

The Cooper Point Journal

Vol. 5 No. 16

The Evergreen State College

Olympia, Washington 98505

March 3, 1977

Tuition Testimony Probably Futile

by Karrie Jacobs

Last Saturday, February 26, the House Higher Education Committee held the final hearing in a long series on the subject of tuition raises for the state's colleges and universities. The committee, chaired by Representative Phyllis Erickson, listened to testimony from numerous student organizations representing most of Washington's institutions of higher education.

The hearing was originally scheduled to take place in a room in the House Office Building, but was moved to the more spacious and prestigious House Chambers, in anticipation of a large crowd.

The hearing began with two long presentations, one by a group from the community colleges, and one by the State College Council, followed by about fifteen shorter speeches from representatives of various student organizations throughout the state.

OPPOSING STATEMENTS

In general, the statements were in opposition to any raise in tuition. Certain points were brought up over and over again during the course of the hearing. It was stressed frequently that one product of higher tuition would be "educational elitism." This "elitism," it was said, would deny access to students unable to afford the price of increased tuition, but who are not eligible to receive financial aid. The problems of the middle class, the bind of making too much money to qualify for financial assistance and not enough to send the kids to college, was brought up innumerable times.

The first testimony of the day was from Bob Adler, representing the community colleges in the state. He described a bill which the community college organization was introducing into the legislature. The bill proposed that an advisory committee be formed within the Council for Post Secondary Education, consisting of members who could be drawn from the ranks of financial aid officers and students in the state, but not necessarily limited to those groups. This advisory committee would be directly responsible to the Council for Post Secondary Education. It would assist the CPE in reviewing financial-aid effectiveness, and in making recommendations on aid programs and formulas.

The bill also states that the CPE would have to make a report to the legislature on the state of higher education in Washington every even numbered year, starting in 1978.

Possible funding sources for higher education as alternatives to tuition hikes were also mentioned in the community college's bill. These options include running a state lottery, providing tax incentives for char-



itable donations, taking a percentage of the gas tax, and taxing corporations.

Michael Sparks of the State College Council, a non-profit organization that represents the University of Washington, Central, Eastern, and Western Washington State Colleges, and Washington State University, spoke after Adler. It was Sparks' contention that raising tuition should be used only as a last resort in financing higher education, and that it was not yet time for last resorts. He claimed that the legislature was trying to "buy off" the tuition hike with increased financial aid packets.

COST ADJUSTMENTS

On the topic of automatic tuition hikes that could come with legislation to adjust the cost of tuition to the actual cost of instruction, Sparks said, "Establishment of tuition levels must remain within the legislative arena, to assure adequate student and parental input in the system. We feel that by taking the human element out of the tuition-setting question, the legislature will lose one of its most important controls."

Another criticism of the tuition bills

currently in the legislature is that some of them contain a provision to remove the fee waivers presently granted to Vietnam veterans. Richard Blye of the Washington Student Legislature called this removal "odious," and contended that regardless of the morality of the war, the men and women who served in it should be reimbursed for the time that they gave to their country. Blye considered the denial of tuition waivers to veterans as "a slap in the face to every service man and woman."

An issue brought up several times during the hearings was the problem of misuse of Services and Activities funds. Apparently, students at most of the state colleges have little or no control over the S&A fund, which is included in the tuition fee and which is intended to fund student services and activities. According to representatives from Eastern and Central Washington State colleges, as well as the community colleges, the administrations have been abusing the S&A funds, using them for paying administrative staff positions, among other things.

One man spoke at the hearing who had no affiliation with any student group and

was not a student himself. Darrell Phillipson, an attorney from south King County, who attended Eastern Washington State College in his undergraduate years, spoke as a taxpayer who felt that college graduates made up for the low cost of their education in contributions to society in later years. He also said that taxes paid by college graduates, who are theoretically in higher income brackets by virtue of their education, will help support higher education. "I am more than willing to pay now," he said, "as a premium for what I received eight or ten years ago."

EVERGREEN'S INPUT

Tom Thacker, of the Evergreen Student Defense Committee, arrived to speak at the hearing with an armload of petitions which were taken away from him by a security guard in order to slip them subtly to the committee without causing a scene.

Thacker started his talk by pointing out some of the more "objectionable" parts of the bills, such as the "manpower shortage" clause. He said that the clause would serve to make colleges "little more than a training ground for business," when it should be a "training ground for society."

He called the idea of basing tuition on a percentage of educational costs "clearly unacceptable" and commented, "To say that students should pay a percentage of these rising costs implies that students have control or direction over the financial mess that the legislature faces. . . . We refuse to be pivoted against faculty and staff when they are negotiating for higher salaries."

Thacker called the proposed tuition hike a "short term solution to a long term problem," and attributed part of the funding difficulties the state is having to its "regressive" tax structure.

In response to Thacker's comments on the need to overhaul the tax system, Rep. William Burns, the co-chairman of the committee, asked "Would you and the students of the state be willing to go out and carry that message to the residents of the state of Washington in order to help us to go about reforming the regressiveness of the tax system?"

Thacker's reply was indefinite, perhaps because he found it difficult to speak for all the students in the state.

It is hard to say what effect the hearings will have on the proposed tuition bills, which should be bouncing around the floor of the House by now. Rep. Erickson says that she and the other committee members tried to go into the hearings with no preconceived notions on how they would solve the higher education funding problems, and it will be interesting to see what kind of notions they come out with.

Harassing Third World Movements

by Matt Groening

"Harrassment or Enforcement: The Role of Law Enforcement In Third World Movements" will be the subject of two afternoons of discussion at Evergreen on Monday, March 7, and Wednesday, March 9. The forum, which is sponsored by the Third World Coalition, will be broadcast live on KAOS-FM.

On Monday, March 7, at 2:30 p.m. in LH One, John Trudell, the National Chairman of the American Indian Movement (AIM) will appear to mobilize support for AIM leader Leonard Peltier. Peltier will be tried on March 14 in the Fargo, North Dakota federal court, on charges of "aiding and abetting" in the death of two FBI agents on the Pine Ridge Reservation.

Dino Butler and Bobby Robideau, co-defendants in the same case, were recently acquitted by an all-white jury in Cedar Rapids, Iowa.

The Tribal Chiefs and Headsman of the Oglala nation say that Peltier "stands in danger for his life, not because he has committed any crime, but because he has been a strong, vocal leader of Indian rights and because he has assisted [our] people. . . ."

Also speaking on March 7 will be Donna Tindal, the traditional elder who adopted Peltier when he was in Canada, Russ Redner, and Suzette Mills of Frank's Landing.

"We'd like to point out the contradictions of a judicial and political system that allows Nixon to be pardoned and Peltier to be prosecuted," said Stone Thomas, Third World Coalition Coordinator.

"On the Pine Ridge Reservation from January until March of 1975, the murder rate of Indian people was higher than the city of Chicago," said member of the Native American Student Association. "The federal government didn't care. They thought Indian lives were cheap, and didn't matter. But when the FBI lost two of their men the government came out of hiding. Before, they were making it look like an Indian vs. Indian situation. When the FBI were killed is when they came out more aggressively, using such tactics as intimidation, infiltration, bribery, and the grand jury judicial system as tools to oppress Indian nations."

On Wednesday, March 9, in LH Three at 2:30 p.m., William Hampton, brother of Black Panther Fred Hampton, who was murdered in Chicago on December 4, 1969, will speak. Hampton, who is presi-

dent of the December 4th Committee, is responsible for a suit pending against the Chicago Police Department and the FBI.

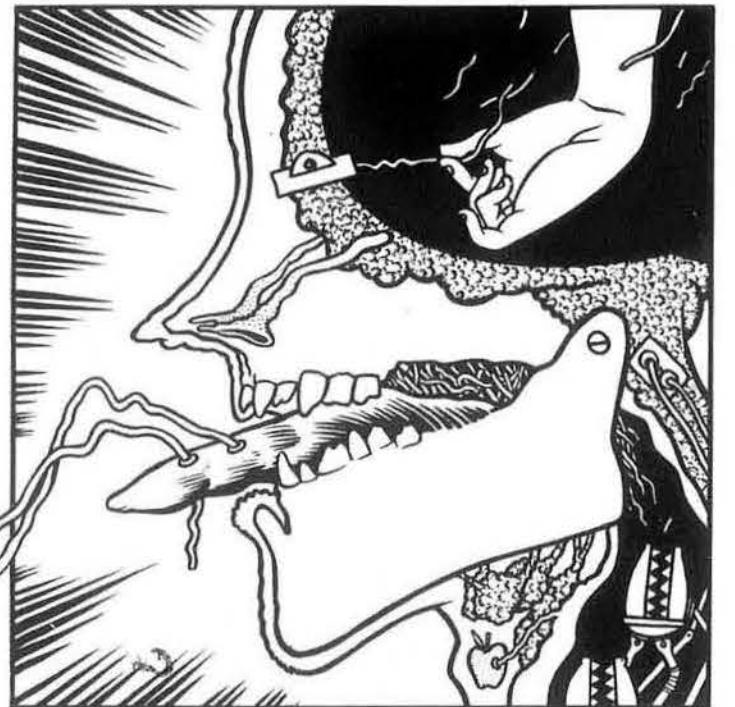
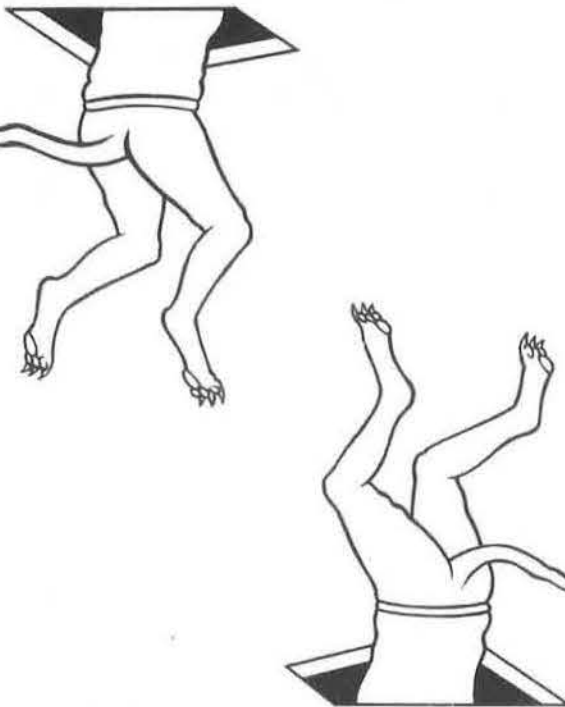
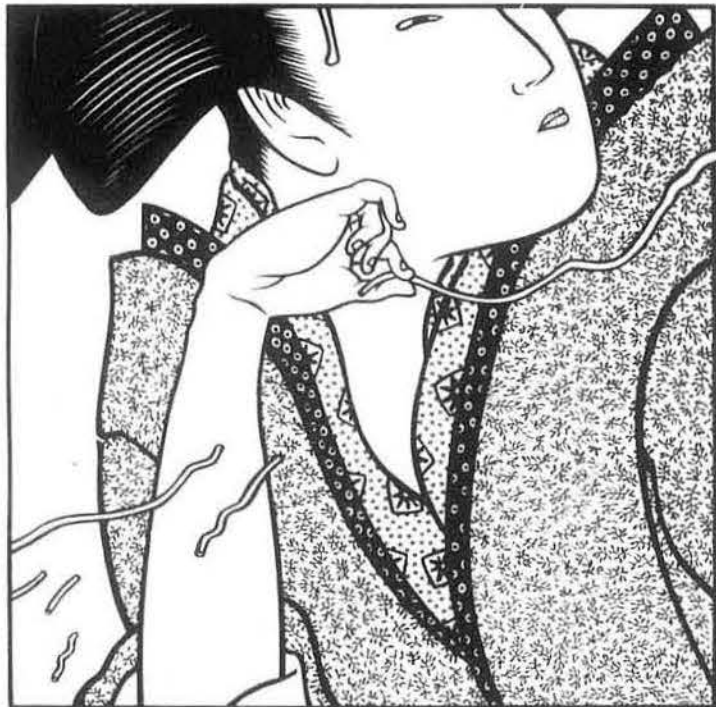
Also scheduled for March 9 is a showing of the film, "The Murder of Fred Hampton."

"The purpose of the forum is to enhance people's awareness of the other side of the Watergate shenanigans, specifically the Third World Movements," said Stone Thomas. "America has been exposed to the activities of politicians in the political system, but very little attention has been given to the impact of various law enforcement strategies developed during that time, especially COINTERPLO."

The forum is free and open to the public. Donations will be accepted.

For related article, "Spying On The Women's Movement," see page 13.

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Comics Under Male Supervision

Charles Burns

Evergreen's Friend

To the Editor:

Re: "The Man Who Wants To Close Evergreen" CPJ, Feb. 24, 1977.

There are those of us in the legislature who are proud of and support Evergreen.

Representative Dennis L. Heck

Shuttered Out

To the Editor:

Re: Letter from the Evergreen Filmmakers

I was amazed at the filmmakers' letter in the COOPER POINT JOURNAL. I dropped out of Evergreen for the same story — you'd think things would grow, not regress.

I dropped out in '74. The last teacher I talked to was Bob Barnard. Had I been able to find a sponsor in film at the college, I would have gotten another year in. So it goes. Let's hope the filmmakers at Evergreen underthrow the overground!

Steven D. Walker

The Truth About Student Salaries

To the Editor:

I want to correct an error in your article on student salaries, and provide some additional information for clarification. You stated "students cannot receive less per hour for a new job than they received for a previous job, even if the classification is lower." Not true. Rates of pay are set by

employers (and approved by the Financial Aid office) according to the skills, experience, and level of responsibility required by the position. A student who has worked at a campus job may choose to transfer to a new job at a lower salary. (S/he may, of course, negotiate with the employer at any time for a higher rate of pay.)

I had hoped your article would mention the fact that student employees receive incremental salary increases after each 300 hours of work in any given job and that hourly accumulations are not transferable from one area to another. Many of the students who are shown on your list as paid at higher rates have considerable longevity on their jobs.

I would like to point out, also, that there is no great consistency among campus employers regarding job titles — some are fairly descriptive, others are not. I refer interested readers to the Student Affairs section of the Evergreen Administrative Code EAC 174-162-150 for more complete information on student employment policy at Evergreen.

Kay Atwood

Editor's note: More student salaries can be found on page 4 of this issue.

Art Spelled Backwards Is Tra La La

To the Editor:

in march the evergreen gallery will be presenting a display entitled,

PROPAGANDA PROJECTS in alternative spaces around the campus. the show is the work of

ART & LANGUAGE AND (PROVISIONAL) A & L

which is a group of artists in new york who work as a collective and who are "... CONCERNED WITH TRYING TO

RECLAIM ART AS AN INSTRUMENT OF SOCIAL AND CULTURAL TRANSFORMATION, IN EXPOSING THE DOMINATION OF THE CULTURAL ADMINISTRATIVE APPARATUS [RULING CLASS MANIPULATION] AS WELL AS ART WHICH INDOLENTLY REFLECTS THAT APPARATUS..."

the display is in part comprised of 4 journals published by art & language: THE FOX # 1, THE FOX # 2, THE FOX # 3, AND RED-HERRING. these journals are available in the periodical office in the library, or THE EXHIBITS COORDINATORS OFFICE LIB 3229 AND THE EPIC OFFICE.

In addition to these journals, a member of the collective, MICHAEL CORRIS, WILL SPEAK ON FRIDAY, MARCH 11 AT 1:30 p.m. IN LH TWO. the content of the show will be of interest to anyone who has become INTERESTED IN/FRUSTRATED/PLAGUED BY THE INNUMERABLE CONTRADICTIONS INHERENT in the consumptive bourgeois value system,

WHICH DOESN'T SATISFY, RATHER GENERATES, NEEDS. AND

particularly to anyone with any interest in the arts as a means of social/cultural transformation.

Robert Yerks
Tom Keogh

Socrates And Subliminal Seduction

To the Editor:

In general reference to the CPJ article on student-faculty sexual relationships, specifically to the quote from Aristedes' article: "Specifically, let us consult the Symposium, the dialogue about love... it is also a dialogue about teaching, which is a form of

love, at least as Socrates envisions it in the dialogue." Aristedes admits that the statement "teaching is a form of love," is another of Socrates' visions. Everyone has and seeks visions.

This is fine, but one man's visions, while deserving respect, should not be believed to be one's own. Socrates' visions are fine for Socrates. Reading them is just as fantastic an experience as reading some of the reliable articles on psychedelics.

Teaching, rather than love, is seduction. A seduction, or enticement to see things from a more refined vantage point. Aside from the particulars that my teachers at Evergreen teach, I am intuitively learning the art of seduction from them, in how well they handle my growing consciousness. In some cases I am amazed and impressed by the skill exhibited and so inspired as to delve into the work given me, finding the same inspiration there. Some methods of seduction are so boring that all I can do is drop the class and get out of the teacher's claw-like grasp.

Then later: "... Alcibiades invited Socrates to stay the night and made his pitch. Socrates heard him out, then said: 'And if you're trying to barter your own beauty for the beauty you have found in me, you're driving a very hard bargain... You're trying to exchange the semblance of beauty for the thing itself...' Socrates now envisions sexual encounter as the image of real beauty. It seems safe to say from this that Socrates has never experienced a real, true and full man-woman sexual encounter. That Alcibiades was disappointed because "nothing happened" technically (via Masters and Johnson) upon sleeping with Socrates, is merely indicative of the maleness of this whole dialogue.

Teaching is a subliminal seduction. Students and teachers get involved. These relationships, while undesirable to some, are nevertheless one of the more real aspects of the world that one is

likely to find on a college campus.

LD — Evergreen student, female

Pipe Dreams

To the Editor:

When is somebody going to fix the broken sewage pipe in the COOPER POINT JOURNAL office?

D.B.

Technological Capabilities Of Air Force Clarinets

To the Editor:

I am writing to express my anger with the Forum editorial, "Confronting the Air Force Band." I found it simplistic and arrogant.

To begin with, it is irresponsible to say that the military's "primary purpose and function" is "the protection of U.S. corporate interests overseas." Corporations are recent phenomena; military establishments have existed for centuries all over the world. The statement implies that without overseas corporate interests, armed forces would be unnecessary, that there is no need for minimal armed forces to defend the country against prospective attack. It is a plausible, though by no means proven, hypothesis that armed forces serve to protect a ruling elite, in this case an alleged intertwined network of corporations. That doesn't mean, however, that just because people don't want to be told what to do by one ruling elite, they wouldn't mind being told what to do by another. Militarism, greed, and the arrogance of power are world problems. The U.S. military cannot be dismissed as a mere corporate enforcer and dis-

Opinion Letters Opinion Letters

carded in a fit of moralistic hysteria.

It compounds the simplism to imply further, as the editorialists did, that the American disaster in Vietnam resulted solely from our financial interest there. Such an analysis ignores contributing causes like paranoid anti-Communism, neurotic fear of "losing a war," the machismo and physical isolation which distorted the personalities of the responsible policy makers. I do not believe that our financial interest in Indochina was large enough to sustain such a long-term, costly commitment of money and blood.

The second point I wish to make is that it is unfair and far-fetched to condemn the Air Force Band as a military propaganda tool. In detailing the military's public relations effort, the band is linked only by an obscure mention of "cultural events." The suggestion is made that the overall campaign is designed to instill Americans with awe at our "technological capabilities." I don't see how a band concert fits into this strategy, unless it's to show the "technological capabilities" of Buffet clarinets and Selmer trumpets.

The editorial states that the Air Force Band is an "inseparable part of the general program of the U.S. military." So are the prisoners-of-war who allowed themselves to be exploited by Richard Nixon; so were the soldiers and bombardiers who willingly fought in Vietnam. Does this mean we should spit on POW's and repeal the GI bill? My point is that it is unfair to smear peripheral organizations and near-helpless individuals with the stain of militarism.

My final point is that while people have a right to demonstrate, the people planning and defending this particular demonstration are using arrogant and counterproductive approaches. I am appalled that they even considered physically disrupting the concert. I am amazed that they think Evergreeners are so vulnerable to the clarion call of militarism that it is worth it to "protect" us even at the expense of, as they admit, "playing into the hands of Evergreen's chronic critics." Their rationale for taking the risk is full of straw-man arguments. To equate people's irritation with a specific stance or tactic with the shucking of social responsibility is elitist. To equate a roundhouse punch at the Air Force Band with a challenge to forces of oppression and exploitation suggests a lack of humility and cool-headedness. To imply that the alternatives to this ill-

advised action were inaction or ineffective action on the overall issue (militaristic propaganda) is simply and obviously fallacious.

I have faint hope that this letter will change anything. Its only reason for existence is to release my anger. The world does not seem as easily comprehensible as a conspiracy theory to me, nor do its problems seem addressable by impetuous confrontations. I am not an expert on the issues I have discussed — but then I don't claim to be.

Sincerely,
Richard R. Weiss, Jr.
Sophomore
Communications and
Community

Editor's note: FORUM is a column of commentary open to any individual or group on campus. Opinions and arguments in the FORUM columns are solely the authors', and should not be confused with COOPER POINT JOURNAL editorials.

Military Noise

To the Editor:

In reply to Jane-Louise Rugg:

For those of us who don't take a radical (get to the root) approach to analyze why things happen (i.e., injustice, wars, depression, rapes, etc.), it's very easy to reach the conclusion that hate makes the world go 'round. But, that isn't true. Hate is the reaction to specific conditions and events; same as peace. It's somewhat logical to argue that you can't fight hate with hate, for example: castrating rapists will not bring an end to rape. Men learn to rape and people learn to hate, and until we provide ourselves with a different set of circumstances to relate to each other such behavior will continue. Our society often forces us to do many things that are not rational nor beneficial to ourselves or others.

I did some time in the U.S. Military and believe me, they taught me how to hate real good. The military teaches people sexism, racism, and national-chauvinism, and for these reasons it deserves to be publicly criticized, and everything should be done to inform people of what the military is and whose interests it represents.

I don't have a thing against those dudes playing the music because I know that there are certain advantages to playing in a military band. One is that you might not get fucked with so much! If you think E.P.I.C. (which was not responsible for the protest) is down on the military, then you should talk to some G.I.'s sometime! Better yet,

since there's no killing going on right now (that we know of) why don't you try out an internship with the "real world" and enlist? You'll be able to cultivate your fondness for military music until you puke! It might even get you promoted. The military will even promise to send you to the North Pole for free if that's where you want to go. And while you're there, you may even be able to wrangle your way into a band; you could entertain the polar bears and lemmings while you're defending their freedom to listen to your noise! But if the order ever came down for you to kill your listeners, then you'd have to. You'd only be doing your job; besides, you'd better do your job or Uncle Sam will do one hell of a job on you.

This liberal un-consciousness that oozes from practically every navel on this campus is very unbecoming of those involved in higher learning. It is in fact pathetic, and I don't give a damn if the U.S. Air Force Band makes pretty music or not, pretty music is not its mission!

FTA
Gary Lakes

I Wish You Could Have Seen The Look On My Face, Jane-Louise

To the Editor:

Dear Jane-Louise Rugg,

I am glad you wrote your opinion of the demonstration on Feb. 3rd. As one of the angels of death who stood as the Air Force played I am responding. I contain no abhorrence for the men in the Air Force Band. They are playing beautiful music for the enjoyment of others. Many of them may disagree with America's involvement in Vietnam and other less "developed" nations. They are serving their time in the most creative way they can. And it is creative!

The question of the Air Force Band playing in my community is different, however. The Air Force uses the Air Force Band to publicize themselves and to convince men and women that they, too can get creative jobs and skills by joining the Air Force. The fact is many hundreds of Americans join the Air Force to gain career training, and end up without the training, serving in countries like Vietnam. It is important for me to stand and tell others what I know.

I was surprised that the demonstration was considered an EPIC action, because it wasn't. I took part as a moralist rather than as someone against the establishment. Boeing is capable of making low-cost housing units, rather than B-1 bombers. The Pentagon was planned to be an excellent hospital when the war (World War II) was over. Let us finally convert to a peace-time economy, where we do not spend our money on guns in Angola, Cambodia, or any other nation in transition.

I wish that you could have seen the look on my face, Jane-Louise. It was one of concern, not of hatred. Indeed that word perplexes me.

In Loving Concern,
Molly Forsythe

Protest Poem Provokes Polemic

To the Editor:

I would like to make an important, if somewhat obscure, point to those who were upset by the demonstration at the Air Force Band concert.

About a week after the demonstration the audience attending the open mike program at the Evergreen Coffeehouse underwent a similar experience. After a particularly lively set, one of the demonstration planners got up and read a powerful, disturbing poem which examined the central issue of the demonstration. The poem questioned why artists, gifted humans that they are, would wish to support the Air Force and all it stands for, when they could be focusing all their creative talents on facilitating understanding between people. The poem went on to contrast the message delivered by the music with the message delivered to the Vietnamese people by Air Force bombers. After hearing the poem, there was deep silence. We were stunned. The quiet was thick enough to slice. Afterwards, I was surprised to find myself going through many reactions I find echoed by those who opposed the demonstration: Why read this poem here? Why now? Why bother? I've been working hard all week and I don't want to think about anything.

I tried to analyze these reactions. They weren't completely unfounded. After all, the Vietnamese now control their own destinies. President Carter made a small, important step when he pardoned the draft resisters. Congress halted another potential Vietnam-type involvement in Angola. In this context, the poem seemed irrelevant. What harm does it do to have an Air Force Band when the counter-culture has artists who get more airplay than the band does?

I had a fairly fierce internal dialogue going with myself by the time I left the coffeehouse. I didn't get much resolved until now. What I realize now is that it has been enormously easy to let the whole Vietnam issue fade away. I was relieved when the bombing halted. It was wonderful to relax after fighting the system in 1968. What I had forgotten is the universality of this feeling. Students who fought the

system as well as citizens who supported it are enjoying the relative freedom of our postwar society. We aren't embroiled in the affairs of any country. On the surface, things have changed. After Nixon and Ford, it's a relief to have Carter as president, warts and all. However, what the poet who authored the poem and the students who engineered the demonstration have made clear is that we still live in a country which is servile to corporate interests, profoundly anti-communist, which believes in free enterprise regardless of the consequences, and still promotes the belief that American representative democracy is the finest form of government anyone could wish to buy. It is of continuing importance to demonstrate to people what it means to defend these policies, and expose them to the kinds of murder we have been able to commit in their name.

It's going to take radical measures to keep reminding healthy, peace-loving Americans, music-loving leftists as well as fans of the Air Force Band, of just what this country is capable of inflicting on others in the interests of progress and security.

James Chupa

Astral Jive

To the Editor:

Not that I give one half of a hot fuck about it, but I am really sick of all this "jive" I'm hearing about the beauty of meditation and astral projection. Every time I get into the elevator I am worried about the people I am riding with. This is because sometimes they will astral-project on me, and then when I get to my floor they say, "Hey, I just astral-projected." It gets me down. I heard this woman say, "Yeah, my mother astral-projected once." I don't know why but I really hate that sort of thing. I mean, if you have to do it, at least don't talk about it. The worst place for it is at the coffee lounge at Saga during the brown bag films. I can't eat my lunch there because I am so messed up about it.

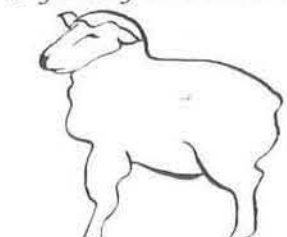
This is how to tell if a person is astral-projecting: They will stand still and barely breathe. Then they will look anxious and say, "Oh wow man, I just astral-projected."

This is how to stop them: Slap them hard.

Boy it really gets me.

Signed,
R 305

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Son Of Student Salaries

This is the fourth in a series of lists detailing the salaries of the employees of The Evergreen State College. All salaries of state employees are public information.

This list details salaries of students who received paychecks from the college for the month of January 1977. The first set of figures in the third column is the hourly wage. The second set of figures is the total dollar amount received for January.

Student wages are scaled to the skills and responsibilities involved in each specific job, and the period of time the student has been working at the college. Students cannot be paid for more than 19 hours a week, unless they are on internships. Most positions are set at 15 hours a week, but many students work fewer hours. Some positions, such as Lifeguard, operate on a standby or fill-in basis, and students in such jobs might work only a few hours a month.

Unavoidably, some students currently employed by the college have been left off this list. The reasons vary: in several cases students did not fill out their tax forms soon enough to receive a paycheck before the publication date. But the list is as complete as we can make it.

NOTE: This is the second part of a list of student salaries. Due to limitations of space, not all student salaries could be listed this week.

Name	Position	Hourly wage/ Total pay for January '77
Keith Goehner	Co-op Ed Assistant	3.75/300.00
Pamela Goetz	Assistant II	3.30/239.25
Graciela Gonzalez	Community Outreach	3.75/292.50
Cynthia Goodwin	Circulation Assistant	2.55/158.10
David Gordon	Assistant II	2.92/183.96
Reynard Gordon	Men's Recreation Sports	3.05/192.15
Karen Gossett	Office Assistant II	3.05/131.60
Timothy Graham	Technician I	2.55/22.95
Bonnie Greenberg	Assistant II	2.80/140.00
Joel Gregory	Library Technician I	2.55/57.38
Matthew Groening	Editor	3.18/241.68
Elisabeth Haight	Stockroom Attendant	3.30/19.80
Tracy Hamby	Photo Services Assistant	3.05/167.75
Douglas Hamilton	Seminar Lab Assistant	2.80/142.80
Kimberly Hanson	Information Booth Attendant	2.55/142.80
Steven Harris	201 Supervisor	3.05/192.15
Janet Heintzman	Lifeguard	3.05/27.45
Cecile Henault	Title Unavailable	2.55/102.00
Patricia Hickey	Theater Technician Aide	2.55/145.35
Milton Hightower	Recreation Assistant	2.55/153.00
Lynda Hillman	Offset Duplicator	2.92/208.78
Toni Holm	KAOS Station Manager	3.18/200.34
Richard Holmes	Stockroom Attendant	3.20/6.40
Kathy Holt	Parking Booth Attendant	2.55/150.45
Bruce Honig	Academic Advisor Assistant	2.80/176.40
Tom Hood	Animal Control Officer	2.55/91.80
Glen Horton	Lighting Technician Aide	2.55/160.65
Rebecca Horton	Cataloging Assistant	2.77/159.28
Matthew Horwitz	Set & Model Shop	2.55/160.65
Mike Hovis	Recreation Assistant	2.55/168.30
Kathy Howard	Library Technician I	3.05/201.30
Myrna Howard	Clerical Aide	2.92/183.96
Dwayne Howe	Technician I	2.55/153.00
Julie Hubben	Bus Driver	2.80/151.20
Colleen Hunt	Student Counselor	3.32/199.20
Thomas Hunt	Assistant III	3.32/79.68
Richard Hunter	Media Operations	2.55/107.10
David Hunting	Technician I	2.55/109.65
Neal Hurlburt	Pre-Calculus Module	2.55/15.30
Richard Hyde	Technician I	2.55/102.00

Robert Iyall	Darkroom Aide	2.80/112.00
Dorothy Jackson	Upward Bound Tutor	2.80/71.40
Karen Jacobs	Circulation Assistant	2.55/141.53
Debra Janison	Clerical Aide	3.18/141.51
Jennifer Jaschob	Clerical Aide	3.18/203.52
Ann Johnson	Technical Aide	2.92/183.96
Eric Johnson	Media Technician	2.55/116.03
Janet Johnson	Lab Assistant	2.55/153.00
Christopher Jones	Parking Lot Booth Attendant	2.55/145.35
Ernie Jones	Media Technician	2.55/164.48
Jeremy Jones	Technician III	3.32/159.36
Nancy Jones	Equipment Attendant	2.66/7.98
Nancy M. Jones	Human Growth Center	3.05/179.95
Michael Jordan	Media Maintenance Technician	2.55/132.60
David Judd	CPJ Business Manager	3.18/190.80
Kort Jungel	Mail Carrier Clerk	2.92/189.80
Corinne Kelly	Library Technician III	3.30/105.60
Theresa Kelso	Student Intern	1.50/11.45
Keith Keyser	Mens Center Coordinator	2.80/168.00
Janice King	Student Employee	2.55/158.10
Zachary Kittell	Title Unavailable	3.44/192.64
Karen Klocke	Library Technician	2.55/168.30
Peggy Knapp	Mail Carrier Rater	2.80/168.00
Larry Kniffen	Elect Aide Lab Technician	2.80/176.40
Carla Knoper	Program Director KAOS	3.05/131.15
Douglas Koch	Photo Services Assistant	2.80/176.40
Elizabeth Koenig	Leisure Ed Coordinator	3.05/253.15
Kim Koenig	Parking Booth Attendant	2.55/193.80
Gregory Krall	Bus Driver	2.80/85.43
Maureen Krupke	Recreation Assistant	2.55/163.20
Susan Kucera	Faith Center Coordinator	2.80/112.00
Michelle Lagory	Office Assistant	3.05/54.90
Mike Larsen	Program Secretary Aide	2.80/168.00
Blaine Lawrence	Electronic Med Assistant	2.80/170.80
Paul Ledbetter	Paralegal Counselor	3.32/212.48
Daniel Lee	Assistant II	2.80/182.00
Nancy Lemoins	Bus Driver	2.80/184.80
Charles Linders	Media Technician	2.80/162.40
Beverly Little	Assistant to SFC	3.05/157.08
Bjorn Loftfield	Clerical Aide	2.80/162.40
Karen Lohmann	Recreational Assistant	2.55/7.65
David Lovins	Darkroom Aide	2.80/154.00
Charles Lutz	Security Patrol	2.55/175.95
Kathy Lyle	Office Manager	2.80/201.60
Shellie Lyons	Inter-Library Loan Assistant	2.80/210.00
Adrienne MacDonald	Clerical Aide	2.89/182.07
Scott Madsen	Custodian I	2.80/140.00
Donna Manders	Lifeguard	3.05/146.40
Deborah Manning	Parking Attendant	2.66/106.40
Neil Marshall	Animal Control Officer	2.92/181.04
Tess Martinez	Circulation Assistant	2.66/106.40
Kimberly Martus	Secretary	2.80/176.40
John Matthews	Technician II	2.80/42.00
Larry Mauksch	Information Center Coordinator	3.05/164.70
Christopher Maynard	Bicycle Shop Manager	3.04/200.64
Kim McCartney	Secretary CPJ	2.80/168.00
Michael McGalliard	Mail Carrier Rater	2.80/176.40
Doug McGeary	Lifeguard	3.05/9.15
Joe McClain	Tutor/Counselor	2.55/78.40
Kathleen McConnell	Clerical Assistant	2.80/28.00
Martha McCoy	Lifeguard	3.05/155.55
Mary Metzler	Media Technician I	2.66/131.67
Carolyn Meyer	Tutor/Counselor	2.80/98.00
Michael Michelletti	Accompanist	2.55/161.93
Janis Michelsen	Greenhouse Assistant III	3.30/207.90

International Women's Day

INTERNATIONAL WOMEN'S DAY will be celebrated on Tuesday, March 8, at Evergreen, with music, square dances, films, poetry, a potluck dinner, and radio programs. Most of the day's events will take place on the first floor library lobby. For further information, call the Women's Center at 866-6162.

COME CELEBRATE WITH US!

9 - 10 a.m.	Art show being set up — bring art work to first floor library lobby
10 a.m. - noon	Films: <i>Antonia Brico</i> and <i>A Woman's Film</i>
Noon - 2 p.m.	Square dance
2 - 3 p.m.	Open mike
3 - 4:30 p.m.	More films
4:30 - 5 p.m.	Poetry reading
5:30 - 7 p.m.	Potluck — bring food or drink

SPECIAL BROADCAST
INTERNATIONAL WOMEN'S DAY — TUESDAY
MARCH 8, 1977

KAOS-FM is focusing on the musical creativity of women for this day of celebration. They have put together a 19-hour program of live and recorded performances by women, including classical, jazz, folk, ethnic, blues, rock, and country music. They will also present poetry, and interviews with women in the Olympia community who are involved in creating a better environment for women.

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Josh Touster

The Evergreen Photographer

If there is one field Evergreen excels in, it is photography. Not community-college-portrait-studio-school-kids-police-photos-of-fingerprints-how-to-focus-and-enlarge photography, but something called personal expression. As with many other endeavors here, the emphasis in image-making is on exploring the self. The assumption is that a fully-developed self will be a better member of society.

Evergreen is an alternative school, and attracts people who think in alternative ways. The combination of self-discovery and alternative thinking probably accounts for the excellence of the imagery at Evergreen. Evergreen photographers are doing some of the best undergraduate photo work in the country.

Some critics have maintained that Evergreen photographers are obsessed with a style marked by wide-angle infrared shots of mundane objects, dubbed the Evergreen School of Photography. The accusation is in part true, as many people find that the wide-angle lens allows a more encompassing vision. But as the following photographs show, the subject matter and vision at Evergreen is diverse.

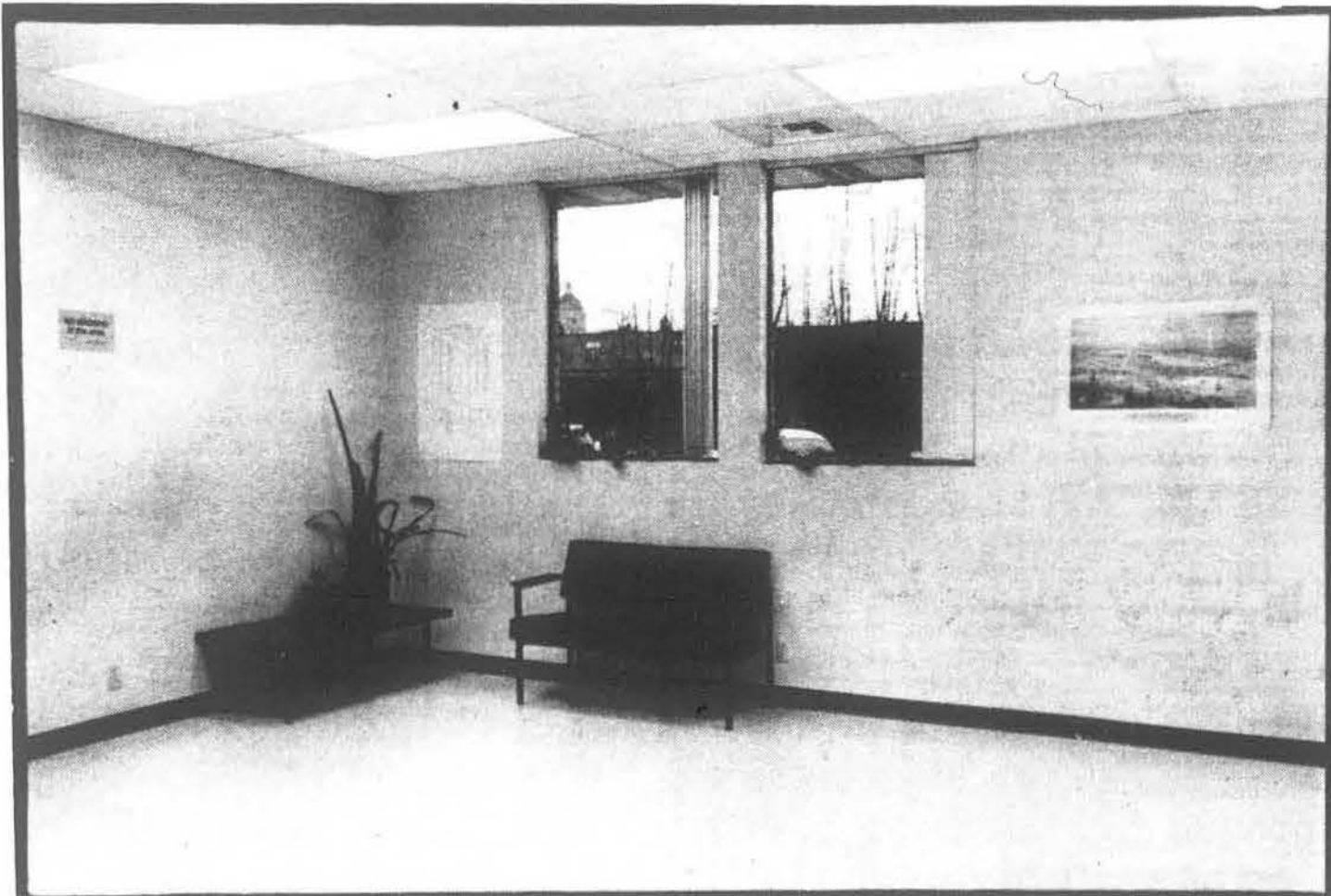
We present the following images as a record of some of the personal visions being worked out at The Evergreen State College in 1977.



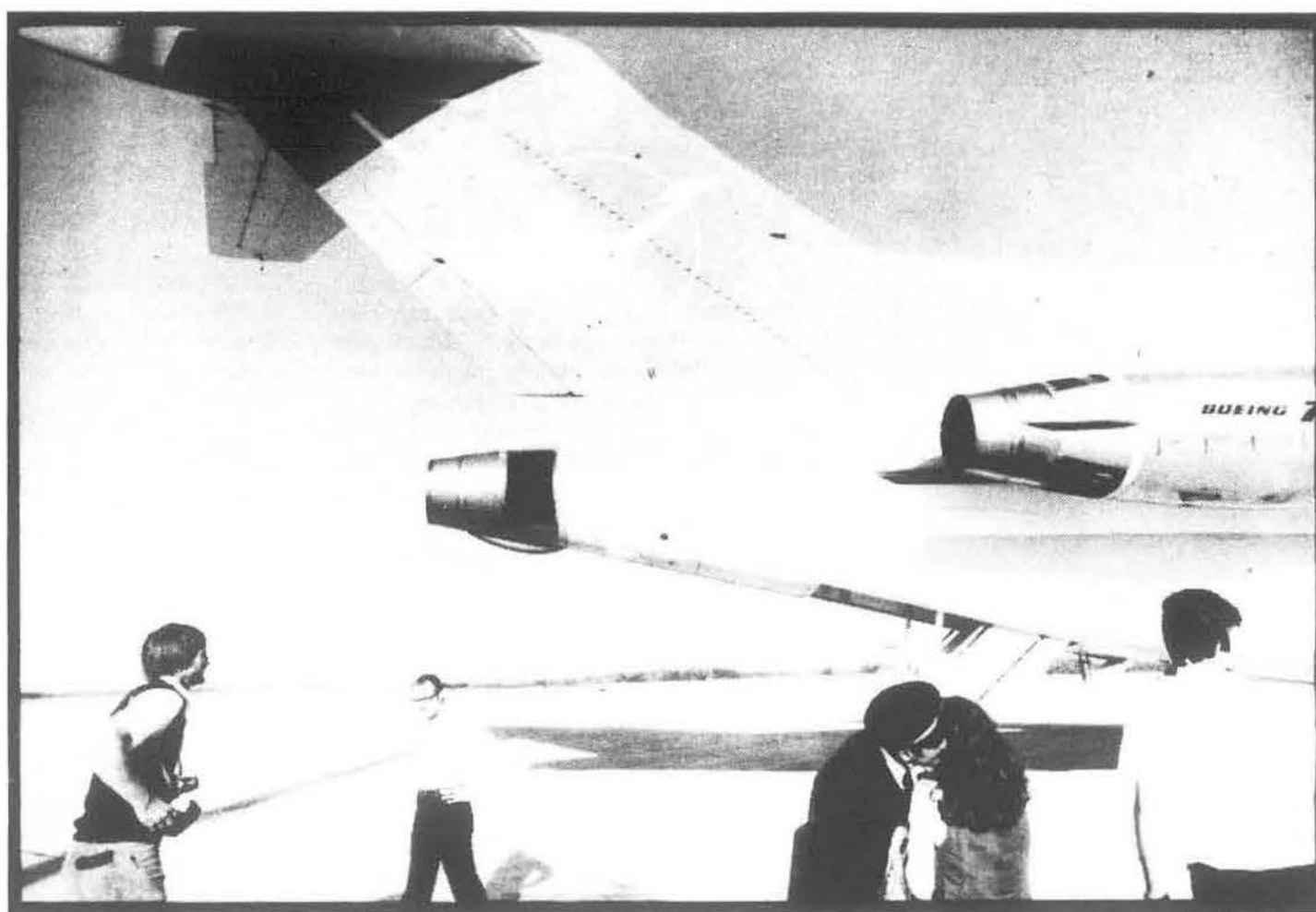
Ford Gilbreath



Ford Gilbreath



Rohn Finard



Brad Pokorny



Brad Pokorny



Leo Rogers



Kathleen Meighan

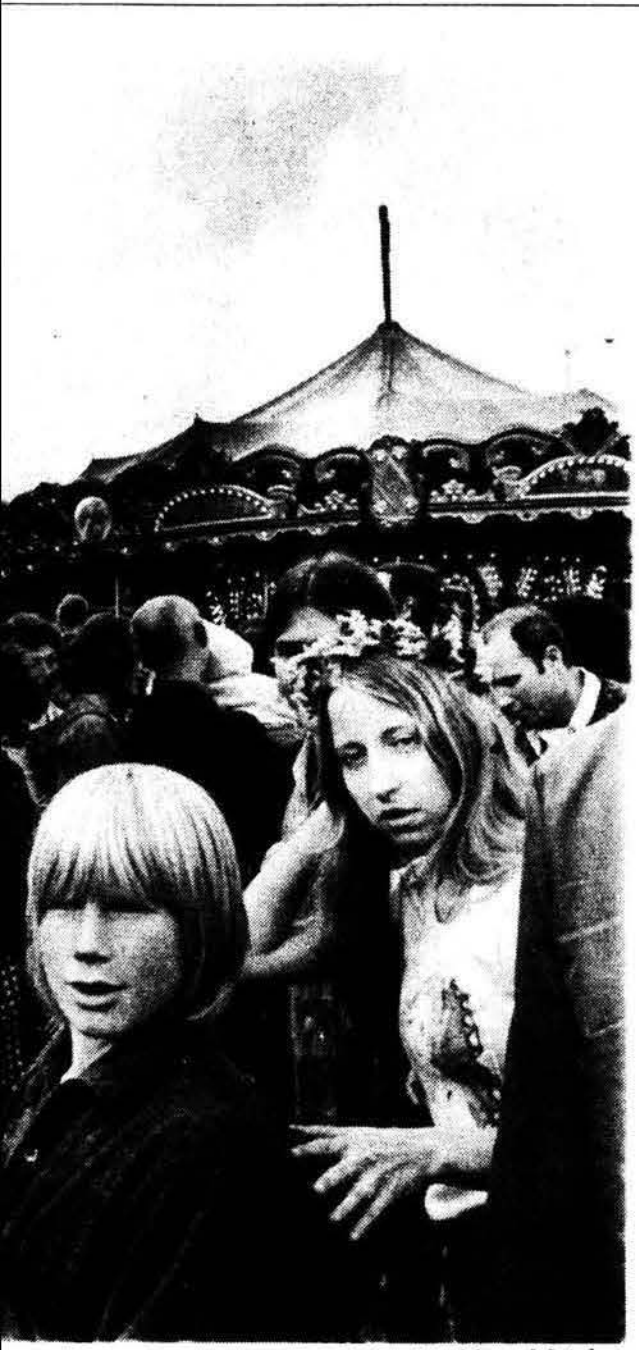


Kathleen Meighan



Terry Boley





Kathleen Meighan



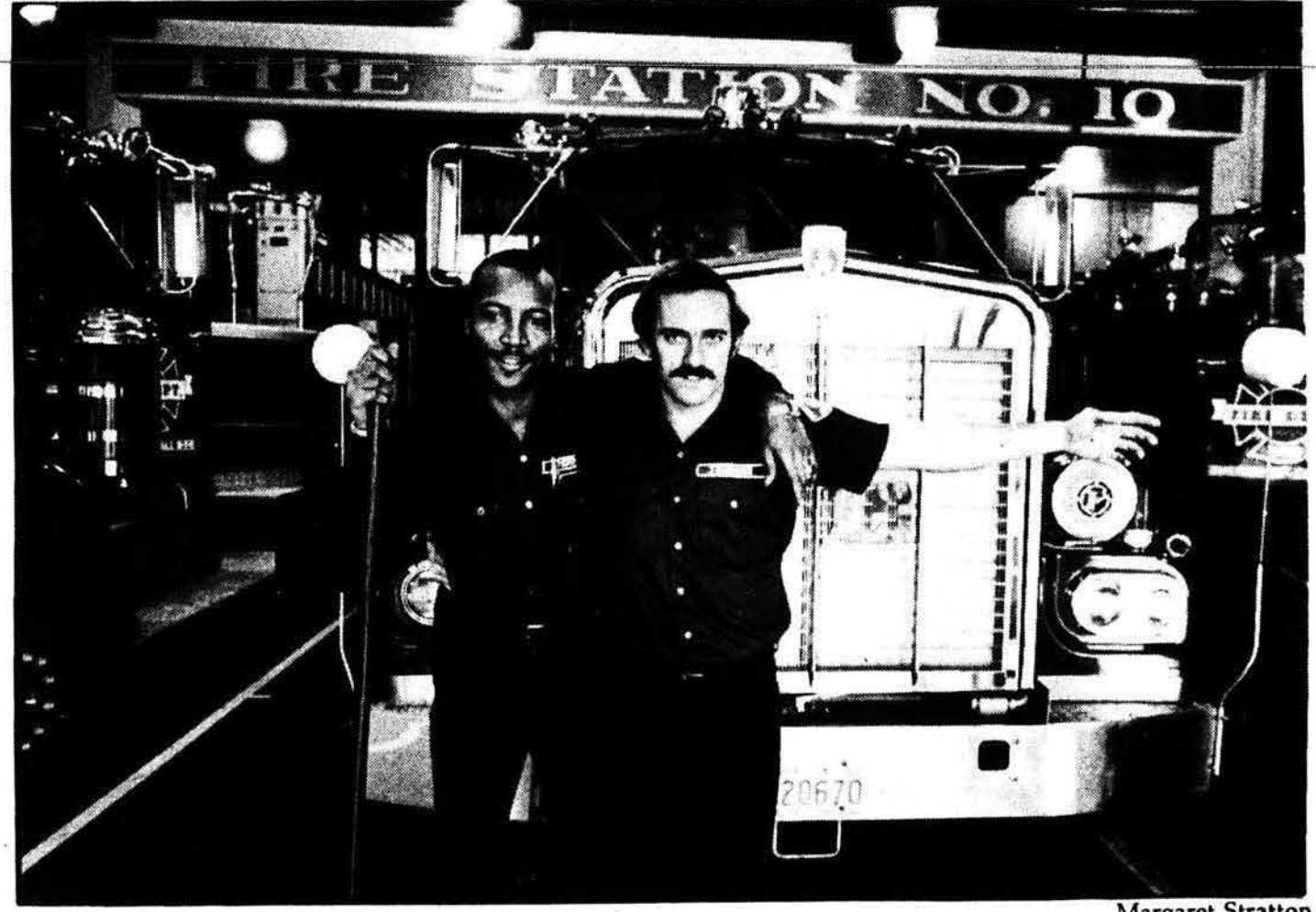
Margaret Stratton



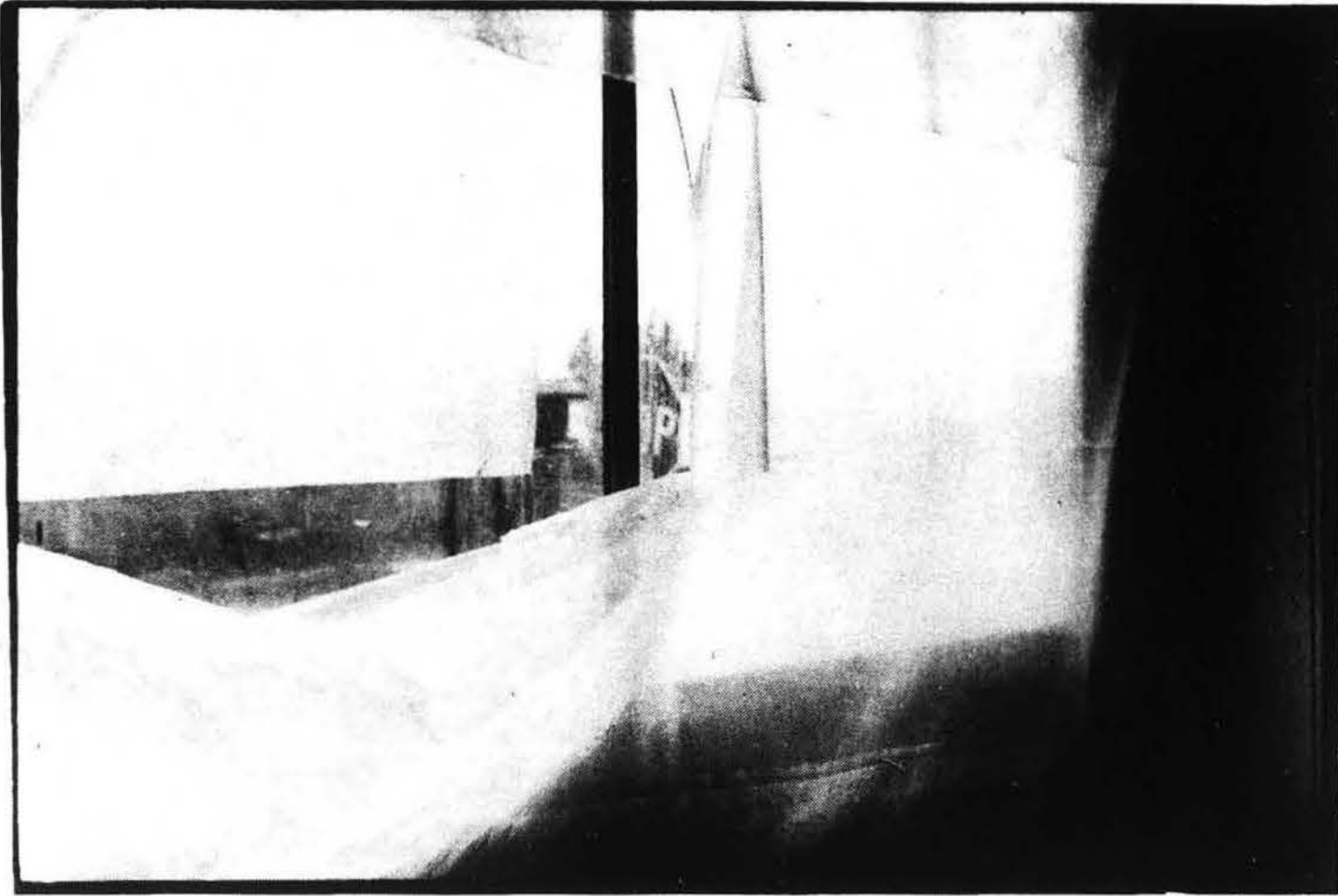
Margaret Stratton



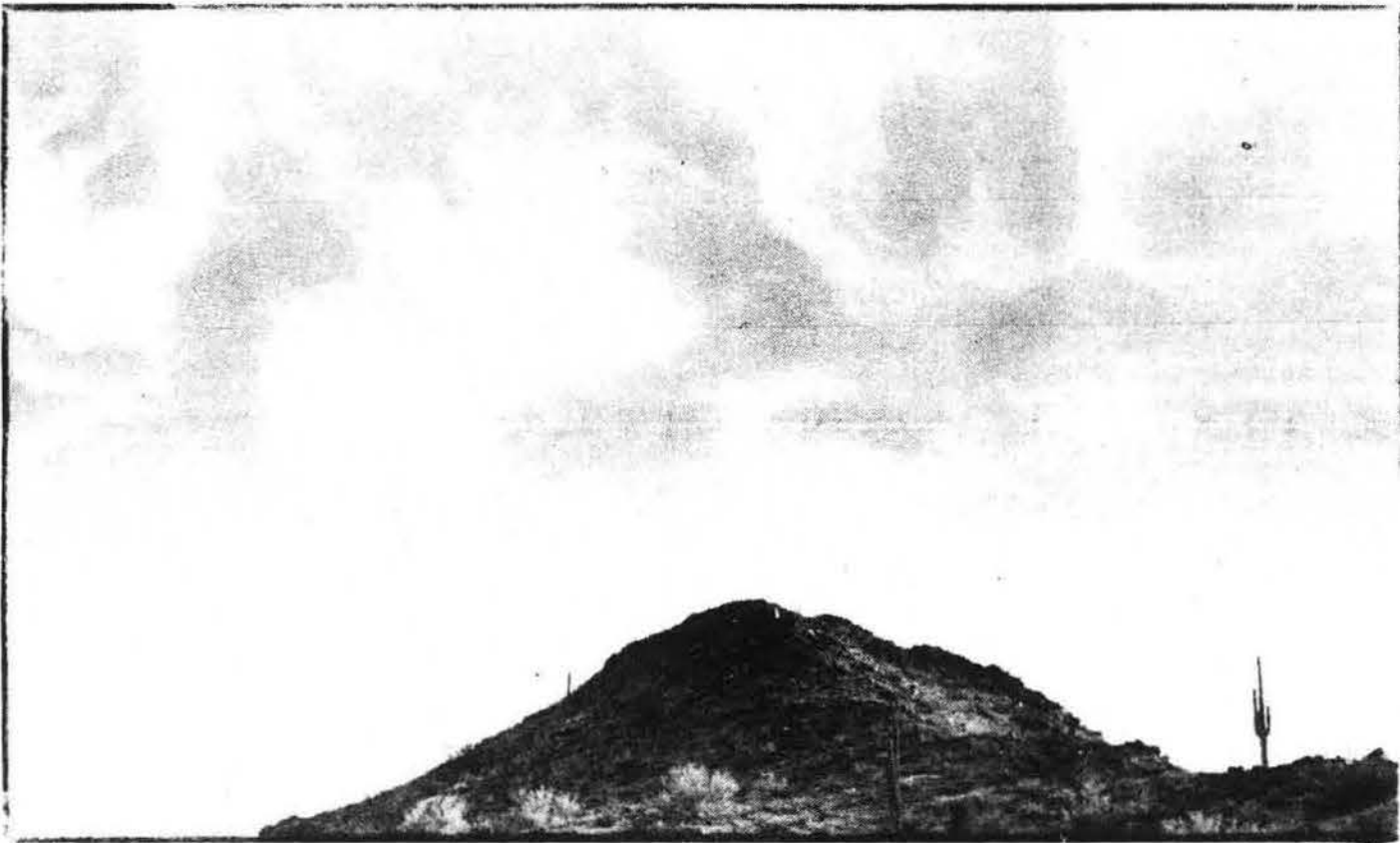
Nicholas Prebezac



Margaret Stratton



Janneli Miller

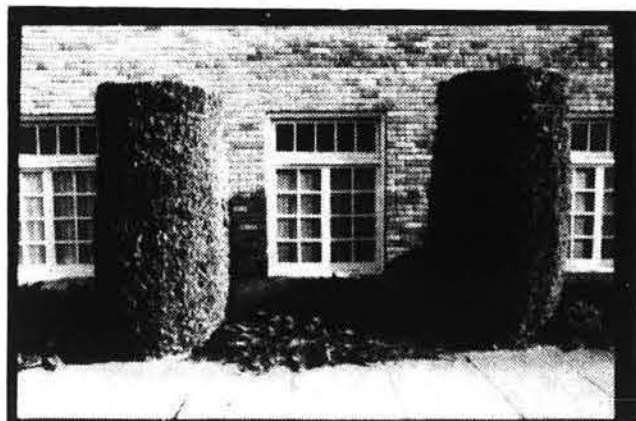
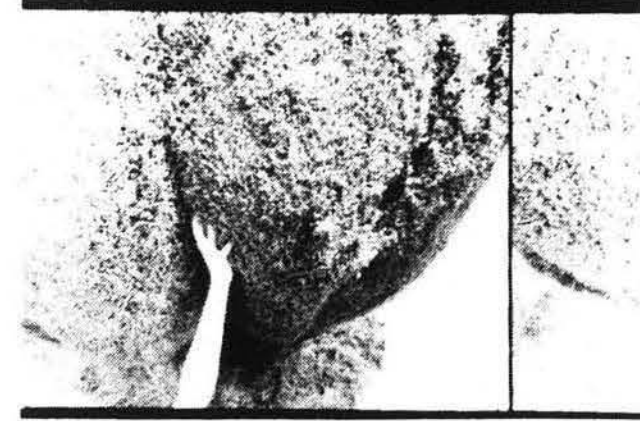
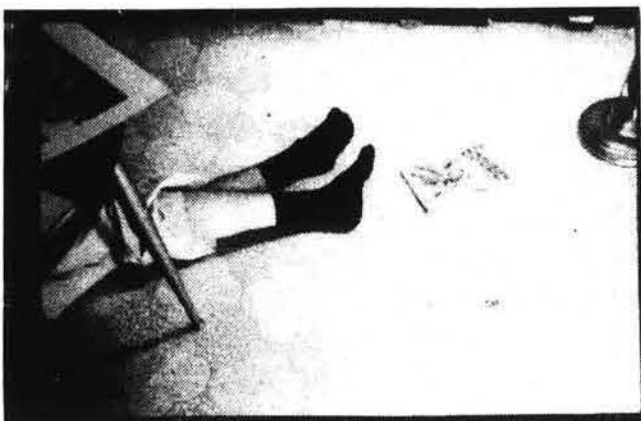
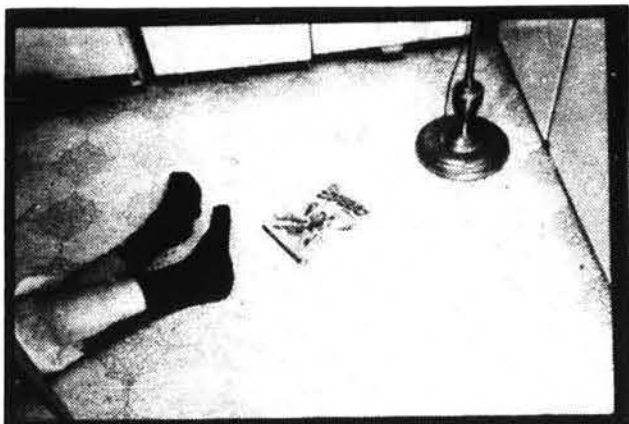


Janneli Miller

C



Scott Miller



Charles Burns

These photos are fun to shoot. The film/flash/lens combination allows me to shoot very quickly, without focusing or viewing. I walk around and shoot people as we pass — usually without getting the camera much higher than my chin — and the hard gestures or facial expressions which are caught that way are always fascinating to me.

Ford Gilbreath

I would like to suggest that people looking at my images not ask, "Which one of these photos do I like?" Rather, try just to see and make contact with what is in the image. Try not to make judgments. You can do this a little later. Simply look at the images, and listen to what you see. Maybe after looking at the photographs for awhile you notice that the place in the image looks familiar, even though you have never actually been there. After doing this for a while, stop and think back to your first impression of the image and how now maybe that impression has changed and developed into something a little different.

Rohn Finard

I'm interested in pictures that take you somewhere you have not been. I usually take a lot of photos when I travel. The photo of the airplane was taken as my plane refueled in Gander, Newfoundland when I was travelling to Europe. The other

photo was shot in a cafeteria at an industrial exposition in Czechoslovakia.

Brad Pokorny

Photography has become, to me, a way of distilling experience for the metaphor, of creating and unraveling endless questions. I want to photograph that which is important. Et voila, la masque: a carnival in which everything is possible and fears are disguised as pleasures. The only real danger there lies in believing too much that the role one is given to play is oneself.

Kathleen Meighan

Photography has been an inspiration for me in just this last year. My instruction began at the Sun Valley Center for the Arts in Sun Valley, Idaho. The energy at the center really was incredible and I stayed through the summer. This winter I've been working in the Foundation of the Visual Arts Program, and will be graduating this spring quarter. Most important to me in photography is the range of personal expression available through images, and I feel my most successful photographs are those that mirror an honest, personal world of myself. My imagery has just begun, and can see growing with it much more in the future.

Terry Boley

I am interested in the way people occupy and share space with other people and objects. But mostly I am interested in developing my sense of sight to the point that I can enjoy looking at things with or without the aid of a camera. There is a certain energy exchange between people who are placed in a confrontation situation that dictates what they cling to and how they protect or emphasize their self-image. I am constantly amazed by the selves I didn't know were part of me that emerge through my photographs. My camera is a vacuum cleaner.

Margaret Stratton

photographs seem to be pictures of what we don't see rather than of what we do see. you can take pictures of things that no one looks at very often, and those turn out to be the pictures we want to see over and over again. photographers are pioneers on the frontier of vision. it's easy to do cuz you only open your eyes. it's hard to do because cameras, darkrooms, film and chemicals have nothing at all to do with those feelings of opening your eyes. a true photographer doesn't need a camera.

Janneli Miller

Children with their big-leaded pencils and finger paints impress me. They build a language where line, texture, form, and

shading take a back seat to the spontaneous enjoyment of the act.

Scott Miller

Most of my photographs are pictures of attempted failures: failures at attempted depiction of attempted boredom. Some other photographs are ones I took when I was trying to be a real photographer photographing boring subject matter: pictures of houses, naked men and women in woods, sleeping drunks, friends posed in front of supermarkets, children playing, close-ups of expressive hands, barns, photos of rusty drainpipes, ferns, logs, friends posed with certain kinds of objects, shadows of myself, corners of buildings, amusement parks, and trimmed bushes.

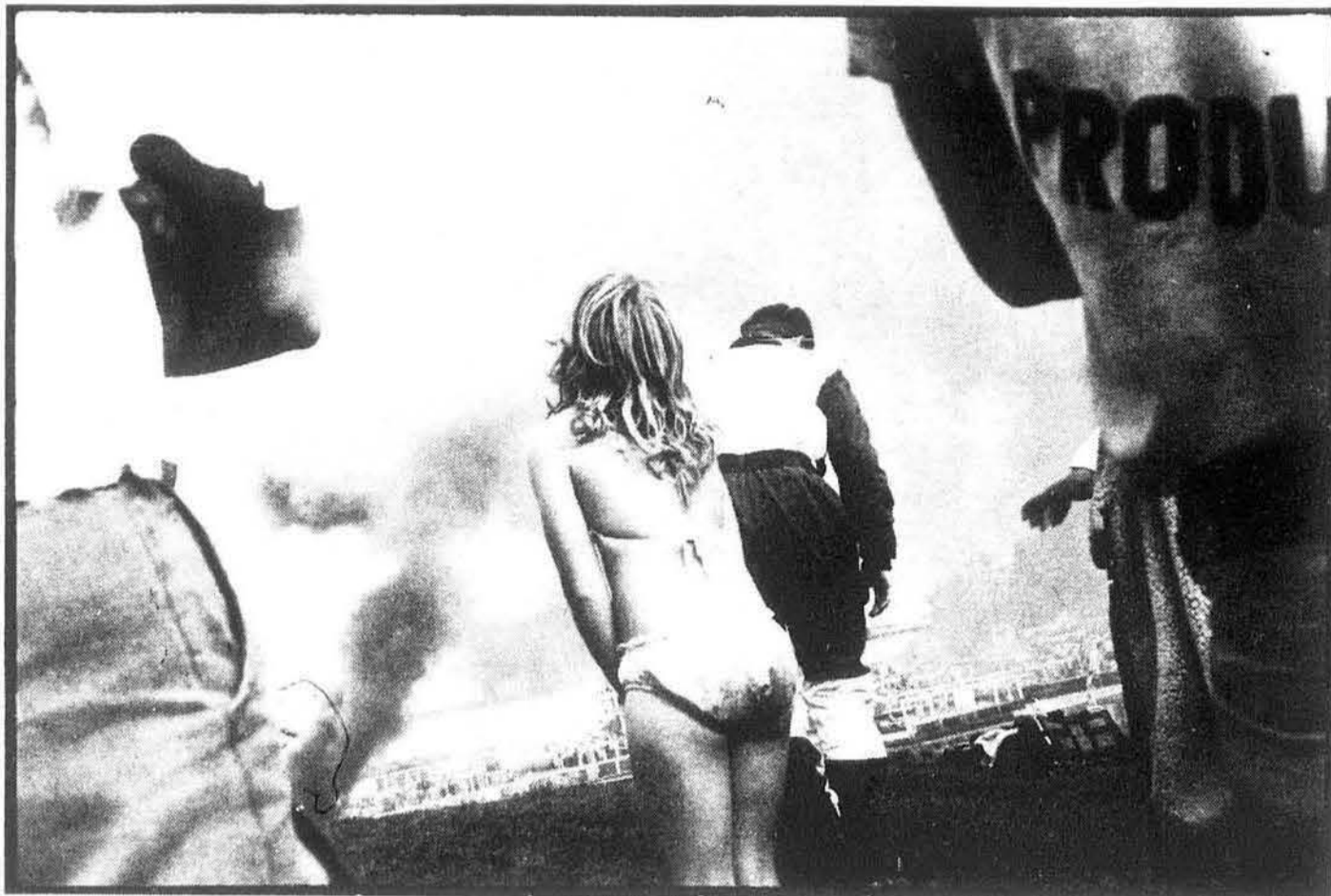
Charles Burns

Editor's note: not all photographers were available to make statements about their work. We would like to thank everyone who submitted photographs. There were many good images besides these.

THE EVERGREEN PHOTOGRAPHER

EDITOR
Brad Pokorny
EXECUTIVE EDITOR
Matt Groening
ASSISTANCE
Larry Shlim

The Language Of Photography



Larry Shlim

by Larry Shlim

Photography has achieved an unprecedented mirroring of the things of our culture. It is commonly defended on the grounds of its usefulness, in the sense that a telephone is useful, or because of its service as an illustration for words.

But many photographers are not content with the camera as a mere practical tool. They are exploring the significance of the medium as a unique language in creative self-expression. The language of photography is something new in human experience, and it is frequently misunderstood.

Inherent in photography are the factors which define its purpose. As in any artistic medium, a particular human action with certain materials produces a new thing. The materials and maker define not only the final product, but its uniqueness as a medium, and therefore, its reasons to exist. But unlike other media, the camera — with its lens, shutter, and film — requires something other than materials and maker to function. A writer can write in a void. Sculptors and painters often work miles and years from the source of their vision. But camera lenses require both light and some real thing external to both materials and maker. The photographic image is caused by light bouncing off whatever is in front of the lens.

This creates an interesting phenomenon: a two-dimensional delineation of the real world. It is the closest human tech-

nology has come to reproducing (and therefore sharing) that aspect of life known as visual perception. A photograph is able to preserve, like a memory, the raw material of human experience.

Photography is deeply related to time. Because it can freeze objects to a fraction of a second, there can be a heightened awareness of how things move, or are implied to move. Moments are captured in between our usual perception of reality. Important events, actual or implied, combine in frozen forms, and weigh more heavily within the pictured context. Photographs are records which can make a tree, a rock, or a person immortal. You can trace a photograph to the fraction of a second in which it was taken. All photographs contain some attitude toward time: mornings, late afternoon light, the 1950's, and personal time — this photograph reminds me of my childhood, or a dream, or a feeling. The implication of time is an important symbol in the language of photography.

The photographic image has a separate physical reality from the real object which caused it. That is, it is not merely a window on the world, it is a look into the subjectivity of someone's personal vision. The relationship between thing made and thing in reality is that of tension. There occurs a conflict (not necessarily unpleasant) between what is seen and what is implied. Photographers try to recognize the symbols which the external

world provides, so they can use them as raw material for new statements. Whether this is a conscious or intuitive process, the resulting tension between image and reality attests to the subjective vision contained in that image.

Photographers often combine a number of photographs to express a cohesive vision. From a series of images the viewer can understand the over-all design of idea, process, and selection. By noticing things like sequencing, the continuity of form and content, and the consistency of the vision itself, you can participate in the language of photography. Learning to see photographically is like learning to think in a foreign language. It teaches you to observe the meanings of sometimes common things in an altered context.

The tension between image and reality creates further irony when photographs are used to symbolize the dream. Photography does not deny the reality of imagination or the subconscious. All dreams and imaginings are woven of the same raw material as photographs. Photography may actually be the ultimate surrealist medium.

Photography can be a direct road to self-discovery. It is fairly simple technically, inexpensive, and extremely prolific. You can learn a lot in a short time. As in any art form, a certain amount of orientation is needed to appreciate it on a higher level. (Usually photography in our culture is seen at the lowest level: pictured information that passes at a glance.) On the other hand, much of the misconception about photography stems from the attempt to relate it to a broad acceptability as art. The invention of photography helped painters realize that there need not be any inherent relationship between

painting and reality. It helped clear the way for a turning inward that profoundly changed the course of art. Painting became concerned with putting paint on a surface; sculpture, the art of making three-dimensional shapes out of anything. Photography is causing images to be made by reality, but it took the photographers themselves a long time to realize this.

Photographers have chased artists down through art history: through romanticism, impressionism, pop, op, and now into conceptualism, while some painters have turned to photorealism. These attempts to expand photography into a broad acceptability as art is not just undignified, not just visually and morally stale, but simply anti-photography in a deep way. Photography's lack of self-respect is expressed by George Bernard Shaw, who wrote:

When the photographer takes to forgery, the press encourages him. The critics, being professional connoisseurs of the shiftest of the old makeshifts, come to the galleries where the forgeries are exhibited. They find to their relief that here, instead of a new business for them to learn, is a row of monochromes which their old jargon fits like a glove. Forthwith they proclaim that photography has become an art.

The moment of creation in photography requires a sort of balancing act between reality, camera lens, and the emotional "baggage" we all carry around with us. Our thoughts, fantasies, feelings, and emotions can be expressed visually in subtle and profound ways. Great photographs exist not so much where image and reality meet and balance, but in the electric tension between real and unreal . . . in the Twilight Zone.

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Spying On The Women's Movement

"The New Campaign Against the CIA, FBI, and Local Police Spying" will be the subject of a speech by Frank Wilkinson at 8 p.m. on Tuesday, March 8, in LH One.

Wilkinson's talk will focus on the surveillance and harassment of the Women's Movement. He will also present an update on the status of Senate Bill One.

Wilkinson is the Executive Director of the National Committee Against Repressive Legislation. He has been an outspoken organizer for civil liberty causes since 1953.

The talk is sponsored by several academic programs, the Women's Center, and EPIC (the Evergreen Political Information Center). For more information, call 866-6144.

• The Center for Literature in Performance presents Lisa Hornbrook and Sharon Ryals on Thursday, March 3, 1977. The reading takes place in Library 3112 at 7:00 p.m.

• There will be a meeting for prospective students of Foundations of Natural Science 1977 - 78 on Wednesday, March 9, at 10 a.m. in the third floor lounge of LAB II. The faculty for next year will be there to discuss plans for the program and for the precalculus entrance exam. There will be modules in chemistry and mathematics during spring quarter for students wishing to prepare for FONS and the exam.

• **Employment in the Arts** will be the subject of a one-day workshop on Wednesday, March 9, beginning at 1:30 p.m. in Lib. 2205. The panelists include June Marsh, artist; Helen Swanberg, Olympia School District Art Coordinator; Marsha Pinto, coordinator of the Artist-in-the-Schools program for the Washington State Arts Commission; David Marsh, Western Washington State College art faculty; and Bill Radcliffe, State Supervisor of Art, Superintendent of Public Instruction.

Sign up in Career Planning and Placement, Lib. 1214, or call 866-6193.

• An information session on **Teacher Certification** is scheduled for Wednesday, March 9, from 10 a.m. to noon, in Lib. 2205. Representatives from certification programs at the University of Washington, Western Washington State College, and the University of Puget Sound will answer questions about enrolling with a Bachelor of Arts degree, transferring as an undergraduate, special concerns for Evergreen students, and the teaching job market. Sign up in Career Planning and Placement, Lib. 1214, or call 866-6193.

Children?

If you feel people should make conscious decisions whether to have children or not, and would like to talk with other people about how these decisions are made, come to "A CONFERENCE ON THE DECISION TO HAVE CHILDREN."

The conference will occur on Saturday, March 5, in CAB 108 and 110.

The conference is free and everyone is invited. There will be free child care — a fun, full day of activities. At 9 a.m. the conference will begin with coffee and child care. The introduction and an original drama concerning the parenthood decision and exploring the social assumptions of parenthood will begin at 9:30. Then there will be a series of

workshops, lunch, an afternoon drama, and two afternoon workshop series. The conference wrap-up will begin at 4:30 p.m.

Workshops include: Pros and Cons of Having Children; Women, Children, and Careers; Alternatives to the Nuclear Family and Single Parent; Legal Implications of Having Children; How Does a Man Decide; Implications of Not Having Children; Physiology and Medical Questions; Adoption and Foster Care; Effects of Children on a Committed Relationship; Economic and Political Implications of Birth Control and Having Children; Considering Children from Third World Perspectives; and others.

For more information, call 866-6385.

• The Thurston And Mason Alcohol Recovery Council (TAMARC) is seeking the help of Evergreen volunteers for a phonathon March 12 and 13 to raise funds for a new building the organization hopes to construct on Mottman Hill. TAMARC is currently headquartered at the old Seven Gables building, where it has a ten-bed capacity. Its counseling organization is separated from Seven Gables. The

ten-year old group hopes to combine and expand facilities at the Mottman site.

Persons wishing to help during the two-day fund raising effort are urged to contact Jo Garceau or Kathy Bein at TAMARC, 943-8515.

• **Rape Prevention meetings** occur every Thursday at noon in Lib. 3213 (the Human Growth Center lounge). Everyone is encouraged to come.

Good Reading

GOOD READING is a column listing books and articles which members of the **COOPER POINT JOURNAL** staff have found especially useful, entertaining, or important. From time to time **GOOD READING** will feature short commentaries and items on literary matters. We welcome suggestions and ideas for this column from our readers. *Rusticus expectat dum defluat amnis.* ("The rustic waits for the river to run wholly by.")

PERIODICALS DEPARTMENT

"Cruise Missiles," by Kosta Tsipis. These small pilotless aircraft are the next step in strategic weapons technology. Cruise missiles, the modern version of the infamous German V-1 buzz bombs, utilize lightweight jet engines and ultrasophisticated terrain-following radar to enable them to deliver nuclear or conventional warheads anywhere in the world. And they are cheap: we could produce and release them by the thousands.

The article details the technology of cruise missiles and discusses their impact on the arms race, outlining some of the specific problems they present to arms negotiators. For instance — radar will not tell whether an approaching cruise missile carries a conventional or a nuclear warhead.

The cruise missile is the weapons system being considered as an alternative to the highly controversial B-1 bomber system. *Scientific American* February 1977, page 20.

"Failure Seen for Big-Scale, High Technology Energy Plans," by Luther J. Carter. A citizen's task force, made up predominantly of "solidly respectable leaders from middle class organizations," has released a report which says that nuclear and other large scale energy plants are economically unfeasible. The report, titled "The Unfinished Agenda," recommends that we begin the shift to "soft" energy technologies, such as solar and wind power, that operate at a local level, and that we cut our energy demand in half through conservation.

Interestingly, the report indicates that the nuclear power movement is already dying. "Dying not only because in economic terms it is too capital-intensive to be viable as a long-range energy option, but because the more debate surrounds it, the less viable it becomes as a political reality. Nuclear proponents are winning a few battles, but losing the war," says the report. *Science* February 25, 1977, page 764.

"They're Giving Us Gas All Right," by James Nathan Miller. It seems that the only data about gas reserves is provided by the gas industry itself. Yearly statistics are compiled by the American Gas As-

sociation using data provided by the gas companies — they are the only ones with the necessary equipment for surveying. There is evidence that the large gas-producing companies are allowed to choose which geologists carry on the research, and a number of these geologists have recently admitted under oath that they are expected to supply whatever estimates the companies want.

So questionable are the practices surrounding the survey that Federal Trade Commission investigators have recommended that the AGA and the gas companies be taken to court for "concertedly maintaining a deficient reporting system." Miller says that Federal Trade Commissioners have ignored this recommendation for political reasons. Miller urges Congress to use its subpoena power to carry on its own independent surveys. *The New Republic* February 12, 1977, page 15.

"Settling In," by Elisabeth Drew. Washington correspondent Drew checks out the new atmosphere in the Carter White House, writing in her own easy-reading *New Journalism* style. *The New Yorker* February 28, 1977, page 82.

"The Current Cinema — Roots," by Pauline Kael. Roots as the forerunner of a coming trend in television: the epic made-for-TV movie. Kael discusses the current palaver about it in Hollywood. *The New Yorker* February 28, 1977, page 89.

"Vladimir Bukovsky: Interview." The recently released Soviet dissident has spent 11 of his 34 years in Soviet mental hospitals and prison camps. In this interview with Peter Williams he talks about the treatment he received while incarcerated, and some of his methods of resistance. *New York Review of Books* February 22, 1977, page 16.

"The Way We Weren't," by Sara Davidson. The way things were really like in the flower powerful days of the late '60's, according to two sorority sisters at Berkeley. Sara's husband was a sexist pig, and communal living was not all peace and love. This article comes with some nostalgic photographs of happy hippies hugging one another in various places. *Esquire* March 1977, page 83.

Address all correspondence relating to the **GOOD READING** column to **Arbiter Elegantiarum, COOPER POINT JOURNAL**, CAB 306, The Evergreen State College, 90505.

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Brad Pokorny

Tuition Protest: Maybe Next Time

by Karrie Jacobs

Last Saturday morning, February 26, while the members of the House Higher Education Committee sat in their places at the front of the House Chambers, listening to the testimony from an endless stream of bright-eyed young men and women, who clutched 3x5 cards and volumes of notes in their nervous hands, a group of students from all over the state gathered on the Capitol steps to protest tuition hikes.

The crowd started assembling before 10 a.m., nailing signs together, sitting on the steps, talking about the governor, hoping that it wouldn't rain, hoping that it would rain, and just waiting for enough people to arrive to form a sizable demonstration. The signs that the step-squatters held proclaimed the three "principles of unity" of the State-Wide Committee to Fight the Tuition Hike: "1.) No tuition hike. 2.) No cutbacks in educational goods and services. 3.) Tax the corporations and the rich, not the poor."

The demonstration grew from a sparse representation of the Evergreen, Eastern, U of W, and OTCC student bodies, plus a few stray Boy Scouts who had drifted away from their tour of the Capitol (an example of democracy in action), to a substantial gathering of 100 to 150 people, with contingents from each of the state colleges and universities.

While the students inside stuttered and slipped uncomfortable jokes in between facts and figures, the group outside heard pep talks amplified in that magnifi-

cent tinny megaphone manner that no demonstration would be complete without.

"We shouldn't be concerned with writing letters and all that crap . . . We gotta show 'em our strength," said Bill Richman, a University of Washington student and member of the Revolutionary Student Brigade there.

Blue song sheets were distributed to the crowd and a guitarist was brought to the top of the steps to lead the crowd in a rousing chorus of "Fight the Hike Song," sung to the tune of "Sixteen Tons."

"They said tuition hikes, that's what you get, just take another loan and get deeper in debt. If you don't have the bucks then you gotta bitch. This ed-u-ca-tion is just for the rich."

There were more pep talks and a few rounds of chanting "No way, we won't pay," and "Stop the hike, organize to fight." One could almost hear whispering echoes of "U.S. out of Southeast Asia, stop the bombing now," wafting in the breeze, and somehow the atmosphere seemed to contain more nostalgia than it did anger.

The time finally came to move off the steps and into the hearing for a show of solidarity in the galleries. Armbands were tightened and the demonstrators marched, chanting and clutching their signs, two abreast, up the marble staircase to the balconies that overlook the Chamber floor. The state troopers hovered nearby, ready to act in case of trouble, and the gold-jacketed House ushers whispered and prepared

themselves to handle the onslaught. When the down-jacket and the gold-jacket contingents met, there was a certain amount of confusion and uproar because the ushers were not about to allow any of those signs into the gallery. The process of confiscating all of the carefully hammered and lettered "No Hike" placards was awkward at best and a few got smuggled in anyway, despite a valiant effort by the palace guard not to allow it. After the first confrontation the ushers went about their usual business: "Hands off the gold railing, feet off the marble, and will you please take a seat?"

A few of the signs that had made their way in surreptitiously popped up here and there, and the ushers rushed in to remove them before they could be noticed by the committee members.

Several times during the course of the hearing, chants of "Stop the hike" started in the galleries and Chairwoman Phyllis Erickson threatened to adjourn the hearing unless they stopped immediately, or were removed from the galleries. The "stop the hike"'s trailed off, usually leaving one fervent and slightly embarrassed person still chanting. Erickson finally lost patience with the demonstrators, and asked that they be ousted from the galleries. They left, chanting and reclaiming abandoned signs.

One demonstrator was heard to say to another on the way out, "Hey, maybe we should have printed up 'No Hike' T-shirts, I mean, what could the guards have done about that, told us to take off our shirts?"

"Yeah, maybe next time."

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Entertainment

Roll Over, Casanova

By Brad Pokorny

The clock striking twelve, I shewed her the principal actor who was longing to perform, and she arranged the sofa, saying that the alcove being too cold we had better sleep on it. But the true reason was that, to satisfy the curious lover, it was necessary for us to be seen.

Dear reader, a picture must have shades, and there is nothing, no matter how beautiful in one point of view, that does not require to be sometimes veiled if you look at it from a different one. In order to paint the diversified scene which took place between me and my lovely mistress until the dawn of the day, I should have to use all the colors of Aretino's palette. I was ardent and full of vigour, but I had to deal with a strong partner, and in the morning, after the last exploit, we were positively worn out: so much so that my charming nun felt some anxiety on my account.

— The Memoirs of Giacomo Casanova

Federico Fellini has distilled Casanova's twelve-volume memoirs into three hours of pure visual excitement. Meshing the semi-legends of Casanova's own life with the bizarre imagery of his own personal mythology, Fellini has translated the rambling autobiography of the 18th century's greatest seducer into a careful catalogue of mechanistic sex. The film presents Casanova's life not as a continuous flow, but as an episodic series of seduction scenes. Each scene represents a different seduction scenario: a secret rendezvous with the nun, a pale young virgin who faints her maidenhead away, whoring and the venereal result, the euchring of a gullible old widow, an orgy, a true lover and a broken heart, and almost every other classic mode of shallow, consumer-minded love and sex.

The episodic nature of the film presumes a lot on the part of the viewer. We are expected to make inferences about Casanova's character on the basis of Fellini's carefully dissected scenes. No attempt is made to explain Casanova's origins or youth, and the only clue to his psychological motivations is revealed in the final scene of the film: a dream he has as an old man. Fellini's standard cast of freaks, hunchbacks, dwarfs, and people with grotesque, fantastic faces, coupled with the film's lavish and almost overdone sets, make it difficult to know how much of the story is Fellini's imagination and how much is an accurate portrayal of the life of Casanova.

In fact, the film is quite accurate in re-creating Casanova's character.

Giacomo Casanova was born in Venice in 1725 to a family of dancers, and at the time the theatre was synonymous with the brothel. Casanova quickly learned that his mother's husband was not his father, and that one could obtain women's desires more easily with tricks than with the truth. He spent most of his youth away from home being educated by monks, and it was not until he was 17 that he discovered the joy of sex. He began with the double seduction of two young sisters.

Fellini picks up Casanova's life after he has traveled once around the continent and has well established his reputation. He is 28. The film opens at night in Venice

with gala coverage of the huge festival. Everyone is costumed. Casanova is passed a letter, and told that a nun wants to meet him at a casino on Murano, an island not far from Venice. Casanova rows through a sea of billowing plastic, makes his rendezvous with the nun, and engages in wildly acrobatic sex to the strange tune of a music box with a mechanical bird on the top. Donald Sutherland plays Casanova, and he always remains partially clothed during the sex scenes. The women, too, reveal little, and the intentional result is more a parody of sex than an erotic display.



The lovers are watched from behind a painting of a whale during all this. Casanova notices, asks, and is informed that the French ambassador has long wanted to see the great Casanova in action. After they are finished, the still hidden ambassador compliments Casanova on his prowess. Casanova thanks him and asks to see the ambassador later about an invention he is working on. But the ambassador is gone, his interest only in voyeurism.

Most of this scene is historically correct, at least according to Casanova's memoirs. Every year on Ascension Day there was a gigantic festival in Venice. And it was well known that some of the ladies behind the masks were the Brides of Christ, possibly hoping to be seduced in their anonymity.

The nun was probably Maria Michiel, the daughter of a patrician, who had been committed to a convent to keep her away from Casanova. He had already shown a strong interest in her.

Casanova did meet with Maria at a private casino on Murano, and their love-making was observed by Pierre de Bernis, the French ambassador to Venice. The quotation at the beginning of this article is Casanova's description of the actual act.

That Fellini's Casanova would ask to see the Frenchman later about an invention is true to character. Casanova was intelligent and highly educated, and he was constantly trying to impress the upper classes with his work in inventing, mathematics, and playwriting, among other talents.

In a following sequence, Casanova has established himself in a seamstress' parlor and takes a fancy to a particularly pale girl who keeps fainting. Each time she collapses a doctor is summoned, who bleeds her. Fellini works this to comic effect, casting a semi-hunchback, from his personal gallery of freaks, as the

doctor. The woman faints once too often and Casanova seizes her and her virginity.

The real Anna Maria Del Pozzo was a mysterious pale girl who had never menstruated although she was 28 (she claimed she was 18), and as a consequence she had been bled 104 times. Casanova decided he had a cure for that, and although it worked, the family sent him packing.

One scholar suggests Casanova was so successful because he usually chose women who were insecure about some flaw they felt they had, women who were not the best-looking, who were from the lower classes, or who might have been handicapped in some way. He flattered and admired them and the women, unused to such attention, quickly capitulated. One important similarity between Fellini's Casanova and the real one is that both seem to genuinely fall in love with every woman, or almost every woman, that they seduce.

The film continues in its faithfulness to history with Casanova's imprisonment for practicing cabalism and alchemy — although the real crime was making fools and cuckolds of too many prominent Venetians. In the film it might appear that he is being locked in a dungeon, but it is actually the attic of the Doge's palace, the Inquisitor of Venice. And Casanova did escape through the roof, as is comically shown in the film, although it actually took him 15 months to do it.

As the film progresses, it becomes more difficult to find actual events that line up with the Fellini creation. Casanova did travel to London and he did contemplate suicide there, but it was not because he had contracted venereal disease. That he got 11 times in his life. I have not found any reference to the giantess Fellini's Casanova was drawn to, or to the stud competition that he engages in with a coachman at a decadent Rome party. As for the mechanical devices, the music box and animated doll, that Fellini uses so well to examine the programmed nature of Casanova's love-making, they seem products of Fellini's brilliant and perverse imagination.

The portrait of Casanova in his later years as the librarian at Dux in Bohemia is excellent. He had become a cantankerous old man, and he did complain about his macaroni not being cooked properly. He was laughed at by the younger men around the court for his archaic manners and stale stories.

At the end of the film Casanova dreams of being back in the Venice of his youth, dancing with the perfect woman, a mechanical doll he made love to once. His mother and the Pope arrive in a carriage, and observe. This dream is probably a good analysis of what drove Casanova to be the lover he was. Having spent his boyhood away from his mother, Casanova seems to have been obsessed with her, and the women he seduced were possibly an attempt to replace her. And it appears that the double standard of Catholicism was important in allowing him to sin, yet feel forgiven, allowing the rationale by which he might vent his lust, and still keep a strong sense of pride. Casanova was so vain that he never forgave anyone who played even the most minute prank on him.

Arts and Events

FILMS

ON CAMPUS

Friday, March 4

THE GREAT DICTATOR (1940) An uneven but often funny satire on the evils of Hitler and Mussolini. Charles Chaplin, who wrote the screenplay, composed the music, and directed the movie, plays the dual role of a Jewish barber and the dictator of a mythical European country. The movie is overlong and too sentimental, but certain sequences (particularly the classic scene in which Chaplin as the dictator Hynkel does a ballet with the globe of the world) are visual classics. Paulette Goddard plays a bouncy ghetto wail, and Jack Oakie hams it up as the Mussolini-style dictator named Napaloni. With: **HOSEGOW**, a Laurel and Hardy short. Presented by the Friday Nite Film Series. LH One, 3, 7, and 10 p.m. 75 cents.

Monday, March 7

THE PEOPLE ARE MY HOME (1976) A short documentary on the experiences of Midwestern women born around 1900. Made by the Twin Cities Women's Film Collective as a "Bicentennial gift." Members of Seattle's **Radical Women** will discuss the film afterwards. Presented by EPIC (Evergreen Political Information Center). LH One, noon and 7:30 p.m. FREE.

Thursday, March 3

LA JETEE, an overrated French sci-fi short, and **METROPOLIS** (1926). An expensive, ambitious film about life in a kakotopian city in the year 2000. The movie is dominated by the enormous architectural designs of Otto Hunte, Erich Kettelhut, and Karl Vollbrecht. Goebbels was so impressed by the film that he asked Fritz Lang, who co-wrote the screenplay and directed, to stay in Germany and make movies for Hitler. But Lang refused, and left for France and the U.S. in 1933. CAB Coffeehouse, 8:30 p.m. Donations.

IN OLYMPIA

THE PINK PANTHER STRIKES AGAIN Starring the late Peter Sellers. Olympic Theater, 357-3422.

CAR WASH Happy days in a Los Angeles car wash. With: **WHITE LINE FEVER**, starring cars. Capitol Theater, 357-7161.

HAROLD AND MAUDE The cult movie starring Bud Cort and Ruth Gordon, with music by Cat Stevens. Everyone knows somebody who has seen this movie 29 times, so get in line. The Cinema, 943-5914.

MUSIC

ON CAMPUS

Thursday, March 3

OLD TIME SQUARE DANCE Fourth floor library, 7:30 p.m., 50 cents donation.

Saturday, March 5

NAOMI LITTLEBEAR and **KRISTAN ASPEN** with the **URSA MINOR CHOIR**. Feminist and radical music will be presented by these Portland performers. LH One, 8 p.m. \$1.50. Child care provided.

Sunday, March 6

FOLK SING, a gathering of people and songs. CAB Coffeehouse, 3 p.m. FREE.

IN OLYMPIA

Sunday, March 6

THE EVERGREEN JAZZ ENSEMBLE in a four-hour, benefit performance. Proceeds go into the ensemble's travel fund, which the band hopes will finance a trip to perform at the Pacific Jazz Festival in Berkeley, California. Captain Coyote's, 7 to 11 p.m., \$1.

CONFERENCES

Saturday, March 5

A CONFERENCE ON THE DECISION TO HAVE CHILDREN Alternatives, economics, socialization, and other subjects will be explored in workshops and discussions. Free child care will be provided from 9 a.m. to 6 p.m. For more information, call 357-7909.

SPORTS

ON CAMPUS

Friday, March 4

VALENTINE SWIM MEET Rec pool, noon.

IN OLYMPIA

Friday, March 4 — Sunday, March 6

FIRST ANNUAL PING PONG TOURNATHON Officially sanctioned by the Washington State Table Tennis Association. Fifty continuous hours of play. Community Center, 1314 East 4th Avenue. Starts 5 p.m. March 4, and runs until 7 p.m. March 6.

ON STAGE

ON CAMPUS

Thursday, March 10 — Monday, March 14

THE FANTASTICKS A lavish production by the Performing Arts Today coordinated studies program. Library lobby, 8 p.m. Tickets are \$3, \$2, and \$1.50. Available at the campus bookstore or at Yenny's in Olympia.

ART

ON CAMPUS

STUFFED ALBINO SQUIRRELS **FIGURE PROMINENTLY IN OUR GOVERNOR'S NIGHTMARES** It's not easy being a non-feminist, anti-environment female governor these days. Not easy at all. The frustrations of running a state government day after day get buried, repressed, denied... but they all come out at night, in the form of unpleasant, screaming nightmares: fired, unconfirmed appointees clutching at her desperately, Ralph Nader dancing nude on an overturned oil tanker, starving masses of bony folks asking in unison "what she means by 'survival of the fittest,'" and radioactive Hanford Nuclear Facility workers begging to shake her hand... but it's all worth it, of course, when you're the Idi Amin of Washington state.

Address all love letters, hate mail, and excess nuclear waste to the late Joe Bemis, in care of the Joe Bemis Memorial Cryogenic Life Support Gallery, open 24 hours. No flash photos, please. All hot drinks and hammers must be checked at the door.

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

Harold & Maude

Hilarious comedy — but joyous love story. This is a movie that makes you feel good. Starring Ruth Gordon and Bud Cort. Directed by Hal Ashby.

P.G.

7:00 & 9:00.

Oly's Westside Will Never Be the Same

by Karrie Jacobs

A mixture of older and newer homes in a setting of great natural beauty." Sounds nice, doesn't it? That's how the 1975 plan for Olympia describes the Westside. It invokes images of houses tucked away in woody knolls with views of Mount Rainier out the bathroom window, birds chirping, children at play... Realistically speaking, that setting of great natural beauty means undeveloped land, and undeveloped land means money, and so the development of Olympia's Westside for fun and profit has begun.

For almost eight years, the land lying south of West 4th Avenue, between Cooper Point Road and Black Lake Boulevard, has been slated for the construction of a regional shopping center. This center would be regional in the sense that it was not planned with the demands or needs of the Westside or Olympia in mind, but with the intention of drawing customers from a 60-mile radius.

The Olympia Highlands Regional Shopping Center, as it is called, will be the core in a planned development cluster. This will also include a 197,000 square-foot "neighborhood level" shopping center to serve the needs of the Westside, which is expected to increase in population from its present 10,000 to 20,000 people by 1990. A 300 unit apartment complex and a 120 acre multi-family residential area will help house them all.

The entire complex is part of a Planned Unit Development, or PUD. A PUD is defined as a design concept that allows a developer flexibility in the types and locations of buildings and supporting facilities in a residential, commercial, or mixed project. In exchange for greater design flexibility, and the opportunity to mix uses, the developer submits his plans to a more intensive public review.

In effect, the PUD creates a zoning variance in an area for a specific project, in this case allowing a multi-unit housing development and a shopping center on land originally zoned for single-unit residential use.

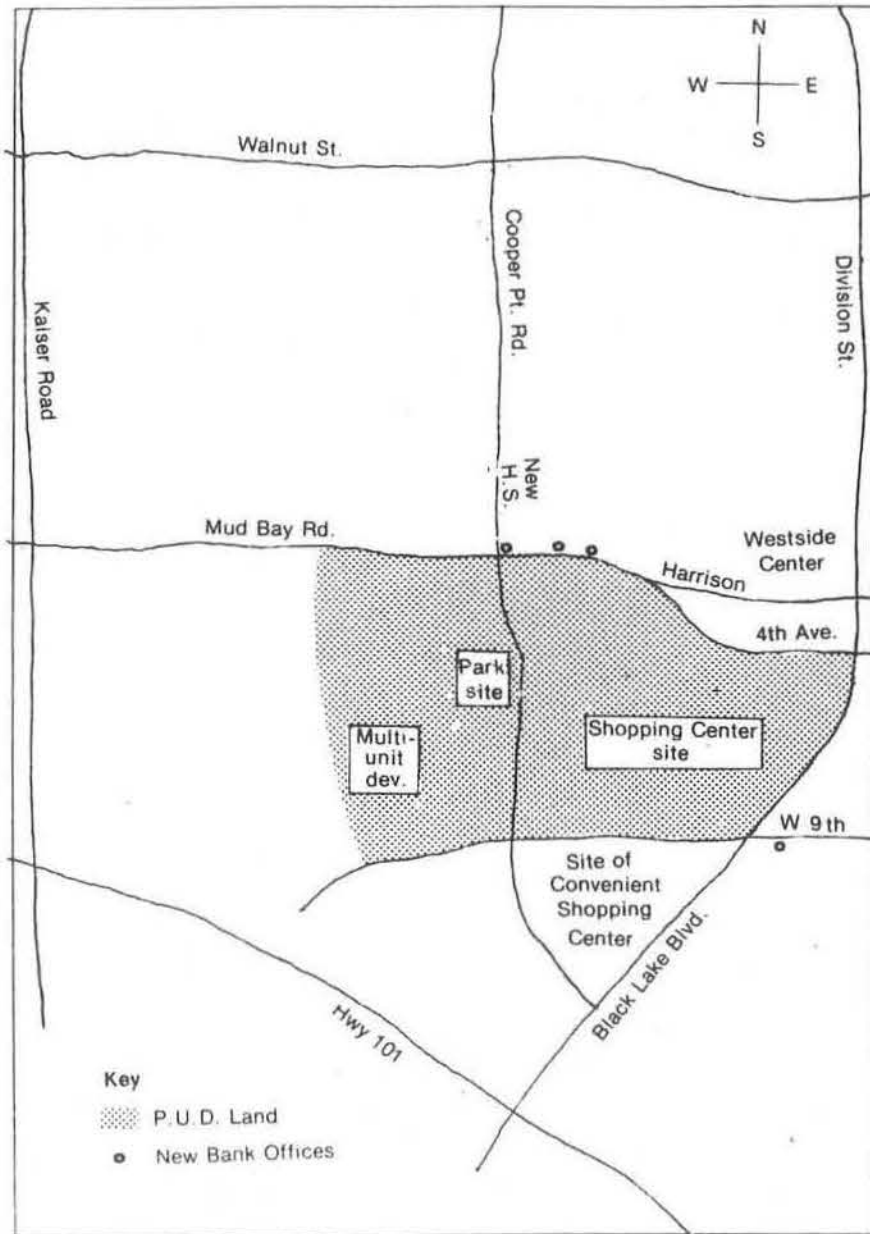
The PUD is good for three years, or until the construction of the project, whichever comes first. This PUD has been renewed several times since its first approval in 1969, and a final master plan was approved in 1974. On Monday night, February 14, a meeting was held by the Olympia Planning Commission to determine the fate of the PUD, which still shows no physical evidence of turning into the mythical shopping center, except for a stray surveyor's stake or two.

It was no surprise that the plan once again received the approval of the planning commission, which now sends the proposal on to the city commissioners for a final decision.

Some minor changes in the plan were also okayed at the Monday meeting which will affect the multi-unit housing development west of Cooper Point Road on land owned by the Yauger-Porter Company.

The proposals to move the shopping complex further south, alter its shape, and alter the distribution of open space, were agreeable to the commission.

Yauger-Porter's desire to build office and shopping space, in addition to multi-unit housing, instead of the proposed 40-acre city park on their 136-acre site, was not looked upon favorably



by the commission. If a compromise cannot be reached within three years, the land west of Cooper Point Road will revert to its original single-unit residential zoning.

One of the first questions that comes to mind in any discussion of the Olympia Highlands shopping center is: What does Olympia need another shopping center for? Doesn't the South Sound Center adequately serve Olympia's needs?

Several justifications are given for the construction of this shopping center. One is that the Westside will need the new neighborhood shopping center that comes along with the regional center in the PUD, because of the projected population growth. Another justification is the quantity of jobs the center will create for all those people who will be living on the Westside by the time the center is finished. Those reasons bring to mind the rather obvious reply that the population will increase on the Westside because of the facilities and jobs provided by the shopping center. The answer to that comes in two parts. Growth on the Westside is inevitable, especially with the college acting as a catalyst, as well as the eternal presence of state government luring workers. However, the shopping center and the adjacent multi-unit housing development will serve to escalate growth, perhaps beyond a manageable level. Rapid growth necessitates developing sewage, utility, public services and school systems to keep up with it. The shopping center will bring in quite a bit of tax revenue to finance those improvements, but judicious planning on the part of the city will be vital.

In any case, market studies were conducted to determine whether there were enough consumers in the area to support such an undertaking. The market analysis is based on the premise that the minimum population necessary to support a regional shopping center is about 150,000. All of Thurston County, and 65

per cent of Grays Harbor, Mason and Lewis Counties are within "reasonable" driving distance, and conceivably Aberdeen and Hoquiam, a 50-60 minute drive, would be in the potential trade area. An estimated 180,000 people will live in that area by 1980, and 220,000 by 1990.

Another factor involved in deciding whether an area is suitable for a regional shopping center is the per capita expenditure of the residents in the trade area on General merchandise, Apparel, and Furniture (the GAF expenditure). The GAF is affected by income and by the

availability of places in which to spend that income. Currently, in the proposed trade area, per capita income is 5 per cent lower than the state average, but GAF expenditure is 25 per cent less.

What this indicates to developers is that given the opportunity, the locals will spend more money on General merchandise, Apparel, and Furniture. Just give them a chance.

All these figures purport that this region could support two new department stores, which could form the nucleus of a shopping center. It would, however, be at the expense of existing shopping areas, such as downtown Olympia.

It is reassuring to know that the Bon Marche and J.C. Penneys, which are the two department stores committed to locating themselves in the Olympia Highlands center, won't go broke in the effort. But it is time to consider the effect that over 100 new stores, 420 housing units, and innumerable cars will have on the fair city of Olympia. I should start by pointing out that the PUD complex is only a beginning. The Barbo-Daniels Agency, which owns the land south of Ninth Avenue, land on Harrison between the new Capital High School and the Bank of Olympia office, and Lake Louise (née Kaiser Pond), has plans for a community shopping center, fast food outlets, and more multi-unit housing. Out-of-state investors and developers have plans for multi-unit developments on Overhulse Road, among other places, and all told, there are a good 5,000 units on the proverbial drawing board for the Westside. If even half of those units get built there are going to be a lot of people running around these parts.

When the shopping center was first planned, an environmental impact statement, required by law, was written up. One problem the statement pointed out was traffic. As a result, road improvements were made, widening and re-routing Cooper Point Road and Black Lake

Boulevard with Local Improvement District (LID) funds, derived partially from the developers. It is projected that Harrison will be widened to four lanes, as well as West Ninth Avenue, to keep all the cars circulating freely.

A great deal of concern has been given to the convenience of automobiles and their drivers. A regional shopping center is, by nature, wedded to the automobile, in that it draws from a wide area and attempts to make the more pedestrian-oriented local shopping areas obsolete.

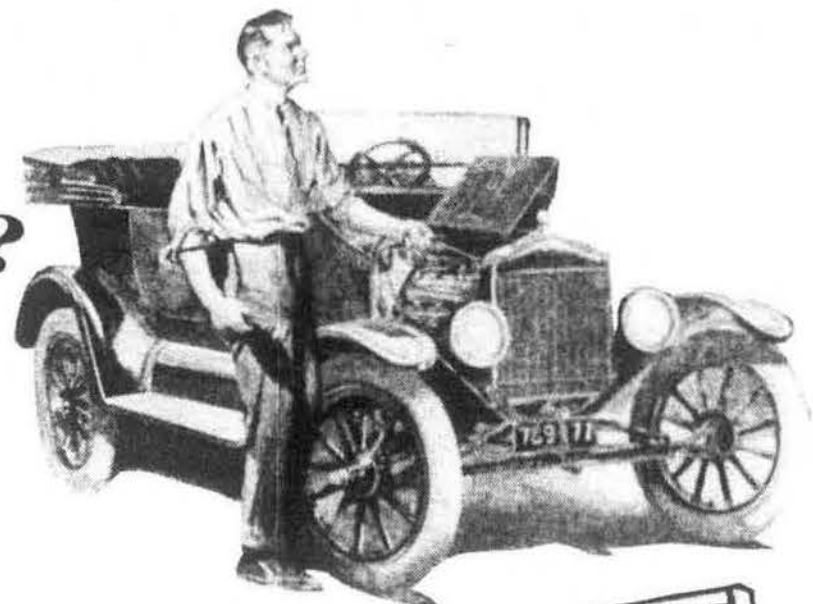
A major issue which concerns the shopping center is the redevelopment of downtown Olympia.

The downtown area currently has slackening sales and the regional shopping center could deal it a fatal blow. Downtown merchants may face the prospect of moving to the shopping center or losing a majority of their customers. In fact, the shopping center developers expect to draw a great deal of their smaller stores from downtown.

The Central Olympia Revitalization Effort (CORE) made up of downtown merchants and city planners, has been cooking up a plan to make downtown itself into a regional shopping center by building parking facilities, attracting new specialty stores and at least one major department store, creating covered pedestrian malls, and generally making downtown an attractive and convenient place to shop. But what CORE means by attractive and convenient might be modern, uniform, and lacking in character. Revitalized or not, the downtown will not be helped by the Westside shopping center. With luck, Olympia's downtown will not join the ranks of downtowns killed by shopping center competition.

One thing is certain. Westside will never be the same. It is hard to imagine that it will have even a trace of its rural character left, one shopping center, one decade, 10,000 people from now.

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