



Curtis Milton

A sunny day in February, something of a rarity, found Seattle's Pike Place Market bustling with activity last Friday. The Market, with its labyrinth of intriguing shops and fragrant smelling restaurants, is always a fun place to explore no matter what the weather is like.

EXPERIMENTAL STRUCTURE CONTROVERSY STILL SMOLDERING

The Experimental Structure controversy is still smoldering as opposition to the structure's fiery fate begins to gather momentum.

Over twenty students met Monday afternoon with faculty member Bob Filmer and school architect Bill Knauss at the building site to discuss alternatives to the proposed burning to the ESP.

The administrative decision to burn the building was countered by proposals to bring the building up to code or dismantle the structure in an orderly manner.

Evergreen student Jean-Pierre Bressieux is working on a detailed, cost/material estimate to determine the necessary steps in bringing the structure up to code. He is expected to present his findings to Vice-President Kormondy at the end of Winter quarter.

One final note: The person or persons who removed two stained glass windows and two propane tanks from the Experimental Structures Building late last week are kindly requested to return the materials to Bob Filmer — Lab rm. 1002.

Long-Term Curriculum

by Lenore Norrgard

The Long-term Curriculum DTF is in the process of determining how to go about long-term curriculum planning. The DTF was appointed by Ed Kormondy early this month, and at present consists of eight students, eleven faculty, and three staff. Seven of the student members were elected by student delegates from program seminars, and one additional student was appointed by Kormondy.

The DTF has outlined two stages of how to determine how to go about planning. First they will look at where Evergreen is now — what are Evergreen's goals and objectives as espoused by the institution? Are any of these goals and objectives in conflict, creating problems that the DTF should evaluate? An example that Joe Dear, student DTF member, gave, is that Evergreen offers the opportunity for individual study, but also stresses interdisciplinary group study. This causes a tension, Dear said, that must be dealt with.

After defining Evergreen's goals and objectives and examining the conflicts, the DTF will go on to stage two. Where does Evergreen

want to go? Do changes need to be made in the goals? How can problems be eliminated by changing the institution? Which problems will we learn to live with?

Member Joe Dear said that there is a definite intent by the entire DTF to make real long-term plans, not simply a "band-aid" plan. He said this obligates the DTF to involve the community in the decisions the DTF will make, which he said means DTF members have to discuss the decisions with their constituent groups.

Dear said there are two ways students can influence the DTF: One is to attend the regular Wednesday meetings the student DTF members hold every Wednesday in CAB 108. The other is the Student Information Office located in CAB 206. The office is open daily from 11 a.m. to 1 p.m. with a student DTF member always there around noon.

Dear said the faculty seem well-organized in their dean groups for discussion of DTF issues. The faculty groups will be discussing individual study vs. interdisciplinary group study this Friday.



the COOPER POINT JOURNAL

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Threepenny Opera Premieres March 4

Culture is coming to Evergreen in the form of Bertolt Brecht's and Kurt Weill's 1928 musical satire "The Threepenny Opera." The production is being presented by the Live and Recorded program under the direction of faculty member Ainara Wilder.

Lead players for the March 4 through 8 productions are Walter Hilton as Macheath, Linda Cox as Polly Peachum, Paul Bigley as Mr. Peachum, Margaret Simms as Mrs. Peachum, Cheryl Wickland as Jenny and Daniel Deprez as the street singer.

The play will open for the first of five evening performances March 4 at 8 p.m. in the Daniel J. Evans Library Theatre (in other words, the Library Lobby

gets "the treatment" again).

American audiences will best remember the work for its introduction of the character of Macheath, or Mac the Knife, whose theme song was turned into a hit pop recording by the late Bobby Darin. The play, based on an 18th century ballad opera, is set in London in the 1900's where it centers around its hero Macheath, a defender of the oppressed who comes to a position of wealth and honor through illegal means. Overnight, the play became a huge success and launched the careers of Brecht, the author, and Kurt Weill, the composer.

Also included in the cast and chorus are Michael McGalliard,

James Kahle, Carla Becker, Geoffrey Alm, Kevin Phillips, Clark Sanford, Mark Bullis, Laurel White, Erin Kennedy, David Larsen, Thomas Lindsey, Mark Blumenfeld, Carolin Currier, Tess Martinez and Brent Ray.

Faculty member Don Chan is directing the music while Pam Schick, also faculty, is in charge of choreography. Set design is under the direction of Denny Kochta and costumes are being designed by Mal Pina Chan.

The cast of "Threepenny," and those working behind the scenes, are busy in preparation for opening night when Macheath and his gang will once again roam the streets of London.



Curtis Milton

Preparations are underway for the March 4 opening night of *The Threepenny Opera*. Some of the cast are pictured during rehearsals of the final scene of the musical comedy which is being presented by the Live and Recorded program.

A STEP TOWARD RESPECTABILITY— FOREIGN LANGUAGE AT EVERGREEN

by John Dodge

Does foreign language study deserve a higher rung on the academic ladder at Evergreen? In recent weeks the question has been dealt with by concerned faculty and students and the answer appears to be "yes."

Sixty-one percent of the respondents to a fall quarter survey said they would be more likely to study a foreign language at Evergreen if the present situation were improved — in terms of hours, levels and choice of topics.

"Evergreen students do want to learn foreign languages, but they want to learn them well — with continuity, with professional instructors and as an integral part of coherent programs in foreign area studies," said Lynn Struve, faculty member and foreign language coordinator for winter quarter.

But so far in Evergreen's brief history, foreign languages have lacked respect as a serious study area. "They (foreign languages) are often treated as a basic skill or recreation without academic validity," said Lynn Struve.

Only one faculty member, Therese Bonin, is scheduled for full-time work in a specific language — French. Other full-time faculty members such as Lynn Struve, Andrew Hanfman and Susan Fiksdal, to name a few, work with students in foreign languages when the needs arise and when the faculty have the necessary time.

Eight native speakers of foreign languages form the nucleus for foreign language instruction at Evergreen. These eight tutors, only half of whom are

academically trained in language instruction, work three hours a week with an equal mixture of credited and non-credited students.

Tutorial assistance was originally provided for students who were expected to work chiefly on their own with texts and tapes. But the demands on the tutors have increased since the tutor system was initiated at Evergreen.

In a letter to foreign language students this quarter, Lynn Struve said the haphazard system of language instruction was partly a freak offspring of the college's philosophy of self-directed learning, partly a reflection of an ethnocentric orientation of the curriculum as a whole and partly the result of hiring only full-time faculty members.

"More than other kinds of study, language learning requires self-motivation, discipline and time," Lynn continued. The student must make a rigorous commitment and the instructor must be somewhat of a "relentless drill master" for effective results in learning a foreign language.

French instructor Therese Bonin was quick to point out that a rigorous approach to foreign language does not necessarily mean a traditional approach. She said foreign languages can be taught creatively and in the context of the culture from which the language emanates.

"With a good team of committed language teachers, social scientists, linguists and historians, Evergreen could offer the type of language programs that the whole country would envy and emulate," said Therese.

Short range steps to solidify the structure of lan-

guage instruction at Evergreen include:

- Use of faculty and tutor time for credit students only.
- Send non-credit people to Learning Services or the Self-Paced Learning Units.
- Provide fully professional instruction in a limited number of languages with tutoring in other languages paid for by the students themselves or by programs.

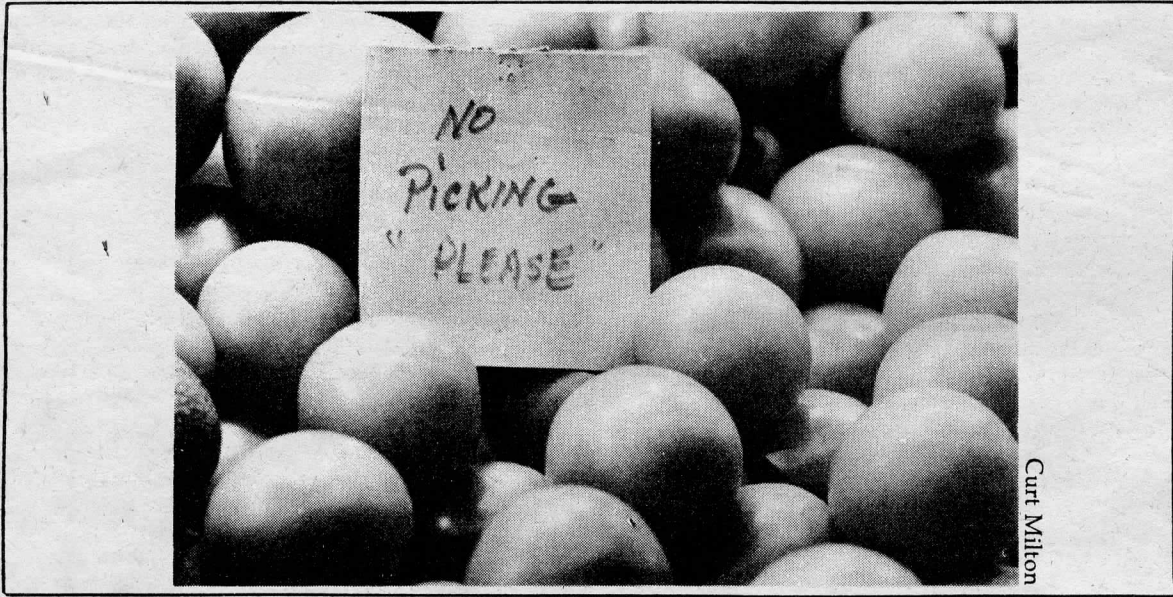
Ideas suggested to the Long Range Curriculum Planning DTF include:

- The establishment of a cohesive core program in each language offered. (Under the present system, language sequencing is divided into four general areas: beginning, advanced beginning, intermediate, and advanced.)
- The inclusion of diversified modules or group contracts for advanced and intermediate students seeking continued skill-building.
- The periodic availability of coordinated studies in specific languages and cultures.

A school of Evergreen's size must make choices in its effort to organize and upgrade foreign language instruction. We cannot offer instruction in a large number of languages. But we can emphasize learning the languages and understanding the cultures of important historical and contemporary civilizations.

In the first five years of Evergreen's existence, the foreign language dilemma has settled in the corner "like so much dust." Now is the time to at least sweep the dust into a pile and decide what to do with it.

LETTERS



Curt Milton

BAHA'I AND WOMEN

To the Editor:

I was very happy to see the Principle of Unity adopted by the newly-formed Women's Coalition.

What that principle states is nearly identical with the sacred writings of the Baha'i Faith to which I belong.

My only question is: will a coalition open to women promote the rights so long denied to women? It seems reasonable to ask in the light of unreasonable men's societies which have excluded women — the result of those acts being the present injustice, anger and hatred demonstrated by men and women alike. Does one sexist act deserve another?

No. Revenge and retaliation are immature and seek selfish ends — these sexist actions and reactions. Alas, there is no sex. We are all equal in spirit and need not be biased by a person's exterior adornments.

Such is the teaching of the Baha'i Faith — held by the Baha'i for over 125 years. The Women's Coalition reflects these teachings and I can well appreciate its intentions from that standpoint. I hope that their efforts succeed non-offensively.

Rob Stauffer

WEENIE ROAST

To the Editor:

We think the plan to burn the Experimental Structure has much to recommend it. Among other things, burning one of the most beautiful buildings on campus will be a strong testimonial to the bureaucratic wisdom that has characterized so many of the decisions at Evergreen.

To further enhance the learning possibilities inherent in this experience, we have two suggestions:

1) Set fire to all the buildings on campus, carefully controlling the starting fires so that the amount of heat (in BTU's) in each beginning blaze is proportional to the square feet of floor space in that building. This will give all of us an opportunity to gather data on differing rates of combustion for various materials, effect of shape and style upon combustion rates, and so on. This plan will also provide the campus fire crews with a much greater learning experience.

2) Use this occasion for a gigantic Evergreen weenie roast. We certainly have an adequate

supply of weenies on campus to use for that purpose.

Bill Aldridge
Earle McNeil

BLAZE OF GLORY

(Ed. Note: This letter was originally sent to Vice-president Kormondy.)

To the Editor:

I'm very concerned about the proposed burning of the Experimental Structure this Spring. I sincerely hope that you, President McCann and Dean Claiborn will reconsider this decision.

When I first came to Evergreen this Fall and was getting acquainted with the campus and vicinity, I happened upon the house quite by accident. Its uniqueness was refreshing and the lovely way that it blended with its environment impressed me as few other houses have. Naively, I thought that it must be the home of the President of the College, and thought how appropriate it seemed in that context. I didn't get close enough to read the sign which told of its real identity, preferring to leave its privacy intact.

I haven't had time to visit the Experimental Structure since that day but have described it to a number of people and set aside time in my mind to pay it another call. What a shock it was to find out that someone would consider burning it as an exercise in "community service." The structure is a unique, beautiful and potentially useful thing that the College should treasure as a resource for future years. To burn it in order to end its life in "a blaze of glory" seems needlessly destructive and shamefully wasteful in light of resource use. My proposal would be to rehabilitate the structure, an exercise which would give students at Evergreen and other people an excellent opportunity to hone carpentry and masonry skills as well as provide the College with a lasting piece of valuable property which would serve the community in years to come.

Marguerite A. Stroh

CULTURE VULTURE

To the Editor:

It is definitely a drag that the disappearance of posters causes many to miss cultural events on campus. However, let's consider that the posters are, in a sense, cultural events themselves. Appreciators of good graphics realize that the only way to obtain copies of these fine posters is to rip them off. And to do so be-

fore anyone else does. The early bird (with or without conscience) gets the worm!

We have an idea (!). Why don't the poster makers print up an extra 100 or so and sell them for 50 cents each at the Info Desk or some such place. The money could go to defray printing costs, contribute to future events, and the like. More people could enjoy the posters. And we, for two, would be more than willing to pay the tiny fee for these works of art.

Galleries, etc., at other institutions provide this simple and delightful service. They even keep back issues in stock. Why not here? 2 Culture Vultures (Please don't print our names. We're chicken.)

SHAMELESS PUNK

To the Editor:

Would the shameless punk who ripped-off my green hooded sweatshirt from the Jorgan-Cruse/Patchwork concert on the Library 4th floor please return it before my faith in youth is destroyed?

Bill Elston

THWARTED BY EVERGREEN . . .

To the Editor:

Monday night, February 9, on Channel 9, a special was presented on the only exhibit to ever tour the world from the

LETTERS POLICY

The Journal welcomes all signed letters to the Editor (names will be withheld on request) and prints them as space permits. To be considered for publication that week, letters must be received by 5 p.m. on the Tuesday before the Thursday of publication. Letters received after deadline will be considered for the next issue. Letters must be typed, double-spaced and 400 words or less. The Editor reserves the right to edit letters over 400 words.

Generally, a photo or original art is also run on the letters page. To be considered for publication, photos/art from the community must also be submitted by 5 p.m. Tuesday before the Thursday of publication. Submission size: 5" x 7" or 8" x 10" although other sizes are acceptable. Name, address and phone must be on all submissions and all originals will be returned.

People's Republic of China. I had neither the money or time off last summer to travel to San Francisco to see the show and being a potter and art student I was excited to view the television special.

First I had a small problem finding the exact time of the program. The bookstore had run out of newspapers and the library does not receive the Daily Olympian until the day after the issue is released (a practice which makes no sense to me at all!) But a call to the Daily O gave me the information I needed.

I went to the library to the T.V. viewing room but the reception and color were bad on Channel 9 so I went to the CAB. The program was perhaps the best I have ever seen on any country's art treasures, showing the pieces chronologically with brief descriptions of the events taking place during each period.

A security guard came down and said the building was officially closing at 9 p.m. but since there was a whole class of people on the same floor which would be staying until 10 p.m., he saw no reason why we couldn't watch the show until 9:30 but the head of CAB security didn't see it this way and kicked us out promptly at 9:00. I frantically looked for another television to view the most important last half hour of the show but the Olympics were being viewed by a whole crowd of people on the only other television in the library. I returned to the CAB to try to reason with him but he had no interest in my problem and literally slammed the door in my face when I was trying to talk to him. My episode is over, it will take months of reading and research to regain the information contained in the last half hour of that program. It is sad that rules are set up which in this case kept me from getting an education. Somewhere on campus there should be a television set for use past the normal building hours, the learning process does not always stop precisely at 9 p.m.

Lisa Crubaugh

NO COMMENT

• That woman is really scared, she looks very sexy. (from a Tuesday morning A.R.T.S. seminar)

• The richest people in that country are the most religious; they have the most fun and get the best women. (from a Tuesday morning A.R.T.S. seminar)

Patti Simon

LOOSE AT LAIDBACK

To the Editor:

Just a note regarding the list of car-repair prices. Please don't think of this as a plug for Laidback Motors, but I would like to make a few things clear about the price.

1) There are two people who work there. Bob owns the place and does most of the work. Muntz does jobs there occasionally. Prices differ between the two.

2) Laidback doesn't have a lot of fancy testing equipment, hydraulic stuff, etc. Because of this some jobs take longer while they do things by hand or run down to other places. So some jobs are harder for them to do and could cost more.

3) There are some type of cars they prefer to work on, others that they don't like. So prices vary.

4) I think this is the most important point — if you want to know what they're doing to your car, they'll try to help you understand. Please realize that it takes a lot of energy to explain things and it often makes the jobs take twice as long.

5) If you want to do your own work they will help in diagnosing and advise w/o charge. The tools are all Bob's and I really don't know what his current stand on lending them is.

I live with Muntz and the Laidback jobs bring in money. But I'm not saying that they'll do a better job or that they're cheaper than anyone else. But they are a little loose at Laidback. Their prices vary and not as fixed as the article made out.

Hope that's clear and your cars run, cause they're a pain when they don't. You got machines — you got problems.

Barbara Liles

continued on page 4

STUDENT PERSONNEL ADMINISTRATION WORKSHOP

WHEN: Friday, Feb. 13, 12:00 - 1:30 p.m.
WHERE: CAB 110
SPEAKERS: George Hom, Director of Human Growth Center, TESC.
Larry Stenberg, Dean of Student Development Programs, TESC.
To identify careers in college and university student affairs. Particularly appropriate to students studying counseling and social services.

WORD of MOUTH



We've Moved to Westside Center

BOOKS

10 to 6
Mon. thru Fri.

12 to 6
Sat.

352-0720

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The Journal news and business offices are located in the College Activities Building (CAB) rm. 306. News phones: 866-6214 and -6213; advertising and business 866-6080.

COMMENTARY

Bite Cement

by John Woo

I would like to present a case for mural art.

As part of the Third World Bicentennial Forum — a symposium of identity, pride, work and nation building — a mural competition was sponsored in conjunction with Present McCann. The mural was to depict the artist's perception of the Third World peoples' struggle for self determinism, equality, justice and brotherhood throughout the 200 years of this country.

In June of 1975 the entry of Seattle mural painters Curtis and Pauline Alley-Barnes was judged the winner. The mural, 10 feet wide and 30 feet high, was to be painted on panels in the artists' studio, transported to Olympia and mounted on the proposed exterior wall site on the front of the CAB. What was to follow was a maze of administrative and bureaucratic ping-pong.

At the June meeting of the Board of Trustees the proposal was presented for the Board's endorsement. The Trustees were asked permission to accept the location for hanging the mural, the issue being, "should art be displayed on the exterior of campus buildings?" Opposition was raised by the Director of Facilities Jerry Schillinger and Administrative Vice-President Dean Clabaugh, who questioned the mural's effect on the design continuum of the campus, the danger of setting precedents for future proposals and the question of campus esthetics. The Board asked for further consultation and opinion from three sources — the architects committee, the Visual Environment Group and the community.

Meanwhile, despite no confirmation of a site, artists

were laying ground work and making studies on techniques, lighting conditions and community esthetics.

In October of 1975 a contract was signed, thus beginning the project. The completion date was set for Fall of 1976. The contract included a \$4,500 artist commission and \$2,000 for materials, of which \$2,500 was paid from the President's Greater Evergreen Fund. The remainder of the balance was anticipated from a grant through the Washington State Arts Commission. The following folly issued with a series of catch 22's, 23's and probably more to come.

The Arts Commission denied funding for the project because Evergreen has two buildings under construction which will use one-half of one percent of their monies for art. (A recent state law provides one-half of one percent of the capital building cost on all public construction to be set aside for the purchase of art. Two Evergreen projects, the Communications Building and the Lab Phase II, apply to this law.)

Upon recommendation from the Washington State Arts Commission, the Visual Environment Group — overseers of the one-half of one percent monies — granted the Bicentennial Mural Project \$2,000 from Phase II, with no stipulation that the work must be placed in that building. "No go," said Clabaugh, art purchased with Phase II money has to stay in Phase II. So, lacking any interior 30 by 10 area to hang the work, Phase II money is no longer available.

Next scene: Clabaugh asked the S&A Board to fund the \$2,000 balance and the Board agreed — but not in the way Clabaugh expected. The S&A Board asked that the mural be funded from the CAB Reserve

Fund (money set aside for a future addition to CAB) provided that the mural be placed on CAB's face — the original proposed location.

Clabaugh cries blackmail!

So we sit. Nothing has been settled. But a \$4,500 contract has been signed and \$2,500 has been paid. With the President's signature on the contract the school must act or face a breach of contract suit with the artists.

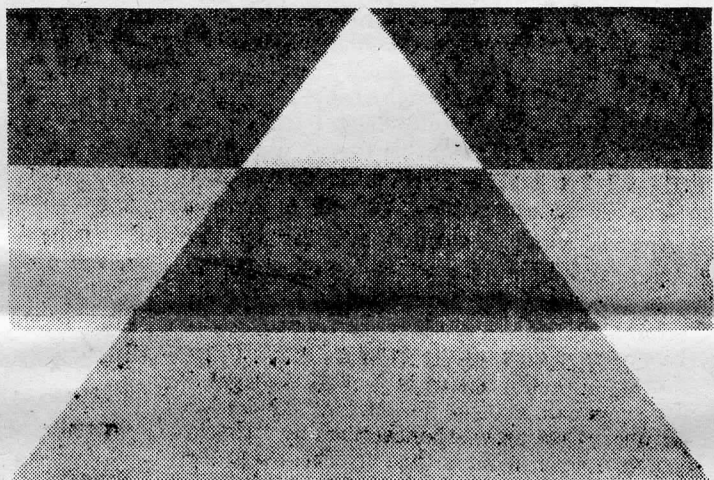
The time is upon us where people will no longer sit quietly while art becomes more and more institutionalized, categorized and exclusive. Sad as it is, art is being so entwined with capitalism that artists are in a constant struggle with the need to survive as artists and self-expressors.

As art becomes more confined to an elite few who control the quality of art because they control the money, people will seek out other forms for expression and enjoyment.

Art for the future must be for the people or there will be no art. No art, no poem, no building will satisfy everyone and it shouldn't. No mural will find universal acceptance either. That is what I expect. So for a few to judge what is right, what is truth, or what is beauty for all of us, is absurd.

The time is right for murals.

Upon recommendation of the Board of Trustees the campus community is being polled for an opinion on mural or exterior walls. No judgment is being asked as far as content, esthetic or political. Petitions are to be circulated soon and all opinions are welcomed. Speak up for your campus.



The Muller Mount Rainier flag

Bicentennial Madness

by Jill Stewart

God protect the Renaissance.

The Bicentennial Rip-Off is chewing away at our mentalities, offering us bicentennial underwear, maple syrup and car parts. Now it's killing our art.

Terrence Geiger of Seattle and Jean-Claude Muller of Temple City, California have designed two flags, in which they have attempted to depict state scenes, for a regional bicentennial competition called New Glory.

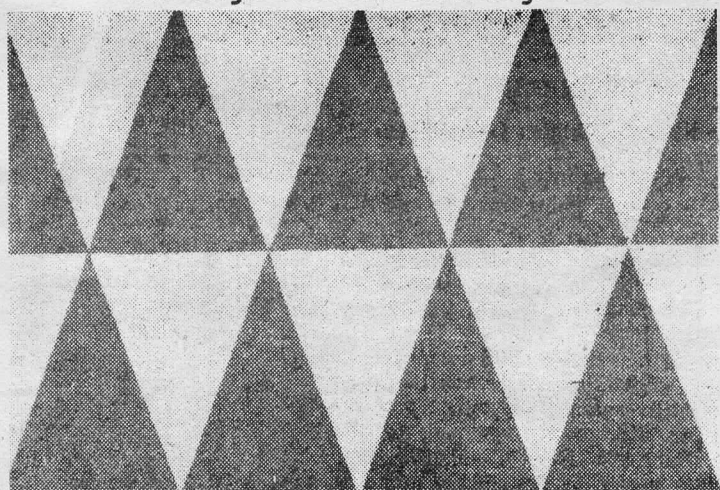
The Seattle Times outrageously refers to the Geiger entry as "green trees and wheat fields,"

and the Muller design as "Mount Rainier." They are nothing but large triangular blocks of color uncreatively arranged within a rectangular border.

Attempts by the imagination to relate these flag designs to the Pacific Northwest are futile. The works are boring, uninspired, impersonal and far removed from the atmosphere and environment of Washington.

Our state will choose between the two entries for its official bicentennial flag. Maybe they'll both lose.

The Geiger trees-and-wheat flag.



After the Flood :

A CENTRAL AMERICAN EARTHQUAKE, AN EVERGREEN REACTION

The land ruptures in Guatemala and we don't understand . . . We see pictures of devastated cities and emergency hospitals sprouting haphazardly in the streets. We see dazed mothers clutching broken babies to their breasts and old men stoically recording another cruel twist of fate. The mind boggles trying to comprehend someone else's bitter reality so many thousands of miles away . . .

(Guatemala City, Feb. 7, 1976)

Hundreds of earthquake tremors rumbled across Southern Mexico and Central America in the pre-dawn hours last Wednesday. Reports show Guatemala was hardest hit with the death count at 17,000 and climbing. Over one-sixth of the country's six million people have been left homeless. Transportation systems are paralyzed and the extent of damage done in remote, highland Indian villages is still anybody's guess.

Guatemala is not well-equipped to handle the situation: There is only one doctor for every 3,600 Guatemalans and the ratio jumps to one doctor for every 23,000 people outside the capital (Guatemala City). Guatemala already suffers from the highest mortality rate in the Western Hemisphere and 75 percent of all Guatemalan children under five years old are malnourished.¹

Early this week a handful of Evergreen students began organizing a fund-raising project to help the people of the stricken, Latin American country.

Cathy Hoover and a few friends set up a sale of clothes, books and miscellaneous items — most of the items were initially donated by Cathy. Soon other members of the Evergreen community were donating personal possessions for sale and an even greater number of individuals were buying.

By Tuesday morning Cathy had generated over \$500 in sales. All proceeds will

be sent to the Save the Children Federation, a United Nations organization with field offices in Central America. Cathy knows the federation director, Andy Ruvy, in Honduras and she is sending him a certified check with instructions to see that the money reaches the needy victims in Guatemala.

It is a sad yet painfully true fact that most severe natural disasters strike impoverished, Third-World countries. The narrow isthmus of Central America was ravaged by another powerful earthquake three years ago when the Nicaraguan capital city of Managua was destroyed, leaving over 10,000 dead.

So easy to forget or ignore the sudden misfortune of others. So easy to go about our daily lives depending on a vague "somebody else" to come to the aid of the needy. What a refreshing, positive feeling, in the shadow of all the sadness, to see the Evergreen community take the time to care.

. . . Ready to leave Guatemala City after a lunch of chicken chow mein and bitter Guatemalan beer. (Guatemala — the land of the Quetzal bird and the fat tortilla.) . . . One last look in the central market where the meat hangs in hot, narrow aisles, and the fruit sits softly stacked in ancient corners. One lingering glance permanently etched in my mind — the arroyo-lined face of a Maya-Quiche Indian — his face reading like a history book of repression.

So hard to find a map of this country I'm in. I just want to know where to expect roads. I just want to know if I can drive to the Maya ruins of Tikal in the Peten region of Northern Guatemala.

Found a map at a Texaco gas station on the edge of a city that moves with the earth . . . (Guatemala City, Feb. 7, 1972)

1. Figures provided courtesy of the North American Congress on Latin America.



Backspace isn't attacking Earth Shoes this week. Maybe next week.

221 KZAM & FM
1540 92.5
FRESH AIR INTELLIGENT RADIO

by Catherine Riddell

"But, we're going to hire a woman, too, real soon!" said a staff member from a traditional radio station when told an advertising account was being transferred to KZAM radio. A true anecdote reported by an advertiser and told to me at the KZAM studio.

Turning to KZAM, which broadcasts 92 FM and 1540 AM simultaneously, people find a station striving for the same kind of intelligent radio as KAOS, but tighter. Some people don't like KZAM just because it's so unpredictable. It's not a "rocker" or "top 40."

Carl Cook, KAOS production manager, says, "They don't yell at you. They're like KAOS, except commercial."

The attraction is the communication with no robots. Each DJ plans his/her own programming — including American folk dancing if it fits.

The station has guts and consistency. KZAM hired two women DJ's no one else would. Like the rest of the staff, they were intelligent, talented, and unable to break in any place else. They were hired at wages below parity, but after the phenomenal response of the first six months, the pleased owners responded with hundred to two-hundred dollar raises all around.

They have made a genuine commitment to public service. They co-sponsored and provided advertising for the Women in the Arts Festival. Their news is AP, but there is a focus on news relevant to the local area and it is rewritten to fit the KZAM

style. Advertising is not obnoxious. What is advertised is clever and successful. Offensive styles and offensive products are not broadcast, such as Ronald McDonald and Safeway.

They've made gutsy decisions that have paid off.

Dennie Fleener, KZAM News Editor says, "They told them (the owners) it wouldn't work, but now, well, they're less in the red." The Bellevue station was desperate enough to try anything and it did. The free-form result was an outrageous success. According to demographic surveys listenership has tripled since the new format began in April.

Currently the AM broadcast is

simultaneous, but beginning January KZAM's AM must do its own programming, hopefully maintaining the same format.

KZAM has had success with Evergreen interns in the news department. They find them more sophisticated than interns from the professional broadcasting schools, knowing how to go where to get what. Says current intern Bill Hirshman, who is generally glad to be there, "if you're going to get an internship, get one that pays."

WSU (ALMOST) HAS TUITION STRIKE

by Curt Milton

A student tuition strike at Washington State University? It almost happened. If student organizers had had time to plan the strike and enough money to cover printing and attorney's fees, Washington state's second largest college campus might even now be in the throes of a student rebellion.

The aims of the strike were the

placement of two students and a faculty member on the WSU Board of Regents, student control of all activity fees and an audit of university expenditures to determine whether Gov. Evans' tuition increase proposal is necessary. Students were reportedly angered after the last Board of Regents meeting at which the Regents voted not to remove the controversial 14-year-old live-in rule for college housing. They also refused to allow the University to act as collection agent for student funds to support the Washington Public Interest Research Group (WashPIRG) on campus.

Organization for the strike

centered around the SWAT (Students Withholding All Tuition) committee. The strike would have been implemented during registration week by students voluntarily placing their tuition and fee money in a trust fund instead of paying them to the University. SWAT was to have coordinated the establishment of the fund and depositing of the money but, according to committee member Tom Hall, there just wasn't enough time and money to complete plans and make the strike work.

Hall said that although the strike has been called off, "That doesn't mean that the goals that were set won't be pursued . . . It also doesn't mean that the strike won't happen in the future."

The strike threat and its causes only serve to further point up the differences between Evergreen and Washington State University, and all other state supported colleges. Many of the problems (perhaps "growing pains" is a better description) institutions like WSU are now facing have apparently been prevented from arising at Evergreen through common sense and advance planning.

Take WSU's Freshmen live-in rule, for instance.

The 14-year-old live-in rule requires undergraduate freshmen under 20 years of age to live either in dorms, fraternities or sororities officially recognized by the University. Whether or not to remove the rule has been a smoldering controversy for years. One of the issues in the current strike debate, the live-in rule is opposed by almost everyone, including ASWSU President Linda Carlisle.

At Evergreen a different attitude is taken regarding such matters and the mere suggestion of establishing a live-in rule would probably be laughed off the campus.

As most Geoducks know, on-campus housing at Evergreen is a

continued next column

TUITION STRIKE

continued from column 4

good thing when compared to other schools. Dorms are co-ed with men's and women's apartments being mixed on each floor. Apartments are just that, with real bedrooms, a bathroom and living room/kitchen. Dorm hours are unheard of and regulations are few.

So at WSU, as at most colleges, a dorm is a dorm and, as was recently proven, a gay is . . . well . . . not exactly wanted. Debate is still raging over the ASWSU Assembly's decision last fall to fund the campus gay people's organization to the tune of an unheard of \$160. This so the gay people could have an office and phone of their very own.

The resulting clamor caused the amount of funding to be decreased to \$95 . . . and they're still fighting about it.

Meanwhile, at Evergreen the Gay Resource Center received \$3,118 in S&A money for the '75-'76 school year. Students at Evergreen have more control over their activities money than most schools. At WSU, students are attempting to gain the type of control Geoducks take for granted.

As a result of their many disagreements with the Board of Regents, WSU students want to seat two students and one faculty member on the Board. The Board of Trustees at Evergreen offered to seat a student, a faculty and a staff representative on the Board last June yet, due to continued wrangling and argument, the faculty and staff weren't seated until the last BOT meeting Jan. 20. The student rep, Charles Albertson, has just been chosen. Once again, Geoducks appear to be taking for granted a right that they have that students at other colleges don't have.

Although Evergreen might not be perfect (yet) when you consider the problems that other

LETTERS.....

continued from page 2

CLIMB A PEAK

To the Editor:

I would rather go climb the Cascades. Actually it's a much more pleasant experience. Thank you.

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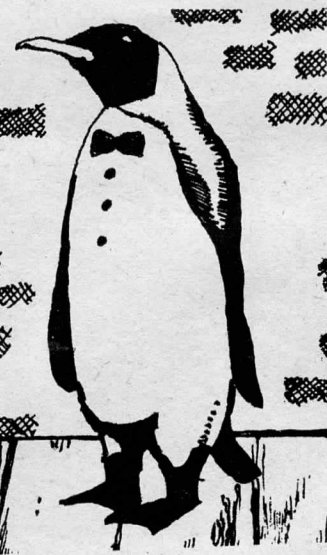
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IN BRIEF

WOMYNCIRCLE ROUND / FOR WOMEN ONLY

by Lenore Norrgard

The *Womyncircle Round* (sic) Sunday evening was "a celebration of women's consciousness in movement and music for women only." The small group experienced silence, laughter and chat while standing in a circle, moving in rhythm to songs by women: Nina Simone, Hazel and Alice, Joan Baez. This was a participatory celebration led by Bonnie Sundance and Parker Lindner. One woman who participated said that through the movements the women were directed to make and expand on, she felt "the tension of always being directed into the feminine mystique" was illustrated and released. She went on to say, "The movements used made women aware of basic everyday, taken-for-granted things like walking, running, breathing, looking and making eye contact."

Revelations for Women (Only) was a slideshow created by Bonnie Sundance and M. A. Parker, shown Monday evening to a group of some fifteen women. The artists explained that through this slideshow they were exploring "what it means to

be a woman artist in this society." The slideshow explored "Womens' sensuality" as related to their view of lesbian sexuality. The artists described the slideshow as a "looking backward and forward."

The slideshow opened with the opening of a crocus, the woman unfolding. The show consisted of slide after slide of full color nature slides interspersed with black slides. Poetry was read in conjunction with the slides throughout the show, adding to the message. Sundance and Parker read both their own poetry and the poetry of other women.

the slides focused on flowers and woody natural settings, often with women featured as a childish part of nature, a part of "Mother Earth." The women were often nude and touching one another, the poetry caressing the caressing women.

The traditional characteristics of women were featured in this slideshow by women (and "for women (only)"): childish, emotionality, spirituality, femininity, sensuality, sexuality, and "super-rationality" ("beyond the ration-

al"). Now and then the non-traditional adjective, "strong" is added for balance. The show glorifies the traditionally "feminine" — right down to female genitalia. However, there are none of the traditional men in the show; at one point the dream is expressed as a world without men. Interesting, since the characteristics of women highlighted are those that this male-dominated society has always assigned to women.

It is important that women express the feminist movement through art to communicate and build the movement, but this slide show did not carry through on this much-needed task. Instead, through enchanting slides of women in traditional roles and dreams, the artists succeeded in avoiding the real issue of feminism, of women's equality: Keeping traditional characteristics that are good, throwing out those that are destructive to both women and men and building those characteristics in women that have not traditionally been assigned to women that are productive. The finished product would be men and women who

all share the productive and not the destructive elements. This is what feminist art needs to portray and the message that needs to be conveyed.

211 DARKROOM

Although it has long since served the purpose of its existence, Evergreen's 211 building continues to play an active role in campus life.

Erected as a temporary structure when Red Square was just a field of mud and the Library a mere hole in the ground, the building contained offices for many people at the primitive campus site. Now it houses a darkroom, a jewelry studio and an industrial sewing machine, all open to Evergreen students and community members enrolled in workshops.

The darkroom, managed by Kathleen Meighan, is the only general access darkroom on campus. Woody Hirzel, of Photo Services, says it is so popular people are being turned away.

Equipment included in the facility includes 6 enlargers, a film processing area, a print and film drying area and a print mounting area. Students pay 50 cents for each use or \$7.50 per

quarter for unlimited useage.

The facility is constantly supervised by Kathleen and her assistants, Michael Cohen, James Adams and Toni Nasser. Budget support is a shared effort between TESC Photo Services and the Campus Rec. Center.

Hours for the 211 Darkroom are: Monday — closed; Tuesday — 12:30 to 10; Wednesday — 12:30 to 10; Thursday — 12:30 to 5; Friday — 12:30 to 10; Saturday — closed; and Sunday — 2:30 to 10.

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ANNOUNCEMENTS

• Ken Davis, chairperson of the Alaska Committee of the Mountaineers, will speak and show his slides this Tuesday night, February 17, at 7:30 in Lecture Hall 4. At this Sierra Club meeting, Ken will particularly focus on endangered lands of Alaska.

• The next meeting of the committee to organize the women's coalition is Tuesday the 17th at 7 p.m. in the Board of Trustees room, Lib. 3112. The committee is open to all interested women. For more information, see bulletin board between Lib. rm 3219 and 3218.

• The flavor of the old time dance marathon will be brought back to life by Pacific Lutheran University (PLU) Friday, February 20, to benefit the Muscular Dystrophy Association.

James Clymer, PLU Activities Vice President, said the 27 hour marathon will "feature many of the Northwest's most well known groups."

"Side shows" will include Seattle Sonic and Seattle Sounder players and the 7 foot Rainier Beer and 6 foot Olympia Beer Robot, Michael Recycle.

Evergreen has been invited to participate. For more information call (1) 272-6200.

• The Human Growth Center offers three more sexuality workshops, including *Is Biology Destiny?* February 25; *Is Biology Destiny Part 2*, March 3 and *Myths, Signposts and Decisions*, March 10.

• A meeting for students interested in an outdoor education group contract for next year will be held Thursday, February 19 at noon in the board room.

• F. Lee Bailey, defense attorney for Patty Hearst and the closest thing to a true life Perry Mason will speak at Pacific Lutheran University, Friday, at 9 p.m. Admission is \$2.50.

• A conference on "Building Community" will be held in Olympia on April 17 and 18 at the Olympia Community Center. Individuals and groups interested are urged to come to the next planning meeting on February 19 in room 2 of the Olympia Community Center (next to new Daily Olympian building) at 7:30 p.m. For further information call 866-3794 or 943-6772.

• Dr. Denzel Ferguson will present a film and answer questions about the Malheur Environmental Field Station near Burns, Oregon February 23 at 3 in LH one. Ferguson will describe the station's summer school program.

• Arlene blum will speak on the 1975 Soviet-American Pamirs Expedition and Trisul, a climb in India on Wednesday, Feb. 18 at 7:30 p.m. in LH 3.

• Academic Dean Lynn Patterson is resting at home this week after she collapsed last Wednesday afternoon. She was aided by Health Services people until an ambulance arrived. It is not known when she will return to school.

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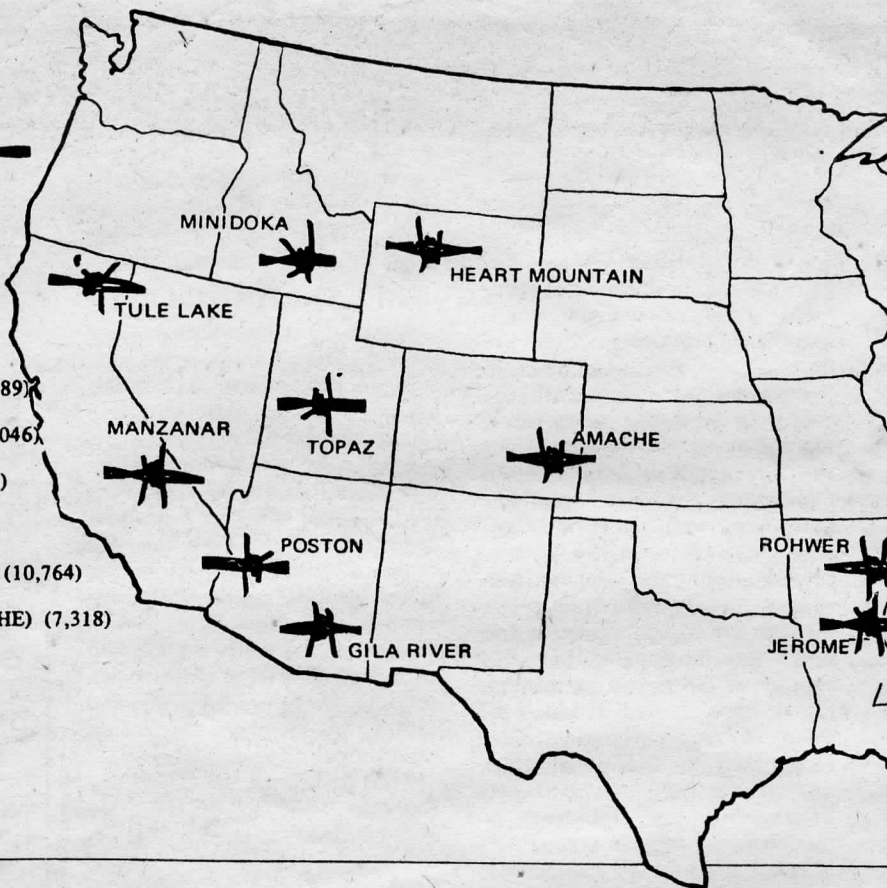
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9/18/42 to 11/30/45
- JEROME, ARKANSAS (8,497)
10/6/42 to 6/30/44



ASIANS IN CAMPS

by Robin West

Executive Order 9066, placing more than 110,000 residents of Japanese ancestry in remote concentration camps from 1942 to 1946, was promulgated by Pres. Roosevelt on Feb. 19, 1942. Of the 110,000 affected, 70,000 were U.S. citizens by birth. More Japanese might have become citizens if there had been no law barring them from doing so.

The Order was a result of racism, greed, and hysteria. Because of it Japanese were uprooted from their homes and businesses on short notice, herded into assembly centers and then sent to "relocation" camps. They could bring with them only what they could carry, and had to leave everything else. Inside the camps medical facilities were usually poor, and the food spoiled. They were guarded by rifle-toting soldiers and fenced in by barbed wire.

There were 15 official Assembly centers, operated by the wartime Civil Control Administration. These were only temporary quarters for evacuees before being sent to the 10 major camps built and operated by the War Relocation Authority. The diagrams show the size and locations of these camps.

In essence, Japanese civil rights were legally violated by Executive Order 9066. The Order could be used in the future against anyone the government chooses. It was almost used against Chinese-Americans during the Viet Nam war. The major catalyst for stopping this move were the Japanese, raising their voices to say, "you made a mistake once, don't make the same mistake again." No criminal charges were ever brought against the Japanese, they never had a trial, yet they were convicted and imprisoned for as long as four years because they had Japanese ancestors.

At the same time as their parents and friends were being imprisoned in America, the segregated all-Japanese 442nd Regimental Combat Team was fighting for democracy in Europe and becoming the pride of American troops. In World War II the 442nd was the most highly decorated and suffered the greatest percentage of casualties of any combat team.

The United States has never justified Exec. Order 9066, and it has never been rescinded. There is a drive on now to pressure Pres. Ford into rescinding the order as a symbolic gesture of true democracy and as a catalyst for further remuneration of material losses suffered by the relocated Japanese. The damage done to the spirit can never be redressed.

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Center for Poetry

by Stan Shore

It was a wet and bitterly cold Thursday night; Red Square was deserted. But in the Board of Trustees room, inside the Library building, students were searching for a place to stand. Over a hundred students jammed into the room and lined the halls trying to hear.

They weren't there to hear a speech on curriculum planning or to see a macrophallic film. They gathered, instead, to hear two Olympia poets, Faculty member Marilyn Frasca, and Cal Kinnear of Word-of-Mouth Books, read their poems.

"Poetry is only a label," Steve Weinberg, one of the coordinators of the Center for Poetry in Performance which staged the reading, explained, "Poetry is really a thousand different things; saying that there is a poetry reading doesn't tell anything. It's not like saying there's going to be a film Thursday night. Poets who read are looking for the audience to participate in some way. You can't

don't have poetry, but just want to listen, then come anyway. We expect all of the readings to be a festive occasion. People'll bring food. It'll be warm and nurturing, casual and . . . womb-like."

At the first open reading close to 18 people read. The rest of this month will be devoted to women poets from the Northwest. (See box.)

On top of seeing that most of the poets who read on Thursdays also make themselves available to different academic programs where they are able to talk with students about their work, the center has also begun two other "important projects relating to poetry."

The first is a survey of the college library's present periodical and book collections, to find possible deficiencies in their poetry collection.

The second, still in the planning stages, is a Poetry Newsletter, which would inform students about writing going on in the different academic programs and



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spend a half hour, if you're at all receptive, without becoming a part of the event."

The Center for Poetry in Performance was founded this year by student Bill Taylor with the help of Steve Weinberg, who graduated from Evergreen in 1974, and went on to Johns Hopkins to get an M.A. in writing before returning to Olympia.

The center was awarded \$750 by the Services and Activities Fees Review Board in December and also has received support from a number of academic programs. The poetry center, after the surprisingly successful first reading by Kinnear and Frasca, went on to stage readings each Thursday in January. Now, they are going ahead with the Thursday night series until the end of the academic year.

The first Thursday of each month will be devoted to an open reading. Taylor explained, "Anyone who has poetry can come and read it. Or if you

workshops at Evergreen and announce poetry readings and similar events throughout the Northwest.

For both of these projects the center needs help, both volunteers and funds.

"We wanted to have oral readings for a purpose," Taylor stated, "instead of just relegating the poems to a page, like Rain-roots. For one, there's something of a Northwest circuit for poets. Now Evergreen is becoming a part of that. Second, reading poetry is completely different from seeing it written. Some poets only write to be read aloud."

"At a reading there's a much wider dimension," Weinberg continued in the same vein, "there's the poet. The room. The audience. Musical and theatrical elements come into play."

Anyone who would like to help the Center can contact Taylor or Weinberg through the Activities Building room 305 or at their office, Library room 3228.

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ENTERTAINMENT

by John Dodge

ON CAMPUS

Thursday, Feb. 12 — The Evergreen Coffeehaus presents singer/pianist and guitar player Enid McAdoo and 12-string guitarist/banjoist Sid Brown at 8 p.m. in the main library lobby. A percentage of the donations go to the Guatemalan earthquake victims. The funds will be channeled through the Save the Children Federation, a United Nations organization. For more on

the Guatemala situation, see this week's *After the Flood* column on page three.

Friday, Feb. 13 — The Friday Night Film is *Little Big Man* (1970 — USA) — directed by Arthur Penn and starring Dustin Hoffman as 121-year-old Jack Crabb. Ol' Jack reminisces about his life as an adopted Indian, a drinking pal of Wild Bill Hickok and the sole survivor of Custer's last stand. Co-stars Chief Dan George and Faye Dunaway.

Showing at 3 p.m., 7 p.m. and 9:30 p.m. in LH I for 50 cents. (See Matt's review for more on the movie.)

All are invited to attend the Gay Center Valentine's Dance this Friday, featuring excellent disco music by Etoile and Cupid and his Arrows. Dance begins at 8 p.m. in the main library lobby. 50 cent donation.

Saturday, Feb. 14 — Evergreen Coffeehaus brings us *Day of Wrath* (1943 — Denmark), directed by Carl Dreyer. Dreyer deals with the themes of witchcraft and martyrdom. The film shows at 7 p.m. and 9:30 p.m. in LH I.

Also on Saturday — A Valentine's Day Dance and bake sale with the benefits going to the Older Women and Healthcare Conference sponsored by the Men's and Women's Center. "Felicidades," a reggae-calypso band, will play for your listening and dancing pleasure, 8 p.m., 4th floor of library, \$1.50 please.

Tuesday, Feb. 17 — The Faculty Film Series shows *Sunday, Bloody Sunday* (1974 — England) starring Glenda Jackson and Peter Finch. The movie revolves around a love triangle in which Glenda and Peter are in love with the same young man; 2 p.m. and 7:30 p.m. in LH I. No charge.

OLYMPIA

Applejam kicks off the weekend with Texas swing, old-time and bluegrass music by long-time Applejammers K.E. England and M.R. Bristow. And Irish fiddler Dale Russ will fill the rest of the evening with tunes of Ireland and America. That's Friday night the dreaded (?) 13th of Feb. Doors open at 8 p.m., \$1.00 donation.

Saturday, Feb. 14, Applejam will host a mixed bag of Valentine's Day festivities including music by The Strings Attached String Band, a one act play by Greg Youtz and Terres Unsoeld, and Dorothy Punderson promises to lead the crowd in a sing-along of "popular old melodies." Same time, same \$1.00 donation.

CHEHALIS

The Sunny Side Folk Arts Center in Chehalis features Valentine's Day music by Larry Hanks. Larry is a popular, well-traveled minstrel known for his mellow baritone voice and musicianship on guitar, jew's harp and bamboo flute. Doors open at 8:15, open mike at 8:30 and Larry starts around 9. \$1.00 please.

SEATTLE

The Seattle Art Museum Modern Art Pavilion displays the work of pioneer American Abstract Expressionist Willem DeKooning now until March 14. The paintings, all dating 1975, are joined by lithographs and sculptures from the early 1970's to provide a rare treat for the Northwest art fancier. Various works from such outstanding artists as Warhol, Oldenburg, Tobey and Lichtenstein are still on display too. That's quite a collection all under one roof.

A world premiere stage production, *The Belle of Amherst*, starring stage and film star Julie Harris, opens Wednesday, Feb. 25 in the Moore Egyptian Theatre. The one-woman play written by William Luce deals with the life of famous poetess Emily Dickinson. The play is produced by Mike Merrick and Don Gregory who also collaborated on the highly acclaimed presentation "Clarence Darrow."

The production runs Feb. 25

through Feb. 29 with curtain times 8:30 p.m. Wednesday through Friday, 2:30 p.m. and 8:30 p.m. on Saturday and 2:30 p.m. and 8 p.m. on Sunday. Tickets at the Bon Marche.

Christopher Parkening, America's leading virtuoso of the classical guitar, comes to the Opera House for a concert performance Sunday, Feb. 22 at 8 p.m. Andres Segovia, classical guitar master, has called Parkening one of his most important heirs. When Christopher isn't touring, he heads the Guitar Department at the USC School of Music. Get your ticket at the Bon Marche or a suburban outlet. (And we all know where the suburban outlets are, don't we?)

LITTLE BIG MAN

Unsparring Attack

by Matt Groening

"I don't feel we did wrong in taking this great country away from them. There were great numbers of people who needed new land, and the Indians were selfishly trying to keep it for themselves."

— John Wayne, in an interview, 1971

Traditionally in Hollywood Westerns, Indians are obstacles to be confronted and defeated in the name of civilization. At best they are noble savages straight from the novels of James Fenimore Cooper, at worst, tomahawk-wielding maniacs thirsting for blood. They rarely speak, but when they do, it is only in simple-minded, monosyllabic English. And as a final insult their parts are almost always taken by white actors.

Much of the powerful impact of Arthur Penn's 1971 film *LITTLE BIG MAN* lies in the contrast it presents to the established role of Indians in the movies. Penn's skilled direction of an excellent story (from the novel by Thomas Berger) makes *LITTLE BIG MAN* a major satirical comment on the values and appeal of the Western genre.

The film recounts the adventures of Jack Crabb (Dustin Hoffman), who survives an Indian attack on a wagon train when he is ten, is captured and raised by the Cheyenne, and whose life then bounces between the Indian and white civilizations until the climactic battle at Little Big Horn in 1876. Along the way he becomes, among other things, a Cheyenne brave, gunfighter, hermit, boozier, and scout under General George A. Custer. He is the lone white survivor of Little Big Horn, and lives to tell his story in a nursing home at the age of 121 to a young reporter.

Dustin Hoffman gives another exciting performance as Jack Crabb. After two child actors portray Jack as a boy, Hoffman takes over the character from the age of fifteen on. The only disappointment is the rubber mask he has to wear as an old man, which looks like a half-melted reject from *Planet of the Apes*. Most of his supporting actors do fairly well, except Faye Dunaway, who overacts badly as the preacher's wife. Jeff Corey is fine in his small role as Wild Bill Hickok, and Martin Balsam has a good time as a swindler who loses parts of his body (ear, leg, etc.) throughout the movie.

A special note must be made of the outstanding performance of Chief Dan George as Jack's Cheyenne "grandfather" Old Lodge Skins. His part, played with great dignity and humor, is the first major role in a large budget movie given to an Indian actor. Although he speaks in English throughout, there is an authenticity in his voice which is missing from every previous Indian role.

Much of *LITTLE BIG MAN* is outrageously funny, but that is only to set us up for the horrors and message to come. It is a very effective device, even though some of the jokes don't work at all. A young girl's disappointment about not being raped by the Indians (immediately after her family has been killed) and a couple of homosexual jokes are especially irritating because the rest of the movie is handled so well.

Three big massacres give us the theme: the end of the "natural" life in America and the triumph of brutality. The cavalry's genocidal policy offers a direct parallel to Viet Nam that is obvious, intentional, and chillingly effective. The film's unsparring attack on white society may be seen by some as being merely fashionable, but given Hollywood's attitudes about Indians and Manifest Destiny for the last sixty years, *LITTLE BIG MAN* is a good beginning for a much needed antidote.

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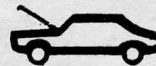
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