

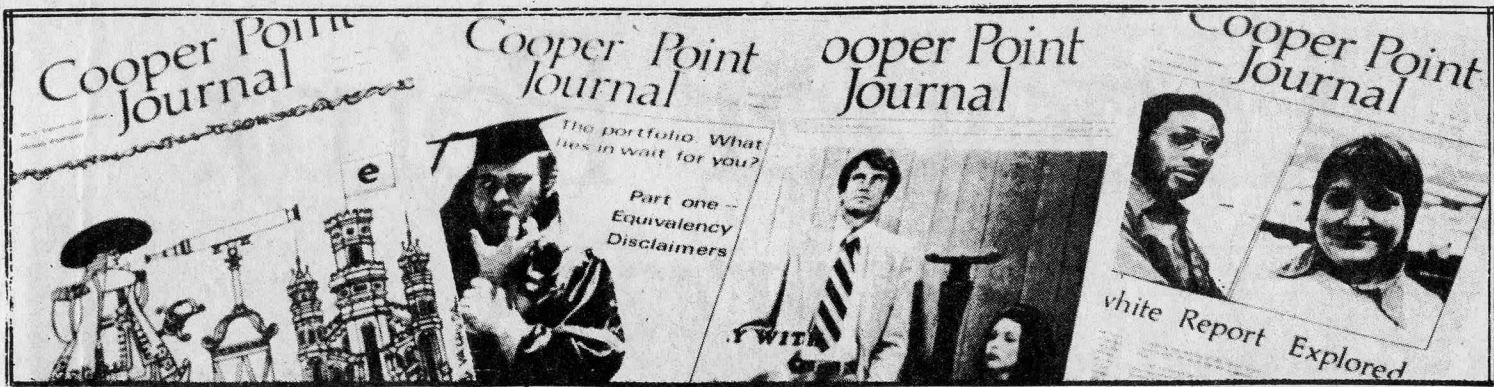
Cooper Point Journal

The Evergreen State College

Olympia, Washington

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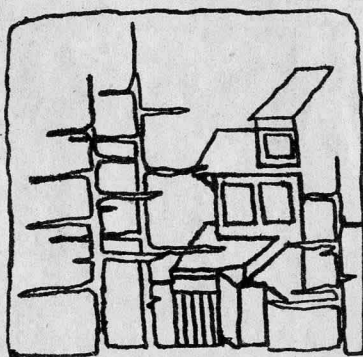
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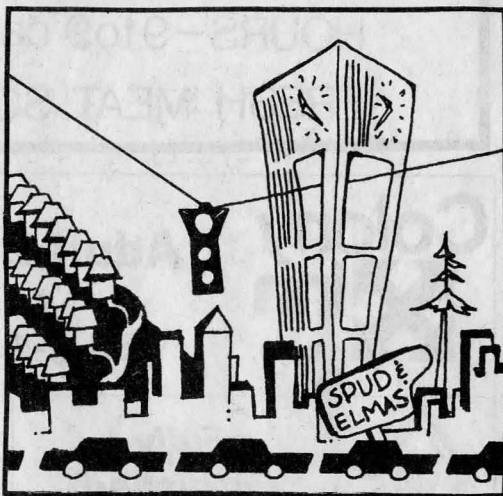
Growing Pains page 12

Fifty years ago, according to "How the West was Once — A History of West Olympia," the main inhabitants of Cooper Point were "deer, trees, and a few strong-armed souls" and the only inland roads were "mere ox trails." These days the landscape is quite a bit different and as this week's feature story notes, the scene could change drastically in the next couple of years.

Ever since Evergreen became a resident of Cooper Point, developers have been buying up land in the area. Home owners on the point became alarmed at the land speculating and formed a group, the Cooper Point Association, to combat commercial development — and the developers, mainly the Myers Corporation which owns 440 acres on Overhulse Road, have fought back. The two groups are now involved in a major court battle to decide how the future of Cooper Point will be shaped and controlled, and who will do it.

An example of the kind of land speculating which has occurred so far on Cooper Point is the value of Evergreen's 990 acres. Back in 1968 when Administrative Vice President Dean Clabaugh bought the plots which make up the present campus, he paid an average of 380 dollars per acre. According to Clabaugh during comments made in a speech at last year's orientation week, comparable plots of land are now selling for between 12,000 to 20,000 dollars per acre. Quipped Clabaugh, "If only we could turn around and sell it for those prices now, we'd really be well off."

The story was researched and written by Kim Goodman with photographs taken by John Praggastis.



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This week's cover photo was taken by John Praggastis and shows a sign on Harrison Avenue warning of construction ahead on Cooper Point.

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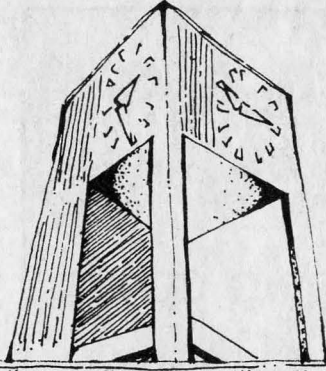
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TIMES AT THE ESC

Your Mother Should Know

Early last summer, we were returning from a party at Laura Mae's place out on the Shelton Highway, when our friend expressed a desire to stop along the way. The nearest place was the Steamboat Island intersection and the Prairie Tavern, so we pulled off the road.

"Carl . . . come on . . . park the bus . . . you've got to hear this band that's play-in here!!" she cried from inside.

"Hmm," we thought, "another tavern band." We pulled the van into a nearby parking space. Well, might as well get ready for version 869 of Proud Mary, or a rousing chorus of Woe, Woe, Woe, Listen to the Music.

"Hurry up," she yelled, with growing impatience. "It's the last set." We locked the bus and walked into the tavern — and into another level of musical consciousness.

There before us on stage stood the Versitones: Archie, Ross and Bennie . . . three men who have been playing music since cactus needles were the best things one could get for the old record player. (When was that? Ask your folks.)

It would be an understatement to say that we were completely blown away by the Versitones. The group plays a mixture of old standards, old country music and some modern tunes arranged the way they would have been if they were written way back when. When?

Archie plays lead guitar and shares the vocal spotlight with bass player Ross, who could croon circles around Sinatra . . . walll . . . maybe not Frank Sinatra, but at least he's more human about it.

Our favorite is Bennie Davis, who plays a bass drum (with "The Versitones" lettered in Day-Glo paint on the front) and a hi-hat with his feet, and alternately plays guitar, banjo, and sax with his hands. Bennie just sits there, smiling, and plays the tunes as if he's lived with them

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for so long they come out automatically. We remember Archie mentioning that Bennie was thinking about retiring. He said that they got together, talked it over, and decided instead that they were all going to play music together till "they kicked the bucket."

The Prairie Tavern holds out an open invitation for anyone to jam, and more often than not there is an 84-year-old woman tapping out the rhythms on an old snare drum, while members of the crowd, mostly in their fifties and sixties, dance and sway to tunes that mark the time they grew up in.

It is neat to see couples who probably did the Charleston together or fox-trotted to the tunes of Goodman and Miller float across the floor and look into each other's eyes with the closeness you usually associate with talking to yourself.

We made going to see the Versitones a regular Saturday night habit, but one night we pulled up to find the stage empty: Bennie and the gang were off for the summer.

It's been a long three months, but last week, when we could find nothing to do, we said to our friend, "Jay, why don't you call the Prairie Tavern and see if the Versitones are back?" She phoned, and from the other room we heard the announcement: "Ya-hoo, they're back!" So, along with another couple that was visiting, we packed up the car and headed on down the highway.

Yes, the Versitones are back . . . Archie with his striped shirt and wide grin; Ross (who has a new bass) crooning as Bing never did before he went into selling orange juice; Bennie, still with his cigaret hanging from his mouth, picking, blowing and tapping the tunes that shaped the lives of our folks, and ultimately, our own; the 84-year-old woman with the feathery hat keeping the beat; and a new addition — a trucker who plays some of the sweetest horn we've heard in a long time.

The Versitones: "Yup, we're gonna play music till we kick the bucket," said Archie.

CC

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present

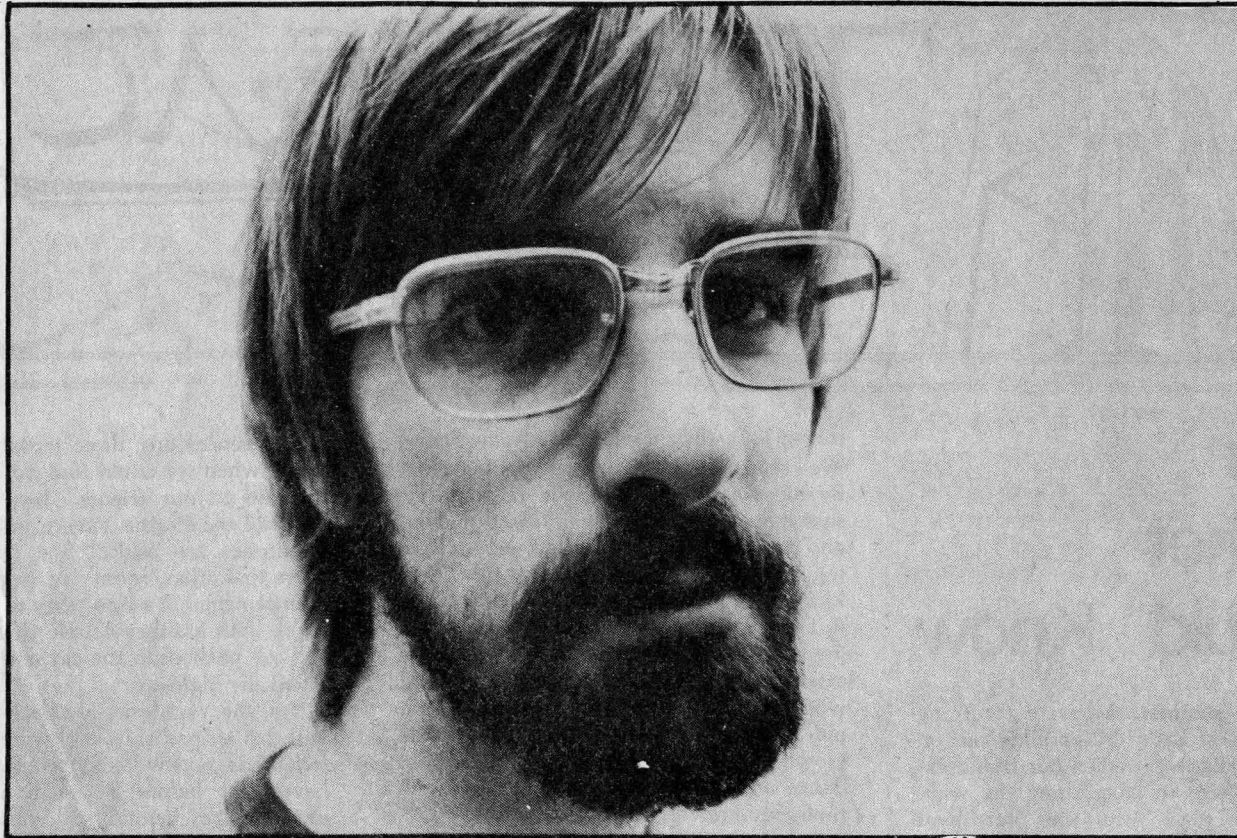
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Letters

Exposing Expo

To the Editor:

It was good to see Elizabeth Charlton's criticisms of the Expo '74 World's Fair in the October 3 issue of the Journal. However, I feel she did not go far enough with her condemnation of this farciful event.

For instance, she calls the United States Pavilion "outstanding," saying the movie shown there left people "spiritually exhilarated." It certainly was impressive by virtue of its immenseness and, to a small degree, by what it had to say (we met three Spokane youths who had seen it seven different times, each time stoned on a different combination of drugs, and they were still impressed). However, a main point of the movie was that environmental degradation is caused and can be solved by "you." in ways like driving cars slower or by not littering the highways, which is like saying we can stop inflation by joining Gerald Ford's

WIN fan club "for the duration." The movie did not question the values of this system, a system that with its current values can not possibly make any other than temporary improvements in environmental quality.

The movie also struck us as demonstrating another negative facet of American culture. It was advertised as being shown on the largest screen in the world (bigger than the Russian screen). The movie was designed to make people feel small and helpless, to awe them. People usually don't question anything so overpowering. The screen should be taken to Disneyland after the fair so Donald Duck movies can be shown on it.

Other negative views of that pavilion included the presence of the "Red Berets," "representative" American youth dressed in red, white and blue outfits. They were guides and ushers who maintained discipline and order at the movie, making sure 877 people and only 877 people, got into the theater at one time. As the amassed 877 tourists were filed row by row through curtains, presumably leading to the theater though no one

really knew where they were being led, we got the distinct impression of watching cattle being led to their slaughter.

As we waited for the movie to begin, we found a small area of grass, so instead of sitting or standing on concrete, we decided to sit on it. A Red Beret told us we could not sit on grass. We began to explain the hypocrisy of an environmental fair in which we had to stand on concrete all day, etc. He turned away and motioned to someone. Within seconds, a man from Andy Frain Security, armed with club, mace and pistol, made very clear to us we should get off the grass.

To show how deep the avowed environmental theme of the fair was carried, there was a carnival at the far end of the grounds. There, hawkers barked and admonished children to get a prize by shooting animals, who make a noise when they're hit. Animals like bear, deer, owls and bumble bees.

The fair is a farce. It is a massive public relations event. The nations admitted some of their environmental mistakes, but said nothing of the values that are the cause of these mistakes. Because every-

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where at the fair, the dollar was what was most important and when money is that important, environmental concerns have to take a back seat. We should be at one with the environment, the Ford Pavilion tells us.

We found one worthwhile exhibit at the fair, the Folk Life Festival. When we were there, it was Coeur d'Alene Indians week. They were doing tribal dances and asking people to dance with them. It was the only exhibit where people could participate and not be inundated with movies and PR bullshit. Of course, dancing in no solution to environmental problems, but it was the only place at Expo where we felt good. It was the only place where you could sit down.

Before we came to the island where the Folk Life Festival was located, we were followed by three plain-clothed security agents. Once we got on the island, we felt safe and stayed there for four hours. When we left the island, the bad vibrations began again.

Gary Plautz

Playwright's reply

To the Editor:

I am highly flattered to be considered newsworthy for the small offerings to joy that I have provided to Evergreeners since I arrived at the college in September of 1969. However, a few errors crept into the story.

I can hardly live up to the title of the Aeschylus of Evergreen as I do not write tragedies. Aristophanes yes, Aeschylus no. And like Aristophanes, I am actually a very conservative person living in a hotbed of change.

I agree with the "slight, balding man," but my age is actually 51, so I am older than I look. But, as the ladies of the library know, I think young. Just ask anyone about the Rare-Books Room.

I did my first musical 500 miles south of the University of California at the University of Southern California, better known for football than for intellectual stimulation. (They do turn out good dentists.)

The actual quote from the first play at Evergreen, *The Founding of Jolly College*, should have been, "If any man can do the job, Ashford Cann can" and was based upon the premise that Wintergreen College needed a president who could get things done. And since President Cann is the President of Wintergreen College, there is no need for the "sic" after his name. Wintergreen is not Evergreen in spite of some slight similarities.

The Cloud Cuckoo You is, in actuality, *Cloud Cuckoo U*, or university, and was October 17, 1974

the scene of action in *The Students*. I used Tim Moffatt as the model for Tiny Tom, which I am sure he did not appreciate, and thus he wrote a review for *The Paper* (the former name of the Cooper Point Journal) which, though soured by bias, was still a fairly sound evaluation of the farcical, broad humor (shall we call it low slapstick) that I employed. Unfortunately, as two of my actors were drunk during the performance of *The Students*, it did not help their delivery, and what were to my mind some of the best lines of the play were completely lost in boozy breathing.

There has been a pattern to the plays which I hope has been apparent. All of them deal with different facets of college life and present the problems we encountered in a satirical manner. There are also solutions hidden in the plays, but so deeply hidden I doubt if they can be found. If I finish *Achilles the Heel* in time, your reviewer can have the pleasure of panning the cornball slapstick of a good writer gone wrong. And I will agree beforehand that the play should not have been written, much less produced. I should have stopped with *Malice in Blunderland* last December, but I still have two areas of the college that I haven't satirized: business services and the library.

Perhaps I should join Playwrights Anonymous, but my public won't let me.

Malcolm Stilson

Programming

To the Editor:

I read with interest the introduction to "Registration Problems Debated" on page 3 of the October 10th issue of the CPJ. I had hoped that the depth of this beginning would have continued through the remainder of the article; however, I was disappointed. I would like to comment on its content and tone.

Because of the origins of our "academic deans," i.e. from "the faculty," we are both blessed and damned. On one hand there appears to be greater communication between the faculty and the adminis-

tration, but on the other, there seems to be a polarization or division of labor between these two groups. To gain insight into this process I refer to what has been said in the past about this subject. In an article in the Journal of January 11, 1974, Dean Rudy Martin was quoted, "We constantly seek community input, but, in the long run, the faculty must design the curriculum. They must plan programs. That's what they're trained to do. The deans then select the programs." I compare this with the statement Rudy Martin made which was referred to in the October 10th article, "Martin also stressed that the academic deans are *more and more* (emphasis added) keeping a close watch on the curriculum planning process to insure that the programs offered are a balance . . ." (As is indicated in the next paragraph of the article, the concept of an academic "balance" is in its infancy and demands much more debate.) On the whole, it seems that castes have developed: "the deans" decide, "the faculty" designs, and "the students" desire.

This reality underlies the tone of the article; from "the faculty are offering what they want to teach, not what students want to learn," to "these and other ideas will be mullied over by the deans and registrar for a year, hopefully *allowing* (emphasis added) improvements to be made . . ." Taken out of context this could be interpreted as an attitude of defeat. But if we examine the conditions of student "input" into program planning, we see that since over one-third of our students are new and most have not had the opportunity to help plan curriculum, and that proposals for co-ordinated studies programs and group contracts are due in six weeks and the first cut will be made sometime in December, how can students participate in this planning process?

It is not only the responsibility of the deans to decide and the faculty to design, but also that of the students. For these reasons, there will be a series of workshops organized by students, drawing on different resources for expertise, to help educate students about the curriculum planning process. To organize these workshops people are invited to a meeting on October 23 at noon in 1100B, near Student Accounts, in the Library building.

Geoff Rothwell

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LETTER FROM HONDURAS

To the Editor:

In the past few days, the hurricane given the absurdly harmless-seeming name of Fifi, moved slowly into the Bay of Honduras, south of the Yucatan peninsula, wreaking incredible destruction both upon the environment and the people of this impoverished country. Vegetation was flattened, mud and palm huts that were homes to thousands of coastal inhabitants were blown apart by the 140 mph gale winds that raged within the writhing spiral of clouds. The hurricane cut a swathe directly along the coast of Honduras as if impelled by intelligent force, destroying the port cities of La Ceiba (75%), Trujillo (55%), and Omoa (90%). Miraculously Tela and Puerto Cortes were spared the impact of the strongest winds, though inundated by rivers flooded by torrential rains, and immense tidal waves. Looting bands robbed the devastated cities in the aftermath, depleting much-needed supplies of food and medicine.

But the storm did not confine itself to the coast alone: rains caused erosion of mountains surrounding the capital city of Tegucigalpa and nearby communities. Even in this high altitude region, rivers flooded the homes of those living along their banks, crops were lost, roads washed away, and lives were lost. For an entire day electric power came to a halt, closing offices and schools, hampering relief efforts throughout the country.

Losses of agricultural land under banana cultivation in the fertile Sula Valley reached 95 percent, a destruction of 40,000 acres with an assessed value of \$60 million. This land constituted the sole employment for 25,000 people, now homeless, jobless, hungry and grieving the loss of family and friends. In Choloma, the people thought that the raging river had subsided, and felt safe enough to sleep Thursday night, September 19th. But at 4 Friday morning, the entire mountain above the city, loosened by the ferocious river and eroding rains, swept down upon the sleeping town of 10,000 covering all in a deadly blanket of water, mud, stones, and uprooted trees. Thirty-six hours after the disaster, rescue crews finally broke through into the Choloma Valley, discovering at least 2,600 dead.

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Now, estimates of death and losses of property flow in from the most remote areas of a country whose isolated agricultural communities were even difficult to reach before the hurricane struck. The story of Choloma may be repeated numerous times; the death-count, and identification of victims will never be ascertained, as rescue workers burn corpses to avoid the diseases which are spread by carrion birds and starving dogs and pigs. The stench is so bad that people who have obtained relief rations have difficulty holding the food down.

But this is just the beginning of the pain and austerity that the Honduran populace must face. Disease spread by turbid water, by poor sanitation, crowded living conditions and decay will spread in the wake of the storm. Transportation of food and other supplies is hampered by insufficient fuel supplies caused by the destruction of the only oil refinery and a current shortage due to the high cost of imports. Land transportation has been brought to a standstill by impassable road conditions, the loss of bridges and the swamping of transport vehicles.

Honduras, before the storm, was only second from the bottom on the scale of economic development in all Latin America. Not self-sufficient agriculturally, though possessing an economy for the most part based on farming, the loss of the richest land will yield hunger and strife. Now, the drastic needs for foreign aid and disaster relief assistance will set the development process back many years. Projects underway for agricultural self-sufficiency, industrial prosperity, natural resource utilization and renewal as well as social welfare programs and tourism will have to succumb to the immediate requirements of fiscal allocation for disaster relief and reconstruction.

An heroic spirit of patriotism prevails in the deeds of Hondurans who are donating food and clothes, money for medicines, time and energy to the rigorous struggle ahead. Radio stations are all linked in one great communications net. Scores of volunteers from the National University and junior colleges have been flown into the damaged areas to assist engineers, doctors and survivors in the rescue and relief operations.

Tegucigalpa, where we live, is buzzing

with activity. Planes fly overhead every few minutes, people call with bullhorns for assistance from crowds gathered in the parks where food, clothing and blankets have been collected by the truckloads. But we can't help but wonder how long the spirit of selfless sacrifice can continue within this impoverished country. Food staples are already becoming scarce in the markets, and people must return to their work and study in order to help this country rebuild itself. The numbness will ease away, but the wounds will remain.

Honduras requires the personal assistance of all peoples of the world able to contribute to present and future requirements. We suggest that our friends organize groups in schools, churches, and neighborhoods to obtain blankets, canned food, clothing, tools, and other basic supplies, and send them to:

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(Ed. Note: Peter May is an Evergreen graduate currently employed in Honduras.)

Cooper Point Journal

Campus News

In Brief

NEW ENROLLMENT FIGURES RELEASED

If it seems a little more crowded this year than last, it may be because there are 112 more students. The total enrollment at Evergreen this fall is 2,439 according to registrar Walker Allen, compared to 2,327 students in the fall of 1973.

Allen pointed out that the tentative figures also reflect an increase in the percentage of both residents and non-white students at Evergreen. "Last fall 75 percent of our students were residents of the State of Washington," he reports. "This fall that figure is up to 80 percent. This percentage increase reflects a deliberate attempt on our part to provide academic services to more Washington residents."

The percentage of non-white students enrolled at Evergreen has also climbed from 8.5 per cent (or 198 students) in 1973 to 9.7 percent (238 students) this fall.

The new enrollment figures, which were being updated at press time, also reflect an increase in the percentage of students who returned to Evergreen from the previous year. Fall quarter 1973, 55 percent of the students enrolled in the fall of 1972 returned to Evergreen. This year, 61 percent of those students who attended Evergreen last fall have returned. This figure, as Allen pointed out with a grin, "Sure says we're doing something right."

NO RULING ON SCHNEIDER'S DEATH

Vicki Schneider, an Evergreen student died Wednesday, October 3, when she fell from either the tenth floor or the roof of Dorm A. Since that time, there has been no official ruling as to whether the death was suicide or homicide.

Inspector Charles Grief of the Thurston County Sheriff's Department says that a public coroner's inquest will be held sometime in the near future to determine under what circumstances Schneider died. The idea of holding a press conference on the subject has been replaced by the decision to hold the inquest.

However, Thurston County Coroner Hollis Fultz told the Journal he has not made any decision on whether he will hold an inquest or not. Fultz said he is

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waiting for the pathologist's report to come to him, and until that time will make no decision.

RAPIST OF EVERGREEN STUDENT DESCRIBED

The Thurston County Sheriff's Department now has a composite drawing of a man believed to have raped an Evergreen student Thursday, September 26. The assailant was described as being between twenty and twenty-five years old, having a medium build, weighing between 150-160 pounds. He is 5'10", and has blue eyes and brown hair, with a fair complexion.

It is believed he is still in the area, and may be responsible for other rapes in the county, according to the Sheriff's Department.

The Evergreen student accepted a ride with the man, who had a small child with him, as she was hitchhiking on the college parkway. The assailant drove her at gunpoint to Steamboat Island Road and then attacked her. After the incident, he drove her back to campus where she immediately reported the attack to officials.

It was reported in the Journal (Vol. 3, no.2) that the woman had memorized a name and address from an envelope lying in the car. But after investigation by the

Thurston County Sheriff's Department, neither the name nor the address turned up anything on the attacker.

If anyone has any information about this man, please contact Sgt. McFarland at the Thurston County Sheriff's Department at: 753-8125. All reports will be held strictly confidential.

CONTROVERSIAL PARKWAY LIGHTS COMPLETED

This week Evergreen officially purchased the new lights along the college parkway, marking the end of the controversy over their construction but possibly beginning a new debate over their use.

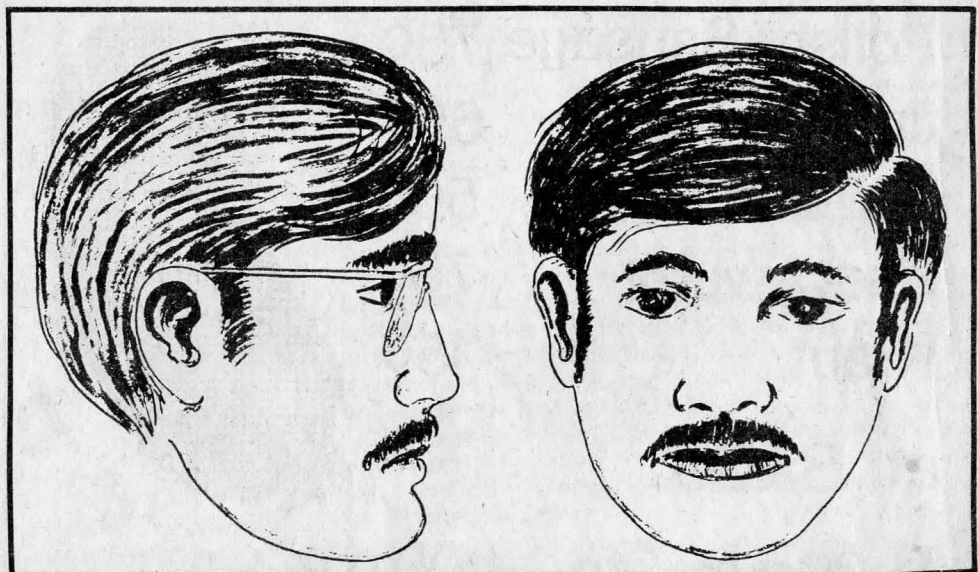
Last spring, when construction on the lights was begun by the Totem Electric Company of Tacoma, a controversy erupted over whether there was any real need for lighting on the parkway and what environmental effects the lights might have. Director of Facilities Jerry Schillinger defended the lights as necessary "for safety and security reasons," since the parkway had been the scene of various rapes and assaults as well as traffic accidents.

Students who circulated a petition to have construction suspended called the lights "unnecessary," "wasteful," and "inconsistent with Evergreen's philosophy." Student Jay Kent claimed that "people are fooling themselves if they think that the lights are going to make it safer for cars or people."

Now that the lights are completed and have already been briefly turned on for testing purposes, student opinion varies as to their effectiveness. One woman, a volunteer at the Women's Clinic, said the lights "make me feel more comfortable. A lot of women end up walking along the parkway, and perhaps a rapist would be deterred in a well-lit area."

But Jeanie Taylor, a student, has a dif-

Continued next page



Composite drawings of suspect in rape of Evergreen student.

Briefs

Continued from preceding page

ferent opinion. "It's a gross waste of materials and energy," she said. "A couple of security people patrolling the parkway would be less expensive, or at least more effective, and would present a deterrent to people likely to come to the area and cause problems." Evergreen graduate Trey Imfeld agreed that the lights would be of little use. "The way I understand it," he commented, "although I could be wrong,

is that most of the rapes around Evergreen have happened to single women hitchhikers. The woman who was raped a few days ago was picked up in broad daylight. How are lights going to help in a situation like that?"

The question remains how the lights will be used. The present plan, according to Schillinger, is to have them all on during all hours of darkness, activated by a photosensitive cell. But in an article written last June President Charles McCann indicated that student opinion about the use of the lights would be taken into ac-

count. Suggestions or questions about the lights will be handled by Schillinger's office at 866-6120.

EVERGREEN STUDENT'S BODY NOT AMONG REMAINS

The remains of two women found in Clark County last week have not been positively identified as yet. However, officials have ruled out the possibility that either is Evergreen student Donna Manson, who disappeared last March 12, or the other three missing Washington coeds, Georganne Hawkins, Susan Rancourt, or Lynda Healy.

Dr. Daris Swindler, an anthropologist from the University of Washington, said that through a comparison of dental charts made soon after the remains were found he was able to rule out the four missing women.

Clark County Sheriff Gene Cotton said the bones were discovered by three Puget Sound hunters last Saturday on the opening day of hunting season. The remains were found in the eastern part of the county. Hunters have been asked to report any finds of bones or articles of clothing in and around the area.

Officials are proceeding under the assumption that the young women found have been murdered. Until positive identification is made and the cause of death determined, police will continue to sift through the woods of eastern Clark County in an effort to discover more clues to the identity of the two women and to how they died.

WESTSIDE BUS SERVICE GETS COMPLAINTS

"If you live on the Westside, going all the way downtown to catch a bus is not very practical," complained a concerned student when she learned that bus route 40, which provides service to Evergreen, was bypassing the Westside completely. Due to construction on Black Lake Boulevard, the Intercity Transit Company rerouted the bus to Cooper Point Road rather than the scheduled route along Division Street.

"The Westside is a strong center of student residency," commented student Janice Wood, staff member of the Information Center. "I have received a number of complaints. Women don't want to hitchhike these days. It's especially a drag with the rains coming on."

John Yolk of Intercity Transit says the bus company is concerned with the problem. "If the city doesn't complete construction on the road by October 28 we'll have to consider alternate routes," he said. According to Yolk, one possible alternative would be to make the route a loop. The bus would start downtown and go to Evergreen by way of Harrison

Continued on page 17

Cooper Point Journal

New & Used
Albums

Underground
Comics

Rainy Day
Record Co.



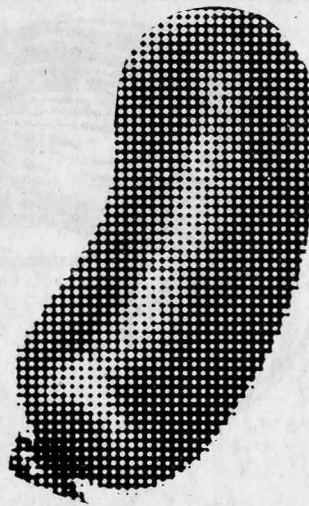
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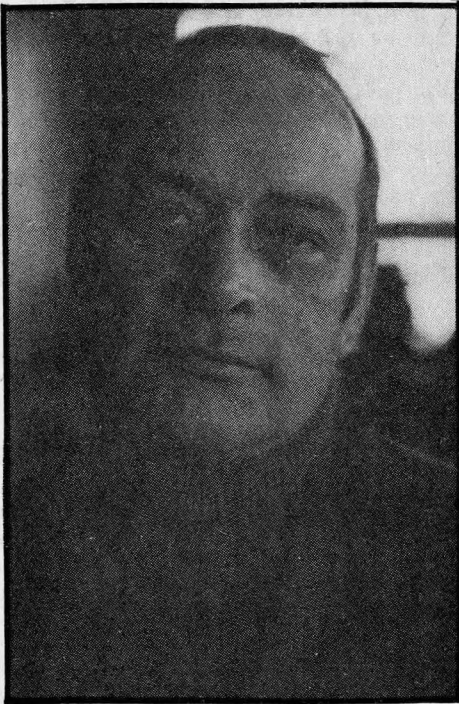


Control of funds may shift to students

BY RUTH MILNER
AND SAM SOLOMON

Administrative Vice President Dean Clabaugh, in a surprising turnabout of policy, has given his approval to a proposal which would put students in control of approximately 300 thousand dollars in student activities fees. Clabaugh, who has long since opposed any move that would put students in control of activities fees, attributed his reversal in stance to assurances by other administrators that "students on the Services and Activities (S&A) board are fully deserving of the trust that would be required."

The proposal, drafted by Director of



Dean Clabaugh

Campus Activities Pete Steilberg, Assistant Director Lynn Garner, and Recreation Building Director Ed King, sought to move responsibility for budgeting and allocation of students activities fees from the administration to the S&A board, a committee of six students, one faculty member, and one staff member.

One clause of the proposal also provides for "administrative support" which would allow Steilberg to veto any action of the S&A board which he deems unreasonable. The clause also assures the Board the resources and information required for them to make informed decisions.

Steilberg was both pleased and frightened with the proposal to give the S&A board control of all the student fees. "It's a hell of an undertaking for our area, involving more book work and careful planning," he said, "but it makes a lot of sense. We've been hassled every year with students complaining they didn't have enough say."

Steilberg feels that the '73-'74 Board was the best Evergreen has had and believes that the students would have no trouble being trusted with the added responsibility — "300 thousand dollars' worth of responsibility."

Since Wednesday, October 16, the new proposal has been under consideration by the College Activities Fund Disappearing Task Force (DTF) which Clabaugh originally called last April to study the fund's allocation situation.

On May 28, 1974, the S&A board itself submitted a memorandum to the DTF calling for total student control of student activities funds. "We feel that the present process excludes students from providing input into decisions regarding the use of S&A fees," wrote the memo.

Clabaugh previously had feared the lack of professionals on the board, and that a board composed mostly of students might be too transient to provide the continuity required in handling such a large amount of money.

The DTF, reporting to Clabaugh, will present their recommendations in mid-November including their position on this recent proposal. Although Clabaugh said that he personally agrees with the proposal, he would not make a final decision until the recommendations of the DTF were final. "I don't want to pre-empt what the DTF is doing," he said.

Student activities funds are taken out of tuition fees and divided into two separate funds.

The first fund consists of a portion of the fees (last year it totaled 60 thousand dollars) and is given to the S&A board to allocate to various student organizations such as the Daycare Center, KAOS-FM, Native American Student Association, the Journal and others.

However, the vast majority of S&A money, or about 240 thousand dollars, is put into the College Activities Fund and by various administrators. This money goes into upkeep, utilities and furniture for the Activities building among other fixed expenses.

It is this money that has provoked controversy in the past.

S&A ALLOCATIONS DECLARED INVALID

Director of Auxiliary Services John Moss will completely invalidate the results of Tuesday night's Services and Activities (S&A) Fees Review Board meeting, which doled out some \$11,000 in student funds to campus organizations, the Journal learned Wednesday afternoon.

Moss's decision — based on the fact that proper notification of the meeting had not been given in advance — came approximately one-and-a-half hours after irate members of the Third World Bicentennial Forum charged at a meeting of the College Activities Fund Disappearing Task Force (DTF) that S&A operating guidelines had not been observed when the Board moved to table the Forum's request for \$5,000.

Directly affected by Moss's decision were the Men's Center (\$125 allocated), student Norm Levy's request for video equipment (\$3,883 allocated), KAOS radio (\$5,188 allocated), the Gay Center (\$1,120 allocated) and Amnesty International (\$750 allocated). The African Dance Company and the Duck house also presented proposals at the meeting, but they were shelved along with the Third World Bicentennial Forum's request.

In a hurried caucus following yesterday's DTF meeting, Moss, Vice President Dean Clabaugh, Director of Campus Activities Pete Steilberg, Assistant Director of Campus Activities Lynn Garner and Associate Director of Recreation Ed King agreed to invalidate the results of the S&A meeting. According to Moss, groups affected by the decision will have a chance to present their proposals to the new S&A Board, which is currently being selected.

The failure of the S&A Board to follow its guidelines and Moss's decision to invalidate the allocations made at the Tuesday meeting closely followed a proposal made by student activities administrators to increase the role of the S&A Board in making activities fund allocations.

When asked if the S&A Board's breach of regulations would affect consideration of this proposal by the College Activities Fund DTF, Steilberg said "Yes, it would if they were basing their decision on today's action — but I think nobody would be dumb enough to base it on this incident alone."

Third World Bicentennial spokesman Erskine White said Wednesday afternoon, "Our course of action will be to discuss that (the S&A) meeting with the members of the S&A Board and other students and try to figure out some kind of resolution that will benefit students . . . so that what went down at that meeting will never happen again."

Cooper Point's Future:

Landmark Decision Expected

BY KIM GOODMAN

Diane and Michael Myers
v.
Thurston County

Intervenors: Cooper Point Association

The air was humming with a sense of hopeful anticipation. Suddenly, a hush fell over the courtroom as Judge Robert Hannan, visiting from Pacific County, entered from his chambers. The case of Diane and Michael Myers v. Thurston County was underway on Friday, October 11 for it was the second day of testimony involving the Orlando, Florida-based Myers Corporation's proposed Planned Unit Development on Cooper Point. The gallery, consisting of students from the Urban Planning and Economics module of the Applied Environmental Studies program and members of the Cooper Point Association, watched intently as lawyers from the Myers Corporation, the County Prosecutor's office and the Cooper Point Association argued for and against the Myers Corporation's planned unit development. Despite frequent cries of objection from Deputy Prosecutor Tom Taylor as to the propriety of the direction of questioning of the witnesses by Myers Corporation lawyer Don Taylor, the trial and questioning proceeded slowly throughout the day. The trial ended in a continuation until Thursday, October 17.

The Cooper Point Association

What were the reasons for this trial, which may in time become a landmark in land use planning? In November of 1971, students of the Environmental Design Program at Evergreen called a public meeting to "discuss alternative strategies for the expression of the concerns of the residents, and discuss the components of a

comprehensive land use plan for Cooper Point." There was a need for such a plan, they felt, because the county at the time had no comprehensive plan and was in the shadow of an interim zoning ordinance that could possibly have allowed a number of large developments to be constructed on Cooper Point without what the residents of the point viewed as adequate planning relative to the real needs of the area.

In December of 1971, the November meeting participants, along with other area residents, formed an organization called the Cooper Point Association (CPA). The CPA was formed as a non-profit corporation of peninsula residents with the purpose of becoming more effective in proposing land use plans. Through further meetings of the CPA, it was determined that the organization should draw up a comprehensive land use plan for Cooper Point.

Russell Fox, now an Evergreen faculty member, was hired as a full time urban planner to help residents prepare the plan. By March of 1972 the preliminary stages of the plan were complete, with formal presentation to the County Planning Commission and County Commissioners taking place on June 29, 1972.

The Cooper Point Plan was passed in October of 1972 by the County Commissioners. On January 28, 1974, the commissioners re-voted and officially adopted the Cooper Point Plan, with a few minor amendments. The Cooper Point Density District Zoning Ordinance, approved on February 6, gave the plan teeth in matters concerning proposed commercial and residential developments.

A major controversy arose, however, when the Myers Corporation sought to rezone some of its land to allow for the development of a "convenience center," (shopping center) and multi-family residential tracts. Although other developers have failed to win rezones through lawsuits, the Myers Corporation is pursuing legal action in view of what it thinks are possible irregularities or even illegalities in

the adoption of the Cooper Point Plan and Ordinance.

Legal Questions

Corporation lawyers question whether it is legal to enforce a plan that applies only to part of the county while there is no scheme for the rest of the land. Myers also questions the legality of the appointment of Marj Yung to the planning commission during work on the Cooper Point Plan when she did not live in the district for which she was to serve.

The Myers Corporation contends that it was not allowed to provide input for the Cooper Point Plan. However, the Cooper Point Association claims that this is absolutely untrue and the truth is quite to the contrary. The Association invited input from all interests within the Cooper Point area — that of private citizens and commercial interests alike, said Diane Meyers, a former Evergreen student who was involved with the Cooper Point Plan throughout its planning aspects. "By the time the Plan was bedded down, input from citizens and commercial interests was approximately 50-50," she said. "Apparently Myers Corporation chose not to take advantage of providing input for the plan until after it had been presented to the County Commissioners."

There have been some questions raised by Cooper Point Association attorneys Jim Furber and John Robinson as to the propriety of what appears to be real estate speculation which has caused artificial inflation of land values. Myers is involved in a "management contract" which allows him to sell, at ten percent commission, the land of investors in the development project tracts if requested by them or if it is necessary due to financial difficulties on the part of his clients.

One particular parcel was of interest in that Myers bought a 4.75 acre plot for approximately ten thousand dollars and through three subsequent sales from April

Cooper Point Journal

1969 to March, 1972 the price of the parcel jumped from ten to 22 to 35 to a final 47 thousand dollars. Thus, Myers and some of his investors stand to make a considerable profit if the development project is allowed.

On the witness stand October 11 Michael Myers, one of the plaintiffs in the suit against the county and head of the Myers Corporation, was unable to recall exactly what procedure was followed by his company at the time of the Cooper Point Plan's reception by the county government, but felt that his interests were not adequately provided for by the planning staff of the Cooper Point Association. He insisted that the 440 acres of land his company is managing be rezoned for development in the manner which he sees as being to the best advantage of his clients and their interests.

The controversy is being raised not because the Myers Corporation cannot develop the land that is managed by them, but that they must follow the guidelines presented in the Cooper Point Plan. Myers would like to develop the land south of Evergreen with a shopping center and 3,800 dwelling units, while the Cooper Point Plan would allow only 1,800 dwelling units and would require that 40 percent of the land in the development be left as undeveloped open space. Myers feels that to develop the land in that way would not be financially feasible and contends that the degree of growth he advocates is necessary to the area surrounding the college to provide for increased growth needs.

Changed Enrollment Figures

The figures cited by Myers to prove his point are based on the 12,000 student enrollment figure for Evergreen, which has been revised downward by the legislature to 4,500, according to Russ Fox, former planner for the Cooper Point Plan. If the plan were being written today, its density allowances would most probably be revised downward in view of the decreased need for development, he said. He added that the main question, therefore, is whether the high degree of development proposed by Myers reflects a real need or whether it is necessary so that investors in the Myers Corporation can make a few extra bucks at the expense of a unique natural area.

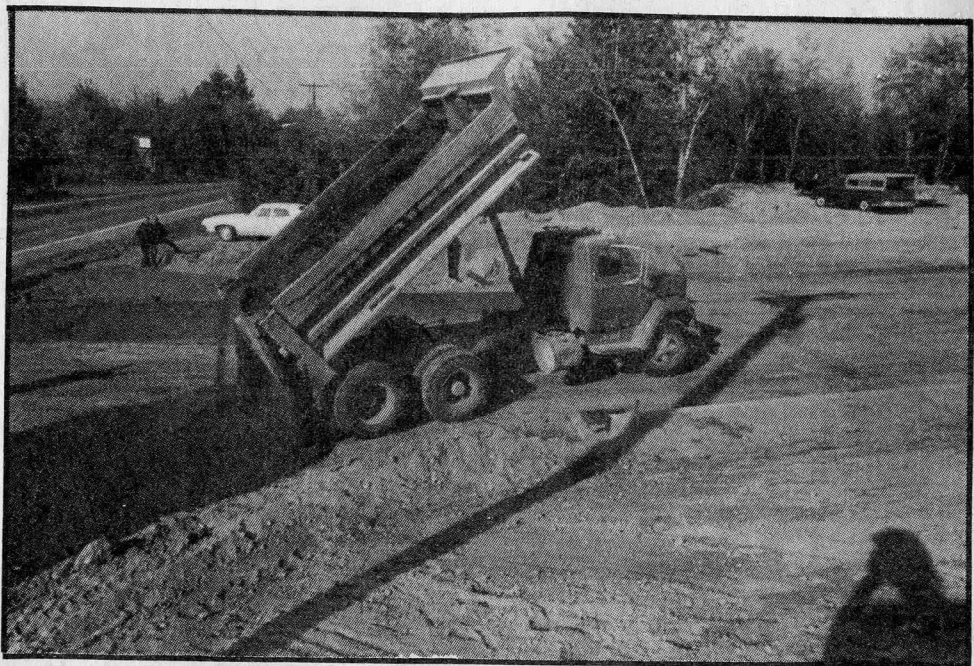
Even though members of the Cooper Point Association feel that there is a need for some controlled growth in the Cooper Point area, and that growth is an inevitable prospect for the area, the questions remain: is high density growth really necessary to the area and will that growth destroy the main reasons that the CPA members chose to live here, namely, its semi-rural characteristics and relative quiet?

October 17, 1974

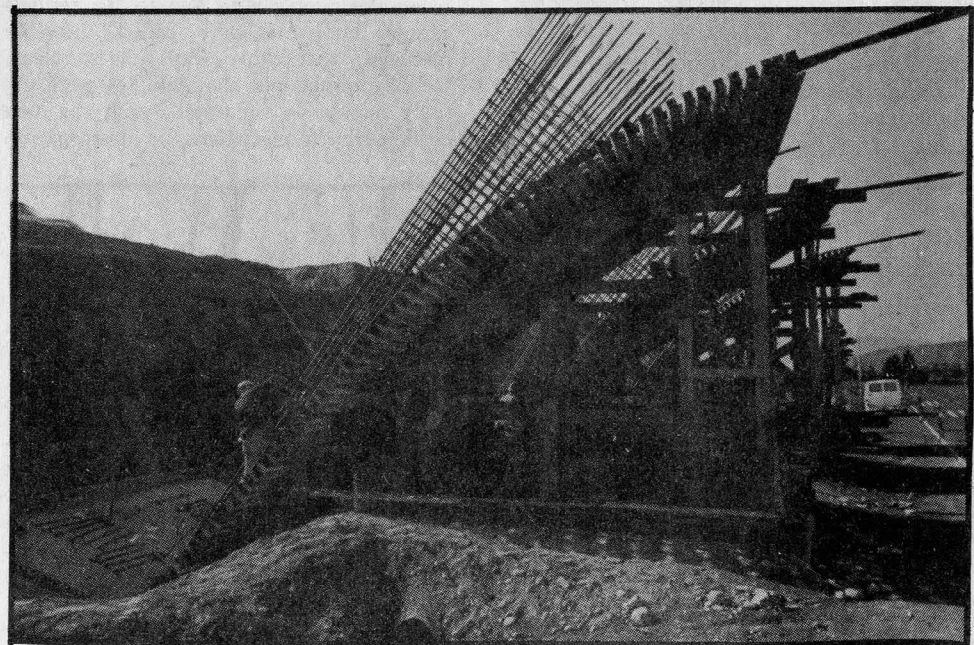
The decision forthcoming from this case after all appeals are exhausted will, in all probability, become a landmark in relation to urban and environmental planning. For the first time, citizens have been given the chance to participate in the planning of the area in which they live, with input from the broadest base possible — that of the community, its citizens, and commercial interests alike. What appears to be the first truly equitable means of determining how much growth should take place in a locality, without the worry

of special interests wresting any control at all from the citizenry just for the sake of "progress" or financial solubility, is in the final stages of deliberation.

Had legislation such as the Cooper Point Plan been passed at an earlier time in this country's development, many of the problems that are now being faced in high density urban areas might have been averted and the inhabitants of these areas might have been provided with more humane and livable environment.



Construction is underway on the parking lot of the new bank at the intersection of Cooper Point and Mud Bay roads.



An overpass is being built to connect the Evergreen College Parkway with Highway 101 in anticipation of increased traffic to the college and elsewhere on Cooper Point.

Jean-Pierre Debris

and

'A Question of Torture'

BY REGON UNSOELD

Jean-Pierre Debris and his friend and fellow teacher, Andre Menras, spent two and a half years in Chi Hoa prison in South Vietnam as political prisoners of the Thieu regime. Last Friday, as part of his nationwide tour, Debris visited the Evergreen campus and spoke with the calm sincerity of one who has seen and experienced much wrong, yet remained humble, even optimistic.

Debris explained to the standing-room only audience that he and Menras first went to Vietnam in 1968 to fulfill their French military obligations. They were sent to Danang where they taught French and mathematics at a local school.

Debris commented that both of them were very naive at that time about the situation in South Vietnam, believing that the United States and France were indeed acting to help the people there. The harsh realities were quickly made known.

Debris mentioned, for example, the "body counts," where the corpses of local villagers were lined up along the roadsides

to be counted and reported as enemy KIA's (killed in action), then burned with napalm.

He spoke of the "free-fire zones," where any moving creature was likely to be shot by patrolling helicopters or planes. The villagers in these areas were usually warned a couple of weeks in advance by airdropped leaflets saying that they had to go to refugee camps, which were usually located around the urban centers and military bases, serving as buffer zones against large-scale attacks. This program of "forced urbanization," Debris explained, was very hard on the Vietnamese as their cultural ties to their ancestral burial grounds are particularly strong. Many chose to stay in their villages, and for them the future was settled . . . first the defoliants, and then the bombs that erased any remaining signs of life.

For the people who fled to the refugee camps, euphemistically called "new-life hamlets," the future was not so clear. Debris pointed out that families were usually hopelessly separated, with the men being detained elsewhere for interrogation

purposes. Women had to find work to try to feed their children, who were dying slowly of starvation and disease. The most lucrative places of employment were obviously the American military bases, where the women progressed inevitably from sweeper to maid to prostitute. "Meat market" was the G.I. slang for this degradation.

By 1970, Debris and Menras "had had enough." Speaking with visible emotion, Debris told his audience, "We wanted to do something dramatic to protest the war."

Working secretly at night, the two stitched together a National Liberation Front flag and printed thousands of leaflets calling for an end to the bloodshed and demanding a total U.S. withdrawal.

Then, on July 25, 1970, the two conspirators went down to the National Assembly in central Saigon. Debris described how he and his companion climbed the war memorial statue there, unfurled their flag, and proceeded to throw their leaflets to the crowd, which gathered quickly around the monument.

The police, too, arrived on the scene quickly, Debris commented wryly; and thirty minutes later, bloody and unconscious, he and Menras were driven to a local police station in two military jeeps. They were carried inside on stretchers, having been so badly beaten that, according to Debris, "We could not walk for a month after the arrest."

The two men spent five days there at the police station, where they saw their first live torture session. Debris described how a "Viet Cong suspect" had been brought in and tied flat on a bench, a dirty rag stuck between his teeth to keep his mouth open. Soapy water was then poured continuously on the rag, which soon became saturated. The victim, soon on the verge of asphyxiation, could not help but inhale the liquids through his nose and mouth as he fought for breath. At that point the pouring was stopped and the rag was jammed into the victim's mouth and held there while one of the policemen straddled the bench and sat on the victim's stomach. This caused violent vomiting, Debris stated, which of course had to come from the unfortunate person's nose.

After five days of interrogation at the station, Debris and Menras were transferred to Chi Hoa prison, where they remained till December, 1972. Chi Hoa was not officially a prison, Debris explained, but rather a "re-education center." The methods employed there ranged from the subtle to the brutal, and all were designed to crush the prisoners' will to live.

For example, there was the salute to the South Vietnamese flag every morning, a seemingly innocuous act; Yet failure to do so meant being classified an "obstinate prisoner." This label earned one the dubious distinction of special attention when the beatings were administered.

Debris spoke of the torture room, re-



ferred to by the prisoners as the "movie room." He explained to the hushed crowd that whenever official delegations visited the prison, the implements of torture were hidden and a projector and screen set up in their place. It was here that the guards practiced their ingenious methods of inflicting pain and humiliation.

Debris told how pins with pieces of paper attached to the heads were driven under fingernails. Fans were then used to flutter the paper strips, causing the pins to vibrate within the fingers.

People's hands were bound behind their backs with a long rope which was then used to hoist the victim off the ground. While thus suspended, the victim was subjected to repeated beatings and cigarette burns.

Debris explained the uses of electricity, how the wires were attached to sensitive parts of the person's body until they lost consciousness.

Rape of the women prisoners, Debris said, was "systematic." In addition to the natural trauma accompanying such an act, the Vietnamese culture attaches a tremendous stigma that has caused many of the women to either attempt suicide or withdraw into complete isolation.

Four hundred prisoners were kept in the area adjoining the torture room, their hands and feet shackled to an iron bar that ran around the edge of the room. Debris noted that the shackles were made by

Smith and Wesson in Springfield, Massachusetts, adding that some people actually spent months lying immobilized on the floor, eating only rice and salt. The only possible way to protest the mistreatment was by shouting, whereupon the guards would retaliate with caustic lime and either tear or nausea gas.

Children were also incarcerated in the prison, and they too suffered at the hands of the guards. Although they were usually the children of adult inmates, sometimes they had themselves been charged with anti-government activities.

Debris commented that throughout his imprisonment, U.S. authorities repeatedly denied the large-scale existence of political prisoners in South Vietnam. Yet "A Question of Torture," the film Debris showed, pointed out that even the most casual look at Thieu's decree-laws provides clear evidence of why the contrary is true. For example, one decree-law states that citizens "advocating or inciting for Neutralism shall be considered as Pro-Communist Neutralists," which is grounds for imprisonment. Another orders that all houses fly the government flag. Failure to do so implies Communist sympathies, while someone caught removing a flag can be shot on sight.

On December 29, 1972, Debris and Menras were released. Debris attributed this to three things — their white faces, the publicity generated in France about

their situation, and Saigon's desire to conceal from foreigners the conditions in its prisons. Though initially reluctant to leave their fellow prisoners, Debris said that they were convinced by other inmates to accept deportation in order to speak out on behalf of those remaining behind.

Debris describes his present struggle as just that, an attempt to remind Americans that the Vietnam War is not over; that as long as the U.S. government provides Thieu with 86 percent of his budget the repression and annihilation of the Vietnamese people will continue. Recalling his friends still imprisoned in South Vietnam, Debris told his audience, "I am not speaking of tortures in the past. I am speaking of tortures that will happen today. I am speaking of tortures that will happen tomorrow."

Acknowledging that many young people in the U.S. have lost hope in their representatives, Debris urged the crowd anyway "to write letters to your Congressmen." Noting Assistant Secretary of Defense William Clement's recent comment that the U.S. might have to resume bombing in Vietnam, he directed an appeal to all Americans to organize together in any way that might bring to a halt their government's involvement in Vietnam.

The task ahead is clear. Whether or not the challenge will be met remains to be seen.

Guest Commentary

The Issue Is Harassment

BY BARRY FATLAND

The Washington Socialist Workers Campaign Committee is supporting six candidates who will appear on the November ballot. On October 15, the Campaign Committee appeared before the Public Disclosure Commission in Olympia to seek exemption from sections of the Public Disclosure Law requiring them to reveal the names of their contributors.

The issue is government harassment. Members and supporters of the Socialist Workers Party (SWP) and the Young Socialist Alliance have suffered economic reprisal, loss of employment and physical coercion by government agencies because of their political beliefs.

One such case involves Diana Smith, 25, of Bellevue, Washington. Ms. Smith attended the 1972 Socialist Workers Party nominating convention to help put their candidates on the ballot. Secretary of State Lud Kramer admitted last spring that nominating petitions of the SWP and other third parties were routinely turned over to the FBI.

Ms. Smith, a Department of Defense employee, was interrogated by an agent in 1973. She stated, "I was made aware that agents of the FBI were contacting friends all over the state about me." Smith decided to resign her job, rather than be fired with a permanent "security risk" designation.

The Socialist Workers Campaign maintains that the government can't compel disclosure of its contributors who then become targets for illegal harassment because of their political beliefs. Campaign October 17, 1974

campaign officials confirm that fear of government harassment as a result of disclosure has deterred contributions and other forms of support for the Socialist Workers Campaign.

Clare Fraenzl, Socialist Workers Candidates for U.S. Senate, stated, "These laws are supposed to expose big business ties to Democratic and Republican candidates. Instead, they are being used to victimize students, women, blacks and Chicanos, and working people who support our ideas. They are being used to discourage support for campaigns like ours which offer an alternative to the racism, sexism and inflationary policies of these two big business parties."

Socialist Workers Campaigns in 14 other states are seeking similar exemptions from state and federal disclosure laws. On September 25, the Minnesota "Ethics in Government" Commission granted a disclosure exemption to the Minnesota Socialist Workers Campaign.

Senatorial candidate Fraenzl stated, "The real issue is whether third parties can participate in this state's electoral process. We have uncovered a real Watergate in Washington. People are no longer willing to tolerate government witch hunting against those who disagree with their policies. No reasonable person can expect us to expose our supporters to this kind of harassment. We think that once we present our case to the public, the Commission will be forced to grant us an exemption."

The Socialist Workers Campaign is urging students and others who support their exemption request to send statements of support to the Public Disclosure Commission, Insurance Bldg., Olympia, Washington 98504.

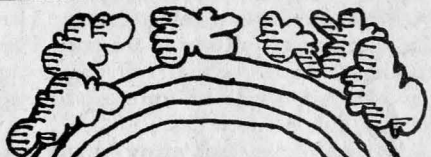
Barry Fatland is the Washington State coordinator of the Young Socialists for Fraenzl.



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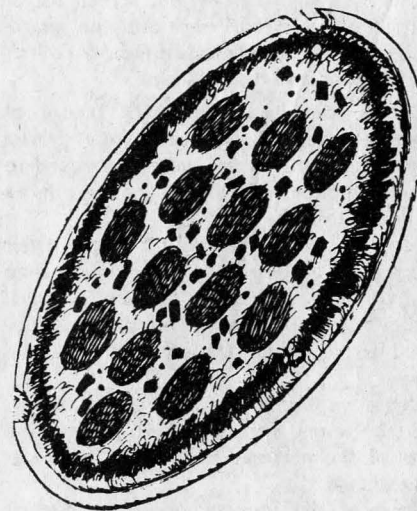
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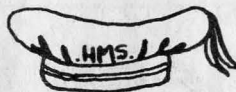
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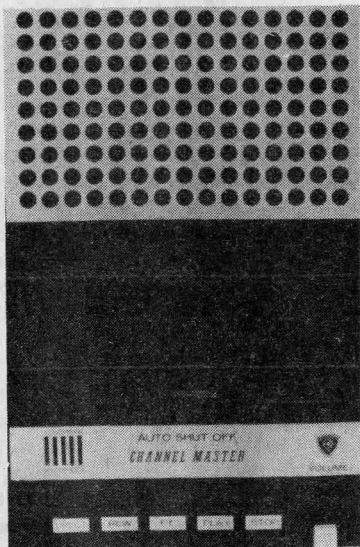


PANT STOP

grin & wear it

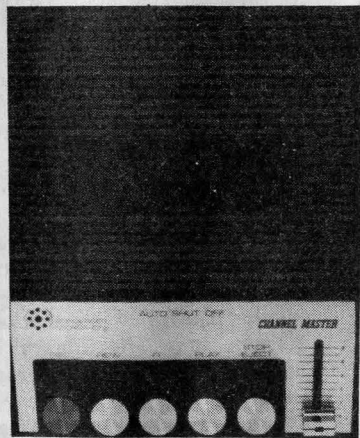
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At TESC BOOKSTORE

October 17, 1974

Briefs

Continued from page 10

Avenue and Division Street. It would return via Cooper Point Road and head to Olympia Vocational and Technical Institute, then proceed through Tumwater and back downtown.

The Intercity Transit Company took over the college bus run from the Evergreen Bus System last month. The Bus System, which is not affected by the route changes, has been started up again to provide evening service.

DEANS FINISH CONTRACT REVIEW

Recently Evergreen's academic deans completed their review and inspection of some 400 individual learning contracts. This inspection is the final processing stage before the contract is submitted to the Registrar's office for admission as permanent transcript material. For various reasons ranging from omission of faculty code number to vagueness of wording, many written contracts are returned to sponsors for editing, revision, or completion.

Individual contracts are an alternative mode of learning and are intended for those students who have very specific interests not dealt with by group contracts or coordinated studies programs. The sponsors of these contracts are obliged to counsel and advise their students throughout the conceiving, writing, and implementation of the contracts. The students are responsible for reading "Essential Procedures of Contract Writing" located in all academic secretaries' offices.

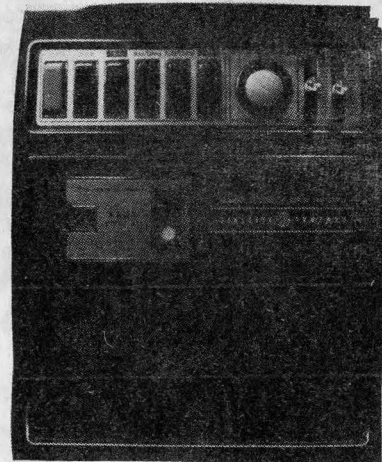
Many of the contracts that are returned simply have not received adequate attention from either faculty or student and consequently are worded too vaguely. For example, "I plan to read and write this quarter" is a description that has appeared in contracts and has had to be returned for revision.

Another occurrence, although not one which the deans demand revision of, is when a student draws up a very specific and ambitious contract without realizing the difficulty of his endeavor and the background necessary to accomplish it. The result is often that the student is unable to fulfill the terms of the contract. This too is because of inadequate faculty supervision.

The academic deans seem to view the task of editing Individual Contracted Studies with some pleasure, and are generally enthusiastic about this Evergreen style of study. When asked if there were any unusual contracts submitted, Dean Lynn Patterson replied, "They were all unusual." She added that individual contracts are getting better and, perhaps sur-

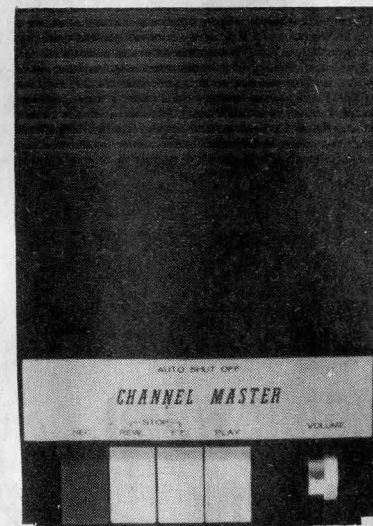
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page 17

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SOUTH SOUND NATIONAL BANK

Briefs

Continued from preceding page

prisingly, reflect a career-oriented student body.

Patterson mentioned a study that is being considered by Sally Hunter, assistant to Provost Ed Kormondy, which would follow the academic movements of four-year Evergreen students over the course of their undergraduate education. Patterson's suggested solution for students getting into contracts that are too ambitious is for a student to spend one quarter in an exploratory study of their field of interest, producing a bibliography and nailing down a related and specific area of study to pursue in the following quarter.

The examples that the academic deans have used of well-written individual contracts, seem to have a lot in common. All of them are active, creative looks at basically traditional subjects. Besides the normal reading and writing, all of these contracts involve activities outside the school such as internships.

The contracts are clear and concise with a specific direction to them. Each student seems to have an extensive background to contribute to the study. There is more reliance on the student than the faculty, for each student seems well on the way already in their studies. This fact reflects on the deans' reluctance to approve contracts for new or inexperienced students, a reluctance which has come under some criticism from both faculty and students recently.

LIBRARY ACQUIRES RARE VOLUMES

The library acquired two rare sets totaling 20,000 volumes last week. These ultra-microfiche sets, for which there are two special microfiche readers to be checked out of the library, are "The Library of American Civilization" and "The Library of English Literature."

The library also has "The American Prose Fiction Series," "The American Culture Series," and "The American Periodical Series" all on microfilm which can be checked out for a week at a time with a microfilm reader.

All five series contain old books which are out of print and can now be obtained by a library only in microfilm or microfiche form.

FILM TO PREMIERE AT EVERGREEN

The world premiere of *Rockaday Ritchie and the Queen of the Hop*, a full-length feature film shot in Oregon last year, will take place at Evergreen on Friday, November 8, in Lecture Hall One. The film is based on the true story of Charlie Starkweather, a young man who

Cooper Point Journal

went berserk in the mid-1950's, murdering and rampaging his way across the midwest with his young and obedient girlfriend. Starkweather was the subject of Terence Malick's recent film *Badlands* as well.

The movie, which will be distributed by Paramount Pictures, was directed by Portland filmmaker George Hood. Hood will be at Evergreen for the premiere and will talk to students about the making of *Rockaday Ritchie* during the afternoon. After each of the two showings Friday evening, the audience will be asked to fill out a short questionnaire about their reactions to the movie.

KAOS SEEKS STATION MANAGER

KAOS radio, the college's own FM station, is presently taking applications for the position of station manager. Interested persons should talk to Joe Murphy, interim station manager, between 12 and 5 p.m. Monday through Friday at the KAOS studios, located on the 3rd floor of the College Activities building. The next step for interested parties will be to present the station with a written resume. The final decision will be made by the KAOS Advisory Board, hopefully by the end of the month.

KAOS is presently working on an ad-hoc committee basis. Anyone interested in working at the station can simply drop by and do so for there is a lot of work that needs to be done to get the station in top working condition. There is presently a need for a news director and staff. Sign-up sheets for equipment workshops are posted outside the station. The workshops beginning October 17th and November 5th are full, but there is still space available for the series starting November 26th.

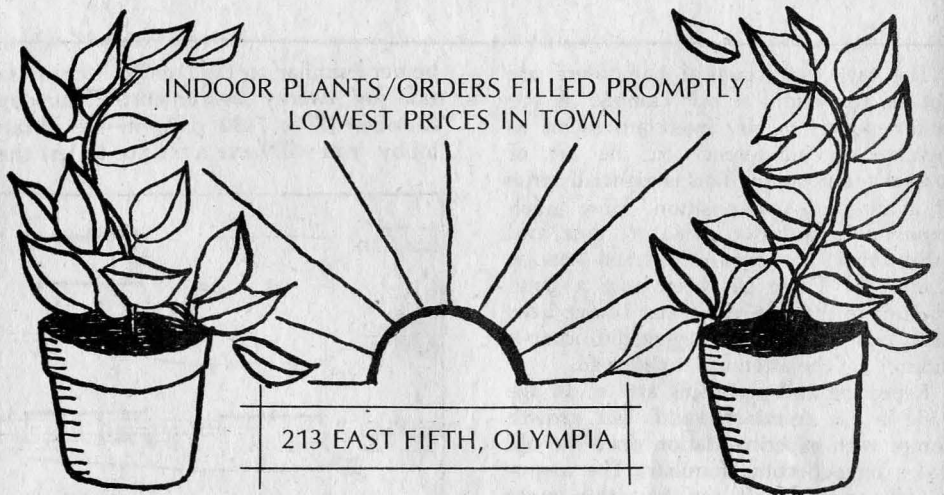
JOURNAL NEEDS WRITERS

The Journal is looking for people who are interested in writing. There is a need for individuals who want to write and are willing to learn how to write news stories for the campus news section as well as longer investigative stories; feature stories dealing with the campus and the immediate area; editorials and commentaries; columns and reviews; and profiles of interesting members of the campus community.

If you are interested in writing for the Journal either in your spare time or for academic credit, contact either Bill Hirshman or Nick Allison at the Journal office, CAB rm. 306, 866-6213.

There will be a meeting for those interested on Friday, October 18 at 10:30 a.m. in the Journal office.

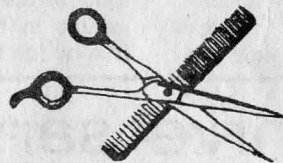
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Music/Suzanne Grant

WITH NEW EARS

The fact that classical composers are not as abundant on our campus as are guitar players or jazz musicians seems to indicate an indifference to the art of formal composition. This is especially true of avant-garde composition. How much experimental dance, theater, jazz and other music has been performed here at Evergreen? There has been only a small amount in the two years that I have been here, and when such an event did occur it did not get the attention it deserved.

Repeating and perfecting arts of an age gone by is certainly valid, but growth comes with experimentation once the old styles have become familiar. The avant-garde age in music can be either more open to all, or more and more restricted to technically skilled musicians.

Both ends of the spectrum are represented in the Notations exhibit in the library, ending Saturday. There is the mathematical exactness called for by Steve Reich in *Piano Phase* and the contrasting total individual freedom and interpretation seen in *The Field* by Toshi Ichihyanagi. Delightfully enough, these two methods often yield the same result.

The sound created by twenty instruments each playing a carefully written piece in half-steps in strict 11/13 time can

be very similar to that of free improvisation by twenty instruments. Thursday, October 17 at 7:30 p.m. in the library lobby, you will have a chance to test that



theory. A concert is being presented consisting of original student scores and some of the compositions in the Notations exhibit in the library. An experimental film by Jim Cox will also be shown.

The concert was organized and quickly put together to illustrate some of the scores in the exhibit and give the community a chance to hear what is being written today. The group working on this music plans to continue with their experimentation and may present more later this year. A reception in the exhibits area following the concerts will give the audience a chance to look over the scores with the student composers and performers.

There may be limits to total experimentation and points where musical value begins to be questionable, but contemporary music has to be looked at and listened to with new eyes and ears. It is a chance for those who consider themselves unmusical, unable to imagine a simple melody, much less sing or play it, a chance to identify something in themselves and let it out on the avant-garde stage. It is a chance, too, for technical musicians to break the shackles of proper chord progression and exact pitch and play freely.

Not every so-called "piece" that is written can be held up to any form of traditional musical analysis.

It is sometimes hard to accept a total lack of rhythm, harmony, tempo or pitch instructions and dynamic markings, and merely look at images or upraised circles and squares on white paper. But everything that happens can be placed within the bounds of a musical piece if you have the desire to do it. Frying pans, plates and knives become musical instruments. The tempo, dynamics and varying pitches of a conversation can become a composition. It can all be music if the term can be stretched to meet the developments of our times.

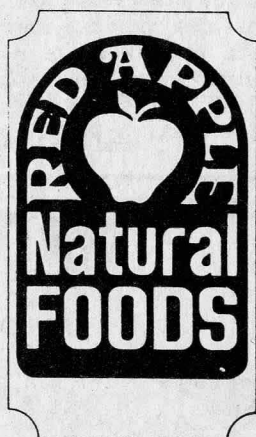
"Music" is derived from the Greek, meaning the art of the Muses. The concept of music in the Middle Ages was as an all-embracing "harmony of the world" divided into harmony of the universe, harmony of the human soul and body, and music as actual sound. We seem to be coming back to those ideas and there is a willingness to open the field to the most personal interpretations.

Music that everyone can share regardless of traditional "musical" inclinations has to be the most desirable today. Technical perfection will never die, as there is a place for it also in the new music. What is important is that we all can share in the music-making.

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Records/Demian Porter

THE SHORTAGE GAME

Ask anyone in the record industry and they will tell you last year was one of the roughest times they have experienced in years. There were cries of vinyl shortages, payola busts, corporate scandal, and in general bad times for everyone concerned.

In October of 1973 rumors started circulating through the record world concerning a shortage of materials used to make black vinyl records as a result of the oncoming oil shortage. Most major record labels announced that in order to stay in business and not lose money, it would be necessary to cut back on the release of "new product," i.e. new artists, concentrate their advertising dollars on "saleable product," and in general tighten their belts in expectation of the worst, and maybe even stay out of the red if they were lucky.

Promotional record service to radio stations was cut back to a mere trickle of what it used to be, leaving them with nothing but "saleable product" for new material. Billboard magazine, a weekly music trade paper, reported that instead of the usual 50 to 85 records a week it had been receiving for review, it was getting an average of only 30 albums a week during this period.

However, in spite of all the corporate moaning and groaning, most major record labels have been — like most corporate concerns — maintaining record-breaking profit margins. And yet they all claimed to be suffering both financially and artistically as a result of the alleged "vinyl crunch."

While the record companies were declaring themselves victims of the Arab oil embargo, record prices were raised and the quality of records produced went down noticeably. Record pressing plants across the country were reporting that, for lack of vinyl, they had to resort to "cutting" fresh vinyl with vinyl that had been reclaimed from old records or using recycled vinyl entirely, which cut the cost of record pressing substantially.

The idea of using recycled vinyl is itself a very good and practical one. However, there are no standards of purity for repressed vinyl. As a result of this lack of quality control, many pressing plants are producing inferior quality records. Bruce Maier, president of Discwasher Inc., complained that bits of hair, ground-up labels and wire shavings have been found in recently pressed records, making them brittle and of poor sound quality.

In early spring I had a conversation

with a friend in records from L.A. about possibilities as to what's really happening in the record industry. It was his opinion, and the opinion of quite a few of his associates, that the industry magnates felt it was time to squeeze out as many pre-depression dollars as possible. Fortunately for them the oil magnate had the same idea. Since vinyl was a petroleum product and of course there was a "real" oil crisis, it made sense that there would be a vinyl crisis as well. So record prices could be raised as a direct result of the oil price increase, and so on.

Following this train of thought we went on to predict that as soon as record prices were jacked up to substantially higher, the cries of vinyl shortage and imminent

bankruptcy would turn to the purr of fat cats with fat wallets. And shortly thereafter the market would once again be flooded with "new product."

Recently Fantasy Records announced its intention to raise the retail price of their singles to \$1.25. Most major labels have already hiked their prices on albums — the average list price for a current LP is now \$5.98 to \$6.98. And sure enough the trickle is slowly turning into a flood as far as new releases are concerned. About 65 percent of the promotional material KAOS-FM, the campus radio station, has received recently has been material by "new product." And most companies are starting to launch huge advertising campaigns for both new and old artists.

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HIGH BOGART

The common wisdom about Humphrey Bogart is that no matter what film he was in he always played the same character — and to a certain extent this is true. In many mediocre to excellent films [*The Maltese Falcon*, *To Have and Have Not*, *Deadline U.S.A.*, *Casablanca*, *The Big Sleep*, *Action in the North Atlantic*, etc.] Bogart was simply Bogart, that unique and much-imitated blend of toughness and tenderness, callousness and concern, cynicism and sincerity. In that consistent role he was probably the best hero the American cinema has produced.

There were a few films, however, in which Bogart was able to use his acting ability in a creative way and turned out complex, three-dimensional characters which no longer fit the mold of the Bogart "image." In these parts it became clear how much genuine talent and artistry lay beneath his usual effortless-looking acting, and how much could be accomplished with the tools he had. One of these films was *The African Queen* (1951), in which he gave a sensitive and sympathetic portrayal of a Canadian laborer who, with the help of a pristine missionary (Katherine Hepburn), pilots a boat through the perils of wartime Africa to blow up a German ship. Another outstanding example of Bogart's acting ability is his portrayal of the psychopathic captain in *The Caine Mutiny* (1954). But perhaps Bogart's best role ever is that of Fred C. Dobbs in *The Treasure of Sierra Madre*, this week's Friday Nite Film.

The movie was directed by John Huston, whose credits include other fine Bogart films [*The Maltese Falcon*, *Across the Pacific*, *Key Largo*] and numerous other achievements, including some award winning war documentaries. It co-stars Walter Huston, the director's father, who also turns in one of his finest film performances.

The film opens with Dobbs (Bogart) down and out in a Mexican town begging from strangers and looking for work. He runs across an American in similar circumstances named Curtin (Tim Holt), and the two of them team up to try and raise money. After a disappointing spell at a lousy job, they meet an old prospector in a cafe, and he puts the itch for gold into them. Soon the three of them are off into the mountains together to prospect for gold.

Huston's portrayal of Howard, the old prospector, is full of humor and realism. He is just as excited by the hunt for gold

as the other two, but has seen what gold does to men; he is prepared to see the worst happen. Dobbs and Curtin will hear none of his warnings — they are so anxious to get their hands on the magic stuff that they stumble up the mountain crying out at anything that glitters, under the amused eye of the experienced Howard.

At last they make their strike, and things begin to change. After the first flush of newfound riches has passed, Dobbs begins to grow suspicious. He watches their every move. He lies awake at night watching. He becomes more and more sure that the other two are out to rob him.

As a study of greed and suspicion, Bogart's performance is classic. His character slowly changes from a good-natured knockabout to a grasping, eye-rolling crazy man with no thought in his mind but gold, wealth, riches, and he is sure the others are thinking the same. The three partners find a kind of solidarity when bandits attack and are repulsed, but it subsequently only increases their paranoia and sense of urgency to know that there are others around who want what they have.

Due largely to the influence of the wise Howard, the three manage to divide the

gold up and head down the mountain to town, where they can cash in their finds. But halfway down Howard is called away to help a sick child at a nearby Indian village, and Curtin and Dobbs are left to stew in their own juice. Dobbs' taunting, insane rapacity provokes the worst response in Curtin and the two declare war — whichever one falls asleep sooner will be the other's victim.

To go further would be to spoil the impact of the ending. But the dynamics of the situation are continued to the end in as realistic and compelling a manner as before. It is a sombering movie if one wishes to reflect on its implications for human nature. But, as the New York Times reviewer wrote of the film in 1948 when it was released, "Don't let this note of intelligence distract your attention from the fact that (John) Huston is putting it over in a most vivid and exciting action display. Even the least perceptive patron should find this a swell adventure film."

These are words worth listening to. *The Treasure of Sierra Madre*, while in some ways a cinematic and critical masterpiece, is first and foremost a piece of high entertainment. Even if it were not for the excellence of the direction and the overall acting, the film would be worth watching just to see Bogart in a role that genuinely uses his talents.



Northwest Culture



OLYMPIA

Cinema

State: **Lords of Flatbush** — More '50's nostalgia with Susan Blakely and Tom Mason. When was the last time someone gave you a hickey? Co-billed with **Shamus**, a Burt Reynolds detective flick.

Capitol: **Chariots of the Gods** — Erich Von Daniken's space visitation theory held over for another week.

Olympic: **Asylum** — Kenneth Loach's worthwhile fiction/documentary film about an asylum in North London; **Arnold** — thrills and chills and corny jokes.

Friday Nite Film: **Treasure of the Sierra Madre** — The classic Bogart film shown this time without commercials.

Academic Film Series (Tuesday in Lecture Hall #1): **Shadows of Forgotten Ancestors**, a Russian film directed by Sergei Parajanov.

Evergreen Coffeehouse (ASH commons): **Suddenly, Last Summer**, starring Katherine Hepburn, Montgomery Clift and Elizabeth Taylor. Sunday night.

In Concert

Applejam: The Kitchen Band sings songs of the Roaring Twenties on homemade instruments Thursday night. Friday, John Riley, presently in prison, plays country-western and rhythm and blues, followed by a discussion on prisons. Saturday, Seattle's Rag Daddy provides the entertainment for an Applejam benefit at VFW Post 318.

The State Capitol Museum presents "History Institute," a one-day workshop in Washington State History, Saturday.

Oregon Trail: Classy swing jazz by Red Kelly, Jack Perciful and Don Ober nightly except Mondays.

TACOMA

Cinema

Rialto: **2001: A Space Odyssey** — Kubrick's ultimate trip.

Temple: **Gone With the Wind** — Scarlett is back again.

In Concert

Court C Coffeehouse: Open mike for folk, blues and ragtime musicians Thursday night. Friday night Caitlin, the Irish-American string band will perform, and Saturday, Mick McCartney and Paul (Big Red) Wilson.

SEATTLE

Cinema

Broadway: **Heartbreak Kid** — Cybill Shepherd and Charles Grodin star in Elaine May's believable, touching and hilarious story about a disenchanting bridegroom who falls for a girl on his honeymoon. Co-billed with Mel Brooks's **Blazing Saddles**.

Cinerama: **That's Entertainment** — MGM's historical super-spectacular.

Edgemont: Two by Elia Kazan: Tennessee Williams's **Baby Doll** and **A Face in the Crowd** starring Andy Griffith and Patricia Neal.

Fifth Avenue: **11 Harrowhouse** — Charles Grodin, Candice Bergen, John Gielgud and James Mason in a mildly entertaining film about a diamond robbery. Grodin's dryly humorous narration is sometimes funny, sometimes distracting. **Sleuth** — Lawrence Olivier and Michael Caine in the unusual and well-done suspense film.

Harvard Exit: **State of Siege** — The director of **Z** (Costa-Gavras) turns his alacritous cameras on American intervention in the affairs of a South American country.

Movie House: **Harold and Maude** — Ruth Gordon and Bud Cort in a philosophical and darkly funny love story.

Music Box: **Chinatown** — The great Polanski detective film with Jack Nicholson and Faye Dunaway.

Town: **Juggernaut** — Richard Lester's thriller about an extortion plot involving an ocean liner. Stars Rex Harrison. Also, **When Legends Die**.

UA Cinema 70: **Conrack** — An underrated but excellent film starring Jon Voight as a schoolteacher struggling in an all-black school on a poverty-stricken island off the Carolina coast.

Uptown: **The White Dawn** — Timothy Bottoms, Warren Oates and Lou Gossett in a semi-documentary about white men among the Eskimos; **Red Sun**.

Varsity: The Chaplin festival continues, with **Limelight** and **The Gold Rush**.

Associated Students, University of Washington (130 Kane): Friday, **Murmur of the Heart** — Louis Malle's sensitive film about a boy entering adulthood; **Cesar & Rosalie** starring Yves Montand. Saturday, Satyajit Ray's **Simbadha** (The Target) and Bo Widerberg's **Adalen 31**.

In Concert

Opera House: Leo Kottke on October 24.

Moore Theater: Randy Newman and Ry Cooder on October 31.

On Stage

Repertory Theater: **Hamlet**, starring Christopher Walken.

Empty Space Theater: **Gertrude**, a mystery about Gertrude Stein and Isadora Duncan. **Alice in Wonderland** will be presented at midnight Friday and Saturday.

Opera House: The Royal Swedish Ballet, on its first American tour, in performances on Thursday and Friday.

PORTLAND

Cinema

Backstage: **Groove Tube** — This satire explores the full potential of television.

Broadway: **The Rolling Stones**. All seats \$3.50.

Guild: **The Conversation** — Francis Ford Coppola's stunning study of a wire-tapper stars Gene Hackman; **Daisy Miller** — Peter Bogdanovich's latest, starring Cybill Shepherd.

Movie House: **Harold and Maude** — Ruth Gordon and Bud Cort in a philosophical and darkly funny love story.

Music Box: Woody Allen orgy. **Sleeper**, **Bananas** and **Everything You Always Wanted to Know About Sex**.

In Concert

Auditorium: Leo Kottke in concert on October 25.

WRITERS

ARTISTS

PHOTOGRAPHERS

The Cooper Point Journal is planning to publish a literary supplement during the latter part of November containing poetry, prose, photography, and art work. Any member of the community is welcome to submit work to Stan Shore, editor of the supplement, at the Journal office (CAB rm. 306) no later than Friday, November 15. Originals of all art work will be returned.
