

This Summer,



Be Among Friends.

**REDUCED RATES, UTILITIES INCLUDED,
FURNISHED, AND FRIENDLY.**

Campus Housing

The Cooper Point Journal

Vol. 5 No. 24

The Evergreen State College

Olympia, Washington 98505

May 19, 1977

Evergreen's Birthday Party

by Brad Pokorny

CHAPTER NO. 47
ENGROSSED HOUSE BILL
NO. 596

Read first time February 3, 1967, and referred to Committee on Higher Education.

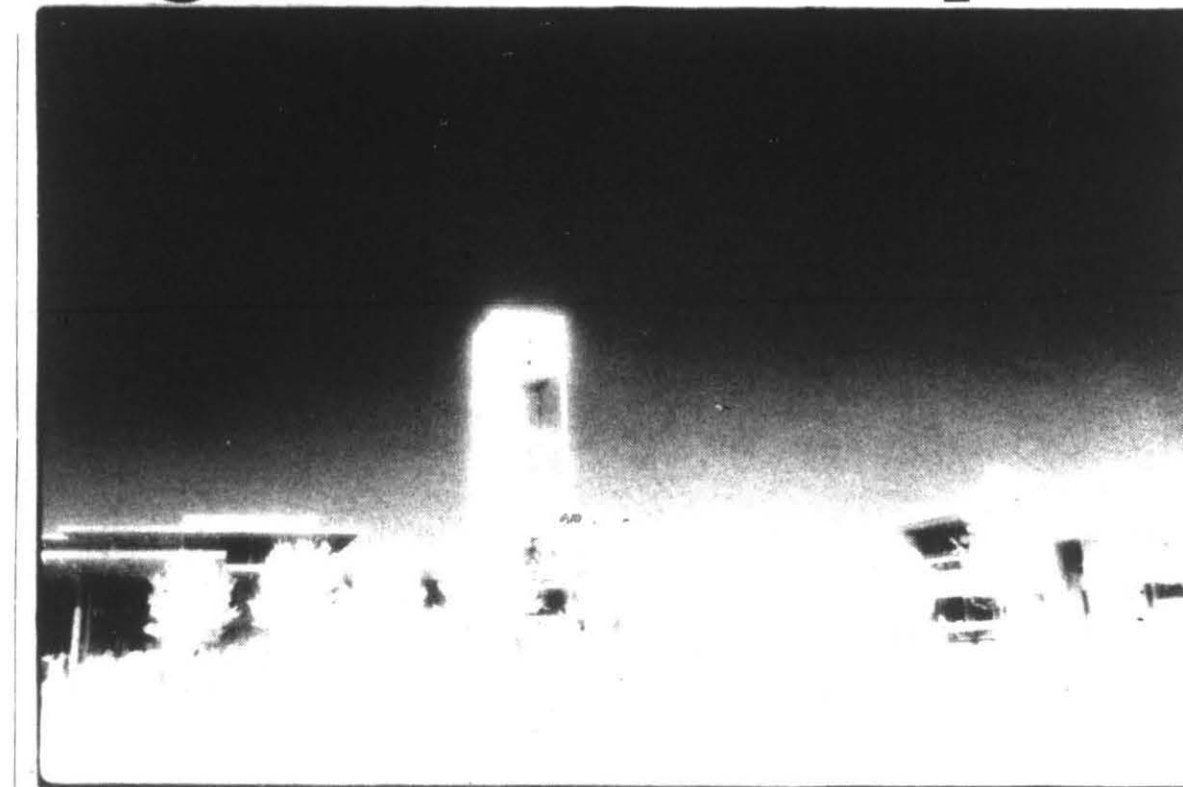
NEW SECTION. Sec. 2. There is added to chapter 28.81 RCW a new section to read as follows:

There is hereby established in Thurston County, a four-year state college to be named by the board of trustees, and hereinafter referred to as "Southwestern Washington State College."

Words are read at a hardwood podium and Evergreen is born. 1977 marks the tenth anniversary of the founding of The Evergreen State College. To celebrate we're throwing a party. The Founder's Day Festival. It happens this weekend, running from noon Friday, May 20, through Saturday, May 21, midnight. Everyone is invited.

We're showing off everything. Sneak preview tours of the new Communications building. Strolling musicians, players, and jugglers, members of the Chautauqua Production Company, will entertain. There will be a concert piano recital by Dr. Emil Danenberg, the President of Oberlin College. A free Friday night beer bash for older students, alumni, and friends of the College. An archival display of documents from Evergreen's past. Arts and crafts will be exhibited and sold on campus. The play, Subject to Fits, will be presented. Some of the highlights of the two-day festival include:

A free concert piano recital by



Dr. Emil Danenberg. Danenberg is the President of Oberlin College, and he is also a world-class concert pianist. Danenberg made his musical debut in Hong Kong at age five. He gave his first recital in New York in 1950, and has performed throughout Europe. A member of the Oberlin faculty since 1944, Danenberg became President of the College in 1975. He will play from 7 to 9 p.m. on Friday in the Communication Building recital hall. Tickets are available in the development office, Lib. 3105.

On Friday night there will be a beer bash and general good-time gathering held on the Library fourth floor. The beer is free,

but you must be 21 with good I.D. to get in. Anne Lewin, an Evergreen graduate who is coordinating the festival, said that the beer party is for everyone, students, alumni, and college guests. But she added that she hoped a lot of current students would come, because "this is really for us, the campus people, to enjoy the festival." Be there or be square.

FRIDAY, MAY 20
NOON TO 10 P.M.

FILM FESTIVAL: a continuous showing of some of the award-winning and not so award-winning films produced by Evergreen students. The show will run in two-hour cycles.

NOON TO 5 P.M.

ARTS AND CRAFTS - EXHIBITS AND SALE: displays of work by the Evergreen community. If you are interested in setting up a display or sale, please contact Martha Woodhull at 866-6210, or stop by CAB 305 2 P.M.

PANEL DISCUSSION: "The Performing Arts in Higher Education" will be discussed by Dr. Emil Danenberg; Brother Ronald Hurst, St. Martin's College; Maggie Hawthorne, Seattle Post-Intelligencer; and Evergreen Dean Bill Winden. Recital Hall, Communications Building. 3 TO 5 P.M.

TOURS OF COMMUNICA-

TION LABORATORY BUILDING: gather in the building lobby.

7 TO 9 P.M.

CLASSICAL RECITALS: Evergreen alumni perform first, followed by Dr. Emil Danenberg's piano recital. Admission by ticket only. Tickets are available in Lib. 3105 Recital Hall, Communications Laboratory.

8 P.M.

SUBJECT TO FITS: a play by Robert Montgomery, based on Dostoevsky's The Idiot. Library lobby.

9:30 P.M. TO MIDNIGHT
GATHERING FOR STUDENTS, ALUMNI, AND CAMPUS GUESTS: free beer. Must be 21 with I.D. Library Fourth Floor.

SATURDAY, MAY 21

1:30 TO 3 P.M.

HISTORICAL PAGEANT
EVERGREEN EPIC: significant moments in Evergreen's history portrayed theatrically. Grass mound on Red Square.

2:30 P.M.

DEDICATION OF THE CLIMBING WALL: various climbing routes and techniques will be demonstrated by faculty members Pete Steilberg and Willi Unsoeld, and students from the Alpine Society. Exterior wall near S.E. exit of the CRC.

8 P.M.

CHAMBER SINGERS AND JAZZ ENSEMBLE: Directed by faculty musician Don Chan. Recital Hall, Communications Laboratory.

9 P.M. TO MIDNIGHT
ENTERTAINMENT: of various sorts, by Evergreen community members. Fourth library building.

The Demo Memo Is Dead - For Now

by Brad Pokorny

President McCann will not present his controversial "Proposal to Regulate Demonstrations" to the Board of Trustees this month. Following a Tuesday, May 17, meeting with the Coalition Against Demonstration Regulations Steering Committee, an eight-person group of students, staff, and faculty, McCann and the Steering Committee issued the following joint memorandum:

To: COOPER POINT JOURNAL
From: Charles McCann
Coalition against Demonstrations Regulations Steering Committee

President McCann and the Steering Committee had a discussion on Tuesday, May 17, and came to an agreement about the proposed guidelines for demonstrations issued April 15 and May 4. McCann said that he had decided not to present anything to the Board of Trustees on May 20.

President McCann and the Steering Committee recognized that the campus could not legislate "appropriate" tactics for expressions of dissent. McCann agreed that generally held "understandings" would be better than "legislation."

They agreed, however, that continuing discussion about appropriate tactics for expressions of dissent would be desirable and fruitful.

cc: Sounding Board
Trustees
Montecucco

Tuesday's meeting resulted from a Friday, May 6, meeting of the Coalition Against Demonstration Regulations, at which about 75 students, faculty, and staff



President McCann drafts a statement saying that he will not take the demonstration guidelines to the Board of Trustees this month. Around him are members of the Coalition Against Demonstration Regulations Steering Committee.

met to discuss McCann's proposed demonstration guidelines, popularly known as the "demo memo." The Friday meeting ended with a statement opposing "any attempt to elaborate specific campus guidelines for dissent," and urging "the administration to reaffirm the campus commitment to first amendment guarantees." The Coalition also demanded a written response from McCann.

GOOD MANNERS

After the May 17 meeting, McCann attempted to clarify what he and the Steering Committee meant by the phrase "ap-

propriate" tactics for the expression of dissent" in the briefly worded memo. "Most of our freedom of discussion derives from the first amendment as well as long academic traditions," McCann said. "So, we can invite anybody on campus to come and speak, and anybody who wants can go listen. When people are invited to campus to hear a particular thing, they should be able to hear that, period, and not become a captive audience for something else. I guess I say that out of my sense of what good manners are.

"Appropriate, we all agreed, is impos-

sible to legislate. But it is possible to have discussions so that a more generally held understanding of what 'appropriate' means in a given situation."

McCann and members of the Steering Committee explained that they intend for future community-wide discussions to determine what sort of demonstrations, and responses to demonstrations, would be considered "appropriate" by the community. "What I'd like to see is a group of people sit down and hassle it out," McCann said. "People who would really agree to get at this problem and work at it, and do a lot of reading."

Lyle Tribbett, a member of the Steering Committee and a past student moderator of the Sounding Board, said that Tuesday's memorandum was a way of putting the controversy "into a holding pattern of discussion."

"People will become more confident of their ability to judge what's appropriate. It just won't be so scary, is the thing," Tribbett said, explaining that community discussion will give everyone a better idea of what to expect at a demonstration, and promote a "mutual trust" that such a demonstration will not exceed the community's standards.

Tribbett commented that the whole demo memo controversy had been handled contrary to the manner suggested by the COG document, which calls for extensive discussion of an issue before guidelines of regulations are drawn up. "What we are doing now is going back and following the accepted procedure - discussion first, then guidelines," he said. "McCann probably stimulated more discussion by doing it this way, though."



Joel Vanetta

Big Brother Is Reading You

To the Editor:
 I can't believe that Security sends the COOPER POINT JOURNAL to the F.B.I. every week, simply because the F.B.I. requests that they do so. [See JOURNAL, May 12, 1977, page 1.] Does Security also take pictures of radical students and send the photos to the F.B.I. "at their request?" We all know why the F.B.I. wants the CPJ and it isn't for their night-time reading enjoyment. If they want the paper so badly, they should get one of their agents on campus to send them a copy. They don't cater to our needs, so for Christ's sake, we shouldn't cater to theirs.

name withheld due to circumstances beyond my control

Man To Man About Women

To the Editor:
 Re: Vic and his Fight Feminist Fascism Radio Show
 To use the age-old sexist vernacular, you've really got balls. No, not that you dared to put the show on the air, but that you dare to call yourself a liberated, non-sexist man. I did not catch all of the show last week but was glad to hear that you were swamped with calls explaining and defending the "women preferred" music festival. During the course of the show you stated that the concert organizers should've made a distinction between sexist and non-sexist men. You also questioned why non-sexist men like yourself should've been excluded from the concert. To this I ask, "How is the distinction to be made?" ("I swear to tell the whole truth and nothing but the truth," or better yet, "Scout's Honor.") Your suggestion is simplistic and naive at best and liberal at worst. I really

resent your knee-jerk liberalism and ask you to look deeply into yourself and ferret out your sexist attitudes.

Your radio show only served as a drain on the energies of those who are committed to ending sexism. You totally overlook the long-range benefits of such an event for women, and men, and only focus on the present hassles it presents to you. Start looking forward, Vic. Women don't need your permission to put on an all-women's concert and they didn't ask for it. They especially don't need YOUR criticism. You were not invited. Let me suggest that you are reacting, not to the "fascism" of the event, but rather to the fact that women are taking the time, space, and power to themselves. Consequently and sadly, you feel very threatened and chose to oppose it.

I remember you quite vividly from the first "Men Against Rape" meeting. It was then, like now, that you REACTED to an event and felt you had something to say. You had your own agenda for that meeting and wanted to go out and beat up rapists without any thought to your own sexism and rape mentality. Your reaction was so overwhelming that you had to be asked to sit down and relax. Well, once again Vic, I say to you "Sit down and relax."

In struggle and total opposition to you
 Lanny Aronoff

Editor's note: An article about the radio show referred to above is on page 5 of this issue.

I Think You Are A Horse's Ass

To the Editor:
 Dear Jim Lazar:
 Are you naive or what? Comparing a gathering of feminists, even MILITANT feminists, even HOSTILE militant feminists to the American Nazi Party is like

comparing the Black Panthers to the Ku Klux Klan — it's ludicrous. When did woman become Whitey? I have always been under the distinct impression that "things were the other way around. (I don't think I've been out of the country for THAT long.) I suggest that you are a little confused about some things; tell us, do you REALLY think that colleges "provided" segregated dormitories "precisely" for women to get their heads together in?

Just how capable are YOU anyway, as a MAN, of assessing what is developed BY and FOR WOMEN (especially from a "suitable distance" like Centralia)? But then, how relevant is the opinion of a fellow whose "hero" is a "very pissed-off, alienated, ornery and vengeful ticket-holder." Some hero: not my ideal, thanks.

Mind you, I didn't make it to the Women's Music Festival, so perhaps I have missed seeing for myself the wildly bigoted conduct of the women you complained of — but I did read your subsequent letter and frankly, my dear, I think you are a horse's ass.

However, please don't be too discouraged, sweetie, you obviously are capable of making keenly insightful observations from time to time — i.e., you wrote: "We accepted the irrational, vowed revenge." Glad you could see that. Keep up the good work.

Just Another Woman,
 Kathy Pstrak

Laughing At The Women's Music Festival

To the Editor:
 Ha Ha Ha Hee Hee Hee HOO-HOOHOOHOO, ho ho ho, hah hah hah, yuk yuk, and chuckle

chuckle chuckle (that's a belly laugh).

This Women's Music Festival (let's re-title it **Some Women's Music Festival**) makes me roll on the floor in hysterics. Everyone's takin' themselves sooooo seriously that there's no seriousness left to it. Pardon me while I laugh a while I especially liked the part of the concert where one invited performer had to apologize for telling a joke (giggle giggle). You all are really aware and free. Yeah Yeah Yeah.

Now, what comes to my mind is these 1,300 or so guys I know of that are stashed in this warehouse called Walla Walla State Penitentiary. These guys have been voluntarily locked in their cells day-in, day-out for almost five weeks (that's with three others in a cell lookin' at yer mug) with a five-minute shower once every seven days. They're even eating fucking MACARONI GOULASH TV DINNERS. All this in protest of conditions the local Humane Society wouldn't tolerate. I'm sure as hell not trying to make any of you feel guilty about not suffering in prison with them, but I just wanted to remind all you serious folks about freedom.

You all quit watering your dogma and be FREE, now, ya hear?

Signed,
 Lady in the Black Hat

Thanks To The Women's Music Festival

To the Editor:
 We would like to thank TESC for the Pacific Northwest Women's Music Festival which took place on May 6, 7 and 8. We drove from Idaho to attend the festival, and it was without question one of the best things we've seen happen in the Northwest. We would like to encourage the college to continue to try to put

on such events, for women as well as other groups.

We would also like to extend a special thanks to the people who worked so hard to pull the festival together, and to congratulate them on the success it turned into. Keep up the good work.

Sincerely,
 Maud Sterling
 Christy Simpson
 Sally DeHaven

Joyful Struggles

To the Editor:
 Re: Concerns arising from Evergreen and the Women's Music Festival

People and this campus are boiling around with issues and reactions to this event, and it is good for people to come into awareness about conflicts and feelings. It is also important to try to reach a broader understanding of the situation than immediate reactions. In trying to clarify the situation I looked at 1) what I see as some of the intended purposes of the concert, 2) suggesting some of the conditions at Evergreen that contribute to the reactions, 3) some questions.

The major criticism of the concert was towards the definite, strong preference for women only. It is true that the festival was planned for women to be together, and without men. Why? And why also the particular reactions to that?

Why would women want to spend several hours or days with each other? Women have a common experience in this society of being defined, limited, and oppressed on the basis of their being women. This is not just in their personal lives, but in the laws of this country, in history, entertainment and education, etc.

The common experience of sexism creates a need and desire to escape and change that. Evergreen is just as much a part of this society as any other part. Women at Evergreen still deal

with sexism. The need or desire to change the experience of sexism (through events with women) and the need to work against sexism are here also.

A women's concert is an event put on by women, it is a sharing of optimism for a future in which sexism and other forms of oppression may be undermined. It is a sharing of support for each other. It is a nice feeling for women to be together in this way.

Why and in what ways does an event like this cause really negative feelings? 1) Because men, who are half of the population, were preferred not to come whether or not they were concerned with eradicating sexism. This is a very reasonable response because our reality here is that 2) there is very little social/cultural night-life at Evergreen. It is a fundamental fact that people at Evergreen lack events, concerts, dances, or whatever, that bring people together, either politically or apolitically. Therefore the women's concert, which responded to the needs of only part of the people, acutely doesn't respond to other needs. I am particularly comparing Evergreen to cities, where women's events occur relatively acceptably in a sea of integrated events. There is also very little of a general support for movements, women's, third world, students, etc., on campus. Joyful celebrations of struggling occur as a consequence of struggles.

Getting back to the conditions contributing to our experience of a women's concert, it is my understanding that the fractionalized condition of the student body, the lack of real live community organization, communication, and support, encourages alienation and division among us at TESC. Though the Women's Festival did indeed share its joys and benefits with some, the extent of negative reactions stems strongly from our fractionalized condition. We at TESC tend to not support actions aiming to change things for the benefit of ourselves or others. We tend to react to immediate issues rather than long-term issues, which often end up affecting our lives to a greater extent. The Women's Festival did not create these conditions, though its presence did exacerbate them.

More than a few people objected to the concert's exclusion of individual men, who would have gone with interest and a common belief in eradicating sexism for women and men. I hope that these people will understand that the following response does not devalue their support, but that reasoning completely bypassed my first points. The concert comes out of a social experience. We, as humans in this society, interact personally in both a close world of friends and in a

larger world of institutions, systems, and strangers. The concert is a response to the larger world.

There is another response that some women have towards men who wanted to come to the concert. Where are these people when women, as students, ask that women's studies materials be included in programs? Where is their personal concern to have an integrated education? An integrated administration? These are critical questions which both men concerned with sexism and white people concerned with racism should ask themselves.

It is easy to connect women-preferred events with the ideology and politics of separatism. This is an over-generalization. A concert or conference is a limited event which brings women of a really wide variety of beliefs together.

This may or may not focus on issues that seem important to you. I bypassed the possessive reactions that focus mainly on the "rights for men (or anyone) to go anywhere irregardless" of the concert's purpose.

K. Albrecht
 I am unrelated to the planning of the concert

The End Of The World Is Coming

To the Editor:

It was announced several days ago on the radio and all news media that the United States had the nuclear capabilities to destroy over 100 million Soviet Citizens should someone be foolish enough to push the button . . . however the Soviet Union also has the capability to kill 100 million United States citizens . . . but they've got more people so they'd win and we can't have that . . .

Two days later there was a small news article on page 93 saying how the Soviet Union has just perfected the ultimate in weaponry . . . a practically-already-maybe-in-use charged-particle weapon which functions on the lines of a Buck Rogers Ray Gun . . . about time they caught up with sci-fi technology . . . and we can't have that happen because it would negate (such a delicately gentle word) all of our best defensive weaponry and in the words of a now dead prophet, "the best defense is a good offense" . . . I think it was a guy named Old Gipper who said it.

And now the Point.
 Who cares? Of course I don't so long as I'm not one of the 100 million dead or one of the rest of us who will probably wind up having two-headed, six-handed offspring, provided we can, that

is . . . but then again what would it be like if this country woke up one morning with half its population gone up in a puff of smoke, pun intended, and the rest of us glowing like a neon Jesus sold for \$5.98 plus postage and handling call now operators on duty and don't forget to ask for the free car window mounting bracket . . . and a good way to spend money and get elected or not depending on the particular viewpoint and if you happen to be bullish or bearish (?) on America . . . or is it hawk or dove . . . and there's always Firebird and Sunbird and Mustang and Pinto and Rabbit and Dasher and Dunder and Blitzen and Rudolph.

But why the scare? Hasn't it occurred to anyone yet that the actuality of fighting a war would be merely for the sake of fighting it . . . what would it be fought over? The right to fight a war? And that one would be rather short . . . but we'd never know who won since the rockets would still be red-glaring when everyone and I mean EVERYONE was long-ashed into ashes and dusted into dust.

All for the sake of Liberty and Freedom from Oppression. A 24-hour, seven-day-a-week bomber flying overhead loaded with nukes is not oppression.

There's nothing oppressive about a mushroom cloud in your living room.

There's no oppression where children say they would like to be firemen or doctors IF they grow up . . . I pledge allegiance with liberty and justice for all . . . amen.

G.H. Kaufman

Soccer To Me

To the Editor:

To last week's and all other alternative educates:

So what's the deal on these women's soccer t-shirts, anyway? What are they, political or something? Separatist designs upon unsuspecting male bodies? Healthy competition for the latest KAOS and bookstore models?

Not even. About 20 of your friends-who-are-women decided, like others before them, to play soccer together. Most were coming out for the first time and all came looking for a good time. I'm happy to say that a group of your friends-who-are-men also met with close to the same (is that equal?) intentions. Most afternoons find individuals from either one or both groups out tromping the field, chasing around an oblivious piece of leather in search of another oft-romored but elusive Evergreen institution — leisure time. So, with such similar interest, is there

no meeting of the minds, if not bbdies?

Men's and women's soccer at Evergreen are different. Generally, our men's team could be characterized as technically more advanced than the women's. This means they tend to play and enjoy a faster and strategically more complex game. The women, on the other hand, as a new team play more just to learn and enjoy the game. We find a large measure of gratification just being involved in this kind of group activity. Obviously, this is only a (mutually inclusive) contrast of emphasis. The men play a better game when they work well together, and the women feel better as a team when they play well technically.

Precisely because these differences are acknowledged, they appreciably form the basis of our collective or individual decision to play together or apart on any given day. When we scrimmage as mixed teams, everyone, regardless of gender, stands to learn and teach both teamwork and technique. And when practices are "segregated," individuals have the advantage of open option either way. Newer players of either sex, or anyone who prefers to play a less competitive game, are welcome in the less potentially intimidating atmosphere of the women's team. More advanced players, or those who want a fast-paced and more physically and technically demanding game may fit right into the men's practice.

The women's team is currently wending its way through a series in the Washington Women's State Soccer League, an "outside institution" which has identifiable and understandable reasons for not welcoming men. And our team preference is to practice for the most part with the team we take to games. The men too like to develop their own second-nature team strategies for local games. But sports at Evergreen being what they are, our practices are far from strictly and exclusively oriented to winning league games. I'd say we place a broader, if not overriding emphasis on our growth as women and people, through recreational activity. And dialogue with and within the corresponding male experience is a recognized part of that.

Though things are changing, "especially at Evergreen," we are by no means divorced, in years or miles, from the childhoods and home towns which continue to exert residual sexual conditioning upon us. Most of us, as little girls, were socialized to a void team sports, certainly by puberty, as unfeminine, and to be intimidated by the idea of playing sports with boys. If we played with "the boys" we often played badly. As willing pawns

to male egos, we allowed and encouraged them to show off how well they played by comparison. We baited for the condescending but flattering reinforcement of our "feminine" image in their eyes as we (deliberately?) struck out, or shied from the ball, with a giggling snicker and shaking curls. We were somehow made to recognize only male approval as legitimate ego support. It was therefore in our own best interests to treat gingerly around the fragile male self-image — what boy would like a girl who "threatened" his developing physical ability? I apologized for days, thought I'd really blown it, when I somehow caught my latest sixth grade pin-up's left-4-1-1 fly in a mandatory softball game — and wryly but distinctly remembering how I considered dropping it.

Playing sports with men now is a chicken-and-egg process for me of working all that out, and likewise for my male partners and opponents who bear within them plate-impressions of these conflicts. We find we can defeat each other at racketball and both feel good about it.

But I need to work off just as much conditioning against working or competing with women. It's even harder for me as a woman to be capable of supporting women and allowing women to support me, than to work cooperatively with men and learn to trust their sincere and unconditional support of me. This, then, is the value in those sexually "separatist" events — contextualized at all times against a background of the larger goal — to deal both heterosexually and homosexually very well.

It makes me very happy that you, alternative educatee, have always seen or come to see that "women need a place in culture, they need to be recognized and taken seriously." But the awareness you've achieved develops slowly among others, yes, even here at Evergreen. Anecdote: two men walk across our field of play as I'm taking a goal kick. I inform them, firmly but with polite restraint, of the obvious: "You're walking on our field!" Man gulfs, and says, in all seriousness, "Don't worry, you couldn't kick it this far anyhow." February 23, 1977. No kidding. It really does "still" happen. You and I both have to feel angry — but be patient with our anger. I know how frustrating it is to be patient and help others to develop their awareness, once we feel pretty solid on our own. And two wrongs don't make a right. But what seems wrong in the trees is sometimes right in the forest.

Now, back to the t-shirts. First, they serve as uniforms in our league games. And it's also nice for friends and supporters of our

continued on page 1

Warning: Last Issue Next Week

The next issue of the COOPER POINT JOURNAL (May 26) will be the last of spring quarter. Letters to the editor and announcements will be published on a first-come, first-served basis. The deadline for all submissions is Tuesday, 24, at noon. Submissions must be typewritten and double-spaced to be considered for publication.

LA TIERRA
 2076 5th Avenue, Across from the Capitol Theatre
 Baskets . . . Baskets . . . Baskets
 Handwoven in Africa. All are unique and great for home display. Great as wall decorations, plant containers or just paper holders.
 Take a basket home today
 HOURS: Tuesday-Saturday 10:30-5:30
 Free Parking Saturdays Downtown

The Cooper Point Journal

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Letters *Opinion* Letters *Opinion*

continued from page 3

team Evergreen recreation soccer as a sport and women's athletes in general to buy and wear them around. They're more practical than bumper stickers, along the lines of any college t-shirt, with no designs intended upon anyone's body or identity, male or female. Lastly, plain and simple, we need the money. Public disclosure of our finances here: S&A gave us \$625 for this year, from which we try to squeeze league and referee fees (\$150), insurance ball (\$25 a shot) and equipment, first aid supplies, transportation to games and ordering official uniforms. There is no budget for a coach — you should see the refs' faces on that one! Next year, we'll really be tightening the shin pads as S&A will cover at most league fees only. At \$3.25 a t-shirt, we're making about a dollar apiece. At this year's prices, it cost to take 25 of you to help us buy one ball — now that's something we can all get together on.

And what are we doing in the meantime, you ask? The struggle for real power, ability and freedom to be strong and supportive, each as individuals within a community, may or may not take care of itself. For now, we soccer people just call it learning how to control the ball.

sincerely yours,
Marcia A. Levenson
(also a participant in the Women's Music Festival)
P.S. I'd like to talk sometime — can I recognize you by your alternative educatee-shirt?

Under Where?

To the Editor:

AN OPEN LETTER TO THE EDITORS OF THE COOPER POINT JOURNAL (ESPECIALLY MR. JOSEPH BEMIS) AND THE MANUFACTURERS OF JOCKEY SHORTS.

Gentlemen and Ladies,
Shame on you.

Your collaboration in the recently attempted diabolical plot to trick TESC hippies into wearing underwear is not only irresponsible and in the poorest taste, but also an out-and-out lie.

What's so "very very in" about wearing your underwear on the outside? Most men I know that wear their underwear on the outside sit around the house in it all weekend and drink beer and watch football on TV and holler at their wives.

Just how versatile is this so-called dual purpose underwear? The only dual purpose they actually serve (anybody can go swimming in their skivvies — American males have been doing it for years) is the same one they've been serving all along: concealing and supporting male genitals — that's all — you can't eat 'em, drink 'em, make love to 'em, spend 'em, or fix a flat tire with 'em.

Even if the jockey folks are making undies with cummerbunds for formal occasions, unmentionables with 57 different

belt-loop attachments for telephone linemen, or down-filled drawers for mountaineers, it still all adds up to one (count 'em) one thing: UNDERWEAR.

Why doesn't the men's underwear industry own up to its social obligations and develop underwear that is really multi-functional and actually aids humanity? (Instead of fooling around with underwear that pretends not to be what it really is.)

How about briefs impregnated with miniature land mines for getting rid of the crabs?

Or, underwear for the deaf?? Or, underpants with a built-in contraceptive device???

Or shorts that solve the age-old problem of no-matter-how-you-hop-or-dance-the-last-few-drops-fall-in-your-pants????

Has the CPJ no social conscience? Is it not charged with the responsibility of treating all of its readers EQUALLY?? I'm sure several of your female readers were quite disappointed (if not deeply hurt) because there were no ads for bras, vaginal deodorants, or douche bags along with the jockey shorts spread.

Lastly, doesn't the CPJ staff realize that attempting to change the opinions of its readers via such questionable practices as distortion, deception and propaganda is not only unethical, unsound, and impractical, but damaging the already dubious credibility of their publication, as well as downright communistic??

You can't fool me —
Zerbio Scarbezio

ECOE Logic

To the Editor:

Evergreen Council on the Environment (ECOE) was created December 1, 1976 out of student monies.

The purpose of the organization is to bring to the campus on a regular basis speakers, films, debates on environmental issues. By the end of the quarter ECOE will have presented four events.

Ernest Callenbach, author of *Ecotopia*, was the most recent. He spoke May 16 in LH One to an audience of 350. ECOE's last event this year will be held in LH Five May 24th, 7:30 p.m.:

"Alaskan Oil and Washington State — where are we and where are we going?" At this time representatives of citizens' groups from the San Juans, Bellingham, Port Angeles, and Seattle will be given an opportunity to present their views on the issue. In addition video presentations will be shown of Canadian interests from those who could not attend.

Next quarter ECOE will be left in the hands of yourselves. I move on to newer turf.

This means it will be up to yourselves if ECOE is to continue. May 25th is the present deadline for funding beginning in the fall from Services and Activities Fees. The procedure is to draw up a written statement of how money would be spent and justification for receipt. A second opportunity will be given in the fall. I will be here to meet

with anyone interested in seeing ECOE continue through May 26th. Please contact me by leaving a message at 3225 or calling 866-6220 and leaving your name and how to reach you.

Good luck and Best Wishes,
Glenn Phillips
for ECOE

We're In The Army Now

To the Editor:

On Thursday night, May 19, US Army training films will be shown in Lecture Hall One. Under the guise of "free" and "entertaining," two faculty members are sponsoring a "Sixth Army Film Festival." How awful! What a monstrosity! Don't faculty have anything better to do with their time than to show us such "old favorites" as "Letter from a Mother," "Catheterization Techniques," and "Care and Use of Pliers and Screwdrivers"?

What possesses faculty to behave in this fashion? Haven't we all had enough of the military presence on this campus? First it was an Air Force band, now it is Army films, no doubt next month (a graduation display??), it will be a Marine Corps fighter plane on Red Square!

I call upon the administration of TESC to stop the showing of these films. Perhaps the members of EPIC feel the same way as I do and will join me in protest at Lecture Hall One, 7:30 p.m. Thursday the 19th.

Name Withheld By Request

Macho Ado About Nothing



Vic Skaggs and Joe Gill on the air.

by Brad Pokorny

"I wanted to instigate a verbal riot on the air," said Peter Rexford. "And it happened. They wanted to do a radio talk show. I wanted to instigate a riot. I wanted every single person listening. And I did it."

Peter Rexford is the producer and moderator of last Thursday's "This Is Your Radio Show," a two-hour, weekly community-access program broadcast on KAOS-FM. The goal is to air different ideas and views. On Thursday, May 12, Rexford turned the microphones over to Vic Skaggs and Joe Gill, two young community members who wanted to air their views about the previous weekend's Women's Music Festival (from which men were strongly discouraged from attending) and the current state of the women's liberation movement.

The show was a listener call-in affair, and in terms of audience response, it was one of the most successful programs KAOS has ever aired. The phone was busy constantly, and calls were received from all around the Olympia area. There were calls from Lacey, Tumwater, and even Tacoma.

Much of the interest in the show was generated by posters distributed around campus and in the Olympia area the day before the broadcast. It was a hype. On Tuesday, May 10, after Rexford had signed Skaggs and Gill up for air time that Thursday, the two young men put up mimeographed posters which publicized the show as a forum on the Women's Movement. Rexford decided to drum up more enthusiasm for the event. He ran off 200 leaflets boldly emblazoned with the words "Fight Feminine Facism" (sic) and displaying a crudely drawn male symbol on top of a female symbol.

Rexford put these new posters up around campus and in town.

On Thursday, as the time for the broadcast approached, several groups attempted to tie up the KAOS phone lines so that the program could not take place. One person was told that it did

not matter if s/he refused to hang up, the phone would disconnect anyway 20 seconds after the line was hung up at the KAOS end. Another person installed herself in the KAOS offices, and pleasantly asked to use the phone. The would-be saboteur was informed that she was tying up the wrong line and nothing would be gained by holding the KAOS news phone hostage.

Skaggs and Gill went on the air, beginning with a 15-minute introduction, during which Skaggs extolled his radical credentials, citing work with "the [women's] movement" on the east coast, time spent protesting the Vietnam war, and a firm belief in Marxism. Gill labeled himself "a humanist."

Skaggs criticized the Women's Festival for "oppressing" him, by not allowing him to attend concerts in the library. He accused the "lesbian contingent" of the women's movement of pushing "man hatred" as "liberationist dogma." He said that "Women Only" events only served to alienate many people from the women's movement, and this disturbed him.

Gill said, "A lot of the views of the lesbian movement have infiltrated the women's movement to the point of incredible hostility towards males." Both young men claimed that they were not sexist and that they supported the movement.

The phone lines were opened and the first call came in from a woman. She said that what Skaggs and Gill were saying made her "really happy," as she felt very much the same way, but had been afraid to speak out.

The second caller was a man who termed Skaggs' opening statement "real obscure," indicating that he didn't understand what they were doing.

The third caller was also a man who disagreed with Skaggs and Gill. He felt that "Women need to get together, women need to feel their own power."

A fourth caller, a man, pointed out that perhaps many men's fears of certain aspects of the

women's movement, such as Skaggs' and Gill's, "arise from our own inability to handle the fact that women are rising up against their oppression."

The fifth and sixth callers were women. The fifth caller supported Skaggs in his argument against segregated concerts, saying that she was a performer herself, and she liked having men in the audience. The next woman's call developed into the most heated exchange of the program:

Skaggs: "But I'm not the oppressor."

Woman: "But I think that in a lot of cases, you are. I think that all men are potential rapists."

Skaggs: "All men are not —"

Gill: "Are all women potential murderers?"

Woman: "Possibly so —"

Skaggs: "Then what's the point of talking about it?"

Gill: "All human beings are potential anything. And they shouldn't be generalized to the point where a woman is in fear of male society."

Woman: "But I'm in fear every time I walk down the street at night. And I have to be. And the reason I have to be is because hundreds of women are raped every year."

At one point, to defend his contention that he was as oppressed as anyone else, Skaggs revealed that he had received nine shock treatments during part of his incarceration for anti-war activities, treatments from which he took a year to recover.

When the program was over, several women reportedly came up to the KAOS studios to demonstrate to Skaggs and Gill what the fear of rape was like. According to Rexford, a woman came into the station and said, "I'm here, and I've got three women outside to help me. We want to rape Vic, rape him of his manhood." Skaggs had apparently already left at this point.

Calls came in from all over the community after the program, most complimenting the station for airing both sides of an issue very much on many people's minds. Rexford termed the show a "total success."

One wonders why Skaggs and Gill felt they had to go on the air in the first place. Given the intensity of their radical involvement in the past, why would they get upset over women who wish to lend each other support and enjoy their own company for a weekend? But in listening to the broadcast, there is the sense that the thing Skaggs and Gill feel most strongly is a fear of being left out.

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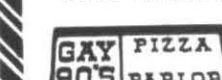


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The Evergreen Dream: From Mud To Concrete In Ten Easy Years

Evergreen was created due to a miscalculated enrollment prediction. Had the facts and figures on enrollment projections been accurate, had the waning interest in collegiate studies been forecast, Washington's first new four-year college to be built in the Twentieth Century probably would have remained an unnoticed memo in some file down at the capitol.

But back in 1965 all the charts and graphs pointed toward leaping enrollment increases for colleges and universities. Time has shown otherwise (Evergreen originally planned to enroll 12,000 by 1985; now it has been reduced to a peak of under 5,000). Although recruitment is less a problem here than at many other colleges, the college still owes its existence to those original erroneous statistics. Because without statistical justification, the legislature would never have pursued the idea of a new college.



MARCH 21, 1967

On March 21, 1967, the fortieth Washington State Legislature approved the creation of a new college at the recommendation of the Advisory Council on Public Higher Education, to be located within a ten-mile radius of Olympia. Soon afterwards Governor Dan Evans appointed a five-member Board of Trustees to the college. One of their first tasks was to come up with a name. Scores of suggestions were submitted, including Thurston County State College, Washington State College in Thurston County, and Mudbay University. The board finally settled on "The Evergreen State College" in January 1968.

Following inspections of 21 different sites, Administrative Vice President Dean Clabaugh, Evergreen's first employee, bought the 990 acres of land which comprise the present campus, paying an average of \$380 an acre. By 1973, according to Clabaugh, comparable lots of land were selling for \$12 - 20,000 an acre.

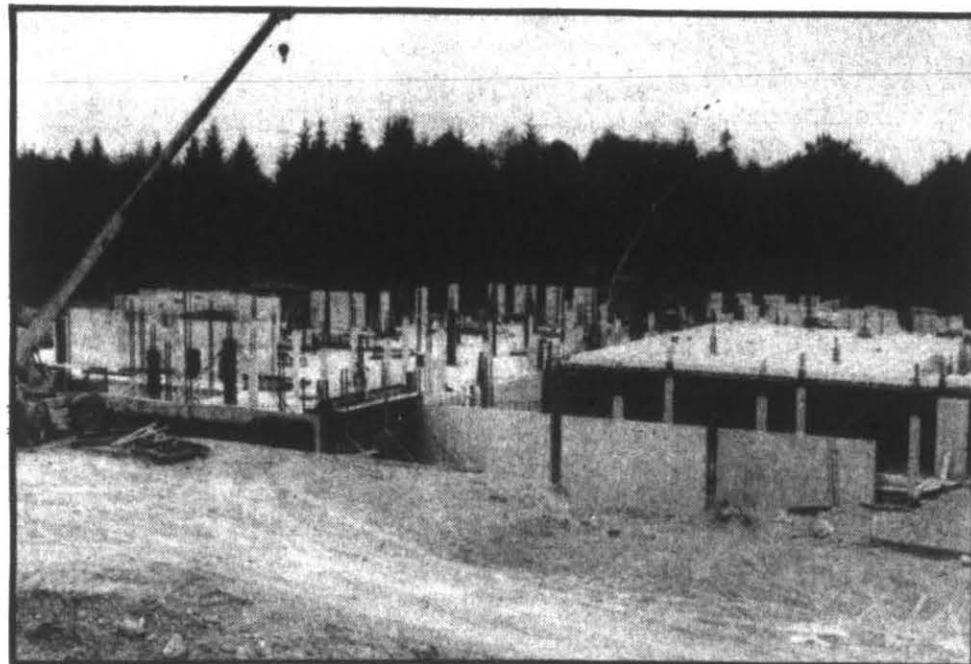


SLAUGHTERHOUSE 201

Clabaugh and a skeleton crew then moved into Evergreen's first structure, a converted slaughterhouse called Building 201. Nine years later, with almost all of the college's planned construction finished, most of the campus (the largest in the state) remains undeveloped. But it is a far cry from the old days. Fifty years ago, according to *How the West Was Once* — A History of West Olympia, the main inhabitants of Cooper Point were "deer, trees, and a few strong-armed souls," and the only inland roads were "mere ox trails."

A ONE-TIME BALL BEARING FACTORY INSPECTOR

Governor Evans, a liberal Republican, mandated that Washington state needed a "flexible and sophisticated educational instrument" as opposed to the "vast and immobile establishment." He foresaw a college which would "unshackle our educational thinking from traditional patterns."



Fall 1970—The Library building under construction.

To pursue this task President Charles J. McCann, Dean of Faculty at Central Washington State College, was appointed President of Evergreen on August 15, 1968. A one-time ball bearing factory inspector, McCann would now inspect the possibilities for a non-traditional institution of higher education.

McCann discussed Evergreen's future in several meetings throughout 1969. The core group of planners, including members of Evergreen's administrative staff, nationally-distinguished educators, and a number of "borrowed" students from colleges and universities across the country, began to work out the concrete goals of the college.



Fall 1970—The planning faculty takes a break to play street lot football before the trailers and portables that are The Evergreen State College.

"Students will work as colleagues with faculty and others," they wrote, "and together these people will try . . . to create a place whose graduates can as adults be undogmatic citizens and uncomplacently confident citizens in a changing world. We assume that toward this end the most valuable service Evergreen can offer is to initiate a process of continuing learning and experimentation, by encouraging independence in pursuit of inquiries that motivate him [or her], and providing him [or her] with counsel and resources to test this knowledge and ability."

In the fall of 1970, four deans and 20 planning faculty were added to the original core group to prepare a program for Evergreen's first academic year in 1971. This group developed a vocabulary to fit the ideas of the original planners, and thus were born such beloved terms as "coordinated studies," "contracted studies," "internships," "portfolios," et al. A governance system (COG) was formulated then, in which "all members of the community"

grew fainter as years have passed and Evergreen has grown. The geoduck became the college's mascot that year, appearing on Evergreen sweatshirts with the Latin words "Omnia Extares" (roughly translated, "Let it all hang out") emblazoned on the front.



The political highlight of the year was on Evergreen's Dedication Day, which coincided with the nationwide May Day anti-war protests. Governor Evans, like most of those present, wore a black armband. Other political highlights included a legislative uproar over dogs on campus. Thousands of dollars had to be spent cleaning carpets when dogs ran free throughout the buildings, resulting in the stringent dogs regulations we all abide by to this day.

THE COLLEGE THAT WOULD NOT DIE

The 1972 - 73 year found Evergreen a target of criticism in the legislature and in the media. The *Daily Olympian* attacked the school in several editorials, and a few state senators and representatives picked up on the anti-Evergreen mood as the January session loomed closer. Evergreen's critics were invariably badly informed about the college, and some of them were completely ludicrous, although at the time many Evergreeners took them quite seriously. One of the most notorious was Republican Representative James Kuehnle, who proposed an amendment to shut Evergreen down.



"It is high time the Reed College of Washington state be cut down," he said in September 1973, "and that we build a police academy or good trade school or something of practical usage." A few years later Kuehnle sponsored a survey of Olympians about the school, asking citizens to take note of the suspicious fact that Evergreen's main square was known as "Red Square." Kuehnle's attempts to close Evergreen failed miserably.

Amidst this atmosphere, Evergreen went into the session with an operating budget request of \$17 million; we came out with \$10.7 million. There were many reasons for this large cut, including the fact that enrollment projections had been lowered (an enrollment freeze went into effect), but what many Evergreeners noticed were just the negative attitudes about the college.

A few vocal legislators feared that their 1967 decision had created an educational Frankenstein. President McCann called campus-wide meetings, sent letters out to parents, and spent a lot of time at the legislature. After all the sensationalism died down, Evergreen made it through the session, helped by the firm support of Governor Evans and many legislators.



REORGANIZATION

Evergreen's second major crisis hit during the spring of 1973. "Reorganization" added one more word to Evergreen's growing dictionary. With reduced funding and an enrollment freeze, Evergreen had to cut back. The cutbacks were made in non-academic personnel. "We built an administration and service organization capable of planning for and responding to fairly rapid growth," McCann said at a Board of Trustees meeting. Seventy staff members were laid off.

The faculty kept their jobs during the reorganization, but some felt the ideals of student/faculty equality were jeopardized by the implementation of a faculty report from the year before, which called for, among other things, modular studies. Mods, as they came to be known popularly, were similar to traditional courses, and many students and a few faculty thought this meant Evergreen was "going soft."



Spring 1973—Governor Dan Evans is interviewed by campus media after a successful rapped down the clocktower.

Physically 1972 - 73 brought completion of the College Activities Building and the Campus Recreation Center. The following year saw the completion of Phase I of the Laboratory Building, and surprisingly, the legislature approved a \$6.7 million budget request for the proposed Communications Building, which was to have been completed by fall 1976 (and which is scheduled to be previewed finally this weekend).



In the spring an Affirmative Action Policy was adopted by the Board of Trustees, which set goals, quotas, and deadlines for representation of non-whites and women by 1985. A Non-White Disappearing Task Force was created that year to provide recommendations for recruiting minorities to Evergreen.

Rape and rape attempts became more frequent near campus as the 1972 - 73 year progressed. Evergreen student Donna Manson was reported missing March 21 — no trace of her has been found since.

During the spring of 1974 an accreditation team arrived on campus and scrutinized Evergreen for three days. At the end of the visit, the 11 members lauded Evergreen with glowing commendations.

"Evergreen students seem to be unusually busy, interested, and personally in-

involved in their own learning," the team wrote. "The college's ways of emphasizing students' responsibility for their own learning appear to have evoked authentic self-motivation in most students we have met or observed."

By July Evergreen had earned official accreditation — a full year ahead of schedule. This came as no surprise, but it did seem to revitalize Evergreen's sense of identity.



CPJ SUMMER JOB OPENINGS

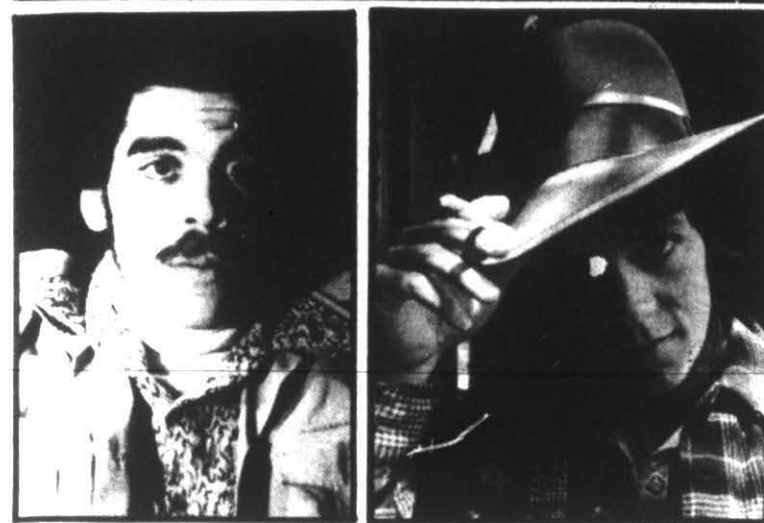
Applications are now being accepted for the paid position of **News/Managing Editor** for summer quarter. The News/Managing Editor's responsibilities include writing and assigning stories, editing copy, and guiding reporters. News writing experience and a good knowledge of Evergreen are essential.

The paid position of **Production Manager** will also be open summer quarter. The Production Manager designs and lays out all advertisements, helps with paste-up, and operates the typesetter (headline) machine. This is an excellent training position for anyone interested in graphics or production.

Submit applications to the **COOPER POINT JOURNAL**, CAB 306, or call 866-6213 for more information.



CampusNotes CampusNotes Can



Taylor, Lenthe Recite Tonight

The Center for Literature in Performance presents a poetry reading with Bill Taylor and lean-Vi Lenthe, Thursday, May 19, at 7:00 p.m. in the Board Room, Lib. 3112. Taylor is a student in the program Theory and Practice of Modern Evil. He has coordinated the Center for Literature in Performance for the

past two years. Lenthe is a former Evergreen student who has led several writing workshops and has recently been involved with the Gertrude Stein Reader's Theatre and Wake. This is the final reading of the series. Next Thursday the Center sponsors a poetry feast.

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The production is directed by faculty member Ainara Wilder, who stresses that the play is definitely for mature audiences. "The intense and emotional aspects of this musical drama are inappropriate for children," said Wilder, adding, "We urge parental discretion."

Also performing in the show are Sue Steele, Linda Tyrrell, Robert Winkley, J. Steven Smalley, Robert Kyllonen, Ernest Ellison, Robert Roisum, and Amelia Grayck.

Musical direction is by Jayne

Austin, Denny Kochta is the set and lighting director and costume designs are by Emily Rogers.

Subject to Fits will be performed every evening at 8 p.m. through Monday, May 23. Price for admission will be \$1.50 for students and senior citizens, and \$2.50 general.



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There will be a free introductory lecture on Polarity Health Education on Friday, May 20, at 7:30 p.m. in Lib. 2605.

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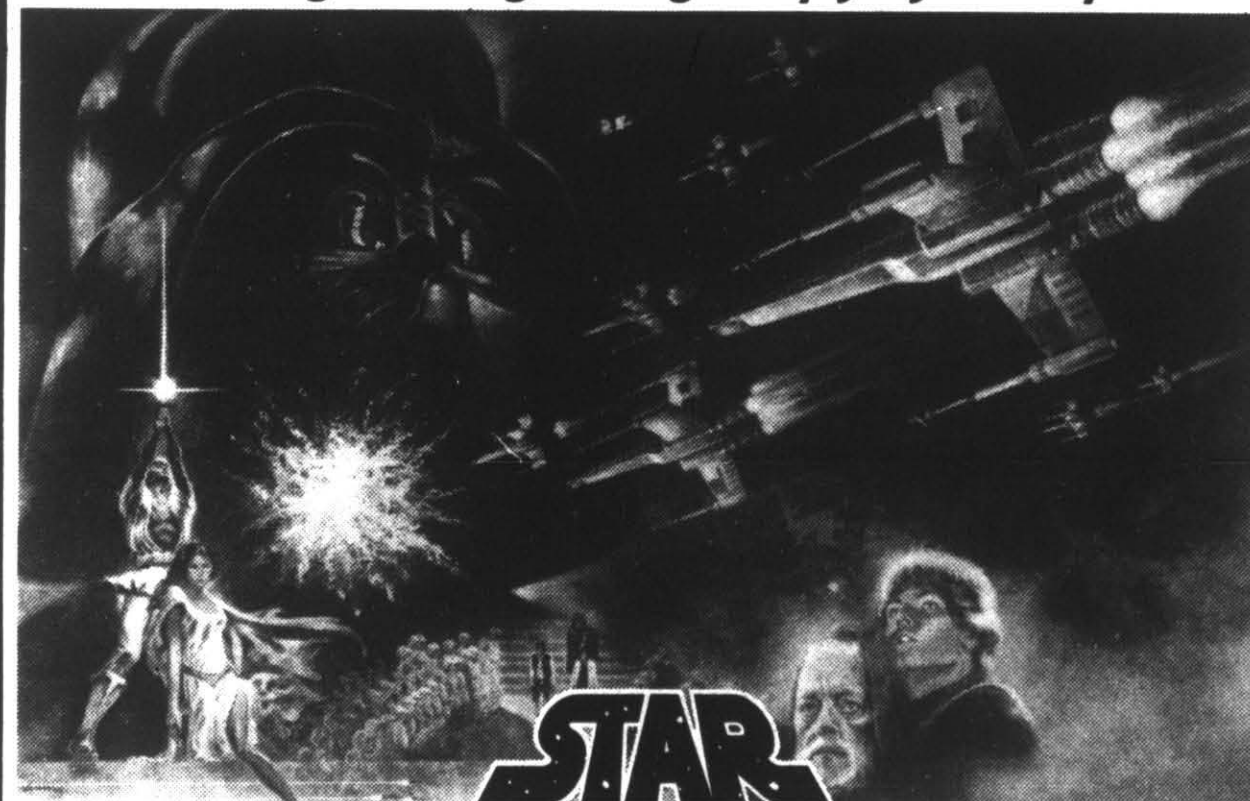
"The Guy Next Door," an original drama pointing out the differences between the widely-accepted myths of rape and the factual data, is scheduled for Saturday, May 21, at the Women's Center at 8 p.m. The play was collectively written as an informational and educational tool to deal with the sexual and violent aspects of rape. A workshop and discussion will follow. Sponsors include Thurston County Rape Relief and Reduction, the Men's Center, Chautauqua, and the Theater of the Unemployed. Admission is free.

The Women's Clinic is sponsoring a Self-Help Workshop on Thursday evening, May 26, from 5:15 to 7 p.m. in Lib. 2204.

Found: On campus May 17, a male Irish setter with a sore foot. Call 1-531-7229.

SENIOR EMPLOYMENT SEMINAR
Time: Tuesday, May 24th
3:30 - 5:00
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Topic: JOB INTERVIEWS

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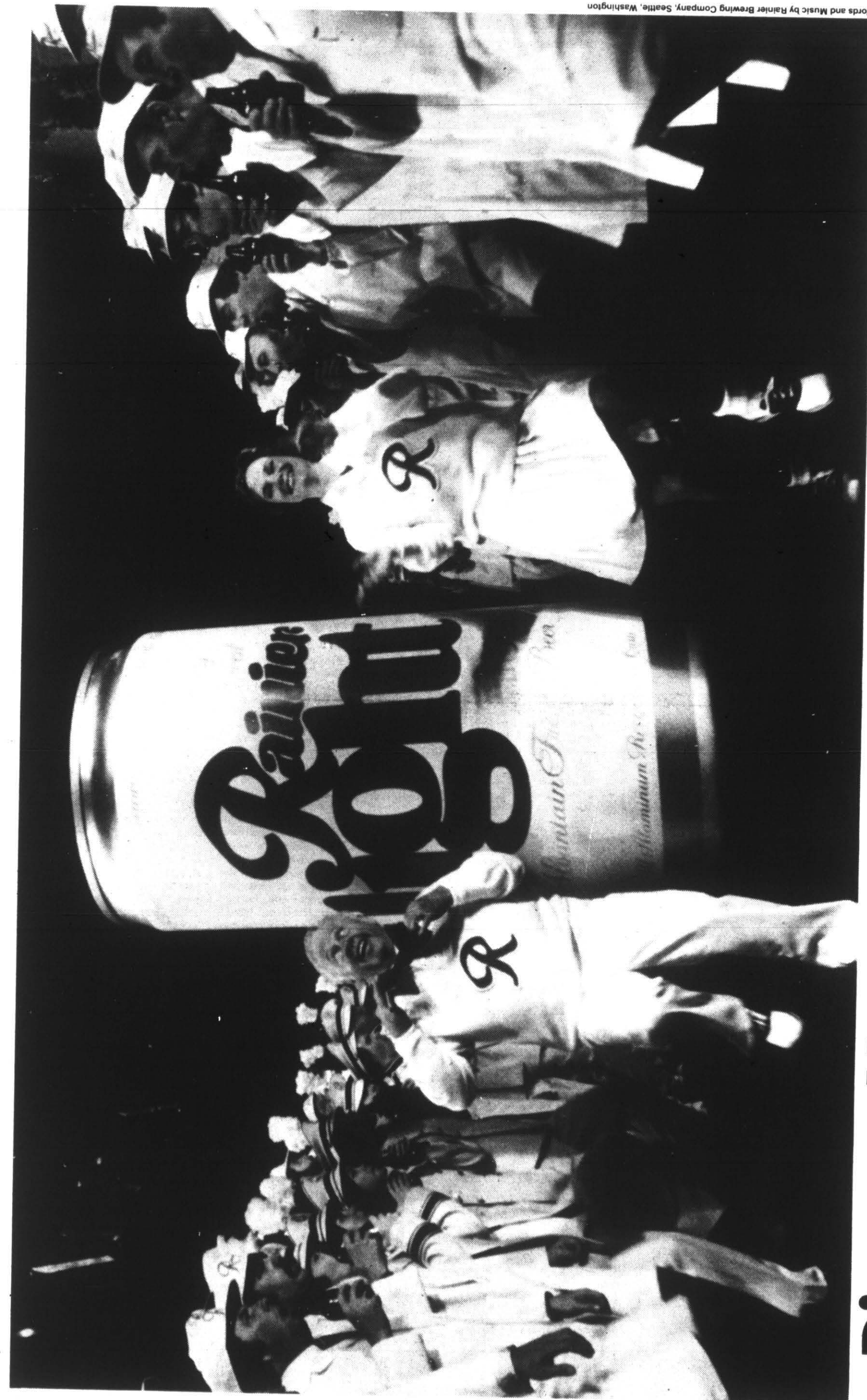


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LOUISVILLE — Cinema I
KANSAS CITY — Glenwood I
LOS ANGELES — Avco I
GR. ORANGE — City Centre I

PHOENIX — Cine Capri
SAN DIEGO — Valley Circle
MINNEAPOLIS — St. Louis Park
PHILADELPHIA — Eric's Place
PENNSAUKEN — Eric I
LAWRENCEVILLE — Eric II
CLAYMONT — Eric I
FAIRLESS HILLS — Eric II
PITTSBURGH — Showcase
PORTLAND — Westgate I
SALT LAKE CITY — Centre
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SACRAMENTO — Century 25
SAN JOSE — Century 22A
SEATTLE — U.A. 150

WASHINGTON — Uptown
TORONTO — Uptown I
TORONTO — River Oaks I
CHICAGO — Edens 2
CHICAGO — Yorktown 3
CHICAGO — Esquire
DALLAS — NorthPark 2
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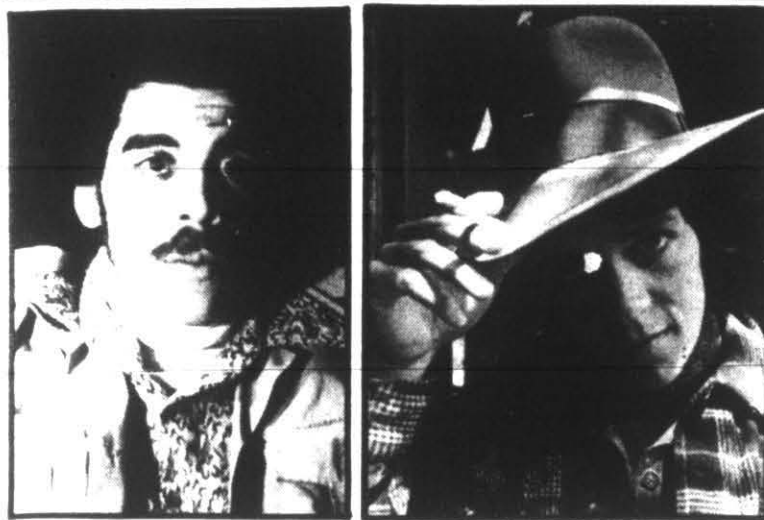
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• For those who missed Edward Boorstein on Monday, May 16, there is a reel-to-reel tape of his lecture on imperialism, Cuba, and Chile at the EPIC office to listen to record. For information, call 866-6144.

• Parking in the Library Loading Dock Area is going to receive more attention in the future from Campus Security. Drivers of privately-owned vehicles are asked to refrain from parking in the library dock area or face the unpleasant and expensive experience of being impounded.

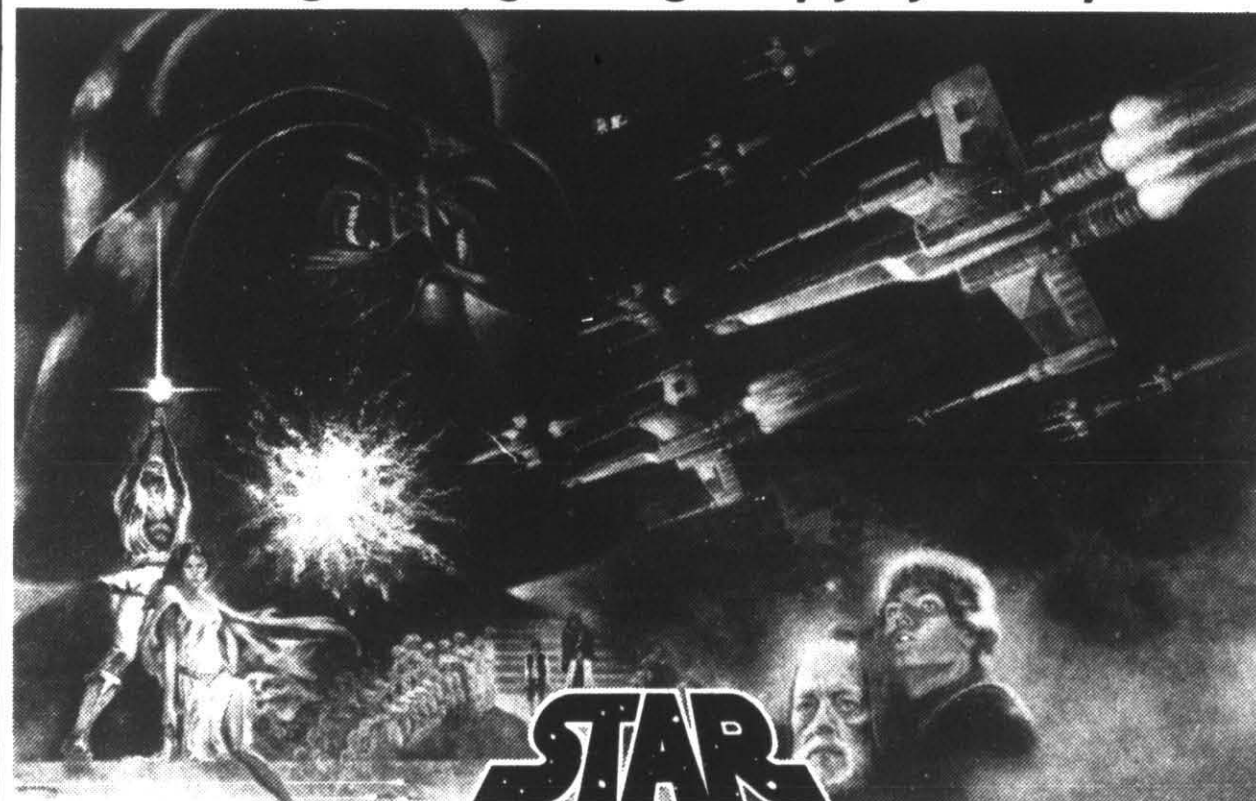
• "The Guy Next Door," an original drama pointing out the differences between the widely-accepted myths of rape and the factual data, is scheduled for Saturday, May 21, at the Women's Center at 8 p.m. The play was collectively written as an informational and educational tool to deal with the sexual and violent aspects of rape. A workshop and discussion will follow. Sponsors include Thurston County Rape Relief and Reduction, the Men's Center, Chautauqua, and the Theater of the Unemployed. Admission is free.

• The Women's Clinic is sponsoring a *Self-Help Workshop* on Thursday evening, May 26, from 5:15 to 7 p.m. in Lib. 2204.

Found: On campus May 17, a male Irish setter with a sore foot. Call 1-531-7229.

SENIOR EMPLOYMENT SEMINAR
Time: Tuesday, May 24th
3:30 - 5:00
Place: Library 1213
Topic: JOB INTERVIEWS

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STAR WARS

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STAR WARS

Starring MARK HAMILL HARRISON FORD CARRIE FISHER
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and ALEC GUINNESS

Written and Directed by GEORGE LUCAS Produced by GARY KURTZ Music by JOHN WILLIAMS



Star Wars opens May 25th in these cities:

NEW YORK — Astor Plaza	PHOENIX — Cine Capri	WASHINGTON — Uptown
NEW YORK — Orpheum	SAN DIEGO — Valley Circle	TORONTO — Uptown 1
HICKSVILLE — Twin	MINNEAPOLIS — St. Louis Park	*CHICAGO — River Oaks 1
PARAMUS — RKO	PHILADELPHIA — Eric's Place	*CHICAGO — Edens 2
MENLO PARK — Cinema	PENNSAUKEN — Eric 1	*CHICAGO — Yorktown 3
BOSTON — Charles	LAWRENCEVILLE — Eric II	*CHICAGO — Esquire
CINCINNATI — Showcase Cin I	CLAYMONT — Eric I	*DALLAS — NorthPark 2
DAYTON — Dayton Mall I	FAIRLESS HILLS — Eric II	*HOUSTON — Galleria 2
DENVER — Cooper	PITTSBURGH — Showcase	*DES MOINES — Riverhill
ROCK ISLAND (Milan) — Cinema 3	PORTLAND — Westgate I	*INDIANAPOLIS — Eastwood
DETROIT — Americana I	SALT LAKE CITY — Centre	*OMAHA — Cin. Center
LOUISVILLE — Cinema I	SAN FRANCISCO — Coronet	*MONTREAL — Westmont Sq.
KANSAS CITY — Glenwood I	SACRAMENTO — Century 25	*VANCOUVER — Stanley
LOS ANGELES — Avco I	SAN JOSE — Century 22A	*ST. LOUIS — Creve Coeur
GR. ORANGE — City Centre I	SEATTLE — U.A. 150	*Opens May 27th



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When: Friday, May 20, 9-11 a.m.
Where: Library 2204

Who: Workshop conducted by Don Humphrey, Member of the Faculty, Barbara Ramsey, Medical School Student and Evergreen Graduate

How: Sign up in Career Planning and Placement, Library 1214, 866-6193

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Callenbach Visits Ecotopia

by Karrie Jacobs

Imagine for a moment that Washington, Oregon, and Northern California decide to secede from the United States sometime in the not-too-distant future. Suppose they form an ecologically-minded, extremely innovative society populated by well-adjusted, happy citizens. It would be sort of like Evergreen, without the beauty bark, and the concrete, and all those funny landscaping machines.

Well... Maybe it wouldn't be anything like Evergreen. In any case, a man named Ernest Callenbach wrote a book about just such an occurrence, entitled *Ecotopia*, which has found its way onto the reading lists of many program seminars here. It is this year's *Zen* and the Art of Motorcycle Maintenance, and joins the ranks of *Small Is Beautiful* and *The Structure of Scientific Revolutions* as an Evergreen "fave."



Ernest Callenbach

Given the book's popularity in these parts, it was not surprising that *Ecotopia's* author made an appearance in Lecture Hall One on Monday, May 16, speaking on modern technology, misguided and otherwise, environmental issues, and sociological affairs which stem from or produce *Ecotopia* society.

The book tells the story of a reporter from the United States, William Weston, who journeys into *Ecotopia* 19 years after its secession. The year is 1999, and the U.S. and *Ecotopia* have not had diplomatic relations in nearly two decades. Weston is the first official visitor from the U.S., and his travels provide him with a limitless supply of things to write home about. The book is comprised of Weston's journals and newspaper articles which tell of the eccentricities of *Ecotopian* life, the lack of automobiles, the ritual war games, the immense respect for trees and wildlife, and the strong *Ecotopian* women who have this strange inclination towards sleeping with crusty American journalists.

TECHNOLOGICAL IDIOTCY
Callenbach, who considers himself a city-dweller rather than a back-to-the-lander, talked a great deal about developments in the Bay Area. He discussed San Francisco as the crowded American city of the present, not as the *Ecotopian* fantasy city of the future. He cited the Bay Area Rapid Transit system (BART) as an example of "technological idiocy," a case where high technology was used where medium technology would do, yielding

unsatisfactory results. BART was intended to be a transit system that would be so efficient and so sophisticated that it would put New York, Paris, Montreal, and the rest of the world to shame. It was to be completely computer-operated, eliminating the need for motormen in the coaches. The Westinghouse Corporation was contracted to design the computer system, a dubious move according to Callenbach. "It's dangerous to rely on Westinghouse to build a toaster, let alone a computer system," he said. Callenbach went on to describe how the computer, when completed, could not tell where cars were on the track, and said the "brake" and "go ahead" signals ran on the same transistor circuit and occasionally got confused. These technical problems, along with incidents of the rear doors flying open while the streamlined trains sped along at 80 mph, necessitated the use of human motormen on each train to back up the bumbling computer. Of course, the ultra-modern BART is archaic compared to the *Ecotopian* national railroad which runs by magnetic propulsion at 360 kilometers per hour, but then, that's all in the future.

Callenbach is fascinated by the possibility of living an ecologically sound existence in the middle of the city, and he talked about the Integral Urban House, a project in Berkeley which is trying to maintain a self-contained living situation in terms of waste disposal, power, and food. He described the structure itself as a "funny little wooden house, undistinguished from all the other funny wooden houses in the area." The project has all sorts of eco-amenities including a Clivus mulch toilet, which degrades waste without using water, and a small scale solar heating capacity. The household members recycle their urine for

use as nitrogen fertilizer for their productive vegetable garden. They also keep their rabbits and chickens living in close proximity because, in theory, flies attracted to the rabbit shit will be eaten by the chickens.

When asked what his intentions were in writing *Ecotopia*, whether he set out to write a piece of literature, or simply to make a social statement, Callenbach replied that if he were a critic reviewing the book he would describe it as a "cleverly melodramatized tract." Callenbach does not think of himself as a novelist. His primary work is as an editor, both for *Film Quarterly* Magazine and at the University of California Press, where he is a book editor. "I happen to have a talent for editing. I like doing the nitty gritty job of going through a manuscript, fixing it up, helping the author with it," he said, talking about his work with the *Film Quarterly* which he has worked on since 1958. "And I love movies. Even though I abolished them in *Ecotopia*, I love movies."

Callenbach wrote one other book, which came out in 1972, called *Living Poor with Style*. It was a guidebook on saving money without compromising your standard of living. These days he finds little time to write between tours and editing.

Ecotopia was printed in 1975 as a private venture by Callenbach and a number of friends. He did it that way out of necessity, because all the publishers the manuscript was submitted to rejected it.

So far, 25,000 copies have been sold and they are selling at the rate of 2300 a month. Bantam Books, who originally rejected it, has just purchased the rights to publish it in a mass market paperback edition. Callenbach and friends got a sizeable advance from Bantam, and Banyan Tree Books still has the right to publish its own edition.

In general, Callenbach lives a fairly conventional life in a house in the vicinity of the U.C. Berkeley campus. He does a little gardening, a little carpentry, lives with a woman he is not married to, wants to visit China, and is not a vegetarian.

Callenbach certainly doesn't live an *Ecotopian* existence, but then, he can't be expected to. Fiction is fiction, after all. He does have his ideals and his fears about modern industrial society, and he figures, "Either we will walk in an *Ecotopian* direction with some dignity or we will be kicked there screaming."

As a child, as a near adult, and at many points in between, I have entertained the fantasy of recording my dreams, not in hastily-scrawled notes in a spiral-bound notebook placed at the side of my bed, for expressly that purpose, but in instantly replayable living color. I conceived of a neurological cable to carry my dreams from my brain into a video recorder. I always assumed that other people, perhaps most people, had that desire at some point in their lives.

Now it seems that one person, Robert Altman, has come as close as is humanly possible to making a dream that is readily retrievable and accessible to audiences outside of the dreamer, relying on film rather than the eccentricities of memory.

The film, *3 Women*, is actually based on a dream that Altman had, and it has all the enigmatic, frustrating, elusive qualities of a dream, including a large dose of excruciating realism.

The film mainly follows the lives of two women, Millie Lamoreaux (Shelley Duvall) and Pinky Rose (Sissy Spacek), while a third, Willie (Janice Rule), is a constantly present observer, rarely speaking, but always visible.

Millie is an employee in good standing at the nursing home, where she walks elderly patients around a hot pool while carrying on endless monologues about recipes for tuna melts, or men, or dinner parties with men that play Scrabble and eat tuna melts. No one ever pays any attention to her attempts at conversation, not the old people, nor the other bathing suit clad attendants, or the Kildare-like interns at the hospital where she eats lunch every day. At least with the elderly patients she seems to have a certain amount of charm, or sparkle, simply because they are so dull, so lifeless in comparison,

walking around the pool, falling asleep in their therapeutic baths. In any other context Millie seems like an overbearing fool snubbed by the interns, ridiculed by the barbers, consistently closing her car door on her dress so that it flaps in the wind all the way home through the California desert.

Then Pinky Rose appears on the scene, a bland little girl with no detectable personality, a new girl at the rest home. Millie shows her the ropes, walking her around the pool as if she were crippled, and Pinky is entranced. Pinky thinks that Millie is the "most perfect person" she's ever met. Everything from the flower decals on Millie's mustard-colored Pinto, to the little sign on the bulletin board in Millie's pastel-colored plastic apartment which says "Clean is Sexy," convinces Pinky of Millie's perfection. Millie, who can make perfect rosettes on Ritz crackers with spray-can cheese, is a figure to be worshipped by Pinky, who can not even open a Sau-Sea shrimp cocktail without spilling it all over herself.

Then there is Willie, the silent, staring, pregnant "Earth-mother," painting murals on the bottoms of swimming pools of contorted creatures, sometimes sneering, sometimes laughing, with limbs, tails and breasts going off at all angles. Willie is married to and pregnant by Edgar, a walking, talking wild-west cliché, a relentless bad joke who has drunken sexual encounters with Millie, and with Pinky when she adopts Millie's personality.

3 Women is partially a study in pointless, unhappy lives, but it is more than that because the film itself has the dignity that its characters lack. The film does not seem like something that could possibly come out of a major American studio. It has been compared to Fellini or Bergman, but it would be unfair to

ReviewReviewReviewReview

A Dream In 35mm



by Karrie Jacobs

call the film an imitation of either of those styles. An interesting fact is that Shelley Duvall wrote 80 percent of her dialogue, and so she pretty much created her own role; but other than that, the film is Altman as writer, producer and director.

The dream that the movie was based on came at a difficult time for Altman. The movie he was working on at the time, *Buffalo Bill and the Indians*, was nearing release and it didn't look very promising. He had made extensive preparations to produce films of *Ragtime* and *Breakfast of Champions*, but those had just fallen through, his wife was in the hospital having an operation, and Altman had a dream: "Two young girls from Texas meet in a desert community, come to terms with the undercurrents in their lives, and undergo a metamorphosis."

He wrote down as many images as he could recall and presented his idea to 20th Century Fox executives who gave him an initial go-ahead. With a thirty-page outline and two Texas girls, Spacek and Duvall, he started production of the film on location in Palm Springs, California. Basing a film on a dream seems like an act of desperation for a top director who may have feared going under into the mire of mediocrity. Acts of desperation usually yield results, one way or the other, and in this case impetuosity paid off.

3 Women is a movie that you should go see, without a doubt, but don't go expecting an evening of light-hearted entertainment. The movie is not without humor, but it is often humor born out of frustration. There are times when it's easier to laugh. Often Pinky's clumsiness, her inability to move when she has to move, is both embarrassing and frustrating. It's like trying to run in a dream when your legs are made of lead.

There are times when Pinky becomes Carrie from Spacek's previous movie, and it seems like someone is about to abuse her, drop pink's blood on her head or throw tampons at her at any moment, and you cringe.

The movie ends like a dream ends. Suddenly you're awake, but it's not like awakening and finding that everything is clear-cut and universally okay after a confusing dream. You just wake up wondering.

3 Women is currently playing at the Harvard Exit in Seattle, and rumor has it that it will be making its way south to Olympia in the summer.

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Arts and EventsArt

FILMS ON CAMPUS
Thursday, May 19
RETURN OF THE SIXTH ARMY
An evening of Army training films, including such favorites as *The Care and Use of Hand Tools, Part One*; Introduction to *Psychological Warfare*; and *Catheterization Techniques*. Sponsored by H&M Productions. LH One, 7:30 p.m., FREE.

Friday, May 20
THE CLOWNS (1971, 92 min.)
Federico Fellini's tribute to the now-vanished breed of clowns he remembers from his childhood. Curiously enough, this film is distinguished mainly by its joylessness. Not one of Fellini's best, but still worth seeing. Also, *EGO*, a cartoon by Bruno Bozetto. Presented by the Friday Nite Film Series. LH One, 3, 7 and 9:30 p.m., 75 cents.

Friday, May 20
RAPE CULTURE A documentary which examines the cultural forces that produce the rapist mentality. LH Two, noon, FREE.

Monday, May 21
THE FIFTH FRONTIER A documentary about the control of the Panama Canal. Sponsored by EPIC (Evergreen Political Information Center). LH One, noon and 7:30 p.m., FREE.

Wednesday, May 25
MAEDECIN IN UNIFORM (1932)
A German classic presented by the Academic Film Series. LH One, 1:30 and 7:30 p.m., FREE.

Thursday, May 26
FOR WHAT IT'S WORTH, a new documentary about Evergreen by graduate Matthew Hausle. LH One, 6:30 p.m., FREE.

Thursday, May 26
INTOLERANCE (1916) D.W. Griffith's epic made up of four separate stories about humankind's continuing struggles with intolerance. CAB Coffeehouse, 8:30 p.m., FREE.

Saturday, May 29
ABSTRACT AND EXPERIMENTAL ANIMATION FILM FESTIVAL (110 min.) Sixteen films, some of them dating back 50 years. LH one, 7:30 p.m.

IN OLYMPIA
ROCKY HORROR PICTURE SHOW, May 20-21 at the Olympic Theater, midnight only.

THE ADVENTURES OF ROBIN HOOD Errol Flynn, Basil Rathbone, and Olivia De Havilland have a great time in this action-packed classic. Directed by Michael Curtiz (*Casablanca*) in gaudy 1938 Technicolor. With **BLAZE GLORY**, a short subject that plays on homosexual stereotypes for cheap laughs. The Cinema, 943-5914.

ROCKY The academy-award-winning slugfest written by and starring Sylvester Stallone. Olympic Theater, 357-3422.

MY WIFE, THE HOOKER and THE EVIL WAYS OF LOVE Rated X. If you can't open your trunk, don't come. Skyline Drive-in, 426-4707.

THE LAST TYCOON with Jack Nicholson, Robert De Niro, Tony Curtis, Robert Mitchum, and Jeanne Moreau in a movie directed by Elia Kazan and written by Harold Pinter. Maybe F. Scott Fitzgerald was trying to tell them something when he left the novel unfinished. Capitol Theater, 357-7161.

MUSIC ON CAMPUS
Wednesday, May 25
JUDITH COHEN An Evergreen student, will play piano works by Debussy, Beethoven, Bach, Chopin and Bartok. Library lobby, 8 p.m. IN OLYMPIA.

Friday, May 20
JON BARTLETT and RIKA REUB-SATT, from British Columbia, sing sea, Canadian lumber and mining songs, and British Isle special Applenjam Folk Center, 220 E. Union. Doors open 8 p.m. Entertainment starts 8:30. Minors welcome. \$1. Saturday, May 21

NO COMHAILE, a group made up of Dale Russ and Sarah Jones from Innisfail, Mike Saunders and Mark Graham from the Irish American String Band, Collin Manahan from the Oregon Celli Band playing fiddles, tin whistle, flute, mandolin, concertina, guitar, Bodhran, and vocals Applenjam Folk Center, 220 E. Union. Doors open 8 p.m., show starts 8:30. Minors welcome. \$1.

Sunday, May 22
OBRAADOR, MOONLITE RIDE, and JERRY MICHELSEN in an Open Community School benefit. Chambers Prairie Grange, on the corner of the old Yelm Highway and Henderson Boulevard, 1 to 4:30 p.m. \$2 Tuesday, May 24

THE DISCO KIDS at Captain Coyote's, 7 p.m. to midnight, \$1 cover.

ON STAGE ON CAMPUS
Saturday, May 21
THE GUY NEXT DOOR, an original drama about rape myths and facts. The play was collectively written as an informational and educational tool. A workshop and discussion will follow. Women's Center, third floor library, 8 p.m., FREE.

ART ON CAMPUS
THE STUFFED ALBINO SQUIRREL CALL-IN RADIO SHOW IDIOT GAB FEST in which white North American rich young men with abundant leisure time talk about their oppression by white North American rich young women with just as much leisure time. Host: Girl: "You are a sexist!" Boy: "I am not!" Girl: "You are too!" Boy: "Am not!" Girl: "Are too!" Boy: "Listen man (giggle), I'll tell ya about oppression. Get this: My girl friend wanted to play 'Puss in the Corner.' So she smacks me in the puss and I land in the corner!" Girl: "What? I don't get it." And so on. Tune in to the Joe Bemis Memorial Gallery, broadcasting 24 hours.

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Olivia De HAVILLAND

BLAZE GLORY

the Cinema