

# The Cooper Point Journal

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The Evergreen State College

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## Illiteracy at Evergreen

One out of eight students at Evergreen is functionally illiterate. This is the conclusion of school-wide testing done last fall by C-DRAW, the Center for Developmental Reading and Writing. 1,400 students participated in this test and 12 per cent were found to read and write at below the ninth grade level.

"The tests were only a gross indicator of the reading and writing levels at Evergreen," said Sadie Crouch, student intern at C-DRAW.

Faculty member Linda Kahan said, "In general I think the level of writing that first-year students show is shockingly poor. But they are experiencing this all around the country just as much."

In California, according to C-DRAW, nearly one quarter of the entering college freshmen (23 per cent) were functionally illiterate, with skills below the ninth grade level.

Academic deans Will Humphreys and Rob Knapp found one group of juniors — many of whom transferred to Evergreen from the University of Washington — who scored in the lowest level of the test. "That's really kind of astonishing," Humphreys remarked, "because the people in that class have been doing college work for some time." Humphreys felt the test probably indicated there were more problems with reading and writing than there actually are.

### THE TEST

The C-DRAW test is a short one, taking about 20 minutes to complete. It tests reading speed in words-per-minute, reading comprehension with ten questions about the reading, and asks students to write a brief essay in response to the reading. The essay is scored for grammar and spelling, not content.

"It didn't test for creativity," said Laurie Crosby, a student intern.

The test could be inaccurate, according to C-DRAW, since many people apparently did not take the test seriously.

Dorothy Fairbanks, another C-DRAW intern, mused out loud that it was difficult to tell why students did poorly. Some people may have tried to mask a literacy disability by goofing off on the test, she said.

C-DRAW is now working with about forty students, some who cannot read or write above a second grade level.

"I am not sure why," Crosby commented, "but I don't think that all the people who should be coming here for help. I don't think we get anywhere near the amount of people who are here."

One solution proposed by C-

DRAW is to allow students to earn academic credit while doing remedial work. Otherwise, they fear, students will never make themselves find the time to get the instruction they need.

But Will Humphreys disagreed. "Credit that is strictly remedial shortens college time," he said. "They should have to take remedial work and every thing else at once."

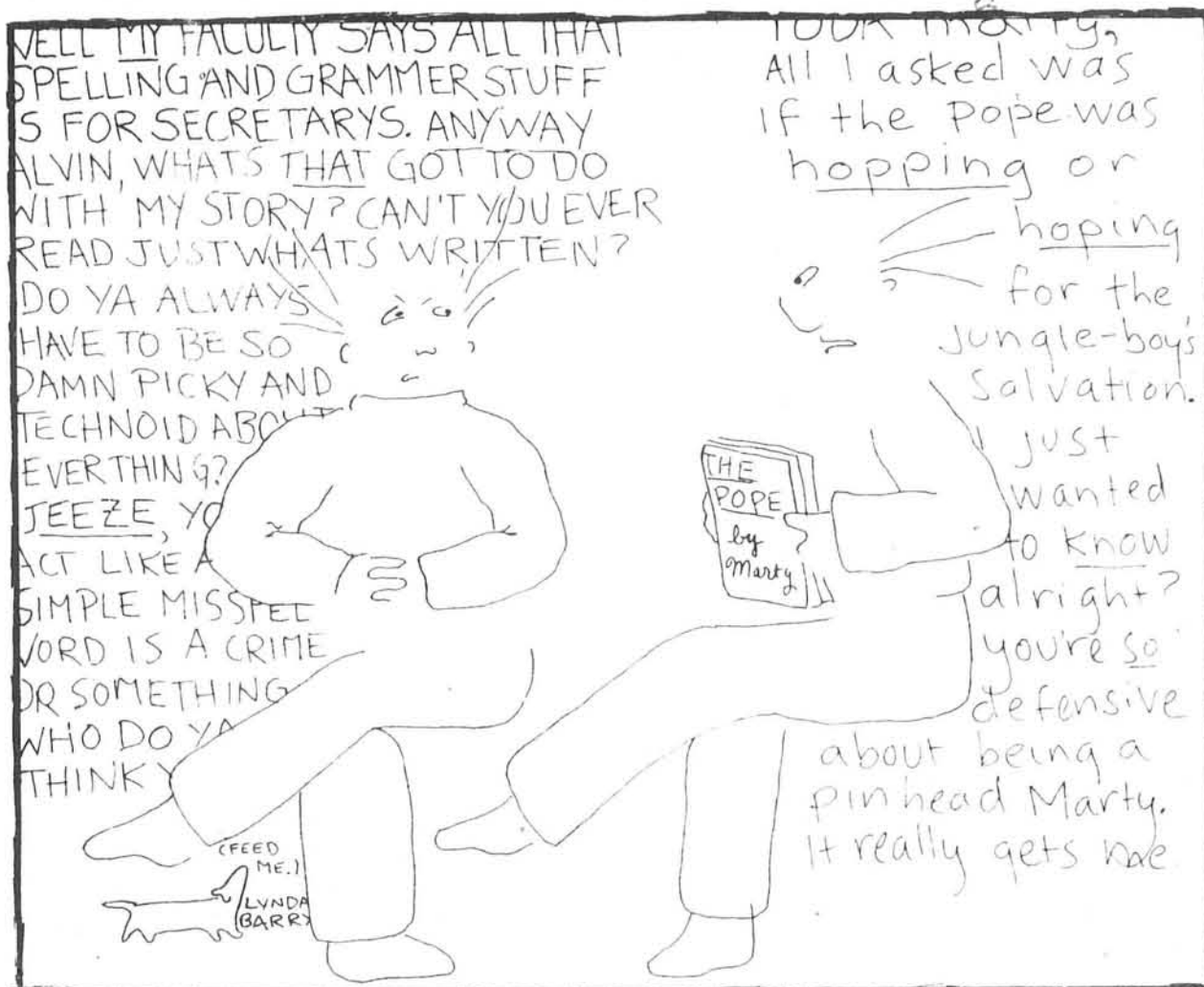
Admissions Director Greg Vermillion explained why seemingly illiterate people were allowed into Evergreen. He said that it was often difficult to pick out which students were having problems with reading and writing. "I've seen students that have done exceedingly well on their high school transcript, and when they got to college, they couldn't put together a sentence," Vermillion said. He pointed out that even the Evergreen supplemental admissions form, which requires essay answers to a number of questions, does not always indicate poor writing skills.

Vermillion went on to explain that some people were admitted on the condition that they obtain help from C-DRAW after they arrive. He justified admitting some people who were known to have reading problems, saying, "I think we owe it to them in a lot of respects. As human beings they have the potential. It's a matter of smoothing those skills."

Linda Kahan thinks Bonehead English should be required here. "What we should do is offer remedial English and require people to take it until they pass it."

Humphreys said that Dean of Enrollment Services Larry Stenberg was looking into the use of conditional admission more often, where students are required to get help after they come here. He also suggested that area community colleges might take Evergreen students for remedial work.

Although Evergreen does have a problem with illiteracy, it is not as bad here as at some other schools. Admissions office figures show that the average freshman comes to Evergreen with a 3.01 grade point average. "That's high," said Vicki Iden-McKinlay, an admissions assistant.



## Film Access Protested

"Film-making has always been a problem here," Academic Dean Bill Winden admitted yesterday morning before an angry and frustrated group of film-making students.

The students in faculty member Bob Barnard's film-making module had gathered with Winden and Barnard to air their complaints about creative film-making at Evergreen, which has reached a virtual standstill in the last year.

At the top of their list of complaints was access to the thousands of dollars worth of 16mm movie equipment, all of which was in the control of Barnard, who is also in charge of the Self-Paced Learning Laboratories in the Science building.

In a written statement, the twenty or so students complained "First priority for the equipment is given to Bob [Barnard]'s special projects. Only those students who now attend the film module, regardless of any past experience, are allowed to use the equipment."

The students urged that a proficiency test be the only requirement for using the equipment. As it is now, according to student Don Dapp, students must pass rigorous pre-production requirements, putting together a complete script, storyboard, and production schedule. The reason for this, Dapp claimed, was to allow the films to be censored and production controlled from above. Stated Dapp: "Bob will try every trick in the book to discourage you..."

Barnard did not address these charges directly at the tense hour-long meeting yesterday, but agreed to discuss them with smaller groups of students later. He did agree, though, that the college needs a full-time faculty member in film-making.

Winden also agreed, saying, "It is first priority as far as I'm concerned." He was concerned about students' complaints that the film-making module tried to cover both beginning and advanced work at the same time. "Something should be done immediately," he stated, "so that advanced students can have access to the film-making equipment."

"I don't think it is something that can't be resolved," Barnard explained later. "I don't think that I've been unfair in the way I've allowed access to the equipment."

"We're going to work it out together," he continued. "I'm glad that the students got together the way they did so that the issues could be made clear."

### INTERDISCIPLINARY APPROACH

Winden had a broader view of the problem. "I want very badly for the arts of any kind to be well done here... There has always been a question of how that can happen within the concept of interdisciplinary studies in the liberal arts, which is the crux of Evergreen's philosophy. I think it can be done at a high level, but it is a problem."

The film students are in the process of formalizing their proposal for a film board, checking out insurance possibilities, and petitioning the Faculty Personnel ad-hoc committee.

16mm equipment access will be dealt with in a report which Winden is preparing after travelling to Southern California and a meeting with professional filmmakers earlier this year. The equipment involved used to be under the control of Gordon Beck and was at one time under

the direction of staff member Ken Wilhelm.

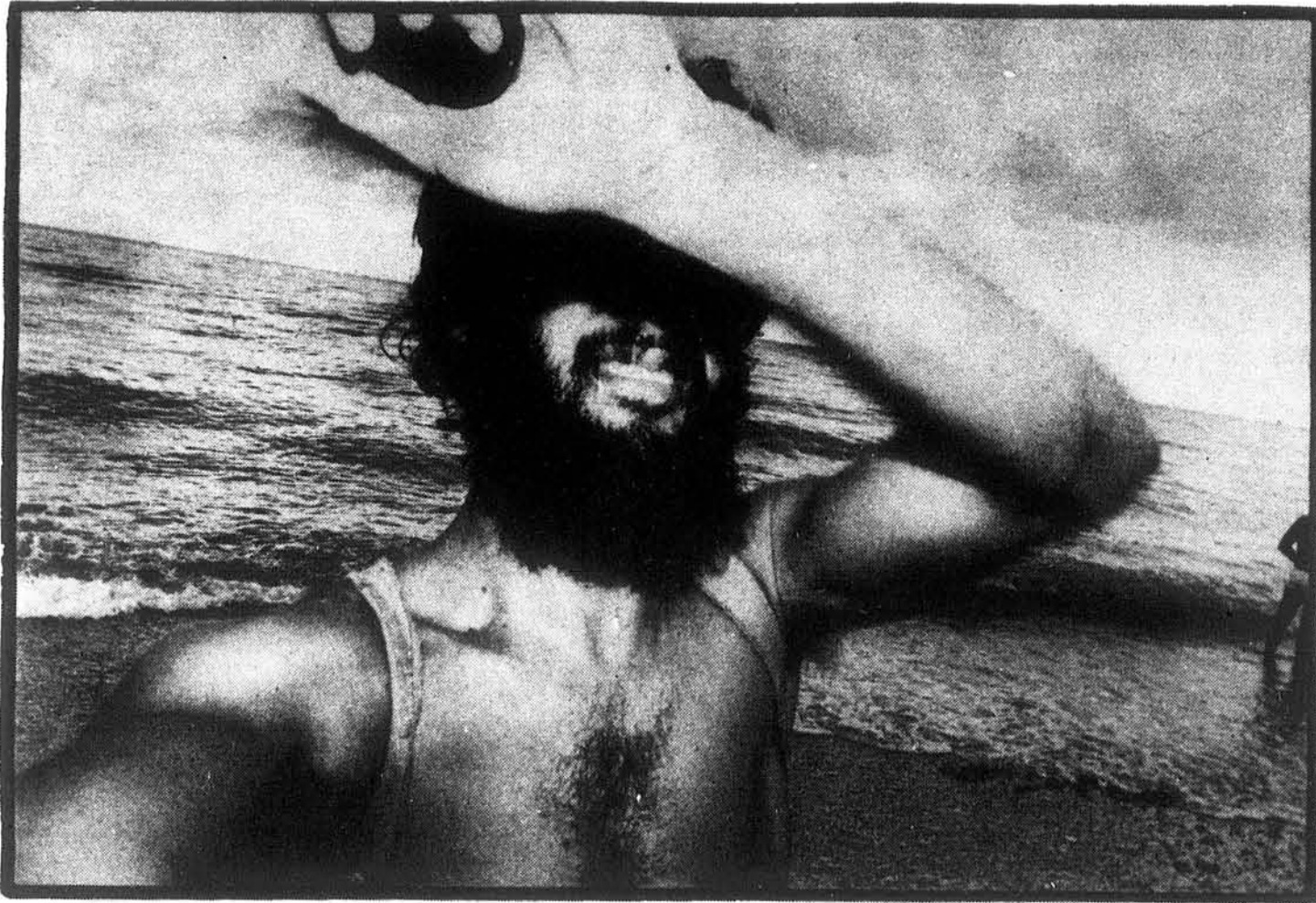
The students urged that a student-controlled committee be set up to oversee access to the 16mm equipment. This plan, according to Winden, is modeled after a method used at the UCLA film school. The problem, Winden told the group, was insuring the equipment. UCLA has a unique agreement with its insurance company, and Evergreen would have to try to negotiate such an agreement before the Access Board could function.

For next quarter, Winden stated, "At a meeting yesterday it was decided that [Faculty Member] Gordon Beck would take over the group contract in film-making and the supervision of the equipment." This had been planned since the fall, according to Winden.

Fourth-year student Frankie Foster has been among the most outspoken of the film students in criticizing the present method of access to the equipment. Yesterday, February 9, Foster had to take a proficiency test in the use of the Arriflex sound-synch movie camera. According to Foster, he has been using the Arriflex since 1972, and his having to take a proficiency test highlights the inequities of the present system.

Foster is working on a feature-length film entitled Center Courtyard and previously directed the award-winning Phospenes. This year he has been unable to get the equipment he needs to complete the feature-length production.

# Letters **Opinion** Letters **Opinion**



Josh Touster

## Wright and Wrong

To The Editor:

THANK YOU MATT GROENING!!! You have solved one of my problems. It used to be that on Thursday I would run to CAB at noon and patiently stand waiting for the CPJ. Then I'd spend all afternoon reading it. Now this cut into valuable studying time and I was forced to sit up late into the night to finish work for Friday's seminar. NO LONGER!!! With the CPJ's present quality, I know that if I don't read it until Friday that I won't miss anything. In fact, I know that if I don't read the CPJ AT ALL that I won't miss anything. What a relief. Again, thank you Matt Groening. You've saved my life!

Respectfully yours,  
Terry Wright

## Baptists and Rapists

To the Editor:

RE: COOPER POINT JOURNAL, January 27, 1977 — caption under "Kill Rapists" photo

What's this whitewash about "The message's effectiveness was apparently disguised by the illegibility of the words"? It was effectively clear to me what those words read and meant. It was also effectively clear to me that that was not a "person" printed on the pavement, but actually a man. The way in which you tried to smother the message and its significance was yet another act of violence against women. That's right Matt Groening, violence against women. Don't you know how

privileged and derogatory it is to tell a woman that the difference between a rapist and a Baptist is merely phonetical? Damn you're bold! Why did you write such a thing? You could have at least acknowledged the fact that a woman had been raped recently and that you sympathized with her and all women in their struggle to stop rape forever. Rather instead you attempt to not only render the incident insignificant but also present the image that that incident never even happened. The truth of the matter is that you can't begin to accept the reality of women dealing with the issues of rape themselves. Did you learn nothing from *Against Our Will*? I am referring here to your two-part review of Susan Brownmiller's book in which you rejected the crux of her thesis. Which is that all men benefit from rape. Now I see you proving that very point in your own actions or at least in your own complicity for letting it be printed. It is obvious to me that "the message's effectiveness was apparently diminished..." in your own self-serving head. And the "Kill Baptists" clincher doesn't validate yours or any other man's misogyny.

Now do you want to know what is wrong with Charles Burns' picture? The same thing that is wrong with all of the Charles Burns cartoons you've been printing. In his "art" he proceeds to strip, dissect, mutilate, and blow up women all under a neat 50's/sci-fi disguise. How artistic. How disgusting. If you want to stop rape Matt Groening, you can help yourself, myself and every other man to STOP RAPING. Rape mentality must cease. At least one immediate way to do that is to get it out of print. That means doing away with Charles Burns cartoons in the CPJ and helping me to get *PLAYBOY* and *VIVA* out of the bookstore. You've been complicit and so have I. Now I'm calling for a change to all that.

Keith Keyser  
c/o Mens Center

## Like Wow

To the Editor:

RE: The Stan "The Man" Shore "Lines From Our Past" Contest

My entry: From "Spacing Out on Zardoz," page 7, last issue "And you liked this?" I interjected.

"Like wow," my friend said, brushing his hair away from his eyes..."

Daily Olympian, right, Stan? Uh, the Summer of Love — 1968, Daily O, Totem Tidings section, from the article about the "new generation" right?! Do I win?! C'mon Stan, someone has to, you're getting these lines from somewhere...

Boy I know I've got it this time, yours, man, like, wow (Not My Real Name)

P.S. "But it was satire! Didn't you get it?"

## Steal This Newspaper

To the Editor:

To the Evergreen Community via the Editor,

For the past three quarters, Cooperative Education has run a short, informative column in the CPJ called the Co-op Corner, circulating internship opportunities to students. The Co-op Corner has also served to introduce Co-op to new students. A new policy by Matt Groening, the editor, does not allow Co-op space (other than short announcements and paid advertisements) to facilitate timely, newsy information from being passed on to students.

I would like to know if the CPJ no longer prints information concerning student activities or even educational programs such as Co-op, then what (besides

news on Eddie Haskell's present job) does the student newspaper consider newsworthy information for the Evergreen Community? I am feeling cheated. Not only because Matt refused to print my article, but also because he is stealing the CPJ from the Evergreen Community.

I ask that everyone read the news from Co-op, now published in the weekly Newsletter, and to tell me (and the Journal staff) if the information is indeed interesting enough to be printed in the Journal. If it isn't, then I apologize to Matt and to you for wasting your time. But, if indeed you, the readers of the CPJ, feel that the news from Co-op is journal-worthy, then I would ask Matt Groening to reconsider his policies on Journal articles and to print such information.

Keith Goehner  
Student Coordinator  
Office of Cooperative Education

Editor's note: The COOPER POINT JOURNAL prints brief announcements of interest to the Evergreen community, free classified ads, letters to the editor, contributions to the Good Reading and Arts and Events columns, and essays in the Forum column. The JOURNAL does not print hand-out documents from any individual or group (including phone lists, calendars, minutes of meetings, memos, membership rosters, or lengthy service announcements), unless, of course, a display advertising rate is paid.

## The Baby and the Bath Water

To the Editor:

Last weekend a group of us Evergreeners got together to talk about our school — its strong points, weak points, and needs. Usually when talking about this subject, the criticisms focus a-

round the curriculum and administration. Although we recognize those problems (such as lack of continuing curriculum, student input, and unresponsive administration) most of us came up with a different train of thought which we'd like to share with the rest of our Evergreen community.

One of TESC's strongest points is its acceptance of diversity. Individuality is encouraged and there are many outlets available for expressing differences in dress, thought, opinion, and life-style. Evergreen students as a whole are open and honest with their ideas — communication is encouraged. The relaxed attitude here reminds us that studying is not all there is and that recreation is important. Although some criticize Evergreen's non-specialized approach, we see it as an advantage because it encourages a wide range of interests and self-motivation to find one's own goals. The physical facilities themselves offer a lot to us that at other schools would be available only to "majors" in a particular field. Even Evergreen's bad reputation among some of the community can be seen as an advantage. It indicates that it is a challenging, thought-provoking place that is upsetting some traditional American values.

As we discussed Evergreen's weak points it was interesting to realize that they are TESC's strong points carried to the extreme. The diversity and acceptance of non-traditional life-styles has led to lack of discernment. The baby has been thrown out with the bath water. On the other hand, almost anything unconventional is accepted without evaluation. And although Evergreen demands tolerance and acceptance for itself, there is lack of tolerance here for many things non-Evergreenish. Even Evergreen has its own dress code if you think about it (no double-knits please!).

The question that then comes up is: how do we distinguish between the baby and the bath water? Is there any way of judging whether one philosophy, world-view, or life-style is better than another? If values are rela-

# Opinion Letters Opinion Letters

tive, then there is no way (except of course for the maxim: if it feels good do it!). We're suggesting that there has to be an unchanging criterion with which to evaluate — especially here at Evergreen where so many ideas are circulating. On what basis do we judge our goals? Are limitations (absolute) necessary and good? We'd like to know what our fellow Evergreeners think about the comments and ideas.  
R.S.V.P.

The Evergreen  
Christian Fellowship  
Marc  
Mary Lou  
Ed  
Nancy  
Kirk

## Something Fishy

To the Editor:

It is with reluctance that I pick this pen up to demonstrate my feelings regarding the Boldt decision of 1974. Standing up for what you think is right sometimes hurts your possibilities of getting a good job. So I'll make this as short and sweet as possible, I promise.

This is the first time in over a hundred years that a non-Indian (Boldt) stood so steadfastly for something that's right for the Indian people. I don't have the government documents before me, but I believe it was Commissioner Penny who pleaded with the government (of the people, by the people, and for the people) to "cease fire" on the Indian politically and otherwise. Forgive me if I am wrong as to the name. Needless to say, he did not hold that job very much longer. And from time to time, this proverbial "cry in the wilderness" is heard again. And more power to Judge Boldt now.

The January edition of the *Wenatchee World* contained an article on Boldt's decision in relation to the first state fish regulation in 1890. Do you believe this decision cut the Indian catch down to 50%? If not, would you believe 5%? It may have been as close as 1889 that the Indians had a 100% catch.

Because fish are smelly and slimy, the Hudson Bay and American Fur companies hired only Indians as commercial fishermen. They even introduced a better means to catch fish — a net, whiteman style. The treaties conceded "usual and accustomed" fishing areas "without interruption" for Indian fishermen. Indian fishermen were numberless. As a matter of fact, this is the only area of the United States where there was an argument over Indian fish and fur trade between America and Great Britain. The coastal land was "the" land of plenty. But not anymore. Who really cares what happened?

Now that there are hardly any fish — more oil spills, etc. — we're allowed (up to?) 50%. True, we're entitled to all we can get; but isn't it like stripping a forest, and then saying we can have half of the rubble?

Why not allow Indian voices in decisions on hatcheries, aquaculture, sound anti-pollution laws, building permits, logging practices, commercial fishing, sports fishing, their own Indian fishing, and (yes) even foreign fishing, whatever. After all, who's been at this business longer than

anyone else?  
The Indian fisherman's seniority goes unquestioned; but can you picture the Indian vote in all these matters up to 50%? 20%? At least until there's enough fish to go around again.  
Pauline Hillaire Covington  
Native American  
Studies Graduate  
Okanogan, Washington

## Forcing Out the Air Force

To the Editor:

Last Thursday the Air Force Band was booked for another concert at Evergreen. When I heard about this cultural activity it suddenly hit me that by this action, Evergreen represented nothing different than what standard educational institutions stand for.

That people in the position of booking activities at Evergreen do so vary individually without getting prior critical feedback typifies the nature of this institution.

Using the Air Force Band's appearance February 3 and their future one of April 12, it is apparent that Evergreen is trying to legitimize itself to the status quo by using the military to lend it credibility.

I find this kind of politicking diametrically opposed to what my conceptions of human growth at this school are. If this institution is purveyed as one which cultivates profitable learning experiences, people should realize that this process of growth should be fulfilled with a critical evaluative eye.

The idea of an evaluation process being built into the academic programs here is but one phase of the Evergreen vision. In order to legitimize Evergreen's method of learning, we need not drag in the military and its \$47 million public relations campaign. What needs to be done is for this evaluation process to be expanded to include a critical perspective on each part of this institution and its activities.

I feel strongly that if people in authority can make decisions like having the Air Force Band perform here then we owe it to ourselves to accept responsibility to question this authority in what appropriate action we deem necessary.

The act of questioning authority should be cultivated, not criticized.

In struggle,  
Marita Haberland

## The Ku Klux Klan, Nazi Dance Troupes, and the U.S. Air Force

To the Editor:

I am morally indignant over the childish and naive demonstration against the Air Force band.

The Air Force band is part of a \$50 million-a-year public rela-

tions apparatus to let us know that militarism is good for us. These protests are just going to make the Pentagon think that we don't support the armed forces, their weapons, and foreign policy objectives.

How dare the protesters say that for the Vietnamese people the Air Force was not an evening of classical music or an air show at the county fair, but an onslaught of destructive firepower beyond our comprehension. Those backward cultures just can't appreciate good music.

I resented being shown pictures of napalmed children and defoliated jungles by the demonstrators. We should feel proud of the military when we listen to the music — not ashamed.

And what about all the young children in the audience? I'd hate to see this demonstration make them begin questioning all those good things we've been teaching them on TV and at school.

Those effete intellectual snobs represented Evergreen badly to the community. So I was glad to hear that our public relations department will be properly representing us by bringing the Air Force band back to TESC on April 12. And I hope Evergreen has more cultural events like this. How about a Ku Klux Klan fashion show or an FBI dance troupe?

Sincerely,  
Ken Yale

## Black-Robed Antagonists

To the Editor:

What is this, protesting the concert of the Air Force Band? The black-robed antagonists obviously have no understanding of the universal problem of militarism. Certainly no one can deny or ignore the existence of the "growing unhappiness of the American people over the size and expense of armed forces and their actions throughout the world." Don't the protesters realize that the members of the Air Force Band are merely adhering to part of a system that is almost impossibly beyond our control? Well, wouldn't it be nice if we had an ideal, peaceful planet?

Causing misunderstood conflicts with society by dressing in hooded, black gowns and carrying symbolic scythes will not educate society to the problem of militarism. We as Americans do have a responsibility to our community (and to the citizens of our planet) to awaken them to what freedom means. However this is accomplished, please do not deprive the audience of its freedom, the freedom to enjoy a peaceful military activity.

Laura Young

## Improper Genitalia

To the Editor:

RE: Current "Locals" exhibit in the Library Gallery  
Gentlemen:

It's Beaux Arts, not Boy's Art. Name withheld due to Improper Genitalia

## The Evergreen Chainsaw Massacre

To the Editor:

I'm writing to air my disgust about the little bit of dramatics that E.P.I.C. put on for the benefit of both the Air Force Band and the audience. The affair upset me and didn't seem to prove anything except that E.P.I.C. seems to be radical just to be radical without thinking about what they are doing.

I was late to the concert and missed the nice slide show.

I heard it was something like the Texas Chainsaw Massacre: a lot of blood to portray an idea of gorriness. Apparently E.P.I.C. wanted us to have a picture of the Vietnam War in our minds as we listened to the concert.

I agree, war is bad business. People killing other people. What is really sad is that the driving force behind war is hate. The worst side of human nature — we are all capable of it. Hate is the stimulus that destroys people (and innocent Vietnamese villages). If we truly want peace in the world, we must begin with ourselves, not the Air Force Band.

Be it a good thing or not, the military is there (personally, in a run-or-kill/draft situation, I would catch a balloon to the north pole; but that is beside the point). E.P.I.C. claims the motivation behind military bands is to get the movement of a bandwagon started: "Pep the spirit, let's get up, kill some commies (word used for flavor and dramatic value only) and save our National Pride-rah, rah." If anyone is afraid of being caught up in such an uncontrollable mob of people in such a way, they should stop and carefully re-evaluate self-worth, stability, identity, and satisfaction and happiness with their surroundings. Bandwagons don't move those in control of the situation, they only affect the weak.

Okay, now that I've got that off my chest, I'll make my point. When I walked up to the library last Thursday evening, I could hear the lively strains of music outside. As a big fan of marching bands and loud trumpets, I ran in to get a seat. As I sat down, I noticed the furtive figures of E.P.I.C.. They were

dressed in black cloaks, holding daggers made out of cardboard. It was so ludicrous, I almost laughed. But I didn't: these people were dead serious. I was reminded of the Ku Klux Klan: people masquerading to display hatred. I saw their stony faces under the black hoods — they must have felt a strong hatred to do such a thing.

Meanwhile, in spite of E.P.I.C.'s ominous presence, the band had a great sound and an aura of camaraderie. They were excellent musicians doing something they enjoyed. The piano players and percussion section were hamming it up in back, which is pure entertainment for the audience. I thought it was great. The band didn't feel any hate toward us, they were just playing some familiar tunes.

E.P.I.C.'s battle between radicals and the establishment was one-sided. In the first place, the Air Force Band was here to entertain us, not debate on the legitimacy or rightfulness of the Vietnam War. And secondly, E.P.I.C. was defeating its purpose entirely: using hate to fight hate will not bring peace, just more hate.

Signed,  
Just another passenger,  
Jane-Louise Rugg

## Westside Protection

Dear Editor,

We are organizing a Westside friendship protection service. We plan to make this a continuing service for the Westside. Our concern is for the protection of women; however, we hope men will support us in this. We are collecting names, addresses, and phone numbers of people who are interested. The purpose of this is to make known houses in the area where people who are part of the protection community can find help. We are also organizing a list of Westside people who are willing to give rides to women at night.

- We will be holding meetings Fridays at noon in the Women's Center lounge. If you live on the Westside and are interested in joining our group, please come to the meetings or contact us through the Women's Center.

Mary Page  
Lisa Oakley

## The Cooper Point Journal

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# Unstructured Writing at Evergreen

By Brad Pokorny

"Whatever you may do after college, the ability to write well...[is] critical to a successful life. In Coordinated Studies, both students and faculty do a lot of writing: short essays to start discussions, critiques, notebooks and journals, reports,...."

— The 1977-79 Evergreen Bulletin

Writing at Evergreen, like everything else here, is taught in an alternative way. There is no required English 101 with dreary essays to write about 'Your Summer Vacation' or 'Is God Dead?'

Alternative methods of teaching students to write have evolved slowly and painfully in the five years since Evergreen began, and many of the methods promote "unstructured" writing. Most writing assignments at Evergreen are ongoing, and you are encouraged to make connections between the books you read, the seminars you attend, and just about anything else that flutters into your head.

## TEACHERLESS WRITING

In 1973 faculty member Peter Elbow's *Writing Without Teachers* was published, and it has become a bible in many writing classes here. The book outlines a method for learning to write at its most unstructured level. Elbow's thesis is that writing should be a place to build your thoughts, not just store finished ones. He encourages "free-writing," a technique of writing down everything that comes into your mind as fast as you can for a short period of time. One usually starts with ten minute bursts and works up. The point is to learn to write more easily, without pen-stopping blank-page phobia.

Elbow indicates in his preface that he wants to do two things: "1) to help you generate better — more freely, lucidly, and powerfully: not to make judgments about words but generate them better; 2) to help you improve your ability to make your own judgments about which parts of your own writing to keep and which parts to throw away."

His teacherless writing method depends on writing workshops in which students write together, working in ten-minute shots, and then read their writing aloud, soliciting criticism from each other.

But teacherless writing has its problems. Thad Curtz, a faculty member who teaches writing, said that "teacherless writing groups tend to fall apart, even at Evergreen." Curtz said this was because most student writing is very boring. "It takes a long time for people to learn how to write stuff that is consistently interesting." Another problem with teacherless writing classes, he said, was that it is very difficult to get students to honestly criticize other students' writing.

## FIVE PAGES A WEEK, EVERY WEEK

Elbow's method has been criticized by students and teachers alike. It has been called formless and self-indulgent. It has been accused of placing emphasis on quantity instead of quality. A few years ago the COOPER POINT JOURNAL parodied the Elbow method, dubbing it "Writing without Purpose," and suggesting its

application to music: "Students will master various instruments by playing them as fast as they can in ten minute jam sessions.."

Yet Elbow's theories are the basis for another widely-practiced structureless writing mode at Evergreen: The Five-Pages-a-Week Notebook.

The method of writing five pages a week about anything you wanted began in 1972 in Western Civilization coordinated studies program, as originated by faculty member Mark Levensky. This was almost teacherless writing. Students were directed to exchange notebooks weekly and comment on each other's writing. The faculty member saw the notebooks and commented perhaps once a quarter.

while for its effects on the seminar. "It increased communication between members of the seminar," Kahan said, "and some discovered how to use the journal for their own benefit."

Kahan became interested in finding out exactly what effects the notebooks did have on student writing, so she and Steve Erhmann, an evaluation consultant to the college, asked three University of Washington doctoral English students to read the beginnings and endings of 45 notebooks, and to respond whether or not they felt the writing had improved in six areas: grammar, organization, idea and thought flow, intellectual development, expressivity, and holistic or overall writing ability. The results indi-

addition in learning to write better. One is Richard Jones and his dream reflection Seminar; the other, Marilyn Frasca and her work with the Intensive Journal Workshop.

Academic Dean Will Humphreys said of Richard Jones' dream reflection seminars, "It's shown some of the stoniest improvement in writing I've seen here."

The dream reflection seminar, if anything, is the writing mode Evergreen can truly call its own. Jones, the faculty member primarily responsible for developing dream reflection and writing techniques, said he had no plans for combining dreams and writing when he arrived at Evergreen. "It's been invented by Evergreen," Jones said.

Jones started mixing dreams and writing in the Human Development program during Evergreen's first year. He said the method has just evolved since then, through student and faculty feedback.

At a dream reflection seminar a student comes with a dream carefully written up and reads it aloud to the group. The dream is then discussed for a half to two hours. Then everyone leaves and writes a response to the dreams. Jones considers the writing extremely important. "That's what keeps it from wandering off into a kind of bootleg psychotherapy."

Later in the week everyone meets again, all the responses are read, and the dream is discussed again. The responses can be any genre of writing: poetry, prose, fiction, or letters.

"There seems to be next to no students who don't find it very interesting and productive in awakening or re-awakening their interest in writing," Jones said. "There's something so novel about dream imagery that it has a way of coaxing people into writing something fun before they are even aware of it."

Jones admitted the dream seminars didn't improve the students' writing so much as change their attitude about writing. "It's had the most success with people who have learned not to enjoy writing. With seemingly no effort people seem to be writing with pleasure."

Humphreys felt that the dream seminars resulted in people getting a "better feel for imagery and metaphor" in writing. Pete Sinclair and Chuck Pailthorp have also given dream reflection seminars.

## TAPPING THE UNCONSCIOUS

Marilyn Frasca uses the Intensive Journal Workshop as a tool to "make the contents of people's lives more accessible to them." Frasca, who is currently teaching the Intensive Journal in the Images program, has participated in Intensive Journal Workshops in San Francisco given by Ira Progoff, the originator of the method and author of *At a Journal Workshop*.

An Intensive Journal workshop meets for two-and-a-half hours twice a week. At each meeting all are given a specific journal-writing exercise. "Each of us writes by ourselves," Frasca said, "but as a group." The journals are totally private. The more private they are, the better it works, Frasca said.

The workshop follows set guidelines, and the journals are divided into different sections for each type of exercise. Some

"You can be a terrific writer in spite of bad grammar and awful spelling."

cate that most of the notebooks show that intellectual development and expression improved over the course of the year, but that grammar, organization, and thought flow did not — or at least grammar and organizational improvements do not show up in a personal notebook of this type.

The teachers interviewed agreed that the five-pages notebook scheme will not improve your ability to write, following the traditional standards of grammar and spelling. But they all have various reasons for seeing the notebooks as valid.

Curtz, who worked with the five-pages notebooks in *Western Civilization*, feels it is useful "because it makes the student face some important questions about what they really want to write about."

Essentially the teachers view the notebooks as a way to help students overcome their fears about writing and learn to write more easily, an echo of the rationale behind Elbow's method.

Much of the failure of the five-pages notebooks to improve student writing can also be attributed to the lack of faculty criticism on each student's notebook. The Evergreen workload makes it difficult for many teachers to read and respond to an individual essay or assignment every week. Curtz pointed out that the notebooks provide a way for students "to write more writing and have it read than they could with any other kind of writing." Levensky stated the problem with flat clarity. "Improving people's writing requires an enormous amount of individual attention."

In defense of the notebooks, and unstructured writing like them, Curtz finally commented, "You can be a terrific writer in spite of bad grammar and awful spelling." And for many at Evergreen, that represents a fond hope for unstructured writing.

## IMAGERY AND METAPHOR

Writing that probes the inner self, or tries to, is almost an obsession at Evergreen. Two faculty members are currently working with writing modes that attempt to explore the unconscious and bolster creativity in

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continued from page 4

exercises involve an imaginary dialogue with another person. All the exercises are geared towards helping you make contact with the "well" of your unconscious, and the "underground stream" that flows through it, as Progoff puts it. Frasca described the journals as a "workbook where all the contents are the thoughts and feelings of your life. You're working with the whole movement of your life. It's not a daily diary."

Frasca feels the Intensive Journal is an important way for people doing creative work to separate their inner life from their outer life, resulting in greater control of their creative expression. "When people do creative work," Frasca said, "this [the journal] becomes a very separate activity. And because they have a place for their life, then when they do their work, the subject matter doesn't have to deal with their lives. They can deal with things outside. They don't have to be working out relationships or illustrating pictures of their ideas or problems."

Frasca explained that she was not saying that creative work shouldn't deal with personal things, but rather that one should have a choice. "The personal stuff doesn't have to rush out," she said. "You're a gate-keeper then, instead of someone with personal control."

She related the advantages of the Intensive Journal to people at Evergreen who are interested in making images. "The difficulty with a lot of students here with creative work is that they try to make other people's images. They lose touch with their own experiences. And then they don't know how to tell if their images are any good or not. So with the Journals they begin to make contact with their own subject matter."

"For example," she said, "there are lots of skilled filmmakers on campus who don't have anything to make films about. They're technicians in search of content."

Traditional schools emphasize the traditional structure of writing, grammar, spelling, organization. At Evergreen the main idea behind the unstructured writing modes is to get the students excited about writing. Presumably everything else will follow.

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Anyone interested in knowing more about or getting involved in Greenpeace may do so by writing to Reenie, P.O. Box 175, Kelso, WA 98626.

## Ujamaa Plans Umoja Week

A play by Black Arts West of Seattle and a three-hour concert by jazz musician Walter Zuber Armstrong headline a week of activities beginning Monday, February 14, at Evergreen.

Sponsored by Ujamaa, Evergreen's black student group, the Umoja week will feature art exhibits in the library, films, discussions, and poetry, in addition to the Black Arts play Wednesday night and Armstrong's performance Friday evening.

Nearly all the events are free and open to the public, according to student coordinator Al Walker, head of Ujamaa. "We've kept the price down so as many persons as possible can join us for this celebration of black unity," he says.

The program begins Monday at noon with four hours of films in LH Five and the unveiling of black art works in the library. Tuesday more films are scheduled, also from noon to 5 p.m. in LH Five, and a special session of poetry readings will be presented at 2 p.m. by recent Evergreen graduate Erskine White.

Black Arts West theater troupe moves to the library lobby Wednesday evening at 7:30 with a production of "Don't Bother Me, I Can't Cope." The play, written by Mikki Grant, depicts black Americans in contemporary society. Admission is \$2.50 per person and tickets will be sold at the door.

Evergreen Trustee Tom Dixon, executive director of the Tacoma Urban League, will chair a series

of discussions Thursday beginning at 1 p.m. in LH Three. Featured speaker is Central Washington State College sociology professor Skip Waymon Ware, who will offer discussion of black political thought with an historical emphasis.

More discussions are slated for Friday, from 1 to 5 p.m. in LH Two. Betty Avery, nutrition consultant for Department of Social and Health Services, will discuss black nutrition, followed by Thelma Jackson, an Olympia YWCA counselor, who will join Thelma Patillo, coordinator of the Yakima black children's center, in discussing "Black Women."

Armstrong, a popular jazz musician from Vancouver, British Columbia, will play flute and saxophone at Ujamaa's Fish Fry dinner Friday night, beginning at 6 o'clock on the fourth floor of the library. Admission to the dinner and the three-hour concert is \$1 per person.

Umoja week concludes Saturday with a discussion of health care, featuring talks by Edwina Travis, director of Olympia's Planned Parenthood, and Bill Moss, Tacoma's regional director of Planned Parenthood. Their discussion begins at 1 p.m. in the library lobby. A mobile blood unit will also be on hand Saturday to offer free sickle cell blood tests.

Complete information on the week's events are available through the Ujamaa office, 866-6023.

## 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. *Veritas odium parit.* ("Truth engenders hatred.")

### THE WHO EVER CALLED IT THE DAILY ZERO DEPARTMENT

The staff of the **COOPER POINT JOURNAL** knew it was coming and we were worried. The reporter had asked what seemed like leading questions. The newspaper he worked for was known as a "zero" which had hated the college for years. To make things worse, the school was in the middle of a fight with the legislature.

But when it came out we breathed a collective sigh of relief. The **Daily Olympian**, in its "Totem Tidings" section of Sunday February 6, ran a two-page feature titled "The Evergreen State College As Seen By Matt Groening, Student Newspaper Editor and Man Anxious To See If There Is Life After TESC." Dennis Anstine, the author of the article, was quite sympathetic to Evergreen.

About the **JOURNAL** the **Daily O** had this to say: "The writing has a tendency to be a little cute, relying on clever or different approaches to an event. But the writers do take themselves seriously, and their straight news writing, which is probably the best writing in the paper, reflects this."

Elsewhere in the "Totem Tidings," Anstine recommends Olympia residents subscribe to the **JOURNAL**. So far the **JOURNAL** has not been deluged with requests.

In case you have never read it, the **DAILY OLYMPIAN** has a tendency to be a little boring, relying on news wire or police blotter stories. But the writers do take themselves seriously, and their feature writing, which is probably the best in the paper, reflects this.

### PERIODICALS DEPARTMENT

"Reputations Revisited," assembles a host of famous writers who gleefully choose the most overrated and underrated books and authors of the last 75 years. **The Human Condition** by Hannah Arendt, a favorite at Evergreen, is singled out by Isaiah Berlin as overrated. **Virginia Woolf**, **Arthur Toynbee**, and **George Orwell** are mentioned

repeatedly as greater in legend than in deed.

**John Kenneth Galbraith** chooses **Ring Lardner**, the short story writer, as the most underrated. Says he: "Lardner was ignored because he was a former sports writer."

**Robert Lowell** decided incomprehensibly that military historian **J. F. C. Fuller** was "as good in his way as Bertrand Russell."

**Bob Dylan**, that prophet of pop, voted the **Bible** as both most overrated and underrated.

But the most telling of all the entries was that of **Vladimir Nabokov**. One wishes they could print his choices, but knowing the value of his own reputation his 12 lines were copyright 1977 **Vladimir Nabokov**, 75th anniversary issue, **TIMES LITERARY SUPPLEMENT** January 17, 1977.

"**The Newspeak Generation**," by Reed Whittemore. "As the universities have abandoned literacy, the media have stepped in to offer examples of the beautiful and correct." And when **Barbara Walters** is your teacher, look out. **Harper's**, February 1977, page 16.

"**Revising the Facts of Life**," by P.B. & J. S. Medawar is an approach for laypersons to the difficult topic of genetics. One may wonder why they would want to know more about the subject than they already do. The answer is that genetics is about to mushroom in its influence the way that physics did earlier in this century. Genetic bombs? No. An end to aging? Sure, why not? **HARPERS**, February 1977.

"**The Oil Companies Get Their Way**," by **John Kenneth Galbraith**. Not surprisingly, Galbraith is not very sympathetic to the continual complaints of oil company managers. But he does refuse to engage in the mindless rhetoric which marks so much of the discussion of multi-national corporations. Where else? **NEW YORK REVIEW OF BOOKS**, February 3, 1977.

Address all correspondence relating to the **GOOD READING** column to **Arbiter Elegantiarum**, **COOPER POINT JOURNAL**, CAB 306, The Evergreen State College, 98505.



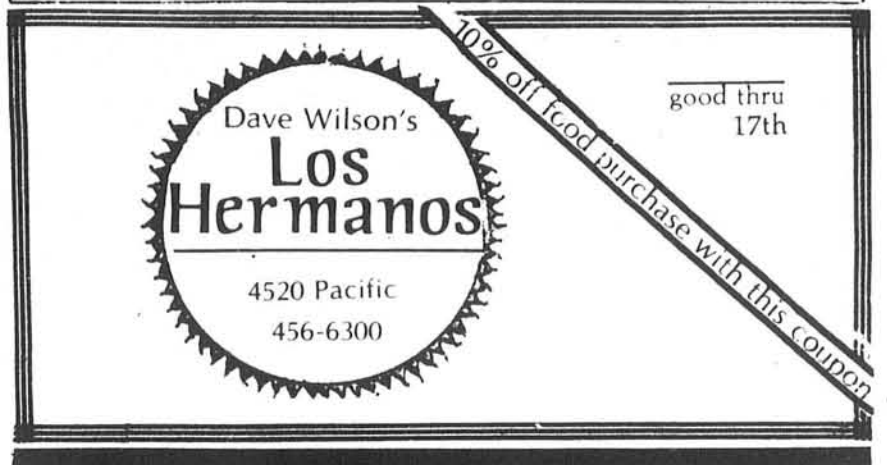
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<p><b>Feb. 10 - 11</b> <b>Silent Running</b></p> <p style="font-size: x-small;">The very last garden on Earth, sent out into Space for safekeeping. A gentle fable starring Bruce Dern and some remarkably lovable robots.</p>	<p>7:00 - 9:10</p>
<p><b>Feb. 12 - 13</b> <b>The Magus</b></p> <p style="font-size: x-small;">Impossible to clearly describe, this is a shifting, multi-level movie based on the novel by John Fowles. Starring Michael Caine, Anthony Quinn, and Candice Bergen.</p>	<p>7:00 - 9:20</p>
<p><b>Feb. 14 - 16</b> <b>THX 1138</b></p> <p style="font-size: x-small;">A chilling look at a not-impossible future, numbered and controlled, and an individual attempt to escape. Directed by George Lucas ("American Graffiti").</p>	<p>7:00 - 9:00</p>

# CampusNotesCam



About 30 Evergreen students demonstrated at a U.S. Air Force Band concert in the library lobby last Thursday night, February 3, protesting the band's appearance on campus. Just before the concert was scheduled to begin the lights were dimmed and a slow drum beat sounded. The demonstrators filed solemnly in front of the band and read a brief statement, criticizing the Air Force for trying to "obscure and mystify the role of the Air Force." A white sheet was draped from the balcony overhead, and slides of Air Force bombers and napalmed Vietnamese children were projected while the band sat silently.

Four of the demonstrators wore black capes and hoods, dressed as Grim Reapers. After the statement was read, the Reapers stationed themselves at the head of the aisles and were asked by a Campus Security Man to leave. The concert proceeded without incident.

## Legal Pot Proposed

Twenty-five dollars fine for a grass bust? Bills pending in the state legislature would reduce the penalty for the possession of less than an ounce of marijuana to not more than a twenty-five dollars fine. Driving while possessing any amount would become a misdemeanor, but the possession of more than forty grams (an ounce and a half), or the sale of any quantity of the weed, could lead to a five-year prison sentence and/or a \$10,000 fine.

The bill is currently in the Judiciary Committees of both houses, and there was public hearing this morning, February 10, by the House committee. The Senate committee will hold a public hearing on its version of the bill in the next few weeks. The two bills are identical.

Senator George Scott (R-King County), a co-sponsor of the Senate bill, thought it had a better chance of passing this time than it did last session, but it is "still less than 50-50." Scott admitted, "There are many conversions to be made."

Scott also warned that supporters of the bill could ruin its chances by presenting an undesirable image to the legislators. "People should come with a view of what is necessary to properly

impress the legislators. They should make both themselves and their arguments credible," Scott advised.

The bill is similar to an initiative passed last year in California. A conviction for the possession of under an ounce would be periodically removed from a person's police record, as is the case with traffic violations.

## A Surprise

Evergreen should be closed and converted into a graduate school facility for the University of Washington, suggests State Senator Hubert Donahue.

According to Donahue's office, the head of the powerful senate Ways and Means committee has not yet decided whether to introduce a bill on his proposal.

Last week the Ways and Means committee heard testimony from President Charles McCann, and others, about the selection of Daniel Evans as president and the \$65,000 leave granted to McCann.

Donahue explained that all the other state colleges have "empty beds," so Evergreen is not needed.

In the past it has been proposed that Evergreen be turned into a police academy, a home for the Department of Natural Resources, and a home for wayward girls.

- Silkscreening. Judo. Contact Improvisation. Stone Sculpture. African Marimba Playing. These are just a few of the proposed Leisure Education workshops which instructors are being sought for spring quarter. The CRC sponsors over 40 workshops here on campus every quarter designed specifically for the leisure enjoyment of students, staff, and community members. A minimal fee is required to participate in an eight-week workshop. Over 400 participants are learning everything from scuba-diving to belly dance to calligraphy this winter. Do you have a special interest, or perhaps a proficiency in the arts or a sport activity that you would like to share?

- Anyone interested in an advanced group contract in Expository Writing should attend a meeting in CAB 110 next Thursday, February 17, from 10:00 to 12:00 a.m. Rudy Martin and Chuck Pailthorp will be teaching the study for spring quarter, and intend to focus on the manner and meaning of expository writing. The idea for the contract was originated by student Neil Marshall, and was originally called Writing and Thought.

- There will be a planning meeting for those interested in the Spring Quarter group contract, "Law, Power, and Social Change," at 11:30 a.m. on Thursday, February 17, in Lib. 2408.

- Should I go to graduate school?

Should I apply to graduate school right away or work?

When should I take the GRE or LSAT or MCAT or GMAT?

All these questions and more will be answered at the Graduate School Workshop on Wednesday, February 16, 3:00 - 5:00 p.m. in CAB 108.

Contact Career Planning and Placement to register at Lib. 1214 or telephone us at 866-6193.

- The legislative sentiment is definitely in favor of a tuition hike. It looks like it may well be a substantial increase. In order to air students' views on this issue there will be a demonstration against the tuition hike next Tuesday, February 15. It will take place in the capitol rotunda at 10:30 a.m. After meeting as a group we will circulate ourselves throughout the capitol and various offices. There will be students from all around the state participating.

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# Entertainment

## Slapped by Mauve Gloves

by Matt Groening

**Mauve Gloves & Madmen, Clutter & Vine** and other stories, sketches, and essays by Tom Wolfe Farrar, Straus, and Giroux \$8.95

A bona fide, day-to-day, grind-em-out newspaper reporter visited the COOPER POINT JOURNAL office recently, and he tried to chill the impression-al tyros hanging around the typewriters with slow, ominous words of experience: "You know," he said, holding up a copy of the JOURNAL, "You won't be able to get away with this on the outside." What he meant, it turned out, was that the real world is full of right-wing editors, dangling paychecks, and mortgage payments — and that if you want to eat, kid, you have to write the news, the obituaries, the marriage announcements, the stories like SOLONS RAP EXCESSIVE SPENDING or 4 INJURED IN HOLIDAY MISHAP, because that's stuff that's deemed fit to print.

But we knew better. We'd been following the work of Tom Wolfe for years, and as a result our pulses were irretrievably quickened. No way would we churn out COUNTY FUND REQUEST NIXED or TOT EATEN BY HUNGRY DOGS. We'd rather starve than starve on the Snoreville News Tribune, fawning in front of Old Man Muntz, the grizzled editor, practicing to become alcoholics in the great journalistic tradition.

The lively reportage of Tom Wolfe, starting with his brilliant first collection of magazine and newspaper pieces, *The Kandy-Kolored Tangerine Flake Baby*, has exemplified the most significant new writing of the last 12 years. In the early 1960's Wolfe grabbed the Gentle Fun newspaper story and used all the fictional techniques he knew of to make the traditionally trivial subjects he was covering come alive. The unsettling result was called New Journalism by the trend-mongers and "parajournalism" by the fops at the New York Review of Books, who were particularly peeved by a vicious Wolfe attack on the

gentle New Yorker magazine in an article titled, "Tiny Mummies! The True Story of the Ruler of 43rd Street's Land of the Walking Dead."



Wolfe was the great pop chronicler of the last decade. The *Electric Koolaid Acid Test*, about Ken Kesey, remains the best book detailing the 1960's social upheaval. Wolfe's obsession with the symbols of status — clothing, cars, dialect, and so on — is the thread connecting all of his works. He is often hated for this, not so much because of the subject matter, but because of his snotty, satirical, detached conclusions. He and a few other writers showed that journalism did not have to be of the ZONING COMMITTEE SLATED variety. Newspapers and magazines could truly be controversial, disruptive, and disagreeable, at the same time exposing incompetence and the misuse of power. Jolting New Journalism hits the unsuspecting reader in the face. A few wake up, but others don't know what hit them, and they write frothing letters to the editor, apparently slapped a little silly.

Wolfe seems to many as faded as the 1960's celebrities (Ken Kesey, Hugh Hefner, Marshall McLuhan) he wrote about. But his lower profile is mainly due to his familiarity and the expansion of intensified journalistic coverage by writers in magazines ranging from *Harpers* to *New West* to *Esquire* to the *Village Voice*. Wolfe is still going for the throat in the 1970's in *Radical Chic and Mau-Mauing the Flak Catchers* (a malicious dissection of white guilt confronting black rage), *The Painted Word* (a scattershot attack on the art world, its rules and critical hierarchy), and now *Mauve*

**Gloves & Madmen, Clutter & Vine.**

The stories and essays in *Mauve Gloves* are, as usual, concerned with the power of status symbols. The book's title comes from the first story, and refers to a florist's shop (Clutter & Vine) and a catering service (*Mauve Gloves & Madmen*) used by a rich writer to prove to his friends and himself that he has made it. Wolfe's fictionalized portrait is amusing but slight.

The book's two longest pieces are the best. "The Truest Sport: Jousting With Sam and Charlie" is about a couple of Navy jet pilots in Vietnam, their motivations, and their psychological fallout. Wolfe gets into his subjects' minds, even to the point of last, drowning thoughts — "Jesus! How I pity myself now!" — and the story has original insights into the military mentality.

The other outstanding article is "The Me Decade and the Third Great Awakening." Rampant narcissism has taken on the characteristics of a mass religious revival, Wolfe writes. Unprecedented luxury and plenty of leisure time allow people to do "something only aristocrats (and intellectuals and artists) were supposed to do — they discovered and started doting on Me! They've created the greatest age of individualism in American history! All rules are broken! The prophets are out of business! Where the Third Great Awakening will lead — who can presume to say? One only knows that the great religious waves have a momentum all their own. Neither arguments nor policies nor acts of the legislature have been any match for them in the past. And this one has the mightiest, holiest roll of all, the beat that goes ...Me...Me...Me ...Me"

Wolfe's books are filled with abruptly shifting narrative voices, rhetorical tricks, puns, arcane literary references, and straight-faced put-ons. He is a playful master in full control of his words, and his essays serve as lessons in what can be done to expand the limits of journalism. Let *Mauve Gloves* slap you around, and maybe, cries Wolfe, you will wake up. Get away from *MAN TORTURES PETS WITH HOT FORK*, and if you read carefully, with training, perhaps...perhaps you will get it.

## Arts and Events

**FILMS ON CAMPUS**  
Friday, February 11, and Saturday, February 12

**LES ENFANTS DU PARADIS (The Children of Paradise)** (France, 1945) "This is the best film to be shown this year by this or any other film series," says Don Dapp, Friday Nite Film Series Coordinator. Marcel Carné directed the ambitious 3¼-hour masterpiece, which traces the lives of the artists and thieves who lived along the Boulevard du Temple (Paris' famous theater street) during the 1830's. The performances, from top to bottom, are superb: Arletty, as the beautiful actress Garance, around whom the story unfolds; Pierre Brasseur, as the actor Lemaître; Louis Salou, as Count de Monteray; Jean-Louis Barrault, as the mime Baptiste; and Marcel Herrand as the anarchistic criminal Lacaenaire. This was Jacques Prévert's last film with Carné, which was shot, amazingly enough, during the Nazi occupation of Paris. LH One, 3 and 7 p.m. Friday; 7 p.m. only Saturday. 75 cents.

Monday, February 14  
**AS LONG AS THE RIVERS RUN AND INDIAN FISHERIES REPORT**, two short films. Suzette Mills of Frank's Landing will speak. Presented by the Evergreen Political Information Center. LH One, noon and 7:30 p.m. FREE.

**IN OLYMPIA**  
**FREAKY FRIDAY**, a Walt Disney movie. Starts Friday, February 11. Capitol Theater, 357-7161.

**SILVER STREAK**, a disappointing comedy, with the exception of the brief performance by Richard Pryor. State Theater, 357-4010.

**THE FRONT**, a too-tame comedy about the communist witch-huntings of the 1950's, made by formerly blacklisted movie folks. With Woody Allen. State Theater, 357-4010.

**FAMILY PLOT**, one of Hitchcock's worst movies, and **JAWS**, a frenzy of fun. Olympic Theater, 357-3422.

**SCIENCE FICTION FILM FESTIVAL** continues at the Cinema. February 11: **SILENT RUNNING**, a 2001 variation with an ecology message, starring Bruce Dern and some incredible robots (played by amputees in specially-designed robot suits). February 12-13: **THE MAGUS**, based on the novel by John Fowles, starring Michael Caine, Anthony Quinn, and Candice Bergen. THX-1138 An excellent "Brave New World"-type movie, based on the award-winning short which director George Lucas made when he was a college student. February 17-22: **SLAUGHTERHOUSE-FIVE**, a very good interpretation of Kurt Vonnegut, Jr.'s best novel. The Cinema, 943-5914.

**MUSIC ON CAMPUS**  
Thursday, February 10  
**CHAMBER MUSIC CONCERT**, featuring faculty musicians Robert Gottlieb, Don Chan, and Greg Steinke. Library Lobby, 8 p.m. FREE

Friday, February 11  
**AN EVENING OF GOOD FOOD, WOMEN'S MUSIC, AND DANCE**, featuring an all-women Evergreen jazz band, a group of Bellingham dancers, and songs by Rebecca Valrejan ("The Lavender Troubadour"), who will perform material from her *Songs For Silent Lovers* album. The dinner includes vegetarian spaghetti, salad, garlic bread, and lots of good things to drink. "Share some good music and dance and then go boogie at the Beaux Arts Ball!" First floor Library lobby, 6:30 p.m. \$3.

**PARTIES**  
Friday, February 11  
**BEAUX-ARTS MASQUERADE BALL**, featuring Tropical Rainstorm, a Seattle steel drum band, and Obrador, a jazz-latin-rock-funk group. Billed as "a triumphant revival of a cherished tradition in the fine arts," this will be an Evergreen Event you will wish to tell your grandchildren about. The Ball will be of such proportions that no mere library lobby or steamplant could contain its bubbling exuberance: it will be held at the Thurston County Fairgrounds. Advance tickets \$2.50; at the door \$3. Bring your ID for amusing alcoholic beverages.

**ART**  
**MISSPELLED IMAGES**, a show of visual works by Evergreen students, in the Library Gallery, through February 27.

**THE STUFFED ALBINO SQUIRREL HUMOR TEST**  
This is a test. Read the following story and answer the questions below. Use the pencil supplied with this issue. If you do not use the correct pencil, you flunk. The story:

It was Sunshine's first month at the commune, and she was getting very weary. One day, while out in back plowing, she confessed to Yajoe her dissatisfaction. Yajoe held up a feather in reply, which meant "Wait and see." That night, after chanting, the commune's leader, Charlie, sensed Sunshine's troubled feelings and stood up to make an announcement. "Brothers and sisters," he sang out, "I have some good news and I have some bad news. First the good news. We will all get a change of underwear." Sunshine's face lit up. "And now the bad news," Charlie continued. "Yajoe, you change with Lotus; Lotus, you change with Sunshine..."

This story is not funny because:  
A. It has nothing to do with stuffed albino squirrels.  
B. It is vulgar and offensive and might needlessly perturb state legislators.  
C. Hippies do not wear underwear.  
D. Communal struggles are not funny.  
Send all vituperative criticism, threats, and so on, to the Joe Bemis Memorial Gallery, open 24 hours. Have a nice day.

## Shoes for the Sole

Shakti shoes and boots



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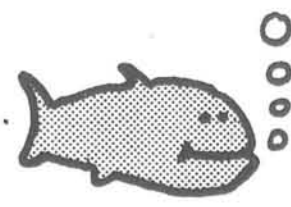
Westside Center 357-8779 Monday - Saturday, 9:30 - 6:00

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## WORD of MOUTH

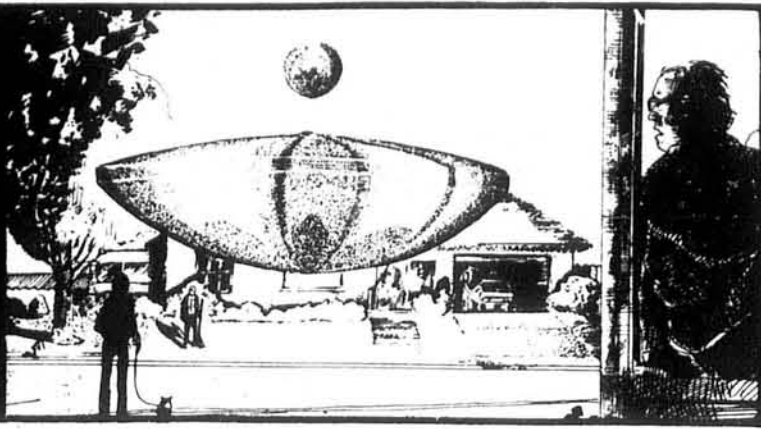


BOOKS

10 to 6 Mon. thru Sat.

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We're happy to bring you a festival of some of the best of the current Sci-Fi films.

Plus! "Radar Men from the Moon"

Feb. 3 - 4  
**5,000,000 Years to Earth**  
Made by BBC-TV, this movie quietly sneaks up on you until . . . good lord! What is happening in that excavation for the new subway?

Feb. 5 - 6  
**Fantastic Planet**  
An animated Czech film, superbly made and quite disturbing in ways possible only to animation. A very grown-up film, winner of many awards.

Feb. 7 - 9  
**Zardoz**  
A thoroughly enjoyable romp through the future, starring Sean Connery (in a loin cloth and pony tail), Charlotte Rampling, and Ireland.

7:00 - 9:05

7:00 - 9:00

7:00 - 9:15

Feb. 10 - 11  
**Silent Running**  
The very last garden on Earth, sent out into Space for safekeeping. A gentle fable starring Bruce Dern and some remarkably lovable robots.

Feb. 12 - 13  
**The Magus**  
Impossible to clearly describe, this is a shifting, multi-level movie based on the novel by John Fowles. Starring Michael Caine, Anthony Quinn, and Candice Bergen.

Feb. 14 - 16  
**THX 1138**  
A chilling look at a not-impossible future, numbered and controlled, and an individual attempt to escape. Directed by George Lucas ("American Graffiti").

Feb. 17 - 22  
**Slaughterhouse-Five**  
This is the story of Billy Pilgrim, and of Dresden, and of the odd nature of Time. As much as anything could be, the movie is based on the novel by Kurt Vonnegut Jr.

7:00 - 9:10

7:00 - 9:20

7:00 - 9:00

7:00 - 9:10

# Bring the kids.



**The ash Tree**

3138 Overhulse Road  
Olympia, Wash.  
Phone: (206) 866-8181