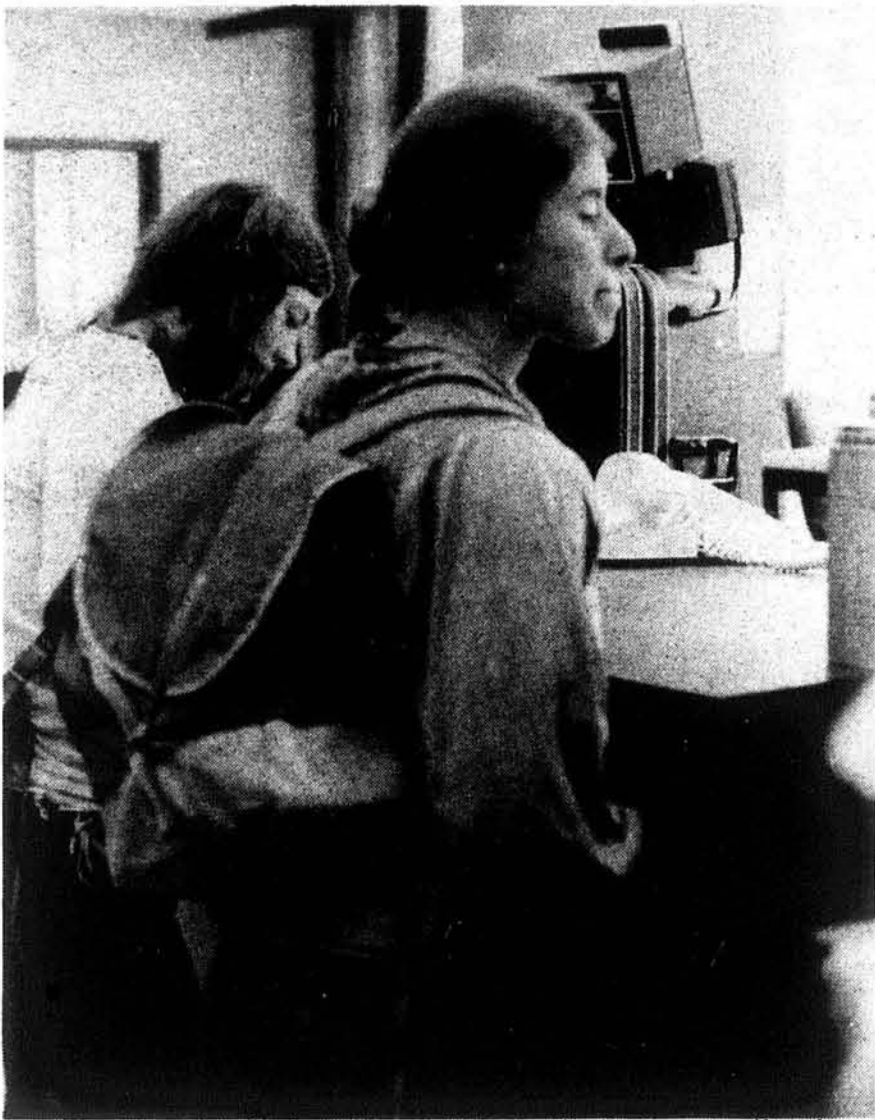


Some programs full

# Enrollment Could "Go Either Way"



Registration continues in the Registrar's office from 8-5 [closed for lunch] daily.

by Jill Stewart

If you are planning on enrolling in a program at Evergreen this fall, you may already be too late.

Despite continued concern over possible underenrollment, some academic programs are full and others are filling rapidly, according to Dean Will Humphreys.

Already full are *Communications and Community* (Craig Carlson) with 70 students, *Outdoor Education* (Willi Unsoeld)

with approximately 40 students, *Helping Relationship Skills* (Earle McNeil and Roi Smith) have 50 students enrolled, and *Natural History of Washington* (Don Humphrey) with 25 students. *Natural History of Washington* has had such a favorable response that the deans are trying to find one more faculty to enlarge the program, according to Humphreys.

Several programs are filling up fast, but not yet full. They are: *Autobiography*

(Ron Woodbury, Peter Elbow, Lee Crowe), *Political Ecology* (Bob Sluss), *Resources for Self-Determination* (Betsy Diffendahl, Mary Hillaire), *Advanced Field Biology* (Steve Herman), and *Marine Organisms* (Pete Taylor).

A few programs are faltering and look as though they will not reach their projected enrollments. *Myth and Reality*, (York Wong, Cruz Esquivel, Priscilla Bowerman), *Advanced Environmental Analysis* (Dave Milne) and *Religion in Human Life* (Carol Olexa), are all below expected sign-up levels, Humphreys said.

*Myth and Reality* was designed to meet the needs of Third World students, and the deans are still planning to offer the program this year, with hopes of late enrollment from Third World students.

### OVERALL ENROLLMENT

Evergreen's overall enrollment "could go either way" at this time, according to Dean of Enrollment Services Larry Stenberg. Stenberg said that approximately 1,000 students are registered for next year, but that it is difficult to compare that number to last year's registration.

Said Stenberg, "The 1,000 number represents a continuous registration process. There is no way to gauge how we compare to last year because there was no real continuous registration last year." Registration for the 1975-76 school year took place before two major cutoff dates — one in May and one in September, 1975.

However, this year it was decided to let students register continuously until October 4. Stenberg thinks this change has let many students put off what they normally would have done in May. "Evergreeners, to me, are sprinters," he said. "Folks come in at the tail end. We'll have a lot of people come in and register that last week."

He predicts Evergreen's enrollment will be "either a little over or under our average annual figure from last year of 2,383 students."

Stenberg said the underenrollment worries stem from a "dramatic dip" in the number of new students who normally would have registered in the middle of the registration cycle (late winter and early spring). That dip put registration figures below what they were the previous year at the same time, according to Stenberg. He said that although registration is now "running parallel" to last year, "we will be significantly under last year's number of new students."

Because of this apparent loss of new students, Enrollment Services is trying to make up enrollment deficiencies through retention of continuing students, part-time studies offerings and a degree completion program.

Twenty-three programs will offer a part-time study option for the 1976-77 school year, and nearly 50 modules will be offered during Fall Quarter alone (See page 5 for complete list).

The Evergreen State College · Olympia, Washington 98505

## THE COOPER POINT JOURNAL

Volume IV Number 35

August 12, 1976

### Co-Respondents lead program

# "Herstory" a Success

by Jill Stewart

The Co-Respondents are followed by success stories wherever they go. Two members of the feminist readers theatre group, Sandie Nisbet and Patricia Larson, have just completed teaching a summer group contract here at Evergreen — one they term "a smashing success."

The program, *Bring Her Back Alive: Herstory Out of the Books and onto the Stage*, lived up to its name.

With 20 students ranging in age from 18 to 60, Nisbet and Larson had just five weeks to give them some understanding of women's history — enough to choose a project — and then carry them through the tremendous job of researching, script writing, acting and costuming that are essential parts of any dramatic production.

The women were all expected to choose a woman or event from women's history and become familiar enough with that event or person to present a production to the public.

"We've had a ball," said Sandie Nisbet. "The students have done amazing things in a very short amount of time . . . Nobody in retrospect can believe what they have accomplished."

Nisbet said the success of the students was more than the two teachers had hoped for. "Some of the productions have been really more polished than we expected," she said.

Patricia Larson gave much of the credit to the subject matter itself. "There is nothing like turning a group of women loose in women's history. They get so excited. It's such a rich area and it has really been unheralded in the past."

"We made up the guidelines," said Nisbet. "We offered them shortcuts and told them the mistakes we had made so they could avoid them. We aimed for quality and assisted at that from the very beginning."

They both agreed that the stages they

have seen their students go through were much like stages they went through when they began the Co-Respondents readers theatre group four and a half years ago. One student remarked to them that she had "formed a lifelong interest in the history of women" because of the program. Another, an older woman who came to the program "just to watch," ended up creating an act herself. "She got into it like anyone else," said Nisbet, "and she felt confident enough to agree to perform her project at the [Olympia] Senior Center."

The one-woman show, about Mother Jones, a labor leader at the turn of the century, will be presented at the Olympia Senior Center September 9 at 1:30 p.m.

Another group presented a "very moving performance" dealing with the Yellow Wall Paper, a short story by Charlotte Perkins Gilman dealing with her own descent into madness and her experiences as a patient confined to a yellow wallpapered room.

Several Timberline High School teachers spent their summer in the program and created a multi-media production based on courageous women who have broken out of their roles.

Other productions included a two-person show, "The Spinners Came A Spinning," dealing with "spinsters" such as Florence Nightingale and Susan B. Anthony, a puppet show for children on the history of women, a script about pioneer women, a play depicting Narcissa Whitman and Eliza Southgate, who came to the Northwest in the 1830's, and a slide-show/reading about black women in America.

The students had the option of presenting their projects to the general public or just to the program. "We encouraged the students to present them to the public," said Nisbet, "but I'm sure many of them hoped no one would show up."

Many of the women in the program



Sandie Nisbet, left, and Patricia Larson.

had families and other responsibilities that gave them "a hard time in the creative process in terms of spouses and children" according to Larson. "There was an unspoken and shared sympathy that many women were working against big odds," she said, "but in spite of those tremendous odds, they produced."

Nisbet and Larson hope the women will continue to polish their projects and present them to larger audiences, perhaps in the fall.

Said Larson, "A number of them could be done immediately, with very little work . . . People see a play and think 'Oh, it looks so romantic,' but actually it is one of the most disciplined things you can do. We don't know if [the students]

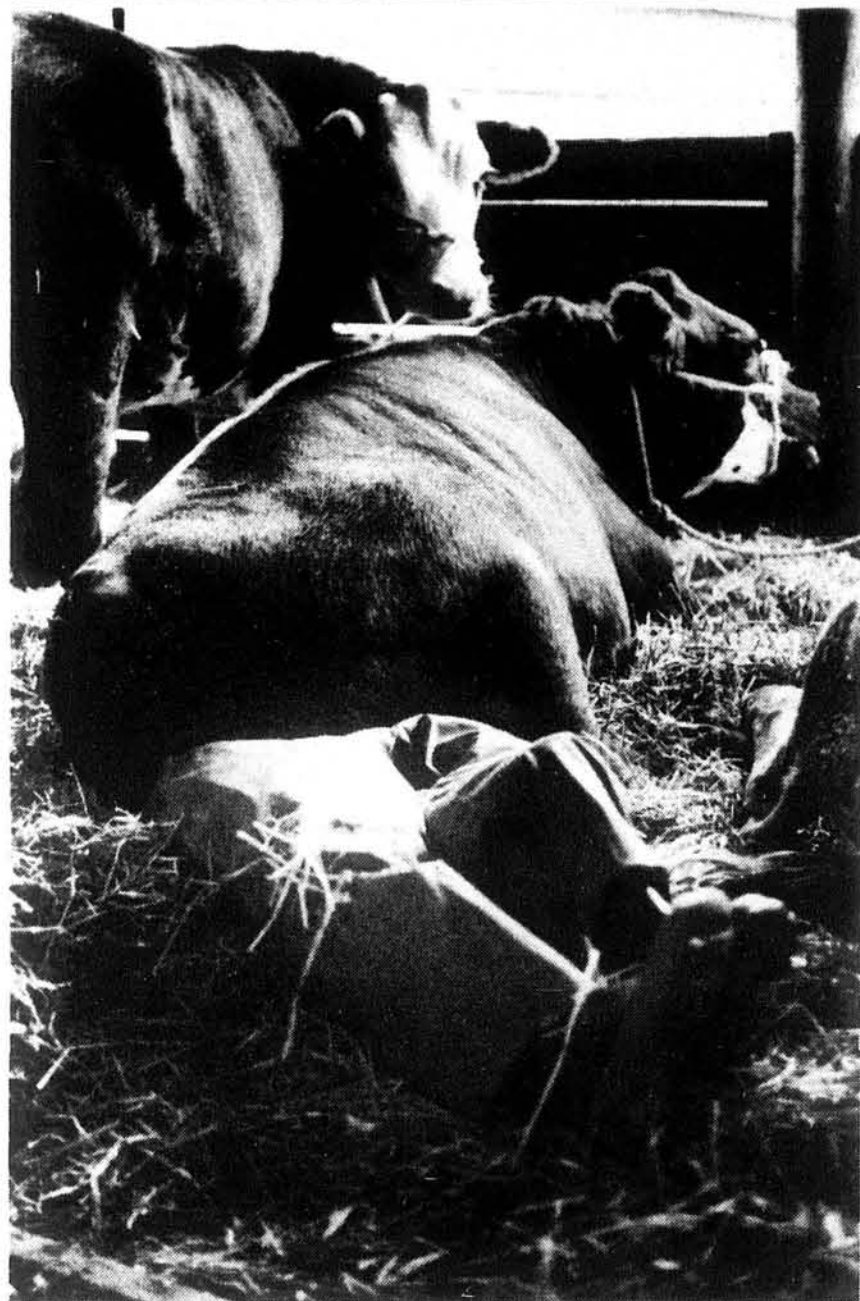
will all be able to keep up that discipline."

The two don't know if they will return to Evergreen next summer, but they both agree, "it's been a lot of fun."

### INSIDE:

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# LETTERS



Jill Stewart

## LET SLEEPING BAGS LIE

To the Editor:

This is a Thursday night. It is August. I'm sure you can relate to this. I am Plex, of international fame. I came to the states through the Cigars for Mars program. My hair is a brilliant red. It is natural, not like David Bowie. I want to tell you about a funny thing which happened to me when I was just a child. My father slept in the basement in a sleeping bag. In my sleeping bag. He slept downstairs because my mother thought he was gross. He slept in a sleeping bag because he was too lazy to have sheets, and he slept in my sleeping bag because it was the only one we had. We had it because I was at one time a girl scout.

I was going away to a weekend camp. While my father was at work, I packed, rolled the sleeping bag and walked to the bus station to meet a rich friend of mine. The camp cost \$20.00 which I did not have to pay because I was intelligent and sneaky. I did not let my rich friend know about this. I did not let her know about anything.

My rich friend had a goose-down sleeping bag. I had a flannel one. On the first night of the camp-out we counted off and were separated. My group was to sleep outside that night and my rich friend suggested we trade bags because she would be too hot in hers. I agreed and it wasn't until ten years later, on this night I could have called this a funny story.

To put it bluntly, my flannel sleeping bag was full of my

father's underwear. Seventeen pairs. No Lie. She had counted them, the bitch.

That is the end of my funny story which had such a tragic effect on my camp weekend that I was silent the rest of the stay and was awarded Most Considerate Camper during the awards session on the last day.

Plex (L.B.) Effex

## DURNING BLACKED-OUT BY PRESS

To the Editor:

For a year Marvin Durning has been seeking the democratic nomination for governor. Yet during most of this time there has been a mysterious press blackout of his campaigning. Not until last month was he taken seriously by the state press. It is a shame that the person with the most innovative and imaginative proposals that this state has seen in several years has trouble getting his name in newspapers and on television. While his two most serious democratic opponents, Dixie Lee Ray (an advocate of nuclear energy and bringing supertankers into Puget Sound) and Wes Uhlman (who seems to have a knack for pulling down large contributions from big business), get constant coverage, often for doing non-newsworthy things. Yet despite the trouble in getting coverage, Durning has thousands of volunteers and the second best amount of money of any other candidate running for governor, which he raised from almost entirely small contributors.

Durning has been running one of the most impressive and open

campaigns this year. He is known for his strong environmentalist record and his anti-big business stand. He successfully led the battle to stop the Portland airport from expanding into the Columbia River and in changing the garbage dumping practices of Seattle to reduce pollution. Durning has signed the nuclear safeguards petition, believes in changing the state tax structure so the large corporations and the rich pay more and the little man and small property owner pay less, and opening up farmland for the small farmer in eastern Washington. I don't mean to picture Durning as a knight in shining armor slaying all the evil dragons of state government. But I do believe he is the most intelligent, (he's a Rhodes Scholar), honest, and best qualified candidate running for governor. If you would like more information concerning Durning or would like to volunteer your time contact me at 866-5192.

Gary Olive

## AFTER THE OCEAN, ANTARCTICA

To the Editor:

The Sea, in which all things come together, is being bitterly contested right now, as you read this, in New York, at the fifth and crucial session of the United Nations Conference on the Law of the Sea. Virtually ignored by the American mass media, this conference is nevertheless the most important international conference ever held. It is currently deciding who will control the vast resources of the deep seabed, the last untouched treasure on earth, which have recently become technologically accessible.

The basic principle of the conference, that is, of the Third World nations who comprise the majority of the 147 delegations, is that the deep sea, beyond the limits of national jurisdiction (i.e., beyond 200 miles), is "the common heritage of mankind" and cannot be appropriated by any private interest or nation. As a significant step toward a new international economic order, they are seeking to establish an International Seabed Resources Authority, with complete control over the resources of the deep sea. The "Authority" would support itself with the revenues of seabed exploitation and would distribute the rest among all the nations of the world, with preference given to the neediest.

The major obstacle to a Law of the Sea Treaty at present is U.S. corporate opposition to this international "socialist" enterprise: Such corporations as Kennecott Copper and Lockheed Missile and Space Company have pressured Congress into writing the "Deep Seabed Hard Minerals Bills," SB 713 and HR 11879, which provide the legal means for them to stake out claims to the richest mineral deposits of the seabed. Based on the U.S. legal standpoint that anything not yet claimed as private property is available to be claimed, these bills state that, upon payment to the U.S. government of a \$50,000 application fee and submission of proof of capacity to exploit, corporations could stake out claims to blocks of seabed 40,000 sq. km. in area (that comes to three cents per acre). These investments would be guaranteed by the U.S. Treasury and backed by U.S. military might.

SB 713 and HR 11879 have passed through committee and could be brought to a vote at any time: They are being used to blackmail the Third World into accepting the U.S. "com-

promise" on the seabed, i.e., the U.S. would allow an International Authority to be created, but only on condition that it be dominated by the U.S. and other developed countries, and that rights of exploitation be divided equally between the Authority and private corporations! If this "compromise" is not accepted, we threaten to walk out on the Conference and enact our unilateral claim to the seabed.

The Third World is putting up a good fight, and has threatened, in exchange, to limit the use of crucial straits of the world, which are under their control, in such a way as to seriously affect our military strategy.

So far, no one in the conference has challenged the anthropocentrism of the "common heritage of mankind" principle. No one has spoken up for fishes, whales, or for those minute organisms on whose lives our own lives depend. While the effects on the entire ocean ecosystem of deep seabed mining are not yet understood, the only question that has been asked is: Who shall exploit?

After the ocean, Antarctica. Then, the Moon and Mars. What should our attitude be? These decisions are being made NOW: Let your voice be heard! Write at once to Secretary of State Kissinger, U.S. Mission to the U.N., 799 UN Plaza, New York, N.Y. And spread the word!

— In hope, Judith Hurley  
UNDIVIDED OCEAN BUS  
— en route —

At Evergreen State College,  
8/11/76

## SELL PIZZA AT FRIDAY NIGHT FILMS

To the Editor:

Why don't you sell pizza at the Friday Night Films? O why don't you sell pizza? Be like Shakey's! The films fit right in! (How scathing.)

Linda-Jean

## GROSS MISMANAGEMENT OF RECREATION CENTER

To the Editor:

I was very disappointed to find the way the Recreation Center is being run this summer. Seems totally unsuited to recreation needs.

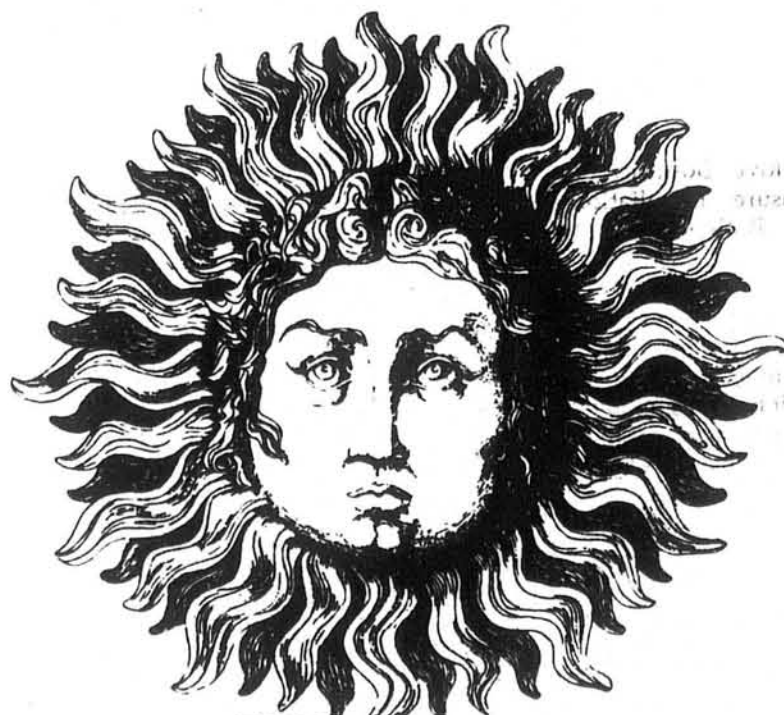
It is staffed only during weekdays when people have classes and homework and no time to use it. It isn't staffed on weekends or holidays. When a person gets a day off so he has time to use facilities or equipment, he runs into a locked door. Also he finds that equipment cannot be checked out in advance for those days. It can however be checked out for Mondays when no one has any time for recreation!

It is a stupid and deplorable case of gross mismanagement. Also I am concerned that although all Evergreen buildings were built with supplementary funds in return for a guarantee that all facilities be totally accessible to the handicapped, the back door of Rec. Building is kept locked. This makes the building inaccessible to handicapped people coming from the direction of the dorms, except by a long, circuitous route around the front of the CAB, up the elevator and across to the second floor of the Rec. Building.

This certainly is not in keeping with building agreements and is probably illegal (misappropriation of funds).

I have also found some work/study staff to be discourteous and very reluctant to be helpful. It's a great building. Let's get someone to manage it in the interest of the Evergreen Community, instead of people who are just interested in putting in work/study hours and are not interested in facilitating the use of the fine facilities.

Jerry Larkins  
TESC Student



THIS IS IT!

SUMMER BOOGIE  
SPECTACULAR!

The TESC GIG Commission  
co-sponsors with L.R.Y.  
to bring you

**FRUITLAND FAMINE  
BAND**

in a

**FREE DANCE**

Thursday August 12th 8pm  
Red Square

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# NOW Convention: The Future is Female

The Washington State N.O.W. (National Organization of Women) Convention will take place on campus this weekend, starting Friday, August 13 and running through Sunday, August 15. The convention will feature workshops, discussions, and presentations on topics ranging from the Equal Rights Amendment to Assertiveness Training.

**"THE FUTURE IS FEMALE"**  
Washington State N.O.W.  
1976 Convention

**Friday, August 13**

3 to 8 p.m.

**REGISTRATION** Getting settled in rooms, getting acquainted.

9 p.m.

**LAVENDER TROUBADOR** (a one woman paly with Rebecca Valrejan)

Also: Carrilu Thompson, singer/songwriter, and Laura O'Brady (singalong). See communications board for location.

**Saturday, August 14**

8 to 9 a.m.

**BREAKFAST**

9 a.m. to 4 p.m.

**REGISTRATION** (all day)

9 a.m.

Keynote Address: "Future of Women in Washington State" (Pat Cochran, Legislator).

10 a.m.

**WORKSHOPS:**

**E.R.A.** (Rita Shaw & Judy Young) "Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex." How can we help make this the LAW OF THE LAND?

**ALTERNATIVE TREATMENTS FOR RAPISTS: PRISON OR THERAPY** (Maureen Saylor, Western State Hospital, Sexual Offender Program, & Judge Donald Horowitz). A two-hour discussion of alternatives, and treatment of rapists; including the Sexual Offender Therapy Program at Western State Hospital.

**WOMEN, MONEY, AND POWER** (Joan Gross) Examining attitudes towards money, setting life goals, assessing net worth, and investments.

**MEDIA** (Nancy Hawkins) A look at the availability of public access, time and equipment to the average woman. South Snohomish County N.O.W. will show excerpts from some of their recent TV



Now Convention organizers met Saturday for an intensive workday.

shows and will discuss the how and why of every chapter having its own show. (2 hours).

**MESSAGE** (Women from Radiance Herb and Massage, Olympia) Learning how to give and receive a massage by doing it! (2 hours)

**SELF-HEALTH AND ABORTION** (Edie Harding) Discussion of patient advocacy; update on the politics of abortion; demonstration of a pelvic and breast exam. (2 hours).

11 a.m.

**SPIRITUALITY, POWER, AND WOMAN** (Marie Von Bronkhurst) To raise the issue of spirituality for women, to begin to redefine it, and to say it is of vital importance to the women's movement.

**N.O.W.** (Sharon Dillon, State N.O.W. Coordinator) What, when, how, and why?

**WOMEN AND INSURANCE** (Aurilla Doerner) Discussion of the basics of life and health insurance, questions and answers.

**STRESS REDUCTION** (Jenny Ring) Techniques in relaxation response. Autogenic training and visualization will be taught.

12 noon to 1 p.m.

**LUNCH**

1 p.m.

**WORKSHOPS**

**CHILD CARE: TITLE XX** (Sandy Crane) Where do we go from here? (2 hours)

**COMPARABLE WORTH STUDY** (Ann worchester, Ann Quantrack, Mary Helen Roberts) Equal pay for equal-valued work. First hour: Method for evaluation of present law and implementation of a new law. Second hour: Work on workshop resolution, and presentation of the union's recommendation.

**WOMEN AND CREDIT** (Bernadine Maxie, Feminist Federal Credit Union, and Karen Fox, Human Rights Commission) New alternatives in financial institutions available to feminists. Also: a discussion of your credit rights as a woman. (2 hours)

**FEMINIST CONSCIOUSNESS RAISING** (C.J. Smith) Discussion of the national N.O.W. guidelines; mini-C.R. groups in the second hour. (2 hours)

**DANCE** (Carol Fulcher) Dance old and new. Basic movements of the different styles of bellydancing and Turkish folk dances. (2 hours)

**N.O.W. LEGISLATIVE PROGRAM** (Elaine Latourell and Melissa Thompson of N.O.W.'s National Legislative Office, and members of Seattle N.O.W. chapter)

Planning and strategy of N.O.W. legislative programs. (2 hours)

**LESBIANISM** (Kathy Boyle, Lesbian Resource Center) Basic consciousness raising. Brief presentation followed by group discussion. The film "Sandy and Maddy's Family," by Sandy Schuster and Madelyn Isaacson will also be shown. (2 hours)

3 p.m.

**CONSTITUTIONAL COMMISSION** (Jean Marie Brough) Reviewing the proposals for the new By-Laws. Copies are available. Developing priorities and issues for our support. Preparation for the October National Conference. (2 hours)

**LITIGATION: LEGAL ACTION** (Judith Londquist) What to do if you want to sue.

**ASSERTIVENESS TRAINING** (Sharon Brogan and Terry Kelso) Learn the difference between assertiveness and aggression. (2 hours)

**DISPLACED HOMEMAKERS: OLDER WOMEN** (Laura Shields, of National Task Force) Proposed national legislation and reports on National and local Task Forces. (2 hours)

**MESSAGE** repeat of morning workshop 4 p.m.

**WOMEN AND HISTORY** (Jan Shinpoch) Her-Story: what we have missed, and why is it important?

**IMPACTING LEGISLATION** (Mary Helen Roberts, Director of Women's Council, and Barbara Vandervolk, Lobbyist) The hows, whys, and wherefores of bringing about change through the legislative process.

**STRESS REDUCTION** repeat of morning workshop.

5 to 6 p.m.

**DINNER**

9 p.m.

**THE CO-RESPONDENTS** present "Here She Comes." Also Poet Annette Van Dyke and singer/songwriter Gwen Harrel.

**Sunday, August 15**

8 to 9 a.m.

**BREAKFAST**

9:30 a.m. to 1:30 p.m.

**PLENARY SESSION** Speakers: Elaine Latourell, Melissa Thompson, and Lori Lakshas (former Seattle firewoman). Essay award presentation to Valerie Hall.

Business Meeting

ENJOY!

## Sex, Pinball, and Free Will

by Matt Groening

It's been said countless times before, but it's true — playing pinball is like making love. Both acts are sources of intense pleasure, humiliation, ecstasy, and sorrow. Both acts must be experienced rather than described. And both acts prove satisfying day in and day out, year after year, as innovation and refinement in technique bring one to perfection with lover or machine.

Pinball virgins tend to scoff at the sexual potential of the garish coin devices. They deny the obvious features which are identical to both pinball and sex: rapid heartbeat, eye dilation, flashing lights, bells, bumpers, roll-overs, roll-unders, bonus balls, enormous scores, kickers, gates, tilts, and flippers.

The unfeeling cruelty and insensitivity which for years relegated pinball to the dismal recesses of smelly bus depots is at last coming to an end. The vicious stereotype of the slack-jawed, shifty-eyed degenerate in tight jeans has been exploded. No longer will pinball enthusiasts shake greasy bangs out of their eyes and hang their heads in shame. A recent article in *Midnight* declared the average I.Q. of pinball players was 103, and that's three above the national norm.

Today we are proud to be pinheads.

I know you don't care, but pinball does have a fascinating history. Any true aficionado will tell you pinball originated hundreds of years ago as bagatelle, a flat, boring billiard-like tavern and parlor game. Bagatelle was first referred to in literature in Chapter 14 of Dickens' *Pickwick Papers*.

It wasn't until 1930 that anything resembling modern pinball as we know it began to develop. It was in that year that David Gottlieb, who managed a number of Test-Your-Strength grip machines for sweaty Texans in the 1920's, developed and marketed a small walnut and brass game called BAFFLE BALL. He sold 50,000 BAFFLE BALLS that year at \$17.50 each, and psychiatrists the world over lauded the therapeutic value of the simple

apparatus. It was believed the soothing sound of clinking steel balls (which sold seven for a penny) was a prime force in cheering up thousands of Americans despondent in the face of the Depression, and more than one pundit declared that BAFFLE BALL had arrived in the nick of time, narrowly averting a national suicide epidemic, which might in turn have triggered the total collapse of western civilization.

In 1931 Chicago businessman Raymond Maloney played a few games of BAFFLE BALL and designed his own machine, BALLY-HOO. Maloney sold 70,000 in a year, and his company (now the Bally Manufacturing Corporation) and Gottlieb's (D. Gottlieb and Company) remain leaders in the industry.

Each year has brought further leaps in pinball technology. 1933 marked the introduction of electronic circuitry. Solenoid-powered kicker units and anti-tilt devices were first used in 1935. Other innovations quickly followed: automatic scoring, knockdown targets, roll-overs, thumper-bumpers, and so on. A great breakthrough came on December 4, 1937, when the now-defunct Western Equipment and Supply Company introduced AK-SARBEN (Nebraska spelled backwards), a pinball machine which gave free games.

Pinballers thought they had seen it all, but a decade later Harry Mabs joined a button-controlled solenoid to a small rubber bat and gave birth to the game's most fundamental appurtenance, the pinball flipper. HUMPTY DUMPTY, a six-flipper Gottlieb machine that Mabs designed, caused a frenzy of excitement upon its unveiling in 1947. Mabs' revolutionary invention so completely influenced the game that not one machine manufactured since that year has been without the all-important flippers!

Since the great 1947 breakthrough other innovations have included multiple-player games, asymmetrical playing fields, messenger balls, captive balls, free balls, and ever-increasing speed and action in each new model. The three big manufacturers,



The author tackles a difficult Space Mission, and ponders the question, "If there is free will, then why did I write this article?"

Bally, Gottlieb, and Williams, are now being challenged by such upstarts as Chicago Coin and Allied Leisure, and foreign pinball companies are being considered serious threats for the first time. Sega, a Japanese company (actually controlled by Gulf and Western), virtually controls the pinball scene in Asia, and is especially feared by the American companies.

There is much debate about the best pinball machine around. Action, novelty, and difficulty of play must be in perfect balance for a machine to be truly great. Great pinball philosophers generally agree that Bally's FIREBALL is the finest machine yet made. FIREBALL, which boasts a peculiarly appealing ramp, has a spinning, grooved rubber disc in the

center of the playing field which adds chance to what would otherwise be solely a game of skill. This feature is the subject of intense love/hate among jaded pinballers.

Another feature of great machines is that they usually release captive balls, which put two or even three balls into play simultaneously. FIREBALL has this feature, as does its prototype, 4 MILLION B.C., and NIP IT, with an especially enhanced alligator motif.

Other superb machines include TRIPLE ACTION, BIG CHIEF, and TRAVEL TIME. FLYING ACES, a 1965 classic, is not available locally but holds a fond place in many pinballers' hearts. Williams' new game SPACE MISSION, with its elusive swing target, is fast gaining in popularity. CAPTAIN FANTASTIC, with its Elton John motif, has yet to hit the northwest, but enthusiasts are skeptical. Elton John is giving away a machine at each concert on recent tours, much to the disgust and resentment of the pros, who see the giveaways as an attempt to commercialize a basically pure and sleazy pastime.

One grave drawback to pinball is that it can be addicting. In moderation, pinball has a place in the growing up of every young person. But the chronic pinballer who neglects normal social intercourse and opts instead for onanistic sessions with nearby pinball machines can end up at age 22 a stunted wastrel, with nothing to look back upon but a few hundred meaningless bonus replays. The despair resulting from these empty memories, as well as first-hand evidence that there is no free will, often leads the pinballer trying to break his or her habit into trying desperate measures. Pinball players, basically frightened children with lousy complexions, hardened to a life of flashing lights and instant gratification, take the next obvious step, a headfirst plunge into promiscuous sexual activity, for which there is no cure, and which brings us back to where we started from. Amen.

# Middle Earth Mercantile - Utilitarian Utensils



Carol Clark in the Middle Earth shop.

by Teresa Imfeld

"No we don't live in holes and we don't have hairy feet!" exclaimed Allen Ledford, one of the four collective owners of the new Fourth Street shop, the Middle Earth Mercantile. The name, however, was inspired by J.R.R. Tolkien's *The Hobbit* and has actually caused a few curious customers to stop in and give the

place an anxious look. Although they do not find short, fat, timid, creatures behind the counter, they do come into contact with some friendly people who have a worthwhile idea.

Besides Ledford, these people include Harry Hill, Carol Clark and Lynda Carlson. Together they make up the total partnership of the Middle Earth Mercan-

tile, and each one agrees that the basic idea behind the shop is to sell good quality, efficiency tools at a low cost to the customer.

A strong effort has been put forth to equip the store with all non-electrical products, and plans for an increase in hand-crafted items, such as wooden

towel racks and wooden toilet paper dispensers, are being worked out.

"Everything has a purpose," said the owners. Items displayed in the shop are "not something just to buy" and put on a table, they all serve a useful function.

"Utilitarian utensils," the accompanying phrase under the window, serves to include everything from simple wooden bowls and dishes, to more elaborate grain mills and kerosene lamps. Items such as rakes, hoes, and Swiss army knives can also be found among the creative oyster-crete shelves and recycled wood paneling.

County Tool and Supply, distributors out of Eugene, Oregon who originated the store, are Middle Earth Mercantile's largest wholesaler. Other supply companies include Associated Hardware out of Portland and People's Supply out of Seattle.

Hill describes the store and its operation as an "alternative business," one that has a main thrust but no limitation. The theme of "tools," or "apparatus," covers such a wide category that wooden buttons are sold alongside of hammers and hammers alongside of bread pans.

The store and its contents are not aimed at any particular age group nor anyone in a specific

financial bracket. "We are not supporters of inflation," stated Hill. He added that prices would only go up if the wholesale cost did. However, Ledford emphasized that if wholesale prices went down, then theirs would decrease also. Prices can run from under a dollar to up into the teens, depending on what the product is.

The shop, located at 202 West Fourth where the Square Deal Trading Post used to be, had its "grand opening" on Thursday July 22. At present it is a small place with 80% of its inventory centered around food preparation.

Future plans, however, are already being made to expand the shop within the next few months. One addition would be to carry more hardware and mechanic's tools, and there are also hopes of organizing a "special order" department.

The group explains that they are "not in it for the money, but to provide quality tools, and for the experience." Hill commented that at first he was leery of getting into salesmanship, but he realized that this type of sales was different. The Middle Earth Mercantile deals in needed, functional products, not something for which a false need has to be created.

## KAOS at the fair

# MOO is OM Spelled Backwards

by Karrie Jacobs

The grey stuff turned into mist and the mist turned into a drizzle. There I was at the Thurston County Fair and it was raining. Well, what do you expect? But, I'll be damned if I'll go on the ferris wheel in the rain, so I wandered about in the rustic wooden sheds, shuffling through wood shavings and admiring the blue ribbon cabbages, the blue ribbon daffodils, and the blue ribbon pencil holders. I stood nose-to-nose with the biggest cow that I've ever seen in my life and avoided the pigs. (You never know what kind of diseases...)

Then I got bored, so I ambled over to the KAOS trailer, a monstrous white thing, affectionately referred to as the White Elephant, which was pumping Bob Wills and the Texas Playboys out of a plastic-covered speaker on the roof. The sign taped to the door said, "Step softly (or the record will skip),"

and sure enough, as I plodded around in the not-so-spacious mobile home I heard Bob Wills sing "Our hearts beat SKIP, and we SKIP, but time changes everything."

But then, what was KAOS doing at the Thurston County Fair amidst the livestock and the marmalade? According to station manager Carl Cook, "We were there for the same reason we were at Lakefair: to make people aware of our existence as a community radio station. We tried to insure that all the community groups were represented. We interviewed everyone from an old-time fiddler to politicians to 4-H kids. We wanted the whole flavor of the fair in our broadcast."

Most KAOS people that I spoke with thought it was well worth the time and effort that went into assembling and running a remote studio, despite the difficulties, because of the fair's broadcast's value in public exposure for KAOS, as well as for the production experience that such an operation provides.

Setting up a remote studio entails disassembling the KAOS production studio and installing



The KAOS crew in performance at the Thurston County Fair.

it in a trailer as a broadcast studio. The remote station is connected to the main station and transmitter at the college by means of telephone lines. The whole process makes room for all kinds of technical problems, big and small. During my visit to the KAOS trailer there seemed to be a multitude of technical difficulties taking place, including non-functional speakers, cables that were just a little too short, and an interview that wasn't going over the air when it should have been. Difficulties were usually dealt with and taken care of as soon as they came up and in general, the fair broadcast went smoothly. Of course, it was hardly a normal

broadcast day at a normal station. The kitchen of a mobile home is not designed to be a radio station, and record storage space was a little hard to come by, so the soul records went in the oven, the classical in the kitchen sink and the Monty Python album was stored on the toilet seat.

Not everyone was pleased with the KAOS trailer's location, which was a little out of the way, behind Ma Bell's 100 Years of Telephone History booth, and a trailer selling scones. Several KAOSites thought that the trailer should have been "more in the thick of things." Program director Toni Holm didn't seem to mind the trailer's location and

was pleased with the response that KAOS drew from fair-goers.

"All kinds of people stopped in to say hello," she said, "and when we had disco music playing, kids even started dancing outside. Besides, the best things at the fair were the scones and the antique telephone key chains that Bell was giving away."

Unfortunately, KAOS did not have any prize rabbits or zucchini to put up for a blue ribbon but they did send a contestant into the Ladies News Media Cow Milking Contest and came in eighth in a field of twelve. I have been told that some of Olympia's more corrupt news organizations hired 4-H kids to do their milking for them. So it goes.

ANNOUNCING

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Bulletins and registration forms for graduate school admission testing are now available at Career Planning and Placement. Lib. 1214. Seniors take note of the following dates:

GRE:	Test Date:	October 16
	Registration Deadline:	September 20
LSAT:	Test Date:	October 9
	Registration Deadline:	September 9
MCAT:*	Test Date:	October 2
	Registration Deadline:	September 3

\*Only MCAT offered this year.

Practice GRE and LSAT: September 29

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# IN BRIEF

## ORIENTATION WEEK TO EMPHASIZE 'OUTREACH'

by Cheryl Pegues  
GIG COMMISSION  
COORDINATOR

"The year of the student." Sounds nice, doesn't it? And needless to say, it's about time. After four years of valiant attempts to maintain this institution with little emphasis on you peon, second class folks called "students," the administration has yielded to the reality that you are, in fact, somewhat necessary. Poor things, it's killing them too. The sheer agony of Kormondy saying "student" is enough to move one to tears. But yes, Martha, there is a revolution, and it's called Orientation Week '76, and (hopefully) it's gonna blow your mind.

This year you are Evergreen. That, in fact, is the official theme this year for the annual week long effort at fitting those confused, homesick creatures called new students into the chaos of Evergreen. And with the enrollment problem, it is vital that we make every effort this year seeing to the comforts of those thousand or so individuals. It has previously been our policy to do this with the absolute minimum amount of effort or inconvenience to ourselves — meaning all of us hardcore, long-time burnouts called "staff" — and save a few who really do put 99% effort into Orientation every year, we have been extremely successful. But this year we're trying something new. We're going to be nice. Yes, you heard it, it is we who are going to be serving you this fall, and here are a few examples of the kind of efforts we have in mind.

First, an Academic Fair and Mini Academic Fair that extend into the evening to allow working class folks to have an equal opportunity with those magic green cards. Not that we will be open during lunch, mind you, but after all, nobody's perfect. And, a centralization of enrollment services so you won't end up in the hospital with nervous exhaustion due to the 9th trip that day you've made between the Registrar's office in the Seminar Building, and the Cashier on the first floor of the Library. We're going to wear name tags so you can give us shit this time around. There will be an all-campus meeting Monday morning in Red Square to give us a chance to say hello to each other and to show you what we look like. (You may never see certain faculty members or administrators again.) There will even be a dramatic production on "How to Survive at Evergreen... and Like It."

And you're going to have fun, too. We're having coffee, dances, organized team sports, non-competitive individual games, something called "Physical Fun" (and you'll have to make your own decisions on what that is), and some very interesting tours. You can even be an artist and paint your face (or ours) on one of our giant outdoor murals.

So what do you think? It all sounds crazy, but then that's the first and last word in everything



Planning the final details for a jam-packed Orientation Week are, l. to r., Cheryl Pegues, Constance Palaia and Bonnie Hilts.

at Evergreen. And we are trying to get over our differences with you and learn to exist with you in harmony during your stay here. So give Orientation Week a try this year. Who knows, we may even get to like you.

## MODULE CHOICE FOR FALL EXTENSIVE

Almost 50 modules will be offered at Evergreen Fall quarter in an effort to attract more part-time students to the college. Only 12 modules were offered by the school for Fall quarter last year.

The modules are offered in the afternoon and evening to allow full time students and working people to attend them. They range in class size from 10 to 50 students and will include such diverse topics as Marine Mammal Phenomena, Women and the Law, and Music Cultures of the World.

To take the modules, a person must be enrolled either as a special student, a regular student, or a part-time student.

A complete list of modules for Fall quarter follows:

### ARTS

Basic Audio Recording Techniques  
Beginning Acting  
Beginning Modern Dance  
Dance Performance  
History of the American Theater  
Intermediate Ballet  
Life Drawing  
Music Cultures of the World  
Music Fundamentals  
Photography: Perceptions and Execution

### HUMANITIES

Basic Russian  
Beginning Chinese

Beginning Japanese  
French, First Year  
French, Second Year  
French, Third Year  
French, Fourth Year  
Journalism of Politics  
Literature of Existentialism  
Spanish, First Year  
Spanish, Second Year  
Spanish, Third Year  
Spanish, Fourth Year  
Writing

### NATURAL SCIENCES & MATHEMATICS

Basic Ecology  
Catastrophe Theory  
General Biology I  
Marine Botany  
Marine History  
Marine Mammal Phenomenon  
Mushrooms of the Northwest  
Precalculus Math  
Soil and Water Engineering  
Telephone & Its Use in Modern Society

### SOCIAL SCIENCE

Foundations of Applied Psychology  
Introduction to Political Economy  
Journalism of Politics  
Legislature & Legislative Process  
Social Statistics  
Telephone & Its Use in Modern Society  
Thinking About Crime  
Women and the Law  
OTHERS, including Interdisciplinary Studies  
Ajax Compact II/You & the Future  
Between the Covers  
Business Communications  
Computers and You

Contemporary Issues in Language & Thought  
Governmental Accounting  
Intermediate Accounting  
Logical Thinking  
Public Budgeting Systems

## NISQUALLY DELTA SAVED FOR RURAL USE

The Thurston County Commissioners voted on August 2 to rezone the property at the Burlington Northern industrial site from "urban" to "rural." The vote was 2-1 in favor of the rural designation, with Ken Stevens from District #2 voting to keep the urban zoning. The new rural zoning could be subject to change if Burlington Northern decides to approach the commission with a new proposal in the future.

Burlington Northern's original proposal was to build an 1800' pier for a loading dock facility which would have transported industrial goods from an adjacent 1350 acre industrial park. The dock was to be located approximately one mile from the Nisqually Estuary.

On the other side of the Nisqually Estuary, Weyerhaeuser wants to extend their existing dock facility to handle their wood products. The area now known as the Dupont Dynamite factory is phasing out its production and Weyerhaeuser is planning to use the site and shoreline for industrial development.

Several public hearings have been held and Weyerhaeuser has been requested to provide more information concerning what long-range plans they have for the Dupont site.

More hearings are scheduled in the future on this issue and the battle between the environmentalists and industry continues.

• More apartments on Capitol Lakeshore? Citizen orientation meeting, Monday August 16 at

the Olympia Community Center, East 4th Avenue at 7:30 p.m. To discuss and give information on proposed projects. 1) 73 unit Lakeshore complex and 2) Capitol Lake restoration plan. All interested persons invited. For further information call 943-2616.

### • Dancin' in the Moonlight!

This Saturday night KAOS-FM is putting on a free dance, open to everyone. . .

The event will take place in the grassy area where the roads to the dorms from campus split. Starting at 9 p.m. and continuing as long as people can dance, we hope this will be the first of many outdoor dances throughout the summer and into fall.

• Visually handicapped library patrons can readily find out what book titles are available in large print through any Timberland Regional Library. The library system has published 3,000 copies of a large print book list which has been distributed to its 25 libraries and four bookmobiles. The lists are in book form and are available free to the public. They contain author, title and other information on more than 900 large print book titles Timberland has available.

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## ALL WAYS TRAVEL SERVICE, INC.

ALL WAYS

NEW ADDRESS: Harrison & Division  
Olympia, Washington

943-8700

A new business in downtown Olympia bringing you very fresh seafood from the best of local sources.

## Olympia Fish Market



Lon & Pat Hogue  
208 W. 4th  
357-6762



"Hey folks!

We rent money —

drop in for details."

## South Sound National Bank

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College Activities Building  
866-2440; Open 12 - 3

Main Office  
South Sound Center  
491-4144

Black Lake Office  
Black Lake Boulevard  
357-5200

Tanglewilde Office  
Martin Way  
491-4512

LAD  
BACK  
MOTORS  
Corner of Kaiser & Mud Bay  
Phone 866-2030

# 6 "Freeky" Beardsley Tells All

by Sam Solomon

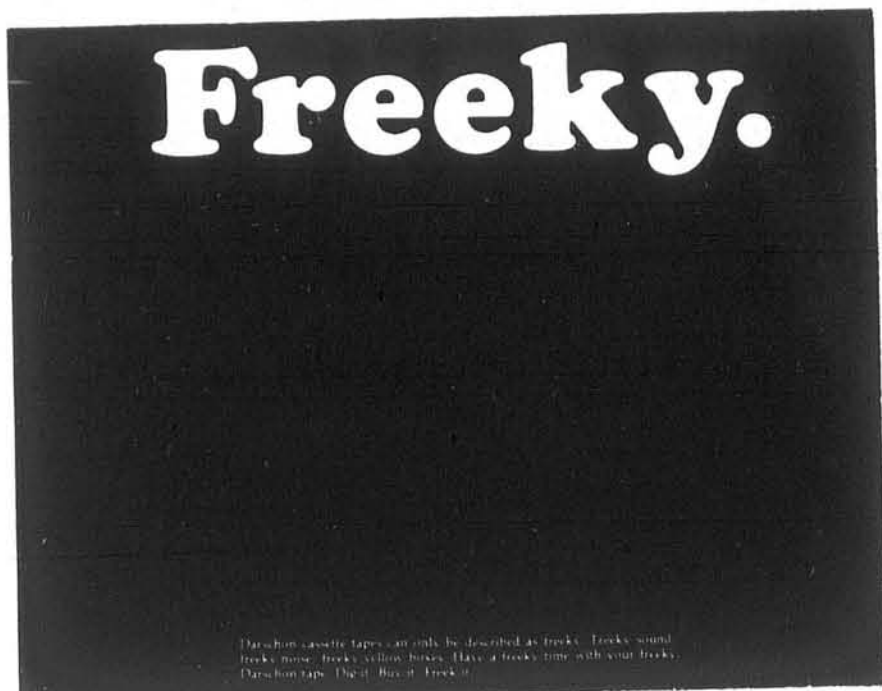
"I get tired of answering all the criticism I get from people who consider us nothing more than mental whores." In these words, Michael F. Beardsley, vice-president and senior account executive at Advertising Research Associates, Inc., New York City, told me what I should *not* ask in an exclusive interview I obtained for the *Journal* last week. Beardsley, who told me that his middle initial stood for "Freeky" (after the main headline in his most successful ad), was on his way to a convention in L.A. and stopped off in Olympia to visit an old friend and business associate who now works for the Lacey Leader. As if to further justify this out-of-the-way stop, Beardsley told me that his mother happens to reside in Shelton. "Sweet old thing she is, too," he said.

Forgoing all questions about prostitution, I asked "Freeky" about some of his most famous ads. "I remember 'This' ad clearly," recalled the complacent, graying executive. The "This" ad consisted of three consecutive right-hand pages, the first containing the word "This" printed in small white letters in the center of a black background covering the entire page; the second continuing the white-on-black lettering starting with "is the finest typewriter money can buy . . ."; and the third showing a

tull-color photo of an artfully arranged table-ful of typewriters, all manufactured by the advertiser. The ad ran simultaneously in Harper's, Playboy, the Saturday Review, Psychology Today, Esquire, Business Week, Time and Newsweek for several months.

"The advertiser was willing to go three pages," said Freeky of the "This" ad, "so we wanted something that would catch and hold people's attention for all three pages, not something they could just turn past and ignore." The account executive proceeded to tell me about what advertising people call the "glance factor."

"If you've got a page of gray magazine copy talking about the latest coup in Pelopenesia or an interview with Amy Carter," he said, "a block of black background in an ad is going to attract the reader's eye every time he glances away from his story." Beardsley explained that most readers will glance from copy to ad anywhere from one to ten times per minute, depending on factors such as general nervousness, difficulty of the story, how upsetting the story they are reading is, etc. "We especially like to place these kinds of ads in news and technical magazines, where you'll find the most upsetting or difficult kinds of articles," he said.



Beardsley's famous "Freeky" ad, from which he claims he took his middle name.

I asked Beardsley to compare the "This" ad to something like the "dog" ad, which was based on an entirely different concept. At the top of the page of the "dog" ad was a simple color snapshot of an old man, with the copy below telling in his own semi-literate language about how his dog buried a camera made by the advertiser, and when the man dug it up ten years later while building a sandbox for his

grandchild, it worked like new. The last lines, which later became so famous, read, "So I gave it to Mabel and asked her to take my pitcher, just to show em. See? Here it is. That's me!" The last three brief sentences were later made into a popular song, bringing nationwide fame to the ad and, indirectly, to its author.

"We like to do something simple but heartwarming every

once in a while," explained Freeky. "We knew the dog part of the ad would appeal to dog lovers, of course, and the farmer would capture the rural folk who comprise so much of our nation's population. We kept it out of the exclusively urban magazines, of course, except the ones such as Atlantic and Harper's, where we figured most readers would not take it seriously. I must admit I had no plans for such a smashing success before that song made it a catchword of the teen set." Following the song's success the ad was placed in all the big national magazines where most readers became familiar with it.

I wanted to know a little about ethics in advertising, and asked Freeky what he does when he is assigned an account from an advertiser he has a philosophical or other disagreement with. "That's never a problem," answered Freeky. "I'm the vice president, so if I don't like an account I'll just assign it to one of the other account executives." And what would Beardsley suggest one of them do if faced with a moral dilemma of this type? "It would depend on the agency," said Beardsley. "In ours, we don't tolerate such fickleness. He'd be out on his ear that afternoon. But some of the other less successful agencies might be able

to reassign the account or work something else out. Personally, I can't see why that problem should ever occur."

I asked Beardsley if he felt unappreciated and unrecognized for the brainpower and labor that go into each ad he does, when they are all either ignored or credited to the advertiser. "It's too bad that people don't ask more questions about the ads they look at," answered Freeky. "Sometimes I feel sort of lonely, but then I just get back to work on my latest account, and I become totally absorbed. And my salary helps ease some of the pain, too." (Beardsley reportedly earns over a million dollars per year.)

"Do you consider yourself an artist?"

"Oh, by all means," answered Beardsley. "I'm as serious as the next guy, be he Keinholtz, Wiley, Toni Smith, Warhol, Klein, Gilhooley, Stokes or Avedon. We're all in there pitching, sincerely trying to do our thing."

It was time for Beardsley and I to go our separate ways, so knowing just that much more about the workings of the mind of an advertising executive, I bid "Freeky" a farewell, wished him luck with future accounts, and let him continue on his way to Shelton. And the following Thursday when I picked the latest Time Magazine out of my mailbox, I paid just a little bit more attention to the ads. I wonder who thought of that one?

## Movie Roundup

by Frankie Foster  
THE MAN WHO  
FELL TO EARTH

There are a number of good arguments both for and against whether this film works or not. But there is one thing that there is no question about. David Bowie's portrayal of the title character is perfect, making the film at the very least a successful star vehicle for him. If you are into science fiction you will probably find this example entertaining, because it is after all above average in quality for this genre. But the average movie watchers are bound to become disappointed once they realize that Nicholas Roeg's obscure style of film-making tries to present the most interesting aspects of the story in an abstract manner, leaving a strong taste of lack of communication and frustration.

On the other hand, if you're willing to accept lots of unanswered questions this film can be a lot of fun. Strangeness seems to have been made the main priority and most of the clever use of special effects help to reach that goal. However, towards the end the unwise use of extreme make-up on several of

the supporting characters helps damage the realism of the production. And Candy Clark as the girl friend (the bitchin' babe from *American Graffiti*) doesn't seem to have a voice that changes any from teenager to middle-age. Buck Henry is much better as the lawyer who takes care of Bowie's huge corporation. Like Roeg's two previous films *Walkabout* and *Performance*, this film is bound to get a wide range of reactions. It's worth the trouble to discover yours for yourself.

SOLARIS

The film that some people have called Russia's answer to America's *2001: A Space Odyssey* is no such thing in my opinion. The story moves very slowly with only occasional special effects, which are all of television-grade quality. It's possible that a lot was lost in the translation to subtitles. Since the film is quite verbal, which is nearly the opposite of *2001*, which contained no dialog for the first 30 minutes.

SWASHBUCKLER

There are some interesting things beneath the surface of this parental-guidance-rated action film. For one thing there is actually an adventuress among the adventurers. And for the first time that I can remember I heard the enthusiastic voices of young girls reacting to scenes of danger and excitement much in the same way that an Evergreen audience would react to the snappy dialog of a Katherine Hepburn movie.

The old-fashioned adventure film was carefully modernized in this production but it can't help but come across a little contrived to the nit-picky film critics among us. How be-

lievable is a story where a black man, a woman, and a white male join together to fight a common evil? But the kids can dig it and perhaps it will help the country some to have a generation of kids that have grown up on entertainment like this. It stars Robert Shaw and James Earl Jones as the good guy pirates, with Genevieve Bujold as the strong-willed daughter of a political prisoner and Peter Boyle as the common evil.

by Stan Shore  
BLACKBIRD

A movie buff's film as much about *The Maltese Falcon* as it is about anything else, *Blackbird* fails because it can't resist cheap jokes instead of the sustained satire that was the film's original intent. George Segal plays Sam Spade Jr. in an un-Bogartish fashion, having only the gloss of ineptness and none of the style of the original.

The plot of the film, simply told, is that a cheap lead imitation of the Falcon that was given to the original Sam Spade as a souvenir of his exploit winds up to be the real thing. Sam Spade Jr. is then thrust into the remarkable ultra-Lamarckian predicament of trying to decide what to do with the bird.

A few laughs only.

ROBIN AND MARIAN

On the surface a shallow maudlin melodrama about Robin and Marian grown old, this production actually has much more to it. Each of the characters in the film — while superficially portraying the inhabitants of the fabled Sherwood forest — are actually modeled on different functions of the mind as outlined in Kant's "Analytic" in *Critique*

of *Pure Reason*.

Robin plays the part of Understanding, Marian plays the Imagination and Sherwood Forest is Space and Time. The film keeps you guessing all the way till the end who the Sheriff of Nottingham is. Not suggested for any but philosophy majors.

MURDER BY DEATH

This quaint Neil Simon comedy is not as bad as it might have been, but not nearly as good as it should have been considering the talent of the individuals participating. Those individuals are: Truman Capote, Peter Falk, Peter Sellers, David Niven, and Maggie Smith, each of whom — except Capote — plays a famous detective. Capote, who was typecast, plays a madman.

This is another detective satire making fun of the intricate plots of most detective novels and of the obscure methodology employed by every fictional detective since Sherlock Holmes.

There are a few witty moments, but all things considered, the film would have been better if Capote had written it and Simon had played the madman.

SILENT MOVIE

*Silent Movie* is the worst film I have ever seen. It is pathetic to see a comedy director of Mel Brooks' caliber stoop to the quick-flick showmanship of a Bob Hope Special. This film is a series of guest star cameos, including such greats as Liza Minnelli, Paul Newman and Burt Reynolds.

The film is indeed silent, but that doesn't help make it any funnier. In fact, it may well make it worse. We have come to expect only the best from a silent movie, as the only ones seen any more are the classics from a bygone era. Mel Brooks has revived the genre, and defiles it with this trite, un-funny, long boring, amateurish, pretentious film.

One good feature: for those who have never been there, the film was shot mostly in Beverly Hills; since the film has no talking, and nothing funny, watching it has the cumulative effect of having seen somebody's home movies of their trip to L.A.

If he'd only gone to Disneyland . . .

### ENVIRONMENTAL EDUCATION INTERN

The Clemmie Gill School of Science and Conservation (SCICON) in the Sierra Nevada foothills has openings for people:

Two or more years college;  
Major in sciences or humanities;

Concerned with the environment; and  
Working with sixth grade children for the school year 1976-77.

Board and room and student stipend.

WRITE: SCICON  
Education Bldg.  
Visalia, Calif.  
93277

**Green Stock Foot Imils**  
"The only natural contour sandal."  
  
Red Apple Natural Foods  
Westside Center,  
357-8779  
Monday-Saturday,  
9:30 - 6:00  


**EASTSIDE Barber Shop**  
A Barbershop since 1906  
412 E. 4th  
Next door to Eastside Club

Dean Bouffiou

Tom Kramer

"We trim and style long hair."

**RAINBOW DELI**  
200 west 4th 357-6616



## L.A. Rocks the Kingdome

by Nathaniel Koch

It was a concert promoter's dream. Book the Eagles into Seattle's Kingdome (which had seated upwards of 67,000 for McCartney's Wings) and throw in musical kin Linda Ronstadt and John David Souther for openers. The Eagles, after all, have probably become the most popular U.S. band in the world, with each successive single becoming a monster on the AM charts. With an \$8 admission price (\$10 — Day of Show) how could you lose?

Having seen the Eagles perform at Paramount NW with Dan Fogelberg in March, 1974, I knew this was an attractive offer. But as the Eagles' popularity seemed to increase, so did their desire to play before larger audiences in acoustically inferior sports arenas. Coming on the heels of last year's seriously flawed *One of These Nights* album, I had avoided the band when they appeared in August, 1975, at Seattle Center's Coliseum. However this time, I was willing to take a chance. Combining Souther, Ronstadt, and the Eagles in one package deal was too brilliant a concept to refuse.

I began wondering if I had made a mistake as I entered the Kingdome's massive structure. It easily holds four times as many people as the Coliseum. Faced with sitting what seemed like a mile from the stage, I opted for crowding right up to the front, along with a few thousand other people. As it turned out, this decision was a wise one, even though it meant standing for over seven hours.

The unfortunates sitting on the sides and rear of the 'dome without binoculars had to be content with viewing the show on a giant color TV screen hanging over the rear of the stage. For an hour and a half before the concert and during breaks, the cameramen amused themselves (and what appeared to be about half the audience) by flashing close-ups of women's breasts and faces on the huge screen. There was no telling when some poor idiot would glance up and find himself hovering over 50,000 people with "You're A Star!" emblazoned across his chest.

When J.D. Souther began the show with "The Fast One" off

his first album, it was obvious the P.A. system was going to be a problem. From where I was standing, the sound, at times, would roar overhead and reverberate, seconds later, off the far wall. Although this tended to detract from the music's subtleties, J.D. Souther and band played a strong 12 song set. Most of the material was from his recent *Black Rose* LP and the two Souther, Hillman, Furay Band albums. J.D.'s fragile voice was in top form throughout, especially on the set's high point: a grinding electric version of "White Wing."

Linda Ronstadt's new album *Hasten Down The Wind* is due to be released soon and her set included nine new songs, among others from her last three records. She was obviously enthusiastic about performing and confident in leading her new five-piece band which features the versatile Andrew Gold on guitar and keyboards, and Waddy Wachtel (who can be heard on James Taylor's *In The Pocket* album) on lead guitar. They provided tight backup support, occasionally faltering a bit on the difficult "You're No Good" and Neil Young's "Love Is A Rose."

Despite the irritating acoustics, which at times resembled an echo chamber, Linda was at her best during her long 19 song set. As usual, the material mainly dealt with heartbreak, lost lovers, loneliness, and unrequited love. In a new song, Ronstadt defiantly sang "It's not losing you that's got me down so low, I just can't find another man," and the strength of the performance was achingly magic. For a well-deserved encore, she brought J.D. Souther out for a duet on his "Faithless Love" which asks, "Faithless love, where did I go wrong? Was it telling stories in a heartbreak song?"

It wasn't until 11 p.m. that the Eagles finally appeared on stage. Beginning with the obligatory "Take It Easy," the band moved through seemingly perfect renditions of their "greatest hits" including "Desperado," "The Best of My Love," "Lyn' Eyes," "Witchy Woman," and an awkward "One of These Nights."

Had the evening been limited to this familiar retrospective, I would have been tempted to agree with critic Robert Christgau when he said "The Eagles are suave, synthetic, brilliant,

and false." But the addition of Joe Walsh (formerly of the James Gang and Barnstorm) has added an important new dimension to the band's chemistry. His skillful guitar-playing makes many of the Eagles' tired rock pieces come alive with a new soulful authority. In turn, the Eagles have added stunning technical force behind such Walsh compositions as "Turn To Stone," "#49," and "Walk Away." The showcase for the band's awesome instrumental talent was found in "Rocky Mountain Way" where guitarists Glen Frey, Don Felder, and Joe Walsh exchanged biting solo lines before Walsh moved up to the curtain of the stage for a long extended solo. Clearly, the high point of the concert.

It should be mentioned that the Eagles' singing was almost flawless throughout. Bassist Randy Meisner's incredibly breathtaking vocal on "Take It To The Limit" prompted Glen Frey to remark, "The highest voice in the business . . . and he can sing higher, too." Their superb vocal harmonies were featured in a beautiful acoustic version of "Seven Bridges Row" with drummer Don Henley stepping down to sing with the other four. It was reminiscent of Crosby, Stills, Nash, and Young.

I hesitate to pompously proclaim the Eagles the best rock band in the world, but they are definitely in the running for top position. More importantly, they have continued to grow as a band. With *One of These Nights* now a year old, it will be interesting to see what they can produce in the studio with Joe Walsh. Until then, we can only view the band's exciting metamorphosis on the concert stage.

Although the Eagles were seemingly able to transcend the Kingdome's terrible acoustics with impressive musicianship and seasoned professionalism, much of the evening's music threatened to be ruined by the atmosphere. Stated plainly, the Kingdome may be excellent for sporting events or Billy Graham revivals, but it is no place for music. When musicians are merchandised into performing in large arenas like the Kingdome, concerts threaten to become "events" and the music and audience usually suffer for it. It is a rare occasion when musical artistry dominates.

## Arts and Entertainment

### FILMS

#### ON CAMPUS

Friday, August 20

**DUEL IN THE SUN** (1946, 138 min.) King Vidor's trashy, racist, sexist western. Some will find it quite amusing. Jennifer Jones plays Pearl Chavez, a "half-breed" torn between the love of Lewt and Jesse McCandles, played by Gregory Peck and Joseph Cotten. With Lionel Barrymore, Lillian Gish, and Butterfly McQueen. LH one, 7 p.m., 75 cents.

Friday, August 27

**STEELYARD BLUES** (1973, 93 min.) This is one of those hip little comedy cult films that really stinks. A direct steal from "Brewster McCool," only worse, if that can be possible. Donald Sutherland and Peter Boyle are occasionally amusing, but the rotten editing, photography, script, and direction ruin what little fun there is. Any film which can turn Jane Fonda into Helen Reddy before your very eyes has got to be a loser. Besides, the movie will be shown on TV later this year. Also: **TIT FOR TAT** (1935), a short in which Laurel and Hardy go mad in a store. LH one, 7 p.m., 75 cents.

IN OLYMPIA

**AIRPORT '75** and **THE HINDENBURG**, a couple of disasters. Olympic Theater, 357-3422.

**MURDER BY DEATH** Truman Capote and Peter Sellers in a nude wrestling match to the death. With: **THE BLACKBIRD** George Segal nude wrestles himself to exhaustion. Ends August 17, State Theater, 357-4010.

**OUTLAW JOSIE WALES** and **MAGNUM FORCE** Goo goo gah buh goobers. Starts August 18. State Theater.

**ST. IVES** Starring Olympia's favorite actor, Charles Bronson, in another piece of processed schlock. Starts August 25. State Theater.

**FOOD OF THE GODS** 150-pound rats on the prowl. Loosely based on the H.G. Wells novel. Starring the ex-evangelist Marjoe Gortner as a football player. With: **TERROR IN THE WAX MUSEUM**, not to be confused with "Terror in the Wax Museum," about a maniac who clubs people to death with rare musical instruments stolen from a millionaire's saxophone collection. Lacey Drive-in, 491-3161.

**LIFEGUARD** With Sam Elliot, Anne Archer, and Stephen Young; directed by Daniel Petrie. With: **THE CRAZY WORLD OF JULIUS VROODER**, yet another in the "Julius Vrooder" series. Starts August 18. Lacey Drive-in.

**CANNONBALL**, with the zany David Carradine, and **WHIFF**, a rollicking comedy about nerve gas. With Eliot Gould and Eddie Albert. Starts August 25, Lacey Drive-in.

**THE EXORCIST** The best movie featuring green vomit ever made. With: **OLD DRACULA**, the second-best movie featuring green vomit ever made. Ends today. Sunset Drive-in, 357-8302.

**ALL THE PRESIDENT'S MEN** and **THE FRONT PAGE**. Starts Friday, August 13. Sunset Drive-in.

**GUMBALL RALLY** and **SUMMERTIME KILLER**. Starts August 20. Sunset Drive-in.

**OUTLAW JOSIE WALES** and **THE DESTRUCTORS** Starts August 27. Sunset Drive-in.

### MUSIC

#### ON CAMPUS

Thursday, August 12

**FRUITLAND FAMINE BAND**, a rock group, supply the music for a wild dance, co-sponsored by the Gig Commission and the LRY (Liberal Religious Youth, a Unitarian group). Red Square, 8 p.m.

Saturday, August 14

**DANCIN' IN THE MOONLIGHT**, a super Disco Event sponsored by KAOS-FM, with dance contests and general insanity. It will be located on a grassy knoll between the Campus Recreation Center and the dorms. Free, but a donation would not be refused.

IN OLYMPIA

Friday, August 13, 1976

**JOHN MILLER**, an instructor at the Puget Sound Guitar Workshop, displays his talent. Miller plays many types of music, including blues, Tin Pan Alley, and Broadway show tunes. He has three solo albums out on the Rounder and Blue Goose labels. Applejam Folk Center, 220 E. Union. Doors open at 8:15 p.m., show starts 8:30. Minors welcome. \$1.

Saturday, August 14

**JASMINE**, a newly formed local jazz trio, featuring Rachel Rutherford, Jeff Parkhurst, and Mark Friend, in concert. Applejam Folk Center. Doors open 8:15 p.m., show starts 8:30. \$1.

Friday, August 20

**FOLK DANCE FROLIC** Dancers from the Community Center will perform and teach Balkan and European folk dances. Applejam Folk Center. Doors open 8:15 p.m., dancing starts 8:30. Minors welcome. \$1.

Saturday, August 21

**PHYDDLE PHADDLE FOGBOUND BAND** A lively band from Tenino that plays just about everything, but mostly music from the 1930's. Featuring Neil Johnston (fiddle, mandolin), Bob Mackey (trombone, jug), Pete Holm (guitar, kazoo), Mike McClellan (bass, piano, guitar). Applejam Folk Center. Doors open 8:15 p.m., show starts 8:30. \$1.

Friday, August 27

**BALKAN SINGING WORKSHOP** Carol Elwood, Scott Rodhe, and Kenny Schulman sing and teach songs of Yugoslavia and Bulgaria. Applejam Folk Center. Doors open 8:15, show starts 8:30. 50 cents.

IN SEATTLE

Saturday, August 14

**JOHNNY AND EDGAR WINTER** in concert. Seattle Center Arena, 8 p.m.

Saturday, August 21

**JETHRO TULL** in concert. Seattle Coliseum, 8 p.m.

Saturday, August 28

**SEALS AND CROFTS** in concert, during which a live album will be recorded for release later this year. Also: **DEERDORF AND JOSEPH**, a couple of singers. Hec Edmundson Pavilion, University of Washington, Seattle, 8:30 p.m.

Sunday, August 29

**JUDY COLLINS** in concert. Paramount Northwest, 8 p.m.

### RADIO

For complete KAOS-FM schedules, see their wonderful new monthly program guide.

Thursday, August 12

**ABYSSINIAN CIVETS** with host John S. Foster, former CPJ music critic, presenting unpopular music, 4 - 7 p.m., KAOS-FM, 89.3.

Friday, August 13

**BLUES IN THE NIGHT** Toni Holm presents the music of Deanna Durbin and Judy Garland, 10 - 12 midnight. KAOS-FM.

Sunday, August 15

**WHAT IT IS** Rock and Roll and Rhythm and Blues from 1956 and 1957 will be featured. With Kidd Rhythm, 12:30 to 2 p.m., KAOS-FM.

**IN AMERICA THEY CALL US AMERICANS** with John S. Foster playing works by famous women composers. Midnight to 2 a.m., KAOS-FM.

Friday, August 20

**BLUES IN THE NIGHT** Toni Holm presents Bessie Smith, 10 p.m. to midnight, KAOS-FM.

Wednesday, August 25

**CARDINAL FIRE SHOW** The UFO phenomenon will be examined with Ed Palmer of the Portland Flying Saucer Club, 1 - 4 p.m., KAOS-FM.

### CONVENTIONS

Friday, August 13 - Sunday, August 15

**STATE N.O.W. CONVENTION** A complete schedule is printed elsewhere in this issue. For further information, contact Conference Coordinator Cathy Cochran at 943-4592, or call the Women's Center (Lib. 3214) at 866-6162.

### ART

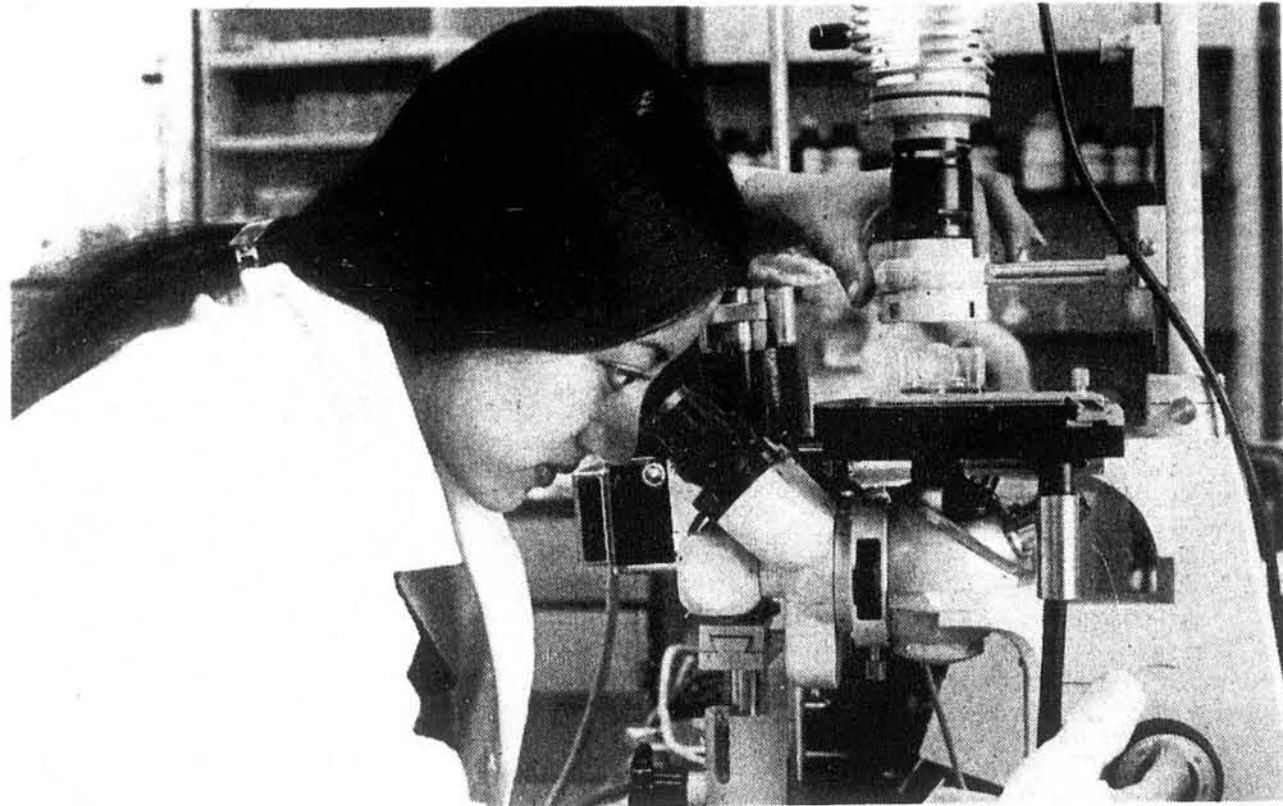
#### ON CAMPUS

**CATHERINE THOMPSON STAINED GLASS** Panels from the Japanese woodblock prints of Kiyonaga Utamaro. Also: **PATRICK NAGATANI PHOTOGRAPHS**. Library Art Gallery, August 9 through August 27.

**DESCHUTES SOFT SCULPTURE** The dates for this show were astrologically ordained by the artists involved. September 7 through September 17. Library Art Gallery.

**THE STUFFED ALBINO SQUIRREL CONSPIRACY** These cuddly little creatures, known as "Squirrels of the Gods," were transported by UFOs from Loch Ness to Chowchilla, California, on November 22, 1963, leaving a trail of mysterious cow mutilations across the midwest, according to a noted ex-CIA psychic. Infested by Satanists with swine flu and exhibited at the American Legion convention recently, the mystery beasts were kidnapped by Mafia-funded guerrillas and forced to mate with local Sasquatches in a futile attempt to breed a Symbionese Stuffed Albino Squirrel Liberation Army. The somewhat messy results are on display for public perusal and entertainment. Joe Bemis Memorial Gallery, open 24 hours.

# Evergreeners "In Search of the Impossible"



Glenna Burner examines a cell from a foreskin.

Second to the right, and straight on till morning.' That, Peter had told Wendy, was the way to the Neverland; but even birds, carrying maps and consulting them at windy corners, could not have sighted it with these instructions."

— from *Peter and Wendy* by I.M. Barrie

by Steve Rabow

In 1317 fearing the discovery of a way to produce gold from other elements (transmutation), Pope John XXII declared a ban on the science of Alchemy. His ruling suppressed a field of knowledge that had grown through recorded experiments beginning around 200 B.C. It was essentially an economic move, one to be followed by most governments soon after.

The dream of transmutation had survived the conquests of the Greeks and Arab nations. Crystallization of that dream meant unlimited riches for the fortunate discoverer. With such a history behind it, the continuation of the search was inevitable — even though the searchers were forced underground.

Great thinkers the likes of Isaac Newton and Robert Boyle delved in the search for the transmuting properties. Of course they never did find exactly what they were looking for, and Dalton's atomic theory of 1808 only made prospects worse for those still hopeful, but what we today call chemistry is the outcome of that exploration.

Some of those who were dissatisfied in searching for gold held the belief that a transmuted substance might have life-giving, cure-all properties when ingested by man. A parallel goal was thus set for the "elixir of life," the end

product promising an immortality totally free of disease. We are all too familiar with the modern descendants of those early elixirs.

You might think the only talk of immortality these days is to be found with religious overtones or in children's stories, most notably the "fountain of youth." As expected, most children grow up sharing some form of empathy for that search for the impossible fountain. But enough history and prologue.

Two Evergreen students are currently engaged in a search for the impossible.

Glenna Burner and Jay Jones attended an introductory course in aging at U.S.C.: "It was there that we were told that the cure to aging is expected within the next 25 years." As Glenna proceeded to inform me of her background in the study of aging I raked over the fact that I have never before considered the aging process as something that needed to be cured. Jay responded to my puzzlement. "Aging and death are looked upon as natural, the eventual outcome of life," he said. "We don't accept that outlook or take for granted that age is not a disease in itself."

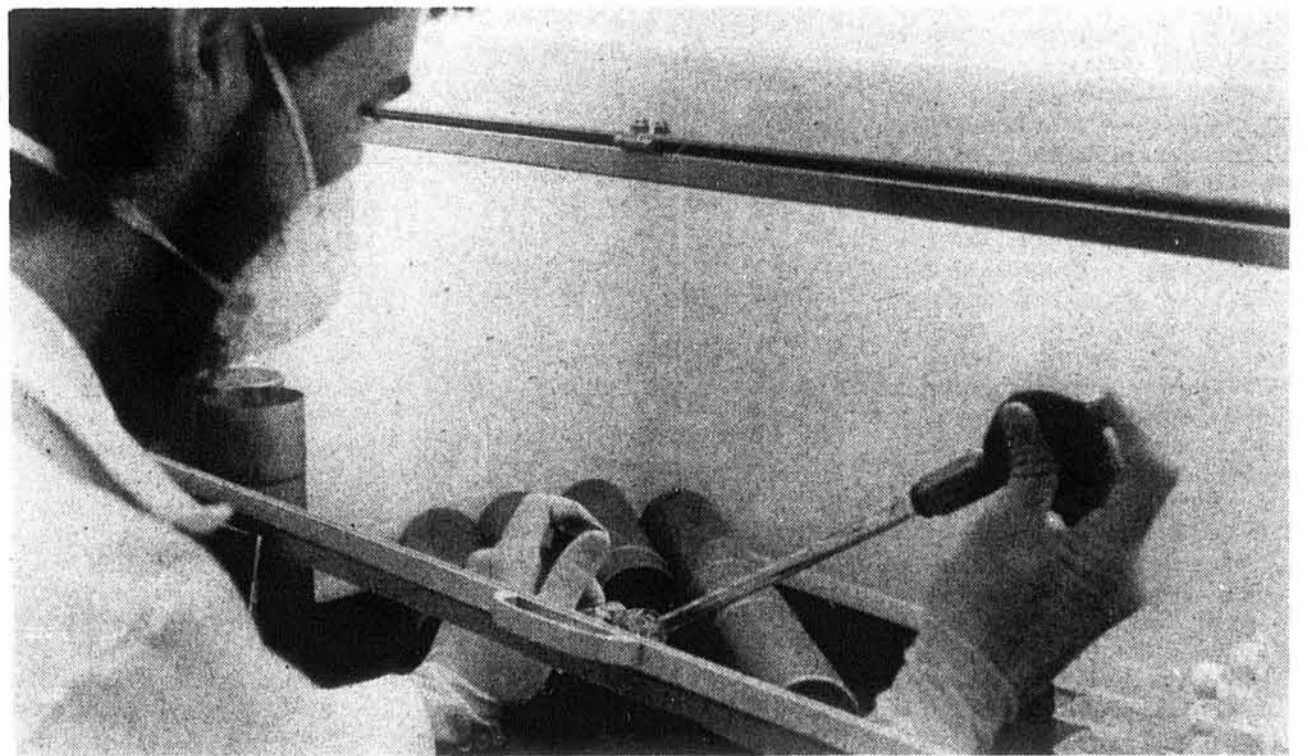
"You will find that most diseases as we know them are age-related," Glenna added. "If the only deaths were accidental the average human lifespan would be somewhere around 800 years."

What of the social and moral implications of such a possibility? "If I didn't firmly believe that the cure to aging would have a fantastically positive effect on the human race I would not be doing what I'm doing now," Glenna said. "For example, instead of having 20 - 25 years to make mistakes and find

a place in society, individuals would be able to have 50 years to spend just growing up."

This is much more than a Peter Pan story. The prospect of adding even 100 years to one's life means a change from a society based on short range survival to a society focused on the development and refinement of the individual — a change many elderly persons are trying to cope with today. This will all be decided (if necessary) in the future, hopefully not by me.

Glenna and Jay are attacking the problem from scratch. Laboratory experimentation in the manipulation of senescent (aging) cells is a wide-open field. Current work in senescence is performed using a tissue culture lab where human and animal cells are grown in flasks and examined.



Jay Jones works in a sterile area of the lab.

"What they're doing and the way they are going about doing it is just about impossible for an undergraduate to do anywhere else," said faculty member Don Humphrey, who, sparked by the students' interest, has provided Evergreen with a complete tissue culture lab. "This typifies the advantage of Evergreen . . ." said Humphrey, "where students with a sharp focus on an area, such as aging, can accomplish the equivalent to graduate work. In Glenna and Jay's case they had to research just how a tissue culture lab is set up to the point where they were involved in talking with the salesmen. Believe me, that alone is an educational experience."

In initiating their experiments, Glenna and Jay visited hospitals in Olympia and Tacoma where a doctor took small tissue samples from a source and deposited them in numerous flasks containing a growth medium. Basically, the medium contains all the amino acids, vitamins, salts, and glucose. Penicillin and Streptomycin are added to prevent bacterial invasion, the greatest problem in tissue culture experiments. Fungus, yeast and bacteria can completely take over a flask and destroy an experiment. For this reason the tissue culture laboratory is supervised under sterile conditions.

In discussing the cultures studied in Evergreen's new lab, Glenna explained: "At first we just used 12-day old chicken embryo. Then we used premature baby foreskin (after circumcision) and also received skin tissue from an elderly person's leg in order to compare the difference between young and old cells."

Professor Humphrey has provided an inverted phase microscope with the addition of time-lapse photography which will record cells during their mitotic di-

vision (replication). "Essentially, aging cells have a limited ability to divide . . ." explained Jay. "For example, the average human cell growing in a tissue culture flask can only undergo 50 (plus or minus 10) population divisions and then it senesces and dies. The average chick cell can only divide 20 population divisions while the tortoise cell has 125 population divisions. We want to find out more about these limitations and soon we will be working with cancer cells."

Cancer cells have unlimited population divisions and multiply more rapidly than normal cells. Cancer tends to take over once it has developed. One of the hopeful views concerning experiments in aging is that the origin of aging will be discovered through cancer research.

Humphrey has plans to utilize the new lab in his group contract, *From Cell to Organism: Structure, Function and Control*, which is scheduled to begin Winter Quarter. Designed for the advanced biology student, the fields of histology, anatomy, physiology, genetics and cell biology will be covered in two quarters. The advantage of having a tissue culture lab should make this course offering especially appealing.

In a reflective mood Don Humphrey said, "Their (Glenna and Jay's) initial goals were very ambitious, nothing short of finding the secret of life and discovering the elixir of youth. As a result Evergreen now has a tissue culture lab, a sterile lab, and this is available for other students to use."

It is interesting to see that, even in a small way perhaps, history is playing the same tune. The spark is there and those that wish to, can join the incredible search — for the impossible.

The tissue culture lab is located in Lab 2056.

## BORED?

WE NEED: YOUR IDEAS AND . . .

Writers (faculty reviews, restaurant reviews, news, features . . .)

Photographers (artsy photos, photos of campus, mug shots, picture of a geoduck, food, photo for cover shot . . .)

Graphics people (cartoons, graphics to accompany stories . . .)

HURRY! DEADLINES APPROACH! Please see page 5 column 2, for complete information.

