



Sonya Suggs/photo

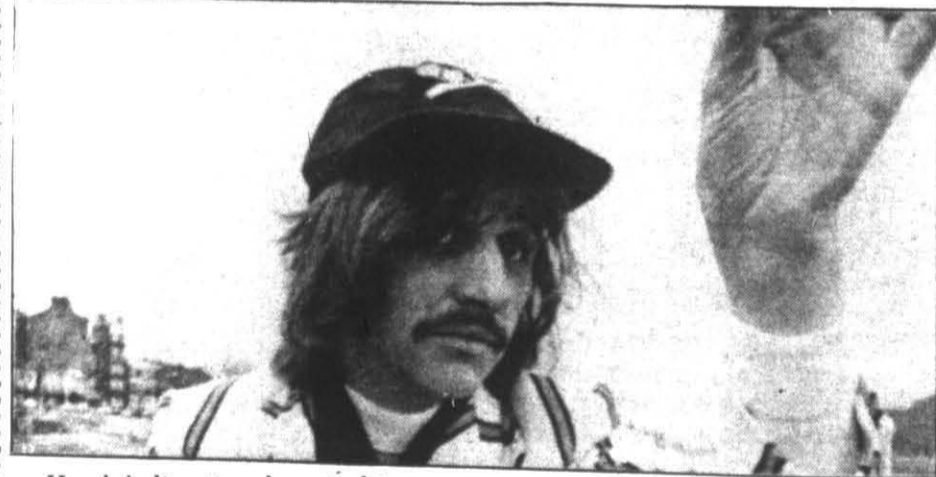
Friday Night review

—continued from page 15—
look like they could have been done in the 40's.

Even if this was made in the 40's with Cary Grant and Katherine Hepburn, nothing would have helped the weak script with its dumb gags that consistently fall flat.

heading toward the nearest door, depending on your ability to laugh at idiocy.

TRANS-EUROPE EXPRESS — Only "Adventures of Gerard" was worse than this. Novelist Alain Robbe-Grillet has some idea that he can make films and here he even shows himself (on film) planning



Hawks' direction here is his most lethargic and it was all too obviously shot in a studio, especially the outdoor scenes.

Paula Prentiss tries hard and does a lot better than Rock Hudson, who is inept and repulsive as usual. Hawks himself has stated that he does not care for this film.

SHOCK CORRIDOR—An investigative reporter poses as a nut in order to check out some evil goings-on in a mental ward, but insanity turns out to be as contagious as a cold. One of the most unintentionally hilarious films ever made.

The scene in the "nympho" ward gets you either rolling on the floor or

one.

So there you have the cream of the crop and the barrel bottom scrapings of last year's FNF offerings.

I like to know what others feel about certain films and hope, in order to give an illusion of democracy around here, y'all will come and talk to me about what films you would like to see. We all learn from our past mistakes, so I think this year's series will be the best ever. And I encourage disagreement. See ya in the peanut gallery.

—T.J. Simpson

films

Oct. 23 & 24 — EPIC presents **The Word Is Out**, an interesting documentary in which 26 gay people are interviewed about their lives. It's been showing a lot recently on the local PBS stations, just in time for Seattle's Initiative 13 fight. L.H. One 7:30 pm Oct. 23, and 10:30 am Oct. 24. FREE.

Oct. 25 — **Light Fantastic!**, a collection of films from the National Film Board of Canada, plus 2 shorts, **Orfeo** and **Sandman**. Presented by the Academic Film Series, 1:30 and 7:30 pm, Lec. Hall One, FREE.

Oct. 27 — Friday Nite Films presents Nicholas Roeg's shattering ESP thriller **Don't Look Now**, starring Donald Sutherland and Julie Christie. Roeg's other films include **Walkabout**, **The Man Who Fell to Earth**, and **Performance**. Plus: **Nightcats** by experimental film pioneer Stan Brakhage. Lec. Hall One 3, 7, and 9:30. \$1.00.

Oct. 30 & 31. **Lord Thing**, about a Chicago street gang, and **Vive La Causa**, concerning repression south of the border are being shown by EPIC. Lec. Hall One, Oct. 30 at 7:30 pm and Oct. 31 at 10:30 am. FREE.

Nov. 1 — The Academic Film Series presents Frank Perry's 1962 box office success, **David & Lisa**, an absurdly outdated film about the relationship between 2 mentally disturbed teenagers in a special institution. Often unintentionally funny. Lec. Hall One, 1:30 and 7:30 pm. FREE.

IN OLYMPIA
The Cinema is presenting a mini-festival of sorts, with some things definitely worth checking out. On Oct. 21-24, we have Nicholas Roeg's **Walkabout**, a beautiful film about two children stranded amongst the aborigines. Oct 25-27 gives us **Smile**, Michael Ritchie's sometimes successful satire on beauty pageants and the society that creates them. Some brilliantly comic moments here. And on Oct. 28, Richard Dreyfuss in the controversial **Inserts** will be coming our way. This 1975 x-rated film bewildered both critics and audiences alike when originally released, but maybe now we're ready for it. Dreyfuss plays "the boy wonder" (which was the name of his nemesis in "Daddy Krawitz"), a sleazy character who makes porno films in his apartment in the early 1930's. Call the Cinema for details and times. 943-5914.

The other theaters in town will be showing the usual claptrap of commercial entertainments. We've got four new cinemas in town at a place called the Capital Mall, which means

we'll have twice as many Disney and Burt Reynolds productions to see. Word has it that Brian DePalma's **The Fury** will be there starting Oct. 25 (a lot of critics like it) and the **Buddy Holly Story** may still be there by the time this is printed. Check things out for yourself, as the people at the theaters are usually unsure when a new film will open.

IN SEATTLE
Terrence Malick's **Days of Heaven** is showing at the Music Box in gorgeous 70mm and incredible Dolby sound. This is simply one of the finest American films ever made, and in terms of craftsmanship, perhaps the best. Never before has this reviewer seen better cinematography. (It makes **Dasu Uzala** look like a home movie). The editing is brilliant and the dialogue is sparse and economical, with a wonderfully earthy narration by a young girl. Malick's second feature (his first was **Badlands**, a few years back) is the story of an unusual trio of migrant workers in the wheat fields of the Texas Panhandle in 1916. At times the visual beauty of the film may take your mind off the story, which in some ways maybe "the" great American novel written on film, so you'll want to see it at least twice. With this film, Malick has established himself as the most important American filmmaker of the 70's.

At the Varsity, Robert Altman's new film **A Wedding** is still playing. It's not one of Altman's best, but still Altman nonetheless. There are some fine moments here, and Altman is the master of mise-en-scene, but the film is technically his least competent. It's a venal attack on the middle-class in which he may not be telling us anything we don't already know, but it's still great to see the bourgeois get their lumps. Altman seems to be saying that they'll destroy themselves anyway, so why worry about them. At times, throughout the film, one is reminded of Dylan's "All Along the Watchtower." **A Wedding** is a flawed, yet worthwhile piece by one of our most original artists.

Jack Nicholson and John Belushi are in **Going South** a humorous western also directed by Nicholson. It's probably packing them in at the Harvard Exit. Woody Allen's new film **Interiors** is at the Ridgmont and King. Woody doesn't appear in this, his first so-called "serious" film. (I thought all his films were serious). It's gotten good reviews and has been compared to Bergman.

Seven Gables has **Girl Friends** by Claudia Weill. Friends who have seen it say it's actually more about being a New Yorker than about being a woman.

—T.J. Simpson

Cooper Point Journal

VOLUME 7, NO. 2

OLYMPIA, COOPER POINT & THE EVERGREEN STATE COLLEGE

NOVEMBER 2, 1978

CLONED!

Cloning seen as answer to Journal staffing problems

Staff members of the *Cooper Point Journal* underwent a successful cloning last week when it was concluded that such a procedure was a feasible answer to perennial staffing difficulties.

"Well, what the heck, many hands make light work, my mother always used to say," said Brian Cantwell, editor of the newspaper published at The Evergreen State College. Each of the core staff members had two exact replicas cloned from tissue samples scraped from the inside of their cheek with a toothpick.

The controversial procedure was performed in the Lab Buildings by students of the college known for its willingness to recognize "alternatives" in learning.

The idea for the cloning originated from Elizabeth Ulsh, business manager of the *Journal*. "Well,

you know," said Ulsh, "I'm into efficiency and making money—you know, you can thank me for all that free shampoo—and it just occurred to me that, with the paper having trouble getting enough committed staff people, well hell, clones are economic dynamite!"

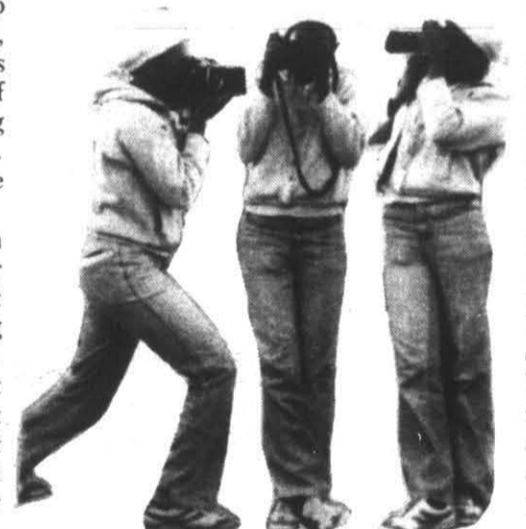
Cantwell agreed. "Seeing our needs for people who already know how to put the paper together, and the sudden drop in staff numbers, we figured clones would be a neat and tidy answer to the problem!" Cantwell confided also that certain top ranking administrators of the college had expressed an interest in the success of the experiment. "I understand running around to all those Rotary meetings can get pretty dull!" said Cantwell's clone, winking.

Sonya Suggs, photography editor, was another supporter of the cloning. "It was either get a group contract together to put out the CPJ, or clone. We chose the later. This way I can take pictures of myself taking pictures of myself taking pictures of myself," said Suggs. "We've started calling it the CCCPPPIJ."

The only objections to the action were voiced by Production Manager Sherry Buckner. "It really does get to be kind of a pain when I'm trying to put the ads together," she said. "There I am leaning over the light table trying to stick on some of that skinny, skinny border tape that always twists around 100 times, and these damn clones keep getting in the way, and peering over my shoulder.



—photos by Sonya Suggs, Sonya Suggs & Sonya Suggs



It really can get to be a nuisance! I think of it as sort of biting the hand that cloned them, you know?"

Buckner expressed an interest in pursuing alternatives such as obtaining a faculty or staff person who would work closely with the *Journal* and help attract people to work for academic credit.

Cantwell summed up the situation at the *Journal* by relating it to the larger picture. "You know if this works out for the *Journal*, it could be very useful to all offices and departments at the school that might be short-handed," he suggested. "In fact, the Admissions Office is looking at this very closely. It may be the answer to those nagging enrollment problems!"

[For the inside story, see page 2.]



Journal halts publication: a protest for support

The front page of this paper is aimed at catching your attention, and perhaps helping to make a point: without more people and support, the *Cooper Point Journal* cannot (or perhaps should not) continue publication this quarter.

To give the reader some background, the CPJ staff consists of a small core staff plus volunteers and people who work for the paper on individual contract through The Evergreen State College. The core staff consists of the editor and two associate editors, photography editor, production manager, business manager and advertising salespeople. The highest paid of these positions receives \$45 per week when the paper is coming out. The budget for the paper comes solely from student funds and was cut to a minimum last Spring in S&A allocations.

Last week found the *Journal* with no one filling the two Associate Editors positions—on the one hand, due to an unexpected resignation (for personal reasons), and on the other due to the fact that no one took the available job. There is no one on the staff ready to take those positions.

While this constitutes an immediate crisis in terms of producing the paper, it serves to point out a larger and long-standing problem: we need more help—in the form of committed writers, production people, etc. We also need someone qualified and willing to give instruction in those areas.

While it might be possible to continue publishing—and this staff does not discount the importance of a newspaper in a community such as Evergreen—we say that we shouldn't at this point. It would not be fair to the *Journal's* readership who should expect and deserve a degree of competence and quality, nor to the remaining staff who deserve reasonable rewards and valuable academic experience. Without some additional academic/faculty support for the paper to provide instruction and support to the core staff as well as the establishment of a pool of interested, involved students committed through a group contract or the like, the *Cooper Point Journal* will continue to face the same perennial problems of understaffing and lack of skills.

Finally, when it all boils down, this is a protest for quality. While it has been flatly stated by various people around the college that "you have to accept the resources you have and work with them, sacrificing quality if necessary," we are not willing to do that when it seems that with a concerted effort now the situation might be changed for the future.

While it may be unfortunate that publication be halted mid-quarter due to our specific circumstances, it could be turned into something positive if the present staff spends this time pursuing the support for the *Journal* that is sorely needed. We propose doing that by talking to the Publications Board, the college administration, other people around the college, looking for support in the form of interested faculty or staff, the organization of something like a group contract, or simply the procurement of more money to help hire interested staff people.

This is also a protest for fairness. Until more support is found for the paper, it is not fair to a staff or a group of editors to expect publication of a decent college newspaper given the resources. We are not clones, we are people who want to do quality work and not climb the walls in the process.

We are meeting with the Publications Board this afternoon to discuss this situation. Ultimately, it is up to that body to decide the fate of the *Journal*. If they want to retain this editor and staff in an advisory role for the remainder of the quarter, we are interested in pursuing that. We are willing to publish a final edition at the end of the quarter summarizing our results. If they want to continue publishing the *Journal* before that time, it is their prerogative to choose a new editor.

—Brian Cantwell

Business Manager details situation

by Elizabeth Ulsh

This year the *Cooper Point Journal* has several financial problems. We are faced with a slender budget which has made revenue-raising more of a challenge.

This year (July 78-June 79) we must raise \$7,371, with a scheduled 16 publications. At first this does not sound too alarming. However, putting it in historical perspective, last year the *Journal* was able to raise \$8,600 out of an estimated revenue of \$10,000. This was done when we published 32 times during the year, coming out every week.

There are several periods during the year when the *Journal* raises a lot of revenue through ad sales. One of these is the period during Fall Quarter through the Christmas season. By not publishing this fall, we realize we would lose out on a valuable opportunity to raise the revenue we need to sustain the paper through those periods, such as Spring, when revenue is harder to come by. For that reason, it is important to understand the current difficulties that are challenging the survival of this newspaper.

The first challenge that faces the *Journal* is the difficulty with the set-up of the paper. There are no faculty or staff who closely oversee or instruct in the journalism functions of the newspaper. This allows students freedom to use the newspaper as they choose, which is fine and valuable. At the same time, however, people could be benefitting from a valuable journalism class or

program, that could function also as a resource for the paper.

The core staff at the *Journal* is a small one. Each person learns the skills of doing layout, photography, and copy editing. But this same staff is so small that it is almost impossible to hire anyone who hasn't had the experience necessary to begin working right away. We haven't got editors who teach, we have editors who write. Consequently when we need volunteer work we have to expect the students to already know how to write for a newspaper.

The *Cooper Point Journal* asks alot of a student. Since we are so small, we form a tightly knit group of people who are specially geared for specific responsibilities. There is no one staff coordinator who joins together all the separate responsibilities, except the editor. The ad sales people do not feel directly related to the decisions of the journalism editors and writers and the business decisions are made separately from the expertise of the editor. The editor concentrates on getting materials to the typesetter on Tuesdays and Wednesdays, must deal with photo services, write and keep track of what articles are being turned in and edit them. He also is in charge of the mechanics of doing layout which involves an overnight stint (from 6 p.m. to 6 a.m.) on the night before we go to press. In short, the editor hasn't the time nor the energy to hold workshops in Journalism writing.

Continued on page 3

The role of a desperately needed faculty person would be one of teaching new and interested students the ropes of the *Cooper Point Journal*. This person would work as a facilitator to new staff and be available to deal with problems in personnel, and offer suggestion/direction in journalism. The *Journal* should have a module or program which offers credit in writing articles. And we need ideas. Most of all this seat of the pants operation has got to stop. It is a thing of the past. It is time for us to become a journalism resource for students who have to learn about journalism writing at a college newspaper.

No requirements

Editor:

I agree with Willi Unsoeld and the old decision not to implement requirements for graduation from Evergreen into the school policy. It would remove a great deal of the flexibility that one finds at TESC, as well as limiting too many (even if too many were to be one) people's education. This education we students seek is OUR education, and I feel that we should be able to make of it what we choose to be right. What is right for you may not be right for me: if I want four years of pottery, with modules in Spanish, or something—I could choose Evergreen because I could follow this decision through there. And because I know that if I were to change my mind in my third year, and decide that a whole year in Spanish was necessary to me—I could do it at Evergreen. Very few college level schools offer this freedom anymore. It is important that Evergreen stick to its guns, and that it doesn't go the way of so many liberal-minded schools: quit striving for an educational ideal, so that the students will have an easier time getting a job or into another school.

I want an education that will prepare me for life, not a degree that will help me slide through doors with more ease.

—Maggie McDaniels

P.S. I think, at least I hope, that most Evergreeners are willing to defend their education, if the need be.

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films

ON CAMPUS

This Friday (Nov. 3), Friday Nite Films presents "La Femme Infidele" ("The Unfaithful Wife") by French New Wave master Claude Chabrol. This 1966 film is described in Sedout's Dictionary of Films as "... one of Chabrol's most accomplished films. His debt to Hitchcock is most evident in the brilliant narrative touches and carefully structured photography, but it is as a study in guilt and of social and sexual mores that the film makes its impact." This is also former FNF coordinator Gary Alan May's favorite French film and coincidentally his final selection for the series. Also a short, "Our Trip to Africa" by Peter Kubelka. Lac, Hall One at 3, 7, and 9:30. All this for only a dollar.

On Nov. 10, FNF is proud to present Francois Truffaut's "The 400 Blows", one of the first three French New Wave films, that were all released in 1959 (The other two are Godard's "Breathless" and Resnais' "Hiroshima Mon Amour"). "The 400 Blows" is still the most popular of the 3.) Although not as technically innovative as his contemporaries in "The 400 Blows", Truffaut created a new kind of un sentimental sensitivity and harsh, yet poetic realism. It's largely an autobiography of Truffaut's own childhood, told with humor and pain. Jean Pierre L aud (in his first role) plays Antoine Doinel (Truffaut), a confused adolescent who cannot cope with his squalid home life, idiotic parents, and authoritarian teachers. (One of the most famous scenes is when he falsely tells his teacher that his mother has died as a cover-up for his playing hooky, and what happens when the truth is learned.) After getting in more trouble for various things, including trying to sell a stolen typewriter, Antoine is sent to reform school, where life is worse, and manages to escape. The ending is justly famous, but if you haven't seen it I won't spoil it. And yes, it may make you cry, even if you're a hardened cynic. The fact that someone could put their own life experiences into a film like this is itself an amazing feat. In the final shot, Truffaut is saying, "O.K. you bastards! Here's what you did to me. Now squirm in your guilt." (At least that's how I see it.)


Jean-Pierre Leaud went on to play Truffaut's alter ego, Antoine, in several other films, including "Stolen Kisses" and "Bad & Beautiful". Besides his numerous films for Truffaut, he has also been in many by Godard and other French film makers. Bertolucci paid tribute to Truffaut by having Leaud play the young film maker in "Last Tango in Paris".

Also on the same bill—Charles Chaplin's 1916 classic, "The Rink". Lac, Hall One 3, 7, and 9:30.

On Nov. 17 and 19, watch out for "The Tenant", the finest film to date by Roman Polanski ("Chinatown", "Repulsion", "Rosemary's Baby"). In this, his most recent film (made in 1976 before his frame-up), Polanski himself appears in the title role of a lonely Polish office worker in France who rents a new apartment whose previous tenant had committed suicide. He starts to take on her persona and is plagued by weird neighbors. A brilliant study in paranoia and the insensitivity of the human race. This is the most powerfully disturbing film I've ever seen. After walking out of the theater, I couldn't talk for almost a day. It became difficult to distinguish the real world from the movie. Hope it has the same effect on you.

The cinematography by Sven Nykvist, best known for his work with Bergman, is his best thus far (even better than "Cries & Whispers"). We better get a good print. Isabelle ("Adele H.") Adjani, Shelley Winters, and Melvyn Douglas co-star. In Color. Lac, Hall One Friday at 3, 7, and 9:30. Sunday at 8 p.m. only. A Bugs Bunny classic "Falling Hare" (1943) is included on the bill.

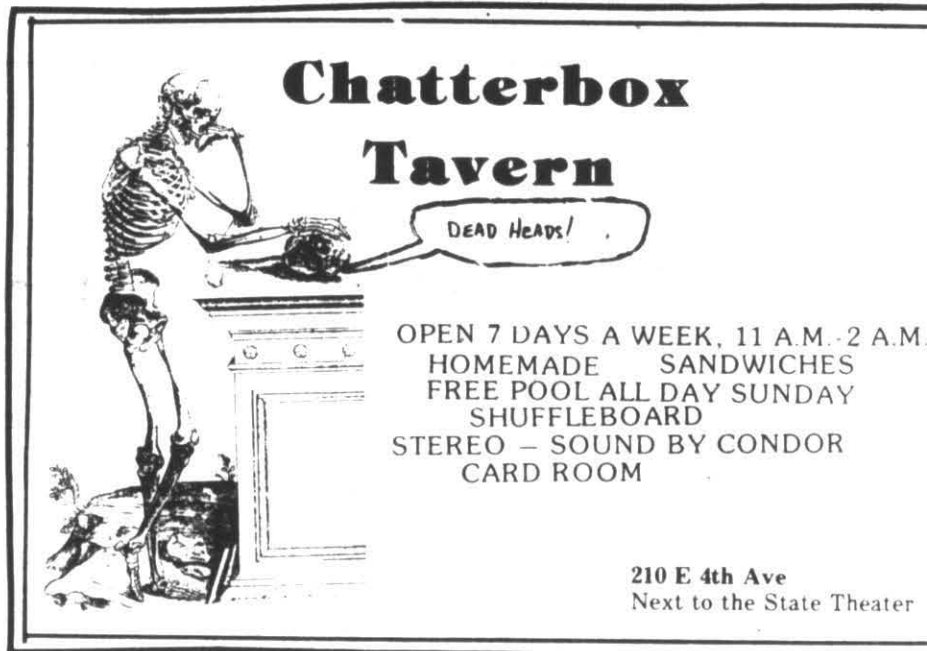
—T.J. Simpson



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letters

Dear Editor:

I am a very lonely white male presently confined in Attica Correctional Facility with 9 months before release, and I am looking for a liberal-minded, understanding woman who would be willing to write and be my friend. I am 23 years old, 150 lbs., 5'11" with light brown hair and considered average looking. My hobbies and special interests are arts and crafts, bicycling, reading, music in general, good food, interesting conversation and meeting people. I am home-loving, understanding, loyal, honest and affectionate person. I know there must be some nice lady out there who has some love in her heart that she is willing to share with me and be my friend. I am a for real person and I want you to be the same way.

If you feel that you are interested in me, please write and let's get to know each other better. I will answer all sincere correspondence. This could very well be the start of a meaningful relationship.

Sincerely yours,
Arthur B. Ordway
#76-C-461
P.O. Box 149
Attica, New York
14011

Editor:

There is a major problem at the Evergreen mail room.

I am an Evergreen student currently working on an individual contract in California. I mailed my completed contract for this quarter to Robert Sluss on September 30, 1978, by Special Delivery, Certified Return Receipt Requested (\$4.00 postage). It was signed for, by someone at the mail room on Monday, October 2 certainly within enough time to meet the new deadline for individual contracts to be filed, October 9. The envelope containing the contract did not reach Robert Sluss' office until Tuesday, October 10. (2 days US mail SF to Olympia, 8 days from Evergreen mail room to faculty member!)

I understand the reason for having deadlines, but let's inform the mail room of these deadlines.

I sincerely hope something can be done about this problem, and I hope others who have experienced similar problems will let themselves be heard.

—David A. Millhauser

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