

The Cooper Point Journal

Vol. 5 No. 17

The Evergreen State College

Olympia, Washington 98505

March 10, 1977

The Scramble To Control The New Communications Building

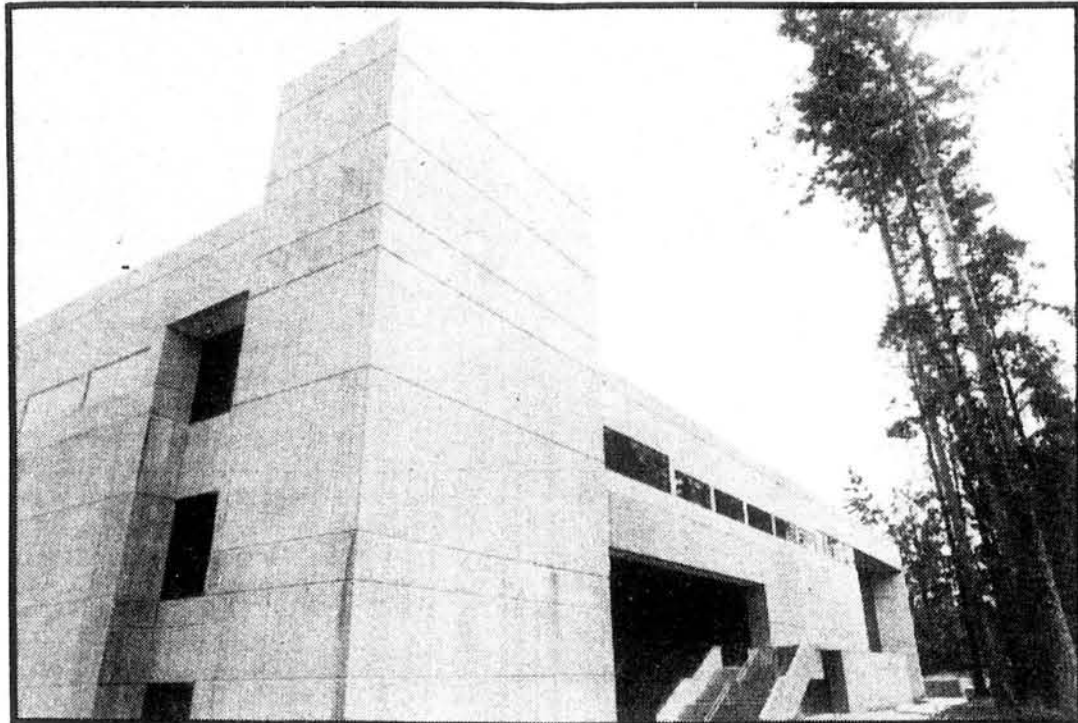
by Brad Pokorny and Karrie Jacobs

Media and communications students and faculty are upset and splitting into factions over how the money appropriated for equipment in the new communications building should be spent. The most vocal group is the television production students, who claim that the potential for quality television production facilities is being aced out of the communications building by faculty interested in audio recording, electronic music, and the performing arts. An emergency meeting of the Sounding Board has been called for tomorrow, March 11, to investigate the allocations for media equipment in the almost completed building. The meeting will begin at 8:30 a.m. in CAB 110.

Willie Parson, the dean responsible for the allocations in the communications building, has been working with media arts faculty and staff since the first of the year to determine what equipment is necessary to operate the building as it was designed. Two weeks ago Parson suggested a budget that marks \$110,000 for audio/video coaxial cables and video production equipment from a total of \$758,000. But Parson said that some faculty met with him last Wednesday, March 2, and told him that they think even \$110,000 is too much to spend on video. "I haven't talked to any students, but I have talked to faculty who have some interest in programs in the building," said Parson. "The meeting ended with those faculty who were present questioning the necessity of spending the amount of money indicated for video production."

PARSON "SNOWED"

Blaine Lawrence and Terry Cannon, two Evergreen students who are taking individual contracts in television production,



are circulating a petition to demonstrate support for the video production program in the communications building. Cannon claims that Parson has been "snowed" by the faculty representing the electronic music and audio recording areas. According to Lawrence and Cannon, students interested in video are without a voice in the funding process, because they have no faculty to represent them.

The \$110,000 is needed, according to Lawrence and Cannon, to install wiring and control equipment which would allow the presently-owned industry-quality color cameras to be used in video productions in the communications building. Without that equipment, Lawrence said, "We'll never see quality television production in the communications building."

Parson admitted that some faculty were pushing for less money for video facilities

in the new building. He also indicated that some teachers were questioning the need for any new video facilities construction on campus. Some faculty consider the present facilities underutilized. "The meeting was flavored with concern having to do not only with the money itself, but with what kind of activities may take place in the building and the extent to which they may conflict with each other," said Parson.

Denny Kochta, a stage technician on the college staff, is concerned about there being enough lighting for the new building. "It's ridiculous to order video equipment if we don't have lighting for it." He described the current lighting allocation as "minimal."

Lawrence suggested that a dean of communications be appointed. "The media

arts should combine their energies and efforts instead of fighting each other along the way," he said. According to Cannon, each group fights for its own equipment now, and then keeps it locked up. "They (the audio recording people) have a \$7,200 tape recorder that they don't even use. Areas are falling apart because people are unwilling to share equipment around here," Cannon said.

The heart of the controversy probably has to do with the differing perceptions of the purpose of the new building, specifically the experimental theatre area, where the video hook-ups would be installed. One anonymous administrator pointed out that if the video facilities are fully developed in the experimental theatre area, then the stage area would be in constant demand for video production work.

LIVE PERFORMANCE PRIORITY

This could conceivably cause a conflict between the live performance and film or tape production in the experimental theatre area. According to a document outlining the functions of the communications building drawn up by Charles Teske last year, the experimental theatre area is to be used mainly for live performance.

Ainara Wilder, a theatre arts teacher, said, "It's simply a matter of priority. There isn't enough money to fully fund video as well as live performance. It's a matter of making a decision. A long time ago the college decided to give priority to live performance."

Parson said that although he has requested the budget allocations be finalized by March 15, he expects continuing controversy over equipment at the communications building. "The bigger issue," he said, "is how the place gets used — whether in fact a lot of the money gets put into the video thing, there's going to be continuous debate about the whole thing."

Why Evergreen Costs Less, Costs More

by Brad Pokorny

- Senate Bill 2866 proposes to turn Evergreen into a graduate school annex of the University of Washington.
- The House is thinking about raising tuitions and tying them to the cost of education.
- Senator George Scott suggests that unused office space at Evergreen be utilized by state agencies in need of more room.

In one way or another, all of these unfortunate suggestions relate to the cost of instruction, and specifically to Evergreen's higher cost of instruction compared to the other three state colleges. According to the Council for Postsecondary Education (CPE), it will cost \$2,912 a year for the 1975 - 77 biennium to educate one student at Evergreen. To educate a student at one of the other state colleges it would cost, on the average, \$2,374. Since all state college students pay the same tuition, the state of Washington pays more to educate someone at Evergreen than it does to educate someone at Eastern, Western, or Central.

RAW DOLLARS

Instructional costs are divided into two categories: direct instructional costs, and indirect instructional costs.

Direct instructional costs count the raw dollars that it takes to educate someone. Direct costs include faculty salaries, academic secretaries' salaries, money for educational supplies and equipment, and the cost of academic instruction.

Evergreen's direct instructional costs compare favorably with other institutions in the state. It actually costs less to pay faculty to teach someone here than it does at other state schools. According to

ACADEMIC YEAR 1974-75 TOTAL DIRECT INSTRUCTION COST PER FTE STUDENT BY COURSE LEVEL AND ACADEMIC/VOCATIONAL COURSES (Excluding Health Sciences)							
	Lower Division/ Academic	Upper Division	Under- Graduate Average	Grad 1 (500)	Grad 2 (600+)	Graduate Average	Overall Average
Eastern WA State College	\$ 1,114	\$ 1,304	\$ 1,205	\$ 1,441	\$ 5,794	\$ 1,694	\$ 1,226
Central WA State College	\$ 980	\$ 1,572	\$ 1,302	\$ 2,548	\$ 1,048	\$ 2,252	\$ 1,346
Western WA State College	\$ 713	\$ 1,388	\$ 1,063	\$ 2,468	\$ 2,887	\$ 2,507	\$ 1,134
Three College Average	\$ 916	\$ 1,424	\$ 1,178	\$ 2,094	\$ 2,558	\$ 2,144	\$ 1,229

The Evergreen State College	\$ 1,516	\$ 953	\$ 1,167	\$ --	\$ --	\$ --	\$ 1,167
Four College Average	\$ 970	\$ 1,362	\$ 1,177	\$ 2,094	\$ 2,558	\$ 2,144	\$ 1,222

University of Washington	\$ 820	\$ 1,645	\$ 1,203	\$ 2,455	\$ 3,586	\$ 2,812	\$ 1,486
Washington State University	\$ 955	\$ 1,757	\$ 1,272	\$ 3,177	\$ 2,952	\$ 3,086	\$ 1,441
Two University Average	\$ 873	\$ 1,682	\$ 1,228	\$ 2,594	\$ 3,421	\$ 2,871	\$ 1,471

the CPE, the direct cost at Evergreen in 1974 - 75 was \$1,167 per student. At the other three colleges the average cost was \$1,229. The estimates for current years remain essentially the same.

The reason Evergreen costs more (about \$650 more over-all) is because our indirect costs are higher. Indirect costs count expenditures for plant operation and maintenance, custodial and grounds services, student services (such things as registration, enrollment, and counseling), general administration, and the library services.

UNDER-ENROLLMENT

Almost all of the reasons our direct costs are higher have to do with the relative under-enrollment of the college. Evergreen's academic facilities are designed to support 4,300 to 4,600 students, while only 2,400 students are currently enrolled. The expenditures for indirect

services are, for the most part, geared for the larger number of students. The steam plant is constructed to heat buildings with space for 4,600 students, the administration could serve 4,600 students, and student services could, with some adjustment, process 4,600 students.

The major portion of the \$650 more the state pays for each student here goes largely to heat and light the extra space Evergreen is apparently not using, according to Robert Strecker, the director of facilities, and Bill Robinson, a staff budget analyst. Strecker suggested that it would be possible, although extremely difficult, to cut the power costs by encouraging academic programs to share space. "It would entail cooperation between the academic people who are developing the programs," he said. "You might conceivably

combine two classes of ten into one of twenty." Strecker also indicated that evening modules increase the cost of operating the buildings.

Robinson pointed out that Evergreen's library and media services are unique for a college this size, which contributes to higher indirect costs. "Our library endowment is much higher," he said, "and we spend a lot more on media than the other colleges do."

ADMINISTRATORS' SALARIES

Upper-level administrator's salaries are cushioned by fewer students here than at other institutions, and this also contributes to Evergreen's relative indirect costs. For example, the president at the University of Washington and the presidents at the other state colleges get roughly the same amount that President McCann gets (about \$44,000). But at Evergreen that \$44,000 is spread over 2,400 students, compared to some 50,000 students at the University of Washington, and 6,000 to 8,000 at the other state colleges.

One last factor contributing to Evergreen's apparent high cost has to do with Evergreen's sole dedication to teaching. Most other schools carry on research and/or public service programs, and the costs for operating these programs are proportionally deducted from the total operating costs. Norm Fisher, an institutional research analyst for the CPE, put it this way: "Since Evergreen has very small components of original research and public instruction, almost all of the support costs are used to determine the students' total educational cost. Evergreen is essentially a teaching institution, with somewhere around 97 percent of the money going to teach students."

Letters **Opinion** Letters **Opinion**



Brad Pokorny

The Unjust Treatment of James Martinez

To the Editor:

This is a copy of a letter I have sent to ex-governor Evans on behalf of James Martinez. I would like an opportunity to share it with CPJ readers through your letters to the editor.

Governor Daniel J. Evans

Dear Sir:

I am an Evergreen graduate and have been very pleased to hear that you were to accept the position of president of TESC. I have always supported and admired the manner in which you served as our governor. I have observed that you always handled your responsibilities in an intelligent and practical manner and with great integrity. More importantly, I was impressed with your quality of always thinking of the people and their welfare as your first consideration, rather than favoring the special interests, as so many politicians seem to do. TESC will, I'm sure, benefit from your assuming its presidency.

I ask you, as one of your first tasks, to investigate and review the decision of the Evergreen administrative staff in declining to renew the contract of faculty member James Martinez. I and many other Evergreeners, both students and faculty, feel that this decision is not in the best interest of TESC. I urge you to talk with Evergreeners about this matter so you will know the esteem in which we hold James Martinez.

James Martinez is a man who does not come from an academic background. This is why his contract is not being renewed. In the eyes of the deans, he should not remain on the faculty because he does not have the prerequisite academic degrees. In fact, he has

something to offer which is eminently more valuable than a Ph.D. This is the person that Jim is and the triumph that his life represents.

Jim has not had an easy life. He spent a great deal of it in prison. He is an exceptional man, who has overcome incredible obstacles in his striving to build a bridge of understanding between the oppressed and alienated members of our society and the mainstream. He is the living portrayal of what can be accomplished by minority and disadvantaged people against powerful odds. His relationship with his students is the embodiment of empathy, compassion, and understanding. These are things we need to learn more than anything else, and we are learning them from Jim. I overcame my own prejudice toward Black People through knowing Jim and I feel this to be the most important thing I've learned during my college career.

James Martinez is not the kind of man who would arouse a clamor of protest, even when he is being treated unjustly. In this case, Evergreen is being treated unjustly. Jim deserves to be on the Evergreen faculty and we need him.

Thank you, Governor Evans, for your consideration.

Sincerely,
Gerald Larkins
Evergreen graduate

See Sickness

To the Editor:

The majority of the photographs in the CPJ March 3, 1977 are strenuous and uninteresting arrangements of scenery or inabilities such as the cover photo by Touster. Yes, Evergreen photographers (those few who were represented) are "exploring the self." But, whereas most contemporary photographers' works

cause a momentary suspension of the viewer's disbelief or a heightening of his admiration of the technical prodigies achieved, the photos represented leave the viewer with the impression that the photographer did it for no other reason than he wanted to do it. Revised Duchampian Dictate: "If I call it a photograph, it becomes a photograph." Through this expose it is quite apparent that the photographic "artists" (Steiglitz, Strand, Ray, Kertesz) are held in low esteem and that the amateurs are now calling the shots.

Sincerely,
Tom Peterson

The Importance Of Being Evergreen

To the Editor:

To the Students of Evergreen:

The legislature is now getting ready to cut Evergreen's budget very drastically. They are even seriously considering giving our school to the UW to use for a graduate school. I encourage you to use this opportunity to tell the legislators why it is important to you and society to have schools like Evergreen to learn in. Write your letters to the Senate Higher Education Committee members, the Senate Ways and Means Committee and any of the legislators who represent your voting district. Also phone them on the Legislative Hot-Line, 562-6000.

What should one say when one is contacting these people? Tell them with all the sincerity you can muster why you need a school like Evergreen more than you need a traditional school. Tell them how Evergreen is a place where students have close contact with their faculty. Tell them why it is important to evaluate

your own progress. Tell them why it is important to seminar instead of being only a passive participant in a lecture hall. Tell them why it is important for you to be involved in planning your programs. Tell them about a valuable experience you have had as a co-learner with a faculty member. Tell your legislator about a project you or other students are involved in outside of your program work, like the recycling project at the dorms, the Women's Center's efforts to eliminate the rape problem, the student-coached soccer teams, EPIC's attempts to raise people's awareness of oppression, and any of the other things students are doing that you especially value. Tell them why it is necessary for the state to provide an on-campus health service for us since we are a long way from town.

If you do not believe the ideas listed represent things that actually exist at Evergreen, but wish they did, contact me at the Sounding Board office (Lib 3231, 866-6156). Our office hours are posted on our door. I am aware that many of these experiences are slowly vanishing from our lives here due to a conservatizing trend in all constituency groups, making this a more traditional and less of a humanistic institution all the time. I encourage you to write to your legislators, but also encourage you all to begin to talk to each other about this phenomenon and ask why we should give up all that makes Evergreen a unique school.

Lyle Tribbett
Sounding Board Moderator

#251928 Writes

To the Editor:

I am a prisoner doing time at the Monroe State Reformatory, and I'd like to say that I appreciate it for you sending me the COOPER POINT JOURNAL, since I'm from Olympia it keeps

me informed on what's happening around the town and the college. Also, I now have someone writing and visiting me from Evergreen, since that was my request along with asking for the newspaper, and already I've grown to be very close to this person.

It's nice to know that there are people out there in the free world who think and care about people locked up in our prisons, and who will take some time in doing something about it. It helps form new relationships.

Sincerely,
Dave Burnside #251928
Monroe State Reformatory

Watch Out, Arlo Guthrie

To the Editor:

Dear Folks:

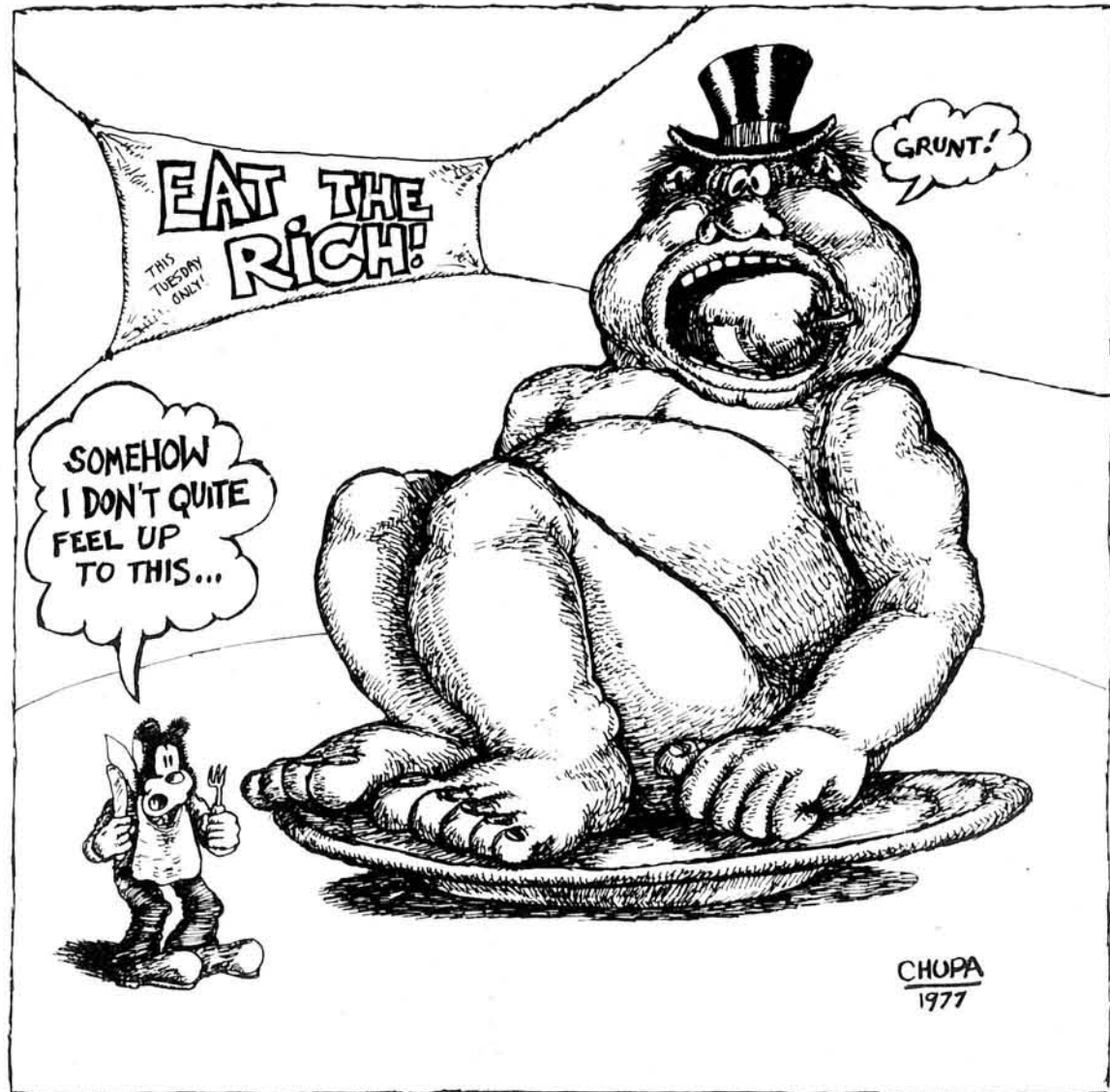
Have you ever walked through the woods, and been sickened by finding a large, nasty garbage dump? Or seen things falling from a truck (maybe cracking your windshield!) or people throwing Greasy Grub wrappers from their cars? Were you angry? What can you DO?

In Thurston County, call the Sheriff's Office, at 753-8175, and ask for the Litter Control Officer.

He will try to find out who the person(s) responsible was (were) and he or she will have to clean up their mess and more.

If the thought of calling the Sheriff's office bothers you, but you still get mad at the thought of all those rusty cans polluting the woods, please call me instead. I'm an ex-Evergreen student.

Merry A. Kogut
S.W. Office
Dept. of Ecology
753-0139



Forum

FORUM is a column of commentary on issues of possible interest to the Evergreen community. The column is open to any individual or group on campus. The opinions expressed in FORUM are solely the authors', and do not necessarily reflect the opinions of the college or the staff of the COOPER POINT JOURNAL. Address all correspondence to FORUM Editor, the COOPER POINT JOURNAL, CAB 306.

Ain't Gonna Pay For No Phone No More

by Paul Fink

In America in 1976, the Ford administration proposed to the Congress a budget of \$254.2 billion. Of those billions, 54 percent, or about \$137.3 billion, was earmarked to pay for wars — past, present, and future. In fact, the U.S. has spent \$1.5 trillion (that's a million million dollars) on the military since the end of World War II (figures compiled by the Library of Congress Legislative Reference Service, as released by Representative Les Aspin). Most Americans do not realize that income taxes are not the only source of defense revenues. Here is an example of a little known but very lucrative source of additional Pentagon funding.

The Telephone Excise Tax was first enacted in 1941 as a temporary tax. This tax had finally been cut to 3 percent and was due to be discontinued entirely in 1966. However, in April of 1966, as the government was escalating the Vietnam war, Congress passed a law raising the tax to 10 percent. "It is clear," said Representative Wilbur Mills, chairman of the House Ways and Means Committee, "that Vietnam and only the Vietnam operation makes this bill necessary." (Congressional Record, Feb. 23, 1976.) Accordingly, the telephone tax was due to decline to 5 percent in 1971, to 3 percent in 1972, and to 1 percent in 1973. It was to be repealed entirely in 1974. However, once again, on Jan. 2, 1971, Congress decided to extend the telephone excise tax to 10 percent for 1971 and 1972. According to this new law, the tax will drop one percentage point each year until it expires in 1982. This year, the tax is 5 percent. To give you an example of the impact of this telephone tax, in February 1974, the IRS collected \$56,507,000 in federal excise telephone and telegraph taxes in the state of Washington alone. This is more than one-half of the 1976 City of Seattle budget. Wouldn't you prefer your money spent more wisely? (Information taken from *Ain't Gonna Pay For War No More*.)

I raised the whole issue of the telephone excise tax because it occurred to me that if 15 percent of the Evergreen student body, or about 400 students, would band together and collectively refuse to pay their telephone excise taxes on a monthly basis, at least \$2,000 a year (a very conservative estimate) could be subtracted from the Pentagon's budget. To find out how much Excise Tax you owe this month, just look under "U.S. Tax" on your phone bill.

On the evening of March 10 (tonight) at 7 p.m. a discussion is planned in the CAB coffeehouse to talk about organizing an Evergreen student group of telephone tax resisters. In large numbers there exists power. It is my hope that we can form a group with enough resisters to put a tiny dent in the defense budget too large for the Defense Department to ignore. Already, there exists a national organization of the War Resister's League (WRL) with an office in Seattle. The organization of this tax resisters movement would be unconventional in the sense that it would not need to meet regularly for spirit-building or planned activities, and no time or energy would be required — simply a refusal to pay a portion of the phone bill on a monthly basis. All campus resisters would have the names and phone numbers of all the other resisters and could communicate by phone if a question or unusual situation arose.

I hope to be writing one or two more articles about the telephone tax and federal taxes in general in the near future. If what you have read has excited you to act, come to the meeting tonight at 7 p.m. and see how much a concerned group can accomplish. If you would like to help organize the Evergreen WRL or would like more information, call me in the evenings or weekends at 866-5112.

About the author: Paul Fink is a student and a member of EPIC (Evergreen Political Information Center).

Southern Africa Teach-in

To the Editor:

A teach-in on southern Africa is scheduled for Monday, March 28, the first day of spring quarter. During the day the Southern Africa Teach-in Coalition will show films on southern Africa in CAB 110. At 7:30 p.m. a program is planned for the library lobby. It will include a talk by Dr. Daniel Neayiyana on the history of colonization, a slide show on U.S. corporate involvement, and a dance and poetry presentation.

The teach-in was planned as a response to a call from the National Student Coalition Against Racism for actions around the country that week to protest U.S. support of the racist regimes in southern Africa. Co-sponsors of the Evergreen teach-in include the Third World Coalition (UJAMAA, MECHA, NASA, Asian Coalition), the

Marxism program, EPIC, Noggler's Tree Farm Collective, the Gay Resource Center, the Women's Center, and the Men's Center. Child care will be provided.

Will southern Africa be the next Vietnam? Why is the U.S. so interested in the southern Africa situation? How involved is the U.S.? These are some of the questions to be discussed at the teach-in. An intense struggle is going on right now as Blacks, by far the majority of the South African population, try to rid themselves of the oppressive apartheid system — a system that denies them all of their democratic rights. The sponsors of the teach-in believe Evergreeners have a responsibility to educate themselves about apartheid, about southern Africa, and to call for an end to U.S. political, econom-

ic and military support to the racist regimes there.

Sharon Coontz

Men, Women, and Art

To the Editor:

To clarify our statement about the **WOMEN'S ART SHOW**: the show is to share women's art with women and men. Women, bring your work to an important meeting on Sunday, March 13, at 10 in Lab. 1046.

Mary Metzler
Nancy Lemoins

Due to mechanical difficulties with the college typesetting equipment, we had to have part of this issue set elsewhere. Thanks to SCOTSMAN PRINTING COMPANY of Lacey and THE LACEY LEADER, we have a paper this week. Thanks also to Tex and Billie Cornish.

The Cooper Point Journal

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Mar. 17

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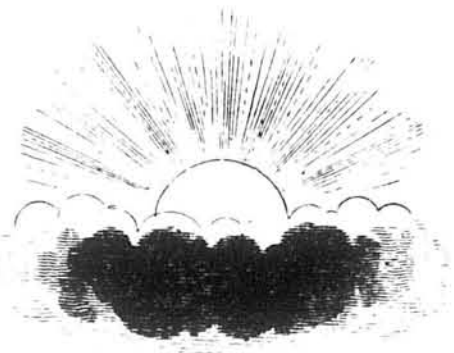
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• The Evergreen Coffeehouse is looking for performers for spring quarter. We have a small amount of money per week that we can use to pay performers. Folk-singers, jazz musicians, dance bands, jugglers, mime artists, poets, heavy equipment operators, monkeys, and systems analysts are all encouraged to call Lisa at 866-5115. Please call soon.

We currently have open mikes the first and third Saturdays of the month, fun and games the others, and performers on Friday nights. Anybody who has questions or comments concerning the coffeehouse is encouraged to scrawl them on the butcher paper we have meticulously installed on the wall of the coffeehouse. The coffeehouse is in CAB 104, the old non-smoking room of the cafeteria.

• A workshop in self-evaluation writing wants you from 3 to 5 p.m. today, March 10. Faculty member Duke Keuhn and academic advisor Mary Moorehead promise an interesting (and what's more interesting than writing easily about yourself?) work session with some hints about writing, targeting, and using reality checks.

Just getting into a self-evaluation can be difficult. Mary and the Duke will help you apply a synthesis of Evergreen experience — plus some of their own — to the process of assessing your quarter's growth. The workshop begins at 3:00 in Lib. 1417.

International Women's Day Celebrated



• The Feminist Karate Union, an organization of women teaching women, welcomes new students. Classes will be held Friday evenings at 7 p.m. in the CRC Multi-purpose room, starting April 1. Special beginners' sessions will be held on March 30 and April 6 in CRC 202. The cost is \$25 for ten weeks. Pay instructors at class. All levels are welcome.

• A spring quarter group contract has been formed to organize and develop a biweekly feature magazine for the Olympia area. There will be a meeting Fri-

day, March 11th, at noon in CAB 108F to talk specifics and answer questions for those interested.

• A day of awareness will be held on Saturday, March 19, 1977. The awareness will concern itself with abused and neglected children in Thurston and Mason Counties.

Location: Gloria Dei, 1515 Harrison Street, Olympia, Washington 9 a.m. to 3:30 p.m. Bring a sack lunch — coffee and tea is provided.

For further information contact Dick Williams, Veterans Office, 866-6192.

Washington's Energy Future

by Connie Matthiessen

A panel discussion on "Washington and Its Energy Future" was held on Tuesday, March 1, in CAB 110. The discussion represented the recently formed Evergreen Council on the Environment's first effort at "centralizing environmental awareness on campus," the group's goal, according to coordinator Glenn Phillips.

Evergreen's Provost and Academic Vice President Ed Kormondy acted as moderator and introduced the discussion with a summary of Governor Ray's February 16 Energy Address.

State Representative Don Charnley, a geologist who has frequently spoken in defense of the environment, talked about the legislator's reaction to Ray's address. Referring to Ray's pro-

tanker stance, Charnley said that "there is a strong divergence of opinion between the governor and a majority of the legislators." Most legislators will vote to curtail tanker traffic in the Puget Sound, according to Charnley, and believe that, "we need oil, but not to the extent that we endanger ourselves."

Panel member Dr. Ruth Weiner, a dean at Huxley College who teaches a course on energy resources there, spoke on energy waste and methods of waste prevention. Building smaller generating plants, for example, and recycling heat dissipated during the generating process, would save significant amounts of energy. Minor policy changes could reduce waste without drastically changing our life-styles; such policies have been effective in Sweden. But, insisted Weiner, conservation laws must be made

mandatory, especially those directed toward heavy industry. Governor Ray and industry spokespersons both oppose mandatory conservation laws.

Ken Bostock of the Washington Energy Office spoke in favor of mandatory regulations, and pointed to "pressure by various interest groups" as the prime factor preventing enactment of curtailment laws. Both he and Charnley urged the audience to supply representatives with data to counterbalance that of oil and industry lobbyists, who inundate legislators with facts and figures and extravagant luncheons.

Money is also a factor in legislative action, said Weiner, who emphasized the need for campaign exposure and election reform, and revealed that Puget Power alone spent \$90,000 in its drive to stop Initiative 325.

Bulletins posted prior to the forum stated that Bostock would be speaking for the governor; Bostock disclaimed this role, thus disappointing students who hoped to learn more about Ray's long-range energy plans. Audience questions indicated apprehension on this point; one student was particularly disturbed by the inconsistencies in the governor's press statements. The speakers were unable to predict how the new governor will influence Washington's energy future, but re-emphasized the need for citizens to communicate energy concerns to their legislators. "The most important things are letters or phone calls that give facts," said Charnley. Bostock was optimistic about the power of citizen pressure. "Policy," he said, "can be affected, it can be changed."

The E.C.O.E. will be sponsoring more activities in the future and welcomes suggestions and comments from the community. Contact Glenn Phillips through the campus activities office in CAB 305.

Job Openings At The CPJ

for Spring quarter

Production Manager	2.55 an hour . . . 15 hours a week.
Secretary	2.80 an hour . . . 15 hours a week.
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Fantasticks Opens Tonight



THE FANTASTICKS, presented by the Performing Arts Today academic program, opens tonight, March 10, in the Library lobby theater. It will continue each evening at 8 p.m. through Monday, March 14. The musical romance is directed by faculty member Ainara Wilder, and stars Jeff Judy as El Gallo, Linda Tyrell and Dustin Wilson as the star-crossed lovers, Ernie Elleson and Ted Roisum as the fathers, Robert Winkley as The Mute, Steve Smalley as Mortimer, and Dave Raddatz as Henry. Faculty musician Don Chan is the musical consultant, and students Jayne Austin and Diane de Moulin are the musical directors. Choreography is the product of Evergreen faculty member Maggie Hunt, and the set and lighting designer is Denny Kochta. A tuxedo-clad orchestra caps the evening's two-hour, fourteen-song musical extravaganza.

Admission to the show is \$3, general, \$2 for students, and \$1.50 for children under 12. Tickets are on sale at the campus bookstore, at Yenney's music in downtown Olympia, and will be available at the door.

Semester Proposal Dropped

The proposal to change Evergreen's quarter system to an early semester system has been dropped. An opinion poll, which was circulated throughout the campus, showed a narrow majority of the students and faculty were against such a change. Evergreen's staff members, however, were in favor by a margin of about three to one.

Out of 3,746 ballot cards which were sent out, 660 were returned. Of the students' responses, 252 agreed with proposal, and 286 were against it. Seventeen faculty were in favor and 23 were against. Sixty-one staff members were in favor, and 21 were against.

Registrar Walker Allen, who brought up the proposal at February's Sounding Board meeting, has dropped the idea. He had introduced it as a way to cut down on the amount of paper-shuffling and expenses in the registration process by re-

ducing the number of terms. The plan was also touted as a way to increase actual class time.

The plan had definite disadvantages, such as a fall semester which would start in late August, eliminating the possibility of students getting certain seasonal jobs. Another problem pointed out was a reduction in the opportunities for a student to change his or her course of study.

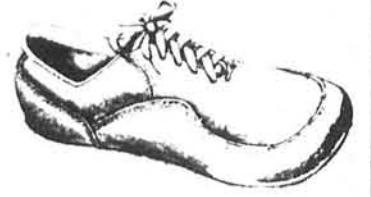
The early semester poll disturbed some students, according to Sounding Board moderator Lyle Tribbett. "Students were angry with the Sounding Board because of its seeming involvement with the plan," he said. Tribbett said the poll was mistakenly attributed to the Sounding Board, which had merely suggested the method of polling to Registrar Allen. "The best method for finding out what students were thinking was to go down and actually talk to some students," Tribbett said.

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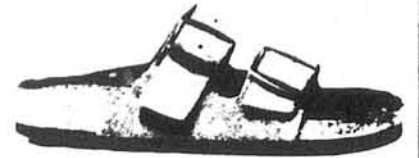


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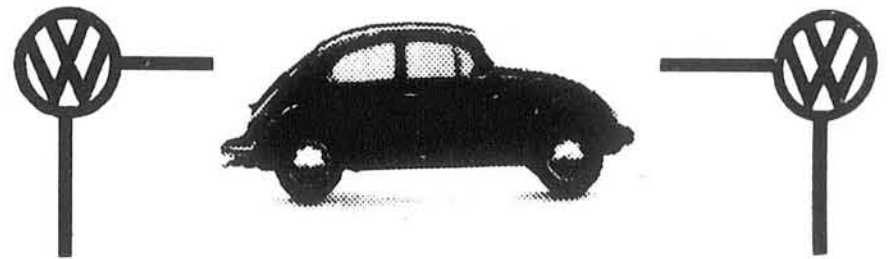


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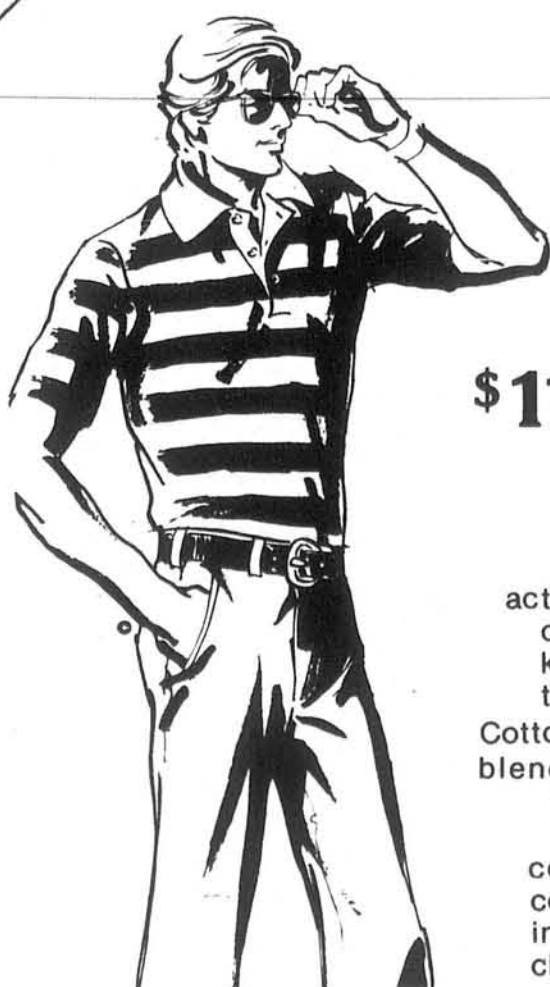
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Entertainment

"A Star Is Born" And Other Images Of Woman In Current Mass Media

by Lynn D. Patterson
 (c) 1977

Streisand: "You can trash your life, but you can't trash mine."

Kristofferson: "I like that. It sounds like you know who you are."

I once wrote an article about media's attempt to link darkness with crime. Pamphlets by crime prevention organizations, television ads, and newspaper ads sponsored by power companies repeated in various ways the message that "evil lurks in darkness," and if we somehow had enough light, crimes would be greatly reduced, if not eliminated. This in spite of a physics professor's analysis of the statistics, which demonstrated that your chances of being a victim of crime on a lighted street is about 24 times greater than on a dark street. I concluded that America's logico-reality system is surprisingly primitive and that, in general, people are ready to accept witchcraft or other supernatural explanations of just about anything they fear and don't understand. And mass media is right there, ready to support and spread the message (if not invent it).

Today we're being deluged with mass media images of the changing role of women. If you don't believe it, consider that (according to Neilson) 97 percent of all U.S. households have television sets, and those sets are watched an average of six hours a day. What do people watch? In 1975, among the top 15 shows were several which featured women (**Maude**, **Phyllis**, **Rhoda**, **Mary Tyler Moore**, **Carol Burnett**, and **Police Woman**) and another several in which women play significant roles, such as **All in the Family** and **Good Times**.

Since then, programs have added programs featuring women: **The Bionic Woman**, **Wonder Woman**, **Laverne and Shirley**, **Mary Hartman, Mary Hartman**, and of course, **Barbara Walters** and **The ABC Evening News**.



Sometimes it seems as if we've really come a long way since **The Loretta Young Show** and **My Friend Irma**. Until, that is, one looks at the characteristics of women these images support. The women on these shows tend to be slightly mad, awfully cute, newly or uneasily on their own, in need of an enormous amount of reassurance and praise from men, extremely helpful in a pinch, sexually inactive, stubborn, taking risks to prove their liberation, cheerful, nice to have around the office or apartment building, outspoken and/or usually or always coy, flirtatious and yet, somehow, one of the boys.

Indeed, lovable housewives, divorcees, and widowed women living respectable and humorous lives and heavily identified with and dependent upon male colleagues, ex-husbands, or boyfriends for survival and emotional support have become so acceptable with TV audiences, that male producers have begun to portray deep fears and anxieties regarding women and women's power.

(Incidentally, **Barbara Walters** is clearly not mad, cute, or coy, and with other female anchorpersons is really on the forefront in changing the image of women in mass media. It's no wonder a lot of people don't like her. She acts as if she knows what she's talking about. She doesn't apologize or giggle. She looks at people with a straight-on level gaze and isn't in the business of asking for affirmation. Most women in mass media can't do that or anything else that suggests they're really capable of standing on their own. Even **Wonder Woman**, after fearlessly banishing the bad guys, pulls back her hair, puts on her glasses, and hides her energy inside a breast-flattening and altogether unsexing army uniform. She is harmless and given to fawning over her wonderful male boss. **The Bionic Woman** pretends she isn't strong and goes out of her way to let males take credit for her feats ["Gee, I guess you're stronger than you thought you were," she coos after lifting a steel girder off a trapped male col-

league]. These postures seem ridiculous, but are necessary reminders to women that their place in the scheme of things will not change easily or quickly — and in fact power in women [and by that I mean poise, confidence, strength, taking one's self seriously, celebrating one's own abilities, energy, and vitality] is dangerous.)

How does the media handle women with power? In **the Glitter Palace** (February 27, NBC Big Event) made an interesting effort to portray a woman (played by **Barbara Hershey**) who is gay and healthy and happy. She does not find it necessary to giggle and slither around her male ex-lover and friend (played by **Chad Everett**). But lest anyone (especially **Anita Bryant**) be led to believe that the life of a woman-identified woman is really a viable alternative, the love portrayed in no way resembles the love **Chris Williamson** sings about. The woman's lover is accused of murdering another woman who has been using yet another woman to blackmail dozens of women who wish to hide their homosexuality. During the course of the program, we see a group of women karate choppers administer a good beating to **Everett**, and we see another young woman in hiding with her baby. Her husband beats her and the courts have declared her an unfit mother because of her homosexuality. So much for the world of the woman-identified woman. Her life is seen as a sinister, blackmailing, child-losing, and murderous one. It is full of evil and intrigue, and so long as the media can treat it that way, it is an image of woman we'll be allowed to see.

Mary Hartman, Mary Hartman has managed to make women-loving women even more bizarre. **Lila** is an "over-sexed" maid who is in love with the mayor's wife, **Wanda**. **Lila** is possessive and enormously jealous. In one scene, she jumps from the armoire in the couple's bedroom while the mayor and **Wanda** are in an embrace. She

continued on page 7

APRIL MOON - a full moon celebration featuring:

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A Star Is Born

continued from page 6

yells accusations and demands (for the 15th episode) that Wanda not have anything sexually to do with her own husband. Lila, too, is a blackmailer. Apparently, most, if not all, women who love other women are either blackmailers, being blackmailed or about to be blackmailed. So much for sisterhood.

Other media fantasies about women with too much power or those who dare to strike against their roles are perhaps less obvious. This particular brand of "keeping the women in their place" propaganda is closer to the "evil lurks in darkness" syndrome, and may have begun with a film called *The Exorcist*. The underlying message of *The Exorcist* (based on an incident involving a boy, not a girl) was that there is enormous danger in the world of independent women. The mother, working on her own career, living apart from the child's father, is "rightfully" stricken with guilt over the child's possession. The child is at an age when she is just beginning to feel some sense of power in her own life (including a sense of her own sexuality). This power is manipulated by the filmmaker so that it is seen to be a possession by evil. The girl speaks not with the voice of authority but with the voice of the devil. She doesn't simply begin to sense her sexuality and take some pleasure in it, she masturbates with a crucifix. She is not simply able to control her world and assert herself in it, she can make objects fly around the room and kill people. The power and possibilities of a young woman's life are manipulated all out of proportion by the frightened world of male image-makers (and applauded by the superstitious and confused public). How many times has this theme been repeated? I don't know. There's *Carrie*, for example.

Another Big Event (who's behind these Big Events anyhow?) featured Lee Grant as the mother of a witch-girl, young woman adolescent. She is evil, malignant, jealous, and full of dangerous power. In a twist on the theme of "It's all the mother's fault," Lee Grant reveals that she, too, is a witch, and it's just another version of *All In the Family*. The message in this production is that it is possible for women full of strange powers to grow up and learn to control these powers and marry and have families and become good middle or upper-middle class housewives anyway. Lee Grant has a nice, big house to take care of, and always (or almost always) defers to her husband. The daughter will learn. Even Samantha (*Bewitched*) and Jeanie (*I Dream of Jeanie*) in earlier, less malevolent versions of women with power which must be controlled and either hidden from men or used only for their benefit, were more risk-taking than Lee Grant's carefully coifed, Mercedes- and martini-loving character. One expects her to breathe to her daughter, "Don't rock the boat, darling, I just had the pool cleaned and Daddy and I would hate to have to leave the neighborhood."

A February 28 offering called *The Strange Possession of Mrs. Oliver* once again demonstrated that power in women is perfectly understandable in the context of witchcraft, evil, or possession. Karen Black plays yet another housewife with a giant house. In her glasses, slicked-back hair, and prim suits, she looks a lot like *Wonder Woman* in her Clark Kent incarnation. She doesn't want a baby just now, yet her husband, whose career is blossoming, believes it is time to begin a family. Her rebellion is handled through the now fa-

miliar theme of possession. As she tries on a wig and new earrings, eerie, foreboding music comes on the soundtrack. When she rents a beach cottage to spend some time alone, she is terrorized by dreams of a former life and the reality of a nasty man who wants to murder her. As the "possession" grows, her husband (played by George Hamilton), complains, "Miriam, what's happening to you? You're a different person." And packs her off to a psychiatrist.

It's obvious to me then why *A Star Is Born* seemed like a breath of fresh air. I loved it. Barbra Streisand produced it and reportedly did a lot of the directing. And that is probably what comes through. I don't want to go overboard on this film, but throughout this remake fantasy of a star portraying a star the way the star thinks the movie-going public wants to see a star (hence the whole thing is removed from anything we have to believe), there is (if only by comparison with the Judy Garland version) a fresh and hopeful statement about women today.

Maybe Esther (the character Streisand plays) is interesting and fun because she doesn't try to be anything or anyone. She's not "designed" to make a statement for or about women. She's not an Alice not living here or a mad housewife. She's just a woman with a great voice, no problems she can't handle, happy, confident, assertive, and with few hang-ups (she doesn't even do drugs or drink). She has been married, is living alone and doing fine. She can't make beaten biscuits. Not that she won't — she simply can't.

She is not in awe of Kristofferson. When he interrupts her nightclub act, she asks him to stop. When he tries to charm himself into her apartment that night she says no, come back for

breakfast (if you know how to say no, you can say yes). She knows, in short, what she has, what's important, what's worth defending, and what's worth going after. She stays in control of her life even in linking it with the lovable but unalterably burned-out Kristofferson. Well, yes, it is a love story. Some people call it corny. And yes, he gives her some breaks and a few nudges to get on with it. But she pretty much stands on her own, and one gets the strong impression that she won't allow a destructive, game-playing relationship to develop between them. She'll get out first. She doesn't become guilty about her own success as Kristofferson faces failure. And Kristofferson (unlike Mason in an earlier version) is not shown as a man who is jealous of his wife's obvious strength and talent. He seems to love her thoroughly, but is incapable of accepting the clear, uncomplicated, and unself-conscious life she is willing to share with him.

Unfortunately, we don't get to know much more about Esther (this is, after all, a fantasy) except that she has a sense of humor, great taste in pillows, and is not a perfect beauty (which makes her much more believable). We do know that she is not possessed or evil and does not castrate, bewitch, or otherwise harm Kristofferson or any other man or woman.

Seems somehow peculiar to say, but in my opinion Streisand has created one of the few unconditionally and unself-consciously positive images of women I've seen in films or television in quite a while. There's some reason I came away from *Star* feeling good about myself and the world.

About the author: Lynn D. Patterson is a student and practitioner of visual anthropology, and a member of Evergreen's faculty.

Note: Reprinting this essay without the author's permission is forbidden.

Good Reading

GOOD READING is a column listing books and articles which members of the **COOPER POINT JOURNAL** staff have found especially useful, entertaining, or important. From time to time **GOOD READING** will feature short commentaries and items on literary matters. We welcome suggestions and ideas for this column from our readers. **Suus cuique mos.** ("Everyone has his own peculiar way.")

RECOMBINANT DNA BLUES DEPARTMENT

In recent years scientists have discovered that it is possible to cut the long spiralling DNA molecules, which carry genetic information for all living things, and splice them to different types of genes. These linked genes, known as recombinant DNA, can be introduced into "host cells" which will adopt the new gene as one of its own, thus creating new life forms. Experiments such as the introduction of known carcinogenic substances into rapidly multiplying bacteria cells could have disastrous results if the bacteria were accidentally spread. The potential danger has

alarmed scientists and the public alike. A number of articles on the subject have appeared recently.

"**Science That Frightens the Scientists**," by William Bennet and Joel Gurin appeared in February's **Atlantic Monthly**, and deals with the process the scientific community has gone through in trying to restrict its own experimentation with recombinant DNA.

"**DNA: The Corporate Takeover of New Life Forms**," by Jeremy Rifkin, **Mother Jones**, February/March 1977, discusses the unrestricted experimentation that corporations have been doing, creating new micro-organisms through the use of recombinant DNA.

WORD of MOUTH



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BOOKS

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Arts and Events Art

FILMS

ON CAMPUS

Thursday, March 10

SANDMAN, an animated short, and **HOW COULD I NOT BE AMONG YOU?**, about the dying poet Ted Rosenthal. CAB Coffeehouse, noon FREE.

Thursday, March 10

AN EVENING OF ENVIRONMENTALLY-RELATED FILMS Several short subjects from the collection of the Washington State Film Library: **America the Beautiful**, **The New Alchemists**, **A Thousand Suns**, **Drowning Bay**, and **Before the Mountain Was Moved**. CAB Coffeehouse, 8:30 p.m. FREE.

Friday, March 11

MADE FOR EACH OTHER, ARABESQUE, and MURMUR OF THE HEART Three very-hard-to-research movies. Presented by the Friday Nite Film Series. LH One, 3, 7, and 9:30 p.m. (times approximate) 75 cents.

Thursday, March 17

WHERE ALL THINGS BELONG A short subject on "human potential," co-sponsored, surprisingly enough, by the Association for Humanistic Psychology and the Weyerhaeuser Lumber Co. Presented by the Human Growth Center & Multi-ethnic Culture Counseling Center. CAB Coffeehouse, noon. FREE.

Wednesday, March 30

MACUNAIMA ("Jungle Freaks") (1971, 95 min.) A surreal tragicomedy directed by Pedro de Andrade of Brazil, about the incredible adventures of Macunaïma, who was born a very ugly, full-grown black man with the mind of a child. Along the way he meets a flesh-eating ogre, falls in love with a glamorous bank-robbing revolutionary, and steals a magic stone from a giant capitalist. Politics and social issues are blended with Marx Brothers antics in what the **New York Times** called "one of the major works of cinema in this decade." Presented by the Academic Film Series. LH One, 1:30 and 7:30 p.m. FREE.

IN OLYMPIA

CAR WASH The real thing is better. Also: **WHITE LINE FEVER**, starring cars. Capitol Theater, 357-7161.

A STAR IS BORN (See review elsewhere in this issue.) State Theater, 357-4010.

TWILIGHT'S LAST GLEAMING II "could be the most important film ever made and every American should see it!" says Senator George S. McGovern. No wonder he lost in '72. Starts March 17 (tentatively). State Theater.

PINK PANTHER STRIKES AGAIN The worst of the bunch. Olympic Theater, 357-3422.

SCENES FROM A MARRIAGE The theatrical release cut from the highly-acclaimed Swedish TV series by Ingmar Bergman. The timing of the scheduling of this movie might seem unfortunate, since it is being shown on television this week, but remember the TV version will be **dubbed**, so much of the impact will be lost, while the movie version will be in the original Swedish with subtitles. The Cinema, 943-5914.

MUSIC

ON CAMPUS

Friday, March 11

OPEN MIKE, CAB Coffeehouse, 8:30 p.m. FREE.

Sunday, March 13

FOLKSING, "a gathering of people and songs." CAB Coffeehouse, 3 p.m. FREE.

Sunday, March 13

FOLK-DANCING with loud records. Second floor CAB, 7:30 - 11 p.m. FREE.

Wednesday, March 16

BALKAN SINGING WORKSHOP, CRC 202, 10 a.m. - noon

Thursday, March 17

OLD-TIME SQUARE DANCE, fourth floor library, 7:30 p.m. 50 cents.

IN OLYMPIA

Friday, March 11

FAITH PETRIC Born in the mountains of Idaho, raised on cowboy songs, hymns, and country tunes. Faith sings the lively spirit of them all. Guitar accompaniment, as well as spoons, bones, and tin whistle. Applejam Folk Center, 200 E. Union. Doors open 8 p.m. Minors welcome, \$1.

Saturday, March 12

CARL SPAETH Energetic, crazy, funny originals by an Evergreen graduate. Spaeth plays guitar, sings his head off, and plays hot jazz trombone. Also: **PAT GILL**, a south-paw guitarist who zings out rags, blues, country folk, and originals. Applejam Folk Center, 200 E. Union. Doors open 8 p.m. Minors welcome, \$1.

Wednesday, March 16

BROADWAY, BLUEGRASS, CLASSICS, ELECTRONICS, MBIRA, AND ALL THAT JAZZ. A night with Evergreen musicians. Tumwater Performing Arts Center, Tumwater High School, 8 p.m., FREE.

ON STAGE

ON CAMPUS

Thursday, March 10 — Monday, March 14

THE FANTASTICKS, a lavish musical presented by students in the Performing Arts Today academic program and directed by faculty member Ainara Wilder. See article elsewhere in this issue. Library lobby, 8 p.m. Tickets are available at the campus bookstore or at the door. \$3, general; \$2, students; \$1.50 children under 12.

ART

ON CAMPUS

THE FOUNDATIONS OF VISUAL ART SHOW A student exhibition that is surprisingly good. Library Art Gallery, through the end of the month.

STUFFED ALBINO SQUIRRELS ON TRIAL

The following is a warrant for the arrest of one **Joseph Bemis**, alias Mr. Stuffy, alias Mrs. Mildred Bartoo, alias Grumpy. You are hereby charged with malicious mischief, excessive satire, reckless insolence, rude noises, unnecessary unpleasantness, unnatural acts involving objects of taxidermy, embarrassing itches, conspiracy to ridicule, loitering, and general crimes against humanity.

Therefore, in the name of the people, you will be unfrozen from your state of suspended animation at -100 degrees centigrade in the Joe Bemis Memorial Tank, located in the basement of the Joe Bemis Memorial Life Support Gallery, and will be brought to trial for the charges listed above, one week from today, in a secret location which will not be announced.

You have the right to remain silent, and so on and so forth.

The following objects are hereby confiscated from the Joe Bemis Memorial Life Support Gallery: One life support tank with Mr. Bemis in it; one life support tank with unidentified female in it (believed to be Mr. Bemis' mother); three dozen assorted stuffed albino squirrels in various states of disrepair; one Ouija board, and \$73 in the so-called Joe Bemis Memorial Scholarship Fund.

The Joe Bemis Memorial Life Support Gallery is hereby declared off-limits, 24 hours a day.

The Cinema
4th St. at Pacific & Martin Way 943-5914

Scenes From A Marriage

A brilliant film directed by Ingmar Bergman and starring Liv Ullman. P.G. Show times 6:30 and 9:40.

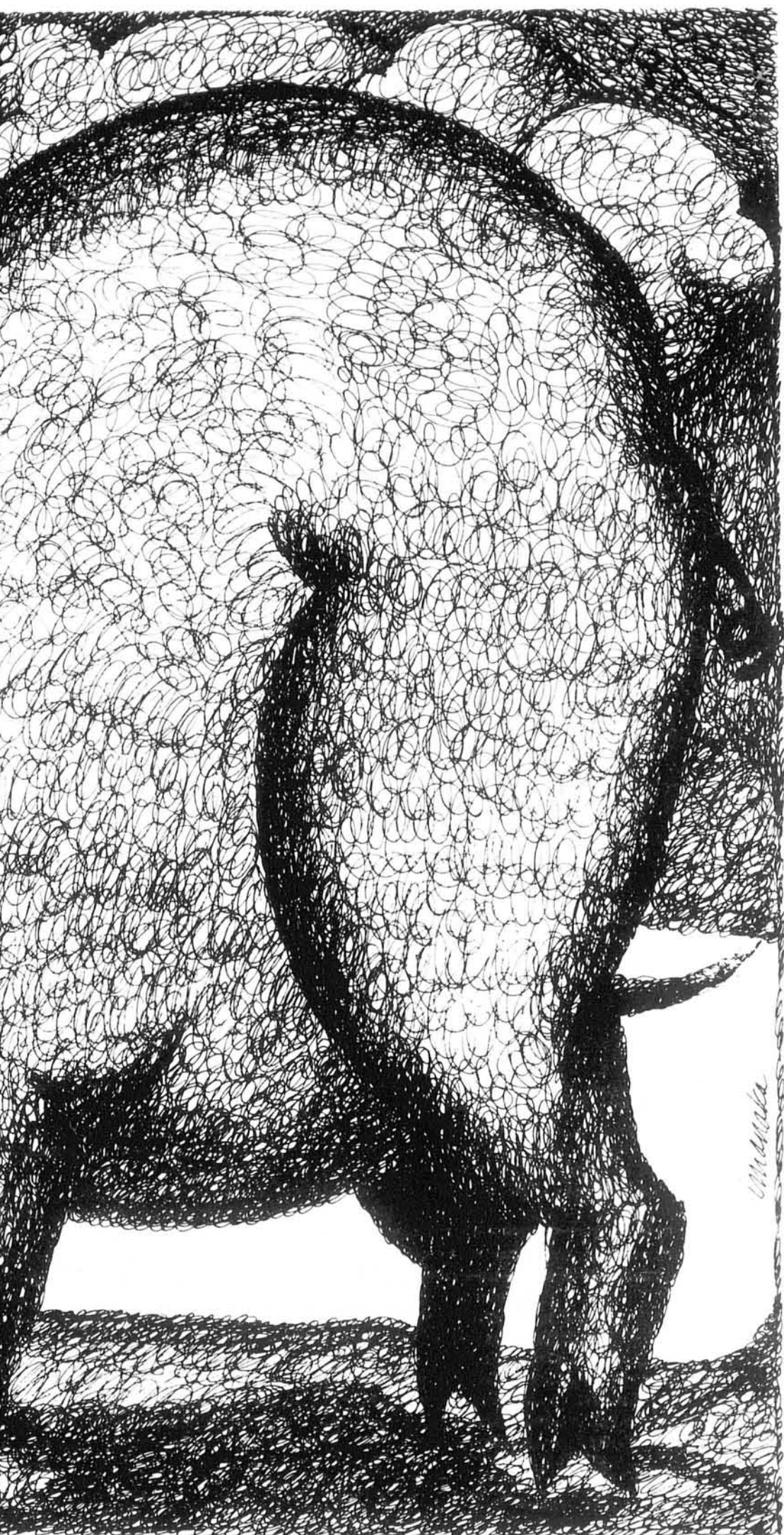


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Office about living on campus.

Don't be not in it for the money.

Latin Funk and Prison Blues

by Kim McCartney

Editor's note: COOPER POINT JOURNAL staff member Kim McCartney visited the Washington State Penitentiary on Monday, February 21, with two musical groups, who performed for the prisoners. Here is her report:

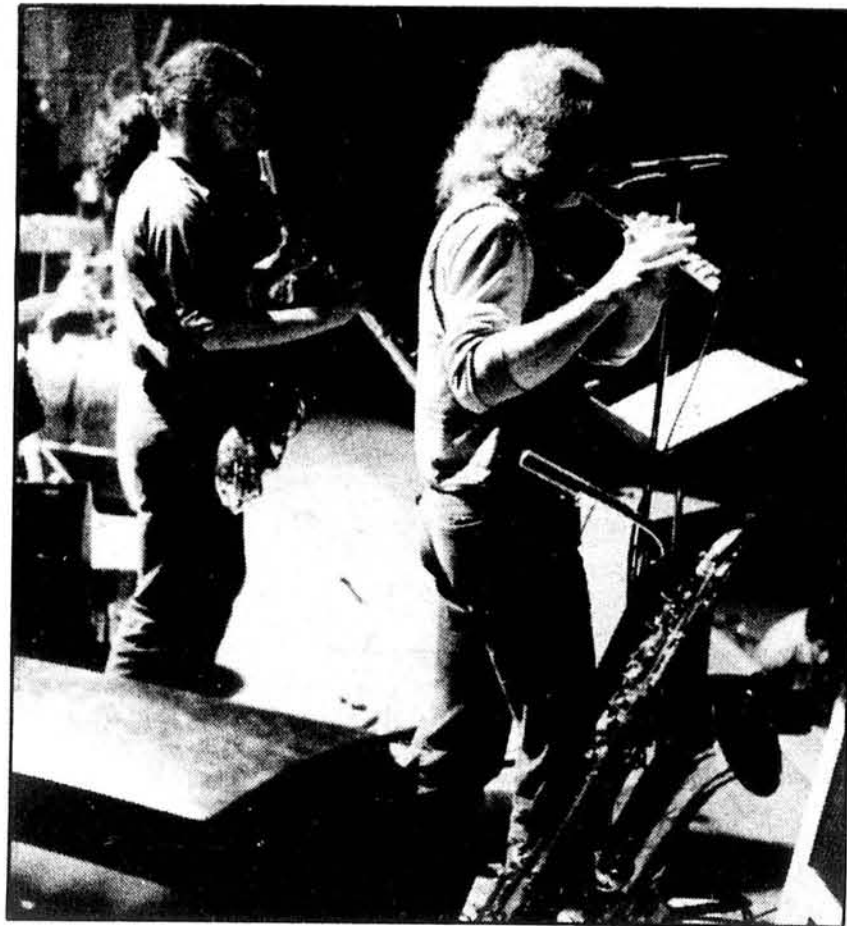
Eighteen of us were let in after being subjected to a mild pat-down (the matron asked me to pardon her cold hands). The bands providing the entertainment were Olympia's OBRADOR and BLUES EYE, a four-member blues group from Seattle who back up Albert Collins when he's in town. A couple of the OBRADOR members were without picture I.D., so we had to wait a few minutes for clearance. The guards commented that it wouldn't be a problem going in without I.D., but it could lead to complications when it came time for us to leave. This statement was met with nervous laughs by our crew.

Clearance came through and a huge roll-up door opened into the maximum security yard. We all walked into the drab, muddy area and I was so nervous in the first five minutes that a ring shook off my index finger and into a mud puddle. The equipment vans followed slowly as we were directed to the auditorium. There were about 70 men in the yard, and I was able to talk freely with some of them while the vans were unloaded with help from volunteering residents. I discovered an old friend among the residents and his presence immediately put me at ease.

I was allowed to hang out in the yard without a guard on me (although I'm sure I was closely watched) for about 15 minutes, until all the gear was unloaded. Much to my surprise I didn't sense any sexist attitudes, and I relaxed even more. All of us who had never been in a prison before had preconceived ideas about the atmosphere, and this trip really changed our attitudes. I was instructed to move into the auditorium and join the rest of our crew on stage. We had two hours to perform before all the residents had to be in lock-up for a count at 4 p.m. OBRADOR opened the show in the cement-walled, acoustically-deficient room which was filled with 500-600 men. The house lights were down and the music was very well-received. BLUES EYE finished the show promptly at 4 p.m. and the residents quickly dispersed to their cells for the count.

During the performance I sat on the side of the stage talking with several residents, who were all eager to communicate their feelings about being in the penitentiary. Most of the discussion concerned things I have never been aware of. The news media tends to sensationalize events at prisons (such as riots, escapes, drug use, and homosexuality) and ignore the problems encountered by normal residents during their average incarceration. Please keep in mind that most of what follows is information given to me by residents themselves, rather than that of the prison officials.

There are currently 1,659 residents in an institution which should house no more than 1,000. Only about 300 or so have daily jobs, with wages averaging 25-85 cents a day, leaving the rest of the population with nothing much to do other than walk around the breezeways and play cards (and they go through decks of cards like my household goes through jars of peanut butter). Their recreation facilities and equipment are definitely lacking, leaving the residents to provide



their own ways to pass time. Few cells have televisions, and on weekends films are shown in the auditorium.

The vocational program is very limited and the only educational program offered through the administration is at the Walla Walla Community College. Basic Education Opportunity Grants are available only for that college, and rarely is there an opportunity for a resident to study with a four-year educational institution.

There is a lack of industry in this facility. Some feel it is because of interstate commerce laws, which prohibit transportation of prison-produced goods across state lines, although a bill was passed in legislature in 1974 that encourages private industry to use prison labor and/or skills at prevailing wages within the industry.

Most of the residents would like to work to help support their families, many of whom are on public assistance. Those residents fortunate enough to have jobs often have most of their wages turned over to the Department of Social and Health Services for family support. Savings from wages earned by working for private industry could go to a fund set aside for them so that upon release, the resident would have more to make a start on than the 100 dollars and a new set of clothes now given to them. This would create a means for the resident to support his family, and also allow him to pay debts related to court costs and restitution — relieving the state of those financial burdens. Many men go into prison with no skills, and have learned none upon their release. Statistics (for what they're worth) indicate that those prisoners participating in a Vocational Education program obtain only 13 percent recidivism compared to 60 percent without such a program.

With this number of men crowded into one facility, the potential for disturbance is great. However, in recent years the residents have started clubs and groups within the population to keep themselves in control. Some of the groups are: Black Prisoners Forum United, the Muslims, the Chicanos, Confederated Indian Tribes, Washington State Penitentiary Motorcycle Association, Awareness Self-Help Program, Social Therapy, Lifers with Hope, and Social Awareness for Minorities. The leaders of these groups have met and decided that since existing in harmony at the penitentiary is what the different groups wanted, then that is what will be. The residents feel the ad-

ministration is attempting to provoke a riot or a major disturbance, to help in pressuring the legislature to allocate greater sums for more prisons and staff. That the administration has not succeeded in encouraging a riot is impressively attributed to the responsible action of the organizations. The penitentiary has been running smoothly not because of the administration, rather, in spite of it.

Since the treatment programs offered are ineffective, the residents have implemented their own. While many of the men are incarcerated for crimes they committed in the course of surviving deplorable economic situations, many were never educated about making the right personal decisions in the first place. The residents feel treatment should be administered in a humane perspective, rather than with severe punishment and inhumane existence. Many are striving to gain responsibility for themselves through individual initiative — willingness to reach goals while incarcerated, rather than idling until release, or waiting for a

more meaningful experience in the free world. They are trying to improve their thinking processes, through the best application of logic, reason, and wisdom.

ROTTEN TEETH

Most of the residents I spoke with made a point of showing me their teeth. Many have rotten teeth and gum disease, and the personal care for dental/medical problems at the penitentiary is considered a joke.

The administration is more concerned with the buildings themselves than the population. In the institution's budget proposal for the next two years, priority is given to building more prisons (which will probably be just as crowded), and for more guards. Personal care and rehabilitation programs are low in the priorities; \$653,250 has been asked for rewiring the penitentiary, and \$145,150 for salaries (one dentist, one assistant, and one dental technician). An additional \$300,000 has been requested to renovate the old 110-person women's quarters (there was a women's section until Purdy Correction Center opened in 1971), and \$155,450 to remodel the recreation area.

STRIP SEARCHING

One relief from the grind of doing time is visitors. However, many of the men would rather not have their wives and mothers visit them due to strip searching. They would rather go without visits than have their dear ones subjected to the humiliation of anal and vaginal probes. The penitentiary is off the beaten track (it took us around six hours to drive there from Seattle), and many of the men's families are too poor to afford the trip. There are not enough funded transportation services to arrange for many families to visit. Some families who try to live in Walla Walla to be close to their men are often met with housing discrimination from the very conservative community.

BLOOD ALLEY

While the bands packed up I was given a tour of the prison by a non-resident recreation leader. Feeling like a typical tourist, I saw the mess hall, chapel, Alco-

holics Anonymous, the Biker's clubhouse, a security control room with the thickest glass window I've ever seen, the hospital, and "Blood Alley," where several murders occurred because of its poor surveillance location (it has since been closed off), the gallows area, and finally, one of the cell-blocks. While I don't feel that capital punishment is much of a deterrent to crime, a look in a cell in the penitentiary is. Four men are sandwiched into an eight-by-twelve-foot cell with a small sink and toilet. They are comparable to "deluxe slaveship quarters." They can decorate their cells in their own fashion, but so what? Too many men are crammed in the cell to even be able to look at what's on the walls.

After leaving the less-than-warm cellblock, I was escorted across to the very warm administration building, where I waited to join the bands before heading over to the minimum security cafeteria to eat a holiday (it was President's Day) dinner. Believe me when I say the only positive comment I have about the meal was that the mashed potatoes were real instead of being instant. We were able to talk freely with other residents in the cafeteria and they were disappointed that the bands wouldn't be able to play for them that evening. We then left the prison for the long ride back to Seattle, each of us emotionally affected by the day's experience. One gig on the inside was worth dozens on the outside.

It's easy for the public to not care about our institutions, whether they're mental wards, nursing homes, reformatories, or prisons. Lock 'em up where you don't have to see them and it's almost as though they don't exist. Well, these men are treated like animals and the punishment they receive comes around to pay the taxpayer back.

To my brothers at the Washington State Penitentiary — Right on to your efforts — keep hanging onto the inner strength and amazing self-control amongst you all. Your togetherness is delightful and evident. Don't let the administration use you to further their own interests.

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presents a

"BENEFIT CONCERT"

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