

# The Cooper Point Journal

Vol. 5 No. 22

The Evergreen State College

Olympia, Washington 98505

May 5, 1977

## Affirmative Action At Evergreen

by Karrie Jacobs

Tucked away in the very back of the 1977-79 Evergreen Bulletin, followed only by the maps of the Olympia area and the College and the closing credits, is a two-page statement on Evergreen's Affirmative Action policy.

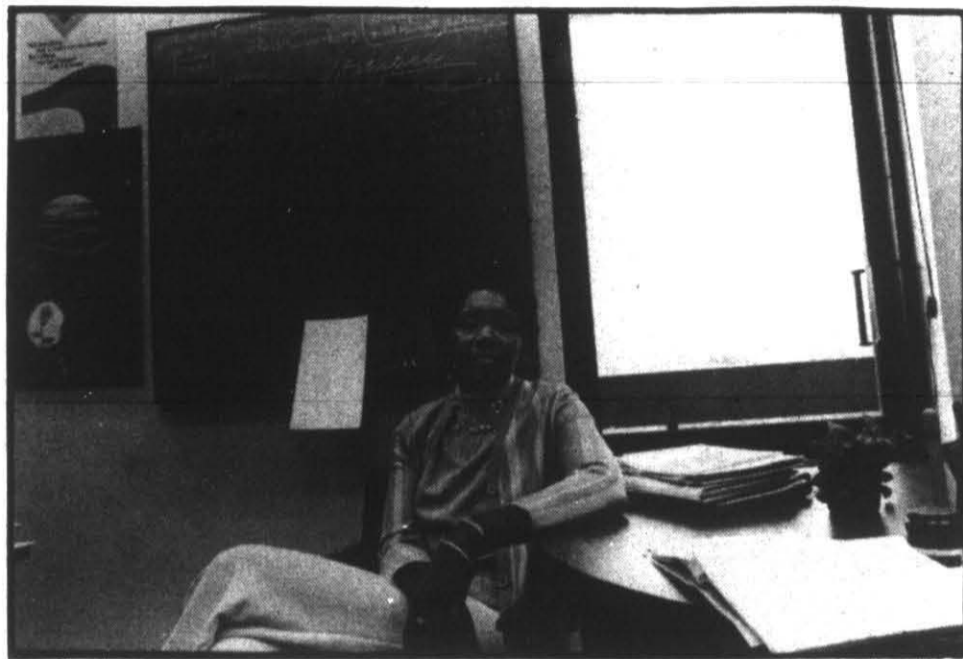
The Bulletin statement is a much-abridged version of the section of the Evergreen Administrative Code (EAC) that deals with human rights. Affirmative Action is an outgrowth of Evergreen's, or rather the State of Washington's, Equal Opportunity policy, a program whose origins stem from Federal law, from the civil rights legislation of Lyndon Johnson's Great Society days.

Evergreen's Equal Opportunity policy, stated briefly, goes like this: "The College expressly prohibits discrimination against any person on the basis of race, sex, age, religion, national origin, marital status or the presence of any sensory, physical or mental handicap unless based upon a bona fide occupational qualification. This policy requires recruiting, hiring, training, and promoting persons in all job categories without regard to race, sex, age, religion, national origin, marital status or the presence of any sensory physical or mental handicap unless based upon a bona fide occupational qualification. All decisions on employment and promotion must utilize only valid job-related requirements."

### ONE STEP FURTHER

The Affirmative Action policy goes one step further. Where the Equal Opportunity policy attempts to correct and prevent injustices in the College's hiring and recruitment practices, Affirmative Action tries to reverse the trends which made the Equal Opportunity policy necessary in the first place.

"The Evergreen State College is committed to an affirmative action program," states the College Bulletin, "a goal-oriented program through which it makes specific additional efforts to recruit, hire, train, and promote non-white and women students. The Affirmative Action program is designed to overcome and prevent the effects of systemic institutional discrimination and benign neutrality in employment and educational practices. The College will take affirmative action to solicit bids on goods and services contracts from non-white and women vendors and contrac-



Affirmative Action officer Rindetta Jones

tors."

The Affirmative Action program came into existence as official Evergreen policy at a Board of Trustees meeting on April 18, 1974. It was the product of a Disappearing Task Force (DTF) which was investigating the concerns of the non-white community at the College.

In order to insure the implementation of the Affirmative Action policy, the position of Affirmative Action Officer was developed to perform the wide range of duties involved in establishing and monitoring the program.

### RINDETTA JONES

"I like my job," said Rindetta Jones, Evergreen's Affirmative Action Officer, as she began to detail the many functions that her office serves. In general, she described her job as "making sure a whole lot of things get done."

The Affirmative Action Office handles complaints from all sectors of the Evergreen community on discrimination and on-the-job harassment. When such a complaint is received, Jones must investigate to see whether it is warranted. By gathering the relevant facts and speaking with the parties involved, she must try to decide what needs to be done and what can be done. Complaints pertaining to discriminatory hiring practices or salary dis-

parities are generally easier to handle, according to Jones, than charges stemming from harassment by an employer, which tends to be subtle and hard to prove. Not only does the Affirmative Action Office have to monitor the employment practices of the school itself, it also must make sure that contractors on campus such as SAGA or the construction companies live up to the policy's standards.

### SKILLS BANK

In order to make a special effort in insuring that Third World people and women have equal access to employment opportunities, the Affirmative Action Office maintains a "skills bank" of resumes from job hunters. Whenever the Office receives notification from an employer that a position has opened up, resumes from appropriately skilled people are forwarded to the prospective employer. "It is important," said Jones in speaking about good hiring practices, "to have an applicant pool that reflects Third World people, women, as well as white males. You've got to recruit long enough and hard enough."

Another part of the Affirmative Action Officer's job is to review and analyze information in reports from vice-presidents, deans, unit heads, directors, and others on campus, which describe the numbers

of students or employees handled by their area broken down into race and sex. These reports, issued quarterly, are usually in the form of often unintelligible statistics. It is interesting to see how the current statistics compare to the original numerical goals set by Affirmative Action. When asked how we were doing in reaching these goals, Jones replied, "Let me put it this way: we've never surpassed any goal that we've set."

### 60 PERCENT WHITE MALE ADMINISTRATORS

It was hoped that by fall of 1976, 15 percent of the student body would be non-white. The actual figure was 9.7 percent. "Admissions needs a stronger recruiting effort," according to Jones, "and more dollars to hire staff." It was also hoped that the student population would be 50 percent women by 1974. The current figure is about 47 percent.

The goal for Third World faculty members for October of 1976 was set at 19 percent. The figure reached was 16 percent.

The list of statistics goes on, covering each employment area at Evergreen, from administrators on down. It is not surprising that of the 30 College employees classified as administrators, 18 of them, or 60 percent, are white males, two are black males, seven are white females, two are black females, and one is an Asian male. As a matter of fact, according to the goals established in 1974, we are right where we should be as far as female administrators go, at 24 percent. The ultimate goal is to have 45 percent of the administration be women by 1984.

Also not surprising is the fact that 82 percent of the College's clerical staff is white and female, followed by black and Native American women who constitute .04 percent of the clerical work force each.

Jones maintains a large collection of statistics, both on a blackboard on her office wall and in many manila folders. She contends, "Progress can only be measured through numbers placed in a time context, numbers that represent the change in existing discriminatory patterns through hiring."

As Affirmative Action Officer, Rindetta Jones spends her time trying to make other people's goals work. As for her own aims, she says, "My goal is to see to it that we have a more vigorous program next year than we've ever had."

## Sounding Off On The Demo Memo

by Matt Groening

President McCann's controversial proposal to regulate demonstrations on campus was the subject of questioning and debate at an often lively Sounding Board meeting yesterday morning, May 4. Approximately 35 students, faculty, staff, administrators, and McCann himself listened to pro and con opinions about the proposal. Because the board reached no conclusions on the matter, a special meeting was scheduled for Wednesday, May 18, to discuss the matter further. McCann plans to submit the proposal, with tentative changes based on campus reaction, at the Board of Trustees meeting on Friday, May 20, for possible inclusion in the Evergreen Administrative Code.

Another meeting, organized by students opposed to McCann's proposal, is scheduled for Friday, May 6, at 1 p.m. in the Board Room (Lib. 3112). Formation of a student union and a teach-in on Founder's Day (May 21) will be considered. McCann said he will have representatives attend the meeting.

### UNSPECIFIED DISCIPLINARY ACTION

McCann's proposal, popularly known as the "demo memo," calls for guidelines regulating protests on college property against college-sponsored events. Violations of the proposed regulations would be sub-

ject to unspecified disciplinary action.

Many students at the Wednesday Sounding Board meeting questioned McCann about the wording of the memo, saying they were confused by its vagueness. "What this proposal does is put down in fairly terse form what the law already is," McCann replied. He said the proposed guidelines were a way of ensuring "academic good manners."

### SQUEAKY SHOES

Student Regon Unsoeld wanted to know exactly what was meant by the word "disruption" in McCann's memo. "Squeaky shoes could be considered a disruption to some people," Unsoeld said.

McCann answered that it depended on the circumstances. "The whole situation changes with the size of the room," he said, "— Whether it's CAB 108 or the Kingdome."

Another student wanted to know what exactly constituted an "open public meeting" in McCann's proposal. "If it's a debate, that's one thing," McCann answered, saying that some conflict at such an event could be expected. "But if it's a symphony concert," he continued, "that's different." McCann went on to say that his guidelines were not unlike those at other colleges.

"No, there is a difference," said student

Libby Skinner. "At Evergreen, there is no student union, so what input we have is often token and reactionary." Because "Evergreen is 'above' unionizing," she continued, "we have to form coalitions and stage demonstrations." Skinner was critical of the proposal because she said it constituted "prior restraint" of student input. She was also critical of the amount of time it took to get one's voice heard on campus issues. "I'm not getting my school work done," she said. "And there are others who have dropped out to work more fully in campus politics."

McCann's proposal stemmed from the demonstration by about 30 students against the Air Force Band last February 3. Sounding Board member Trina Krueger wanted to know if the Air Force Band demonstration would have been illegal under McCann's guidelines. "What about the Grim Reapers?" she asked, referring to the four costumed demonstrators who remained standing silently in the aisles throughout the first half of the February 3 concert, until Security Chief Mac Smith asked them to leave. No one answered Krueger's question directly, but McCann admitted that the Air Force Band episode might be a "red herring," and that it just called attention to the need for guidelines regulating future protests.

"All this is," McCann said, "is a reminder of the bedrock law which supports our rights."

Director of Information Services Judy Annis, who invited the Air Force Band to Evergreen, defended the demo memo. "I went over the Social Contract and President McCann's proposals," she said, "and I go along with them." At Evergreen, she continued, "the Air Force Band is an unpopular and controversial group." Without the proposal, she said, "I would hesitate to have Reagan, Kissinger, or the current governor on campus." According to Annis, McCann's proposal "allows Evergreen our Eldridge Cleavers, our Margot St. James' and our Air Force Bands."

Student Lyle Tribbett defended the February 3 demonstration by saying, "We didn't deprive anybody of their music. We didn't [shout down the Air Force Band]. Nobody's done that." He continued, stating that "effective learning is not promoted by disciplinary action." Tribbett also wondered why the demonstrators were never "approached by Charlie McCann or Judy Annis as to why we protested."

McCann replied that he didn't "ask the folks who demonstrated why they did it because it would be in loco parentis stuff." All his proposal was, he said again, was "a terse repetition of the law."

# Letters *Opinion* Letters *Opinion*



Rohn Finard

## Topsy Turvy Demo Memo

To the Editor:

College campuses have long been sanctuaries for free speech and assembly. The proposal submitted by President McCann regarding regulation of assemblies is an important measure, one not to be considered lightly. We believe that the regulations, if endorsed, would be a grave transgression against our civil liberties. Our basic rights of freedom of speech and peaceable assembly are in jeopardy, yet without a significant response from the Evergreen community-at-large we will find ourselves victims of a decision made without our input or consent. And the decision will not be in our best interests, nor in the best interests of Evergreen.

There are certain points within President McCann's memo which are unclear and/or contradictory. These points are the ones which most clearly infringe upon our civil liberties:

1.) The words "protest," "demonstration," "peaceful," "hinder," "disrupt," and "activities" are used so ambiguously as to allow almost any interpretation and/or use.

2.) The procedures state that protests may occur on any college property that is not at the time being used for college activities, but because the definition of "activities" is so obscure it could prohibit protests from taking place on college property at all.

3.) Points (2) and (4) under the section headed "Manner" could exclude striking, picket lines, leafletting and other measures as a means of protest.

We are calling for a coalition of all concerned individuals, groups, and organizations to take action against the proposed regulations. The issue is not radicalism on campus; the issue is the preservation of our fundamental rights to freedom of expression. Please come express your viewpoint, opinions, ideas, suggestions, and criticisms. Everyone

coming will have the opportunity to address the issue at hand.

FRIDAY, MAY 6, 1977, 1 p.m.  
BOARD ROOM, LIB. 3112  
This Call to Action is endorsed in part by:

Willi Unsoeld  
Stephanie Coontz  
Jan Schmitt  
Valerie Vogel  
Mary Moorehead  
Patricia Hamilton  
Linda Bookey  
David Powell  
Malcolm Stilson  
Alan Burrer  
Sally Fixico  
Keith Keyser  
Russell Fox  
John Benkoczy  
Ernest M. Jones  
and 18 others.

## Repressive Evergreen

To the Editor:

The American Federation of Teachers wishes to express its opposition to the proposed guidelines for demonstrations on campus. These regulations, if adopted, would make Evergreen one of the most repressive academic institutions in the country. The guidelines are so vague as to allow almost any interpretation, including the prohibition of picket lines, signs, even audience response to a speaker. Furthermore, the regulation makes protest organizers responsible for any actions that may occur at a demonstration, whatever the organizers' own aims and actions. Finally, the right to peaceable assembly and protest, including the right to demonstrate at and in public events, is a Constitutional right that has been established in communities and campuses across the nation. Such demonstrations are, of course, always subject to existing civil sanctions against violence, disruption, and damage. The attempt to develop separate, more stringent standards for the exercise of civil liberties at Evergreen than prevail in the community at large places campus members in

double jeopardy and contradicts the college's role as a defender of civil rights.

The Evergreen State College  
Federation of Teachers

## Good Sport

To the Editor:

Your ribbing of the "real" Daily Zero was fun — but only touched on the total world of journalism in Olympia.

Case in point — the sports page! If you ever consider doing another parody, include a sports page for us to smile and laugh at. Thanks.

A WSU Fan Who Can't  
Find Out What's Happening  
In Pullman

## Zero Fiddling While Evergreen Burns

To the Editor:

May I write to say that I found the Daily Olympian parody to be in extremely poor taste. Not only did the article reflect a blatant lack of sensitivity to the intricacy of small town society it also reflected a callousness of attitude one would not expect to confront in the midst of what I had thought to be a group of serious learners. The people of the Olympia community read the COOPER POINT JOURNAL. These are the people whose awareness of Evergreen we are (supposedly) trying to cultivate. It is a true shame that the editorial staff of the JOURNAL cannot keep these ideas in mind while cooking up the weekly pulp. On a much less critical scale, making fun of a small town newspaper for its lack of sophistication or literary shortcomings (real or imagined) can be likened to a white grade school child's cruel taunts at a fellow young-

ster because he is black. Without becoming murderously angry, I would like to say that the aforementioned piece of writing deserves some kind of award that I am in no mood to invent. It has easily set The Evergreen State College back five years in its public relations efforts.

Yours for  
responsible journalism,  
Greg Smith

## Women's Commonness

To the Editor:

This is in response to Loree Knutson and a lot of people I've talked to concerning all-women concerts. The arguments I've heard against all-women concerts go something like this: Why should men be excluded from a consciousness-raising experience? Many men are interested in women's music, etc. These arguments focus on the feelings of men. This seems to me to be the wrong focus. The primary issue of an all-women's concert is that it is women recognizing their commonness and getting together. The secondary issue is the fact that women getting together, by its nature, excludes men. But the point of a women's concert is not to do just that. To emphasize the ethics or morality or unkindness of excluding men from a concert is to obscure the issue. It also sounds a bit like the familiar men's-feelings-come-first syndrome.

As a musician, I've had a particular kind of experience because I'm a woman in this society. As a kid, my first aspiration and fantasy was to be a concert violinist. When I imagined this, the picture in my head was of a man in a black coat with tails standing in front of an orchestra, playing. This was true of anything I imagined myself doing. The picture was of a man doing it. Freudian analysts would call this penis envy, but I know that this is not just my individual experience. It is the common experience of women in this society. There

have been few strong women role models for us that validate our ambitions and aspirations outside of the traditional roles for women.

In looking around at the music world, Evergreen, concerts, festivals, the music industry, I see that the majority of women musicians are vocalists, the majority of instrumentalists are men. In the past years of playing in bands where I was the only woman or with one other woman in the band, I've had to struggle with doubts (Is it really okay for me to do this?) that have gotten in the way of my musical development. This has had nothing to do with the male musicians I've played with who were not insensitive.

It is true that we're all oppressed, women and men, and part of that oppression is that in this highly individualist society, it's hard to look beyond our own individuality and see the commonness of our experience. Women and women musicians have a common experience that I am looking forward to celebrating at the Women's Music Festival this weekend. If an all-women's event does not represent the feelings of some people, women and men, it is your responsibility to get together and organize an event that does represent you.

Women organizing in a patriarchal society has always historically been a very powerful statement and tool for social change. When women organize they threaten the whole patriarchal structure. We should all recognize our common struggle but not undermine this powerful tool within the struggle that women organizing is.

Teasy Ryken

## Courage About Discouragement

To the Editor:

This is a letter supporting last week's letter by Lorree Knutson. I was delighted to see someone speak out about her feelings concerning the Women's Music Festival.

# Opinion Letters Opinion Letters

tival. Her feelings reflect the views of many women and men here... views that show the other side of the issue.

I cannot support an event that discourages men from attending, any more than an event discouraging women from attending. I feel that the men of the Evergreen community are a hell of a lot more supportive of women than those men in different environments and lifestyles. My experiences here make me proud of the cooperation and understanding men have shown and I hope this event does not discourage men around here from continuing to be more aware.

The irony of my situation here is that I've had more negative encounters with women than with men. I'm not saying all the men are perfect — it's just that I feel they deserve a lot more credit than they've received. I just wonder what would happen if the men staged an event that discouraged women's attendance.

Like Lorree, I support all folks, and I hope we can all get together to hear some read good live music soon. Live music is best.

Sincerely yours,  
Sandra Freeland

## The Unfair Sexes

To the Editor:

To Founders and Participants in the Woman's Festival:

It greatly grieves me to see women struggling for power, the right to oppress and segregate. Admittedly women need a place in culture, they need to be recognized and taken seriously. But what, may I ask, is women's culture going to do to benefit humankind if it excludes men? Isn't this reversed sexism? How do you expect men to acknowledge your talents if you won't share them openly? I agree you're not the only offenders — women have been oppressed by men for years and still are, but do two wrongs make a right?

Especially at Evergreen it saddens me to see the Men's Center offer movies about rape for men only, and music, a universal language, to choose an audience, women preferred. If anything, the division of sexes here makes me view Evergreen in a very traditional light. An alternative education? For whom? The unity of two sexes seems obsolete. If

you're a woman you can learn of women, if you're a man you can learn of men, but when are these two forces going to combine?

I'll tell you one thing, I'm not going to buy t-shirts for women's soccer, nor buy tickets for a woman's festival, nor try to invade men's rape films. But when the two of you come together I'll join you. What are you doing in the meantime? Please think.

an alternative educatee

#251928

## Writes Again

To the Editor:

A lot of people tend to have a one-track mind about convicts and ex-convicts. They figure once a con, always a con. But then again, the same people who are saying this just didn't get caught for their crimes, but we did.

Most of the time when a person comes to prison he takes up a trade so that he can have some skill when he goes out to face the world once again, in hopes that he can put his skill to work. But a lot of employers won't hire him because he's been in prison, and that's all the employer cares to learn about the man. He doesn't try to find out what his personality is like or other things about the man, just that he's an ex-con and that's all that matters. This is what makes a lot of ex-cons angry, depressed and worried. He goes about beating his brains out to find work, and the same thing happens over and over.

Employers want you to be sincere and honest with them, and when we do they spit right in our face. What it boils down to is that we are paying for our debts twice, as if once wasn't enough.

This world would be better off if people stopped thinking and worrying about themselves and lend a helping hand to the people in need. We want to be accepted by society, but society makes us feel like we are some kind of cancer to them. And a lot of you people wonder why we keep coming back to prison. If society would wake up and take heed to our needs and give us a chance, we wouldn't have to keep returning to prison. Otherwise, most of us are forced to steal and rob for a living.

We are human just like the rest of you. We think and feel just like you. We love, care, laugh

and play, and our feelings can be hurt like yours too. So you see, we think and feel just like you. It's just that we got into trouble, and we are paying for those troubles.

I'm from the Olympia-Tumwater area, and I plan on going back there when I get out. And I can say one thing, I'll be ready and prepared to make it this time, and face any difficulties that happen to come my way, and deal with it.

Sincerely,  
Dave Burnside #251928  
Monroe State Reformatory

## You're Not My Type

To the Editor:

An open letter to Bill Winden:

I am new to The Evergreen State College this year as a transfer student from Reed College (with a year off in-between) and have been enrolled in the Foundations of Visual Art program these past two quarters. I was somewhat taken aback when last quarter's evaluation time came around to be told that all evaluations must be type written on the forms provided. My seminar leader, Paul Sparks, has told me he will stick by that requirement this quarter too, if only because he can't afford the time and trouble that will be incurred by the Registrar's Office sending handwritten evaluations back to him. Because I feel somewhat imposed upon by this regulation I decided I should try to do something about it, and he suggested I talk to you. Last Thursday afternoon [March 10] I stopped by Judy Lindlauf's office to make an appointment. When I told her my reason for wanting to talk to you she refused to set an appointment time, saying, "There is nothing to talk about," that it is a hard and fast rule with no exceptions. Perhaps you have asked her to screen such requests (are there many?) or perhaps she felt it within her job to deny a student access to a dean if the request seemed frivolous. In any event I didn't feel up to arguing with her or being further humiliated. I hope you can bear to read this instead.

I do not have a typewriter, I do not know how to type, I do not want to depend on others to do my typing for me, I do not care to type an evaluation that

### How To Write Letters To The CPJ

Type them. Double-spaced, if possible. Try to get to the point and stick to it. If you are unable to stick to the point, at least try to be funny. If you can't be funny, be crazy. If you can't be crazy, be brief.

The most effective letters make one or two points. Sign your letter, then mail it to the COOPER POINT JOURNAL, The Evergreen State College, CAB 306, Olympia, Wa 98505. Letters must be received by noon Tuesday to be considered for that week's publication.

could be comparably handwritten in a fraction of the time. I admit that while this adds up to a great imposition for me, it is a rather small inconvenience in the Great Scheme of Things. But that is only one way of looking at it. The fact that the administration can decide what is best for the student; i.e. typewritten evaluations are better in appearance or overall legibility and students will want to make a good impression on future schools and employers; and the administration's intractability regarding that decision I find indicative of a Great Imposition indeed.

All during high school I encountered a similar mentality among some administrators. They concentrated only on a student's petty complaint, dragged it through the "proper channels," wore you down, humiliated you — anything but try to see that that complaint was most likely symptomatic of a failing in the system, a blind spot in their outlook. I did not expect to encounter the same problem at Evergreen; it seems an alternative education would be best served by an alternative administration.

The only concrete reason Ms. Lindlauf gave me for not allowing handwritten evaluations is that they must be Xeroxed when sent out with transcripts and that handwritten forms do not copy well. I am enclosing a Xerox copy of my fall quarter's evaluation. I don't think you can agree that the reason is a valid one.

Why not allow self-styled evaluations? Even requiring that they be submitted on the appropriate forms, students would feel they had the chance to better represent themselves. It is the student's own evaluation of personal achievement after all. If you are more comfortable with calligraphy or writing backwards or constructing rebuses, would not these styles of written communication present a truer picture of the author? It would seem to make sense that a student would most willingly type his or her evaluations if that is how they wished to be presented, or is

most convenient for them. I do not feel well-represented by a poorly-typed evaluation and I wouldn't want a future school or employer to think that I was.

I think there is a great deal more to be said on the matter, especially of this Great Imposition I mentioned (another example: why are students locked out of buildings at 10 p.m.? Who and what is the school for anyway?). I will be out of town for a couple weeks but I would like to get together and talk things over with you when I return if you should feel so inclined. I have already typed (poorly) and submitted the last quarter's evaluations but I would really like to exchange them with my own printed ones if I might. Thank you for any consideration you might give the matter and I hope to hear from you.

Sincerely,  
Jill Reynolds

## Captain Video Meets The Westside Kids

To the Editor:

Dear Chad Rabies,

What's all this fuss about VD production? I don't think we should be producing VD anyway. VD is a horrible disease, and it's nasty, and Evergreen shouldn't spread it around.

Instead, Chad, why don't you worry about something clean and worthwhile, like television? In fact, you should watch the Westside Kids. They're all clean. Not one of them has VD. And they're funny. Tuesday nights at 10 p.m. on channel 6.

Signed,  
The Westside Kids

### CAREER/LIFE STYLE PLANNING WORKSHOP

A workshop designed to help you identify personal skills, abilities, values and interests as they relate to educational and occupational planning.

Date: Wednesday, May 11th  
Time: 10:00 a.m. to 2:00 p.m.  
Place: Library 1213  
Register: Contact Career Planning and Placement at Lib. 1213/phone 866-6193.

### BRAKE BLEEDER SOCKET WRENCH

For All Ball Joint Suspension and others For Chevrolet, Ford, Lincoln.  
Hex Sockets 1/4", 3/8"

208 EA.

Raudenbush Motor Supply

### HELP WANTED

Teachers at all levels  
Universal Teachers — Box 8966  
Portland, Ore. 97208

### WE TYPE

-Term papers  
-Theses  
-Résumés  
-Letters



**Larson  
POWER TYPING**

212 E. Legion 352-8870

### SENIOR EMPLOYMENT SEMINAR

Topic: Credential Files & Job Applications  
Date: Tuesday, May 10th  
Time: 3:30 - 5:00 p.m.  
Place: Library 1213

### PETERSON'S FOODTOWN

WESTSIDE CENTER

• Open every day •

10 - 7 Sunday  
9 - 9 Daily

### The Cooper Point Journal

EDITOR  
Matt Groening

MANAGING EDITOR  
Brad Pokorny

FEATURES EDITOR  
Karrie Jacobs

BUSINESS MANAGER  
David Judd

ADVERTISING MANAGER  
Brock Sutherland

PRODUCTION MANAGER  
Charles Burns

SECRETARY  
Annette Rickles

NEGATIVE VIBES EDITOR  
Joe Bemis

The COOPER POINT JOURNAL is published weekly for the students, faculty, and staff of The Evergreen State College, Olympia, Washington 98505. Views expressed are not necessarily those of The Evergreen State College. Advertising material presented herein does not necessarily imply endorsement by this newspaper. Offices are located in the College Activities Building (CAB) 306. News phones: 866-6213, 866-6214. Advertising and business: 866-6080. Letters policy: All letters to the editor must be received by noon Tuesday for that week's publication. Letters must be typed, double-spaced, and 400 words or less. The editors reserve the right to edit for content and style. Names will be withheld on request.

Dave Wilson's  
**GAY 90'S PIZZA PARLOR**  
 4045 PACIFIC  
 456-1560  
 Save \$1.00



\$1.00 off any  
 Giant Pizza.  
 with this coupon

**DIRTY DAVE**

# MANDARIN HOUSE

京 津 樓

The only Mandarin Chinese restaurant in town.

**LUNCH**  
 Mon.-Fri. 11:30-3:00

**SMORGASBOARD**  
 Mon.-Fri. 11:30-2:00

**DINNER**  
 Sun.-Thurs. 3:00-10:30  
 Fri. 3:00-12:00  
 Sat. 4:00-12:00



Reservations available. Food orders to go. We also serve American and vegetarian food.  
 111 NO. CAPITOL WAY 352-8855

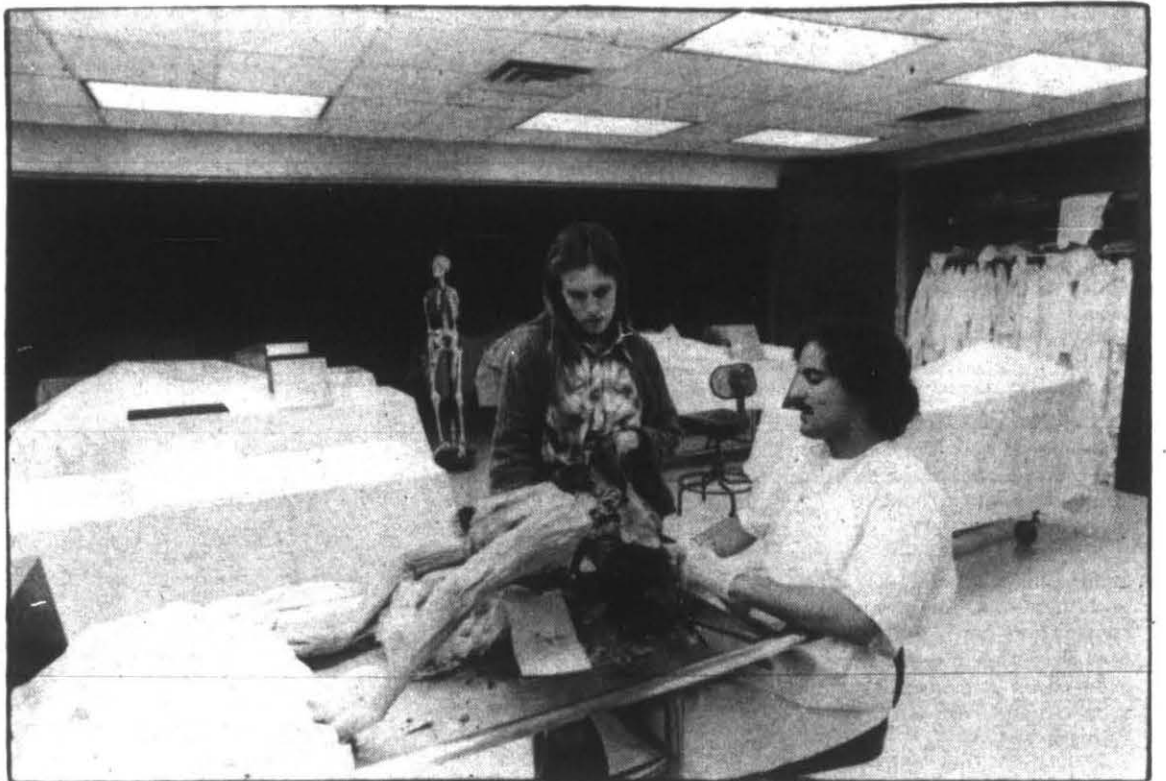
Special for Mother's Day  
 Open 11:00 to 11:00  
 Come and give your Mother a special treat

## CITIZEN SOLAR BATTERY WATCH



50-0011—\$250.00  
 Solar Battery Watch  
 Excitingly new analog quartz watch operates on solar energy. Dial contains eight solar cells. Stainless steel case with matching adjustable bracelet.

**Panowicz Jewelers**  
 Fifth at Washington  
 9:30-5:30 Daily 357-4943



Medical student Barbara Ramsey and colleague Tom Payne examine the cranial structure of a cadaver.

## Med School After Evergreen

by Brad Pokorny

Barbara Ramsey is the first student who has attended Evergreen for four years to be accepted by a medical school. She learned of her acceptance to the University of Washington Medical School last spring just before she graduated from Evergreen, and she began her studies last September. To gather some impressions of what an Evergreener can expect on the road to and through medical school, I went to Seattle this week to talk with Ramsey and check on her progress.

### HAMBURGER WITH BONES

Cadavers and stark lecture halls. Two facts of life for a first-year medical student. "We get four hours of lectures a day, six days a week, including Saturday," Ramsey said. "Some days we have as many as eight hours a day."

Although medical students are notorious for playing games with cadavers, Ramsey said it was very clear from the beginning that any tricks with them would be severely frowned upon. "The first-quarter anatomy teacher is more capable of striking terror into people's hearts than any other teacher that I've had so far. So when he says something like that you go, 'Yes Sir.'"

Ramsey admitted that there was a "never-ending fascination" with cadavers. The first time they cut one, Ramsey said, the instructors urged them to make the incision with "zest," because "it will be the longest incision of your whole career." The first cut in Gross Anatomy runs from the throat to the bottom of the abdomen. "Everyone is squeamish," she said. "You overcome it. The first time, everyone stands around doing nothing, waiting for someone to make the first move. There aren't a lot of gung-ho, hero, scalpel-lovers that go right into it. But after long enough cutting and looking, you forget it. You start seeing cadavers as hamburger with bones—because you no longer share anything with the cadaver except the vaguest sort of form."

Mind-numbing hard work that lays waste to the aspirations of many a medical student is the other stereotype of the first year in a physician's training. "You do have to work really hard," said Ramsey, "but it comes easier than you think, because everyone around you is working very hard. In college, everyone around you isn't working hard. And if you work hard, you are doing it on your own. It's an act of will. But here, because everyone is doing it, not doing work is an act of will, because the current

is towards working.

Medical students learn to perform physical examinations on each other. Ramsey noted it was amusing to see how people grouped up for the class. "What struck me as funny is that people were reticent to take off their clothes. Here they are, getting ready to be doctors, and they're ready to tell fourteen people a day to take their clothes off, but the idea of taking their own clothes off is very upsetting."

### DOES WESTERN MEDICINE HURT OR HEAL?

Ramsey has strong opinions about what medicine in this country should and shouldn't be. She questions the underlying assumptions in medicine, advising anyone considering medical school to "ask themselves what Western medicine does for people. Does it make them sick or well? I would advise everyone to read *Medical Nemesis* by Ivan Illich, and decide if they want to be a part of what he talks about, because a lot of it is true.

"You soon find out that if one disease is eradicated, it is rapidly replaced by another disease," she continued. "If the cholesterol doesn't get you, something else will. It makes you cynical about how much you can do to maintain your own health in twentieth century America."

"For example, the more you start looking into topics like nutrition, the more you realize that for every study that proves something, there are four others that disprove it. You start doubting the knowledge that you have. I hadn't bought a carton of eggs in six months, until I had a lecture on cholesterol—because I didn't think it was so good to eat a lot of eggs. But at the end of the lecture, I'd heard so many disparate opinions and experimental proofs, that I went out and bought a dozen eggs and had myself a nice omelet."

"I think medical care should be completely free, but I also think that it should be restricted, because what American medicine can do, what it can heal, is very limited. But the desire for people to get well, to be healthy, is so great that people think doctors can do more than they really can. And so if you have a lot of doctors, and a lot of people going 'fix me, fix me,' you've got doctors creating disease instead of curing them. People getting hooked on drugs, for instance, because they want to be cured and the doctor wants to get them out of his hair."

"I think if medical care is so abundant and so valued that people start going to doctors all the time, then they end up going

for things that are not medical problems. They have a fight with their wife, so they go to the doctor to get a pill. Or they don't like their boss so they develop low back pains and they don't have to go to work."

### A PRESCRIPTION FOR PRE-MED EVERGREENERS

Ramsey said that for many people, herself included, Evergreen was an excellent place to prepare for medical school. "If you're a good test-taker, and you can do well on the MCAT's (Medical College Admissions Tests), I think Evergreen is a good way to get in. I got in because my scores were high and I had good recommendations from Evergreen teachers. Evergreen's small enough so that you can get to know faculty and they can write detailed recommendations that carry weight."

"There's also a greater chance at Evergreen of doing individual projects which show personal initiative," said Ramsey. "Also, Evergreen allows you to survive the endless stream of pre-medical requirements. I don't think I could have taken it at the University of Washington. The classes are too big and the pressure is too great."

Some courses that Ramsey said were important for a pre-med student at Evergreen to take are basic physics, math up through calculus, and organic and inorganic chemistry. She tried to stick to courses that had a direct connection with biology. "I always realized every year that I'd have to spend a major part of my time doing science and biological things."

Taking Developmental Biology here helped her a great deal. "A lot of courses at medical school assume you have it, or rush through it so quickly that if you didn't know it before, you could never catch it at all."

She said that biochemistry was important, because taking it here allowed her to take a test, get credit, and establish her proficiency without taking a "long and tiring" class at medical school. "I would advise anyone who wants to get into medical to take biochem."

"Coming from Evergreen you've got to believe in yourself, because you will have to defend Evergreen, and if you do it persuasively and confidently, it comes off well."

"When you get accepted, it's really exciting. It's like climbing a mountain. You do something that you were never really sure you were going to do."

Ramsey is persuasive and confident, and doing just fine at medical school.

# Women's Music Festival This Weekend

The Pacific Northwest Women's Music Festival will take place on campus this weekend, May 6, 7, and 8. Featured artists for the event will perform in concert on Friday and Saturday nights and on Sunday afternoon. Scheduled for Friday night at 7 p.m. are Malvina Reynolds, the 76-year-old singer, songwriter and activist; and Naomi Littlebear and the Ursa Minor Choir, a Portland-based group.

Saturday's performance will showcase the guitar-playing and vocal talents of Maggie Savage and Jude Fogelquist, the music of Los Angeles pianist and songwriter Mary Watkins, and Teresa Trull's North Carolina crooning.

The Sunday afternoon concert will begin at 2 p.m. with Ginny Bales, who accompanies her vocals on guitar and piano. Bales' performance will be followed by a dance with a seven-piece band called Baba Yaga, whose repertoire includes Latin jazz and funk rock.

Festival organizers are promoting the concerts as "women-preferred" events, and are discouraging men from attending.

Advance tickets, available at the Women's Center, will be \$10 for all three concerts, \$7 for two, and \$4 for one concert. All concerts will be \$4 at the door.

The festival also includes workshops during the day Saturday and on Sunday morning. The schedule:

**SATURDAY, MAY 7**  
10 a.m. - noon

**Building Our Culture To meet Our Needs** A discussion led by Ginny Bales of performance problems, audiences, and the relationship of women's music to mainstream American music. Lib. 3500 lounge.

**Conga Drums and More** The Women's Drumming Group plays



a number of instruments, including congas, bongos, bells, tambourines, and a marimba. "We want to provide a space for women to get in touch with their own musical energies through playing together." Lib. 4001.

**Creating Feminist Lyrics** Maggie Savage will talk about the difference between music written by women for women and just writing music. Lib. 2205.

**P.A. Systems - A Practical Tour** Carla Knoper will conduct a guided tour through microphones, mixers, and amplifiers. Library lobby.

**Songs For Children** Malvina Reynolds leads a discussion for adults involved in music with children - writing, collecting, or teaching.

12:30 - 2:30 p.m.  
**Open Mike** Library lobby.

3 - 5 p.m.  
**Feminist Musicals** Chris Arthur of the Ursa Minor Choir talks about ideas and problems related to feminist musical productions. Lib. 2100.

**Finger-picking Styles** Flip Auer conducts a workshop for intermediate and advanced guitarists, with a running commentary on women folk-guitarists in the U.S. Lib. 2205.

**Flute** Pam Miller provides duet music for beginning and experienced flutists. Lib. 3500 lounge.

**Third World Women In Women's Music** Naomi Littlebear will talk about the lack of Third World women in music fields, why white middle-class women dominate the new movement in women's music, and co-optation and commerciality. CAB 108.

**Vocal and Percussion Explora-**

tion Jan Buchanan of Baba Yaga will be "playing with sounds and rhythms and taking off with them." Lib. 4001.

**SUNDAY, MAY 8**  
10 - 11:30 a.m.

**Song-sharing** Ginny Bales and others will share songs by non-featured performers. Lib. 3112.

**Traditional Women's Music** Linda Allen will discuss songs which describe women's lives and fantasies. Participants are asked to bring instruments and songs to share. Lib. 4001.

**Women and Jazz** Patti Vincent, Bonnie Kovaleff, and Susan Colson of Baba Yaga look at the issues raised as white women playing music which has primarily come from black culture and experience. Lib. 3500.

**Women's Survival In the Music Industry** Malvina Reynolds discusses music as a product, and the experience of women as singers, musicians, and writer/composers. CAB 108.

Noon - 1:30 p.m.

**Balkan Singing** Carol Elwood gives an introduction to traditional women's songs from southeast Europe. Voice exercises will be demonstrated. Lib. 3112.

**Classical Music and Composers** Jean Vignes looks at classical composers from the thirteenth to the eighteenth centuries. CAB 108.

**Olivia Records** Teresa Trull and Mary Watkins share experiences as working members of the Olivia Records Collective. Lib. 3500 lounge.

**Tribal Chants, Spirituality, and Women's Music** With Rachel, Lesia, and Niobe. Lib. 4001.

**To Be Announced** With Ruthie Gorton. Lib. 2100.

For further information call 866-6162.

*The Black Sheep*  
is grazing in middle earth

home of quality kitchen ware, wood heating and cook stoves, kerosene and oil lamps, woodworking and garden tools, Swiss army knives, reasonable prices, and a fine selection of vegetable and herb seeds from Abundant Life.

The Black Sheep repairs and sharpens knives, scissors and woodworking tools.

open 10-6 Monday - Sat.

*middle earth*  
mercantile

202 W. 4th 352-0768

**LA TIERRA**

207 E. 5th, OLYMPIA ACROSS FROM THE CAPITOL THEATRE

Looking For a Special Gift? There Are Some Great Caftans And Capes In From Morocco.

# Olympia Pottery & Art Supply, Inc.

Olympic Kilns  
Wheels, Books  
Clay & Glazes  
Studio



Art Supplies  
Oils, Acrylics  
Brushes, Canvas  
We Deliver

1822 W. Harrison

943-5332

# Fiction Fiction Fiction Fiction Fict

## Willy Crisp

A Short Story By Constance Matthiessen

I have a friend named Elizabeth and she's lived on this island all her life. She was born here eleven years ago, up-island in the big hospital. I've lived here for five years and Elizabeth still has to tell me things. She knows ladies who'll give us candy if we knock on their door and say hi. Sometimes we don't have to go in and talk to them, they'll just bring us candy or gum and ask us our names. I have to laugh when Elizabeth stands there smiling in at one of the ladies, her face pressed against the screen. One lady is pretty old and when she tries to pat Elizabeth's hair Elizabeth will squirm away and tell me to come on. She chews three pieces of gum at once and throws the wrappers in the street. "That lady's an old queer," she tells me. "Don't tell my sister about the candy, okay?"

Elizabeth is the one who told me about Mrs. Biggs. Mrs. Biggs is an old lady who lives down a dirt road near the dump and Elizabeth's brother told her that she throws things at kids and yells at them if they walk near her house. "He says she's a witch and she's got dead things in that house with her." We were eating lunch at Elizabeth's house. Her house is small and kind of dark and it always smells like cooking cabbage. Her mother is older than a mother should be, but I like her anyway. She's never around, she puts sandwiches in the icebox and leaves us alone. So we don't have to have milk. That day we drank pop and Elizabeth was sipping hers through a straw while she told me about Mrs. Biggs. "I think we should go out there and spy on her. Maybe we can see one of the bodies."

We took our bikes and rode out near the dump. Everything smells smoky out there and there are lots of rusty cans and smashed up glass along the roadside. "There are giant rats out here," Elizabeth told me as we walked our bikes over the yellow sand. "Kids come out here and shoot them at night."

"Is her house near the road?" There was a lot of rustling from a pile of boxes and I'm pretty sure I saw a big brown tail.

"Nah, she hates people. She lives way away from the road I bet."

We finally found a mailbox that said Biggs on it in faded red letters. The mailbox was dented and sort of leaning at the end of an overgrown dirt road.

"This is it all right," Elizabeth whispered as she peeked into the mailbox. "Let's hide our bikes and sneak in through the woods."

The bushes were all brambly and scratched at us as we tried to walk. There was lots of trash in there too, really old junk like newspapers with all the writing gone, and car seats with springs popping through the leather. We even found an old car, all crumpled and stretched out with no tires or engines or seats. The windshield had big holes in it and cracks that looked like cobwebs. The car looked kind of sad with all its doors hanging wide and grass growing up where the engine used to be.

"See those bullet holes?" Elizabeth pointed at the windshield. "That's an old gangster car."

We walked around the car and kept on through the woods. Pretty soon we came to a big field and we could see the house. I was expecting something like a castle or a big spooky mansion, but it was just a normal house with grey shingles. It looked open-mouthed and kind of tired and it seemed to be winking at us because one of the windows had glass and the other was stuffed with tar paper. There was no front door and there was a big crate where the front steps were supposed to be. The house was all grey from dump smoke but in a way it looked too new too because no one ever finished it. There was a car pulled up next to the house, one of those really old ones with a square front and wood on the sides.

"Let's crawl through the grass," Elizabeth whispered. "We can get real close, she'll never see us." Then she pulled a pad out of her pocket and wrote "no more



Brad Pokorny

talking" on it with one of those chewed-up pencils she always carries. She shoved it in my face, then we both got down on our hands and knees and crawled through the high yellow grass.

When we got up close to the house I decided I didn't want to go any further. I didn't need to see any dead bodies or witches and I told Elizabeth that.

"Stay here then and watch the door," she whispered. "I want to look in one of those windows." So I crouched there and shifted my eyes back and forth between Elizabeth and the open door.

Elizabeth was almost at the window when a dog sneaked out from under the car and started barking at her. He was a dumb-looking dog: black and white with a big bald spot on his back, and he didn't try to chase Elizabeth or run at her or anything. He kept away from her like a big chicken and just yipped and growled. I wanted to run but I stayed for a second to be sure Elizabeth got away, and that's when I saw someone standing in the doorway. I think it was an old lady: all bent over with long grey hair and a black dress, but I'm not sure because I turned then and ran as fast as I could.

Later Elizabeth told me that she saw something on a mattress inside the house that looked like a dead person. And she told her brother that someone shot at us when we ran away, but I didn't hear anything.

Elizabeth is probably the first one who told me about Willy Crisp, but everyone knows about him. He's mental, that's what everyone says, he's even been to a crazy house a few times. They always let him out again and I don't know why because everyone is afraid of him. They say he sets fires in the woods and calls old ladies on the telephone. And once a long time ago he pulled Nancy Carls off her bike and made her say swears. Elizabeth says he's forty years old, and he still rides a bike and lives with his mother. Everyone walks really fast when they have to pass Willy Crisp's house, me too because I don't want him to grab me. I see him on his bike lots of times, or in the paper store, and he looks like a normal man to me. But his face is kind of hairy and his knees stick out when he rides his bike.

Even Elizabeth is scared to spy on Willy Crisp, but sometimes when we're walking with a bunch of kids Willy will ride by and Elizabeth will say, "Will-EEEEEE" really loud and we all laugh. I can't tell if Willy hears or not, maybe he's deaf.

Elizabeth used to be friends with Caro-

line Zanes who fell off the wharf and drowned. I knew Caroline, she was a grade ahead and when I was a little kid in kindergarten she helped me take my hat off once when the knot was stuck. But I wasn't friends with her, not like Elizabeth who lived right next door and played with her all the time. Elizabeth tells me about it every time we walk near the wharf. It's scary there, you can go pretty high up so you're way above the water, and it moves really fast. "It just sucks you down if you fall on it," Elizabeth says. I believe her too because I can see the way it sifts and swirls, it's not smooth like normal water at all.

"They say Caroline was doing cartwheels here, right next to the edge but they're full of it. She was such a chicken of the water, I bet you somebody pushed her."

We stand there with our arms around those big brown posts — they smell so good, like tar, or sticky sap — and I wonder about Caroline. "Didn't anyone see her fall in?" I always ask Elizabeth the same question because I can't believe her mother wasn't there, or someone. There are always high school boys standing around, or old men.

"It would be easy for someone to just shove her off," Elizabeth tells me. "I mean, if a kid was just standing there and you were someone like Willy Crisp, you might just want to give her a little push."

"Was Willy here that day?"

"Sure he was, he's always around. I think he rides around and looks in people's windows at night."

"My mother says she slipped. She was fooling around and she fell right off. Everyone says so."

Elizabeth didn't say anything then, she just turned and started walking really fast toward town. I went after her and asked her if she wanted to play twins. We play twins a lot; we tie two of our legs together and pretend we're connected, like Siamese twins. We walk downtown like that and the man in the candy store kids us. It's really fun but it gives me kind of a creepy feeling. I don't think I like Siamese twins very much.

That day I asked Elizabeth if she wanted to play twins and she said no. "What does your mother know anyway?" she stopped walking and asked me this. An ice cream cone was lying in the street, it had melted to a white puddle with the cone pointing up out of it. Elizabeth squatted down and watched the ants crawling in the ice cream smears. "Your

mother's so dumb, I bet you'll move away because of her."

"No, we aren't. We aren't going to move."

"Your mother is bad news, everyone's saying so. And people who get talked about never stay here, except Willy Crisp who's too dumb to move."

"What do you mean 'bad news'? Come on Elizabeth." I was sure she was mad about Caroline and kidding me.

"Everyone knows about it, that's what my dad told my mom." Elizabeth poked at the ants with a piece of stick. "I don't think he even likes me playing with you."

"Everyone knows what?"

"That your Mom is bad news. I don't know, that's all I heard. Come on, let's go get an ice cream."

Elizabeth wasn't mad anymore and we went to get a dairy whip. We like it in the summer because all the soft ice cream places open and we don't have to get cones at the drugstore. The drugstore has big stools but they only have chocolate and vanilla for flavors and the lady who works there doesn't like us very much. Elizabeth says she doesn't like anyone, not since her son died in a car crash. That happened a long time ago, before I was even born.

"Everyone knows that he was drunk but she won't believe it," Elizabeth told me once. "She went nuts for awhile and wouldn't believe that he was even dead." When we walk into the store the lady sneaks around after us to make sure we don't steal anything. Lots of times Elizabeth makes it out with a candy bar, I don't know how. "I love to fool that old turd," she laughs and shows me what she's taken. "I think she drinks too, I can smell things on her breath."

At first I thought Elizabeth said that stuff about my mother because she was angry about Caroline Zanes. But after that she kept talking about my mother more and more and I kind of had to listen because Elizabeth knows a lot. She spies on her parents when they talk, and her brother tells her lots of things. It's a small island and Elizabeth knows just about everyone who lives here. Lots of people were born here and so were their parents and grandparents. Most people never move away unless they do something really bad and then it's hard to stay because everyone talks about you.

I'd move away if I was Clark Fontina because everyone talks about him and he's only in the eighth grade. Even Elizabeth is afraid of him and when we see him we

# tion Fiction Fiction Fiction Fiction

ride really fast on our bikes or cut through the woods so we won't have to meet up with him. I think he's sort of mental, his face reminds me of one of those devil masks kids wear on Halloween. He's always smiling really mean or talking to himself. Some of the older kids call him Chatty Baby because of the way he mumbles, but I don't dare call him anything and when I see his red sweatshirt ahead of me I get really scared.

Clark always wears a red sweatshirt, the kind with pockets in the front and a hood. He walks with the sweatshirt pulled over the front of his pants and if he sees you he comes after you and tells you that his fly is down. It's scary because he smiles and leans at you and you don't know what he wants to do.

A few weeks ago I met up with Clark and I was all by myself. I was on my way back from Elizabeth's house. That day Elizabeth and I went to the beach. We went swimming and did jelly rolls and headstands and swam between each other's legs. I like to watch Elizabeth under the water, she looks all mushy like a fish and her hair drifts out behind her. When she comes up for air she holds her nose and dips her head back in the water so her hair will lie smooth. I like the way she does it so I do it too, even though my hair is short.

"You know what I hate so much?" Elizabeth asked me as we lay resting in the shallows. "I hate getting dunked. You know, when someone takes your head and holds it under the water; that drives me up a wall. The next time anyone tries that on me I'm going to get my brother to kill them."

I hate getting dunked too but later on I did it to Elizabeth and she couldn't do it back because I'm bigger than she is. She got real mad and went up on the sand and wouldn't come into the water again. When I got out she was sitting with a bunch of kids up near the beach grass, where the sand is nice and hot. When I sat down with them Elizabeth started whispering and laughing. I felt funny because I'm not friends with any of those kids and they were all looking at me and laughing too.

Elizabeth was talking mainly to this girl named Debbie Brix who I hate and Elizabeth hates her too. Everyone hated her a few years ago because she smells funny and she stayed back a bunch of times. But this year she has a boyfriend

and a bra and now a lot of the kids are nice to her. Me and Elizabeth still hate her though, she thinks she's so big and she's a real flirt. And that day she was laughing loudest of all at the stuff Elizabeth was saying. She has such a dumb laugh, Debbie does. I think she was the one who started saying those things about my mother.

"Better not talk about that," said Elizabeth, and she looked over at me. "She doesn't know anything about her mom and she might start bawling."

I got up then and went back in the water. It was mean to dunk Elizabeth so I wasn't really angry, later she came back in the water and we swam some more. But she was bossy for the rest of the day so when we got back from the beach I decided to go home. My mother was coming to pick me up but not until later, so I started walking.

I was almost home when I saw Clark Fontina. He was walking toward me the way he does, on his toes with his dumb red sweatshirt pulled over his front. It was too late for me to run. I could already hear Clark talking to himself. And then he was talking to me too and smiling and telling me that his fly was down.

I tried to walk around him but he kept moving in front of me, even when I told him, "Get away Clark." He was grinning at me with this devil grin that's V-shaped and he didn't look as though he felt sorry for me at all. I hate it when people give that look or when I see it in the movies. It's the kind of face that is so mean and sure that you know there is no use asking them to stop.

"I got my fly open under my sweater, little girlie, you can see the bump if you look." Clark kept saying stuff like that and I wanted to laugh because he thinks he's so big when he's just a dumb kid that everyone calls Chatty Baby. But I didn't laugh because I was trying so hard to get away from him and he kept twisting around and coming in front of me.

"Come on, sweetie-pie, have a little look. How come you're so scared of me if my fly isn't down?" He backed me up against a tree but I still wouldn't look down there. I just shut my eyes and tried to get away. It's awful to push against someone when they just won't budge, and I felt sorry again about dunking Elizabeth.

"How come you're crying, little girlie? Are you a baby or something?" Clark has

this really scrapey voice and when he chases after you or traps you it sounds as if he's singing really low. "Come on, look down there girlie, then I'll let you go."

Cars passed us but no one stopped, they must have thought we were just playing. So finally I looked real fast. "And it's got hair on it too," Clark told me, smiling with his face really close. I kept my eyes on his face. He was chewing a big pink blob of gum, I hadn't noticed it before. I'm not sure if it really had hair on it but I don't think so.

"Clark, you said you'd let me go if I looked. Please let me go." He was still holding on to me. "I want to go home." I was crying very hard by now.

"Don't you want to touch it? It won't hurt you, little baby."

Just then my mother and a man went by in a car. I was sure it was my mother so I shouted as loud as I could. I shouted help over and over but the car didn't stop.

"What are you doing?" Clark tried to cover my mouth. "Better stop screaming or I'll --"

"My mother just drove by and she's coming back. You better let me go."

"I'm so scared of your mother," said Clark, but he let me go. "She isn't going to hurt anyone."

I wanted to scream at him and call him Chatty Baby or Loser or Queer but I was afraid he'd come after me so I just ran, and I didn't stop until I got home. A car pulled out of our driveway just as I got there, it was the car my mother had been in when she passed me. Mr. Damhurst was driving, he's a man who works at the company with my father. I thought he'd stop and ask me why I was crying and running like that, but he only looked at me and kept driving.

I ran into the house and straight into the living room. My mother was standing at the window and smoking a cigarette.

"What are you doing here?" she asked me, her voice kind of angry. "You're supposed to be at Elizabeth's."

"I walked home early. Mummy, Clark Fontina was chasing me and --" I was panting so hard that I couldn't talk right. "Why didn't you stop? Didn't you see me?"

"Has it ever occurred to you that I may want a little time to myself? You come running in here when you're supposed to be --"

"Why didn't you stop though? Didn't

you see me, near that fence by the Nelsons? I yelled so hard when I saw you -- Clark chased me Mummy, and then he held me so I couldn't --"

My mother didn't notice that I was crying or scared, she just kept being angry. "I don't know what you're talking about. I've been at home all day."

"But I saw you go by with Mr. Damhurst, right before Clark let me go. It was so awful, he wouldn't let me go even when I cried."

She didn't get it though. She walked toward the kitchen and she was still angry, but not at Clark. "I don't think I want you playing with Elizabeth any more. You always come home with these big stories, you're getting as bad as everyone else in this nosy place."

There's no use talking to my mother when she gets in a mood like that but I kept trying anyway. "It's about Clark I got to tell you, Mummy. He was coming after me and saying dirty --"

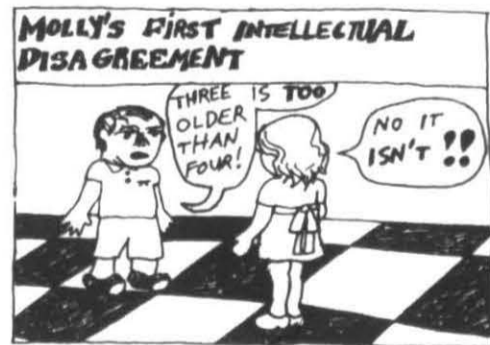
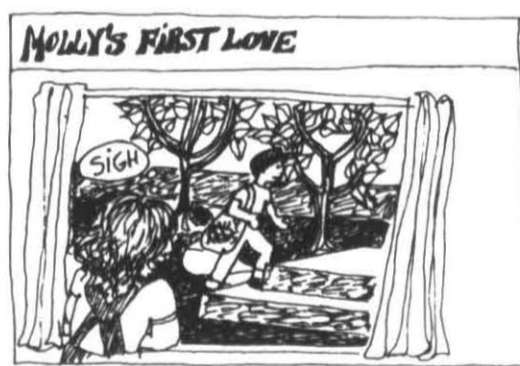
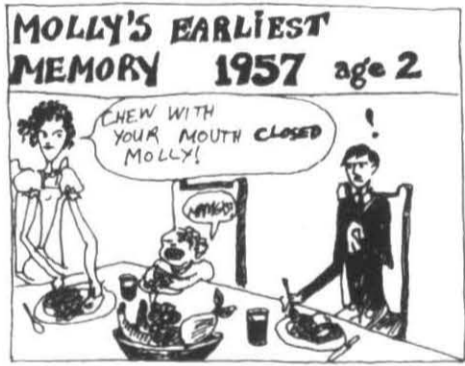
"I tell you I'm sick of these stories and I mean it," she smacked a pan down hard on the stove. "You and that horrid Elizabeth -- it's always someone like that poor Fontina boy who's sick and sad enough, without you spreading these --"

I got so angry then because she wouldn't listen and because she called Clark poor when he isn't poor at all. He's nasty and he's strong, didn't she see the way he was holding me? "Elizabeth isn't horrid," I yelled at her. "She's smart and she knows things. She knows more than you and she isn't horrid at all."

In a few weeks we'll be moving off-island and it's partly my fault. My mother says for one thing she's tired of all the gossip and I think she means the stuff me and Elizabeth are always saying.

I could stay here if I wanted to because my father is going to be living here, at least for a while. But I don't like this place so much any more. I want to go some place where there are no weird people like Mrs. Biggs and Willy Crisp and Clark Fontina to bug me.

Elizabeth says she'll come visit me off-island but I bet she never does. She's only been off the island once and that was when she was really small, she'll be too scared to really do it. She says she won't be scared but I don't think I'll want her to visit me anyway.



JOAN MANER

For your own full-sized, full-color poster of the Running of the Rainiers, send your name, address, and \$2 to: Rainier Brewing Company, 3100 Airport Way South, Seattle, Washington 98134.



# Running of the Rainiers, February 19, 1977

Old World adventure came to Seattle's Pioneer Square recently and urban concrete and cobblestones resonated with the sound of galloping hooves — when a whole case of Mountain Fresh Rainiers ran through Seattle's alleyways and byways. Fresh and friendly, the Rainiers also proved remarkably elusive, leaving thousands of intrepid runners and other eager beer aficionados to ponder the ways of nature and brewing. Why do the Rainiers run? No definitive answer has yet emerged, but scholars, philosophers, and beer friends everywhere consider this question the primary topic of intelligent discourse.



# CampusNotesCam



Students from the Political Ecology program emptied a dumpster on Red Square Tuesday to demonstrate that a large quantity of the contents could be recycled.

## News From The Left End Of The Dial

How does a trip to the beach turn into a left-wing news-analysis show? Don't ask Tess Martinez, Janet Woodward, or Tom Clingman. These three students, along with Callie Williams and Lanny Aronoff, are too busy producing "News From the Left End of the Dial," one of KAOS-FM's newest radio shows, to put up with such trivial questions.

"When we first started," said Janet Woodward, "our idea was to get a lot of listeners by focusing on community issues." The group's plans then included a documentary on the ownership of land near the college by Michael Myers [see CPJ "The Overhulse Property," April 21], an example of absentee landlords and their affect on land use.

They soon decided to expand their coverage to national and international issues. "We really feel the existing coverage of that kind of news is superficial," said Tess Martinez.

"We didn't just want to cover the county commission meetings," added Tom Clingman. "We wanted to cover groups who were working for alternatives, people doing political work in different sorts of ways."

They found no problem with possibly hostile interviews, as they had feared they might. "People feel comfortable talking with us," said Clingman, "but not with the tape recorder on. People have a hard time with the tape recorder sometimes."

One of their biggest concerns is how many people they are reaching. "We need to know if we're being unclear, redundant, or rhetorical," said Clingman. The group is anxious to hear comments and ideas from listeners.

"News From the Left End of the Dial" is broadcast each Thursday from 6 - 7 p.m. on KAOS-FM. The frequency is 89.3.

## Brieflets

The COOPER POINT JOURNAL needs a new Managing/Features Editor summer quarter. Come to the CPJ office in CAB 306 for details, or call 866-6213.

• A six-hour academic fair on Wednesday, May 11 launches registration for more than 20 programs during Evergreen's ten-week summer session. Registration continues weekdays from 8 a.m. to 4:30 p.m. through June 27 in the Registrar's Office. The 1977 summer program offers 13 group contracts and six coordinated studies programs. In addition, about 18 faculty members have been assigned to offer individual contracts.

• The Women's Clinic is sponsoring a workshop entitled, "Those things that feel wrong which 'they' say don't worry about." For example: missed periods, spotting, breast tenderness, cysts, cramps, etc. Information, questions, and answers. Presented by Jan Schmitt, the Women's Health Care Specialist on Wednesday, May 11, 5:30 to 7 p.m. in Health Services Lounge, Seminar 2110.

• The Question You Asked is the title of a slide show being presented by EPIC (Evergreen Political Information Center) and the Native American Solidarity Committee on Monday, May 9, at noon and 7:30 p.m. in LH One. The slide show includes a section on Indian struggles in Washington state: fishing, the Cushman Occupation, and Yvonne Wanrow's fight for freedom. A discussion will follow the slide show. Admission is free.

• A play about rape entitled *The Guy Next Door* will be presented on May 9 at noon in CAB 110.

• Women faculty and students meet for lunch: Monday, May 9 in CAB 108. To discuss the promotion of a woman faculty to the deanship, and to share the concerns of women faculty and students.

• Those expecting financial aid for the 1977-78 academic year take note of the May 15, 1977 deadline. Students who apply before May 15, 1977 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.

• Women's Studies Program (Group Contract) meeting: Friday, May 6, from noon - 2 p.m. Lib. 2204. Margaret Gribskov and interested students will meet to plan the direction of the program.

• Faculty member Rudy Martin will examine writings by modern American and English poets in a lecture called *Why Read Literature?* which he will give on Wednesday, May 11, at 7:30 p.m. in LH Three.

• A career/life-style planning program will be offered on Wednesday, May 11, from 10 a.m. - 2 p.m. (with a half-hour lunch). Career counselor Michelle Iwu will conduct the program at the Career Resource Center, Lib. 1214. For more information, call 866-6193.

• There will be a women's soccer game on the Evergreen field at 11:00 a.m. on May 7.

Darkroom Equipment for sale: One excellent Lentar enlarger with f4 Nikor lens, plus easel and other goodies... best offer... 352-5184.

## Good Reading

BACK BY POPULAR DEMAND

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. *Actus me invito factus, non est meus actus.* ("An act I do against my will is not my act.")

### SHORT STORY DEPARTMENT

"The Kugelmass Episode," by Woody Allen, shows what happens when a bald, Jewish, Leisure-suit-clad professor of humanities gets magically transported into Flaubert's novel *Madame Bovary*. Professor Kugelmass is in search of a little romance, a little fling before old age sets in permanently, and Emma Bovary is the target of his desires. *New Yorker Magazine*, May 2, 1977, page 34.

"Redemption," by John Gardner, is a story about a twelve-year-old boy who accidentally kills his little brother with a tractor. The boy feels remorse. His father runs away from home. His mother cries. The boy does the farm work. His father comes home. The boy learns to play the French horn. The story is better than it sounds. *Atlantic Monthly*, May 1977, page 48.

### SPEAKING OF WOODY ALLEN AND JOHN GARDNER DEPARTMENT

The bananas are missing from the article *Woody Allen Wipes the Smile Off His Face* by Frank Rich in *May's Esquire*. Allen wants to change his image, get serious, make movies about death just like Bergman. Allen, the philosopher, says, "Life is a concentration camp. You're stuck here, and there's no way out, and you can only rage impotently against your persecutors. The concentration camp is the real test: There are those who choose to make terrible moral decisions and betray their best friends and do horrible things, and there are others

who behave with unbelievable courage. That's exactly what happens in life — some respond terribly and some beautifully." *Esquire* May 1977, page 72.

John Gardner (author of many short stories, the novels *October Light* and *The Sunlight Dialogues*, among others, and a few operas) is interviewed in the May *Atlantic Monthly*. He talks about writers and writing. "The whole point of fiction for me is to explore the world and to explain it, to understand it. It's profoundly relevant to the world."

"A Conversation with John Gardner," in *Atlantic Monthly*, May 1977, page 43.

### DIRTY TRICKS DEPARTMENT

In February's *Esquire Magazine* there was an anonymous story titled *For Rupert — With No Promises*, written in J.D. Salinger-style with Salinger's characters. Some readers believed that it actually was Salinger emerging from his Vermont retreat and other readers made guesses as to who would have the gall to imitate the sacred Salinger. Guesses printed in the *Esquire* letters column include John Updike, John Cheever, and Jacqueline Susanne. Well, *Esquire* admitted the story was a fake, written by their fiction editor Gordon Lish. Its publication was justified by editorial director Don Erickson who said, "If it makes a hundred people go back and re-read the splendors of *For Esme — with Love and Squalor*, it's worth it."

## WINDMILL

Appearing Tues. APRIL 19 - Sun. MAY 15



**GREENWOOD INN**  
2300 Evergreen Park Drive,  
Olympia. 943-4000

ALL WAYS TRAVEL SERVICE, INC.

**Always**

NEW ADDRESS: Harrison & Division  
Olympia, Washington

943-8700

**We're Building a New Town**  
a car-free village for 2500 people of solar homes, organic gardens and small businesses. We are establishing a new way of living with an emphasis on community life, the integration of work and play, and living with nature through appropriate technology. Join our 8 week summer workshop and help create an eco-systemic and human scale town. College credit.  
**The Center for Creative Community**  
Cerro Gordo Ranch, Dorena Lake Cottage Grove, Or. 97424

**DON'T GO NEAR THE WATER  
without seeing us!**

**OLYMPIA SPORT SHOP**

Used fishing tackle  
Rod and reel repair  
719 E. 4th Ave.

**BROWNING**  
Sulflex  
DEALER



Open a savings account at  
**OLYMPIA FEDERAL SAVINGS**  
Oldest established savings institution in Southwest Washington



DOWNTOWN OLYMPIA • 357-5575

WEST OLYMPIA • 357-3200

ESLIC

# DREAMS

Antiques, Collectables,  
Military, Oak Furniture  
and  
Original Parish Art

108 N. Franklin 10 - 6 Wed. - Sun. 357-8912



**INTERESTED IN LAW?**

Attend a special workshop on Law School:

Date: Wednesday, May 11th  
Time: 2 - 4 p.m.  
Place: CAB 110  
Register: Career Planning & Placement, Lib. 1214/866-6193

GET YOUR PRESCRIPTIONS AT

**HENDRICKS**

**Rexall DRUGS**

WESTSIDE CENTER  
943-3311

**CAREER FILM SERIES**

Topic: Criminal Justice System  
Film: "Holidays . . . Hollow Days"  
This film is a group of one act plays on prison life written, directed and performed by inmates.  
Date: May 6, Friday  
Time: 2 - 4 p.m.  
Place: CAB 106  
Refreshments will be served!

Parts for all imported cars.  
BAP Olympia Ltd.

620 E. Legion  
754-5544

Discounts to all students

# ReviewReviewRe

## Zoology Special Punks Are People Too

by John S. Foster

### PUNKS ARE PEOPLE TOO

"Love is something you feel for a dog or a pussycat" — Sex Pistol's singer.

"I hate to go on but you should have the message by now. Why do you print letters complaining about 'punk' rock and continue to do nothing about it? Can't you see we're all sick to death of it? Aren't you concerned about your once brilliant paper going to the dogs? Don't you care that you're losing all your serious readers? Doesn't it bother you that soon all the following you'll have is a bunch of illiterate morons who write 'punk' rock songs and sniff glue? If you don't get smart you are going to end up as a kiddies comic instead of an intelligent paper for folks, young and old, who just simply like MUSIC." — J. Foster, Warrington, Lancs. in the New Musical Express.

Evergreeners keep asking me about New York City. I don't tell them nothing, shrug my shoulders, keep on walking. Let them find out on their own. Got that, Jack? Leave me alone — you bother me.

**NEW ZEALANDER SPOTTED**  
A sunburned red-headed New Zealander boasting a nose-ring and funny square-toed boots was seen squinting suspiciously at Alfred Bergman's *Face to Face* in a local movie-house.

Later the New Zealander fielded questions in an informal press



conference about the fauna of his homeland. The interrogators, a bunch of ignorant snoots, repeatedly confused New Zealand with Australia and Nigeria and were heard to squeal uncontrollably when the New Zealander



spoke of penguins with obvious familiarity. Correcting the impression that New Zealanders are out of season, he explained that

in his native country it is now autumn. He listed his interests as grass (the type one squishes one's toes in) and such music as exemplified by Bruce Springsteen. New Zealanders, although undoubtedly foreigners, narsh vibulously with Evergreen's darstal climes. A New Zealander hotline, entirely independent of the Evergreen Political Information Center, has been set-up at 866-7955.

**SQUASHING FALACIOUS PUNKISMS**  
John Holmstrom, editor of PUNK, on punk-rock: "... Any kid can pick up a guitar and become a rock'n'roll star, despite or because of his lack of ability, talent, intelligence, limitations, and/or potential, and usually does so out of frustration, hostility, a lot of nerve, and a need for ego-fulfillment . . . It takes a lot of sophistication — or better, none at all — to appreciate punk rock at its best — or worst (not much difference)."

Lester Bangs on punk-rock: "Music made by teen-age slobs who were proud of it, and that it was the perpetuation of adolescence and the cultivation of infantilism by (a) getting drunk and staying that way, and (b) living with your parents t: you're 40."

Both these guys are full of it. Punks are losers, squirt. There is no reason for them to carry switchblades because they wouldn't know how to use them if the situation ever arose. Punks

continued on page 11

Listen to the Pitter-Patter of

# LITTLE FEAT



**LITTLE FEAT**  
*Time Loves a Hero*  
Includes Hi Roller / Old Folks Boogie / New Delhi Freight Train



## Time Loves a Hero



All Little Feat Albums

**\$4.49**

thru 5/14/77



**Rainy Day RECORD CO.**



WESTSIDE CENTER

357-4755

## Don't Worry: Punks Are Afraid To Smash Your Face In

continued from page 10

are passivists as opposed to pacifists. They have difficulty moving their limbs. Punks have no blood in their veins and take on the appearance of black-and-white photographs no matter what one does to discourage them. Punks are smart and really don't care who thinks so. Punks often live with their parents in the suburbs although none of them are as young as they would like one to think. Punks are not human.

### LOUDMOUTH

The Ramone's "Loudmouth:"

"You're a loudmouth baby/ You better shut it up/ I'm going to beat you up/ 'Cause you're a loudmouth babe."

Tuff Dart Jeff Salen: "We make a very blunt black-and-white statement. We don't leave nothing to the imagination, nothing vague. I hate vagueness. Vagueness is what fucks up the day — you go out in the night so you won't be vague — like something will happen to you. The daytime is like — 'Oh, what are we going to do today?' and all that bullshit relations with

other people — we don't want that at all. We're very ambitious and we know where we're going, and we just hope people are ready for us."

Last of the Sex Pistols on BBC-TV:

Host: "Go on, You've got another five seconds. Say something outrageous."

Pistol: "You dirty bastard!"

Host: "Go on, again."

Pistol: "You dirty fucker!"

Host: "Whaat a clever boy."

Pistol: "What a fucking rotter."

## Punkoid Trivia Quiz

1. Who is Richard Hell? a. ex-Tuff Dart b. Void-Oid c. ex-Talking Head' d. a, b, c.
2. Who wears a safety-pin in his ear? a. Johnny Rotten b. Johnny Thunders c. Johnny Cougar d. Johnny Cash
3. Not a Ramone a. Tommy b. DeeDee c. Johnny d. Bobby.
4. CBGB stands for: a. Citizens Band Goes Bananas b. Country, Bluegrass, and Blues c. City Boys' Grand Ballroom d. Clan-cy's Bar and Grill in the Bowery.
5. Namesake shot Rimbaud a. Villon b. Valery c. Verlaine d. Redon

Dog d. Go Girl Crazy



9. Patti Smith's mother: a. Phyllis b. Beverly c. Shirley d. Kate

10. Deborah Harry's first group a. The Wind in the Willows b. Blondie c. Looking Glass d. Run-aways.
11. Television's 1st single a. "Time Bomb" b. "Little Johnny Jewel" c. "Land of a Thousand Dances" d. "Reruns from Mars."
12. Lou Reed likes his music: a. David Bowie b. Donny Osmond c. JJ Cale d. Neil Young.
13. The Northwest's greatest punk band a. The Sonics b. The Strangeloves c. The Seeds d. The Standells

Submit completed trivia quiz to the CPJ by next Monday. The winner will get a copy of Patti Smith's *Radio Ethiopia*. Answers and winner will be announced in an unobtrusive corner of next week's CPJ.



6. "Nobody ever called Pablo Picasso ..." a. a taxi b. a surrealist c. an asshole d. Lazlo Pizarro.
7. Who says he's the handsomest man in rock'n'roll? a. Ritchie Blum b. Gene Simmons c. Bryan Ferry d. Wayne County
8. The Dictators first LP was called a. The Dictators b. Young American Fascists c. Kill Your

## Arts and EventsArt

### FILMS

#### ON CAMPUS

Friday, May 6

**LAWRENCE OF ARABIA** (1962, 212 min.) A fine film by the often great David Lean (*Brief Encounter*, *Great Expectations*), with a powerful performance by Peter O'Toole and excellent photography by Fred Young. Whether this wide-screen spectacle can survive a 16mm showing in LH one remains to be seen. Presented by the Friday Nite Film Series. LH One, 3 and 7 p.m. only, 75 cents

Monday, May 9

**UGETSU** (1953, 96 min.) The Japanese classic by Kenji Mizoguchi, acclaimed for its superb, haunting photography. "No matter what else is being shown this week," says Evergreen faculty member Richard Alexander, "nothing will be more beautiful." LH Five, 7:30 p.m. FREE

Tuesday, May 10

**SANCHO THE BAILIFF** (1954, 125 min.) Kenji Mizoguchi directed this modern reinterpretation of a Japanese folk legend about slavery in the 11th Century. The film has been cited for its visuals and acting. LH Five, 7:30 p.m. FREE

Wednesday, May 11

**MA NUIT CHEZ MAUD** Or better yet, **M'Ennuie Chez Maud**. Another talky movie by the overrated Eric Rohmer. Presented by the Academic Film Series. LH One, 1:30 and 7:30 p.m. FREE

Thursday, May 12

**BIG BUSINESS**, a Laurel and Hardy one-reeler, with **THE FLOORWALKER**, an early, inferior Charlie Chaplin movie, and **BLUE ANGEL**, a sometimes-entertaining film with Marlene Dietrich, badly marred by a poorly-recorded soundtrack. CAB Coffeehouse, 8:30 p.m. FREE

IN OLYMPIA

**OBSESSION** The film Brian DePalma made just before *Carrie*. With **HARD TIMES** Not to be confused with Terkel's or Dickens' *Hard Times* — this one has Charles Bronson as a pugnacious boxer. State Theater, 357-4010.

**FACE TO FACE** Ingmar Bergman's portrait of a disintegrating personality, with Liv Ullmann. Through Tuesday. The Cinema, 943-5914.

**FIVE EASY PIECES** A fine movie starring Jack Nicholson and Karen Black, directed by Bob Rafelson. What people remember about the movie are its heavy, somber moments, but it is also often very funny. Nicholson, as usual, turns in a fine performance. Friday and Saturday midnight showings only. The Cinema, 943-5914.

**ROCKY** Sylvester Stallone in a good old-fashioned slugfest with a ridiculous plot. Great fun. Olympic Theater, 357-3422.

### MUSIC

#### ON CAMPUS

Thursday, May 5

**MARCIA LEVENSON, PAM MILLER** and **DEBBIE LUENG** perform works by Vivaldi and Cimarosa. Instruments to be played will be a surprise. Presented by the Chamber Music contract. Library lobby, noon. FREE

Thursday, May 5

**NOTORIOUS SOUNDS OF A CRAZY GEODUCK**, a solo concert on mystery instrument(s) by Jeffrey Morgan. Also, Morgan will lecture on Cosmomusicology. Library lobby, 8 p.m. FREE

Friday, May 6

**THE FIRST PACIFIC NORTH-WEST WOMEN'S MUSIC FESTIVAL** Malvina Reynolds headlines the first of three concerts over the weekend. Also on the bill Friday night are the Ursa Minor Choir and Naomi Littlebear. Men are discouraged from attending. Ten dollars in advance for the three concerts, \$7 for two concerts, and \$4 at the door for each event. Library lobby, 7 p.m.

Saturday, May 7

**WOMEN'S MUSIC FESTIVAL CONCERT NUMBER TWO** with Bellevue performers Maggie Savage and Jude Fogelquist, Mary Watkins, an Olivia Records Collective member, and Teresa Trull, a North Carolina feminist songwriter. Library lobby, 7 p.m.

Sunday, May 8

**WOMEN'S MUSIC FESTIVAL CONCERT NUMBER THREE** with Ginny Gales, a vocalist and songwriter accompanying herself on guitar and piano, and Baba Yaga, a seven-member women's band which performs Latin jazz and funk-rock music. Library lobby, 2-6:30 p.m. IN OLYMPIA

Friday, May 6

**NEW RIVER REVIEW** Tom Robinson, Jeff Miller, Scott Moffet, and Dedo Norris play bluegrass on fiddle, twin fiddle, guitar, mandolin, and banjo. They sing, too. Applejam Folk Center, 220 East Union. Doors open 8 p.m. Minors welcome, \$1

Saturday, May 7

**MIKE SAUNDERS** plays a variety of songs and instrumentals from America and the British Isles on a number of different instruments. Applejam Folk Center. Doors open 8 p.m. Minors welcome, \$1

### ART

#### ON CAMPUS

**THE STUFFED ALBINO SQUIRREL ALL-NEW 1977 GUIDE TO OPENING LINES FOR A PRELUDE TO A MEANINGFUL ENCOUNTER:**

"Do you believe in love at first sight, man?"

"Going my way, man?"

"You're a Sagittarius, aren't you man?"

"I give the most outrageous back-rubs, man."

"Say, man, that's a Brautigan book you're reading, aren't you, man?"

"Follow me, man, and don't ask questions."

"I know I look and sound like a jerk, man, but I'm sort of lonely and desperate and suicidal, and ... uh, what's your sign? Want a drink? Hey, where are you going?"

"I subscribe to *High Times*, man. Wanna read an issue?"

"Would you like to come up and see my guitar, man?"

"Would you like to come up and see my frisbees, man?"

"Would you like to come up and see my black-light posters, man?"

"Would you like to come up and see my stuffed albino squirrels, man?"

The Joe Bemis Co-Educational Dormitories. Open 24 hours, man.

**Broken Stock Footprints**



**NOW \$28<sup>95</sup>**

*While they last*

See these and other items at reduced prices during our Anniversary Sale, Oct. 9 - 16.

**RED APPLE**

**Natural FOODS**

Westside Center  
357-8779  
Monday - Saturday  
9:30 - 8:00

**"What's new?"**  
Come see!

**"What's new?"**  
**B-210 'Plus'**

PLUS YOU SAVE ENERGY

**Olympia**

**Datsun**  
616 LEGION WAY 754-5500

*The Cinema*

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

**FACE TO FACE**

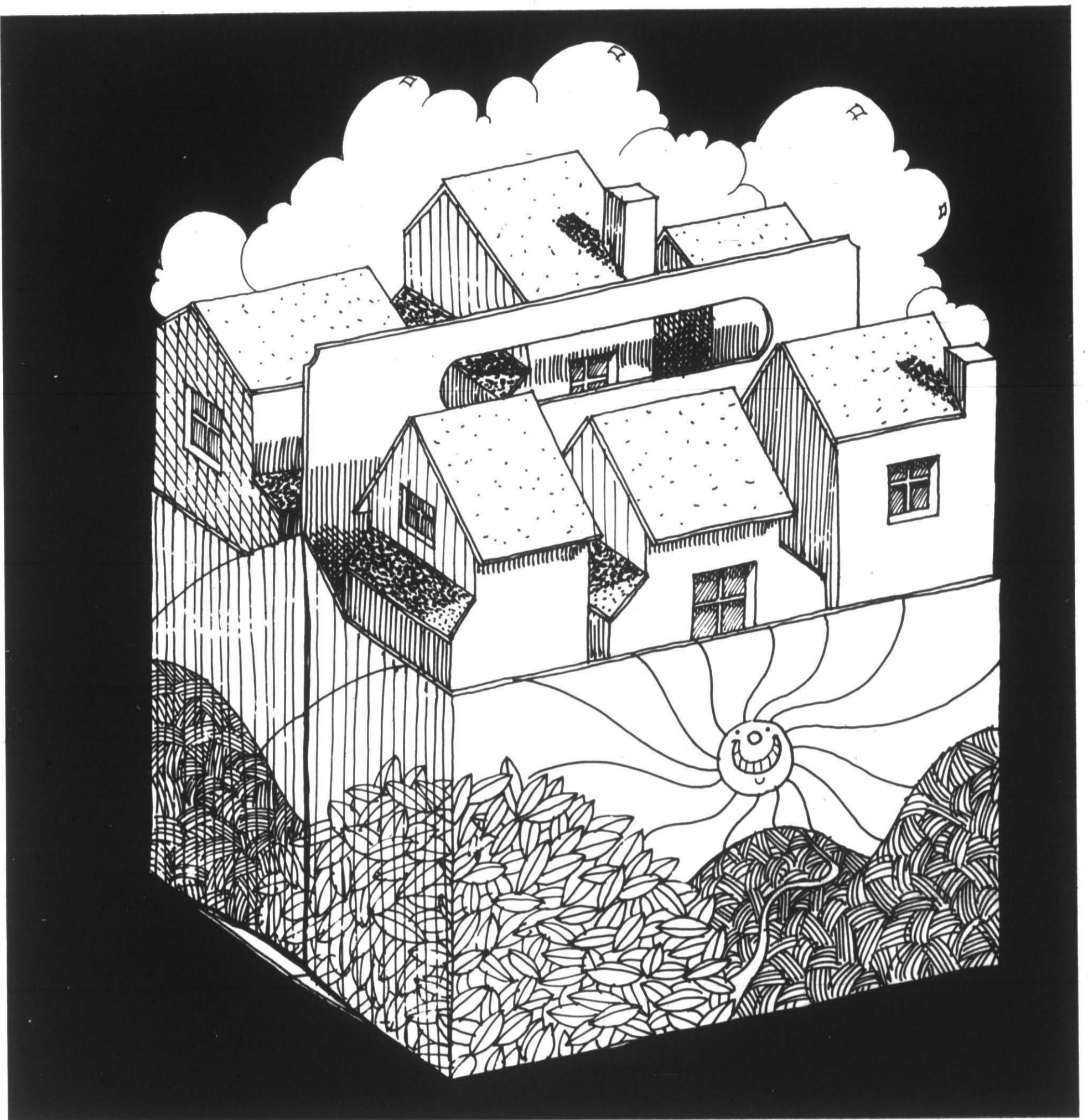
A provocative account of a woman coming to terms with herself and her past. Directed by Ingmar Bergman, starring Liv Ullman in a truly magnificent performance, 7 and 9:30 p.m.

**FIVE EASY PIECES**

Midnight Movie. \$1.50  
Friday and Saturday

*Robin Hood*

Coming Wednesday



# Lo Deposit, Hi Returns

Yes, we require the lowest deposit for rental housing in the greater Olympia area. Compared with comparable dwellings, Campus Housing is set apart.

(We require a modest \$45 while our nearest competitor requires \$100.00)

Campus Housing doesn't stop with just the deposit, but also includes electricity service so you only have to pay one flat price each month.

And, telephone service is a snap. We've arranged it so you don't have to pay a deposit. Just pay your monthly bill on time. We have other extras too numerous to talk about now. So remember, Campus Housing has the lowest deposit in town with the highest returns. Stop by the Housing Office to find out more about living on Campus.