

Grad Placement Successful Here



Graduation June 6, 1976: Where will they be a year from now?

by Jim Wright

Despite Evergreen's continuing enrollment crisis, there is room for optimism concerning graduate job placement according to figures released by Career Planning and Placement. These figures show that approximately 80% (290) of all

1975 graduates reporting (363 out of a total of 468) had been placed in jobs within six months of graduation.

This ratio compares favorably with other colleges and universities which report an average 70% job placement of graduates.

According to Dean Katz of the Asso-

ciated Press, "Many college counselors agree that students at Evergreen State College in Olympia are having an easier time finding jobs than their counterparts at the more traditional colleges." Katz indicated that this was because "Evergreen places a strong emphasis on internships and work experience as part of the student's experience."

Of the 80% of reporting 1975 Evergreen graduates placed, 43% had been employed in their area of interest while 22% had accepted other positions and another 10% had gained admission to graduate school or other graduate education. Less than 1% (3 graduates) had received jobs in military-related fields and 4% reported that they are not currently seeking employment.

Similar figures for earlier years indicate that 95% of 1974 graduates and 98% of 1973 graduates reporting had been placed in jobs at the time the report was made. Cumulatively since the college's opening in 1971, 89% of reporting graduates had received employment of some kind. Placement percentages are higher for earlier years because of the greater amount of time these graduates have been available for work.

Breakdown by subject area shows that Counseling and Social Services attracted the largest number of 1975 graduates (21%), followed by Environmental Sciences and Planning (11%) and Education (10%). Other areas include Visual Arts (7%), Medicine and Health (3%), Law (2%), Communications (2%), and Airplane Navigation (.2% — one graduate placed).

Of those placed in the Visual Arts category, one graduate listed his current occupation as a self-employed potter while another is a stained glass maker. Still another is a crafts program director. Interestingly, of nine graduates listing a major interest in Anthropology, none had received placement in their area of focus.

Meanwhile, of seven reporting graduates not indicating an area of interest, one had been employed as a golf course attendant; another received a job as a field coordinator for the Campfire Girls.

Of the overall 22% of 1975 Evergreen graduates receiving jobs outside their major area of interest, present placements include a Halfway House counselor, a switchboard operator, a bartender, a dime store clerk, a railroad switchman, and a child care worker.

The Evergreen State College · Olympia, Washington 98505

THE COOPER POINT JOURNAL

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Union Charges Procedural Misconduct

Editor's Note: The Cooper Point Journal has learned that information reported in the April 29 issue concerning the non-renewals of contracts for faculty members Jim Martinez and Medardo Delgado was incorrect.

Dean Rudy Martin now denies statements attributed to him in which he said that recommendations by both him and Dean Willie Parson that Martinez and Delgado be retained were overruled by Vice President Ed Kormondy.

According to Kormondy, Parson and others, that information is incorrect. The Journal has been informed that Parson was the dean for the two faculty. He recommended that Martinez be retained and that Delgado not be retained.

Following procedures outlined in the Faculty Handbook, the three other deans met to hear the evidence. They concurred with Parson and sent their recommendation in letter form to Kormondy. Although the letter reflected a group opinion, it was signed only by Parson, head of the two faculties' dean group, as is traditional.

Kormondy upheld the ruling on Delgado by deciding not to renew his contract. He overruled the deans' recommendation on Martinez by not renewing his contract also.

Although the misinformation originally appeared in the April 29 issue of the Journal as well as the May 6 issue, the Journal was not informed of the mistake until May 14 in a letter from Dean Leo Daugherty.

Apparently, the original mistake was the result of a misunderstanding on the part of Martin as he talked with the Journal reporter. The Journal is surprised that a mistake of this magnitude was not pointed out immediately.

by Curt Milton

The Evergreen local of the American Federation of Teachers has intensified its charges of procedural misconduct in the Jim Martinez non-renewal decision.

In a letter to Vice President Ed Kormondy dated May 20, the Union Grievance Committee stated that a review of portfolios for Martinez and Sid White, both of whom were candidates for non-retention, "has in both cases raised serious questions about whether the procedures of the Faculty Handbook were followed."

One of the procedural steps in the Handbook says that a faculty member

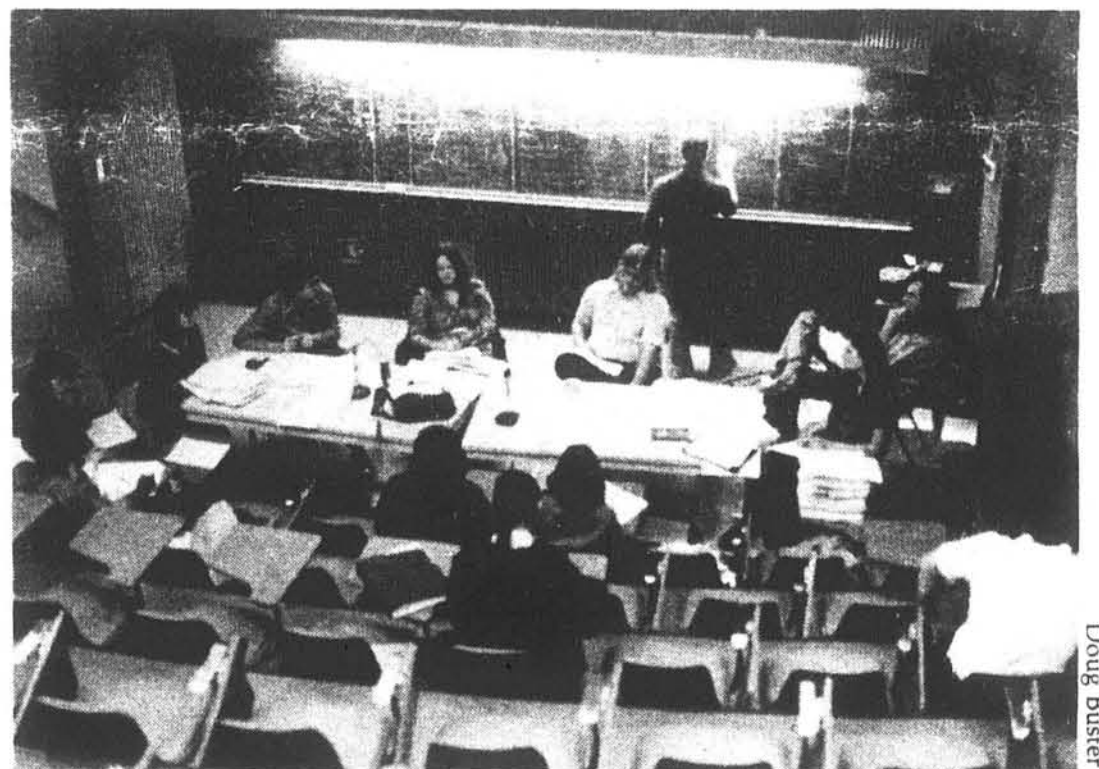
"must be evaluated annually and informed in writing of any deficiencies which might be cause for non-reappointment." According to the Union letter, of the two cases reviewed, the only evaluation which mentioned specific deficiencies "which might be cause for non-reappointment" was a dean's evaluation dated March 27, 1976 and received by Martinez. That date "gave Martinez little time to make improvements before you sent him his letter of dismissal on April 14, 1976," the Grievance Committee stated. Although other evaluations contained criticisms and suggestions, the deans never said that the problems were sufficient to cause a non-renewal.

"Furthermore, the 1974 - 1975 deans' evaluations for the two faculty members were dated September 30, 1975, and October 7, 1975," the letter continued. "Even if these evaluations had specified that the deficiencies might be cause for non-reappointment, the faculty members would have had only slightly more than one quarter in which to improve . . ."

The Handbook requires that a faculty member who may not be renewed be assigned to a different dean in the second year of his/her contract and that the two deans work together to help the faculty correct the deficiencies. It also requires that all the deans get together, discuss the situation and send a letter reflecting their opinion to the Provost and the faculty member. "There is no evidence of two deans working together," the Union charged. "In neither case did the deans send a letter reflecting their opinion to the Provost . . ." or the faculty member.

The letter went on to question Kormondy's application of the seven non-retention criteria outlined in the Handbook. Kormondy had written in a letter to Martinez that faculty are judged not only on the "quantitative" criteria listed in the Handbook, but that he and the deans also had to interpret each faculty in an unspecified way on the quality of their teaching. The Union countered that " . . . the deans' and the Provost's judgment about faculty performance shall be rooted in the seven criteria listed in the Handbook. Those criteria are at once both qualitative and quantitative . . ." (emphasis theirs).

Based on the review, the Union asked that Kormondy rewrite a letter he had sent to White announcing his retention,



The S & A Board works out final allocations in Lecture Hall Three, Wednesday.

Final S&A Allocations Begin

by Jill Stewart

Final decisions on Student Services and Activities budgets were begun yesterday as the S & A Board met for its final allocation week.

Thus far a total of nine budgets have been cut completely, three budget requests were funded in full and thirty-two budgets were reduced.

Eliminated were the Bookstore Subsidy, Campus Major Productions, Career Planning Computer, Coffee House, Evergreen Promotion Money, Film Resource Bank, Food Services Subsidy and Forensics.

One of the most striking reductions was to Leisure Education, which was funded only \$11,957 of the \$45,227.27 originally requested.

Among student groups, EPIC received

\$4922 of an original \$9943.86 requested, Asian Coalition was allotted \$3203.31, down from \$4769 and the Gay Center received \$3259 of their original \$8233 request.

The Faith Center was cut from \$2108 to \$1327 and NASA has received a tentative allocation of \$5000, down from their \$8000 request.

Groups under the "Communications and Cultural Events" category were funded as follows: KAOS \$23,000, Cooper Point Journal \$20,000, Center for Poetry \$2,865, Chamber Singers \$900, Friday Night Films \$8,790, Gig Commission \$800.

With final decisions pending on several more budgets, the S & A Board will meet Friday, May 28, at 10:00 a.m. in the Board Room.

"taking into account the criticisms we have presented." The letter also asked that Martinez be reinstated for another three year contract.

The Union has also asked Rindetta

Jones, Affirmative Action Officer, to "Investigate the Martinez case for possible racial discrimination in the application of criteria for retention . . ."

LETTERS



RCM

Here are the Evergreen winners of the Last Annual Invitational Rex Rasco Memorial Artisans Competition for 1976: l. to r., Sherm Dada with his brilliant tracing of the N. Wash. coastline; E.G. Rancher, winner of the Recycled Art category, with his egg carton mobile; Prof. Parson Bells with his computer film "Breakfast Shadow at Noon;" and Mike Boomer and his recording of Panorama City residents on "What the Bicentennial Means to Me!" Missing from photo are Brian Moratti, winner of the paint-by-number category; Robin Zarcowincki and her plastic flower arrangement; an anonymous Evergreen coed's self portrait; and the sister-brother choral reading team of Abdul and Lori Sinclair with their poem "Your Love Is Cramping My High."

EPIC ACCUSATIONS EMPTY

To the Editor:

It is indeed curious to learn of EPIC's "dogmatism" and "rhetoric" through shrill tones of rhetorical and polemical attacks which embody little evidence that backs up the accusers' arguments. If one wants to be logically critical, one must be rigorous. The lack of such rigor exposes the emptiness of the accusations.

Secondly, EPIC has had a constructive evolution during the past two years. Last year it too easily resorted to we/they rhetoric rather than dynamic discussion. But its services, primarily the film and speaker series, provided opportunities for exposure to a critical awareness of our society. This film and speaker series and the attempt to develop creative criticism have continued to contribute towards a responsible radical understanding. Such an alternative understanding should be viewed as an educational opportunity rather than dismissed as dogmatic rhetoric.

Spider Burbank

BICYCLE PATHS NEED SUPPORT

To the Editor:

This past year I have been working as an intern with the Thurston County Parks and Recreation Department on a Comprehensive Bicycle Plan for the entire county. Early in March of this year the first draft of the

plan was presented throughout the county in various groups including Evergreen. With the response and generation of ideas that emanated, we revised the plan to better fit the needs of the bicycle riders, and have now just completed the final draft of the "Comprehensive Bicycle Plan for Thurston County."

The plan proposes a total of 125 miles of bicycle routes to be built. At present the county's only guaranteed source of revenue for the routes is the mandatory one-half of one percent of the Motor Vehicle Allocation (\$5,000 per year).

Other viable sources of revenue include a County Bond Issue, in which the people of Thurston County would vote on whether they would fund the construction of bicycle routes.

Other possibilities for funding include several matching opportunities with other governmental agencies. One of these, which the county has just applied for, is the Federal Bikeway Demonstration Program. For this program the county has proposed the notorious Cooper Point Road and 28th Avenue-Division Road, along with Mud Bay Road from Overhulse (TESC Bike Path) to the Olympia city limits.

There is definitely a need for designated bicycle routes in the county. I am very disheartened to see the lack of public support for the routes. The public meeting held in March at Evergreen by the Parks and Recreation Department presenting the first draft of the plan, was unwar-

rantedly sparingly attended; especially by Evergreen students who should have a vested interest in the matter. Maybe apathy. Maybe laziness.

The bicycle users on campus can easily organize into a viable group to coordinate interest in obtaining routes, and possibly teach bicycle safety in the local schools. Instead of organizing another bureaucratic organization it can easily be placed within/under an umbrella organization, i.e. Sierra Club (Sasquatch), Audubon (Black Hills Group), etc. If anyone is interested in such a vitally needed project I will be very willing to help organize such a venture.

Or write a letter, or similar correspondence, to Marj Yung, County Commissioner of District Three and Chairwoman, or to the Parks and Recreation Board or to the Parks and Recreation Department, expressing your interest. It is up to you, the individual, to make things happen. Progress does not proceed on its own accord.

Tom Peterson

GRIPES GALORE

To the Editor:

Good, successful stories like the Journal's last two articles about film and film-making at Evergreen are few and far between. Most stories we read in the Journal are ill-conceived, technically rotten, and unbeliev-

ably boring to read. Countless others are even worse.*

But every year or so a talented student comes along, learns how to sharpen a pencil, and composes a story which delights its readers wherever it goes. One such story is "Student Film-makers: Gripes Galore," by Matt Groening.

"Gripes" is science fiction pseudo-journalism at its best, written by a reclusive fly-by-night reporter who worships closed circuit TV images. In a cameo role, Groening plays himself, an omniscient, omnipresent student reporter pretending to interview the entire Evergreen Film Complex, generously categorized as a sorry band of undernourished desperados. Much like Bernstein and Woodward before him, Groening manages to uncover the mental breakdown and consequent secret envyings of one "frantic" failure of a filmmaker, and hints that there are many more.

For a student story, "Gripes Galore" is outstanding. The dazzling double talk its author experimented with in his first story, "Film-making at Evergreen," continues to give his work a professional look missing from most student productions.

"I like to make fun of things people take too seriously," Groening reports. His next story will be on the racist implication of journalism in democratic societies.

Keep up the good work student story writers. We're all desperate for something good to read.

Respectfully,
Jay Evans
Live and Recorded
Spring '76

*Recognize the language? It's yours.

BUILDINGS CRY FOR ART

To the Editor:

To the Architects of Evergreen and the Administration.

Our two quarters at TESC now ending, have been a great experience for us. We have tried our best to teach the importance of Art in Architecture in our everyday life. This is beautifully said in the following excerpt from the foreword by Robert L. Durham, FAIA (Campus Master Planner of TESC) in the book Art in Architecture by L.G. Redstone (TESC Library):

"For the many architects who have been reluctant to use art in their buildings, the examples shown (in this book) should encourage a reevaluation of their thinking on the integration of the arts in view of the growing interest on the part of the public and the individual client" (in the case of Evergreen, the students, the faculty and some of the administration).

Another quotation, p. 201 by sculptor Andre Bloc:

"Our world . . . still needs the help of all its artists to realize an environment worthy of the human race. But blinded by the extraordinary progress of tech-

nic, our contemporaries think they have opened the doors to a great civilization. They are mistaken. If science and technology are not dominated by a great culture, they can lead us to the worst disaster, not only the cataclysms of war but also the breakup of a very old culture acquired over the centuries.

"All the countries colonized during those centuries have seen the disappearance of their cultures, of everything characterizing their way of life, which means primarily their art values. The colonist who pretended to a higher civilization, has not been able to replace those values . . . The artists have the duty to participate directly in everyday life in order to fulfill this role . . . they must participate in the improvement of an architectural and urbanistic order not only by adding to its works of art but by a direct involvement in the elaboration of new architectural trends."

There is a great need in the beautiful buildings, here at TESC, inside and outside, to go on from here, to see some life-vibration on the walls of such a unique college. The architecture cries out for some break in the expanse of gray blankness. We don't visualize hysterical "murals". But a lot can be communicated with quiet statements, in sculptural forms that play with light and shadows outdoors, and with provocative statements in form and color and textures inside. "The measure of man is man himself."

We want to thank the people we've worked with, their lively interest, their inspiration, their effervescence — our students. Good luck to you. Don't let 'em wear you down!

Stephen Pope Dimitroff
Lucienne Bloch

YOSHIMURA TRIAL APPROACHING

To the Editor:

For those of you who haven't heard yet, or haven't seen the flyers, Wendy Yoshimura is: a Japanese-American woman, born at the Manzanar concentration camp during World War II, moved with her family to Japan after WWII because they resented the treatment they received as American citizens by the U.S. government.

While in Japan she began to realize that she didn't have things that the other kids had because her family was very poor. She saw the horrors of Hiroshima, returned with her family to America when she was 12 years old, suffered through the humiliating experience of going to second grade because she didn't speak English, started high school at 19, went to Calif. College of Arts and Crafts in Oakland where she perfected her artistic talent, and had her consciousness expanded by her opposition to the Viet Nam war and learning about Feminism and the importance of asking questions as opposed to blindly accepting what one is told.



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She was indicted in 1972 along with three men on charges of possession of unlawful weapons, went underground in 1972 and was not seen again until her arrest on Sept. 18, 1975 with Patty Hearst at the apartment they shared.

Since her arrest, the Asian-American community and many, many others have come to the support of Wendy Yoshimura. She really needs the support and the money, since she doesn't come from a wealthy family or have the kinds of connections that Patty Hearst had. If you'd like to find out more about the pre-trial hearings (her trial is set for June 14), or if you want to know what the Wendy Yoshimura Fair Trial Committee is about, the information is at the Asian Coalition, Lib. 3209.

Robin West

MR. CLEAN DISGUSTED

To the Editor:

Yesterday (5/20/76), I had the opportunity to watch a certain young gentleman (?) walk down the Library loop, stop, finish his box of Kefir, and place it ever so gently on the sidewalk. He then proceeded on his merry way down the parkway. When I mentioned to him that it wasn't too kosher, he said that someone would come by and pick it up to throw it away. This is all probably true, but I want to know is he going to stop and pick up someone else's garbage? Then why does he expect anyone to pick up after him, or does his mother still clean up after him?

If that inconsiderate bastard believes that it doesn't matter about clean-up around here because someone's getting paid to do it, then I think he ought to let our friends Sam and Smokey from custodial services have a few choice words with him!

Mr. Clean

A BOZO LIKE EVERYONE ELSE

To the Editor:

Now that the issue has died I suppose I shouldn't bring it up again, but alas here goes:

This is in reference to those who so graciously gave me the honor of the "Memorial Artisan Competition" (which Ti Locke wrote a letter about in the April 22 issue).

Since my review and the letter criticizing it appeared right before spring break, I felt it would be useless to answer the person's comments, but it is obvious that someone is still nursing a deeply inflicted wound. Had I been on campus this quarter I would have written sooner.

Yes, I agree, I am not an art critic but a "bozo" like everyone else. Although, whoever wrote the letter and dreamed up the artisan competition failed to realize that the art show was not being shown to professional critics, but to ordinary Evergreen bozos (who, according to the artists, have no right to like or dislike what is hung up in front of them). I suppose you also believe that students can't form an opinion on books and movies because they haven't been christened "professional critics."

As to your implying that in this modern age EVERYTHING can be considered art, you're being outrageous. That's like saying every sound you utter can be considered music.

If you happen to like something and I don't, fine and dandy, but you sure have a long way to go when it comes to accepting criticism (whether you agree with it or not). Face the fact, not everyone is going to pat you on the head for what you do. You have a right to disagree with me but, you'd like to take

away MY right to dislike something you think is great. Fair?

You criticized me on my "ability" to judge the show, but had I praised you then this "ability" would never have been questioned. If you can't accept criticism you may as well lock yourself in a closet because you'll never make it otherwise. The only person you'll find to totally agree with you is the one that stares back at you in the mirror (and even that isn't always true).

Teresa Imfeld

P.S. Thank you Ti.

WITCH HUNT ON EPIC

To the Editor:

I would like to pledge my full support to EPIC for the most beautiful and informative job they have done throughout this academic year. The lecture and film series they have taken the responsibility of coordinating has provided an alternative analysis to problems facing the universe both domestically and internationally.

I must differ with Mr. Stephen Harrison's description of EPIC as being unwilling to engage in open political discussion. I have attended sessions with members of EPIC and their willingness to participate in open political discussion is thorough and should be commended. It's quite possible the problem Mr. Harrison is having with EPIC is twofold: 1) he is unwilling to accept the reality that everybody does not view political issues as he does and 2) because of his own self-interest to receive S&A funds to distribute his own original love poetry, which were denied, he has assumed the posture of a "witch-hunt" on EPIC.

In the struggle,
Stone Thomas

RESPONSE FROM EPIC

To the Editor:

Susan Beyer's letter to the CPJ criticizing EPIC contained many of the inaccuracies found in Stephen Harrison's two recent letters. Had either Stephen or Susan spoken to us directly about their concerns, these misrepresentations could have been avoided. We encourage criticism, but unfounded attacks only serve to obstruct meaningful political dialogue.

Susan raised the question of our lack of involvement in local politics. While it is true that EPIC does not present much information about local political issues, this is primarily due to our own lack of resources and the priorities we have established.

However, we have not completely ignored local and legislative politics. Just last week some EPIC members talked to Don Bonker about legislative action which would cut off U.S. aid to dictatorships such as Chile and Brazil. We have also been involved in local hearings and informational work about saving the eight hour day. At a recent EPIC presentation, two women from Olympia explained how they organized their work place, an action which changed their situation of roughly \$2.20/hour pay. Other issues we have discussed in our Monday night series include local Native American struggles, Senate Bill One, prison reform, and urban development in Seattle.

EPIC has no "line" concerning the "only way" to deal with problems in the world. While we do not necessarily believe that working for reforms will enable us to realize our fundamental goals, we do see it as important political work.

Some other points need further clarification: We do not claim to

represent anyone other than ourselves. We are simply a source of alternative political information. We are not political allies with the governments of Chile and Brazil — in fact our work has clearly been in support of the resistance movements in these countries. Our emphasis on particular labor and women's struggles does not imply that these specific subjects are the only ones of importance. We choose our subjects on the basis of their significance, and on the availability of reliable films and speakers.

We understand that the controversial nature of our activity stimulates the sort of criticism that other student groups do not encounter. A great deal of this criticism can be traced to our socialization and upbringing which have trained us to reject ideas that challenge the status quo. While we do not expect that 100 years of anti-socialist ideology and culture can be easily overcome, we would like people to judge us on the basis of our actual words and deeds, and not on the basis of their prejudices against radicals in general

For EPIC,
Kraig Peck
Alan Mador

WOMEN'S MUSIC SPEAKS OF JOY

To the Editor:

As a man I have a real hard time understanding the current controversy centering around women's music. Women's music does not speak of disgust — unlike many of the pelvic-pulsating cock rockers of the male music world, i.e. rolling stones "under my thumb." Women's music speaks of joy, pain, hatred, fears and many other feelings that people generally encounter.

To interpret women's music as a general loathing of men can only be our reaction and feelings of being threatened by words that sometimes strike uncomfortably close to home. We should be delighted to listen to the personal accounts that so many women write about — there is so much we men can learn from their ballads. The words we don't understand we should leave unscathed for the many women who do understand the words and relate closely to them.

So, come on folks, we've got a

real gigantic world to change. Let's support our sisters and their music, even though at times we feel threatened by it, or don't understand it, or just plain don't like it. Women aren't our enemy if you recall everything that you have learned in history and politics and all that stuff —

in the spirit of
revolutionary criticism,
thom thacker
the men's center

PULL WEEDS, REDUCE BIOCIDES

To the Editor:

During the last few months there has been a growing controversy over the use of biocides on the Evergreen campus. One of the major impasses encountered within the controversy, is finding a cost comparable alternative to the use of the biocides. The suggestion of hand-pulling weeds and other unwanted foliage by the grounds crew, was flatly rejected as a waste of man-hours as compared to the time it takes to spray the same ground. But, at the same time a suggestion was made that perhaps a group of students who would like to see the use of biocides on campus reduced, would volunteer their services.

The volunteers would work directly with grounds maintenance and would be given a certain area to cover as to make the most efficient use of their services. At present we are looking for people who would be available on a once or twice a month basis, especially during the summer session.

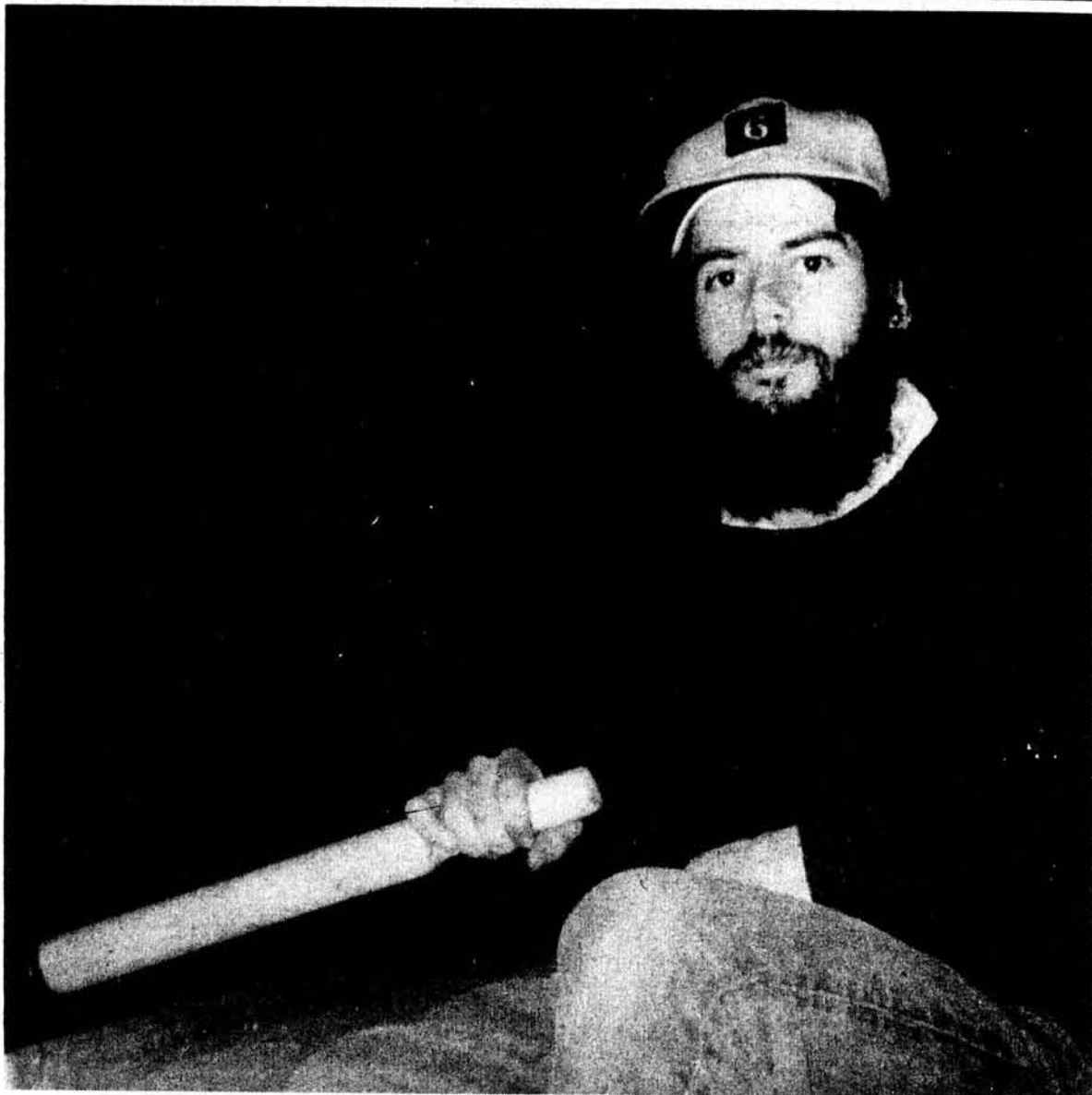
If you are interested in volunteering a little of your time in exchange for a reduction in the use of biocides on campus, please leave your name, telephone number or some way to contact you, at the EAC mailbox in CAB 305 or at room 3225 in the library. (Exact days and times will be worked out according to the amount of response received.)

Doug Luckerman,
chairperson, EAC

BICYCLING FOR ALASKA

To the Editor:

Re: Bicycling for Alaska
To the Editor:
Two Iowans are pedaling across this country to solicit



concern and stimulate awareness about Alaska as a national treasure. Currently, 80 million acres of national interest lands are being divided up into federal, state, tribal and private holdings. Eric Jayne and friend will ride thru Olympia at 7 p.m. on Sat., May 29, collecting signatures for a "letter of care" of the use of Alaska's lands. Stop them as they pass by or meet with them on TESC's library plaza between 7:30 - 8:30 p.m. 5/29/76 to hear about Alaska and voice your concern.

Cindy Swanberg

EMPIRICAL INSPIRATION

The ancient cities spread themselves like shattered peacocks. They have gone to sleep, and only the bedrock remains.

Time passes as man lifts another stone. A second hand twitches, while the hand of Nature scatters marble like rice at a wedding.

In such a way do people marry themselves to the earth. From the swaddling clothes of bridal gowns, to the mourning shrouds of death; all to be reborn in the flowers of spring, and in autumn's changing leaves.

Matthew Sperling

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19th Century Feminism Revived

by Catherine Riddell

Co-Respondents is an unusual word for an unusual performing group made up of Pat Larson, Sandra Nisbet, and Maggie Unruh. In addition to performing professional feminist theater Pat and Sandra are preparing to teach a group contract at Evergreen this summer, *Bring Her Back Alive*.

In the last four years the Co-Respondents have put together four shows in a reader's theater format which they have performed in 18 states for military personnel, women's groups, civic groups, business executives, and schools.

To these audiences they have brought a new perspective to 19th century feminism, contrary to stereotypes in the history books. They have popularized and brought to life this segment of American history. The Co-Respondents reopen communication in the face of reactionary images of "libbers." By taking truly radical ideas, showing the emotions behind them, and showing that people living a hundred years ago had them, they build an atmosphere conducive to communication even with people who come to their show with closed minds.

Special factors contribute to the effectiveness of the shows: the people whose ideas, experiences, and emotions are being shown are long dead; the three performers are acting, and not speaking for, or haranguing them-

selves: the dress is politically neutral, old-style long simple dresses.

Their show last Thursday, a benefit for the YWCA, was assembled four years ago for an Evergreen conference on women and toured the state for the Equal Rights Amendment campaign. "Give 'Em An Inch"

brings together music and readings from fairy tales, Moliere's "School for Wives," Shaw's "Mrs. Warren's Profession," Ibsen's "A Doll's House," Woolf's "A Room of One's Own," various feminist writers interspersed with anti-feminist editorials and hecklers. Thus, Co-Respondents is a theater of exchange.



The Co-Respondents: Sandra Nisbet, Maggie Unruh, and Pat Larson.

ton, Sojourner Truth, and a little known book, "Are Women People? After the show there is always discussion with the audience.

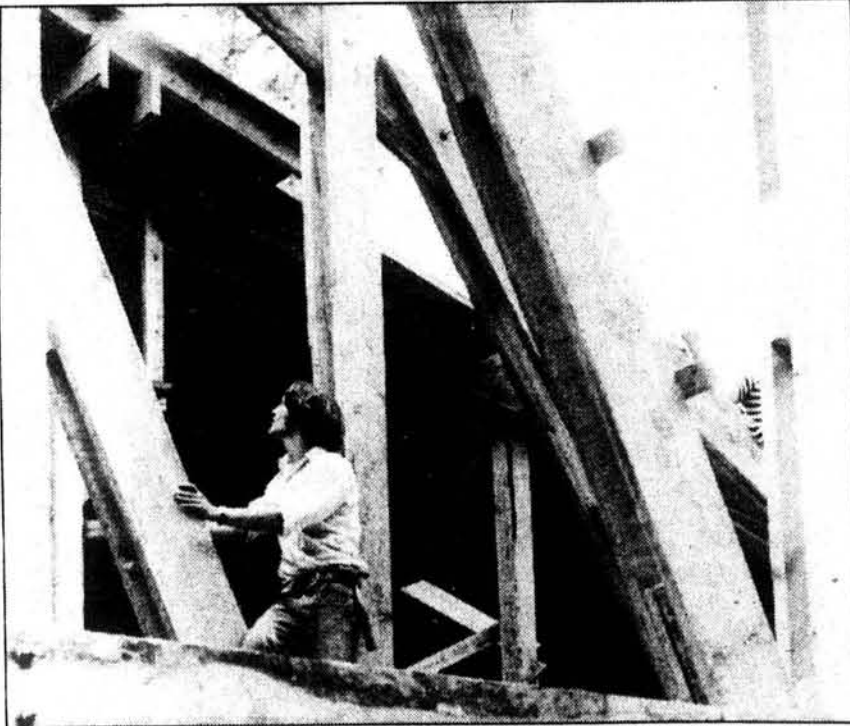
Pat Larson and Sandra Nisbet hope students will be attracted to their summer group contract who share their interest in education, entertainment, feminism, history, and/or media. The medium for bringing history out of the books will be creative. Ideas that exist now include a video test-tape to take to a local TV studio, teaching packages for local schools (teachers are another group targeted for this program) and short theater presentations. Hopefully all presentations will be taken out to the community.

The Co-Respondents believe the 19th century feminist movement is similar to today's and it is "incredibly rich material." The goal of the five-week, two credit program will be a live or media presentation for a particular audience.

The first week projects will be identified and because of the time factor in the five-week program, developing a polished performance package will be the emphasis of the remaining time.

The main test will be "will it work?"

Farm Wraps Up Quarter's Work



by Curt Milton

Work on Evergreen's student-built Organic Farmhouse has accelerated with the coming of spring.

The construction crew saw the realization of one of the quarter's

major goals last Thursday with the raising of two huge roof trusses (see photo). The trusses weigh three tons apiece and peak at 26 feet above the main floor. Assembled over the previous

month on the main deck of the farmhouse, the trusses were lifted into place with a small assist by Capital Crane.

The farmhouse is being funded by \$15,000 in S&A monies and will become a permanent campus building when finished. The building will accommodate 50 to 70 people in the first floor meeting room. It also includes a community kitchen, two caretaker bedrooms and a study room.

Construction on the project began in the spring of 1975 and has proceeded at a steady pace ever since. Students supplied wood by cutting up 30,000 board feet of lumber at a small sawmill in Lacey last summer. They expect to have some stairs in before the end of the quarter and hope to get started putting up shakes. The roof should be finished by the end of the summer and student crews will begin interior work in the fall.

Personnel at the Organic Farmhouse will present a slide show on their work next Tuesday. Contracts in architectural design, engineering, drafting and other areas related to construction of the house will be available. For information on place and time call the farm at 6161 or Bill Knauss at 6120.

MUSEUMS AND MONUMENTS

Evergreen Abroad

by Barbara Olsen

Europe? Great! This summer? Fantastic! But how? Well we at Evergreen have an alternative designed to specifically incorporate the best features of touring Europe with the added advantage of learning something and getting credit for it while you're there.

This program was not devised for the independently wealthy and emotionally unstable student who needs the security and structure of a tour complete with guide and lodging. Instead 16 brave but broke students pocket their life savings and charter-fly their ways overseas for a summer of European adventures.

With the cars we rent in Paris and maps in hand we take off to rediscover the art treasures of Europe. Camp sites become our homes, pro tem., and grocery stores provide the necessities, complimented by an occasional cappuccino in a provincial cafe. Our vehicles free us to explore the remote villages and exquisite country inaccessible to most tourists. Not only did this mode of travel prove a great way to really see Europe and Europeans, but it is an inexpensive trip, as well.

The program was last year called "Backpacks, Monuments and Museums," this year titled "Medieval and Renaissance Museums and Monuments: Travel in Europe." It was an inspiration of the Evergreen faculty member, Gordon Beck.

A seasoned European traveler, Gordon realized the necessity of a firsthand encounter with a work of art in the environment it was designed to compliment. He felt there was no better way to learn of the history of Western Civilization than by the immediate impact of a confrontation with Europe.

Of the 13 students that accompanied Gordon on the debut of

the program last summer, I was able to locate several around campus. Dennis White recommends this program to anyone seriously interested in studying European art and art history. Richard emphasized more individual preparation before the program begins. He found that in classic Evergreen fashion, this program forced the student to learn for himself. Keith Brown remembers how valuable the itinerary and the reference material we brought with us proved to be once we were over there. As Richard said, the shock of encountering firsthand that incredible mass of creativity in Europe made us very aware of how poorly prepared we were.

Each of us felt cars were the only way to travel. With four students to a car, we formed self-contained and totally mobile units, interacting as a complete group formally just once a week in seminar. Sometimes we found ourselves all together at a particular campsite, but not necessarily. Our sole obligation for the summer was to *see* and *feel*. This requirement proved to be a 24 hour a day experience, and incredibly exhausting.

Since each person perceives things at their own pace, the program was geared to allow the freedom to feel at the discretion of the individual. Consequently, at any given point during the trip last summer, one could find 13 lost souls wandering around in roughly the same vicinity, gazing intensely at walls and windows and writing feverishly in scruffy, dog-eared notebooks.

Sounds funny? Well it was . . . But at the end of the summer last year I found I'd learned more about myself and about Europe than I could ever have anticipated. And I can't wait to do it all over again this summer.

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Rising From The Ashes of The Old

by Jim Wright

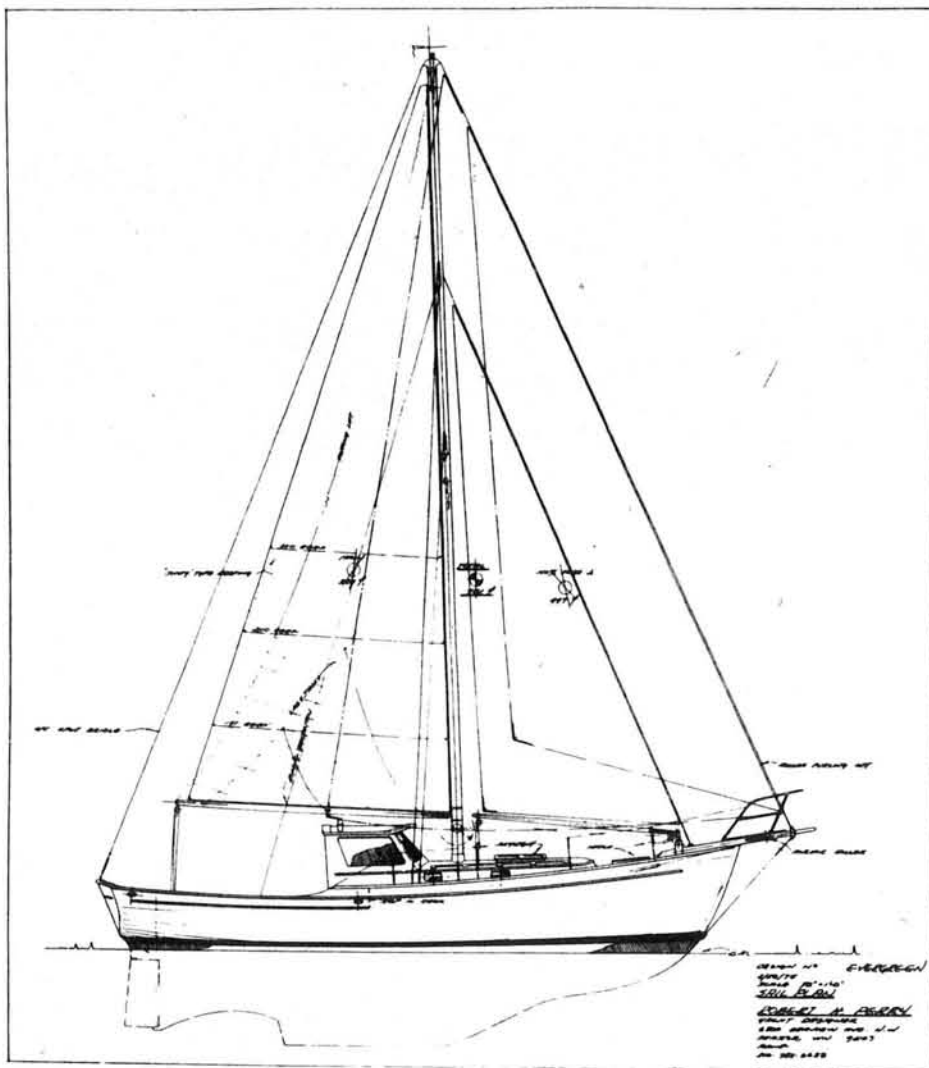
Exactly one year ago Saturday, the hopes and aspirations of all those people associated with the *Marine History and Crafts* Coordinated Studies program were incinerated when the fishing craft they had been building all year burned to the ground. In commemoration, planners of next year's Marine Studies and Crafts program have initiated "The Phoenix Project" to raise funds for a similar "fishing boat under sail" they intend to build next year.

"The Phoenix is symbolic of a new boat rising from the ashes of the old," explained student planners Kiki Foote, Julia Rabinowitz and Joel Gregory.

Marine History and Crafts (last year's program) was an unqualified success according to the three self-professed "romantic scientists." Its goal was to design and build a non-mechanized, sail-powered fishing craft.

"The whole emphasis of the program was on quality rather than mass production," observed Joel. "We were using technology but in a very human way — to capture the romance of the sea through a dynamic scientific project."

The three have ambitious plans for next year's boat. "We definitely plan to use the boat for fishing in Puget Sound. On the



long range, we'd like to see fishing regulations changed to allow sail-powered fishing boats to use fishing gear that is currently illegal. We'd also like to see it (the boat) used for marine biology and natural history research in the Sound."

The purpose of *The Phoenix Project*, headed by Olympia businesswoman Doris St. Louis, is purely and simply to raise \$20,000 to fund materials for next year's craft. "A group of Seattle businessmen have already donated rigging and spars," according to *Marine Studies and Crafts* sponsor Pete Sinclair. "We are seeking to provide a hull. To make the involvement personal, we are asking that individuals and groups donate funds by 'buying' a plank, rib, or deck beam which will bear the donor's name on it in the completed hull," he added.

For example, the scheme provides that donors may "buy" a deck plank for \$25 which will then exhibit the "buyer's" name. However, Kiki, Julia, and Joel stressed that any and all donations are welcome. "We're asking people from the community — both Evergreen and Olympia — to take an interest in the program by donating money," explained Kiki.

Persons wishing to offer support may contact *The Phoenix Project*, Lab. 3018, The Evergreen State College, Olympia, Washington, phone 866-6012.

Curriculum DTF Releases Plan



Student members of the Long Range Curriculum Planning D.T.F.

by Jim Wright

Advanced Interdisciplinary Specialty Areas were outlined in the second progress report of the Long Range Curriculum Planning Disappearing Task Force issued Tuesday. In addition, basic coordinated studies were defined and Experimental and Individualized learning options were de-

scribed. These changes will be incorporated into next year's catalog.

Interdisciplinary Specialty Areas (ISA's) were defined as advanced sequential curricular pathways dealing with broadly-focused areas of interest. The committee defined the following areas as potential ISA's:

American and European Studies
Communications (conditional approval only)
Cultural and Area Studies
Environmental Studies
Expressive Arts
Human Development
Life and Health
Management and the Public

Interest
Political Economy
Marine Studies and Crafts
Northwest Native American Studies

Northwest Native American Studies was selected as a specialty area because "A preliminary survey of programs which serve the needs of Washington's Native American communities in the four-year institutions of Washington and British Columbia reveals that none has adequately concentrated on the needs of this population. Evergreen has a unique opportunity, particularly given our curricular structure, to respond to their needs."

The description of another proposed specialty area, Marine Studies and Crafts, will offer a two or three year sequence of Coordinated Studies, modules, group contracts, and internships to give participants "an integrated view and in-depth experience" in related aspects of Marine Biology, boat design, fisheries and aquaculture, and "the special psychology of living with the sea."

Still another area, Communications, was tentatively identi-

fied as a specialty area providing that faculty coordinators can be found before publication of the catalog this summer. Otherwise, Communications will be offered as an Experimental program in 1977.

A basic coordinated studies program, according to the task force, should introduce students to Evergreen's interdisciplinary approach through organization of studies around a central theme. The report states that "Given that a higher than average percentage of students entering Evergreen are undecided about future studies, it is important that basic programs allow students to explore several options and that basic programs do not become prerequisites for specialty areas or divisional programs."

Concerning student program planning, the committee urged that "all year-long basic programs must allow for students to design and select the content of some parts of the program."

To allow flexibility within coordinated studies programs, the task force provided that basic programs require 100% of the student's academic commitment for the first quarter followed by a reduction to 75% in subsequent quarters to allow enrollment in related modules and workshops. Faculty in these programs would be self-selecting but rotating to prevent stagnation.

Finally, the committee defined Experimental programs as those which "can be used to test or develop the viability of the new approaches to education, without threatening the continuity and stability of the rest of the college." This area would include student-initiated programs, new specialty area programs, and new teaching/learning modes for traditional material.

The committee stressed that "using the term 'experimental' does not create a separate box for programs which are isolated from the main body of the school, but rather, provides a feed bed for new ideas and processes for the total college."

Survey Aids Planning

by Curt Milton

To paraphrase an old saying, "Students, what do they really want?"

In an attempt to find an answer, Nancy Taylor and the Enrollment Services Advisory Group have recently circulated an Academic Interest Questionnaire on campus. The purpose? Find out how many students will be returning to Evergreen next fall and what those students want in the way of academic programs.

Out of 2,100 questionnaires distributed 1,255 had been returned by last week. The results indicate some trends but Taylor is justifiably cautious about drawing any conclusions. "It does tell where the pressure points are," she says.

Of those returning question-

naires, 250 said that they would be graduating at the end of either spring or summer quarter. Students who indicated they would not be returning numbered 108 while 519 said they would be returning and 378 said that they might come back in September.

Among the 108 who are not returning, reasons were many and varied: 46 said they were transferring to another college; 32 can't study what they want here while 12 can't study the way they want; 25 are out of money and 37 gave other reasons, mostly that they were tired of school.

Taylor feels that those figures are "not so discouraging" and that people are leaving for good reasons for which the college isn't to blame.

The critical group are the "maybes," those people who in-

dicated that they might be returning to Evergreen next fall but aren't sure. A large portion of this group, 156 people, are undecided as to what program or contract they would take if they do return in September. Taylor feels this is significant as the largest portion of those who are returning indicated that they have a definite program or contract in mind.

The most attention is being paid to the "maybe" column as those students are the swing votes that can make or break a good retention figure. Half of the "maybes" must stay on if we are to equal or best last fall's 58% retention figure. "There's no reason to think retention will be better than last year," says Taylor. "If we're not flexible and helpful in dealing with students retention will be worse."

Returned surveys are marked off on a master enrollment list and the results are then tabulated. The names of students who are definitely or possibly interested in a specific program or contract are recorded on sheets of paper that will be made available to the appropriate program coordinator. This will allow for follow-ups during the summer in the areas of student interest.

The main purpose of the questionnaire is to help improve retention and find out whether the curriculum being offered matches student interest. Vice President Ed Kormondy has been briefed on the results and they are being made available to faculty and staff planners. "I don't know if it'll do any good," Taylor comments, "but we're trying to be responsive."

IN BRIEF

450 SENIORS TO GRADUATE

In case you hadn't noticed . . . it's graduation time.

The 1976 version of the Evergreen Graduation Ceremony is scheduled for Sunday afternoon, June 6 on Red Square, officially known as the Daniel J. Evans Library Plaza.

Approximately 400 to 450 seniors will be taking part in the 2 p.m. ceremony. Those seniors participating will include students who graduated after summer quarter 1975 as well as fall, winter and spring quarter graduates.

Welcoming remarks will be made by Maxine Mimms, faculty member, and Mark Papworth, also a faculty member, will present the faculty remarks.

Gail Martin, Director of Career Planning and Placement, will make the graduation address. She will be followed by a musical interlude by the Kallyope Choir.

Faculty member Richard Alexander will make the presentation of the graduates and the closing remarks and acknowledgement of the graduates will be made by President Charles McCann.

Coffee, cookies and punch will be served on Red Square after the ceremony with music provided by Don Chan's Jazz Ensemble.

semble.

Coordinating Graduation 1976 is Sally Hunter, Assistant to the Provost.



Dave Smith, candidate for Henry Jackson's U.S. Senate position at a press conference on campus Tuesday. Smith is running as an American Independent (the party of William F. Buckley) and has never run for or held political office. The engineer from Seattle says he's getting "real good response" talking to people particularly in Eastern Washington.

SPORTS TOURNEY DEADLINES SET

Tennis Anyone?

How often do you have the desire to play tennis on Evergreen's fine tennis facility? However, when you get out to the courts all of them are filled up right?

We now offer a court reservation policy that guarantees you a tennis court whenever you want to play. Here's how it works:

1) Call up Equipment Check-out (6535) the day before you want to play. You can reserve courts between the hours of noon and 7 p.m.

2) Next, on the day of your reservation go to Equipment Check-out, inform them of your reservation and show them your Evergreen I.D. Equipment Check-out will then give you a Reservation Slip.

3) Finally, take your reservation slip and I.D. to the courts and place both items in the top slot of the little green box affixed to each court. You're ready to play!

Two more important items: Reserved court time is limited to one hour, and, if you get hassled, inform the hassler of our reservation policy.

Racquetball and Handball Tourney

The spring Quarter Racquet-

ball and Handball Tourney will begin Tuesday, June 1. To play you must pre-register before Friday the 28th. To sign up, merely enter room 302 of the CRC and place your name in the proper category; Men's A, B and Women's Open. For Handball, Men's Open.

All tourneys will be single elimination (one loss and you are out). Remember, to play in the tourney you must register before Friday the 28th of May.

Evergreen Open Tennis Tourney

Register now in room 302 CRC for the tennis tourney. This is for the members of the Evergreen community. The tourney is open for men and women singles players and will begin Tuesday, June 1, rain or shine. The procedure will be single elimination, best of three sets (no-add scoring, Tiebreaker). To play you must sign up before the 28th.

Archery Cage

If you noticed a big, white net on the Playfield, let us enlighten you to it's purpose. It's an archery cage.

When you check out an archery target, please set it up within the net enclosure. The net will contain any mis-directed arrows from entering a meandering student.

Bike the Point

Lucy Woods will lead a lunch-time bicycle ride down and around Cooper Point at noon Friday the 28th of May. Show up at the top of the loop at noon. Bring your lunch! Fair weather ride only.

FROM MEDIA LOAN

A full-time temporary Media Technician I position will be open at Media Loan in the Library. A person is needed to replace Carla Traylor, who is taking a leave of absence between mid-August and January 1, 1977. Apply at the college Personnel office, Library 3238. Applications will be accepted until June 11th. Interviews will be scheduled for June 17 - 22 and an individual will be selected for the position by Friday, June 25th.

Students and faculty who have borrowed equipment on a quarter-long basis for spring quarter should check the due date on their blue slips. Most equipment on quarter-long loan is due either June 4th or June 11th.

Students and faculty needing media equipment on an extended loan basis during summer quarter can pick up a green quarter-long request form now at Media Loan. Students wishing to borrow equipment before summer quarter actually begins on June 28th, must provide a note from the Registrar indicating that they have registered for summer quarter plus a note from their faculty sponsor indicating why the equipment is needed early.

Equipment loans for the normal checkout period will continue through Friday, June 4th. During the following evaluation week, June 7 - 11, equipment will be loaned only for evaluation purposes.

• Renewals for library materials begin on May 28th. If you're not planning on renewing - please return items now! Final due date is June 4th.

CO-OP CORNER

News from the Office of Cooperative Education
by Keith Goehner

We all know that last week was the first week of registration for Fall Quarter. Are you planning on an Internship next year? In what?

The Arts? Visual and performing arts positions are possibilities in Seattle, Tacoma, Olympia, LA., Washington D.C., or almost anywhere else. There are many Theaters and Art Organizations with Administrative and Management positions available. Through practical experience you could see just what is involved in managing a theatre or running an art gallery. There are internship positions to help produce plays and festivals, manage a brass quintet or other musical group, aid senior citizens and the handicapped as an arts and crafts instructor, become involved in a dance troupe, or help write grants and develop funding sources for non-profit organizations.

How about Broadcast Journalism? There are radio stations in Centralia, Chehalis, Shelton, Olympia, Tacoma, and Seattle that have internship positions for Engineers, Production Assistants, and Broadcast Journalists. Depending on your interests and experience, you could: conduct field interviews; write and edit news; produce public affairs and special interest programs; solicit, write, engineer, and record advertisements; edit tapes; etc. It all depends on you!

Internships for 76 - 77, look into it! Administration. Finance. The Sciences. Education. Counseling. Graphics and Media. Recreation. Social Work. Law Enforcement and Corrections. Environmental and Urban Planning. Humanities. And Political Science.

• All persons interested in the Back to the Land group contract coordinated by Bob Filmer are to meet Monday, June 7 at 10:00 a.m. in CAB Rm. 108.

• TESC graduates who wish to have their faces appear in the Class of '76 group portrait should arrive at Red Square around 1:00 p.m. on Sunday, June 6. The portrait will be taken at that time, prior to the graduation ceremony at 2:00 p.m., and will be posed on the grassy hill. To be shot in stages, the final group picture will be a composite image made from several smaller group photos printed together.

• Thurston Neighborhood Fair is looking for groups seeking greater involvement in community projects and decision-making. The fair will be Saturday, June 5, from 10:00 a.m. to 5:00 p.m. at the Thurston County Fairgrounds. Contact Ronald Clarke at 753-4900.

• The Recreation Center announces all locks and towels must be turned in to the attendants by June 6. New locks and baskets will be issued starting June 28. One dollar will be fined for any clothing or equipment left over the break.

• New to the Media Production Center, on the first floor of the Library, is a photographic exhibit titled "The Converse All-Stars Silverprint Show." The exhibit is a project of the Photo Critique Group, one of the many workshops offered this quarter through the Leisure Education program.

• Yes, friends, it's true!

Starting July 1 the position of KAOS Station Manager will be open. Applications will be accepted through June 1. Low pay, lots of long hours, etc. Stop by KAOS and talk to Randy or call him at 866-5267.

• Explorations-collection of slide/tape performances by Evergreen students put together for a recent showing at the Portland Art Museum.

June 2, Lecture Hall #1 8:00 p.m. No admission charge.

• On Friday (tomorrow) May 28 at 1:00 p.m. in LAB 2020 the Communications and Community program will hold a meeting to discuss plans for the fall.

• Faculty Member Peggy Dickson and students are staging a pottery sale Friday, May 28 inside or in front of the CAB building. Proceeds will go toward scholarship fund to send Evergreen students to the Pilchuck Glass Center this summer.

• Auditions for George M. Cohan's *The Tavern* to be presented in August by the Evergreen Playhouse will be held June 9 and 10 at 7 p.m. in room 4004 of the library and June 14 and 15 at 7 p.m. at the Evergreen Playhouse in Centralia. For additional information call Michael McGalliard at 357-8768.

• Attention students with interests in music or such crafts areas as clay, weaving, wood carving, ceramics. Organizers of a church summer day camp - scheduled June 21-30 at L.P. Brown Grade School in Olympia - are looking for help from you.

Call Mary Garbutt at 352-8252.

CLASSIFIED ADS

Wanted: someone to live in nights in exchange for free room. Nonsmoker. 357-4222.

Creative Seamstress: I'll do any sewing job. Now through summer. Carol, 943-7186.

Lost. Red notebook with paperwork pertaining to the "Crusty's Coop" television program. Please return to Carl L. Cook in care of KAOS-FM, or call 866-5267.

House for Sale, View of Budd and Mt. Rainier. 3 bdrm. Older home on 3 acres. Mature landscaping and fruit trees. Fireplace in living room and Franklin daylight basement. \$46,000, call owner, 866-4107.

MOVING ON? Pass your House on to some good people. We need a 3-4 bedroom house. Call 943-1372 evenings or weekends or leave a message for Corinne at TESC Libr. circ. desk.

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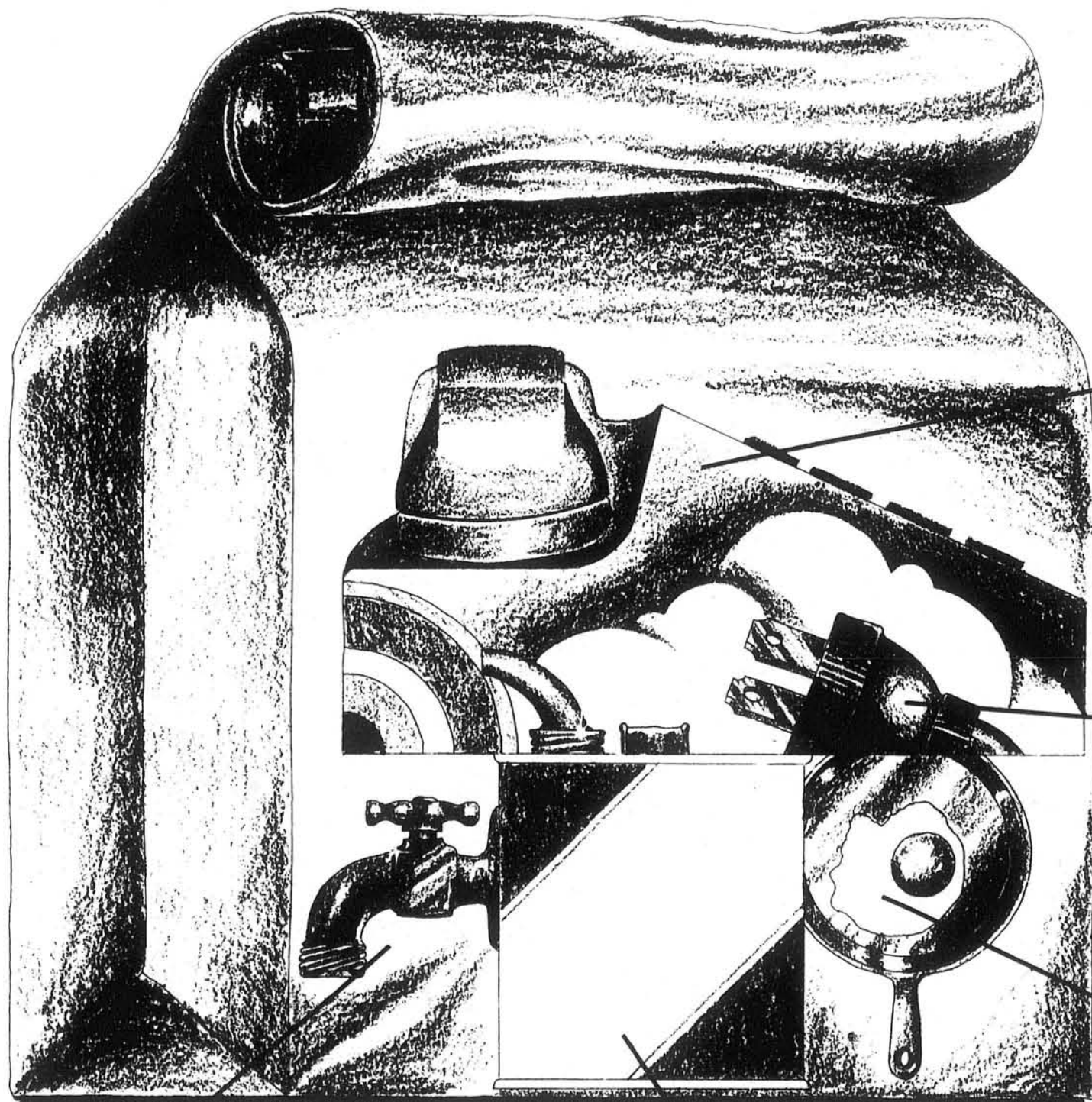
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And **people** who share a common interest with you in making campus living fun and worthwhile.

Since we include all the utilities you only have to pay one low monthly bill . . . an arrangement commercial rentals can't touch. Prices start as low as \$40 p/month and up. If we can help you out, stop by the Housing Office or call us at 6132.

Come Live At Our Place.

Renters Beware!

Are you going to get shafted by your landlord? We at the Self-Help Legal Aid Office have assisted many students with landperson/tenant problems and have worked especially with students who were moving out of the dorms, ASH, and off campus housing. A large percentage of these problems involve deposits being withheld because of insufficient notice of intent to move out, cleaning problems, and damages to the premises.

The intent of this article is to distribute information to help prevent these problems from arising. We have compiled some suggestions to keep in mind when moving out of a house, apartment, or campus housing.

1) Notice: When you are moving out of a place that has been rented on a month-to-month rental basis you are required to give the landperson a written notice of your intent to vacate the premises 20 days prior to the date you move out. Should the day you intend to move out extend into the next month's rental period, you may be liable for the month's entire rent. If the 20 day notice is not served you are technically obligated to pay the following month's rent because the landperson has no way of knowing your intent to move out: therefore would not have the requisite length of time to make arrangements for locating a new tenant.

There are some houses and apartments, however, such as ASH, that will allow a tenant to extend his/her rental agreement for less than a full month, charging the tenant a pro-rated fee on a per day basis. If you make a verbal agreement with the landperson to stay in the house or apartment for an extra few days free of charge be sure that a third party is present to serve as a witness. This is in case your landperson decides to retract the agreement and sue you for those days' rent.

The housing contract for the dorms is based on a lease agreement which automatically terminates at the end of the quarter, June 11. If you can't be moved out of your room by then, make special arrangements with Housing officials or be charged for each extra day you stay there.

1) Cleaning: When moving out of a house, apartment or campus housing it is important to know to what extent the landperson expects the place to be cleaned. If the landperson is expecting the rug to be cleaned and the drapes dry-cleaned it is important for the tenant to clean them or face the possibility of forfeiting a part of their deposit to have the landperson clean them professionally.

A large part of the landperson/tenant problems that have come through our office involve the landperson retaining the deposit because of a "poorly cleaned" apartment. When vacating a house or apartment, you should go by the premise of "leaving it as clean as you found it." It is also advisable to have a friend with you when cleaning so as to have someone else witness the effort put into the cleaning. ASH and the college housing have a cleaning check-list, available upon request that can be used as a guide in cleaning. Follow it carefully. If at the time you moved into the apartment or house, you made a list of the damages that were there when you got there, you could use the list as a guide as to what damage you did to the place while you occupied it.

3) Checkout: When the time comes to check out of the house, apartment, or room, make sure you or one of your roommates are present when the landperson checks it out. When checking out make sure that if there are any disagreements in the clearing that the landperson makes a list of additional cleaning needed and gives you a copy. Find out if the

cleaning could be done by yourself or a roommate or what the exact charges will be if it is not done. Get a definite answer from the landperson if s/he indicates the carpet might need cleaning, and see if you can clean it yourself by purchasing a commercial carpet cleaning product from the store or by renting a rug shampooer.

The landperson is required to either return your deposit in 14 days or send you an itemized list of the cleaning that needed to be done and the remainder of your deposit that was not used to pay for cleaning charges, also within 14 days. When you check out and you feel there is going to be a conflict on the cleaning that needs to be done, it is advisable to go in and take pictures of the place, this being useful evidence if you have to sue your landperson in Small Claims Court to get your deposit back.

If you are living in the dorms, it is a good idea to have at least one person be present when housing assistants come by to check out the community kitchens. The Housing office has community kitchen check-lists available for the persons responsible for the kitchens. If you are a keyholder to one of the community kitchens in the dorms, you and all the other keyholders on the floor are responsible for thoroughly cleaning the kitchen before the last day of the quarter. Be sure a keyholder is present when the housing assistant comes to check out your kitchen. In case of any discrepancies, the keyholders should obtain an itemized list from the checkout person of all the things that Housing will have to clean. If there is over an hour and a half worth of work that Housing's crews will have to do, each keyholder on the floor will be charged an additional fee.

A common problem to dorm residents is the bill they receive from Housing for

charges due to damage or clean-up to the community kitchen. If you know there is damage done to your community kitchen and you don't feel responsible for it and don't want to be charged you must talk to Housing officials before or during the time you check out of your room.

If you are checking out of your room before the end of the quarter you should clean your share of the community kitchen and write a statement to Housing indicating that you have cleaned your share of the kitchen, and you will not be held responsible for charges subsequent to the time you move out. This statement must be signed by all the community kitchen keyholders on your floor. If anyone refuses to sign go to Housing and ask for their assistance in mediating the situation. Give this statement to Housing at the time you check out of your room. In a case where you are one of the last persons on your floor to check out and are left with a dirty kitchen you can clean your share of the kitchen then contact Housing to release you from any charges that may be billed to the other keyholders.

The time may come when your landperson has not returned your deposit and you know you are entitled to it. Don't despair. You are then able to take your landperson to Small Claims Court and sue to get your money back. There is no guarantee that the landperson will pay up, but it is a fairly successful method at getting your money returned. Specific written procedures for Small Claims Court and a summary of the Landlord/Tenant law can be obtained from the Self Help Legal Aid office in Lib. 3223, or from Larry Stenberg's secretary in Lib. 1217.

Good luck and happy packing!

The SHLAP Staph:
Betsy, Terry, Monica,
Nick, and Hap.

'75-'76 Programs: Looking Backward

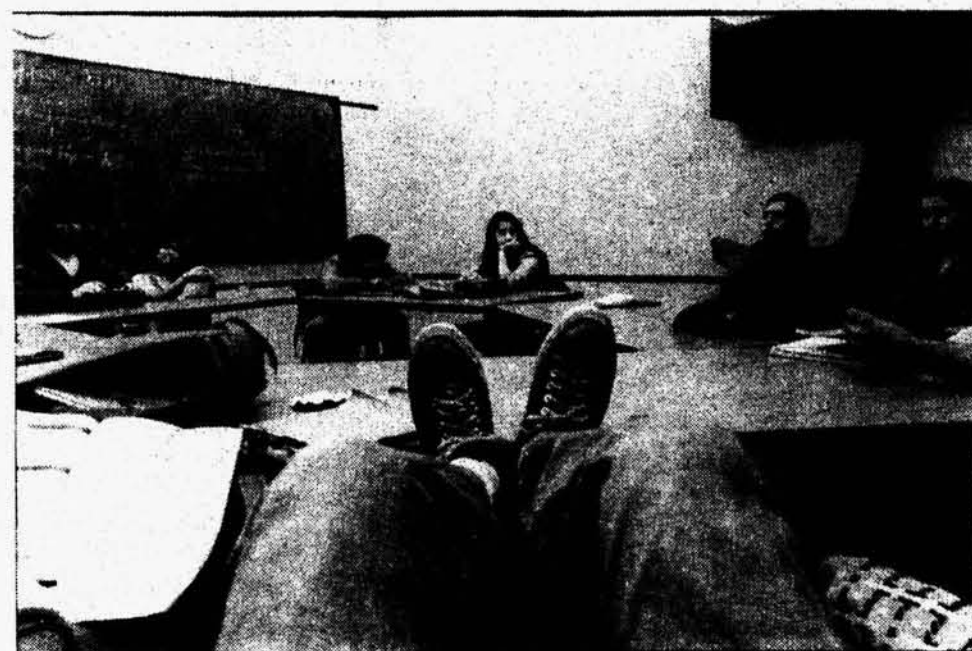
	12-12-75	3/19/76		
	9 29 75	1 5 76	4 21 76	
Africa & the U.S.	18	16	25	22 28
A.R.T.S.	—	—	48	43 22
Autobiography — fact & fantasy	—	—	—	62
Broadsides & Broadcasts	71	68	55	51 36
Culture, Ideology & Social Change	33	32	34	32 26
Environments, Perception, & Design	106	103	96	82 60
Ethics & Politics	40	38	29	29 22
Foundations of Natural Science	78	77	71	62 57
Harmony in the Universe	32	32	19	15 12
Health, Individual & Community	85	82	81	70 56
Invention & Discovery	22	23	30	24 20
Live & Recorded	08	07	60	56 54
Love in the Western World	—	—	38	29 —
Paradigms in Crisis	61	57	47	40 33
Person in Performance	24	24	—	— —
Revolution 200 Year Perspective	44	40	37	36 31
Science & Culture	60	58	54	50 41
Shape of Things to Come	59	57	67	60 64
Working in America	54	54	45	40 30
Totals	913	880	874	772 690
Individual Contracts	602	598	638	733 751

Coordinated Study and Individual Contract Enrollment — These enrollment statistics from the Registrar demonstrate that this year enrollment has dropped 25% within coordinated studies (basic, advanced, and divisional) from fall to spring. This is compared in the chart to individual contracts which increased 20% since fall quarter. Note there were 16 coordinated study programs fall and 17 coordinated study programs winter and spring. Asterisks () show programs highlighted in article.*

by Catherine Riddell
and Jim Wright

The interdisciplinary Coordinated Studies program is a unique aspect of Evergreen's educational curriculum. For the current academic year, Coordinated Studies programs exhibited a wide range of subject disciplines and varying degrees of success. Student enrollment is not the only factor indicating success or failure of a program, however.

For the purposes of this article, six coordinated studies programs were selected



Josh Toulser

for analysis and comment by students and faculty involved in those programs.

ENVIRONMENTS, PERCEPTION and DESIGN

Environments, Perception and Design (EPD) was immediately noticeable because student enrollment dropped from 106 fall quarter to 60 during spring registration. Most students contacted expressed mixed emotions concerning the program. (Marian Osborne and Mike Witz are currently teaching Environmental Education to grade schoolers at Griffin School.)

MARIAN: I really like it. Probably the one reason why I like it is that it was such a vague program that it allowed me to go whichever direction I wanted to and still be within the limits of the program. The name itself is too broad. What doesn't fit under Environments, Perception and Design? This year was much more worthwhile and this much more frustrating for me because I was forced to work and think and be satisfied with what I was doing.

MIKE: I enjoy it. It was the only program that allowed me to work in Environmental Ed. EPD lost a lot of people, but its loss was their gain. People were able to draw more specific directions from it. That was good because it forced people to think about what they did want to do.

CAROLYN BYFIELD: I'm not sorry I was in EPD because if I wasn't in it, I wouldn't be doing what I'm doing now in the Sociobiology contract. It made me realize what I didn't want to be doing.

BARBARA MARINO: (left) the pro-

gram following winter quarter) It was not catering enough to women and racial and sexual minorities. That was a real important reason why I left.

INVENTION and DISCOVERY

Interestingly, enrollment in Invention and Discovery grew from 22 fall quarter to 30 winter quarter before dropping back down to 20 after spring registration. Students in the program are presently engaged in final inventions ranging from a process for recycling paper to a toy life-size Jeep for pre-schoolers at the Daycare Center.

DOUG LUCKERMAN: One of the best things I've got out of this program is that I've been inspired to learn more about what I'm doing and to do it well. It awakened me a bit to things happening around me.

DAVE RAUH: I feel really good about the program. I wish I could have done more. I'm very impressed with the faculty.

MARK GOTTLIEB: I learned a lot and I had a lot of time to do things I wanted to do. I just finished a computer-animated film on four-dimensional cubes.

DAN DEVINE: Things should take care of themselves. I create more gadgets so I have more time to create. My invention is a solar-powered, rechargeable flashlight. It has a crystal radio built in to either receive or transmit signals.

PERSON IN PERFORMANCE

Person in Performance (PIP) was a coordinated studies program which collapsed midway through fall quarter. It was even-

tually reorganized into Artistic Realization of the Self (A.R.T.S.).

BUD JOHANSEN: (Program sponsor) I don't know why the program didn't work. I don't think that will be known for many years.

CURT MILTON: The faculty couldn't agree on how to teach it. We did some really neat things — people were really close. But that was overshadowed by the program's collapsing. It was just a strange program — a strange experience all-around.

GREG STEINKE: (Faculty member) The program fell apart because of the incompatibility of the faculty — personality conflicts and different conceptions of what the program was supposed to be. We reached a point where we said the thing isn't working and it was far more honest to admit that it wasn't working and that we couldn't go on. We reorganized and learned a tremendous amount about student input. I have no bitter feelings. It taught me a great deal.

DESLIE FRISENDLAHL: It didn't seem real because it didn't seem that that could happen. It was not O.K. to take away something we were right in the middle of. I learned a whole lot about being patient, being able to compromise — about this school and red tape. I think it was valuable.

JERRY MEEK: The faculty were incompatible. They took it upon themselves to dissolve the program out from under the students with no regard to students who were paying tuition for that not to happen. None of the faculty were concerned enough about the students. Students weren't involved in any of the planning. Evergreen is supposed to be student-gear.

ETHICS and POLITICS

Ethics and Politics consisted of an academic study of ethics, logic, and politics fall quarter, interning at the legislature winter quarter, and writing and presenting projects spring quarter.

JIM MARTINEZ: (faculty) People are always going to the faculty for faculty opinion and then to a few students for balance. Why don't you ask the students?

MARTINA GUILFOIL: (first year student, interned in the Office of Community Development) I learned the historic ethical systems, my own ethical stance, logic and public speaking, and to observe, analyze and interpret. We had legislators at our potlucks . . . Some programs just go to class, we're friends.

continued page 12

Women On The Road

by Barbara Ramsey

Every woman has a right to hitchhike. Hitchhiking is a cheap, environmentally sound, and extremely interesting form of travel. As long as she obeys local ordinances, a woman has as much right to hitchhike as a man or a bird or a baby possum.

On the other hand, *no one* has a right to molest a woman hitchhiker. The woman who hitchhikes is not doing anything wrong; it is the person who interferes with her right who is in the wrong. Though hitchhiking is potentially dangerous, so is walking down the street. These activities are dangerous because our society is dangerous. And society doesn't become less dangerous when women give up their right to do dangerous things. It becomes less dangerous when women (and men who support them) exert their rights and make it clear that they will not tolerate the behavior of those who try to abrogate those rights.

In the meantime, women hitchhikers must remain prepared for the worst. There are decidedly more dangers involved in hitchhiking than in most other forms of transportation, and a woman should be constantly aware of those dangers.

No woman should hitchhike if she doesn't want to, or if she finds it too frightening. Hitchhiking is simply one option among many, and women should choose this option only if they so desire. As a woman who has been hitchhiking regularly for the past seven years, I have developed a number of techniques that I believe are useful and health-preserving. I hope that in writing them down and sharing them with other women who also choose to hitchhike, my suggestions may be of service.

The single most important lesson in hitchhiking is learning to refuse rides. To someone who's been waiting at the side of the road for a while, in the hot sun or the cold rain or whatever, an offer of a ride—any ride—is sometimes dangerously tempting.

When I first began to hitchhike, I was grateful to practically anyone who stopped. Unless the person who offered the ride was covered by green slime mold, my immediate reaction was, "Oh, thank you kind motorist!" Obviously, this is a foolish attitude. By conscious effort, combined with the force of a few bad experiences and all the horror stories one hears about women hitchhikers, I have hardened my attitude. I now say no to about 60% of all the people who stop for me. At first it was a little hard for me to do this. It seemed rude to refuse what



were possibly kind and honorable offers. Who was I to pass judgement on these strangers? Weren't they doing me a favor by stopping?

While those types of concerns may be perfectly valid in a society where people mutually respect each other's rights, they have no place in hitchhiking. Such "politeness" and passivity are dangerous and impair one's ability to hitchhike safely. Just as a woman has a right to hitchhike, she also has the right—or better yet, the absolute necessity—to turn down anyone who offers her a ride.

But just how does one implement this right? On what grounds does a hitchhiker say no? In an attempt to determine the intentions of people who stop for me, I've developed the following process.

- 1.) I go over to the car, open the door, and look inside to check for a handle on the passenger's side of the door. This quick glance takes just a split second, and should be an automatic response. No door handle, no ride.
- 2.) I then look into the car to see the driver and passengers, if any. If there is more than one man in the car, I won't take the ride, unless there's a woman in the car as well.
- 3.) I look the driver straight in the eye,

smile, and say, "Hi. Where are you going?" This is extremely important. *Never* simply hop into a car. First communication; always look at and talk to the driver before you get in. If he seems uncertain about where he's going, turn him down. People who are "just out for a ride" are liable to take you for one. If for any reason person(s) in the car gives you a bad feeling, turn him down. It doesn't have to be a rational feeling or idea; feel free to trust your guts. Anyway, even if you're wrong in assuming that someone may mean you harm, who wants to ride in a confined space with a guy who makes you uneasy?

This question, "Where are you going?" has another reason behind it, a reason I'm going to depend on more and more. If the driver is not going very far (relative to where I'm headed), I refuse the ride—no matter how nice the person seems. It is far safer to wait for one long ride than to take three or four short rides. Also, it's usually quicker in the long run, although in the short run it can try one's patience (turning down the sixth person in a row who's just going "oh, three or four miles down the road" when you're going someplace two states away can be a little painful). I cannot emphasize this point

strongly enough: it is far better to wait for a good ride than to put up with something less. Such a policy takes determination and hardy patience, but the result is worth every minute of extra wait.

- 4.) I look inside the car for unusual or dangerous contents. Beer cans littering the floor, gun racks with rifles or other weapons, *anything* that might make me uptight about the sobriety of the driver or fearful for my safety gives me reason enough to turn down the ride.

One small problem remains. How exactly does one refuse a ride? Given that one may well be turning down a legitimate and kindly offer, what is the most tactful way of saying no? I think the best way of avoiding rudeness is to have a small repertoire of non-offensive, stock answers. Most often after I've heard a person's reply to my question about where he's going, I simply say, "Well, thanks a lot, but I'm not going there. I think I'll wait for a longer ride. Thanks again." Then I smile shut the door, and walk on. This general reply, or some variation on it, covers most situations nicely.

However, when softer tactics fail, it's best to be outright rude. If some guy persists in wanting to give me a ride after I've refused, I have to assume that he is at least a creep or quite possibly a maniac, so "I don't want a ride, mister!" or "Go away or I'll scream my guts out!" becomes the best way to put it. The thing to remember is to *be firm*. Any outward sign of intimidation or uncertainty on the part of the hitchhiker is bound to be taken as a manifestation of weakness.

Once again, I'd like to stress what I feel is the most important skill a hitchhiker should have: the ability to refuse rides. It's an ability with many components—discriminating judgement, quick decision making, confidence, firmness—all of which must be cultivated. For the woman who has difficulty asserting herself, it may take some doing. I advise her to hitchhike only short distances, close to home, on well-travelled roads. When her confidence has outgrown to the point where hitching doesn't seem so intimidating, she will find it easier to tell which rides to refuse and how to refuse them.

Ultimately, the final word is *patience*. I assure you, it's a hard skill to develop. There have been times when I was so desperate I felt like I would have accepted a ride from a car full of gorillas. At a time like that, a hitchhiker feels willing to trade all the good judgement in the world for a warm, dry car. It is also the time when good judgement is worth far more than all warm, dry cars in the world.

The S&A...What's That?

by Jill Stewart

A total of 100 hours has now been spent by the Services and Activities Fees Review (S & A) Board members in the current allocation process for the '76-77 budgets.

Although each of the past four weeks has held a special problem for the board, the big picture is even worse. The group must cut the original group requests of \$600,000 to \$300,000—a 50% cut.

The magnitude of this responsibility and the plain nitty-gritty of deciding "whether or not a certain group *really* needs that pencil sharpener" has often come close to exhausting the hard-working board.

Though most members agree that the board is "pretty close," an occasional shouting match, "Are you calling me a liar?" or sharp sarcasm, "Never mind, I'm just an idiot anyway," show the frustration involved with their job.

The board is made up of six full time students and two full time Evergreen staff, all of whom volunteer the time spent on the board.

Student Cheryl Pegues, by far the most outspoken board member is finishing up a year as Gig Commission Coordinator and S & A member.

Cheryl ranges from a fiery ball of nerves to a good natured, even-tempered observer in a matter of minutes, sometimes influencing the board with her vocal stands, sometimes not.

Michael Corrigan plays the resident conservative of the S & A Board, constantly insisting that the board "be consistent." Although it seems someone is



From left to right: Lee Chambers, Connie Palaia, Lynn Garner, Mary Ann Hesse, Michael Corrigan, Cheryl Pegues, Brian Milbrath, Madeline Mullen, and Pete Steilberg. Not pictured: Katy Steele.

always disagreeing with his abundant opinions, he still manages to get his points across.

He feels that his conservatism comes from a conviction that "the masses are unqualified to lead themselves." Corrigan explained that he is striving to be "an enlightened leader."

Lee Chambers is an Evergreen staff member employed by KAOS radio. He comes across as a very realistic and serious member, often bringing up problems that the board has edged past, not wanting to deal with. He joined the board in the fall and has been at Evergreen since 1972. "Because of the length of time I have been here I think I understand the college perspective perhaps

better than the students on the board," he said.

All year member Katy Steele, student coordinator of the night bus run, is the work-study member of the group. In response to complaints from some budget groups about having to hire work-study students, she replies, "Oh yes, I'm work-study—we're all idiots you know!"

She offers a good sense of humor to the board. Often on the side of the underdog, she avoids voting on specific budgets until the last minute. "I hate this part," she says.

Mary Ann Hesse is employed as a program secretary in the Library. She has been with the board since last fall. Not a strong shouter, she tends to assume the

role of a guider for the group, calling them back to the subject at hand. "If you let people's attention start to wander, you know what happens. So I try to keep people moving, it's an instant death if they get off the subject."

Hesse admits the sessions are tiring. "When I come back to my office after those meetings I can't do anything. I'm mush."

Madeline Mullen is a quiet calm in this often loud group. Occasionally speaking out to help the group through a problem or standstill, she prefers to "flow with the tide," unless she disagrees with something.

How does she feel about the board? "I find it very funny. Toward the end of the day I start laughing at everybody."

Brian Milbrath often serves as the mover behind decisions and votes, working with a "Let's get it done" attitude. "I try to play the devil's advocate," he says. "I oftentimes am opposed to something, but bring it up anyway."

Connie Palaia acts as the Executive Secretary (affectionately known as the "student body pres"), the only paid position on the board. She guides the board with a light hand, rarely raising her voice and usually only interrupting to clarify a point or clear up confusion.

Two non-members of the board who have worked the same hours and are as much a part of the group are Activities Director Lynn Garner, expert with a calculator, and Director of Recreation and Activities Pete Steilberg who has done a lot of work at the black board this past month.

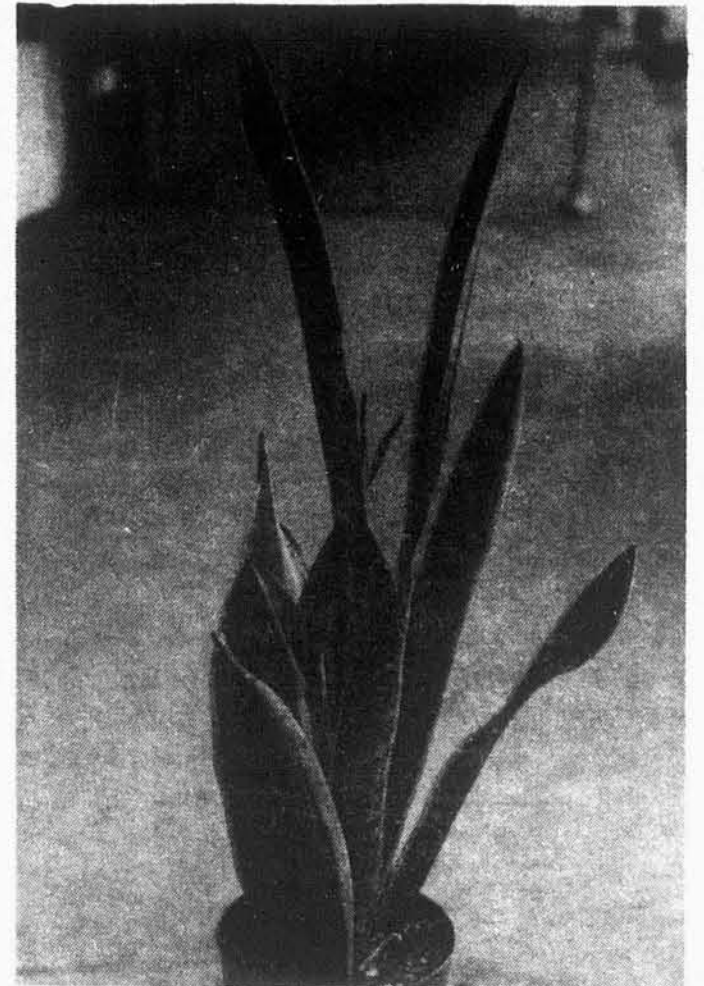
Low Light Exotics Replace Philodendrons



Maranta



Grape Ivy



Snake Plant

by David Judd
Tired of Philodendrons for that low-lit area in your home? True, that Split-Leaf Philodendron just doesn't make it as an exotic house plant anymore. Fortunately because of the demand for low light tolerant house plants, many exotic low light plants are being introduced on the market.
House plants that tolerate low light and that have been grown properly in the greenhouse will make excellent plants for low indirect light in your office or

home. For example, some plants thrive on indirect lighting found in an office where there are few windows but where plenty of fluorescent lighting is available from the ceiling.
The Mother fern (*Asplenium viviparum*) is a very unique fern, that bears new plants on the leaves of the old plant. It can tolerate low light, but requires a lot of humidity. Propagation can be done by rooting the smaller plants into soil while they are still connected to the parent plant.

Marantas (Matantaceae) are the most colorful of the low light plants. Their impressive and oftentimes bizarre foliage is more colorful than their blossoms. The most interesting thing with these plants is the ability of their leaves to fold upwards at night, in prayer — giving them the name prayer plant. The soil for these plants should contain no "perlite," since "perlite" (a white substance often found in house plant soils) has fluoride in it and burns the tip of the leaves.
One of the most tolerant

house plants to low light is the Grape Ivy (*Cissus rhombifolia*). This lush green-leaved plant will tolerate very low light with a minimal amount of humidity. Grape Ivies can be trained to climb around your house or be allowed to hang. It is wise to pinch the tips of growth that have become too long, to create lush foliage.
The Snake Plant (*Sanseveria trifasciata laurentii*), unlike other succulents, can tolerate limited amounts of light. This unusually hardy plant produces spike-like

leaves that twist upwards several feet high. The soil should dry out a little in between waterings. Snake plants are the type of plant that flourish in spite of neglect.
It is possible to have these four plants in a dark corner with the aid of gro-lux lights. This might not give the plant exactly what the sun gives it, but in most cases the gro-lux lights will keep the foliage radiant. Experiment with smaller plants in a low light area before creating your own jungle.

Fighting Summer's Weeds

by Sherry Jaycox

So now you have your garden in. You dust your hands off, put the tools away, and sit back to wait for those vegetables and fruits to come popping up. However, you find that the weeds are popping up too.

Some of your crops — such as lettuce, carrots, radishes, etc. — can be sown somewhat thickly, which allows an abundant crop, utilizes your available space efficiently, and also discourages weeds to grow in your row. This method doesn't always give you uniform carrots or radishes, but if you are going to eat them and not sell them, it's not important.
If you've already sown your rows thinly, and weeds and plants are growing, you can still correct your weed problem.

Carefully clean out the weeds in the rows and sow some more seed thinly between the plants and areas the weeds were. This will also extend your season for your crops through the summer.

By the time the first crop is almost through producing, your second sowing of seeds will be ready to harvest.

Another way to combat the weeds, and help your crops at the same time is to use a mulch.

By now the ground is warm, and the plants have grown enough to spread mulch around them (the plants should be about 2 - 3 inches high). The mulch should hold in most of the moisture in the soil, so the ground should be somewhat dry when you mulch.

Several readily available substances can be used for a mulch. Keep in mind that a mulch can be used to cover up and smother weeds out as well as adding natural fertilizers to your garden. They can also add humus content to the soil, which if you

have a sandy or clay soil, this will help. Below is a list of locally available mulches and what they can offer to your garden:

ORGANIC

Grass clippings — breaks down readily, has nitrogen and potash, which encourages plant growth. Sawdust (must be well rotted, old) — discourages weeds, however, sawdust needs nitrogen in order to break down so you should add grass clippings, manure, hops or any other substance with nitrogen content to help it break down without robbing your plants.

Hops — can add nitrogen to your soil, it is best to handle when dry.

Seaweed and kelp — rinse off the salt if you want, though it isn't necessary, it is very high in potash and trace elements.

Straw, corncobs, cornstalks — these are all good, just pile them high. Some extremely good results have come from growing potatoes in straw.

Leaves — they seal in moisture, block out weeds. You should add some lime to the soil underneath, as leaves tend to be very acid.

NON-ORGANIC

Rocks, gravel — are very effective in stopping weeds, and rain leaches minerals off the rocks and into the soil. A problem could come up when you want to till your garden the next year with rocks in it.


Black plastic — keeps the ground warm, and very effective in stopping weeds. If you want to keep costs of a garden to a minimum, this is not the best way.

Also keeps air from getting to the plant roots effectively.

After you have spread your mulch on, there is only some easy hoeing and pulling to get the few weeds out that do come up. Now, you can sit back and wait for those vegetables and fruits to come popping up.

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Jim Feyk, Business Manager



David Judd, Business Manager



Jill Stewart, Editor

Here they are, the Spring Quarter staff of the *Cooper Point Journal* (Sam Solomon, production manager, is not pictured). After an exhausting and, at times, seemingly endless quarter — long struggle, the staff ends its work with this issue. Hopefully, they'll be able to find a quiet and peaceful place to recuperate this summer.

Several on the present staff will be returning for the summer and *Journal* Editor Jill Stewart advises that the position of news editor for Summer Quarter is still open. Interested persons are encouraged to stop by the *CPJ* office in CAB 306 to apply.



Joe Gill, Accounting Assistant



Curtis Milton, News Editor



Jim Wright, Staff Writer and Cathy Riddell, News Editor



Doug Buster, Photo Editor



Mark Schmitt, Ad Manager

Willie Parson Named Senior Dean



Willie Parson

by Ti Locke

Willie Parson has been appointed as one of the two new senior deans under Evergreen's new deanship program. The new program makes provisions for two senior deans (with permanent duty assignments) and four assisting junior deans, as opposed to the old "rotating duties" deanship system used by Ever-

green in the past.

As a senior dean, Parson will be in charge of the budget desk, space management, and the academic support staff. His counterpart, Will Humphreys, is in charge of curriculum planning and faculty hiring and evaluation (see *Journal* May 13, 1976).

Parson has been serving as the budget dean for the past year (he

initially came to Evergreen as a faculty member in biology). Last March, before taking over his deanship, Parson worked with the budget heads in budget planning. He also spent some time at the legislative hearings on Evergreen's budget and worked with Charles Teske, who previously held Parson's position.

Parson will also be in charge of space management for academics. He will be assigning programs labs, seminar rooms, arts space, and garden areas according to need. Parson said that the only "clashes" for space have come from a demand for space by non-academic areas, a single program demanding exclusive use of an area, or a simple misunderstanding.

He will also be assigning support staff positions. The support staff includes the academic secretaries, the lab staffs, and students employed by academics.

As one of the new senior deans, Parson's main concern is developing the academic portion of the next biennial budget. And, straying into Humphreys' main

concern areas, Parson said that he also wants to "take a look" at carrying through with the Long-Range DTF's plans for long-range curriculum. Parson said that long-range curriculum will require faculty to think again about "doing exactly what we (the faculty) want to do when we want to do it... and making a long-term commitment to a program." He said that long-range curriculum wouldn't include only programs that repeated year after year, but related programs planned for every other year or every two years.

Parson also wishes to do some work with the individual contract mode. He called it "one of the most abused parts of the

curriculum on campus." However, he countered by saying, "...it's certainly needed... it's one of those things that bring students to Evergreen in the first place... the need is to establish some criteria for entering the individual contract mode..."

Finally, he said that he wants to "pay close attention to the assessment of the current (faculty) evaluation and retention policy." (Parson was one of the deans involved in the recent Delgado-Martinez firing controversy. See related stories, page 1.)

In the face of Evergreen's current turmoil, getting ready for the unexpected is the least that Willie Parson can do for Evergreen's academic programs.

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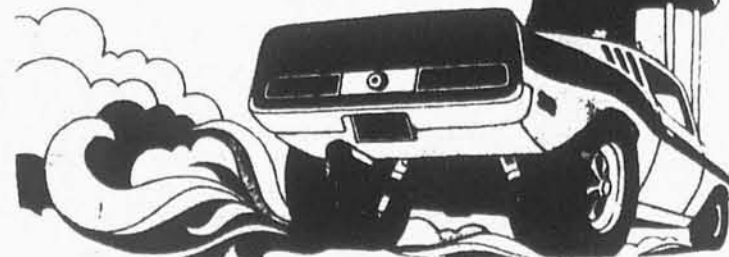
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COMMENTARY: CONSERVATIVE BACKLASH



Doug Buster

by Michael Corrigan

A couple of weeks ago I attended the Thurston County Republican Convention as a precinct delegate. I must admit that I had some serious reservations about our "democratic" process before attending the convention. It seemed to me that the local platform, no matter how well developed, would finally end up the product of simpletons, useless on the national level.

I was concerned that the electorate would not be qualified to make necessary choices due to its general level of ignorance. In some of my discussions with Republicans before the convention, I felt the fraudulence of it all creep in. Because of these feel-

ings I almost decided not to attend. Vague feelings of "responsibility" finally convinced me to go against my better judgment.

The Republicans of Thurston County are a liberal bunch compared to Republicans in other parts of the state. Gov. Evans' followers have been here for 12 years and they have almost total control over the local party. Most everyone supported President Ford.

The day had several highlights which confirmed my earlier reservations and added a few more as well. It began with the speeches. Political speeches have a tendency to be juvenile, and when they appeared that way, I wasn't surprised.

The childish contradictions were particularly amusing (or perhaps disturbing considering the supposed seriousness of the situation). For instance, the cowboy-hatted, baby blue leisure-suited, Reagan delegate Vernon Briggs implored all of his "fellow delegates" to vote for Reagan supporters. He mentioned "Ronnie's" strong commitment to decentralize government (an appealing notion, the implications of which his remarks have proved he doesn't understand).

When he finished there he said, "the govehnuh" (remember he is a real Westerner) "is not saddled" (there he goes again) "by the President's most serious

liability. Ford has spent the last 25 years in Congress. This ties him to commitments to the Congress. Gov. Reagan won't have that problem, he won't let Congress run him around with a ring through his nose." This combining of imperial presidency and de-centralized government doesn't quite connect in my mind.

Again, if this had been all that happened I suppose I could have written it off as your typical political speech, but the following remarks on the Panama Canal issue finished me off. A man got up and spent ten minutes raving about Ford's willingness to give away our canal, and to a "Communist Dictator" no less. This became too much. This silliness could not be written off as mere demagoguery. Anyone who has seen the film *The Ugly American* knows that I mean. This was a clear example of how self-destructive the political rhetoric can be. It merely serves to further cloud the issue and make rational decision impossible.

Here was this large group of people, who felt that they had real power to effect change in American leadership and policies, but people *totally* ignorant of the situations which were the basis of their strong opinions. In short, people who were totally unqualified to send up any kind of message to America's leaders. No

doubt this was realized long ago by those on top, they rarely even bother to pay attention these days. Their humorous attempts at masquerading shows through as the fraud that it is.

The thought that they just might be wasting their time, showed through on several occasions, particularly in Briggs' speech: "Ford is a tool of Congress, Congress has made us number two and now it wants to give away our precious canal to a motley collection of half-breed greasers."

At this point the appeal of a Ronald Reagan or a Jimmy Carter becomes apparent. Because Americans are informed of events through a process that simplifies things to the extreme, our simplistic questions can only be dealt with by the smiling demagogues. We are a nation of unsophisticated simpletons being fed pablum answers by these men. These men abandon the Washington bureaucrats who ignore the "sacred will of the people." They claim to be men of the people and issue promises of a new life. One sees in these men the reincarnation of Huey Long.

At this point one must recall the message of Ortega Y Gasset: Mass rule is rule by the incompetent. The fact that Jimmy Carter has a shot at the White House makes it essential that we not

underestimate the destructive potential of the masses. This is a dangerous situation indeed. We no longer have the safeguards which Toqueville observed in 1835. We are no longer the huge country with its tiny spread out population. We no longer possess the numerous small independent newspapers which protected against the manipulation of the masses.

In America today the powerful ignore the message of the masses. Indeed, how can they avoid it when the simplest local bond issue is beyond the voters' comprehension? The powerful are vulnerable though, again witness the very real power of Jimmy Carter.

Whatever one's political perspective, two things are clear. Either the masses become informed, and this would require far more than even the glorious socialist revolution, or the power of the masses is neutralized. This is a short run consideration if America is to be spared of the smiling Alcibiades and his "sunshine fascism."

Gerald Ford may not be a particularly appealing possibility but when one compares him to the alternatives he seems much less dangerous. Jimmy Carter is far more likely to lead us to the fascism which could have been America's fate 30 years ago had Huey Long not been assassinated.

Programs (cont.)

continued from page 8

JIM KENNER: (interned with Department of Criminal Justice) There was a lot of energy put in by the faculty members and that made the students feel like putting in a lot of energy. . . . The faculty members had a way of giving students control. . . . My opinion was that the people who left the program weren't very motivated.

LYLE TRIBBET: This program has taught me to pay attention to people, human values. My background has been sterile of that. I was much more cost-benefit analysis oriented. . . . I look at it (E&P) now and sometimes it seems things just floated. You could miss one day and the whole program's changed. There was a lot of confusion. No matter what pace you come in with you have to fit into the program's. The pace of Ethics and Politics was really slow in fall and then suddenly, going down to the legislature, it sped up. If you stayed in everything appeared to work out. The last month students are presenting their projects. It's far better than you expect. It's an excellent set of lectures. Discussions are excellent. Just this one month. Seminars are like what you read about in the catalog.

GEOFF YOUNG: (first year at Evergreen) I have a tool to get involved in government anytime I want to. But there's no room to take it anywhere. Ethics in government isn't really going to change. I don't think they got into the radical side of changing government.

SCIENCE AND CULTURE: BEYOND SPECIALIZATION

Science and Culture was a program devoted to the history of science, reading in the original the works of the Greeks (fall quarter), the 17th century (winter quarter) and modern writers (spring quarter).

SANDRA SIMON: (faculty) You can't predict what it's going to be in the end from the beginning. . . . It is an existential experience. No coordinated study has meaning in itself. The coordinated study must work on student commitment. Boredom is not the worst thing that can happen. . . . People think reading isn't doing. The program showed science can be taught as humanities.

LINDA BARRY: I thought that it was more informative than inspiring. It gave me a good time-line. . . . Especially fall quarter was really good. We were studying the Greeks. The enthusiasm was there. When we studied the 17th century we skipped humanities and just did science. I don't know why winter was such a low period. I thought the idea of doing individual projects was really good.

PHIL HENINGER: (second year student) There was not much hassle with student input — maybe it was just a really well-designed program. . . . There was a group feeling. We had our little Friday get-togethers.

PAUL NISHMAN: (transferred out of the program) I got real bored a lot of the time there. . . . I'm satisfied now but at the time I was pretty dissatisfied. Now, I'm able to grasp things people who haven't studied history can't. . . . People weren't personally involved. It's hard to get personally involved in history.

LARRY STILWELL: (first year at Evergreen) At times I was very frustrated with seminar. It was kind of a high school frame of mind, not taking responsibility. People come in, not having read the material, and not feeling apologetic. . . . Some of the people's projects were on the philosophical basis of science, synchronicity, existentialism, nuclear power, alienation in the auto industry, and madness and creativity.

BROADSIDES and BROADCASTS

BroadSides was a program about media communications. Fall quarter consisted of preparation for and production of simulated press conferences on assigned subjects in assigned roles and media monitoring. Winter quarter consisted of a series of two week individual and group projects. Spring quarter everyone took internships.

PAUL MARSH: (faculty) We thought we'd attract students who were more prepared. B&B should be repeated as a basic program (B&B was an advanced program) with a series of modules.

NICK ROLLING: It seemed like everyone was kicking a dead horse.

CAROLYN GILMORE: (graduated) I think it was a good program for students into media who were willing to go out and do it themselves. It was an advanced program but students weren't prepared for it because there are no basic communications programs.

CARYN SWAN: (first year at Evergreen) The first quarter I think I learned a lot from the press conferences. I hated media monitoring but I learned a lot. I put in a lot more hours than I should have for what I learned. I think faculty could have planned it better. Second quarter I went on my internship with channel 13 which I really enjoyed. I learned a lot at Timberland Regional Library. They had this equipment and didn't know how to use it. There was no one to teach me, they just wanted to know. I learned how to edit videotapes, but I

A Singular Event

by Fred Wimmerman

Flowers from the Execution. One performance only, Wednesday, June 2, 8 p.m. in the second floor Library Lobby. Admission \$1 at the door.

"The flowers are what must go on to be born after the killing off, in ourselves, of all that will not be born. Thus it is always springtime after an honest execution — a personal execution." The author/performer Aubrey Dawn leaves us with this message, or, as he would prefer, warning, and then his name does not need to be mentioned again; he is gone and won't come back. He is not permitted to come back, for he has turned the stage over to a higher master — the event itself. Here then we have the opening of *Flowers from the Execution*.

If anything is to be emphasized it is the uniqueness — the singularity — of this event. "One performance only" means, quite literally, one performance only; much more than the theater, the music hall, or the reader's stage it can never truly be captured or relived.

Flowers from the Execution is an event of words — living words — it becomes a new oral tradition in the making. This performance is not about language but rather is language — in full form — and for that reason is a glorification, a celebration of the language, of what is human in us. Humanity is *animal loquens* (the talking animal) and speech is not a tool or a utility — it is an entity: us.

Apply the focused intensity of the piano master to the performed word and the resultant language, with its rhythm, its progression, its tension and calm, is necessarily an altered one — a hybrid that can only be defined as musical; a word concert, a word symphony. "If one wants a great writing teacher," says the author, "he should put his Shakespeare aside for a time and reverently approach Beethoven's keyboard." If we want to talk, there is listening to be done.

The performance is passion — we find ourselves with a lion tamer who has left us alone to face the naked roar. What one has the opportunity to "see" in *Flowers*



Aubrey Dawn

from the *Execution* is a person who has never lived before — it has to be that way — and if that is understood then you will "see" nothing on stage. To varying degrees you will be involved with the presence of the performance itself — a performance not as entertainment, propaganda distribution, discussion group, or personality voyeurism, but as *event* — as a fully living existence composed of the gift and the shared experience.

Here is the opportunity to create a new entity by the mating of audience and performer with the distance between them, the space that can never be fully contained in the printed word or recordings. If this sounds like a description of the whole concept of performance itself it is because it must be — *Flowers from the Execution* can only be approached as a performance/event — and to grasp its *value* one must forget *who* is on stage and become *what* is in the room.

More than anything else, *Flowers from the execution* is an immensely *valuable* performance. It should not be missed. It will pass this way only once.

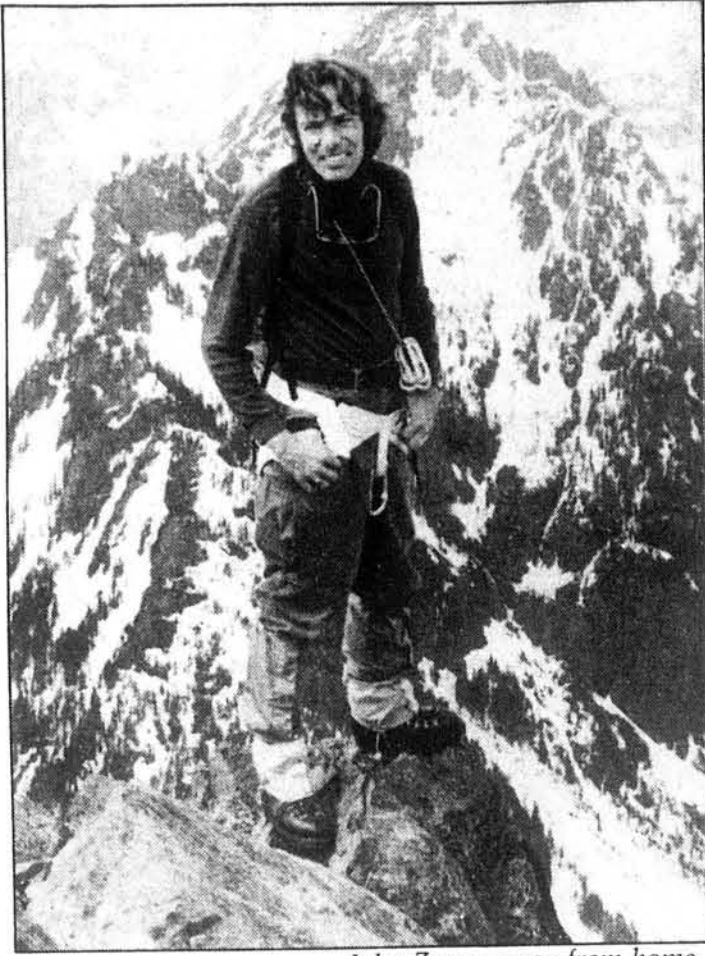
haven't learned how to do the other things I hoped. . . . I thought I'd have a lot more chance to learn the basic things — edit, write news, use video equipment, use a dark room. I didn't have any basic skills when I came in. I just came out of high school. I was in Women and Communications summer quarter, still I don't feel like one quarter makes me advanced.

MARK DUTTON: I feel there was

good and there was bad. . . . I didn't feel there was motivation, from both faculty and students. Faculty got mad at students. Students got mad at faculty. I don't know if I feel that good about it. Student input was tokenism. . . . I felt the faculty was reluctant. They could have done a better job of directing the student's experience in the program. You had to just do it yourself or you wouldn't get it.

COMMENTARY

Home Is Closer Than You Think



George Basting

John Zupa: away from home.

The first order I was given was that I must fold my *dirty* sheets when I returned them for clean ones. The conversation was interesting as I handed the fellow my *unfolded* sheets:

"Ya gotta fold yer sheets!"
"I ain't foldin' my sheets."
He stepped back and scrutinized me as if he had grave doubts about my sanity.
"Ya gotta fold 'em," he piped.
"Look pal, I'm not foldin' dirty sheets that you just unfold again, so get used to that," I said.

"We won't give ya clean ones," he conned.

"I couldn't care less, I have my own!"

"Ya won't get your grades!"
"I don't care, grades don't interest me," I responded pointedly.

The linen jockey was sure I was a lunatic. He screamed:

"Ya gotta fold yer sheets, everyone folds their sheets!"

"Well I ain't just *everyone* sheetman!"

"Yah? Yah?" He stood swallowing indecisively. Nobody had ever confronted him with refusal before. He had used all his cons; he gave up.

"I'll fold yer sheets this time, but by the end of the semester yer gonna fold yer sheets!" he bellowed as he slammed the fresh cotton down on the counter.

"No, I'm not," I said, cool and grinning.

I wheeled, not waiting for his response, and spun out the door.

He muttered to his pal: "He's crazy! Why won't he fold his sheets?"

Creativity is sought out and destroyed at NMSU. There were rules for everything. All the buildings order you to enter at one place and exit at another. A creative thought never escaped from the head of an NMSU student. I walked into one lounge and a vast sign ordered me, "Do not Rearrange the Furniture!" My laughter burst forth as I noticed the furniture was bolted to the floor!

The rules killed me, they really did. One night while studying, a girl walked into my dorm room and closed the door. Fifteen seconds later there came a knock accompanied by a voice:

"Open up, this is the R.A. We know you got a girl in there!"

R.A. means resident assistant, students paid to make sure no women enter men's rooms and vice-versa. When an R.A. comes around you are supposed to become fearful and prostrate yourself.

"I'm not opening the door, so sneak off in the dark," I responded.

"Open the door or we'll call the head R.A."

"I don't care if you call the

goddamn president. I'm not opening the door."

Some mumbling occurred, and then, "Go get the head R.A. Joe. I'll watch the door."

It isn't necessary to list the long list of obscenities that flew from my lips. I stomped and screamed; I bellowed and hurled venomous oaths, casting the R.A.'s as demonic creatures of slime.

I knew that I must go out. As I put on my shoes, my hands trembled with a primordial desire to treat them as prey. Through gnashed teeth my curses machine-gunned.

"You're raising a school full of idiots capable of the 'Richard Nixon Mistake.'" I said as I headed for the entrance.

I saw my friend out, locked the door and strolled away. Their impotence burned down their act; they could think of no way to stop us.

We slipped away into the rosetta blackness.

Evergreen is a college that breaks all bonds and challenges all the concepts of conventional education. It riddles my soul with sadness to hear so many people complain about this oasis.

Here I am a freeborn man. Home is closer than you think.

by John Zupa
I complained about, bitched at, and generally bad-mouthed Evergreen the first quarter of my stay. I then left the school for a more conventional educational system. One of my greatest downfalls is my inability to re-

search — no, I didn't research New Mexico State University; I just ran blindly to it.
I found myself in the middle of the desert. The plants were as hostile as the "jocks." The school system was a relic of the 1950's. I was sick.

Evergreen Horoscope Coming True?

by Ti Locke
In December 1974, the editors of the *Journal* were attempting to understand Evergreen's various and sundry problems.
As a last resort (or perhaps a new angle), they contacted Vince Foster, an Evergreen student studying astrology, and had him draw up a chart for the college. Foster used the date the first seminar met as Evergreen's birthdate (October 4, 1971, 9:00 a.m. — Libra).

Foster writes: "The college, then, is full of the qualities of Libra with ascendent sun, Mercury, Venus and Uranus in this sign. Evergreen was born on a full moon in Aries. Mars is in Aquarius, Jupiter and Neptune in Sagittarius, Saturn in Gemini, and Pluto in Virgo.

Foster continues by interpreting the Ascendent and individual planets in the respective signs and houses. Finally, he makes predictions for Evergreen.

"Uranus transiting the Ascendent the last couple of months (of 1974) is creating a dramatic change in Evergreen's appearance to the world." (At that time, Evergreen was weathering some interesting storms — the disappearance of Donna Gail Manson in March, 1974; a Gay Festival; controversy over hiring Stephanie Coontz, a "known anti-war activist"

and the non-hiring of Chuck Harbaugh, a gay sociologist and counselor; Vicki Schneider's suicide fall from "A" Dorm; a paraprofessional counselors' strike; and the beginnings of a struggle over John Moss' appointment to the dual directorship of Personnel and Auxiliary Services.)

"Spring of 1977 will be a time for defining or confirming Evergreen's energy expression, and the beginning of a new cycle or mode of financial operations." (Maybe Evergreen will have to become a private college. Then perhaps we can be purchased by Hughes Summa Corporation and become a CIA front — or at the very least, a training ground for fledgling Erlichmanns and Deans. However, in the light of recent budget and enrollment problems, the latter pre-

diction is rapidly coming to form.)

"1980-81 will call for strong redefinition of Evergreen, its purpose and goals."

"1982 will be a time of transformation of financial structure due to the previous year's redefinition."

"1983-84 will be years of taking on a new form to the outer world."

"1985 will be a time of expansion of the emerging forces in a well-defined and stable area of activity."


Foster's horoscope ends on this ambiguous note: "Though Evergreen has a natural flair for attracting financial support, its

independent and unusual form creates some conflicts which cause it to become aware of its effects on others and its own modes of operation."







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CAREERS IN LIBRARY SCIENCE
Spring Career & Graduate School Lecture Series
Jovana Brown, Dean of The Evergreen State College Library, will speak on career opportunities in Library Science.
Date: Friday, May 28
Time: 12 - 1:30 p.m.
Place: CAB 110 (Bring your lunch)

The Mystery of Reggae



by John S. Foster
KAOS Music Director

Why topical songs from the slums of black Jamaica should be so popular with white middle-class college students is a mystery to me, but I will not deny my love of reggae music.

Reggae, born of poverty and oppression, takes its roots from

the Afro-Latin influences of Caribbean island music, early 60's rock'n'roll, and R&B — which owes its roots to black blues of the rural South and the industrialization of Northern cities that caused the migration and urbanization of black Americans. Lest this become another book in the bible on who begat who, let's just say that if it had not been for an unenlightened attitude toward Africans by certain powerful Europeans there would be no reggae music, very few black Americans, and no need for this article . . . and it was also born of lots of ganja.

Reggae, which was supposed to be "The Thing" a few years back, never did catch on, except in Boston, where one might have to go to be a collector in this country. Everyone and their brother makes records in Jamaica's capital city, Kingston, and there seems to be no telling what will get released in the U.S. Due to KAOS-FM not having

any of these albums, this community — which, in theory, should be hip to things before anywhere else — had little exposure to reggae before last year's showing of *The Harder They Come*. The movie (an absorbing look at the making of a Jamaican hero/anti-hero) and its soundtrack are hereby plugged. It's an excellent introduction to reggae featuring some of the most cogent songs to leave the island and Jimmy Cliff's finest work to date. Start with this.

Next you will want a Bob Marley and the Wailers album. *Burnin'*, closely followed by *Natty Dread*, would be my choices, although the cookin'est session is *Live!*, a British import, which I wish was released nationally and had more music. Another essential album is Toots and the Maytals' *Funky Kingston* — which contains tracks hap-

hazardly culled from their two British albums. I just picked up a used *Funky Kingston* import, a rawer and more representative collection.

The reggae anthologies are all uneven, but the two worthy of consideration are *This Is Reggae Music Vols. 1 and 2*. *Volume 1* includes some of the classic reggae songs ("Concrete Jungle" from the Wailer's *Catch A Fire*, The Heptone's "Book of Rules," and "Funky Kingston") and features well-known performers. *Volume 2* includes pieces by some of the best unknowns. The finest reggae songs are transfixing and must be heard over and over. Be forewarned; there are some on this album.

Burning Spear and Third World, two groups from *Volume 2*, have released albums this year. Burning Spear's *Marcus Garvey*, like Third World, re-

veals heavy Afro influence, but is tight, political, and concise. It is also excellent. *Third World* stretches everything out achieving a somnambulistic effect on some songs. They also borrow from the American soul ballad form to good advantage. The two albums, although contradictory in style, point out the ongoing evolution of Jamaican music.

Reggae was only officially created in 1968, but I can see the purists already cringing. G.T. Moore, with one album out in the states, needs more defending due to his color — white — and his nationality — English. He has made a great reggae album that is neither pretentious or imitative.

Number four in a series on interesting music that is too unknown. For music like this listen to KAOS-FM, 89.3.

REVIEW

by Curt Milton

The Final Days
by Bob Woodward and
Carl Bernstein, 456 pages,
\$11.95, Simon and Schuster.

Few books in recent years have generated the intense media excitement that has surrounded *The Final Days* for about two months now. Long before it was released to the reading public, it became the center of an intense controversy among government officials, journalists and just plain old folks. People who knew little more about it than what they had read on the front page of the local paper or seen between the covers of *Newsweek* were denouncing it as both the most monstrous lie ever and the greatest invasion of privacy of all time. Either that or they were praising it as the most fascinating and exciting case of reportage in the history of print journalism. No one seemed to be claiming the middle ground of opinion.

Now that the book has finally been released, with brisk sales that will probably keep it on the best seller lists for a year or more, the controversy seems to have died down. All of which says a lot about the book and the way it was handled by the promoters.

The controversy received its original boost following two



weeks of excerpts in *Newsweek*, 35,000 words in all, that were not only out of context but out of sequence as well. The book's impact, derived from a careful, chronological building-up of events, was destroyed by the magazine's handling of the material. Sensational segments, such as the Nixon-Kissinger "let's-get-down-on-the-Oval-Office-carpet-and-pray" incident, were taken out of the back of the book and prominently placed in the first week of excerpts. Important material like the handling of the "Saturday Night Massacre" and a lengthy series of incidents that establish Nixon's irrational behavior, were either left out entirely or edited to a few paragraphs. Woodward and Bernstein left themselves open to attack by selling the excerpt rights to *Newsweek* and allowing the book to be butchered.

When taken as a whole, *The Final Days* is not nearly so shocking or unfair as we have been led to believe. Actually, it's the most intriguing book to come out of the Watergate scandal yet.

The one aspect about the book that most easily offends people and casts doubts on its validity is the novel-like style in which it is written. We are constantly let in on what people "thought" or "felt" at a particular time. In the opening scene of Chapter One we find lawyer J. Fred Buzhardt "nervously tapping his hand on the armrest."

"How could the authors know that sort of stuff?" many have asked. "They weren't there." Granted, they weren't and it does seem to stretch things a bit to include such information.

However, this is no ordinary piece of reportage. The authors have chosen a style for non-fiction that is relatively unexplored — treating the material in the form of a novel.

The fact that the book does read like a novel is exactly why it is so good. If I might be excused a cliché, you can feel the events sweeping toward the dramatic climax. Really. The only problem is that we all know how it ends.

The book takes readers inside the machine of the Nixon White House where all is not running as smoothly as it seems. Nixon is under siege, living in a fantasy world where reality intrudes rarely, to be quickly tuned out by an evening cruise on the Potomac or an extra drink before dinner. Nixon either can't or won't comprehend his hopeless situation, refusing to turn over the bombshell tapes and all but defying the Congress to impeach him.

The situation among the White House staff is not much better. General Alexander Haig, Chief of Staff, attempts to fashion a defense for a client who won't talk to his lawyers and refuses to disclose information. Many on the staff, including Haig, Buzhardt, James St. Clair, the President's attorney, and others, are concerned not only with saving Nixon but with salvaging their reputations untarnished from his crumbling presidency.

What does it all mean? For one thing, Nixon was a lot less stable than we believed, even before Watergate. The amazing thing is that he didn't do more damage than he did. How the whole thing escaped detection by the general populace for so long is a mystery we may never solve.

The greatest story told here, though, is that of the abuse of power. Nixon and his men were all small-time operators who suddenly found themselves caught up in the most powerful game in the world. As such, there was nothing they felt they couldn't do for the good of the country (as they saw it) and, most importantly, for the good of Richard M. Nixon. The bunker-like mentality of "Us vs. Them" that operated in the Nixon White House has never been brought out more clearly than it is here. They felt that they were the law and yet at the same time were somehow above it. Unfortunately, the very people they thought they were serving were the same people that they were lying to and deceiving every day. And that, in the end, was their undoing.



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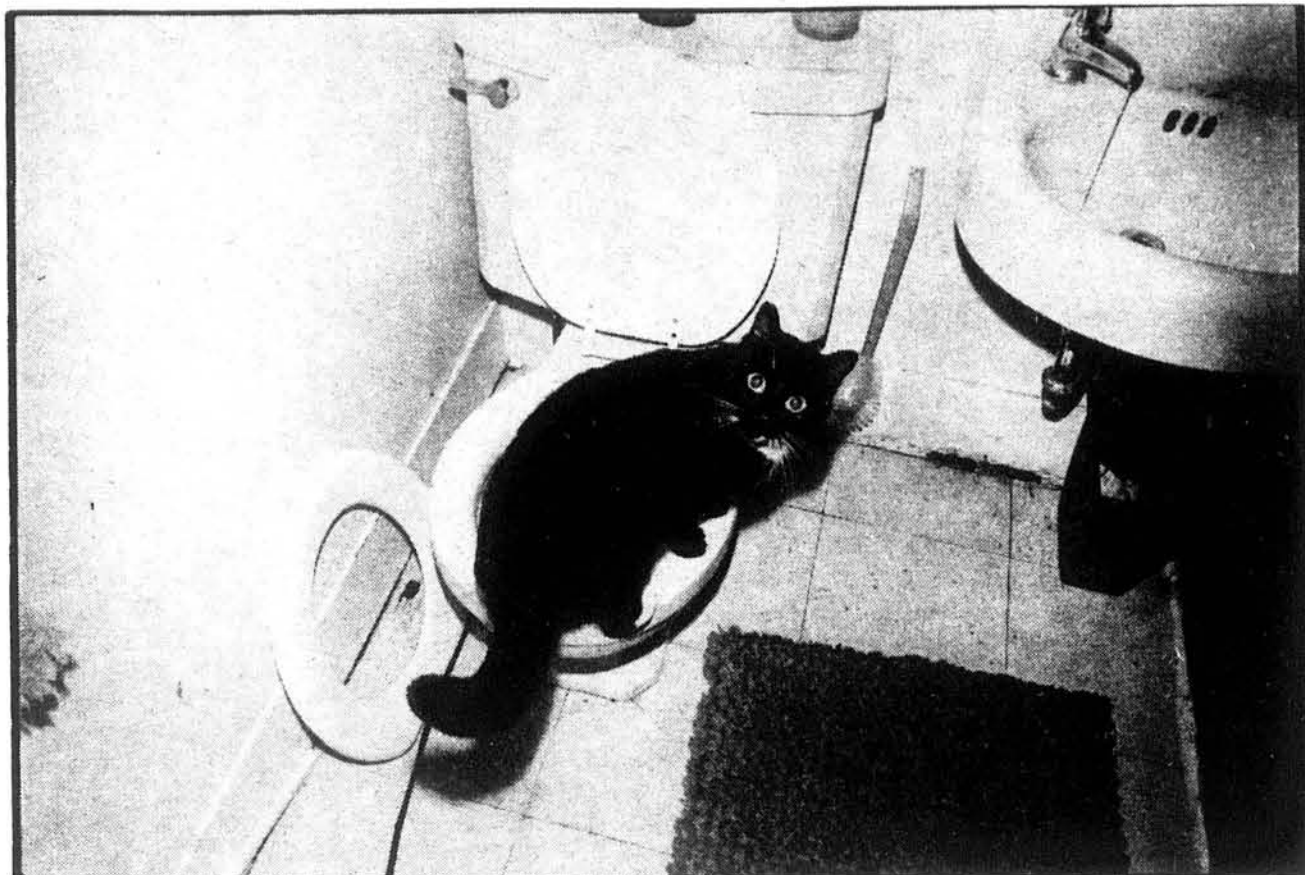


HEY



Summer is here and while a lot of people will be leaving for vacation, many others will be staying in school. The *Cooper Point Journal* will publish four regular issues this summer and an orientation issue in August. To put it simply, we need writers! The position of news editor for the summer is open but we also need all types of writers who might not have the time to work in a full staff position. That doesn't mean just students, either. Faculty and staff are also encouraged to turn in articles. Artists and photographers — the *Cooper Point Journal* is the perfect place to display your work. We regularly publish submitted art work, graphic work, photographs — just anything. Stop by CAB 306 or call 866-6213 or -6214 for more information.

ENTERTAINMENT



Josh Touster

Why Students Make Lousy Films

by Matt Groening

"Kill them all. God will easily recognize His own." — Amalric (13th century French theologian and philosopher), to Simon de Montfort, at the massacre at Beziers, 1209.

It is easier to take a good photograph of a tree than to make a good drawing of a tree or a good sentence about one. It is easier to put together a movie, especially a short one, that has some superficial resemblance to art, than it is to write a story or paint a picture that produces equivalent effects. Film technology is so advanced that any moron can churn out a sound movie with a minimum of effort, and any of dozens of theories of film aesthetics can be used to justify with pride whatever is thrown up on the screen.

Film, compared to other arts, takes its first steps easily. Its innate qualities include a relatively large amount of representational and symbolic power, and anyone who presses a button long enough to expose a hundred feet of film can exploit this power. But film-makers should be aware that the fact that movies can often transfix us is partially because in a darkened room there is nothing else to look at.

Student film-makers rarely move beyond the minimum mechanical competence necessary to produce the simplest movie. Their output in general is characterized by empty ideas, stagey acting, awkward composition, and sloppy editing. The hundreds and sometimes thousands of dollars that are poured into a movie project will not alter the result when the basic concept is

dismal, boring, and hopeless. If anything, large budgets can even make a movie worse by making it longer.

Basically, student films fall into six categories:

1) *The Hallucinatory Film Trip* Films in this category are often quite slick and technically advanced. They are okay if they don't last too long. The soundtrack usually consists of electronic drone music, realized on an Arp synthesizer, the Hammond organ of the 1970's.

2) *The Unfunny Comedy* Tame irreverence is the problem here, as well as stolen sight gags and irritating overacting. Symptoms: any comical reference to Jesus Christ, any depiction of marijuana being smoked, and any scene showing a toilet.

3) *The Pretentious Film Poem* Tedium is the message. The makers intend a dream-like effect, and they are partially successful; they put their audiences to sleep. Symptoms: indiscriminate zoom shots, young women in long dresses walking through forest glens in slow motion, and any dramatic reference to Jesus Christ.

4) *The Cute Cartoon* The calculated whimsicality that student animators strive for rarely comes off because the drawings are too jerky or the ideas too slight.

5) *The Boring Documentary* Students making documentaries usually can't afford sufficient film to make a good movie, so they pick safe subjects with little depth and keep their shooting ratios down. They come up with the same thing again and again: "personality" films on wrinkled old farmers or fishermen, who seem like they might be full of wisdom, but evidently not when

the microphone is on; local controversies which become outdated halfway through the shooting of the movie, and in which the film-maker's bias is painfully obvious; and that old favorite, the tearing down of a local landmark, with black-and-white stills of "how-it-used-to-be."

6) *The Avant-Garde Ego Trip* Shoddiness is the order of the day. Content and message are out the window. A con job which fools both the film-maker and the audience: flimflam film phlegm. If chimps could make movies, this would be their category. Symptoms: the film-maker and/or his girl friend in the nude, Jesus Christ in the nude, or any sexual act involving Jesus Christ.

Films in any of these categories sometimes gain their interest from the musical soundtracks they accompany. These consist of popular rock and folk songs taken from the film-maker's favorite record albums. They are used without permission. The film-maker who steals a familiar song should be aware that while it may improve his or her movie, the credit goes to the recording.

But why do students make these lousy films? What is their problem? Basically, of course, it is a lack of talent. For most, no book, no workshop, no piece of equipment will ever be of any help. Is this what is called "destructive criticism?" Is it too harsh, too negative, too pessimistic?

Film-makers and film-goers, I ask you:

"Is that latest film half in-focus, or is it half out-of-focus?"

This is the final article in a series on student film-making.

Arts and Entertainment

FILMS ON CAMPUS

Friday, May 28
PUTNEY SWOPE (1969, 84 min.) Robert Downey, an underground film-maker who sort of made it, wrote and directed this satire on the advertising world, dealing with the rise to success of a young black man on Madison Avenue. Also: "Drag-Along Droopy," an MGM cartoon by Tex Avery. LH one, 3, 7 and 9:30 p.m. FREE.

Tuesday, June 1
A PLACE IN THE SUN (1951, 122 min.) George Stevens directed this movie version of Theodore Dreiser's *An American Tragedy*, dealing with the immoral lives of the idle rich. It won six Oscars, including those for Best Direction, Best Screenplay, Best Scoring, and Best Cinematography. Starring Montgomery Clift, Elizabeth Taylor, Shelley Winters, and Raymond Burr. Presented by the Academic Film Series. LH one, 2 and 7:30 p.m. FREE.

Friday, June 4
THE GARDEN OF THE FINZICONTINIS (1971, 96 min.) Vittorio De Sica directed this Oscar-winning (Best Foreign Film) story, set in Italy in 1938, about an aristocratic Jewish family that is forced to acknowledge the outside world for the first time when Mussolini's anti-Semitic edicts begin to take effect.

IN OLYMPIA
MISSOURI BREAKS Jack Nicholson, Marlon Brando, and director Arthur Penn cash in. Thomas McGuane is responsible for the pointless script, and the audience suffers. Olympic Theatre, 357-3422.
GRIZZLY Unbearable. Capitol Theatre, 357-7161.

WINTERHAWK and **TRINITY IS STILL MY NAME** Lacey Drive-in, 491-3161.

FIGHTING MAD and **THE LAST MEN** Sunset Drive-in, 357-8302.

TAXI DRIVER A powerful and unpleasant film by Martin Scorsese ("Mean Streets"), starring Robert De Niro and Harvey Keitel. State Theatre, 357-4010.

RADIO AND TELEVISION

Thursday, May 27
EDITH PIAF Diane Hess traces the career of the famous French singer. KAOS-FM, 4-6 p.m.

Friday, May 28
CRUSTY'S COOP Carl Cook as Crusty Pitts. Tonight: Kathleen Meighan shows her photos, "Flying Deuces" with Laurel and Hardy, "The Story of Matthew Brady," and Chapter 10 of "The Phantom Creeps." Channel 6 (telecable), 11 p.m. to 3 a.m.

Saturday, May 29
RE-RUNS FOR LATE RISERS Popular music that isn't so popular, with host John S. Foster. KAOS-FM, 2:30-7 p.m.

Sunday, May 30
NEW YORK PHILHARMONIC BROADCAST, Pierre Boulez conducting. Brahms: Concerto for Violin, Cello, and Orchestra, in A Minor; Sessions: Symphony No. 3; Debussy: La Mer. KAOS-FM, 7:30-9:30 p.m.

IN AMERICA THEY CALL US AMERICANS Obscure music on independent record labels, featuring some very old country music. John S. Foster is host. KAOS-FM, midnight until the wee hours.

Monday, May 31
PEOPLE TO PEOPLE A woman from the Department of Social and Health Services will discuss adoption. Laura Mae Abraham and Walter Davis host. KAOS-FM, 7 p.m.

AUDIO OINTMENT Lee Meister plays tasty jazz from the 1940's to the latest jive. KAOS-FM, 4 to 7 p.m.

Wednesday, June 2
OLDER WOMEN AND HEALTH CARE, Part IV: Ruth Haefner of the Gray Panthers. Carla Knoper hosts. KAOS-FM, 3-4 p.m.

MUSIC ON CAMPUS

Thursday, May 27
COUNTRY MUSIC CONCERT by members of Performing in America Country Music group. Lib. 4300, 7:30-9:30 p.m. FREE.

OLD-FASHIONED SQUARE DANCE with live music and caller. Beer and popcorn included in admission. Lib. 4300, 9:30 p.m., \$2 advance (during noon hours on main CAB mall) or \$2.50 at the door.

Friday, May 28
MARC SNYDER in a classical guitar recital. Works by John and Robert Dowland, Francesco Milano, Bach, Sors, Villa-Lobos, and Tarrega will be performed. Main Library Lobby, 8 p.m. FREE.

Saturday, May 29
TERESA TRULL, an LA lesbian-feminist singer/guitarist, in concert. Ms. Trull is a touring performing artist for Olivia Records. Main library lobby, 8 p.m.

Tuesday, June 1
ROWDY BALL Evergreen's annual end-of-the-year party, with live music and public lewdness. Participants in past festivities have included Fort Lewis soldiers and members of local bike gangs. Lots of throwing up just like at a normal college. Live music into the night, probably taking place behind the library. Musicians interested in performing should call Jim Doney at 866-1173 or Bob Jastad at 866-9369. This may be your last chance to make a fool of yourself before graduating.

IN OLYMPIA
Friday, May 28
JODY ALIESON, a feminist songwriter and poet, and **SID BROWN**, a banjo/guitar player, in concert. Applejam Folk Center, 220 E. Union, 9 p.m., \$1.

Saturday, May 29
OPEN MIKE NIGHT open to all musicians, poets, and thespians. Applejam Folk Center, 8 p.m. First act starts 8:25. \$1 admission.

POETRY

Thursday, May 27, 1976
JAMES TATE, author of *The Oblivion Ha Ha*, *Absences*, and *The Lost Pilot*, reads selections of his work. Presented by the Center for Poetry in Performance, LH three, 8 p.m. FREE.

SLIDES

Wednesday, June 2, 1976
TORRE EGGER, a slide presentation by Jim Donini. Presented by Sunrise Mountaineering and The Evergreen Alpine Association. LH one, 3 p.m., 25 cents.

DRAMA

ON CAMPUS
Wednesday, June 2
FLOWERS FROM THE EXECUTION, a "word concert" by student Aubrey Dawn. Main Library Lobby, 8 p.m., \$1.

ART

SENIOR ART SHOW Library Art Gallery. Through May 27.

KAREN TRUAX HAND-COLORED PHOTOGRAPHS Library Art Gallery. Through May 27.

REFLEXIONES DE MESO-AMERICA ("Reflections of Central America") Works collected by the Mexico group contract. Library Art Gallery, June 1 through June 11.

STUFFED ALBINO SQUIRRELS EXPOSED The eagerly-awaited exhibition of stuffed albino squirrels has proven to be yet another example of fraudulent publicity. The tiny rodents on exhibit are not albino, are not stuffed, and in fact are not even squirrels. They are filthy gray field mice that have been dipped in white paint. They do, however, make amusing noises when squeezed. Joe Bemis Memorial Gallery, open 24 hours.

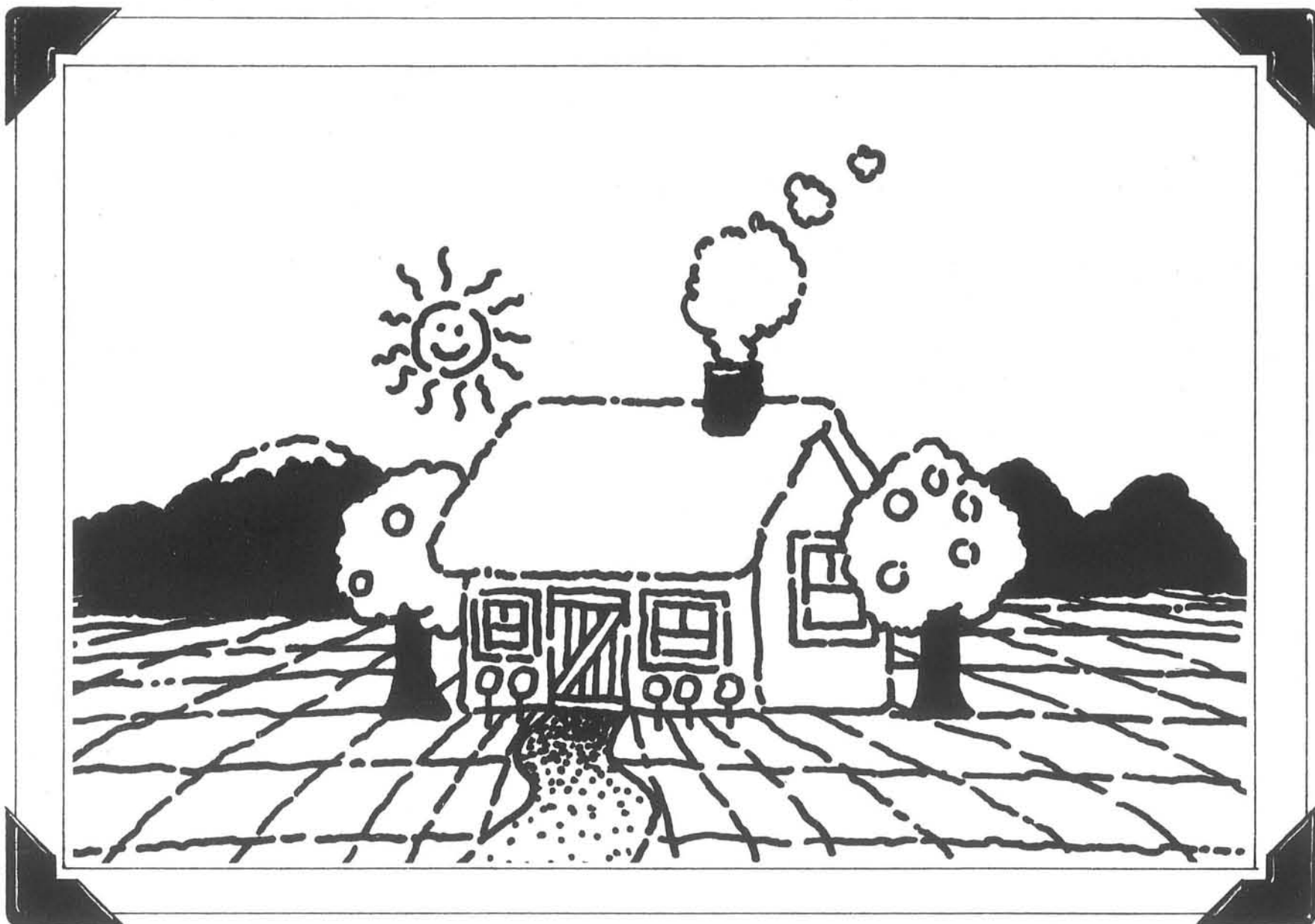


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