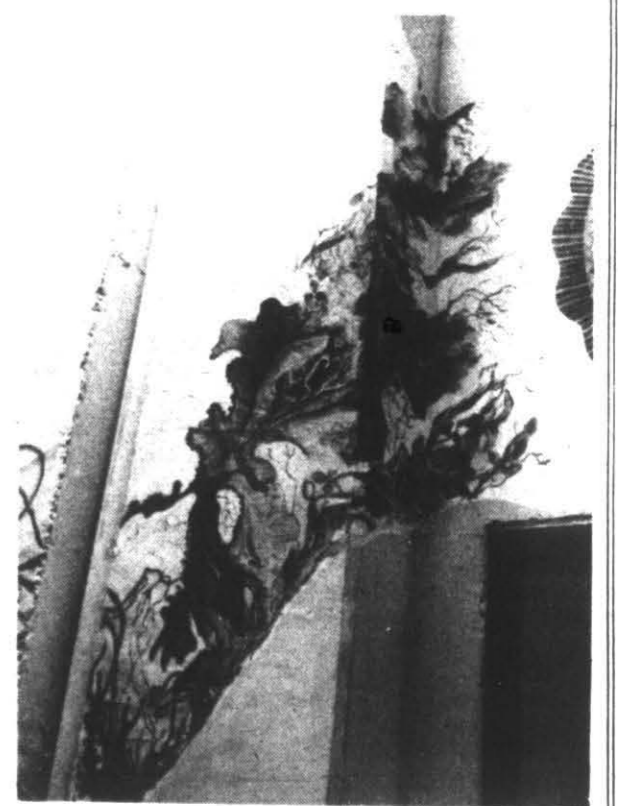
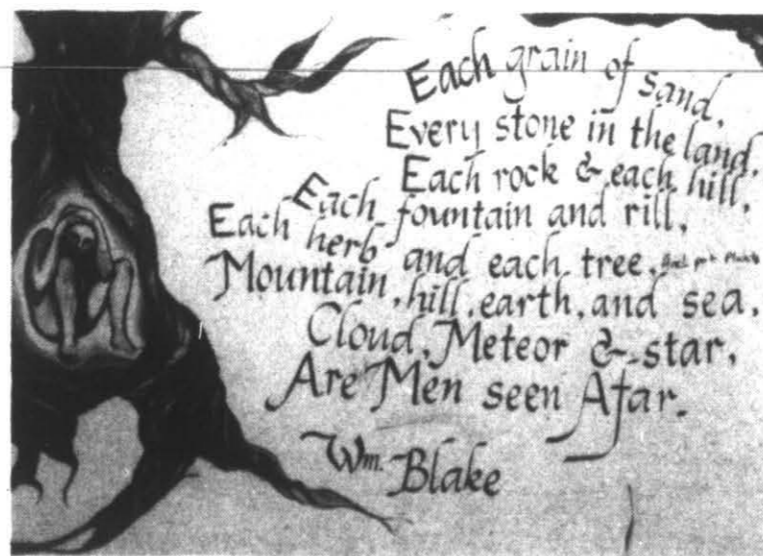
The dragon winds its way through earth, water, fire and air. It changes from one style of dragon to another and in places is no more than a representation of an idea of a dragon. The style changes every few feet yet does so smoothly, making it apparent that it was well thought out.

What hasn't been well thought out is peoples' vandalizing of the mural. Gordon Beck, who sponsored one student who worked on the mural, thinks that the people who write graffiti on the mural do so because they don't respect it due to lack of knowledge of its creation.

Most of the graffiti is of the type that can be found anywhere: stupid sayings or smart-alecky remarks. Some of it is "Evergreen politically correct correcting," such as the addition of "wo" to the word "men" in a quote from William Blake.

Gordon Beck wants to have a plaque explaining what the mural is and who did it. Beck would also like to have the mural restored. He and Jean Mandenberg are looking for a couple of students interested in learning restoration processes and applying them by restoring the mural. If you're interested contact Gordon Beck or Jean Mandenberg about a possible contract Spring Quarter.

Each grain of sand,
and rill,
h tree, and sea,
or 2 star.



NOTES

ANTI-DRAFT

The Olympia Committee Against the Draft (O.C.A.R.D.) is currently involved in developing a community draft information and counseling service, in providing information to high school students who wish to organize opposition to registration and the draft, and in planning a rally at the State Capitol in March, among other things.

Help is always needed. Several task forces are meeting weekly to approach specific issues related to opposing registration and the draft. Task force meetings that anyone can get involved in this week are:

Educational Materials Group, Sunday, March 2, 1623 Conger, 9 a.m.
High School Outreach Group, Tuesday, March 4, 2509 Division, 6 p.m.
There will also be an educational meeting to discuss the world situation and the current status of draft legislation today, Thursday, February 28, at 6 p.m. For the location, call Soix at 943-8491.

The next O.C.A.R.D. general meeting will be Monday, March 3, in LIB 3500 lounge, at 5:30 p.m. On the meeting's agenda is the rally planned for March and a discussion of the Persian Gulf and Afghanistan situations.

FAMILIES CONFERENCE STRATEGY MEETING

There will be a strategy meeting for the Washington State Conference on Families today, Thursday, February 28, at 4 p.m. in CAB 108. Only THOSE ALREADY REGISTERED for the conference should attend. Role-playing will be done to understand the prioritizing process for voting on issues.

For more information, contact Alexis Jetter, CAB 305, 866-6220.

COOP POTLUCK/DANCE

Working members and friends of the Olympia Food Co-op are invited to a potluck/squaredance on March 1, at 7:30 p.m., at Rignall Hall on Steamboat Island Road. Carpools will leave from the Co-op, 921 N. Rogers, and from The Evergreen State College circle at 7 p.m. sharp! To get to Rignall Hall, go north on Rt. 101 and exit at Steamboat Island Road. Go north 7 1/2 miles, take a right on Uarquart Road; the hall will be directly on the left.

Bring a potluck dish and your dancing shoes!

HEW STUDIES TESC

Evergreen has been selected as one subject in a "Study to Assess the Extent and Nature of Discrimination Perceived by Protected Group Members." The study is commissioned by the Offices for Civil Rights of the Department of Health, Education and Welfare, and will take place April 2-8. It will focus on members of "protected groups," defined as women, the handicapped, Blacks, Latinos, Asians, and Native Americans, who attend selected schools of all levels throughout the U.S. Evergreen is the only institution in Washington that was chosen.

"The purpose of the study is to learn directly from those affected by discriminatory actions what kinds of discrimination they feel they experience and which of these have a critical effect on their lives," says a letter from CRC Education and Development, Inc., the company conducting the study.

April West, Third World Coalition Coordinator, explained that those doing the study at Evergreen will interview eight students, faculty, and staff from each of the groups listed above. West said that student groups representing those groups to be included in the study have already been contacted. Anyone who is interested in the study can contact student groups or the Third World Coalition for further information.

HELP WOMEN'S DAY

The Evergreen State College Women's Center and Access for Returning Women are planning a day of Celebration and Events for International Women's Day on Friday, March 7. There will be a free concert in the morning, an all women's run and a film festival in the afternoon and evening.

Women with all types of skills are needed to help with the actual day's events. If you have some time and energy that you would like to put into this women's celebration please contact either Sande Sanders at the Women's Center or Diane Winslow at the Access for Returning Women's Center. Specifically we need women to help officiate the run, make signs and do typing for flyers, public service announcements, help set up at the concert, do silkscreening, etc. For more information, call 866-6162, 866-7268, or 866-6080.

YEAR OF THE COAST

In recognition of the "Year of the Coast" the Planning Commissioners for Mason County and the City of Shelton and the Mason County Shorelines Advisory Board are sponsoring a public presentation on shorelines and how they work. The discussion will be at 7 p.m., March 4, at the P.U.D. Auditorium at 3rd and Cota Streets in Shelton.

Mr. Wolf Bauer, a noted shore resource engineer, will present a slide show and discuss the shoreline systems, how they function, and the do's and don'ts for development.

According to Dave McMillin, Chairman of the Shorelines Advisory Board, "The program should be an excellent one for all of us who enjoy living in the Puget Sound and Hood Canal area, and I hope that people will take advantage of it."

The program is open to all interested citizens and coffee will be available.

SHLAP TAKING APPLICATIONS

Self-Help Legal Aid Program is taking applications for the position of paralegal advocate until March 31. New advocates will train during the last eight weeks of Spring quarter on a volunteer basis and will assume responsibility for coordinating the office in Fall, 1980, on a paid basis.

Self-Help Legal Aid Program is an information/referral service and a legal resource library for the Evergreen community. SHLAP's function is to demystify the law; advocates decide whether a case can be handled with "self-help" remedies, or if it requires the services of an attorney. In either case, advocates clarify the laws involved and outline the resources available to the client to resolve the issue.

All office responsibilities are shared equally by the staff. Advocates interview clients, investigate cases, meet with SHLAP's legal adviser weekly, and maintain the office, among other things.

Applicants must commit themselves to working the entire 1980-81 academic year. Applications are available in SHLAP's office, LIB 3224. For further information, stop by the office or call 866-6107, Monday through Friday, 9 a.m. to 3 p.m.

THERAPY GROUP CONTRACT

Two new schools of psychology have begun to blossom in the last ten years. They concern the use of body movements and mental visual images as a means of altering psychological and physical patterns. These studies are being applied to many fields. In education they can increase memory, comprehension and creativity. In therapy they can alter psychological patterns. In health care, visual techniques are being used to cure cancer and other body disorders. While the leading authorities in the field of body/visual techniques might be Jean Houston, Robert Masters and Moshe Feldenkrais, their work stems from people like Merleau-Ponty, Reich, Jung and a host of other European psychologists. If you are interested in creating a group contract for spring, to study and work with these ideas and thinkers, contact Guy Diamond at 866-5208, soon.

BOOKS DUE

All library materials are due March 14, 1980. Renewals began February 25; the next due date is June 4, 1980.

All Media Loan equipment checked out for Winter quarter are due March 21, 1980. New check-outs begin the first day of Spring quarter, March 31, 1980.

NDSL LOAN RECIPIENTS

If you have received a National Defense/Defense Direct Loan while attending Evergreen and you plan to graduate, withdraw, or go on-leave next quarter, you are required to go through an NDSL Exit Interview before leaving. Please contact the Accounts Receivable Department at 866-6448 to make an appointment for an Exit Interview.

COOPER TEMPORARILY REPLACES CLABAUGH

Rita Cooper, Employee Relations Director, has been appointed as acting vice president for business. The appointment, effective immediately, fills the vacancy created by the death of former Vice President Dean Clabaugh on February 9. Cooper will continue to direct the Office of Employee Relations.

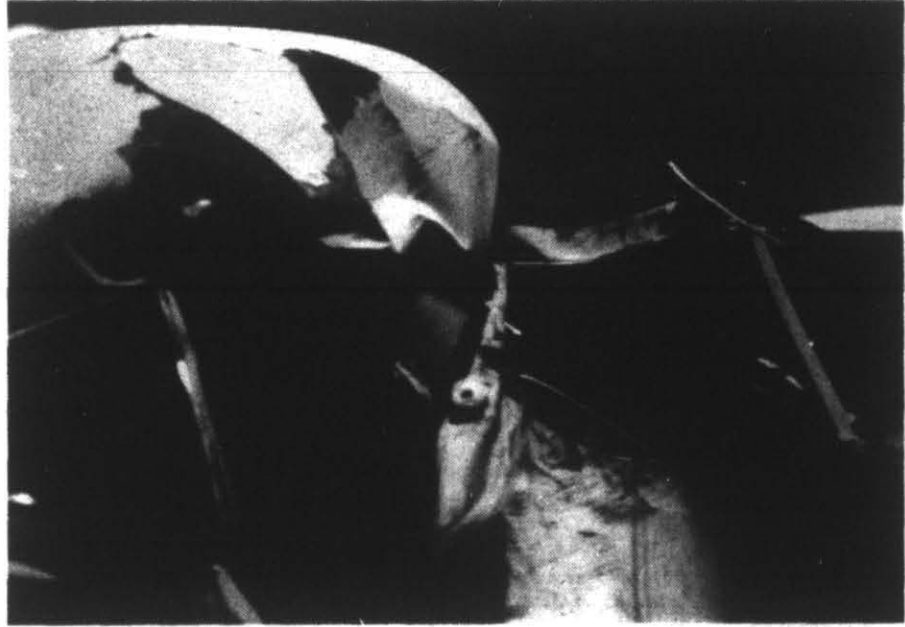


Photo by Lisa Ekersberg

MORE JAZZ FOR EVERGREEN

The city of Olympia has become the home of a quite respectable jazz scene. In recent years, some fine groups, such as Obrador, Gila, and Abraza, have been formed with Evergreen-graduates and people from the Evergreen community. Six months ago a jazz saxophone player named Bert Wilson moved to Olympia. He has made an excellent addition to Olympia's growing jazz culture. Bert has developed a complete mastery of his instrument in the 25 years he has been playing. Many local jazz musicians think Bert Wilson is one of the greatest saxophone players alive today. He has played on albums by John Coltrane, Alice Coltrane, and Sonny Simmons.

Evergreen will get its first chance to see and hear Bert Wilson in concert this Sunday at 8 p.m. in the Recital Hall when the Gig Commission brings him to the campus. Tickets are \$2 in advance, \$2.50 at the door; they're available at the Evergreen Bookstore.

WINTER FESTIVAL

The Third World Coalition will present a Winter Festival of Ethnic Dance and Music March 5. The celebration will begin at 11 a.m. in CAB 108 with a slide show of Coastal Indian Dancing, presented by TESC student Lena Dunstan. In the CAB lobby at 11:30 a.m., students from the Wa He Lute Native School in Nisqually will perform their native dance in traditional costume.

At noon, Wa He Lute will have a benefit fundraiser for their athletic fund, at which Indian tacos and tee-shirts will be on sale. Also at noon, Georgette Chun will perform several Hawaiian hulas accompanied by TESC student Steve Bader. Asian Coalition Coordinator, who has performed professionally for several years.

At 1 p.m., the festival will conclude with the sounds of marimba music performed by Pumi.

This event is free and open to the public. For more information, call 866-6034.

ALTERNATIVE AGRICULTURE PROPOSAL

Alternative careers in agriculture will be explored by a panel of six guest speakers, ranging from an Olympia organic farmer to a representative of the State Department of Agriculture on Wednesday, March 5, from 2 to 4 p.m., in room 110 of the College Activities Building at The Evergreen State College. Sponsored by the Office of Career Planning and Placement, the free, two-hour session is designed to share information on alternative agriculture with interested Evergreen students and community members.

For further information, contact Career Planning and Placement, LIB 1200, 866-6193.

International Women's Day celebration

By Sunshine L. Roze and Judy McNickle

The Women's Center and Access for Reentry Women are sponsoring an International Women's Day Celebration on Friday, March 7 at The Evergreen State College.

International Women's Day began in the United States almost 70 years ago when thousands of garment workers of different nationalities went on strike for better working conditions and against child labor. The garment workers strike mobilized over 20,000 people. Joining with the garment workers were other women who had been fighting for women's suffrage and protective labor laws. Two years later at an international socialist conference in Denmark, that day was declared to be an international working class holiday to commemorate this strike. Since then, it has been celebrated all over the world.

The free celebration, organized by the Women's Center and Access for Re-Entry Women's group, begins at 11 a.m.

Friday with a Women's Jazz Concert and concludes at 10 p.m. with the final showing of two films, "Antonia—A Portrait of the Woman" who gained fame as an orchestra conductor 40 years ago, and "In the Best Interests of the Children," produced by California's Iris Film Collective.

The jazz concert, set for the second-floor cafe in the College Activities Building, features music by the Lyle-Cruse Trio, with musicians June Kauffman and Lorree Knutson from Olympia's Abraza band, and pianist Kathryn Lyle. In addition, jazz trumpeter Barbara Donald will perform, along with vocalist Betty Harris.

Indian women's rights and the meaning of International Women's Day will be explored by Native American activist Janet McCloud in a public talk at 12:30 p.m., also in the Activities Building. Her presentation will be followed at 1 p.m. with a "cultural celebration" of women singing, dancing and reading poetry, highlighted by performances of

poet Teresa Stone and dancer Marcia Tate, formerly of the "July 26 Choreo Poets" group.

The athletically-inclined are then invited to participate in a 3 p.m., three-mile run around the college campus. Registration is \$1 and begins at 2:30 p.m. in front of the Evans Library. All entrants will receive limited editions of free T-shirts labeled "Women on the Move."

Also set for 3 p.m. is the beginning of a Women's Film Festival in Lecture Hall Four. Featured showings include: a slide production on "Women Against Violence Against Women;" "Killing Us Softly," a film depicting the exploitation of women in advertising; and "Keep Listening—Wilderness Trips for Women," a slide show.

Following a half-hour break, the films continue at 5 p.m. with a 90-minute movie, "Salt of the Earth," a semi-documentary on the year-long strike by Mexican-American zinc miners.

The day's events conclude with the 7 p.m. showing of "Antonia—Portrait of

the Woman," a 58-minute show produced by Jill Godmilow and Judy Collins, offering interviews with the internationally-known conductor; and a 53-minute showing of "In the Best Interests of the Children," which depicts the lives of eight lesbian mothers and offers what its producers call "a direct challenge to the prevailing myths about the lesbian as mother."

Sponsors of Friday's programs have also organized transportation for interested local residents who would like to attend a Bellingham concert Saturday, March 8, featuring musicians Teresa Trull, Julie Homie, Pat Parker and Sweet Honey on the Rock. Buses will leave Evergreen at 4 p.m. Saturday for the 7:30 p.m. Western Washington University concert, which carries a \$3.50 admission charge.

Children are welcome to attend all of the Evergreen events on Friday, and sponsors invite women interested in showing or selling their arts or crafts to contact the Access Center for Re-Entry Women, 866-6080.

Council and SIN continue to falter

By Carol Tucker

At the Student Information Network's first meeting this week, 23 students shared insight into governmental processes at Evergreen, the Evergreen Council, and the function of the proposed Network. The vast majority of representatives from seminars agreed that the SIN proposal is worthwhile for several reasons: as a structured center for information, as a pathway for intra-seminar communication, to expose new students to opportunities, and to confront various issues of student concern.

Growing out of a proposal by the Study Group on Student Participation in Decision-making, SIN received official support from faculty at the last faculty meeting. Faculty were asked to seek volunteers from their seminars to attend the first SIN meeting. Judging by the number of attendees, either faculty forgot to enlist student participation or students forgot to attend. The overall

participation was encouraging, however, and three committees were formed by volunteers to create the bylaws for a SIN structure; organize the next agenda, meeting place, and participants; and investigate curriculum planning and COG IV revision.

SIN put a gleam in the Evergreen Council's eye as the council looks forward to the instigation of SIN in hopes that it can expand the volunteer pool. A lack of participants, snow, and a holiday have left the Council previously inactive this quarter, but this week the Council suspended a quorum rule (fifteen members must be present for official meetings) and proceeded to meet informally, biting into issues of concern: students' rights to privacy and housing. It was optimistically noted that there were more students present than staff or faculty (staff previously have held the record for keeping the council afloat.)



Preparing for their roles in the upcoming productions of "Man of La Mancha" are Quixote's horse, played by Tim Blair of Kirkland; Don Quixote, performed by Faculty Member Charles Pailthorp; his faithful companion Sancho, played by Bellingham student John Malla-

han; and Sancho's donkey, performed by Kate Dresen of Seattle. The musical will be staged February 28, 29, and March 1, 2, 6, 7, 8, and 9 at 8 p.m. in the Experimental Theater at The Evergreen State College.

Trident Continued from page 1

city. I had no place to get away. But I started running." Her eloquent testimony brought many to tears.

The under-26 demonstrators, who will act as their own lawyers, have spent months preparing an elaborate defense based upon the idea of a "necessity defense," claiming that their actions at the nuclear submarine base were justified. They will try to prove that their illegal actions were necessary to prevent greater harm from occurring. They will also try to prove that the harm was imminent; that there was a reasonable belief that there were no alternatives left to prevent the greater harm; and that there was a direct relationship be-

tween the crime and the harm.

U.S. District Court Judge Gordon Thompson, Jr., argued that the only way he could see this defense as applicable to the case was if "your brother was on the other side of the fence and was about to be run over by a truck and you climbed over the fence to save his life." Defendants countered that this was indeed the case but the danger wasn't a truck, it was a nuclear weapon.

The defendants have arranged for a number of expert witnesses to testify but it is not known at this time whether Judge Thompson will allow their testimony. Dr. Ulysees Doss, a civil rights activist, and Barbara Reynolds, who was

involved in the development of the Test Ban Treaty, will discuss the effectiveness of civil disobedience. They will attempt to prove that civil disobedience does work and is not just a symbolic gesture. Dr. Owen Wilkes, a weapons analyst and international law expert for the Stockholm International Peace Research Institute, and Dr. John Fried, an expert on international law, will discuss Trident as a "first-strike weapon" and how Trident violates international laws. Dr. Ruth Weiner, professor of Environmental Studies at Western Washington University will speak on the environmental effects of radiation in Washington.

Judge Thompson has suggested that he might be willing to listen to the witnesses' statements but not necessarily admit them as defense testimony. No definite decision has been reached at this time. Many of the defendants will offer their own testimony and the defense hopes to be able to have past Trident demonstrators testify to reassert the lack of alternatives to their actions.

Defendant Holly Hill said, "If need be, I'd be willing to testify but I'm not too nervous because it feels kind of predetermined." Defendant Karen Ahrens admits that the whole court process is "a little intimidating" but she also said that despite a probationary warning that prohibits her from entering the Navy base for three years, "I know I'm going back over the fence."

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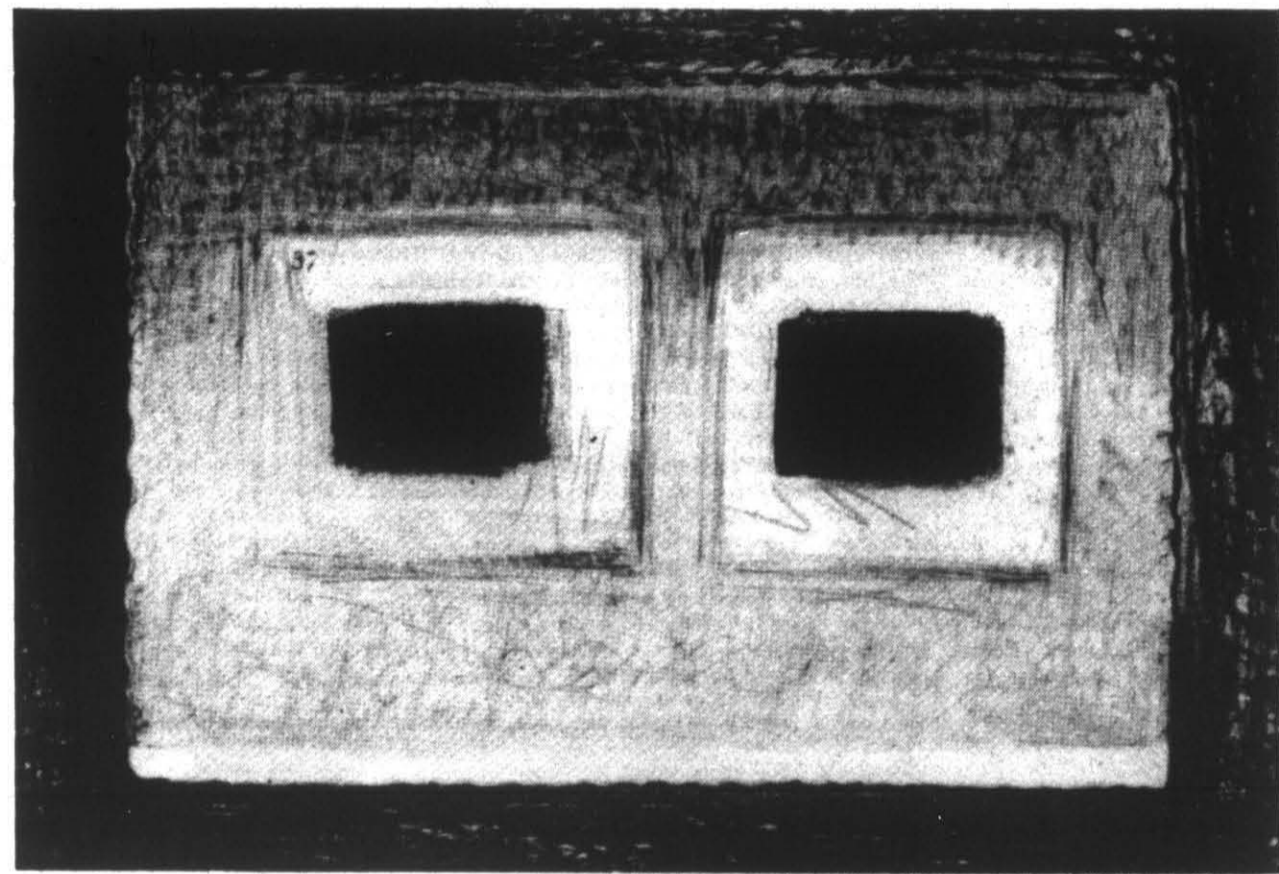


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Gallery exhibits are abstract

By Doug Plummer

In Gallery 4 right now are two groups of work, each of which deals with a single theme and extends it to a variety of limits.

Tom Johnston is a printmaker teaching at Western Washington University in Bellingham. He was at Evergreen last week for a workshop, out of which came a 4-color lithograph printed in Evergreen's printmaking lab. This print is an edition of 20, and are being sold to benefit the Evergreen galleries.

Johnston's work is nearly without recognizable content, in terms of being drawings of something besides an idea. Here the idea is "souvenir," and the visual structures used are that of postcards and slides. A souvenir is an impression or a record of a place, meant to be a concrete reminder of an ephemeral experience. These prints are an "impression" of a form, taking only the visual structure of a shape and extending the idea to its limits in etchings, drawings and watercolors.

The work is arranged to show the sequence from one print to another. In one set of eight that ends in a rich color piece, the concept is stated first in a half-formed, crude state, but with all the formal elements present. "Souvenir" is scrawled across the middle, a shadowlike area obscures the upper right corner, and regular series of lines overlap and form the ground for a roughly sketched postcard.

Through the sequence, the central areas become more and more defined in a variety of ways: one kind of line is succeeded by another, different papers adhered to parts of the print define areas of color, textures vary. Something to remember is that this is the same etching plate, or plates, being reworked again and again. There are over 50 pieces in the entire series. The level of craftsmanship in the prints is high.

After three prints in this series, the word souvenir is discarded, the forms tighten, and 3 dimensional space asserts itself fully for the first time. Color and

shadow intermingle, and with the 5th print, the piece becomes a rich, full-color print with layers of color and line.

The paper supporting the print most strongly takes a role in the print following this series. The paper has bits of flowers and ferns embedded in it that intermingle with the colors of the print. A large watercolor is yet another extension of the same theme, but perhaps the most complete single image of any in the show. There are layers upon layers of color and bright colors muted by succeeding layers, out of which leaps the deckle-edged souvenir in startling clarity.

Much of the show, the series in particular, are etchings, and some information may be helpful. A traditional approach to printmaking is that once the etching plate is worked and rendered to satisfaction, a number of identical impressions may be pulled. Johnston's work illuminates another aspect of the medium, illustrating extensive involvement with the same plate and the evolution of the image. What may be seen from a group of similar images is an important adjunct to that contained in a single image alone.

These works are so abstract that they may seem inaccessible to a lot of people. Do you really have to intellectualize art to understand it, and does that diminish its value? Why can't it just go straight to the heart? I suspect that art is no different than any other discipline where it's useful to know something about what you're observing to more fully understand it. For example, I could look at invertebrates in Eld Inlet at low tide and admire their beauty without knowing a thing about them. But knowing how they are structured, how they get their food, how they fit into an ecosystem and if they're edible, expands my ability to utilize that experience. Art should not be inaccessible, but sometimes it's hard to find a handhold, and information about sources and symbols and process can only make it more likely that more diverse kinds of work will be meaningful.

The dominant theme of Johnston's work is line, shape, and color. Any recognizable shape is only a thing to drape the lines on, a coathanger to structure the elements. These aren't pictures of dumb things like postcards and slides; the ideas embodied in those objects expands the possible meanings, but what's most significant in this body of work is the diversity of treatment of a single thing.

The photographs of Marsha Burns are little different in approach than Johnston's prints. Both are exploring a single theme, both use highly formalized structures. Her subjects carry significant emotional weight, more than Johnston's, but still she is utilizing people in her photographs first as objects in an arrangement of forms, and second as vehicles for emotional content. What she has over Johnston is an easier recognition, in that we are more used to dealing with information present in photographs because of lifelong contact.

It's easy to label adjectives to Burns' photographs: aloof, unselfconscious, disquieting, threatening, macabre. Instead of a traditional approach to portraiture, whereby the essence of a subject is sought, Burns' subjects are almost totally reflective of the photographer and her fantasies. Human bodies are a prop and as malleable and arrangeable as any other object in her studio interior. Panes of glass are second in popularity to people in completing formal arrangements. In a suite of six prints displayed together, bodies are in positions suggesting death or tormented sleep. In a group of three, the same man gazes downward, his face in shadow or glancing at the viewer in a disquieting way. They are superbly crafted works in a fine photographic print tradition, but as a whole the show lacks a feeling of a unified statement, in that there is no statement and resolution of a problem to the extent present in Johnston's work.

Gallery 4 is on the 4th floor of the library building, and is open afternoons from 12 to 6 and weekends 12 to 5. The show is up until March 9.

American Gigolo is a movie for female sexists

By Jan Loftness

People should always trust their better instincts when selecting a movie that they must pay to see. "Truck Stop Women" I hear, is a good example of the masses falling for hype and trusting "people who know" when ordinarily, that title alone would be enough to scare any thinking person away. This week's example is *American Gigolo*, a movie I assumed to be a pile of trash from the title, cast, and advertisements, but got sucked into by the proddings of two overweight film critics from Chicago.

Richard Gere portrays the American Gigolo and spends much of his time driving a Mercedes convertible between Palm Springs and L.A. or laying out all his clothes and mixing and matching his shirts and ties. Lauren Hutton, known to

as all as The Revlon Model, plays the classy female lead and says seductively to Gere on their first meeting:

"I just want to know what it would be like to fuck you."

"You got me wrong lady," he replies defiantly. "I don't do that!"

The dialog reaches other heights, but first of all, why does he say that? He fucks women throughout the entire movie and was never known to turn down an obviously rich and potential client. The reason for his unusual reply, I think, is to warn the audience: There will be no sex in this film.

No sex?! But it's called "American Gigolo" and that's what gigolos do and it's got an "R" rating and I paid \$3.50 to see some sex!

Well, sorry. We do get to see him out of bed with no clothes on, exposing his

cute white behind, and there is one coy scene where he and Hutton roll around on blue sheets showing a lot of back and Hutton's boney chest, but these are only hints. Before and after, but never during seem to be this film's policy.

Now I know that if all I want to see is sex I can go out to the Sky-Line Drive-In, but "*American Gigolo*" doesn't fail only for its lack of erotica. The fact that he's an American and a gigolo are incidental to the plot. He's accused of a murder he didn't do, a laughably trite device to make a story where none exists. This is intertwined enough with the gigolo part so that maybe some people won't notice and realize that the same thing could happen to a Mexican bartender. The film fails in that it chooses to deal with a sensational problem instead of a more realistic dilemma

that a gigolo might have. At one point, he expresses his worries that one day he will not have the physical attraction and capability to continue his work. A real problem, a human problem that could have been developed. But that would mean an older actor and the main point of even making the movie was, I guess, Gere.

Which brings me to the sexist subject. This is a movie for female sexists. The guy's got a great body, blow-dried hair, that rugged look, and fabulous clothes. We get to see him work out in only his shorts, and as I said before, his cute white behind. If that kind of man appeals to you, go see it.

But, if an intelligent script, interesting plot and believable acting appeal more, never trust a critic. They know less than you do.

Cruising

Continued from page 1

other preconceptions in mind when I went to see the film (don't worry, folks—I had my CPJ press pass and didn't have to pay a nickel). I had also read the leaflet describing the film that had been handed out by the Olympia Gay Coalition and is currently posted all around campus. (The side of the leaflet that describes the film is also being used in Seattle). However, my biggest preconception was my attitude towards recent pickets and boycotts of other films by whatever religious, ethnic, or political group that happened to be offended.

I've always preferred to decide for myself as to whether a film is sexist, racist, or whatever, rather than being told how to think by some misguided zealot who hasn't even seen the film. Just look at how the right-wing Christians picketed the *Life of Brian* when the film was actually a satire on left-wing politics. Certain chapters of Women Against Violence Against Women boycotted such harmless films as *Pretty Baby* and *Halloween*, making them out to be something they weren't at all. Then there are those who would like to ban *Last Tango in Paris* (a revolutionary work of art, I feel). And who can forget the *Pink Flamingos* fiasco here at Evergreen two years ago?

Gay people do have a good case against *Cruising*, but they are going about protesting the film in a way that I think will only hurt their cause. None of those picketing the film at the Capitol Mall had seen the film. I suspect that most of the information on their leaflet (the same one I mentioned earlier) came from Arthur Bell's article and early drafts of the script. In the leaflet, the following synopsis of *Cruising* is given:

"This film graphically depicts the sexual mutilation and murder of gay men committed by 'Stuart,' a deranged artist/student who cannot accept his own homosexuality. Stuart is shown committing a series of gruesome homicides in which he stabs his sexual partners at the moment of orgasm and then slices off their genitals and stuffs them in the victims' mouths. The police enlist a seemingly wholesome young cadet named Steve Burns (played by Al Pacino) to enter the 'gay scene' as a decoy to entice an attack by 'Charlie Chop-Off' as the police have dubbed Stuart.

"In a typical scene, a New York gay club is portrayed in the film's script (draft 3) as follows:

"In the dimly lit back room, a series of 2x4's is arranged from floor to ceiling, from which, suspended by chains, is a leather saddle, wherein a naked man (but for his boots) is being worked over slowly by a bearded man in a leather vest. Other men stand around watching, saying nothing. Several couples are also grouped about engaging in fellatio..."

"The film's director and scriptwriter, William Friedkin ('Boys in the Band,' 'The Exorcist') leaves nothing to the imagination. One brutal murder in a peep show is 'choreographed' as follows:



"While the victim sucks him off, Stuart brings the knife down with deliberate venomous force, as the peep show screen depicts, in extremely grainy close-up, a man grimacing in orgasmic response. The shadow of the knife hand going up and down appears across the peep show screen. The victim's face is gasping in frenzy. Grainy close-up of buttocks being whipped on the screen. A rush of blood explodes against the image on screen, the screen suddenly goes dark as the reel runs out."

"As his investigation progresses, Steve Burns loses interest in his woman friend and becomes absorbed by the sordid world that Friedkin portrays as the authentic gay scene. Ultimately Burns tails Stuart to a city park at night. The psyche of Burns and Stuart begin to blend. As Friedkin describes it in the script, "It is as though their personalities and attitudes are locked together. They engage in suggestive repartee as the sexual tension builds between them. They move to a dark tunnel, strip for sex, and then, Burns slashes Stuart's throat with an identical steak knife to that which Stuart had used on so many other gay men. Friedkin's script then comments:

"Burns looks at his dying victim. He's done his job. He's made his choice, and he's a civilized member of society. He's released."

"The film closes with the promotion of Burns, the discovery of the body of a gay man whom Burns had befriended during his investigation, and the implication that Burns was perhaps a new 'Charlie Chop-Off' on the loose."

Hardly one word of this is true. Let me now acknowledge that *Cruising* is a terrible movie, but handing out such completely false information, even if it's for a good cause, is as irresponsible and stupid as the film itself.

In the first place, anybody who knows anything about movies would know that such incidents as the ones described above would never be allowed in an "R" rated movie. Nowhere in the film do we see (or hear of) any genitals being stuffed in victim's mouths, nor do we actually see any sexual mutilation. Stuart, the murderer is never referred to as "Charlie Chop-Off" and the scene in the New York gay club that is described simply isn't in the film. The peep show scene has no "man grimacing in orgasmic response," nor most of the other stuff described. What we mostly see in this scene, and the other murder scenes, is the knife, some flesh, and blood—something that is no more brutal than the sort of things one sees in horror films like *Repulsion*, *Psycho*, *Sisters*, and the Hammer "Dracula" films. The viewer can't tell if Burns' and Stuart's psyches actually start to blend, and Burns does not kill Stuart at the end. He simply wounds him in the shoulder after both men draw their knives at the same time. Then the scene cuts to a hospital room where the cops are trying to force a confession out of a recuperating Stuart.

The ending of *Cruising* is so confused and ambiguous, no one will be able to figure out what really happens and probably won't care to either. The film contains almost nothing that will please any audience. There is no suspense, no psychological insight, little actual sex, the violence is tame when compared to other violent films, and there are too many loose ends left dangling. Al Pacino even gives the worst performance of his career. Actually, I wish that the film did have some of the things described in the leaflet. It would have been a lot less dull.

The film begins with a disclaimer stating that the movie in no way represents the homosexual world, only an isolated segment of it. Burns' boss on the police force tells him, "These aren't ordinary gays you're going to be with. This is the S&M crowd. It's another world altogether!" (This gives you an idea of how bad the dialogue is, too.)

Yet all we see in this S&M underworld. In the bar scenes, which are the most offensive in the movie, we see leather-clad homosexuals necking and performing sodomy in darkened corners. (This is the closest things ever come to being as described in the leaflet.) A friend from New York tells me that such things and places actually exist in the Big Apple. Although I'm sure all kinds of weird, kinky things happen in such places, I doubt that it could look as ridiculous and dumb as it does in the movie. By not showing anything positive about homosexual life, I'm sure the film will help to reinforce bigoted attitudes towards gay people—that is if anybody is stupid enough to take the film seriously in the first place. Friedkin also may be creating a new gay stereotype. Instead of the lisp, limp-wristed effeminate, we now have the macho, leather-jacketed hoodlum-type gay. I think it's fine to show things the way they really are, no matter how sordid and negative they might be, but the world of *Cruising* is just too one-dimensional and one-sided for me to accept.

The film is really more anti-cop than it is anti-gay. The police are portrayed as ruthless, sadistic bastards. One cop even forces a transvestite to go down on him in his patrol car. (Is this realism?)

The question remains, however, just how effective is it to picket and boycott the film? Friedkin and producer Jerry Weintraub must have realized that they certainly had a dud on their hands and were counting on the publicity and controversy surrounding the film to sell tickets. If it wasn't for the controversy caused by the gay organizations, I feel that the film would probably have passed by unnoticed and died a quiet death. The things described in the leaflet will no doubt attract some people to the film who normally wouldn't go to it (and boy, will they be disappointed). *Cruising* is so incredibly bad, people shouldn't even waste their time calling attention to it. Such actions will only help the producers.

It's a fact that gay people suffer from harassment and discrimination every day of their lives. Yet, ironically, there's been a number of fine, positive, and realistic films about gay life made in the past decade. *Cruising* certainly represents a cultural and artistic regression. Gay activists would be better off calling attention to these more positive films than stirring up publicity for garbage that's best left ignored.

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