

Improved But Ignored



Joye Peskin and grasping hands perform for Living Catalog.

by Catherine Riddell

This year the LIVING CATALOG is 90 minutes of sometimes very entertaining, always engrossing, color television — somewhat like a home movie for Evergreeners.

In the past, most faculty have participated in the program and the end product has been little used. Perhaps this is the reason only 17 of 58 programs participated this year.

Contrasted with last year's LIVING CATALOG there are not as many on-camera droll monologues. Slides are more imaginative — no more slides of a stack of books that some program designer proposes to read — and there are more slides. Camera work is more visually pleasing and interesting, using a variety of angles and dissolves. There are three directors instead of one and a large volunteer crew, so two cameras can be operated.

Production of the show involved \$500 in materials, and four weeks of full time work for the three student directors, Jack

Hoffman, Margie Knowles, and James Moore, as well as Ken Wilhelm and others in Media Production and Graphics. Each segment involved many hours of pre-production for slides, music, consultation, and script design.

Usually, 45 minutes of color studio time was required to produce a 20 minute tape, which finally was edited to under five minutes. Many people involved in the production received no credit, but had the exposure to the color studio which is worthwhile and added a lot to the quality of the production by their efforts.

According to Walker Allen, Registrar, the LIVING CATALOG shows the personalities and styles of the Evergreen faculty, so it's the next best thing to meeting them. The show can be run during the summer for registering students if faculty are not on campus.

Once the expense of producing the film is past, it can be shown limitlessly at relatively little cost. Potentially this film can be shown to an estimated 27,000 cable television viewers as well as at the commun-

ity colleges.

The production has some inherent flaws. It is difficult for faculty to have very concrete plans for studies still five months away. Some faculty are not used to being on TV. A pause is longer and much more pompous appearing than could ever have been intended. Normally articulate instructors and their students suddenly freeze and become tongue-tied.

However, once a person sits down in front of the show, he or she will probably stay for the whole presentation. Joye Peskin and a company of three students do an undulating medicine show hype on her cure for Evergreen burn out — *Chautauqua* — "\$2.95 at your Registrar." Susie Strasser sits informally with students and props (a steel desk) on stage spending five minutes wondering what to say, perhaps to demonstrate the collective process of decision making.

Don Chan and another musician perform "Mercy, Mercy" to publicize his jazz contract. The *Environments* program segment showed slides of the science equipment at Evergreen. Other slides show Evergreen theater productions, Evergreen interns in the field, scenes from the U.S.S.R. and film footage of Japan.

The 17 segments show all different

modes of study. *Autobiography* and *Political Ecology* are the two Basic Coordinated Studies shown. The only participating Divisional Coordinated Study is the *Performing Arts Today* program. Intermediate Coordinated Studies shown are *Chautauqua*, *Intermediate Humanities*, *Management and the Public Interest*, *The Northwest Coast*, *Resources for Self-Determination*, and *Russia-U.S.S.R. The Roots of Our Romanticism and Environments* are the only Advanced Coordinated Studies who participated. Six Group Contracts involved are *Community Advocacy*, *The Creative Jazz Musician*, *Marxism*, *The New Non-Fictional Prose*, *Religion in the Life of Human Groups*, and *Writing and Thought*. Cooperative Education produced the final segment.

Potentially the LIVING CATALOG is a powerful tool for explaining Evergreen to prospective students. It is hoped that more faculty coordinators will put their energy into it. There was a meeting of all coordinators yesterday to discuss their involvement in the LIVING CATALOG. Possibly more faculty will cooperate.

The LIVING CATALOG will be shown on campus from May 13 to 28, four times a day; 9, 12 noon, 4 and 7, on campus cable television.

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THE COOPER POINT JOURNAL

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Kormondy Responds to Firings

by Curt Milton

Finding himself in the middle of the controversy surrounding the non-renewals of contracts for two Evergreen faculty members, Vice President and Provost Ed Kormondy says he would have preferred that the matter remained private.

"... I think personnel decisions are personal decisions," says Kormondy in reference to his ruling not to rehire faculty members Medardo Delgado and Jim Martinez at the end of their three year contracts. "My preference would have been, in the case of the article in the CPJ last week, not to have seen that in the paper."

Kormondy doesn't deny the right of a free press to publish, but would rather have kept the non-renewals from becoming a "public matter." The knowledge of those non-renewals, the first at Evergreen, has prompted community responses ranging from outright anger to a dignified "ho hum." The two non-retentions have hit Evergreen faculty on the touchy point of their job security, and many of them are worried.

Faculty who have not been informed by April 15 that their contract isn't going to be renewed or haven't been warned by their dean that there may be problems ahead, don't have anything to worry about, Kormondy says. "If they're worried, maybe they ought to be..." he adds.

Adding fuel to a smoldering fire among the faculty is the famous Evergreen rumor mill, which can exaggerate almost any situation on campus. "Before I know it," chuckles Kormondy, "125 faculty members have supposedly resigned."

The final voice in matters of contract renewal belongs to Kormondy. He confirmed that during Evergreen's five year history, no faculty members have been told that their contract would not be renewed. However, several have been advised that they were facing the prospect of non-renewal unless their teaching abilities improved.

During the evaluation process leading to a renewal/non-renewal decision, Kormondy reads recommendations by all the deans involved and has the option of reviewing the faculty's portfolio. "... Regardless of the recommendation of the deans," Kormondy explained, "the pro-

most must reserve the right, since he does have the final authority as well as responsibility, to question any recommendation made by a dean or the deans."

Several reliable sources, including Dean Rudy Martin, have said that in the cases of Delgado and Martinez, Kormondy exercised that right and overrode the recommendations of both Martin and Dean Willie Parson to renew. Kormondy denies that, saying, "No, that's not true. In one

instance the deans recommended non-retention and in the other they recommended retention. That's why I'm saying what I said. The burden is on me to reject a recommendation for retention or non-retention."

One well-informed faculty member said that "It's common knowledge" that Kormondy overrode the two deans. Obviously, misinformation is being passed around by somebody.

Kormondy does acknowledge, in an attempt to control the rumors, that several faculty have resigned for "personal or professional reasons." They include: Naomi Greenhut, Lem Stepherson, Ed Reynolds, Karen Syverson, Charles Lyons and Dumis Maraire who is "being terminated at the end of this year for violation of the social contract," according to Kormondy.

Midsummer Night's Dream Premieres May 7

A *Midsummer Night's Dream*, one of Shakespeare's most delightful comedies, will be presented by an all-student group May 7, 8 and 9 at Evergreen.

The group, led by student producer/director Laurel White, will give four performances of the play in the old cafeteria on the fourth floor of the Library. Scheduled are three 8 p.m. evening performances and one 2 p.m. matinee on May 8. General admission is \$1 while students pay just 50 cents.

Cast for the play includes David Couch as both Oberon and Theseus; Peggy Knapp as Titania and Hippolyta; Cheryl Wickland, Len Carr, J.C. Wills and Betsy Wellings as the four young lovers: Hermia, Helena, Demetrius and Lysander; Jeff Alm as Bottom and Peter Clausen as Puck.

Others in the cast include Clark Sanford, Colleen Kennedy, Pat Torphy, Michael McGalliard, Paul Bigley and Rick Cholar.

The play takes place in a fairy dream world where Theseus, the Duke of Athens is preparing to marry the lovely Hippolyta, queen of the Amazons. When Egeus, a citizen, comes to complain that his daughter Hermia refuses to marry Demetrius, Hermia flees to the enchanted wood with her lover Lysander. There they meet Hermia's friend Helena and Demetrius, whose love Helena has lost. Oberon, king of the fairies, has quarreled with Titania. He has ordered his attendant, Puck, to get



Student actors rehearsing a scene from "A Midsummer Night's Dream" are, from left, Betsy Wellings, Cheryl Wickland and Len Carr.

a magic love potion which will cause Titania to fall in love with the first person she sees upon waking, hopefully Oberon. Puck and Oberon get carried away with the love potion, treating not only Titania but causing Lysander to fall in love with Helena as well.

Meanwhile, Bottom, the weaver, and his friends have come to the wood to rehearse a play designed for the wedding festival of Theseus and Hippolyta. Mischievous Puck gives Bottom an ass's head and it is Bottom who sees

Complications grow when Bottom touches Demetrius' eyes with the love potion and Demetrius begins to quarrel with Lysander, whom he sees making love to

Helena. To straighten out the tangles, Puck releases Lysander and Oberon does the same for Titania. Bottom is returned to normal. While hunting in the forest, Theseus and Hippolyta find the happy lovers and invite them to the wedding feast. After the feast, all assembled are entertained with a performance of *Pyramus and Thisbe*, presented by Bottom and his companions.

Others working behind the scenes on *A Midsummer Night's Dream* are John McLaughlin — set design and construction; Karrie Jacobs — lighting; Cheryl Wickland — costumes; Jeff Alm — publicity; and Musica Antiqua, directed by Jonathan Gallant — music.

LETTERS



Condon McKenzie

MOUNTAIN CLUB IMPORTANT

To the Editor:

This letter is a response to the editorial published in the April 22nd issue of the C.P.J. authored by Jill Stewart. The purpose of my comments is twofold. First, I'd like to relate to the general community just what is happening behind the scenes with their outdoor gear and, secondly, to point out a seemingly contradictory statement in the editorial comments.

TESC, as many colleges do, provides a service that enables considerably more people to enjoy the mountains than normally could. This is the function of the Outdoor Equipment Checkout Center. As mountain-eering instructor for the school this past winter, I was constantly working with this equipment. Adjustments and jerry-rigged repairs were often necessary for the gear checked out by my students. The condition of this gear was too often intolerable and many times dangerous. The Center was unable to alleviate these conditions, for the most part.

In regard to this, I held discussions with Pete Steilberg and Rick Tessadore, the two men in charge of the Center. I believe both Pete and Rick recognized the seriousness of this situation. After several deliberations with the students in charge of the Center and myself, they proposed a policy change designed to alleviate two problems: 1) lack of adequate maintenance procedures and quality control and 2) liability for the equipment.

This policy provides that as of Fall '76, mountain equipment, which includes ice axes, ropes and crampons, will become the

responsibility of a mountain "club." If no mountain organization is formed to take over use and care of the gear, it will presumably sit idle in a corner and collect cobwebs all year. The Center will not check out the equipment.

The club now forming has among its objectives the establishment of a mountain equipment center. The finances involved in this action are not minimal. For help, we have applied for S&A funds.

Ms. Stewart, in her editorial, encourages a cost per student analysis. This is very sound advice, and something that we have done long ago. Yet, further on in her comments, Ms. Stewart states that some groups deserve nothing, that they "should be completely left out." I would like to see her reasons behind such a suggestion. Why does a mountain group deserve zero when EPIC and other groups "deserve" plenty? I'm sure that the Forensic and Film Bank groups are asking similar questions. It is unfortunate to see these comments in an editorial that is otherwise very sound.

Our budget request, to a great extent, is simply asking for the amount of funds necessary to take over the functions and responsibilities that have previously been assumed by the Rec. Center. A mountain organization is not a frivolous use of students' funds, and deserves deliberation every bit as much as the Gay Center, EPIC, or the Geoduck Yacht Club. This service has consistently been used by many Evergreen students, and provides people with a chance to get away from the pressures and problems of lowland life and enjoy the mountains for a while.

Peter Speer

WHITE SHEETS AND BURNING CROSSES

To the Editor:

Your editorial in the April 22 CPJ was an extremely distorted and reactionary view of S&A funding and of the Gay Center. I must admit it didn't really surprise me. I've started more than one letter to the editor, but this time I'm going to finish and mail it.

Firstly, the opening paragraph is very misleading. Student groups do not know ahead of time what the estimated S&A budget is to be. They make their requests first, based on estimated needs, and then attend meetings at which the funds are allocated. You make it sound as if these "zealous" groups, particularly sexual and racial minorities and radicals, are guilty of some awful greedy sin for asking substantial budgets of S&A.

The article then proceeds to launch into an extremely irrelevant and heterosexist attack on the Gay Center which I found absolutely enraging. Congratulations for inventing some new Evergreen jargon — "straight guilt" — that's a new one by me! However, it has nothing to do with the GRC budget request.

You also portrayed the Gay Center in downright competition with the Women's and Men's Centers, which in no way furthers a sense of unity between these and other groups, nor an understanding of their roles for those who are not involved in them.

The "membership" of other groups is not mentioned in the article. Strange that the Gay Center should be criticized for its outside membership. It is one organization that should be applauded for its success in reaching non-TESC community members. The elitism implied by that criticism is not uncommon at Evergreen nor of this newspaper.

The editorial's closing statement, "Present your feelings. It's your money," to me implies something close to: "Hey! Don't let those damn queers (and commies and Injuns) get away with all your money!" I can see those white sheets and burning crosses already. It is a real shame that you choose to write editorials which pit us against one another rather than ones which foster understanding and cooperation.

Judith Utevsky

EDITORIAL REBUTTAL

To the Editor:

Jill Stewart's use of facts is her opinion and isn't right or wrong as much as it is a misrepresentation. She selected her facts in hopes of 1) arousing interest in S&A funding, and 2) expressing her opinion that the Gay Resource Center's budget increase of "164%" is overly self-important.

Her concern about S&A's budget is intelligently taken. Student monies are tight and appropriations will be difficult this year.

But she inaccurately posits the GRC against other student organizations. Student organizations provide essential services together and stretch their budgets through volunteer staffing, frugal spending and donations. The amazing degree of cooperation between the "3rd floor groups" is proof that the ties between women, feminist men, gays and racial minorities is more than just theoretical. It's not a question of us or them. WE all need money.

In the case of the GRC, Jill's "rational questions" only partly apply to an organization based on confidentiality. We are a resource center, not a membership organization. The success of our

projects is based on quality and need, and we certainly shouldn't be penalized for the ties our resources have developed with the community.

That "straight guilt" part was pure shit. As a service center, we base our growth on our strength as an organization, not on someone else's guilt.

Evidently, she singled out the GRC because our "164% increase" is the largest. This is a misleading figure because it is computed by the ratio of what we requested this year over what we received last year rather than what we requested this year over what we requested last year. There's only a certain amount of money and her approach fixes blame on the groups asking for money, rather than on the lack of money.

I don't want to get into a long litany but I will plug our new program for next fall — The Changing Status of Homosexuals, planned by students and Olympians — and mention that the growth of the national gay movement has meant an increase in the use of our resource center. If you'd like to hear the entire litany, the office is staffed 1-3 p.m. and 6-9 p.m. weekdays.

Peg Kelbel

WITH SINCERE SYMPATHY

To the Editor:

Shock! and *Disgust!* are my foremost reactions to the news of non-renewal of faculty member James Martinez' contract.

I feel that an honest re-evaluation of Mr. Martinez and, indeed, of the evaluator himself is highly in order.

I feel that the decision for non-renewal is another solid step in the death of all the original concepts and hopes of the designers of Evergreen.

For years, I have defended Evergreen in all that it stood for.

Today, I feel only shame.

Evergreen is dying.

With sincere sympathy,

Robert Appgood

EPIC LIVING UP TO NAME?

To the Editor:

In a few days, almost ten thousand dollars of general student funds might be given to EPIC. If this money would support some type of open political forum on campus, the money would be well spent. From what I have seen, however, the information emanating from EPIC is extremely predictable and approaches popular music in its periodic and regular nature. The service this money provides is more akin to chanting than debate, and actually tends to stifle rational discourse. The chances of having an open political discussion at the EPIC table in CAB are about the same as having an open discussion at the John Birch table at Podunk County Fair. In fact, a portrait of Uncle Sam is no more intimidating than the battery of clenched fists and open mouths with which EPIC continually confronts us.

I strongly feel that EPIC does not live up to its name and does

not fulfill its purpose of promoting free and rational dialogue. Further, I do not think that EPIC would stand a chance of getting S&A funds this year if it wasn't a given that they received funding last year. Lastly, because it represents such a partisan political viewpoint, EPIC should be self funding and not rely on a community it does not truly represent.

Sincerely,

Stephen Harrison

SUPPORTS EPIC FULLY

To the Editor:

I would like to express my support for the Evergreen Political Information Center (EPIC). I have attended several of the Monday Night Film and Speaker Series presentations and was impressed by the fact that they are actively concerned with problems and inequities in this country and other nations. I see some who prefer to retreat, and view themselves as individuals with isolated problems.

It is incorrect to assume that any information, especially political information, could be objective. Every person has their "slant" on the world and objectivity is a myth. EPIC does not pretend to be objective. They present alternative information, which for the most part is not dealt with by the straight media. I am glad such an organization is at Evergreen. I support them fully.

Rebecca Horn

SYMPTOM OF GROWING BUREAUCRACY

To the Editor:

We as students agree with Earle McNeil's statements in last week's CPJ regarding the recent faculty contract non-renewals (firings). We feel that our viewpoint as students needs to be voiced, since the faculty are here in essence to serve the students.

In order to meet student needs, a faculty pool with diverse cultural backgrounds is vital. Having come into contact with Jim Martinez in a successful coordinated studies program, we feel his unique cultural background challenges our ideals, and his instructional style forces students to take a greater responsibility in their learning and embodies a basic concept of Evergreen which is the individual learning process.

Since the individual is stressed and education is supposed to take a personalized mode, why is it that the faculty who best reinforce these Evergreen principles are the ones leaving? The inflexibility of Evergreen's standard for teaching methods must be questioned. Minority faculty are be-

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FILMMAKING AT EVERGREEN



On the set of Don Dapp's "Carl the Fabulous Snake."

by Matt Groening

This is the first article in a three-part series about films and filmmaking at Evergreen. Many of the movies mentioned in this article are available for viewing from the Washington State Film Library.

Successful student films at Evergreen are few and far between. Movies like "The Bus Station Documentary," "The 31st of September," and "My Left Foot for 22 Minutes" are ill-conceived, technically rotten, and unbelievably boring to watch. Countless others are even worse.

But every year or so a talented student comes along, learns how to focus a camera, gets serious, and produces a film which delights audiences wherever it goes. One such movie is recent Evergreen graduate JIM COX's "Eat the Sun," which won first prizes at the 1975 Bellevue Film Festival and the Northwest Film and Video Festival in Portland, and assorted prizes and awards at other festivals throughout the country.

"Eat the Sun" is a science-fiction pseudo-documentary about the selling of a fly-by-night religion which worships closed circuit TV images. Cox himself has a cameo role as a drooling, burned-out con-

vert. The dazzling video feedback he experimented with in his previous film "Neptune" gives "Eat the Sun" a professional look missing from most student-made movies.

Another successful filmmaker is FRANKIE FOSTER, whose 1972 film "Phosphenes" is one of the best computer-animated films ever made. For a student film (Foster made it when he was 18), "Phosphenes" is outstanding. It has appeared at numerous festivals, and has won a Kodak Teenage Film Award and a CINE Gold Eagle.

Foster's main project-in-progress is about as ambitious as you can get: a feature-length film. "Center Courtyard" is set in a high school in 1970, the year Foster wrote the script. "After six years of work, 'Center Courtyard' is a period film," says Foster. "If a person were going to make a film about high school, this period would be one of the most interesting because of all the conflicts — student rights, the war, and so on."

While waiting for "Center Courtyard" we can look forward to a new film by PAUL MASON, who is working on a slightly faster schedule. Later this month

Mason will premiere his 12-minute animated film "Goya." The idea for the movie about the great Spanish painter came to Mason when he was a student in the Demonic Arts class at the Massachusetts College of Art two years ago. The project developed from a slide show to a super-8 movie, and now has become a 16-millimeter film with a musical soundtrack by Santana.

"Goya," which will be shown at the Friday Night Film Series soon, will be "fast-paced and intense," Mason promises. "It could have been two hours long."

Another student animator is FLICKY FORD, who holds reign over the school's animation stand as the official Animation Supervisor. Ford's film work includes the title sequences for Lee Meister's "Voodoo In Budapest" and "Let the Voice of the People Be Heard," as well as short animated sections of a local fire safety film. His drawings are slick and professional-looking, recalling the art of "Krazy Kat" and National Lampoon cartoonist Bobby London.

Ford is at work on three cartoons involving sophisticated animation technique at present: "Prehysterick Hassle," about

the short, traumatic life of a caveman, "Hubie and Jocko," about the adventures of a gorilla and a munchkin-like boy, and "Gooney the Geoduck," about a big, slimy clam. "I'd like to see more people doing animation here," Ford says. "I'll give anyone a workshop any time."

"Carl the Fabulous Snake" is the title of DON DAPP's first 16-millimeter effort, now being shot. When asked what it is about, Don says, "Weird things happen at three in the morning." The five-to-seven minute film has a projected completion date of mid-June.

Despite the abundance of movies never finished and movies that unfortunately were completed, Evergreen filmmakers are more excited about their work than ever. Even the shoddiest, sloppiest piece of trash is usually the result of weeks of effort, but if it draws yawns at more than a couple screenings, the makers wisely let it rest in peace, and begin again. What filmmakers are working for, why they spend hours setting up a shot, why they sweat over an editing bench late at night, what they're really dying for, is the sound of a satisfied audience. It makes it all worth it. Next week: Filmmakers' gripes



Flicky Ford's trademark.

Free Medical Care Hushed Up

By Ed Zuckerman
Politics of Health Care Group Contract

Do you have hospital bills you cannot afford to pay? Are you ineligible for Medicaid but too poor to buy private health insurance? Free hospital care is available, by law, to people like you.

If you didn't know that, it is because hospitals don't want you to. It is a little known fact that hospitals across the country have received over \$4 billion from taxpayers via the Hill-Burton program.

Hill-Burton is an Act of Congress which was passed in 1946. The act set up a system for the allocation of tax monies to subsidize hospital construction costs. The grants are only for construction purposes and are not used in hospital operating budgets. Over 1,000 general hospitals, mental hospitals and public health centers have received Hill-Burton money. These hospitals do not have to pay the money to the government. However, the law does require them to "provide a reasonable volume of free or below cost services to persons unable to pay therefor." This uncompensated care is added as an expense to the hospital's operating budget.

For 30 years most hospitals have accepted Hill-Burton money, conveniently ignoring the free care stipulation. Hospitals were able to skip out on their obligation because the government had no procedures to implement free care under Hill-Burton. There were no government standards for what a "reasonable volume of free care" was. Furthermore the government did not audit hospital financial records to insure the provision of free care at all.

In the early 1970's several welfare rights organizations and legal service lawyers sued the government for lack of enforcement of the Hill-Burton Act. Some suits directly charged specific hospitals with non-compliance. Subsequent to these successful court actions, the Department of Health, Education and Welfare (HEW) was forced to formulate Hill-Burton regulations. However, four years after the adoption of regulations and 30 years after the passage of the original act, many hos-

pitals are still stalling.

In Thurston and Mason Counties, two hospitals have received Hill-Burton funds. St. Peter in Olympia received \$1,711,820 for construction and Mason General in Shelton received \$688,533. Under HEW regulations St. Peter and Mason General are to choose one of three options for budgeting uncompensated free care. The first two options are: 1.) "not less than three percent of the hospital's operating costs (minus reimbursements under Medicare-Medicaid programs)." 2.) "not less than 10 percent of all government assistance provided under this act."

Both St. Peter and Mason General have opted for the third choice, which states that they will not turn away anyone asking for care, regardless of their ability to pay for the care. This is known as the "open door" policy.

Because the other two options require hospitals to furnish specific dollar amounts for free care, the vague open door policy is much more appealing. This appeal can be easily seen when comparing the dollar amounts under each option. Had St. Peter chosen option one (three percent of operating budget) they would have been required to provide over \$100,000 in free

uncompensated care. Under option two the free care cost would have been \$171,182. Under the option they chose (open door), St. Peter provided just \$42,000 in free or below cost care in 1975.

Under the open door policy it is in the hospital's interest to keep Hill-Burton under the table. As long as the hospital does not publicize the fact that they provide free care to the indigent, an uninformed public will not ask for it. For those people who are desperately in need of care but don't have the resources to pay for it, knowledge of Hill-Burton monies could make a tremendous difference.

Among the different tactics used by hospitals to keep Hill-Burton an unknown entity, is restricting knowledge of the program to the domain of hospital administrators. When this writer asked a receptionist at St. Peter about Hill-Burton, she started looking in the patient roster. Personnel, such as this receptionist, are the people likely to be in contact with patients requesting free care information. Personnel ignorance of the program clearly restricts the patient's right to know.

To combat this problem, government regulations mandate that signs be posted throughout the hospital, explaining the

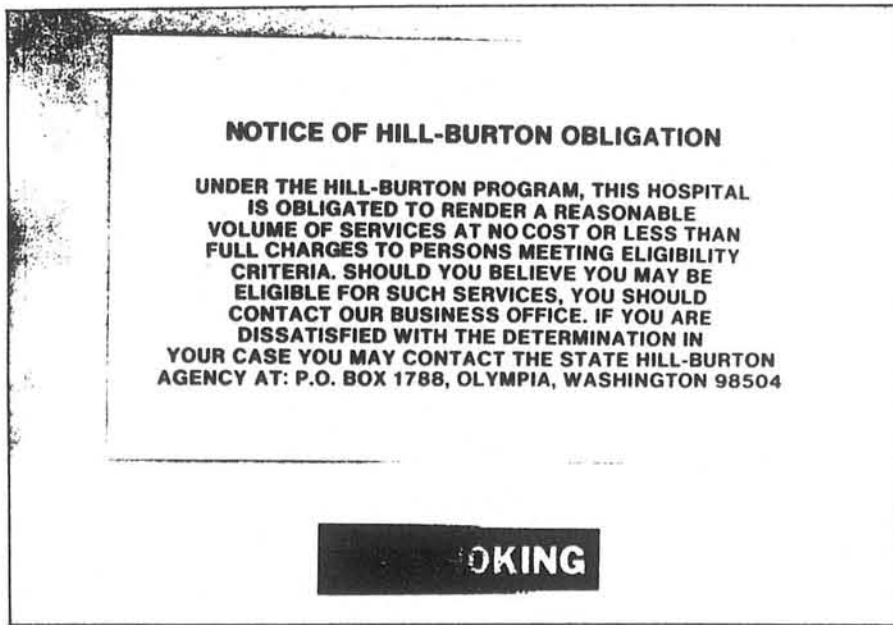
free care requirement. At a minimum these signs must be posted in the admitting room, the emergency room and the business office. This particular requirement is the clearest of the Hill-Burton regulations. It states the exact size and wording of the signs. Although this regulation came out seven months ago, Mason General still has no signs. St. Peter has the minimum three signs. However the sign in the emergency area is almost hidden from the sight of the waiting patients. It is not in the waiting room but rather around the corner in an area restricted from patients.

Another regulation states that classification of a patient as a Hill-Burton recipient must be made prior to the delivery of care. The reason behind this is to give the medically needy the knowledge that the care provided will not be followed by harassment through collection agencies and possible litigation. Many poor people will not seek the care they need because they cannot afford to pay.

The prior determination clause is an uncomfortable one for hospitals. Both St. Peter and Mason General have an unofficial policy of treatment first and then discussion of the bill. Hospitals benefit greatly from non-prior determination because if the decision concerning payment is postponed till after treatment, the hospital has the opportunity to record anybody who has not paid their bill as a Hill-Burton case. Since anyone could decide not to pay their bill the practice of charging bad debts off as a part of the Hill-Burton obligation is clearly illegal.

While there are many examples of compliance, it is the intent and not the letter of the law that makes a difference for poor people in need of health care. These hospitals have an obligation to provide free care. They exist partly on tax dollars. Because of those tax dollars, poor people have a legal right to demand access to information and care. But too often hospitals restrict this right in the goal of maximizing profits.

Everybody wants something for free and hospitals are no exception.



Doug Buster

IN BRIEF

EVERGREEN EVALUATED NEXT WEEK

The Board of Trustees has selected a nine-member citizen evaluation group and has asked them to evaluate Evergreen's performance so far. The evaluators will read a wide variety of Evergreen documents — evaluations, exit interviews; will interview faculty, staff, students, graduates and others; and will visit seminars.

Anyone who wishes to aid the evaluators by presenting your opinions on Evergreen performance may do so by meeting with them in open discussion on Tuesday, May 11th, 11 a.m. — 12 noon in the Board Room; and also in CAB 110 on Wednesday, May 12th from 11 a.m. — 12 noon in the Board Room and in Library 3121.

The recommendation of the evaluators will receive close scrutiny by the Trustees. This effort could have far reaching effects on Evergreen.

S&A BEGINS ALLOCATIONS

Tentative Services and Activities (S&A) funding for two categories of campus groups has been established by the S&A Board.

Funding for campus groups falling under the labels of "Operations and Miscellaneous" and "Services" was worked out by the S&A Board during two eight-hour meetings last week. These totals are tentative and will not be finalized until the last week of May.

An allocation of \$29,700 has been set aside to pay the salaries of Ed King, coordinator of Leisure Education; Rick Tessandore, recreation center director; and Bonnie Gillis, day care center coordinator. These positions were previously funded in part by academics but that funding has been dropped so S&A must now pick up the tab.

Other funding decisions include cutting the subsidies for the bookstore and food service and dropping funding for the experimental structure and a roll-up door at SAGA. Funds for the Career Planning and Placement computer and the Organic Farm were also dropped.

Those groups or projects that have received tentative funds are: CAB, \$75,979; CAB operations, \$46,080; CRC operations, \$48,056; S&A expenses, \$4,722.51; bike repair, \$2,001.42; Intercity Transit bus system subsidy, \$5,030; student operated bus system, \$10,978.21 and a raise in the fare to 15 cents; Career Planning and Placement job day, \$1,000; Counseling, \$4,667; Driftwood Day Care Center, \$3,977; Duckhouse, funded for spring quarter, \$939.72; Self-Help Legal Aid, \$3,906.18; and Women's Clinic, \$6,166.

Another meeting on allocations, this time for Communications and Cultural Events, took place yesterday (Wednesday) and will resume Friday. S&A Executive Secretary Connie Palaia says that she's been "really impressed" with the way the meetings are progressing and the responsible attitude people have toward the funding process.



The Karl Marx run took place yesterday (Wednesday) under slightly cloudy skies. Walkers, joggers and runners covered the 2.1 mile course laid out along Driftwood Road and Marine Drive in honor of Marx's birthday, which was yesterday also. The run was organized by Kevin Phillips and Lucy Woods under the auspices of Recreational Sports. Leading the pack was John Bell with a quick 7.55 minutes. Second place went to Jerry Haslan with 8.06; third to Gordon White at 8.07 and a close fourth taken by Chris Little, 8.08. Runners received oranges for prizes.

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WOMEN'S SOCCER WINS ONE, LOSES ONE

The Evergreen Women's Soccer team played the University of Washington Huskies Saturday on the Evergreen playfield and lost 4 to 1. Evergreen's lone goal was scored by Barb Wootton.

The team then traveled to Redmond, WA, to beat the Phoenix Flyers 4 to 3. Pat Moodie and Heidi Ehrenberg were the stars of the game.

Moodie knocked in three goals in the first half and Ehrenberg put in a beautiful shot before the half time whistle.

The next game is with the Vashon Valkyries Saturday, May 8, at 1:00 on Vashon Island.

ALTERNATIVE CAREERS JOB DAY

An Alternative Job/Lifestyle Information Day has been scheduled for next Wednesday, May 12, beginning at 9:00 in the fourth floor of the Library Building (Lib. 4300). Sponsored by Career Planning & Placement, it will feature representatives from six Seattle-area alternative-run enterprises. Alternative enterprises include collectives, cooperatives, and other non-traditional occupations.

The purpose of the event is to

give Evergreen students a broad overview of alternative lifestyles available to them, according to Career Counselor Michelle Hays. "The emphasis is upon doing work that's valuable to one's self-concept and not necessarily monetarily motivated," she said, "so that when students look at life-style planning, they'll see what other options are available to them in planning their life goals."

Included in the day-long activity will be a morning discussion panel, afternoon workshops, and an afternoon social hour. Discussions will focus upon potential and motivation for alternative work-styles while the afternoon workshops will deal with the practicalities of initiating and organizing a cooperative/collective.

All interested persons are urged to sign up in the Career Planning & Placement Office (Lib. 1220) as soon as possible.

MODULES SHAPING UP FOR FALL

Looking for a modular course to take next fall? Vice President Ed Kormondy has just released the list of modules to be offered during the 1976 - 77 school year.

So far, 28 module titles have been identified for fall quarter. Kormondy says that more titles are "in the works" while several of the courses listed do not have

faculty as yet.

Modules for fall are: "Chamber Orchestra;" "Music Theory," Winden; "Dance Performance," Johansen; "Life Drawing," "Intermediate Ballet," Johansen; and "Two-dimensional Design."

Other modules include, "Introduction to Logic," Levensky; "Four Russian Novels," Rainey; "Modern Drama;" "Modern Novel;" "Writing;" "Alternative Energy," Filmer; "Basic Mathematics," "Chemistry for the Uninclined," "Elementary Statistics" and "General Chemistry," FONS Faculty; "Environments and Man," Kormondy; "Marine History," Skov; "Mathematical Analysis," Sangren; "Mushrooms of the Northwest," Beug; and "Precalculus Math," S. Kutter.

Still more modules are "Misunderstandings about Chicano Behavior," Delgado; "1976 Election;" "Microeconomics" and "Social Statistics," Lidman; "Accounting;" and "Public Budgeting Systems."

more letters

continued from page 2

ginning to leave and we feel it is because of such inflexibility.

The action taken by the Provost is a symptom of Evergreen's growing bureaucracy and impersonalization. We hope such behavior will not develop into a pattern. Perhaps Evergreen needs to take a hard look at this growing bureaucracy and its declining enrollment. Evergreen is beginning to rid itself of the faculty who can communicate with students on a humanistic level as well as an academic one.

Students from Ethics & Politics Diana Moore, Martina Guilfoil, Edward Fitzgerald, and Geoff Young

THIRD WORLD CONFERENCE CANCELLED

To the Editor:

We regretfully announce that the May 22nd conference on "Third World People and the American Legal System: Immigration, Citizenship, and Treaty Rights," is being cancelled. Hopefully a conference of this kind, which was to be held in Olympia for the benefit of the people of Thurston County, will be organized and supported in the near future.

If you are interested in getting involved with the local Third World community, or would like to find out more about it (I bet you thought Olympia was all-white), you can contact the Thurston County Urban League. If you don't care, then don't come hassling me when they deny you the rights they've been denying us for 300 years . . .

Robin West
Asian Coalition

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ANNOUNCEMENTS

• The South Puget Sound Veterinary Association will be conducting two rabies clinics May 15 from 2 to 5 p.m. A clinic will take place at the Thurston County Animal Shelter and one also at the Lacey Fire Dep't. Shots for your animals will cost \$3 each.

• Pacific Life Community, a citizen's group of Canadians and Americans dedicated to the creation of social change through non-violence will present a lecture and slides on the Trident Nuclear Submarine Base at Bangor, Washington in L.H. four, Thursday, May 6 at 7 p.m.

• Help is needed — A student involved in a study on the nature of heroic altruism is in need of information which she feels could best be supplied by students who have at some time been involved in an act of heroism (i.e., risking one's own life to save another). Should you happen to fall into this category, please contact: Carolyn Byfield, 491-5485 evenings or after 10 p.m., or leave note in Kathleen O'Shaunnessy's mail stop, Lib. 2402.

• If you are interested in taking a leadership or active, announced, position with the Governor Jerry Brown for President campaign, call Cruz Esquivel at 357-5231 after 6 p.m. or Painted Warhorse at 491-1919.

• The Self Help Legal Aid Program has new office hours for Spring Quarter. SHLAP is now open from 9 a.m. to 5 p.m., Monday, Wednesday and Friday and is located in L3223. Their telephone number is -6107.

• A weekly television news program is being presented every Friday on the campus cable system.

The show, produced by former Journal editor Ti Locke and an all student crew, features 15 minutes of local news, sports and weather as well as a healthy sprinkling of events of national importance. Creative video and audio work abounds.

The show may be viewed each Friday (the student producers are hoping to go twice-weekly within a couple of weeks) at 1 p.m. on channel six of any campus television. Public television viewing areas are located on the first floor of the CAB and on the second floor of A Dorm.



Impromptu cheerleaders whoop it up during a May Day volleyball game on Red Square.

• Those expecting financial aid for the 1976 - 77 academic year take note of our May 15, 1976 deadline. Students who apply before May 15, 1976 will have first priority for all Evergreen-administered aid programs. Any funds still available after the initial awards will be given to applicants with high need. So, get those applications in to insure full consideration for you.

• The Olympia Recovery group meets every Monday evening at 7:30 in the library of United Churches, 11th and Capitol Way. Recovery is a nationwide self-help organization for those who seek to achieve and maintain good mental health. The Recovery phone is 491-1164, evenings and weekends.

• THE OUTWARD BOUND FILM AND LECTURE. May 6, Thursday. The Northwest Outward Bound School representative will be here with a film and discussion on their program. Lecture Hall 3, 7 p.m. FREE.

• Any persons interested in modeling from 5 - 7 on Tuesday nights, or 10:30 - 12:30 on Thursday mornings contact Young Harvill in Lab II 0233. Pay is six dollars per two-hour session.

• There will be an information meeting for all students interested in next Fall's Group Contract on NORTHWEST FORESTS on Monday, May 3, in Lib 2600 Lounge at 12 noon. If you cannot make this meeting and are interested, contact Richard Celarius, Lib. 2603.

• Leo Daugherty's office reported yesterday that the Public Events Fund is spent for this year.

• On campus Cable T.V. channel 6 May 10 — 14 show times 9 a.m. and 2 p.m. Monday - The Hunters
Tues. - The Mystery of Stonehenge
Wed. - The Holy Ghost People
Thurs. - Signals for Survival
Simple Techniques for Shaping Glass
Fri. - Mind Over Body
Myoglobin

From T.E.S.C. Film Collection

CLASSIFIED ADS

WHY KNOT? I need somebody to do some macrame for me — Desperate. Contact Jeff Bernards. 866-5185.

Four sleeping bags for sale new and used, light and heavy, down and fiberfill. Good quality — low prices; 866-5165 evenings or noon.

Lost on the 1st floor of CAB bldg. A crystal prism on a gold cord. Very special to me. Reward. Call Jan 456-3858.

Young married couple seeking house-sitting position for summer. Reliable, plenty of references. 357-3829.

RIDE WANTED: Quick ride to Millry, Alabama, immediately. One month old child, foot locker, bicycle and six puppies. Not house-trained, but lots of fun. Have Harmonica and know lots of jokes. Call Freda, 866-2381.

CO-OP CORNER

News from the Office of Cooperative Education

Spring is here, and with it the prospect of summertime. For many of us summer is a good time to apply what we've learned this past year, and Internships are an excellent way. Right now and this summer there will be Internships available in most areas of study. Neurological Science Interns are needed, so are people interested in Gerontological Studies. There are many openings for summer Playground Leaders, Day Camp Counselors, Recreation Aids, and Youth Services Interns. Theatre Technicians, Radio News Reporters, Researchers on the Status of Women, a Resource Center Manager, and Resource Coordinators are all needed.

Ken Donohue, the Director of Co-op since its conception in 1971, has, as of May 1, left Cooperative Education to start business here in Olympia as a building contractor. Ken Donohue has built the Co-op office into one of the largest in the state with over 2,500 Internship Agreements signed in five years.

Faulene Main, a Coordinator since January, will be the Senior Coordinator in charge of Co-op during the summer months, until a new Director is appointed.

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Women Make Their Own Music

by John Foster

KAOS Music Director

Considering the sexist nature of the recording industry it is easy to see why women would have to and want to make their own records.

Olivia Records (P.O. Box 70237, Los Angeles, CA 90070) is totally owned and run by women. They have put out two records thus far and distribute a third. They are: Meg Christian — *I Know You Know*, Cris Williamson — *The Changer and the Changed*, and Kay Gardner's *Moon Circles* on *Urana*. As much as I respect their efforts I have reservations about the musical value of all three. Kay Gardner, a member of *Lavender Lane*, appears to have the most musical sense except when she sings. Her instrumental pieces are classically influenced and

have a spiritual feel about them. Meg Christian is raunchy and gung ho and very popular because of it. Cris Williamson has an intriguing voice that does not necessarily work. The songs are personal and as self-indulgent as their male counterparts.

Redwood Records (565 Doolin Canyon Road, Ukiah, CA 95482) made Holly Near's first three records with Jeff Langley. I can't stand Holly Near and no longer feel guilty about it. However, she is very popular around here for some reason, and if you haven't heard her I would suggest finding out why.

The Womens Music Network (Box 17 N.Y., N.Y. 10014) put out the infamous *Lavender Lane Loves Women* — an unspectacular folk album spouting lesbian

propaganda and singing some nice old songs with lots of spunk.

Virgo Rising — Songs of Sisterhood (Thunderbird Records, 1420 N. Virginia St., Reno, Nevada 89503) is exactly that.

Malvina Reynolds (Schroder Music People, 2027 Parker St., Berkeley, CA 94704) is an old woman who writes and croaks clever folk songs on topical subjects.

Although I can see these records being of value to those women who are freshwomen in feminism, I don't think that's who they reach. They reach the smug, those who can negate the worth of men (as these records tend to) in a single glare.

The music is basically drawn from a peculiarly white "folk"

form that is elitist in nature. Ah, the basic problem, separating the politics from the music. In these few women's records I do see beginnings — and with beginnings come possibilities — that are indeed encouraging. Movements are changing. To integrate is to sell out. As one who was raised to respect differences in people and learn from them the thought that all these women have nothing to learn from men is indeed scary. I know I have much to learn from them. I would not like to close myself off to an entire sex.

Not all women's records are intended purely for women. Very few women composers have received proper recognition. The Women's Movement is changing that.

Radio Canada regularly records works by Canadian classical composers of either sex. Sister Nancy Fierro has a record out called *Premiere: Keyboard Works by Women* (Avant Records, 6331 Quebec Dr., Hollywood, CA 90068).

Betty Carter is a fine jazz vocalist. She has made two albums on her own label (Bet-Car Records, 117 Felix St., Brooklyn, N.Y. 11217). Mary Lou Williams is a brilliant jazz composer and pianist who also has two LPs on her label. (Mary Records, P.O. Box 32, N.Y., N.Y. 10031).

This is number one in a series of articles on American music that has been generally overlooked. Comments, criticism, and threats can be put in KAOS Box #18 (3rd floor CAB).



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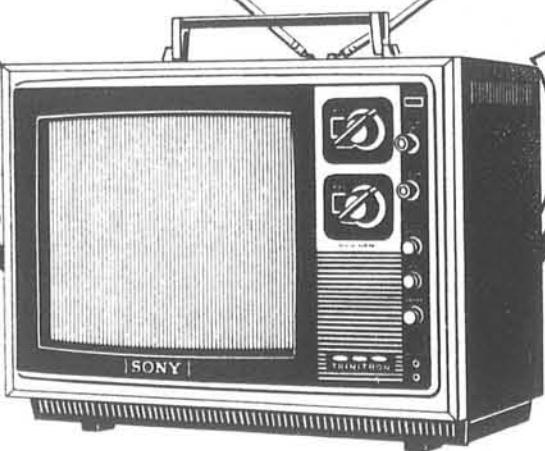
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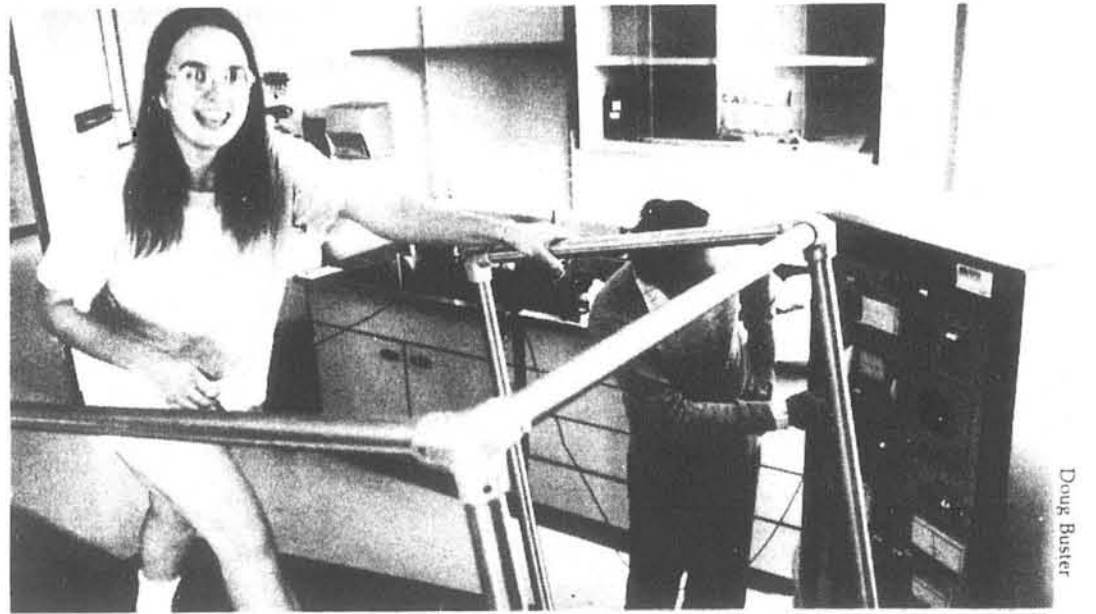
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Evergreen's \$18,000 Computer Treadmill



Reporter Cathy Riddell goes for a stroll on the Evergreen treadmill.

by Catherine Riddell

A complete picture of a person's physical condition cannot be obtained at rest in the doctor's office. Doctors are finding that a more accurate way to test the body is while it is under stress, in conjunction with testing before and after the stress is incurred. The computer programmed treadmill is considered the most effective technique for monitoring this process.

Don Humphrey is custodian, coordinator and operator trainer for Evergreen's own \$18,000 treadmill. Under a program developed by Dr. R.A. Bruce of the University of Washington, the treadmill has monitored and helped refer several hundred Evergreen community members and is helping in the treatment of approximately 50 Olympia area heart patients, under the supervision of their doctors.

Although the test would cost about \$100 if done by a private doctor, Evergreen's test is available free of charge.

The test, which increases the speed and slope of the treadmill in three minute increments for up to 2 1/2 minutes (which no one has done on this machine), tests a person to his/her maximum. The test monitors aerobic capacity, cardiovascular response, and the balance of forces at the cell membrane; essentially the body's condition and ability to respond to and recover from stress.

Equipment consists of a large treadmill, and a computer that programs both treadmill speed and slope, and monitors body responses (including blood pressure, heart rate, and vital lung capacity) up to the point of maximum stress.

What is produced by reaching this point of maximum stress is a chart of Functional Aerobic Capacity, actually an electrocardiogram (ECG), which, when com-

pared with the expected capacity for a healthy person of the same age and sex, shows Functional Aerobic Impairment. The testing team provides interpretation of these test results.

A healthy person's heart rate will usually increase by 100 beats and blood pressure by 50 - 60 mm of Hg. The body's ability to recover after running is also indicative of the health of the circulatory system. If significant impairment exists this could be a sign of heart disease. All the data is recorded on the ECG tape which the person being tested can keep.

Taking the test requires an appointment lasting approximately half an hour. It is important to be on time because the procedure can easily last over 30 minutes. Come dressed to run and to have electrodes taped to your chest. Bring shorts and tennis shoes. Women should wear a halter top.

The individual to be tested must sign an Informed Consent cosigned by two witnesses, after reading a six page information sheet on the exercise testing. An informational questionnaire also must be completed, giving height, weight, age, time and contents of last meal, whether the individual is active or sedentary, and the amount of rest the night before.

The first test is for vital capacity — how many cubic centimeters of air a person's lungs can hold. This is measured by emptying the lungs, taking a deep breath, and exhaling as fully as possible into a cylindrical box with diaphragms and meter dial.

After roughing the skin for a proper electrical connection, three flat, one-inch disks are covered with jelly, taped with masking tape to the chest, and then clipped to wires from the computer monitor. A belt is attached around the waist that

amplifies the faint impulses from the electrodes and transmits them to the computer.

The computer immediately begins monitoring body functions, providing feedback on heart rate and blood pressure in digital fashion and also producing an electrocardiogram (ECG) tape, the graph of heart activity as relayed through impulses from the electrodes. Heart and blood pressure often speed up during this time, as the person watches the dials, knowing he/she is "wired." Blood pressure is taken manually by the tester while the testee is at rest.

Following an explanation of what is going to happen, the person holds onto the handrail and steps upon the treadmill.

Beginning with a walking pace at 10% slope, the program becomes faster and steeper every three minutes. By the third or fourth phase it is necessary to run. As each three minute phase begins, fatigue from the previous phases is accumulated, and finally at the point of maximum stress (as determined by the person being tested) the testee signals the operator to stop, and holding the handrail, steps off. As the body recovers, the blood pressure is taken again. When the monitor shows the pulse down to 120, the electrodes can be disconnected.

A conditioning program is the only way to significantly change the results of this test, and a person's physical condition as well. This machine can provide motivation to start a conditioning program. It can also dramatically show the benefits of conditioning when the test is taken repeatedly over a period of time and the results are compared.

To take the treadmill test, sign up at the "Exercise Testing Room," room 1064 in the Lab Phase I Building, or contact Don Humphrey.

ENTERTAINMENT



Josh Touster

Laura Nyro Shoot Your Band

by John Foster

Last Wednesday evening I had the pleasure and misfortune of seeing Ellen McIlwaine and top-billed Laura Nyro at the Opera House in Seattle. The audience — sensitive young people all — filed in quietly awaiting the emergence of Laura.

Promptly at 8:30 Ellen McIlwaine began the show with a funky but essentially unexciting version of the Isley Brothers' "Fight the Power." McIlwaine, the daughter of Midwestern missionaries, was raised in Japan and later turned up on the West Coast playing in a psychedelic rock band. Deciding the band cramped her style she plugged her hollow guitar into a bass amp and set out on her own. The result is an eclectic display of virtuosity on guitar and vocals that has been known to get an audience on its feet screaming for more.

The hefty Ms. McIlwaine — whose influences include the early Stax recordings of Sam and Dave and Booker T. & the MGs, the late sixties sound of Jack Bruce and Jimi Hendrix, and the modern funk of Kool — has fought long and hard against the stereotyped image of the solo female artist as "sweet," singing "tender" songs in a stilted soprano while playing a soft guitar. She is tough as nails and the audience did not appreciate it. Consequently, she did a short set and was as restrained as I have ever seen her. Stevie Wonder's

"Higher Ground," once McIlwaine's all-out show opener, became a chilling dirge-like exercise in textural phraseology. It is indeed difficult at times to see how one instrument can make all that music. McIlwaine herself remains the greatest screamer in contemporary music. She has three albums out (one a Canadian import) of which *Honky Tonk Angel* (Polydor) is probably the best. They all make her look like a sixties folkie with long flowing hair, which may have something to do with why she now sports an "afro."

Laura Nyro has an incredibly distinctive voice that once affected me like fingernails scratching a blackboard. Nyro rarely speaks to an audience but never loses their rapt attention. While her lyrics are not always strong, especially on social commentary, her melodies and vocalization are superb.

That is why I was disappointed that so much emphasis was placed on her band, that, with the exception of bassist Richard Davis, should have stayed in New York. Davis played well in that he understood his function as a member of a back-up band — even though he is an excellent jazz composer with albums of his own. Andy Newmark, the drummer, was totally unnecessary as was Minnie the conga-player. The three horn-players, the vibesman, and guitarist John Tropea were blatantly offensive. The horn-players, including two women, fought constantly with

Nyro's vocals in an attempt to obliterate any possible emotional response. The vibes player started out well but insisted on throwing in worthless riffs.

This brings us to Tropea, the hotshot "jazz" guitarist who shared the spotlight with Nyro throughout almost all of the concert. Not only did he not add one good lick, he insisted on throwing in show-off riffs in all the wrong places. Nyro's best songs from her "middle-period" were thusly rendered impotent.

Included in the show were one pseudo-Eastern piece by the band and an endless all-percussion jam that went nowhere and lost the song entirely. That is why I shouted in full sobriety, "Shoot the band. Get rid of the band." Admittedly the audience seemed to like the band a lot more than the people in my entourage.

The song that gave me chills was a new rendition of *New York Tendaberry's* "Sweet-lovin' Baby" where Nyro changed the line "I belong to the man" to "I belong to myself." "Stormy Love" from *Smile* also stood out, perhaps because it had been written with the band in mind.

Both of these women deserve better circumstances. Laura Nyro desperately needs a band that heightens the effect of her songs rather than annihilating it. Ellen McIlwaine, an excellent interpreter of other's songs, needs an audience that respects the art of rock'n roll and has come to see her wail.

Arts and Entertainment

FILMS

ON CAMPUS

Friday, May 7

THE MERRY WIDOW (1934, 105 min.) Maurice Chevalier, Jeannette MacDonald, and Edward Everett Horton star in this filmed version of Lehar's operetta. With Herman Bing as Zizipoff. Directed by Ernst Lubitsch. Other films by Lubitsch shown at Evergreen in the last year include "Design for Living," "Ninotchka," and "Trouble in Paradise." Also: **DINNER AT EIGHT** (1933, 71 min.) George S. Koster ("Adam's Rib") directed this lively comedy starring Lionel Barrymore, with Marie Dressler as an aging actress, Wallace Beery as a vulgar magnate, Jean Harlow as his wife, and John Barrymore as a destitute matinee idol. Also: "Bacall to Arms," a Looney Tune by Robert Clampett. LH one. Showtimes: "Merry Widow" at 3 and 7 p.m., "Dinner at Eight" at 5 and 9 p.m. 50 cents.

Monday, May 10

TO THE PEOPLE OF THE WORLD (21 min. 1975) This film concentrates on the repression of political prisoners in Chile since the military coup in 1973, featuring interviews with Laura Allende and Carmen Castillo. A discussion led by NICH (Non-Intervention in Chile) follows. Presented by EPIC (The Evergreen Political Information Center), 7:30 p.m. LH one. FREE.

Tuesday, May 11

TAKING OFF (1971, 92 min.) Directed by Milos Forman (One Flew Over the Cuckoo's Nest). Hilarious comedy about parents (Buck Henry, Lynn Carlin) who join the S.P.F.C. (Society for the Parents of Fugitive Children) when their daughter disappears. Presented by the Academic Film Series. LH one, 2 and 7:30 p.m. FREE.

U.S. HIGBALL (1968, 30 min.) and **MUSIC STUDIO: HARRY PARTCH** (1958, 18 min.) Two films featuring performances of compositions by the late Harry Partch. Lib. 4003, 11 a.m. FREE.

IN OLYMPIA

THE MAN WHO WOULD BE KING, Capitol Theatre, 357-7161.

ALOHA, BOBBY, AND ROSE and **WHITE LINE FEVER**, State Theatre, 357-4010.

THE GIANT SPIDER INVASION and **NEWMAN'S LAW**, Lacey Drive-in, 491-3161.

SKYRIDERS and **RACE WITH THE DEVIL**, Sunset Drive-in, 357-8302.

ART

ON CAMPUS

SENIOR ART SHOW Library Art Gallery, May 10 - 28.

ANTIQUÉ SQUEAK TOYS Exhibition closed for repairs following recent vandalism. Joe Bemis Memorial Gallery, regularly open 24 hours.

DRAMA

ON CAMPUS

Friday, May 7

A MIDSUMMER NIGHT'S DREAM, a student production directed by Laurel White. Fourth Floor Library, 8 p.m. General public \$1, students 50 cents.

IN OLYMPIA

Friday, May 7

MUSIC MAN by Meredith Wilson, with Evergreen students among the cast. Presented by the Abbey Players. Abbey Theatre, St. Martin's College, 8 p.m. Additional performances May 8, 9, 13, 14, 15, 20, 21, and 22. Matinee 2:30 p.m. May 9. Admission \$3.

POETRY

ON CAMPUS

Thursday, May 6

JODY ALIISON, author of *Soul Claiming*, and Evergreen student Marcia Levenson read selected poems. Presented by The Center for Poetry in Performance. Board Room, Lib. 3112, 7 p.m. FREE.

Thursday, May 13

STEVEN WEINBERG, co-coordinator of The Center for Poetry in Performance, reads his work. Board Room, Lib. 3112, 7 p.m. FREE.

FOOD

Saturday, May 8

SAMOAN LUAU Polynesian food and entertainment by the Seattle Samoan Club. Live music for dancing. Six dollars community, \$5 students, \$3 children. First Floor Library. Tickets and information: Tina, 866-7593.

RADIO AND TELEVISION

Friday, May 7

JAN MICHELSON presents students' synthesizer compositions. KAOS-FM, 7 - 8 p.m.

CRUSTY'S COOP with host Carl Cook. Tonight: Chapter VIII of "The Phantom Creeps," and repercussions from the Name-the-Chicken contest. Channel 6 (teachable), 11 p.m. to 3 a.m.

Saturday, May 8

THE ALL NITE JAMM with host Carl Cook, of "Crusty's Coop" fame. Tonight: an audio experiment: an eclectic, live concert via Bell's machine.

Sunday, May 9

ROBIN CROOK AND THE 2 O'CLOCK COUNT presents a tape by students on women in prison. KAOS-FM, 2 - 3 p.m.

FRENCH LANGUAGE PROGRAM with Jananne Gaver. KAOS-FM, 6:30 - 7:30 p.m.

NEW YORK PHILHARMONIC BROADCAST, Michael Tilson Thomas conducting. Brahms: Tragic Overture, Op. 81; Tchaikovsky: Piano Concerto No. 1, Malcolm Frager, piano; Ives: Symphony No. 2. KAOS-FM, 7:30 - 9:30 p.m.

Wednesday, May 12

OLDER WOMEN AND MENTAL HEALTH, first of four parts. With Carla Knoper. KAOS-FM, 3 - 4 p.m.

MUSIC

ON CAMPUS

Sunday, May 9

NORTHWEST BRASS QUINTET in concert. Fourth Floor Library Ballroom, \$2 general, \$1.50 students and senior citizens, 2 p.m.

FLOYD GIDNEY'S HIGHSTEPS play old-time square dance music. ASH Coffeehaus, 8 p.m., 75 cents donation, couples, \$1.

Monday, May 10

OPEN MIKE featuring Kathleen Meighan. ASH Coffeehaus, 8 p.m. FREE.

IN OLYMPIA

Thursday, May 6

OLD TIME SQUARE DANCING, all dances taught. Live band and caller. Adults \$1, under 13, 75 cents. Applejam Folk Center, 220 E. Union, 7 - 10 p.m.

Friday, May 7

LINDA WATERFALL, singer/composer/guitarist, in concert, 8:30 p.m. Applejam Folk Center, \$1.

Saturday, May 8

BLUEGRASS SPECIAL, Centralia quintet, in concert. Applejam Folk Center, \$1, 8:30 p.m.

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Collegium - The Newest Evergreen Experience



Cheryl Pegues
Gig Commission Coordinator

by Cheryl Pegues

Looking for something different to do this spring? If you're one of those lucky few who have some time on your hands every Sunday — have we got a series for you. So put on your cultural set of earphones, pop on some Bach, and read on.

When I decided to embark upon the production of something new and different for the amusement of the Evergreen population, I was faced with a substantial dilemma. What's left? We have, or have had, everything. I didn't even bother to make a list of what we'd had. Instead, I endeavored to make a list of the things we hadn't had. And in the choice between Andy Williams, Billy Graham, and clas-

sical music, I chose classical music.

Classical music, however, is totally undeserving of its place on that particular list. Why it always finds itself in league with old ladies, "longhairs," and church, is beyond me. Classical music is easily as vibrant, stimulating, interesting, and more timeless and beautiful than most music on the market today.

Which brings us to COLLEGIUM. I'm pretty sure, if you're thinking of maybe begging off because it's classical music, you're going to find yourself left out of one great, big, beautiful Evergreen happening.

In an effort to really be different, I've gathered a unique group of performers with varied back-

grounds and approaches to music. Each of them has succeeded in mastering the classic design of music, and developing a style of their own. And they're not your usual string quartets, or wind ensembles, or choirs. Each of them is a really different angle in the otherwise spherical shape of classical music. And there is an ethnic and cultural factor. *Israel Moultrie* is a black man. *Debbi Shorrock*, and her accompanist *Lisa Bergman* are women. *Alberto Rafols* is of Spanish descent. And the *Northwest Brass Quintet* is totally white, middle-class, anglo (in case anyone's feeling left out). And above all, each of them is a person, beyond being a performer. Each Sunday's program will include a "coffee break," either during the intermission or after the performance when we can talk with each of these people and share our thoughts and ideas on music, life, the weather, whatever.

And since each of these people is a different experience, don't miss a single performance because you've "never liked piano" or "brass music" or you don't get out on Sundays. Attend the entire series and really get into the depth of each of these areas of musical excellence. I think you'll be pleasantly surprised. It's a beautiful happening. And something totally new to Evergreen.

SUNDAY MAY 2 *ISRAEL MOULTRIE* — Black Classical Guitarist, performing works from Bach, Liszt, Dias, and many of his own compositions. Two p.m., Library Lobby.

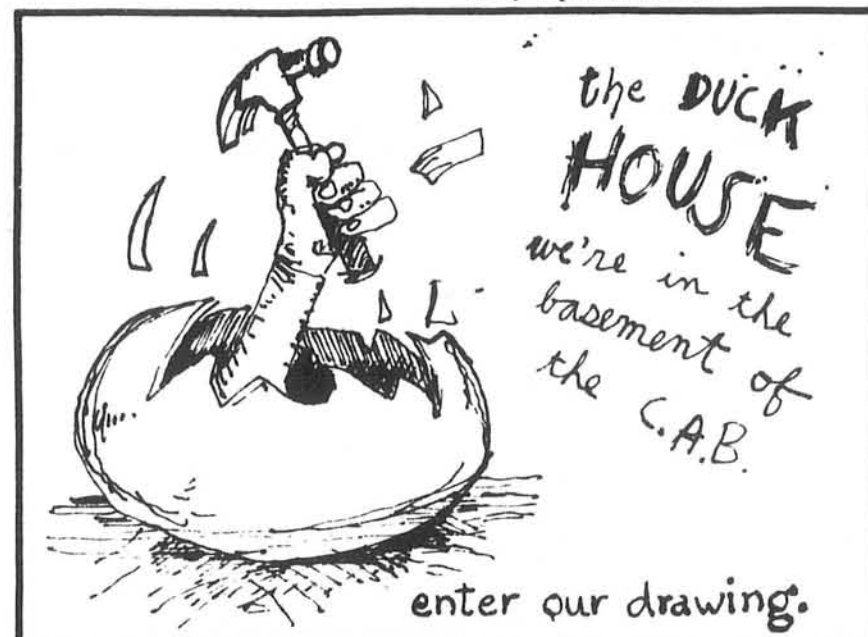
MAY 9 *THE NORTHWEST BRASS QUINTET* — Five piece brass ensemble with members Jeff Cole, trumpet, Richard Pressley, trumpet, Michael Mooney, trombone, Roger Rocco, tuba, and Scott Wilson, french horn, will be playing works by Holborne, Gabrieli, and Bach. Two p.m., Library, 4th Floor.

MAY 16 *ALBERTO RAFOLS*

— Concert pianist, performing works by Haydn, Debussy, Schumann, Granados. Two p.m., Library 4th Floor.

MAY 23 *DEBBI SHORROCK, LISA BERGMAN* — Flute with piano accompaniment. Ms. Shorrock will play works from Bach, Debussy, Bartok, and others. Two p.m., Library Lobby.

Prices for series passes are \$4 students/senior citizens, and \$6 general admission. Individual tickets will be available at the door for \$1 students/senior citizens for the May 2, 16, and 23 performances, \$1.50 general; and \$1.50 and \$2 respectively for the May 9 performance.



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