Howard Hawks' His Girl Friday

CPJ brings "verbal slapstick" to campus



I was sitting at my desk in the CPJ office, catching a little cat-nap. A loud, gruff voice, that I immediately recognized as belonging to the Journal's editor, rudely woke me up.

Wake up, you lazy bastard! I've got a job fit. Something that has to do with news-

"Sure. What is it, chief?" I timidly

"Great Caesar's Ghost!" he bellowed, "How many times do I have to tell you not to call me 'Chief'?"

"Sorry, sir. I wasn't thinking." "So what else is new? Listen, I've got a job for you. The CPJ needs money. We "Simpson!!!" he snarled, with the wanna put out this satire issue, see, and saliva from the rotten cigar butt in his I was wondering if maybe you had some mouth running down his chin. "Simpson! idea for a film we might show for a benepapers, like maybe Between the Lines.

"Nah, that's too expensive. Hey, how

about His Girl Friday?

"It's an old comedy classic based on 'The Front Page' and directed by Howard Hawks. You know, the guy that did The Big Sleep and To Have and Have Not. I think it's the best American Sound comedy ever made."

" 'The Front Page!?' Hmm. . I read that play in high school." He picked his nose for a second. "Sure, that sounds good. Get on it and see if we can get it." I leaped out of my chair. "Yessir,

"Don't call me 'chief'!"

As I stumbled over the moldy coffee cups and stinking ashtrays that littered the floor, he threw his Thesaurus at me. I managed to get out the door in time to avoid being hit, but the Thesauras coninued to sail right into the secretary's noggin as she was typing. She received three stitches and lost two days' pay as a result. The chief is certainly no one to be around when he's in a bad mood.

As I wandered down the hall, past the posters and dirty dishes cluttered outside of SAGA, I wondered why I said that His Girl Friday was the best American "sound" comedy. The more I thought about it, the more I convinced myself that I was right.

I then called up my good friend, Pauline Kael, to see what she had to say about the film. After claiming that she

never heard of me (there must have been someone else in the room), she had this to say about His Girl Friday-"This peculiarly American genre of verbal slapstick was admired throughout the world for its vitality and freshness, and envied because of its freedom from certain kinds of political censorship...The target in all these impudent, irreverent comedies was always America itself; perhaps no other country could so freely criticize and satirize itself. Ironically, this was lost not because of governmental pressure but because of box-office pressurethe fear of giving offense."

I agreed with her. His Girl Friday certainly does represent a "peculiarly American genre." Chaplin's and Keaton's silent comedies were universal. There was nothing about them that was really particularly "American." Kcaton's main theme was man against machines and the forces of nature, while Chaplin's was man against the forces of society and the economic system. As for the other "Kings" of Hollywood comedy in the 30's and 40's, Lubitsch's "touch" was distinctly European; the Marx Brothers' surreal antics hardly reflected "the real world"; W. C. Fields was hampered by lousy, third-rate scripts except when he got a chance to do his own routines; and Preston Sturges' characters were a bit too "lovable," even though his films come

close to fitting into the same category as



MUSIC

Friday, February 22

Gig Commission and KAOS co-sponsor an ing of dance music with the Beakers, Pink Section, and Minimal Man. The bands feature Evergreen grads George Romansic and Mark H. Smith. Fourth floor library. 9 p.m. \$2 for the public, \$1 for KAOS subscribers. Friday and Saturday, February 22 & 23

Gnu Deli presents Beggar's Rant, a new local band. The string band plays traditional nusic of Scotland, Ireland, and England and French country dance tunes. 9 p.m. \$2.

The Oly Wah Diddy band hits Allen's Bay Goulash Review with folk, jazz and swing usic featuring Pat Cole on guitar, Paul Tinker on banjo and sax, and Sue Randall on vocals. 9 p.m. \$1.50. I.D. required. Saturday, February 23

A blue-grass band from Seattle, Union Hill, comes to Applejam. The band features bass, banjo, fiddie, guitar and mandolin. 220 East Tuesday, February 26

Katie Finn and Friends play blues, contemporary folk, and jazz in the Tuesdays at the eehouse series. Around 8 p.m. CAB 306.

Ron Hudson, nationally famous guitarist, performs in the Recital Hall. Tickets are \$3 general admission, \$2 for students and senior

Thursday, February 21 Cougar Lakes Wilderness slide show, pre-

sented by student David Silverberg, noon and m., Lecture Hall 4. Donations appreciated. Environmental Resource Center sponsors a Benefit square dance, 8 p.m., fourth floor library \$1 Refreshments

KAOS broadcasts a cultural and educational program about Nicaragua. Also, at 7:30 p.m., an educational forum on Nicaragua will be held at the Olympia Community Center located on 1314 E. 4th St. Speakers will include eresa Alexander, a former Nicaraguan who fled the Somozan regime, Father Clark, a Jesuit who had a missionary in Nicaragua, and a speaker on the United States' role in

Friday, February 22 Evergreen sponsors the NW Small College Championships Swim Meet, at the pool from 10 a.m. to 3 p.m. Along with Evergreen, competitors will include Portland Community College, Highline Community College and Fort Steilacoom Community College.

The Olympia Committee Against Registration and the Draft is sponsoring a discussion on the economic implications of the present orld situation, the Legislative process and what is happening with draft registration bills. Saturday, February 23

The Evergreen Gay Resource Center presents Culture Shock, a two-person theater company from Lancaster, PA, who will conduct a 6-hour workshop on creating theatrical scenes from personal experience. Admission is \$5 regular/\$3 limited income.

A demonstration against registration and the draft, sponsored by C.A.R.D. (Committee Against Registration and the Draft) will be held at the Federal Building in Seattle. The event is scheduled to begin at noon with speakers from various organizations. A march o West Lake Mall will follow. Sunday, February 24

In a benefit for the Gay Resource Center at Gnu Deli, Culture Shock will give a special performance. Also featured is an original poetry reading by Carolyn Street, songs from musical theater by Scott Stenshoel and folk nusic by Ken Shulman, plus more. \$2.

Musicians Jane and Barb from Abraza, 3-D, and Amethyst Galleon will perform in a benefit for Nicaragua at Allen's Bay Goulash Review. Also a part of the benefit will be poetry, slides, and historical information about events in Nicaragua. 7 p.m.

ASH 66. Call 866-1535 or 866-7045. C.A.R.D. will be holding an educational

meeting for anyone interested in organizing educational materials about the draft. 9 a.m.

Hula Dance Workshop. 2:30-3:30 CRC Multi-purpose Room 307. Georgette Chun will teach a workshop introducing traditional hula movement and folklore. This is free and open to all levels of dancers. Call 866-1535 for more

The Counseling Center offers a miniworkshop on Procrastination. 3 to 5 p.m. in Seminar 2109. Mazen Abdul-Kader, a Palestinian student

from the University of Washington, will be on campus to speak on the current situation in the Middle East. He will cover a variety of topics on an informal basis. 7:30 p.m. L.H.1 Sponsored by E.P.I.C. Free. Task forces working on various activities

against the draft will come together to report on the week's progress. Everyone is invited to the Umbrella Group Meeting beginning at 5:30. Library Lounge 3500.

Thursday, February 21

Photographs by Marsha Burns, Seattle freelance photographer, continue on display in Gallery 4. Also on display are lithographs by Thomas Johnston, head of the printmaking program at Western Washington University

FILMS ON CAMPUS

Thursday, February 21 The Arts Resource Center presents Bernardo Bertolucci's Last Tango in Paris (Italy/France, 1972, 129 min.) starring Marlon Brando, Maria Schneider and Jean-Pierre Leaud. One of the most revolutionary works of art ever put on celluloid. No other film has so devastatingly and perceptively explored the tensions of male-female relationships and the tortured psyche of the alienated male. Brando's perormance is the greatest ever done on film as he hopelessly attempts to find the meaning of life in the anus of the soul. Bertolucci's other ilms (The Conformist, 1900, Before the Revolution) are more blatantly Marxist, but the subtle Marxism of "Last Tango" is more effective. At its core, "Last Tango" is about the impossibility of true love, freedom, and responsibility in a capitalist society, but after each viewing, the film reveals many more levels of meaning. (Leaud's character can be seen as being representative of Bertolucci, or Godard, and the history of the cinema, just as each camera movement and image recalls von Sternberg and early Fellini.) This one gets my vote as the most important (and best) film the 70's. L.H.I. 3, 7, and 9:30. Only a

Friday, February 22 and Sunday, February 24 Friday Nite Films presents Brian De Palma's Sisters (U.S.A., 1973, 92 min.) starring Margot ("Lois Lane") Kidder and Jennifer Salt. Music by Bernard Hermann. Back in the late 1960's a young Brian De Palma made films about the nterculture and the draft (Greetings and Hi. Mom) with an unknown actor named Robert De Niro. In the 70's, he started making suspense and horror films influenced by his idol, Alfred Hitchcock. He even coaxed Hitchcock's composer, Bernard Hermann, to do musical scores for him. De Palma's films (Carrie, The Fury, Obsession) display a rare genius for structure, editing, and storytelling Many critics think Sisters is his best film and some people tell me that it's the scariest film they've ever seen (but I'll always have a spot in my heart for Carrie). Jennifer Salt plays a reporter who witnesses a murder, but no one will believe her. She hires a comically eccentric detective to help her prove the murder really happened. Then there's something about Margot Kidder having once been the better half of a pair of Siamese twins, but she possesses the minds of both women. It

that. Plus! Soda Squirt, a 1930's Ub Iwerks cartoon. Friday at 3, 7, and 9:30. Sunday at 7:30 only. L.H. I. Only a dollar.

Saturday, February 23
The CPJ presents Howard Hawks' His Girl Friday (U.S.A., 1940, 95 min.) starring Cary Grant, Rosalind Russell, and Ralph Bellamy. Based on the Hecht-MacArthur play "The Front Page." (See the review elsewhere in this issue.) L.H. I. 7 and 9 p.m. Only a dollar.

Sunday, February 24
After Sisters, at 7:30, the phantom projectionist presents The Thin Man (U.S.A., 1934, 93 min.) starring William Powell, Myrna Loy, and Maureen O'Sullivan. Based on the novel by Dashiell Hammett. Directed by W. S. Van Dyke. Although poorly directed, this classic is still a lot of fun. (Besides, it has a witty script and Powell and Loy are delightful.) This was the first of what later became a series of films (and a popular T.V. series) about an urbane, heavy-drinking detective, his wise wife, and their dog. Astor. This is the best of the series, in which Powell nonchalantly shoots the ornaments off his Christmas tree with a B.B. gun. L.H. I, 9:30 only. Free!

Wednesday, February 27 The Academic Film Series presents Jean Vigo's Zero for Conduct (France, 1933, 44 min.). A group of young boys in a French and midget headmaster. This film had a proound influence on Francois Truffaut and others in the French New Wave. It was remade in 1969 by Lindsay Anderson, who expanded the original film and concepts, entitling it Vigo was the son of a famous anarchist who died in prison and Zero for Conduct i one of the key works of the Anarchist Cinema. It was banned in France until 1945. A year after the film was made, Vigo died at the age of 29 after having completed only three films. Zero for Conduct is strange, experimental, somewhat surrealistic, and poetic. It's not for the impatient viewer expecting something

Plus! Bed and Sofa (U.S.S.R., 1927. 72 min.) directed by Abram Room. A silent Soviet comedy "aimed at shocking male sexual complacency and the female accept-ance of abortion." This film deals with women's liberation in the Socialist social ladder and is even a little critical of the 1920's Soviet system. It was made during the heyday of Russian cinema before Stalin crushed L.H. I. 1:30 and 7:30. Free! -T. J. S.

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Vol. 8 No. 14 The Evergreen State College Olympia, Washington 98505

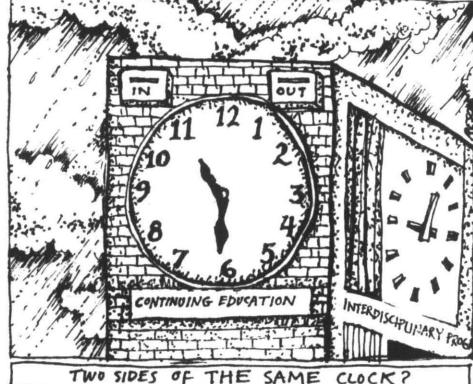
Youtz proposes 5 year academic growth plan

A position paper outlining potential areas of academic expansion to accommodate enrollment increases mandated by the state legislature has been submitted to the faculty by Academic Vice-President and Provost Byron Youtz.

The report, titled "A Five Year Growth Plan for Evergreen" warns that "careful planning" is necessary to protect traditional Evergreen values from the consequences of rapid growth and is intended to stimulate discussion toward that end. It suggests a general outline of how Evergreen should develop its undergraduate and graduate programs in the next few years and proposes that the college should offer continuing education courses throughout southwest Washington "beginning almost immediately."

Youtz says the continuing education courses would probably not be traditional Evergreen programs but says he "does not believe for a minute that these could not be done in a special Evergreen way." The extent to which the courses have an "Evergreen style" to them, he says, could depend on how many current Evergreen faculty are willing to undertake the off-campus assignments and how many new adjunct faculty, unfamiliar with the Evergreen approach, need

The legislature's Council on Post-Secondary Education has mandated "primary responsibility" for overseeing continuing education in all of southwest Washington to Evergreen; the teaching of such courses "is not a question of



the college, Youtz' report says. Youtz says he "will have to appoint a Director of Continuing Education in the very near future, simply to carry out our

Other areas of curricular expansion addition of one new graduate program ing enrollments; the addition of new each year for the next four years with a "special certificate options" in fields such day, March 5, meeting.

"steady state" enrollment of 50-60 students each after the first year; the development of undergraduate programs and Specialty Areas in line with the Long Range Curriculum Plan of 1976, the implementation of which had been outlined by the report include: The abandoned because of subsequent declin-

Nursing to on-campus offerings; and the modification of existing off-campus programs, such as that in Port Angeles, and the creation of new ones.

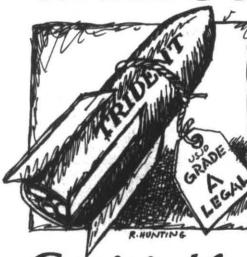
"Explicit guidelines" are necessary, Youtz says, to insure that the development of certificate options in close conjunction with the offerings of the area's community colleges does not endanger "the central part of our own curriculum" or Evergreen's "principal commitment to liberal education." Such guidelines would "Both limit and help define" the certificate programs that Evergreen would

The theme of protecting Evergreen values and programs runs throughout Youtz' report; at the same time the necessity of rapid growth is viewed as both an obligation and an opportunity. The primary general task for Evergreen, as sketched by Youtz' "Five-Year Plan," is to expand into "long desired service to Southwest Washington without endangering our nationally recognized contributions to innovative higher education.

"Thus, we are forced to become a more 'regional' institution. But at the same time, we must not lose our appeal on the national scene. After all, that is currently our major strength and significance. We therefore have a genuine dilemma, and it is a dilemma which cannot be solved by simply doing more of what we already do.'

The faculty will begin discussing Youtz' position paper at their Wednes-

12 TESC students tried for Trident protest



The trial of 38 protestors, including 12 Evergreen students who were arrested last October for trespassing at the Bangor Naval Base began Wednesday in Seattle. After an unprecedented decision by a U.S. District Court judge, defendants under the age of 26 (including all 12 Evergreen students) will be tried under the Youth Corrections Act. Under the act, defendants are entitled to a jury trial but are also subject to possibly greater penalties than the maximum prison sentences are indeterminate.

The non-jury trial of 73 demonstrators younger defendants, who have prepared similar defense.

"necessity defense," but Judge Thompson refused to hear it. He ruled that survivor Mary Fujita. She related the there were other options available to the protestors, and added, "no reasonable courtroom. "The whole city was dark person could expect such action to pro- ened. Many thousands of homes colduce a different view of nuclear warfare lapsed. The heat burned the clothes off \$500 fine and six months in jail since than previously adopted by the Congress people. Whole bodies were burned.

Thompson further elaborated that the over the age of 25 began Monday. All 73 court should not hear arguments or the were convicted of trespassing on Tues- nation's nuclear weapons stand. "This is day. This came as a blow to the 38 not a forum for debating America's nuclear weapons policy," he said. The judge did let the defense bring 7 wit-These defendants also submitted a nesses to the stand to make statements.

> One of these was Hiroshima bombing effects of the There was smoke. Fires started in the

> > News and Analysis

Cruisin' for a bruisin'

By T. J. Simpson

Cruising has come to Olympia and has brought all the controversy surrounding the film along with it. Gay rights organizations are asking people to boycott the film on the basis that it presents a distorted, sadistic, and sterotypical view of the gay community.

Local gay activists (mostly women) picketed the film at the Capitol Mall last weekend, but were dispersed by the police after being threatened with arrest. The film is being boycotted in Seattle and other cities throughout the country

The controversy started last summer when columnist Arthur Bell of The Village Voice, got hold of one of the early drafts of the script. This was at the same time that Cruising was being filmed in Greenwich Village. In his column, Bell claimed that if the film was released, it would have an extremely dangerous effect on the gay community nationwide. On the basis of what Bell revealed about the script, outraged gays tried to halt production of the film with

it was being shot. Director William Friedkin (The French Connection, The Exercist) started making changes in the script in response to the controversy, but apparently to no avail. Distributors refused to touch the finished product unless it was given an "X" rating (which is financial suicide for commercial Hollywood films these days), so Friedkin chopped out the more objectionable scenes to give it an "R." Gay groups were refused copies of the final script, but decided to picket the film (without having seen it first) upon its release

Reviews of the film have been unanimously negative, but mostly on artistic grounds. Andrew Sarris of The Village Voice (the paper that started the controversy in the first place) stated that the controversy has come to an anti-climax and he couldn't tell if the film was antigay or not. Frank Rich of Time found the film to be a mess, but not threatening to gays.

I'll admit that I had these reviews and



Photo by Dick Milligan, Courtesy of Daily Olympian

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

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

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 "bathhouse" 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 gavs.

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 To the Editor: Olympia Police Department which we My, my, my! Look what we found in think deserve a written response:

We know a double standard exists 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-

ASSISTANT EDITOR David Joyner

ASSOCIATE EDITORS Mary Young

Pam Dusenberry Tim Nogler

EDITOR Larry Stillwell

NEWS EDITOR Carol Tucker

veillance. This seems like a gigantic waste of money and time, especially when assaultive acts and violence against munity under investigation or surveilsurveillance of private property or infiltration of gay organizations? Are you and a lot to be said for that part of the using the incident at the bathhouse as a country, but likewise much to be said for justification for general surveillance of these parts, too. the gay community for any reason now

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 women often go unanswered. We ask am finishing a master's degree in histor-OPD: To what extent is the gay com- ical musicology and Daniel is working on one in American history), and-surprise, lance? Does the investigation include surprise—we even like it here. There's a lot we miss about the Pacific Northwest

> 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 rascist headline "Two Wongs Don't Make a

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

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





all witchhunts, crackdowns, or surveillance; and that they try to prevent the that could be arranged. possibility of brutal attacks on lesbians and gay men to which they contribute by their statements.

> Earnestly yours, Olympia Gay Rights Coalition

STILL ACADEMICALLY having severe ad sales problems and be-OCCUPIED

our mailbox today-a C.P.J.! It is admittedly a welcome surprise, but how did we warrant this unexpected windfall? It is not only totally unexpected, but the issue which we received is almost three months old. Not to complain, but there must be an explanation

It is certainly interesting to read about the goings-on back there in Olympialand; strange how some things (as reflected in the C.P.J., anyway) seem to never change-at least some of the controversies in the C.P.J.s of four and five years ago are still being thrashed about SILLY

MANAGING EDITOR Ben Alexander

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BUSINESS MANAGER Jon Todd

SERVANTS OF HERMES AND CHILDREN OF THE MEDIA: David Innes,

Charlene Goldstein, Sally Anderson, Doug Plummer, Maggie Resch, Linda Iffrig, Rick the Cartoonist, J. C. Armbruster, Greg King, Erich Roe, Howard Hawks, the

Daily Olympian for their photo and friendliness, and I. F. Stone for continual

The Cooper Point Journal is published weekly for the students, faculty, staff, rodents, and ex

governors of The Evergreen State College. Views expressed are not necessarily those of The Evergreen State College or of the Cooper Point Journal's staff. Advertising material presented herein

does not imply endorsement by this newspaper. Offices are located in the College Activities Building (CAB) 104. Phone: 866-6213. All letters to the editor, announcements, and arts and events

ns must be received by noon Tuesday and all articles by noon Monday for that week's publication. All contributions must be signed, typed, double-spaced and of a reasonable length. Names will be withheld on request. The editors reserve the right to edit letters and articles for length,

able for their actions toward the gay the C.P.J.-it's good to keep in touch, people in this community; that they stop however tenuously. It would be nice if the issues could be a bit more current, if

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 cause 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 reasonbly 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

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

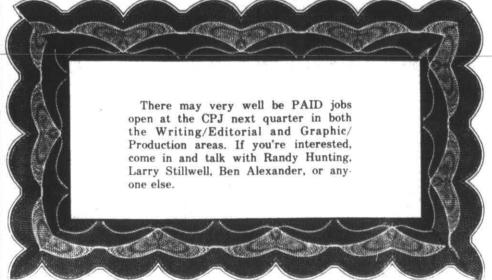
GROWING ETHNIC ARROGANCE

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 "snideness" 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



notations is enormously revealing about how this person "sees." And his assertion about its "uproarious effect on so many people who passed through the office on layout night," far from getting anyone off the hook, only condemns those "many people" just as it does him. That "lots of people think..." is no defense of racist behavior. It's evidence. That kind of consciousness, that mentality simply reflects the pervasive and growing ethnic arrogance of white Americans these days, even here at "liberated Evergreen." Witness the Seattle P-I article of 2-16-80 describing a race conflict stimulated by the student newspaper at Yakima Valley College; check out the P-I article of 2-18-80 describing ethnic slurs and "slips" by Ronald Reagan and his wife on the presidential campaign trail. Every single one of those people either has claimed, or will claim, absolute innocence of intent. Alas, more

enables people to be "surprised" at dis-

crimination. It allows them the luxury of

"ignorance" as pogroms and armaged-

dons occur right outside their doors. All

the while, "no one means...." Such

"honest errors" we don't need; they've

Since racism itself is not a debatable

issue, as nuclear energy and the draft

are, the only real remaining issue is

what is to be done. The Yakima College

Board of Trustees is requiring broad

racial sensitivity training at YVC. Ronald

Reagan's henchmen will doggie-pan up

his droppings while he dashes for the

White House. What are you going to do,

LWS? I'd suggest that you begin by

standing up and taking your medicine

(you've earned it). Acknowledge your

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

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

Tiny captains of sinking ships, adrift in

mindless flock of sheep called greeners.

a sea of delusion, delving into profound

truths with those pelagic motes 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

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

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 acidheads howling at the moon. What's their favorite occupation? Oh, not much, gen-

intoning Gregorian chants.

GOD SPEAKS

To the Editor:

Howard Cannon

S. R. Martin, Jr.

error directly. Then clean up your act.

THANKS, HOWIE

Dear Larry,

killed us too long already.

still miss) without seeing the racial con-

mean "May God follow your path." A than one of them (heaven forbid!) is token of luck; it arises from the inability likely to make the tired "some of my to deal with Fate on a Personal level. I best friends..." claim, even in this year of our lord 1980. Boring! Boring! Here's condemn the system that gave you birth, Evergreen, for that inability. the point: such blind "innocence" is fund-To most writers of letters, the words amentally dangerous, even destructive. are a mere formality, a way of saying "I It permits a wide range of racial slurs, slights, and insults to go "unnoticed." It

am leaving." I condemn the system that gave you birth, Evergreen, for taking the sacredness out of those words, and

that you fare well on your separate

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

art commands you.

you have successfully served your Rev-

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

What have we here? Oh, it's merely a the horizon. flock of raucous political "activists," crying for revolution. "We must replace this corrupt form of government with an- show how shallow and meaningless other, power to the people no matter people can be. Certainly you'll forgive how idiotic and incompetent they may me for feeling like a god among the parabe!" 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 ass that you are and laugh, even though problems? "Oooommmmmm...." Oh, it's not all that funny. Don't worry, I really? Well thanks. No brains there.

Support Greenpeace!" oh you greeners wimmin). are wise ones indeed, you know how to solve these problems: buy a bumper nigh, and I see that you are still running sticker or two, send five dollars to the aimlessly, so I'll just leave you to your Sierra Club, and make another tofu sand-festering minds and hope you die peacewich. Oh, occasionally a few will go so fully. That's the end. 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

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 I just read the letter from the "Vets"

though some of the "reactionaries" stand when you have to kill someone else. Let around and bitch, using worn out themes us not forget that the function of an and cliches, getting nowhere. Hold your army overseas is to conquer. banner high, oh mighty Keepers of Orig- I am a veteran. I was discharged as a inality's Flame, strive, nay, fight your conscientious objector after two and a way into brave and bold new arenas of half years of active duty. I made great thought-just be careful not to stumble friends, friends that I retain today, but into the thousands of "leaders" who cannot condone an inherently evil institustagger ahead of you on that beaten tion on that basis. path. There you sit, dreaming of the

"Goodbye": a contraction of "God be Vision-an Academy, a College. Arts and doubt with ye." Words of departure, a wish Sciences with capital letters. I see at last to drive the moneylenders from the that spawned you. temple, so instead I leave them their empty shell.

A Fare thee well to Evergreen

FORUM-

path of punk rock, if that is where your To the blind believer, these words I condemn your construction. In the action is my Karma-Yoga. name of Ecology I condemn your plastic I reject the trivialization that destroys cal Science I condemn your administra- always-paying Audience. Science" (dismay of what?), I condemn shocked that I wish to destroy you? the motives of your membership. In the

> To condemn is to declare that you have strayed from the "Path of God" Tao, which your rationalism cannot even become real.)

name of Anarchy I condemn you.

olutionary function; you have given me a recognize). Without malice, but without

I leave you, Evergreen, in order to what the College once was, and therefore pursue the dream of the College; and to must leave you. I haven't the strength pursue it by tearing down the edifices I reject the reductionism that destroys

your Science, even the most sacred Evergreen, you are morally bankrupt. Science of Revolution. I am no longer a In the name of Art, I condemn your revolutionist (a manipulator of the aesthetics. In the name of Architecture, masses). I am a Revolutionary; direct

and your garbage. In the name of Politi- your Art. I will no longer be part of the

tion. In the name of Eros I condemn I thank you, Evergreen, for giving my vour patriarchy. Even in the name of my Vision (my Seeing, which you vul-Economics, your system's own "Dismal garize as hallucination). Dare you be

Doug Riddels

(P.S.-Karl: the Idea does come first I am leaving you, Evergreen, because (your patriarchal bastardization of the Anarchy must be Seen before it can

> 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

Let me say that if greeners have no other redeeming value, at least they sites. 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

hear those of you who scorn my type of "Save the environment! No nukes! godhood, ah, the hollow men (and

My family passed away since my serv-Well the frightful gloaming draws

Amen

in containing friends! Thank you! uh, pardon. Apersons,

23-year-old male incarcerated at Northern Nevada Correctional Center. Needs someone with heart to write. Have "no" friends-Life is lonely now.

THE ARMY CRIPPLES YOUR MIND

To the Editor:

their bland and stagnant level. Never a who support the armed forces because problem and the solution lie in that one makes in the service can be long shriveled organ inside your head that lasting. They can also be ended very has atrophied from lack of use, kept quickly-by a bullet. Being in the Army happy and occupied with visions of in peacetime is a wonderful civil service heaven and other drug cult induced job: good pay, lots of security, fine benefits. Being in the Army in wartime Most greeners just sit and stagnate, gets you killed, or cripples your mind

Bruce Johnson



Begining 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.

GOT NO FAMILY

Dear Editor,

I hope this letter reaches the hands of a very understanding person. Because this letter contains a very serious probem, at least in this writer's opinion.

I am a 23-year-old male incarcerated at the Northern Nevada Correctional Center. I've got "No" family & don't have anyone else to write. I am very lonely & could use a few friends.

Therefore, I send you my problem in hopes someone with a kind heart prints this ad in their next issue.

ng this short sentence. I've got no one! I've tried every other college without luck. However I still hope luck is with me now. I still hold hope in this attempt

> Sincerely yours, Mark Gaines

Thank you! Mark Robert Gaines P.O. Box 607 NNCC Carson City, Nevada

IUST NOT RIGHT

Right or Left, our reader's always Right. But not when the letter is unsigned. Look folks; you've made the CPJ letters column the biggest on-campus hit since Zen and the Art of Motorcycle Maintenance. But you've got to start signing these letters or we may have to stop printing them. Otherwise we open ourselves to possible lawsuits. We love angry and/or silly letters but they've got to be signed. Names, of course, can be withheld to protect the innocent. And, as always, we reserve the right to edit. All letters should be typed and doublespaced and in by noon Tuesday. Thank



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 novellength journalistic essay. While Wolfe specializes in magnifying the flash and exuberance of outre groups (The Electric Kool-Aid Acid Test) or dissects folk heros (The Right Stuff, dealing with the genesis of the Original Seven Mercury astronauts), McPhee tracks rarer, littleknown 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, be "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 vist 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 hundredand-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 zeroshe 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 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 and a book, if it comes to that?' 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 and inside it is Donald Gibbie [the

finds are the hubs of his stories. His objectivity allows the reader to see the ironies and singularities of each place, each event, without polemic, without any authorial tone except an analytical devotion to his subject. In Laird, for example, McPhee uses his selective ear to place anecdote and observation within a distilling prose, capturing the strength and fey humor that distinguish life in the outer Hebrides:

"Crossing Big Lookout Hill in Scalasig. 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

"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.

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 breath 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 cordon 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 ad-

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 Japa nese 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.

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

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



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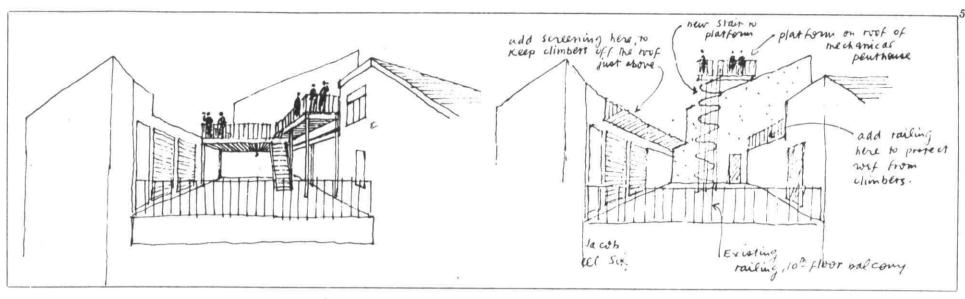
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The Evergreen Ad Committee is looking for \$ contributions to help us pay for the classified ads we're entering in various magazines and college newspapers. We still need about \$400 to complete the project. Please send contributions to Grapevine, POB 2618, Olympia, Amy Levine, Nora Stern, Burt Yarkin, or Guy Diamond.

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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 out 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 proposals 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

"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 at all was for the view, rather than for sun or air. In the further discussion of proposals, preserving the view was the highest

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.

Students were split on the question of

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 ninthfloor balcony. The glass solarium idea had some support, but many felt that it

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 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

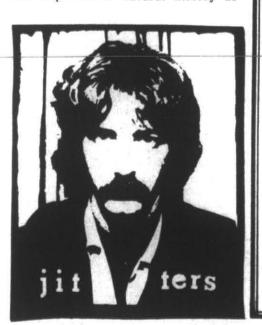




Photo by Linda Iffrig

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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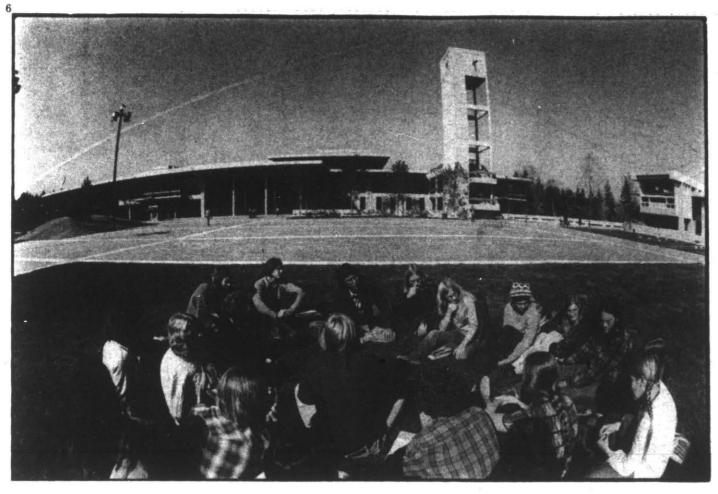
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Lazy passive globs can't seminar

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 learnas 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

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 focusnot drifting off 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 nowwhereas 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
- 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 Personalizing this work, so that it becomes an expression of that student's individual learning goals,

experience

-And thus further the goal of the

- 2. Provide a situation in which the stueach member.
- themselves on the line.

dents 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

3. Conversely, break the students dependence on the faculty, and to short circuit all those little games and tricks mastered from so long by students whereby they get the faculty to do all the work and all the thinking for them, and avoid putting

4. Incorporate into the seminar tasks

students taking charge of their own education forthrightly, and up to objective standards.

demic programs fail.

good seminar? 1. Be willing and prepared to discuss ideas and raise questions by com-pleting the required reading and writing beforehand.

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

2. Listen attentively to what is said by others and take notes on the general 3. Speak in turn and allow sufficient

time to the other person for expression of his/her point of view. . 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 selfindulgence 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 which necessarily require writing, dream as an old car is about rusting at

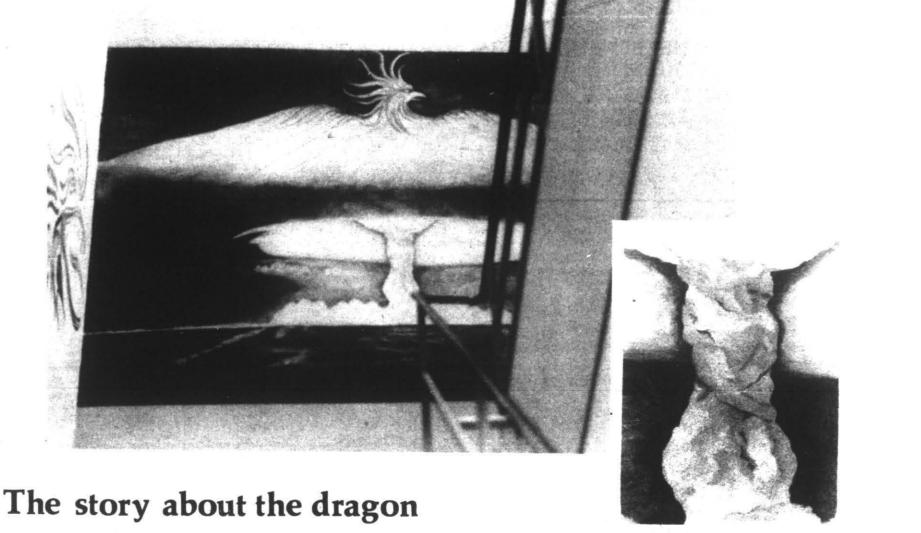
	WORKING IN GROUPS	
Function/Role	Purpose	Technique
Initiator	Give direction and purpose to the group	Proposing tasks, goals, defining problems, suggesting procedures and solutions
Information- seeking	Make group aware of need for information	Requesting relevant facts, clari- fication
Information- giving	Provide group Information relevant to its work	Offering relevant facts, avoiding revance on opinion when facts are needed
Opinion-seeking	Test for consensus, find out group opinion	Asking for feetings or opinions about something
Opinion-giving	Provide basis for group decision	Stating feelings or beliefs, evalu- ating, suggestion
Clarifying	Eliminate confusion	Defining terms, interpreting deas, indicating issues and afternatives
Elaborating	Reduce ambiguity, show conse- quences of plans and positions	Giving examples, developing mean incs, 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	Pulling together related issues, showing contradictions, restating suggestions, offering conclusions
Philosopher- critic	Show that a particular issue is not unique bring in inslights from similar experience.	Orawing general statements from specific ones, critically examining assumptions and loses (not people)
Encouraging	Bring out others' opinions and give others racognition	Being friendly, warm and respon- sive to others. Accepting others contributions
Expressing feelings	Call group attention to reactions to ideas and suggestions made	Expressing own feelings and re- stating others' feelings and opinions
Relieving tension	Reduce tension, allow group to express feelings	Joking, clowning, attention ex- panders breaks, etc.
Compromising	Maintain group cohesion	Offering or accepting compro- mises, yielding status, admitting enur
Bc-litate communication	Maintain open discussion, keep channels open	Drawing out silent members, sug- gesting procedures for discussions
Setting standards and goals	Make group aware of direction and progress	Excressing the group concern swojesting tasks, stating standards for group to achieve
Interpreting	Explain interpret what someone has already said	Paraphrasing initial speaker
Listening	Provide stimulating interested audience for others	Accepting 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 aca-

the bottom of a cliff? We all know how good it can be when seminar works. It is your fault when it doesn't.

And whatever happened to my fledgeling seminar? Well, there was more yelling, more scolding, more debate, more muttering, more hogging the stage, more relinquishing the floor, and ideas, ideas, flying off the walls. Suddenly, as we floundered for summary and closure, out of the closet came gin fizzes and spice cake. Together, in the spirit of cooperation, we raised a jovial glass to a new marriage in our group.

Now I ask, is this or is this not learning?



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.

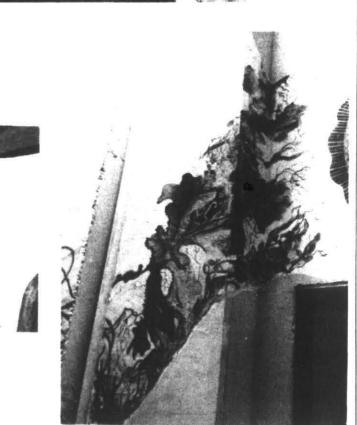
The dragon winds its way through earth, water, fire and air. It changes from one style of dragon to another and in places is no more than a representation of an idea of a dragon. The style changes every few feet yet does so smoothly, making it apparent that it was

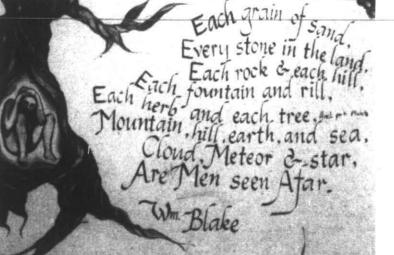
r 2 star.

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.







March 2, 1623 Conger, 9 a.m.

day, March 4, 2509 Division, 6 p.m. ing to discuss the world situation and the ing, etc. For more information, call current status of draft legislation today, 866-6162, 866-7268, or 866-6080. Thursday, February 28, at 6 p.m. For the location, call Souix 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 people from the Evergreen community. 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 71/2 miles, take a right on Uarquart Road; the hall will be directly on the left.

Bring a potluck dish and your dancing

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

"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 con-

ducting 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 with the sounds of marimba music peralready 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

Women with all types of skills are

Help is always needed. Several task needed to help with the actual day's forces are meeting weekly to approach events. If you have some time and specific issues related to opposing regis- energy that you would like to put into tration and the draft. Task force meet- this women's celebration please contact ings that anyone can get involved in this either Sande Sanders at the Women's Center or Diane Winslow at the Access -Educational Materials Group, Sunday, for Returning Women's Center. Specifically we need women to help officiate High School Outreach Group, Tues- the run, make signs and do typing for flyers, public service announcements, There will also be an educational meet- help set up at the concert, do silkscreen-

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.

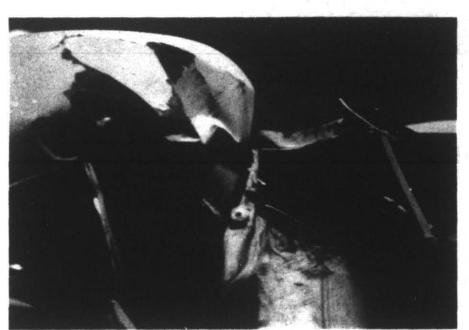


Photo by Liisa Eckersberg

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 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 rundown on how to recycle and what to developed a complete mastering of his recycle: Glass: Please remove all metal instrument in the 25 years he has been rings and save with aluminum. Save jar playing. Many local jazz musicians think Bert Wilson is one of the greatest sax ophone 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 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

At 1 p.m., the festival will conclude formed by Pumi.

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

CAMPUS RECYCLING

The campus recycling program is sponsored by the Housing Office. All money taken in goes towards both improving the program and other student activities. Collection areas are located on every dorm floor. For those living off campus, the recyclables may be left in front of the sheds located in the lower dock area of A dorm. The following is a lids with tin cans. Please rinse. Labels may be left on. Broken glass should be sealed in another jar-we cut our hands if you don't. We accept returnable deposit bottles. Metals: separate tin cans from aluminum. Aluminum cans have no side seams. Rinse cans out, remove both ends with a can opener, and flatten. Please remove labels. Screw tops and pop tops are aluminum. Tin foil is O.K. and T.V. dinner trays are aluminum, too. We cannot take spray cans, juice cans or oil cans. Paper: Newsprint-please bundle and tie with string if possible. Notebook, ledger and other non-shiny lightweight paper go in mesh bags. We do not take egg or milk cartons. Let's keep this little corner together. Concern is survival. Any suggestions welcome.

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-

interested Evergreen students and community members. For further information, contact Career Planning and Placement, LIB 1200, 866-6193.

hour session is designed to share inform-

ation on alternative agriculture with

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

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

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/Direct Student 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.

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 orchestra conductor 40 years ago, and 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- women singing, dancing and reading Entry Women's group, begins at 11 a.m. poetry, highlighted by performances of

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 "In the Best Interests of the Children," produced by California's Iris Film Collective.

The jazz concert, set for the secondfloor 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 trumpetist Barbara Donald will perform, along with vocalist Betty 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 Poets" group.

The athletically-inclined are then infree T-shirts labeled "Women on the mother."

Four. Featured showings include: a slide attend a Bellingham concert Saturday, production on "Women Against Violence March 8, featuring musicians Teresa Against Women;" "Killing Us Softly," a . Trull, Julie Homie, Pat Parker and film depicting the exploitation of women Sweet Honey on the Rock. Buses will in advertising; and "Keep Listening- leave Evergreen at 4 p.m. Saturday for Wilderness Trips for Women," a slide the 7:30 p.m. Western Washington Uni-

Following a half-hour break, the films admission charge. continue at 5 p.m. with a 90-minute Mexican-American zinc miners.

7 p.m. showing of "Antonia-Portrait of Women, 866-6080.

poet Teresa Stone and dancer Marcia the Woman," a 58-minute show produced Tate, formerly of the "July 26 Choreo by Jill Godmilow and Judy Collins, offer ing interviews with the internationally known conductor; and a 53-minute show vited to participate in a 3 p.m., three- ing of "In the Best Interests of the Chilmile run around the college campus. dren," which depicts the lives of eight Registration is \$1 and begins at 2:30 p.m. lesbian mothers and offers what its proin front of the Evans Library. All en- ducers call "a direct challenge to the pretrants will receive limited editions of vailing myths about the lesbian as

Sponsors of Friday's programs have Also set for 3 p.m. is the beginning of also organized transportation for inter-Women's Film Festival in Lecture Hall ested local residents who would like to versity concert, which carries a \$3.50

Children are welcome to attend all of movie, "Salt of the Earth," a semi- the Evergreen events on Friday, and documentary on the year-long strike by sponsors invite women interested in showing or selling their arts or crafts to The day's events conclude with the contact the Access Center for Re-Entry

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 stu-

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 for-

ward 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 dents forgot to attend. The overall record for keeping the council afloat.)



Preparing for their roles in the han; and Sancho's donkey, perupcoming productions of "Man of formed by Kate Dresen of Seattle. La Mancha" are Quixote's horse, The musical will be staged Febplayed by Tim Blair of Kirkland; ruary 28, 29, and March 1, 2, 6, 7, Don Quixote, performed by Faculty 8, and 9 at 8 p.m. in the Experi-Member Charles Pailthorp; his mental Theater at The Evergreen faithful companion Sancho, played State College. by Bellingham student John Malla-

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 between 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 testitimony. Dr. Ulysees Doss, a civil rights activist, and Barbara Reynolds, who was

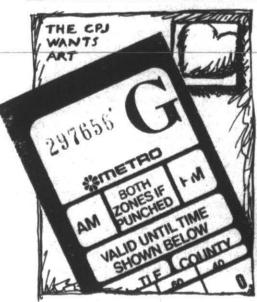
Ban Treaty, will discuss the effectivenes of civil disobedience. They will attempt to prove that civil disobedience does work and is not just a symbolic gesture. Dr. Owen Wilkes, a weapons analyst and international law expert for the Stockholm International Peace Research Institute, and Dr. John Fried, 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

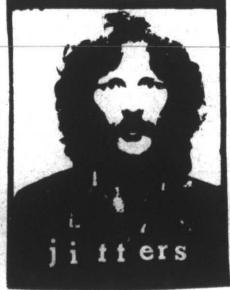
sity will speak on the environmental effects of radiation in Washington. Judge Thompson has suggested that he might be willing to listen to the

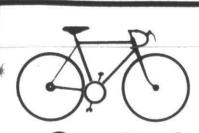
Studies at Western Washington Univer-

involved in the development of the Test witnesses' statements but not necessarily 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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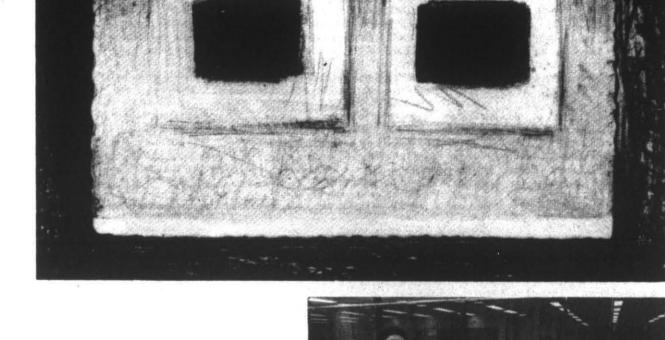
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outgrabe

- Lewis Carro





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 Everedition of 20, and are being sold to beneit 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 halfformed, 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

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 green's printmaking lab. This print is an most complete single image of any in the little different in approach than Johnshow. There are layers upon layers of ston's prints. Both are exploring a single 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 mage. 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 its 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 rec-

ognizable 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

The photographs of Marsha Burns are theme, both use highly formalized struc tures. 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 "peopl 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 us 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,

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

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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 In the first place, anybody who knows brings the knife down with deliberate anything about movies would know that such incidents as the ones described venomous force, as the peep show screen depicts, in extremely grainy close-up, a above would never be allowed in an "R"

rated movie. Nowhere in the film do we man grimacing in orgiastic response. The shadow of the knife hand going up and see (or hear of) any genitals being stuffed in victim's mouths, nor do we down appears across the peep show screen. The victim's face is gasping in actually see any sexual mutilation. frenzy. Grainy close-up of buttocks being Stuart, the murderer is never referred to as "Charlie Chop-Off" and the scene whipped on the screen. A rush of blood explodes against the image on screen. in the New York gay club that is dethe screen suddenly goes dark as the scribed simply isn't in the film. The peep show scene has no "man grimacing in "As his investigation progresses, orgiastic response," nor most of the Steve Burns loses interest in his woman other stuff described. What we mostly friend and becomes absorbed by the see in this scene, and the other murder sordid world that Friedkin portrays as scenes, is the knife, some flesh, and the authentic gay scene. Ultimately blood-something that is no more brutal Burns tails Stuart to a city park at night. than the sort of things one sees in horror The psyche of Burns and Stuart begin to films like Repulsion, Psycho, Sisters, and blend. As Friedkin describes it in the the Hammer "Dracula" films. The viewer script, 'It is as though their personalities can't tell if Burns' and Stuart's psyches and attitudes are locked together. They actually start to blend, and Burns does engage in suggestive repartee as the not kill Stuart at the end. He simply sexual tension builds between them. wounds him in the shoulder after both They move to a dark tunnel, strip for men draw their knives at the same time. sex, and then, Burns slashes Stuart's Then the scene cuts to a hospital room throat with an identical steak knife to where the cops are trying to force a conthat which Stuart had used on so many fession out of a recuperating Stuart. other gay men. Friedkin's script then

and ambiguous, no one will be able to figure out what really happens and prob-'Burns looks at his dying victim. He's ably won't care to either. The film condone his job. He's made his choice, and tains almost nothing that will please any he's a civilized member of society. He's audience. There is no suspense, no psychological insight, little actual sex, "The film closes with the promotion of the violence is tame when compared to Burns, the discovery of the body of a other violent films, and there are too gay man whom Burns had befriended many loose ends left dangling. Al Pacino during his investigation, and the implieven gives the worst performance of his cation that Burns was perhaps a new career. Actually, I wish that the film did 'Charlie Chop-Off' on the loose." have some of the things described in the

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 is 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 bigotted 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 lisping, 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 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 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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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.

reel runs out.

Point) 754-4795, Marianne Perlot.

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The ending of Cruising is so confused

leaflet. It would have been a lot less dull.

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