

**MUSIC**

**Friday, Nov. 16**  
**Obrador**, at 9 p.m. in the Recital Hall, Comm. Building \$3.  
**Tom Maddox**, blues guitarist, 8:30-11 p.m. at the Cafe Intermezzo. \$1.  
**Art Lande**, jazz piano, wizard/composer, 9 p.m. at the Gru Deli, \$3. Workshop tomorrow afternoon 2-4 p.m.

**Friday & Saturday, Nov. 16 & 17**  
**Jeffrey Morgan with Robert Heywood**, Paul Tison, and Paul Hjelm, at Allen's Bay Goulash Review, \$1.50.

**Saturday, Nov. 17**  
**Dance with the No Toy Boys**, fourth floor library, 9 p.m., \$1.99.  
**Scott Cossu**, piano and percussion, at the Gru Deli, 9 p.m., \$1.50.  
**Buckdancer's Choice**, old-time string band music, at Applejam, doors open at 8 p.m., \$2.

**Sunday, Nov. 18**  
**The Persuasions** perform at Bahamas, 1st & Yesler, Seattle, 252-9200.

**Monday, Nov. 19**  
**Bryan Bowers**, well what can be said, he's great autoharist, at the Gru Deli at 8 p.m. \$4 (well worth the price!).

**Tuesday, Nov. 20**  
**Geoff Ratcheson** at the CAB Coffeehouse at 8 p.m.  
**Ken Bloom**, known Chicago folkie, plays at the Bollingram Museum.

**Monday, Nov. 26**  
**Bonnie Raitt** at Paramount Northwest at 8 p.m. Tickets \$7.50, \$8.00, & \$8.50.

**Tuesday, Nov. 27**  
**Manhattan Transfer** at the Opera House, Seattle, 8 p.m.

**Tuesdays at Eight** presents a performance of contemporary pieces by the **Composers and Improvisers Orchestra of Seattle** at 8 p.m. in the Recital Hall, Comm. Building.

**ARTS**

**Clark College Faculty Show** through the 30th in Gallery 2.  
**Pacific Northwest** scenes by **William Winden** through the 25th in Gallery 4.  
**Works by Mud Bay Potters Curtis Haeler and S. San Rowell** in Childhood's End Gallery through the 30th.  
**Andrew Wyeth** originals and Northwest scenes by **Ramona Hammerly** at the Collectors Gallery through the 30th.

**Thursday, Nov. 15**  
**An evening with Jim Heynen**, Port Townsend poet, presented by the Arts Resource Center at 7:30 p.m. in the Board Room, Lib. 31122. Free.

**Saturday, Nov. 17**  
**A Decade of Survival**, a series of vignettes and dialogues from Black Arts/West ten-year history, presented tonight at 7 p.m. in the Experimental Theater. Tickets are \$4 general admission, \$2.50 students.

**The Physician in Spite of Himself** performed by students from Centralia College at 8 p.m. in 7.

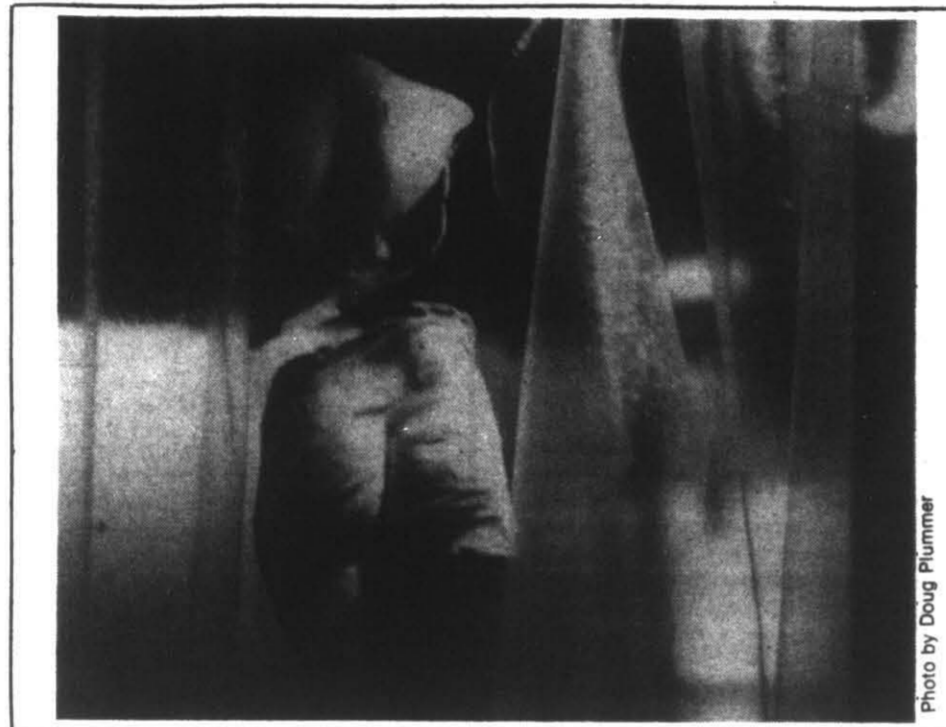


Photo by Doug Plummer

**Monday, Nov. 19**  
**Toni Cade Bambara**, writer, novelist, teacher, and community activist, reads from works **Godard's Pierrot Le Fou** (France, 1965, 112 min. In color and cinemascope). Either you love Godard or you hate him. See the review elsewhere in this issue. Shows at 3, 7, and 9:30, L.H. 1. Only a dollar.

**Friday, Nov. 16**  
**Friday Nite Films** presents **Jean-Luc Godard's Pierrot Le Fou** (France, 1965, 112 min. In color and cinemascope). Either you love Godard or you hate him. See the review elsewhere in this issue. Shows at 3, 7, and 9:30, L.H. 1. Only a dollar.

**Sat. Nov. 17 and Sun. Nov. 18**  
**KAOS** presents **Silent Running** (U.S.A., 1972, 90 min.) starring **Bruce Dern**. Directed by **Doug Trumbull** (he did the special effects for "2001" and "Close Encounters of the Third Kind"). This is an ecological science fiction fable about a botanist circling thru space in a freighter containing the last existing plants from earth. He revolts when he's ordered to abandon the project and plummet into the rings of Saturn. There, with two robots named Huey and Dewey, he tries to keep his precious resource alive. The special effects are the best thing about the film. Music by **Joan Baez**. Nov. 17 at 7 and 9:15, Nov. 18 at 3 p.m. L.H. 1. Only a dollar.

**Friday, Nov. 23**  
**Friday Nite Films** presents **Preston Sturges' The Miracle of Morgan's Creek** (U.S.A., 1944, 96 min.) starring **Betty Hutton, Eddie Bracken, and William ("Uncle Charlie") Demarest**. This highly acclaimed comedy classic is a crazy satire on small town manners and mores attacking such institutions as motherhood and the Hays Office (i.e., the Board of Censors). Considered quite "risque" for its time. "The Miracle of Morgan's Creek" has Betty Hutton trying to find a husband after

getting pregnant during a one-night stand with a W. W. II soldier whose name she can't remember. (Don't worry folks—they got married before they went to bed. This was, after all, 1944.) Eddie Bracken is the stuttering hayseed, 4-F because of his nervousness, who tries to come to her rescue, but things only get more complicated. Novelist and critic James Agee wrote that the film is "... a little like taking a nun on a roller coaster. The overall result is one of the most violently funny comedies." "The 'Filmgoers Companion'" states, "Weird and wonderful... an indescribable, tasteless, roilingly funny melée." Plus a 1937 cartoon by U. B. Swerks, co-creator of Mickey Mouse, "Merry Mannequins." Shows at 7 and 9:30 only. L.H. 1. One dollar. Note: Sturges' "Hail the Conquering Hero," originally scheduled for this date, has obviously been replaced by "Morgan's Creek," which was made in the same year with practically the same cast. This is still the Second Annual Preston Sturges-Day-after-Thanksgiving Show. (Last year it was "Sullivan's Travels.")

**Tuesday, Nov. 27**  
**KAOS** presents **Two Jimi Hendrix Documentaries, Jimi Plays Berkeley and Jimi Hendrix**, probably in Lec. Hall 1. Look for posters for the show times.

**Wednesday, Nov. 28**  
**The Academic Film Series** presents **Akira Kurosawa's The Seven Samurai** which is not an erotic film from Czechoslovakia. It's the full-length, 208-min., 1954 Japanese classic starring **Tohiro Mifune, Takashi Shimura** and a lot of thrills.  
 "A medieval village of poor farmers hires seven pros to defend them from a horde of 40 bandits. This simple plot is elaborated by a profusion of highly individual characters and subplots. Mifune plays a comic braggard striving for acceptance from the others. The youngest samurai falls in love with a young woman disguised as a boy by her mistrustful father. The silent samurai's sword is faster than the naked eye."  
 "It's been called the greatest action film ever made and the standard by which all other samurai films are judged. A Must! There's a review of two scenes from the film elsewhere in this issue." —Erich Roe, L.H. 1 1:30 & 7:30. Free.

**Francis Ford Coppola's Apocalypse Now** is supposed to start at the new Lacey 6-cinema complex sometime this week. It will be in 35 mm. So see it in Seattle in 70 mm. If you can. At least one review will appear in the next issue.

**NOTHING LIKE A FILM**

**K9 Kultur's** gala performance of "Swann Lake" by the **Barkhol Russian Wolphound Ballet Company** has been cancelled due to the defection of the entire male cast who were last seen chasing a poodle bitch in heat in the vicinity of the Governor's mansion. Anyone spotting any Russian Wolphounds exhibiting signs of classical ballet training should call "Bud" at 866-6077, days or 866-8011, evenings.

**SHLAP cont.** from page 1

assist only the poorest of the poor: if you make more than \$300 per month and have no dependents you are not eligible. Legal Assistance has other restrictions placed on its agency lawyers cannot take criminal or fee-generating cases. And since they are overburdened, they are presently limiting their intake of cases in areas they are able to assist, i.e., divorce.

SHLAP has two options: referral of the individual to Attorney Referral, where callers receive the names of three local lawyers who specialize in that area of law; or referral to an attorney from our own growing list of specialists. Attorney Referral enables a client to pay only \$15-20 for the first half hour of a lawyer's services. With either of these routes, we help the individual prepare for the appointment: getting their papers in order, clarifying the law involved, emphasizing assertiveness and clarity in presenting their situation to the lawyer. An educated client, SHLAP believes can demand decent services and preparation will save costly hours of intake interview time.

Aside from staffing our walk-in clinic and resource library, SHLAP presents

workshops on legal issues of concern to Evergreen students, faculty and staff. In October SHLAP presented a Landlord/Tenant workshop which will be repeated either Winter or Spring quarter. Other workshop ideas we're toying with are Student Loans, Foodstamps, Student Rights, Collectives and Cooperatives—How to Get Them Going, Gay Rights in Washington (a very short workshop), Native American Legal Status in Wa., and the legal problems of Battered Women and Abused Children. Some of these workshops, Landlord/Tenant for example, will be presented by the SHLAP staff and lawyer. Others, such as Foodstamps or Native American Rights, we would work with other student groups and Olympia community members. We welcome ideas from anyone on needed workshops.

One final note: self-help solutions are only viable if you act before a lawsuit or repossession is breathing down your neck. SHLAP is certainly here to help when the going is difficult. But start thinking about preventative legal care the same way you do medical care. There are steps you can take to remedy the situation before you are helpless.

SHLAP is open Tuesday, Wednesday and Thursday.

**BIG GIG**

Presently all Evergreen events of the dance/concert/play/poet/speaker/film/debate variety are sponsored and produced by either an academic program (or contract), or by an S&A group, or through the Campus Activities office, or through some other office on campus like Housing or College Relations. Some Evergreeners have expressed the desire for more events of a wider variety. To address this need a group of people are organizing a special volunteer group called **The Gig Commission**. The purpose of the group will be to augment the regular productions with some special ones, not to interfere with the usual fare. People are needed for all phases of production, including planning, promotion, decoration, crews for setup, working the event itself, and cleanup. If you'd like to get involved come to CAB 306 at noon on Wed. Nov. 21. If you can't make it, call Mark Chambers, the Activities Coordinator, at 866-6220.

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**DISCRIMINATION AT TESC?**

By Geoff Kirk

While some people in some Third World countries are expressing anti-American feeling, Third World students at Evergreen are undergoing some problems. At first there seemed to be a major decline in the amount of Third World students here, but the numbers of some groups have actually risen. The total amount is down by 5 to 7 people.

I talked with April West, coordinator of the Third World Coalition, which is presently preparing a report on the decline. Ms. West stated that the decline isn't as great as was first thought but that it occurred among Native Americans, traditionally the largest Third World group at Evergreen.

A greater problem than enrollment is one of retention. Only about half of the Third World students who enroll remain at Evergreen. The causes Ms. West cited are lack of Third World cultural ties in Olympia, loneliness among Third World students, basic flaws in the curriculum, and lack of funds for recruiting students.

Rita Cooper, Director of Personnel, saying that "institutions inherently discriminate," pointed out that although people may not intentionally discriminate against others, the problems of Third World people are often overlooked in a large institution like Evergreen. Ms. Cooper also stated that she thought the loss of one student significant because he or she will tell others not to attend.

Dean York Wong thinks the blame lies with the campus community. "At the beginning of the year, an open house was held at the Third World Coalition. Only two non-Third World students showed up." Wong feels it's a question of priorities. "There are things that we feel we need, like the radio station and the CPJ. Then there are the things we'd like to do, if there's enough money. And finally there's the things that are nice to do." This final category is where Third World programs usually end up, he says.

He pointed out that the college has always had between 8 and 10 percent Third World students and not less than one, or more than two, Third World programs. He thinks the problems of the Third World are everyone's problem. In his opinion, relevant curriculum would be the major factor in recruiting and retaining Third World students.

Another problem he sees is the fact that most Third World students live off campus, thereby missing an important part of college life and experiencing feelings of loneliness.

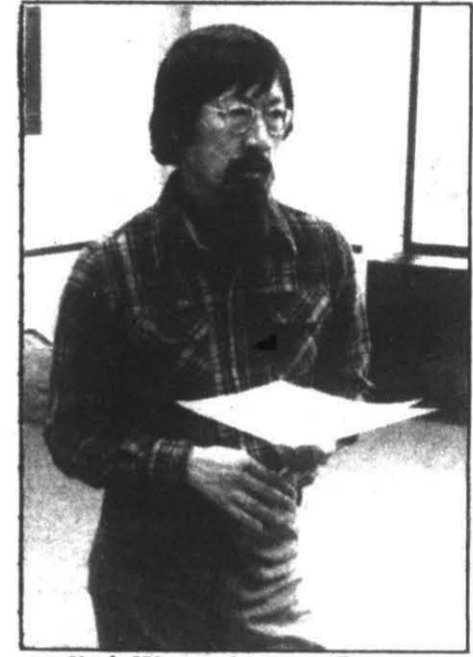
Araldo Rodriguez, Director of Admissions, agreed with Wong on key points. He too thought that the people and problems of the Third World should be mentioned in all classes. Rodriguez also talked about the recruiting program for Third World students. People from Evergreen make a special effort to recruit students at community colleges and high schools with a large amount of minorities, he says.

The problem, Ms. West says, is that the people doing the recruiting have to be drawn from the ranks of the Third World students themselves. "I'm uncomfortable doing that kind of recruiting work. I would rather be speaking to civic groups and going to areas to talk about Evergreen, instead of being a recruitment counselor."

Another recruitment initiative undertaken by the Third World community at Evergreen is a 15-minute videotape. This film, shown at a recent Board of Trustees meeting, was made entirely by students. The price, \$1500, was funded entirely by the meager budget of the Third World Coalition. Video equipment had to be rented as the equipment here at Evergreen is in such demand. After failing in

efforts to get faculty help, Narrator Phil Jones summed up the feelings of all involved when he said, "Why do Third World people have to pick up the burden, when this institution has the facilities and the faculty to do so?"

But attracting new students only to have them leave again seems pointless.



York Wong, Assistant Dean

Mary Ellen Lewis, former counselor in the Admissions Office feels the problem is one of outright prejudice. While declining to give specific details, as to do so would destroy her role as a confidant, she related two incidents of blatant racism.

In the first incident, she told of a faculty member saying he thought Third World students shouldn't be allowed to study certain subjects. This was in the presence of several Third World students, most of whom subsequently left the school. The second incident concerned the school's only Third World program secretary undergoing discrim-

ation on her job.

Ms. Lewis also said that despite the liberal rhetoric common at Evergreen, Third World people are still seen in stereotypical ways here. Among most students, apathy toward the Third World students appears to be the rule. As York Wong said, "This same conversation



April West, coordinator of the Third World Coalition

we're having is probably about the same as that which took place between my predecessors and other reporters from the CPJ. You might write an inflammatory article and make some people feel guilty for awhile. But it probably won't change anything. Third World people know how to survive."

As Evergreen becomes more and more institutionalized, it may be inevitable that problems will get worse. But the Third World community here seems to feel that a determined effort is necessary to eliminate, in Ms. Lewis' words, "the effluvia that hangs over Evergreen."

**BRAVE NEW WORLD?**

By Greg King

"Recombinant DNA raises the most significant ethical, political, and social dilemmas a society has ever had to face," according to Ted Howard and Jeremy Rifkin in their book, **Who Should Play God?** The issues raised by genetic engineering research, particularly in recombinant DNA techniques, were discussed recently at Evergreen by Father George Seidel, Chairman of the Philosophy Department at St. Martin's College, and Dr. Elizabeth Kutter, a faculty member in biophysics at TESC.

Predictions for the use of recombinant DNA range from cures to some genetic disorders to nightmarish visions of wholesale genetic reconstruction of the human race and the production of a Brave New World society.

Recombinant DNA techniques enable scientists to specifically alter the hereditary makeup of a cell. DNA (the molecule that carries genetic information) can be removed from a cell, cut, and specific genes can be isolated. These genes can then be combined and incorporated into a new host cell.

The ability to make changes in the host's hereditary material presents the possibility of control over physical evolution. Fears about the uncontrolled application of such power have generated a great deal of debate.

A group of prominent biological researchers publicly called for a moratorium on certain types of genetic experiments in 1974. These scientists were alarmed at the possibility of release of man-altered bacteria in the environment, that this might cause an uncontrollable epidemic.

The most common host for genetic recombination is *Escherichia coli*, a human intestinal bacteria, which is normally harmless. The danger of creating a disease-producing form of *E. coli*, and the escape of such bacteria from the laboratory, prompted the original call for a moratorium. Subsequently, the National

**POLITICAL APATHY**

by Andy Lindsay

Evergreen organizations, like bureaucracy, tend to be created and then stay in motion forever. Recently, however, two student organizations have fallen upon hard times—the Evergreen Political Information Center (E.P.I.C.) and the Men's Center. The Nov. 8 issue of the CPJ ran a letter from Steven Hadley announcing the official closing of the Men's Center "due to a total lack of interest on the part of the Evergreen community." The same issue carried a letter from Gretchen Sorenson and Tom Womeldorff of E.P.I.C. complaining that "... at TESC, the political community seems to be fading... the normally active political community lies dormant, and E.P.I.C. is suffering."

For both organizations, the slump is a continuation from last year, when the two Men's Center staffers outnumbered their single member, and a prospective E.P.I.C. member was told by the E.P.I.C. staffer, "We're it." Many Evergreeners feel that the plight of the two organizations reflects the conservative direction the college is taking, while others question whether the organizations ever filled any real needs.

Those questioning the need for E.P.I.C. point to the relative success of other student groups, such as the Young Socialist Alliance (YSA) which has grown from two to eight members in its three years on campus, or the activities of Live Without Trident or the Crabshell Alliance. Some YSA members feel that E.P.I.C. fails to attract politically-oriented students because it lacks "any

coherent political stance," and that "people get tired of seeing movies without taking any action."

In turn, the YSA has just recently been denied funding by the S&A Board, in part because the board says it is not allowed to fund "an affiliated group with a distinct political platform." While the YSA finds E.P.I.C. too passive, others have found it to be too intimidating for new members unfamiliar with socialism and the long ideological harangues it can produce—prospective members came to meetings only to be met by endless hours of dense Marxist polemics—and still others note the predominance of "guilt politics... or the 'white man's burden approach to politics.'"

Many remember in the not-too-distant past when E.P.I.C. provided a stimulating film series, an interesting array of speakers, and performances by the San Francisco Mime Troupe. Debbie Seville, Tom Womeldorff, and Tom Richardson, among others are trying to make it continue. Planned activities for winter term range from presenting a daily news program on KAOS, to inviting the Puerto Rican Solidarity Committee to speak on Washington prisons, to inviting President Evans to debate on the Tri-Lateral Commission. The new organizers report that there has been encouraging attendance at the recent meetings, and feel that E.P.I.C. may just be going through a cyclical reorganizational process rather than a new "wave of apathy" at TESC.

Steve Hadley, former Men's Center

director, said the E.P.I.C. situation may be very similar to that of the Men's Center. "When the core group leaves, it takes a while to build up membership again... also, political interest at Evergreen tends to be very faddish... a lot of students don't read newspapers or watch the news and are only aware of Evergreen issues, and when an outside issue does get brought to campus, like Trident or Nicaragua, it gets a lot of attention, and things like sexism and the Men's Center get the back seat."

Many argue that the Men's Center is too individually oriented and introspective, asking men to examine themselves for traces of a problem that is rampant in society, and ignoring the larger political issues of sexism.

Sande Sanders of the Women's Center feels the Men's Center could perform a valuable function helping men out of their sexist roles "... but people don't really go to meetings and groups unless they're really oppressed, and men just aren't oppressed in this society."

Regardless of men's position in this society, signs have begun appearing on campus for a "men's support group," and it has been reported that someone has applied for the position of Men's Center coordinator for next term.

Perhaps Steve Hadley addresses the question of Evergreen apathy best when he says, "... my letter to the CPJ was sort of a shock tactic... there's still interest, people just have to realize that they're responsible for making these things work."

Continued on page 7



# LETTERS

## TEACHING WITHOUT TEXTBOOKS

To the Editors,  
After reading and rereading the CPJ interview with Beryl Crowe and Burt Guttman's letter to the CPJ I wish to enter the debate. Some people believe that textbooks are somehow necessary for students to learn science. Unfortunately most textbook writers either oversimplify to one end of a continuum (i.e. the trivial end) or to the other end (i.e. the dogmatic). Some writers of science journal articles, review articles, monographs, and even textbooks... suffer from the phenomenological fallacy: the mistaken belief that a description of a difficult process must itself be difficult to understand. Fortunately, enough good science is written as literature so that undergraduates can learn from it.

At Hampshire College, where I have taught for the past nine years, the biologists have learned to avoid, disregard, and abjure textbooks of biology. Since I have been one of the principal advocates of this teaching strategy for all liberal arts undergraduates, including those who go on to graduate and professional schools successfully, I have chosen three examples to illustrate the value of teaching molecular biology from the original literature, whenever possible.

Example 1: The microbiology course taught by C. B. van Niel at Stanford University between 1928 and 1965 was (and is) one of the most famous biology courses ever taught. Van Niel used no textbooks, taught entirely from the original articles (or translations thereof), and had those sources available on his desk for the students to read and think about. (He had no xerography; today, I believe, he would hand out copies wholesale.) His course was the model for the entire bacteriophage program (and subsequent courses) at the Cold Spring Harbor lab, where American molecular biology came of age.

Example 2: The molecular biology "module" (TESC terminology) that I teach at Hampshire to first and second year Hampshire students has for the first four weeks a reading list of 12 articles from the original literature (all found in several excellent compendia of reprinted articles). I use *Conceptual Foundations of Genetics*, plus reading of *Schrodinger's What Is Life?*, *Watson's The Double Helix*, and other "historical" pieces. The students demonstrate their mastery of the paradigm by further reading in the more recent literature and by writing essays upon the ideas and techniques in that literature. (Since I am not a molecular biologist I presume that scientists trained in that area could do a better job than I do.)

Example 3: Ourselves. If we wish to learn a new paradigm we may resort to listening to lectures or reading review articles but only know it when we have both read and practiced the original ideas. As Jaques Monod, the originator

of more of the reigning ideas in modern genetics than any other writer, has pointed out: "Direct confrontation with nature is the only way to learn." Textbooks are, at best, two steps removed from reality.

Those who wish to read and think about this view of undergraduate education for the sciences might start by reading Epstein's *A Strategy for Education*.  
Lynn Miller

## THE SHOW MUST...

To the Community:  
For those of you who so kindly showed up when "A Thousand Clowns" wasn't being shown (9:30 p.m. Nov. 12 or 7 p.m. Nov. 13)... Ahem... Well, we learned (some more) about mis-communications in human systems. Sorry for any inconvenience.

Apologetically,  
Richard Rowan  
The Counseling Center

## CANINE IMPOSTER?

To the Editor:

I am writing this letter to somewhat belatedly protest the letter published in the CPJ on Nov. 1 under the heading "Born Again Canine." That letter was signed "Peanut Butter, Class of '71." I feel obligated to expose the author of that letter as an imposter—a fact which should have been obvious to anyone cognizant of the fact that Peanut Butter (P. B.) graduated in 1974, not 1971. I am in a particularly unique position to be aware of that fact as I have been this esteemed dog's closest associate for the past nine years. Another dead giveaway—though not as widely-recognized—is the fact that P. B. is, as they say, functionally illiterate: he has never learned to read or write. (Reading and writing weren't prerequisites for graduation in the early, life-as-education, days of Evergreen.)

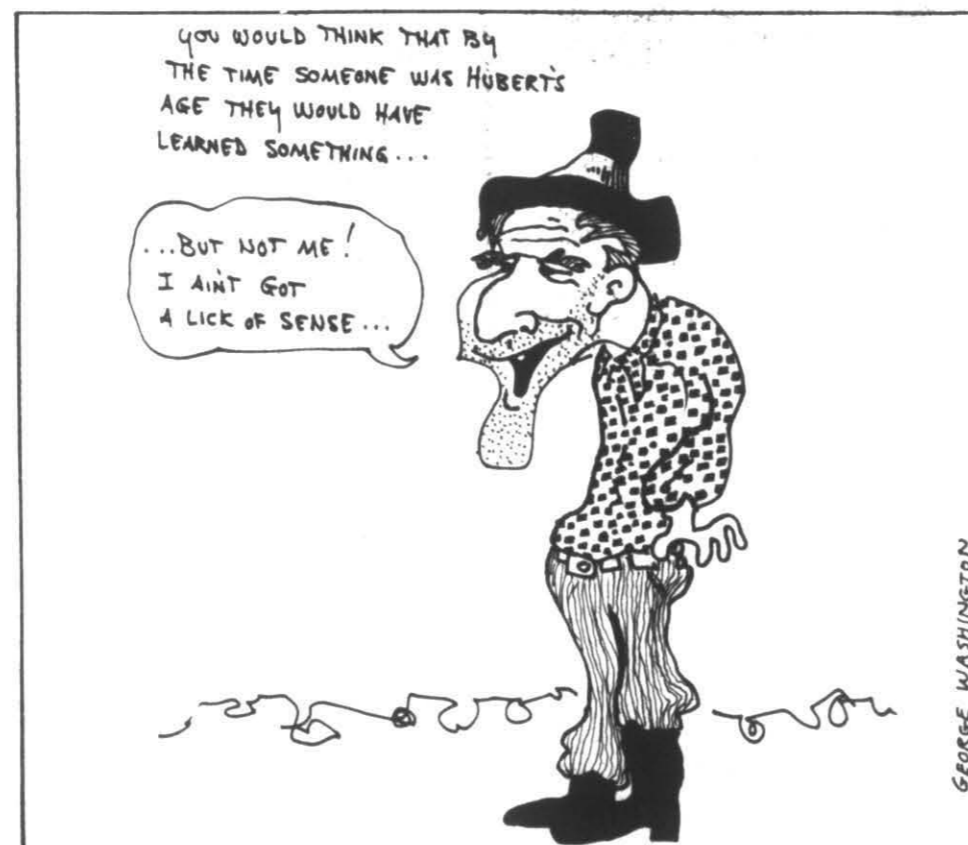
I read the letter to P. B. in an effort to solicit his comments. He looked at me blankly through the first several words, then laid his head down and went to sleep. In any case I can say with certainty that he is a dog eminently unconcerned with fascism—and, more to the point, he is unconcerned with the plight of canines generally—with the exception, of course, of himself. He is, as Bill Aldridge may or may not have said in his memorable presentation of P. B.'s degree, a rugged individualist, possessed of the All-American virtue of near complete self-centeredness. Given these qualities he would never have been motivated to write such a letter, were he capable.

I confess to a blankness comparable to my dog's in attempting to discern the undoubtedly heavy meaning of the letter's last paragraph. P. B. has never been very religious (certainly not "born again") and I feel rather relieved that he isn't obsessed with the "DOG as GOD" fervor with which the actual author

seems to be stricken. And in regard to the implication that P. B. has a female partner I should perhaps add, sadly, that he has never managed to develop a long-term relationship with a female dog. A victim of our societies alienated role-models, his love-life has been a success of brief and superficial encounters. (It was one of these which kept him from his own graduation ceremony.)

I trust that I have adequately alleviated any doubt as to the authenticity of the letter in question.

(only half) Sincerely,  
Thom Lufkin, Class of '74



## GUTTMAN GUTTED

To the Editor:

Quietly in the backwoods of Olympia, Washington, "The Last Battle of the Power of the Press" takes place. Character assassination and threats are thrown at a man exposed by the press. Does the last vestige of credibility behind the "impartial press" and "divine right" bite the dust; or does imperialism and puritanical dogmatism win out once again?

Mr. Guttman makes idealistic assumptions that faculty and staff like to make about Evergreen. "He and his students are happy"; "I see most of them emerging from Evergreen with that subtle difference that marks the liberally educated person," and "...we are doing a fine job of awakening an interest in these less practical matters among our students," or "frankly trained not only to think but to do certain things, to take their place in a burgeoning new society." I do not understand why he says science is a "less practical matter" (than say medicine), or less favored as training at

"practical" colleges.

Who has a conception of "how a scientific paradigm operates and how students enter it?" Equating "certification and credentialing" with paradigms and "exemplars" is interesting; but much more mystifying and confusing than anything quoted from Mr. Crowe. If Mr. Guttman is concerned about turning away "especially those (students) who are most receptive to Beryls ideas," he might also consider that it is just such narrow-minded condemnation and misrepresentation of perfectly good ideas that will turn away these students; and the rest

all pool tables. In addition if this person comes forward and takes responsibility for his brave and conscientious deed, I will personally offer him protection from the vigilante group that is presently searching the party out.

Pool games are painstakingly long and drawn out, with the conventional number of balls. But with our newly computed and scientifically correct number, the games go by markedly quicker. Furthermore, a lot of those old traditionalists who insist on the full fifteen balls drop out of the running or lose interest altogether, so there's more room and time for us to play our newly devised game of alternative pool.

My only suggestion to you, comrade, is... when you take it upon yourself to correct the table in the dorm, try taking one of the pockets with you too. This will further our ends and bring about a total revision of the game.

A comrade in the cause

## WAR OF THE SEXES

To the Editor,

As a person, woman, and student, I would like to make a comment in regard to the war between the sexes. Especially since the editorial page of the CPJ is filled with cold-war rebuttal on this touchy subject. There is a lot of sexism running rampant on both parts of the sexual pendulum. Women reject men in the name of oppression. Men resent women for advancing their capabilities. Each side blaming the other for the inadequacies of a time long past, we fail to see that the true matter at hand is individual identity and recognition of our present-day worth. This battle is not a group battle. Ellen James was raped and had her tongue cut out to silence the injustice. The rapist didn't realize the girl was old enough to write. Many women had their tongues cut out in sympathy to this poor child. The idea was, to say the least, idiotic. Why suffer the consequences in group identity? Just as Jim Jones led his lambs to the slaughter after he pooled their intellect, so shall the collective thoughts of men and women haters lead them to death. These collective cesspools that breed animosity, bigotry, racism, and oppression also rob

# FORUM

## EVALUATIONS REVISITED

By Ben Alexander

Since the mid-quarter doldrums set in, the issue of evaluations at Evergreen has died down a bit, giving way to juicier, more emotional subjects like the red pen fanatic (an issue that you can really sink your teeth into). However, some new developments have come to light concerning evaluations which merit attention, especially with evaluation week drawing near.

One point that has come up is that students are not required to write faculty evaluations at all. Another point is that student self-evaluations are not required either. Yet another source says that some teachers use form evaluations with fill-in-the-blank comments! In fact, one student charged that, except for one paragraph, his evaluation last year was identical to one of his classmates'. This last startling bit of information caused a mild uproar in the office!

All these points run contrary to Evergreen's stated philosophy, "Evergreen stresses cooperation and interchange between members of a learning community, allowing faculty and students to work together in a mutual quest..."

(my bold face, not theirs). Faculty evaluations are a vital part of the "interchange" in our "mutual quest." They are important enough so that they should doubtlessly be required of each and every student. Of course, words like "requirement" have an ominous, evil tone around here, and people are bound to cry out that this idea is oppressive and inflexible, although it is quite necessary.

As for the fact of form evaluations, they are not only against the cooperative learning spirit of the school, they are in vulgar taste as well. A major feature of our structure is its lack of grading, but form evaluations debase the whole evaluation process into glorified grades. Any student who is not receiving a thorough, personal evaluation is simply being cheated; no teacher has an excuse for this type of action. Evaluations are one of the most important aspects of an Evergreen education, and deserve to be treated as such. If a student feels slighted on his or her evaluation, the problem should be brought to the attention of the teacher or, if necessary, to the Evergreen Council or the hearing board. This type of problem may also be

taken to the deans, for they are responsible to evaluate the faculty annually, according to the Evergreen Administrative Code.

Many students have said that they are afraid to criticize their teachers for fear of receiving bad evaluations. A similar attitude prompted the Pilgrims to split from England, and kept Idi Amin in power in Uganda for years; nor did Joe McCarthy precipitate an atmosphere of trusting cooperation among peers. If a student can not criticize a teacher, who can? There is something basically wrong.

All is not bleak, though. Byron Youtz recently charged a DTF to study the issue of the evaluation process. He posed some pointed questions to the task force, including "What process would improve the situation..." as well as asking that evidence be solicited about a number of charges against both faculty and students. Now is the time for students to speak out and for anonymity to be guaranteed. We can only hope that the administration, faculty, and students will take note of the many complaints, and act on them effectively.

## PUNGENTLEMAN

To whom it may concern:

To eat crow or not to eat crow, that is the gambit. Anonymous

I was called a pungentleman once this week. Weakly, I responded: "Smells?" Flowers smell, some summing to odder odors than others. The Rhody is Wash.'s state flower. For a college status symbol I'd think we'd need something more personal... a symbol of our energy. So for a TESC flower I'd suggest Puget sound; it's always flowing with a tide that connects us with the world. And it is pungent, too (P.U. Get).

Thanx to that swell opening letter last week I got another idea for the Geoduck's first name: Geo. Is short for George (a true Washington name) and, I suppose, it is short for Georgette, also, in keeping with the androgenous nature of Evergreen's Mascot.

As to bird braininess, my nominee for the Evergreen State Avian is the crow. They swarm the area and give cause lingually to the idea of diplomacy. The E. S. crow—"escrow" is where a third party holds what's important until a legal action is satisfied. Institutional diplomacy. The Evergreen State Crow. A call to action midst students and teachers.

Personal to P. S.—it is not a contradiction in terms for a mountain climber to ride in an elevator—ironic, maybe, but not contrary.

Tc Philips  
High Northwest corner  
of the Dorm world  
Adjutant Vacuum man

between the sexes would dissolve and mutual admiration would be integrated in its place.

Sincerely,  
Susan - S. D. Bogno

## Tc AND TESC TEASED

Dear Editor,

This letter is about Tc. I've been following his letters and I think I should make known some things that he has been silent about in his vanity.

I say vanity because of his want for "Hi" as the school greeting. In his mathematical scheme Philips is equal to Hi (P+H+I+L+I+P+S= 16+8+9+12+9+16+19=89 alphabetically. 8 and 9 are the H and I of our letters.), so he is chuckling that his name is now immortal at Evergreen.

And TESC is Tc on the outside with "ease" (ES) on the inside. I know the alumni association questions the continued use of "The" & it might be good to drop it just to spite that revolting revolutionary, Tc.

"Howdy" is also a spoken greeting. It's reply could be "fourlike" since "D" is the 4th letter and likelihood is the reason for verbal response.

For like,

Muhamed Chang  
P.S. Do you realize that the word "shah" is laughter enclosed by silence? (sh ha). Also, if the Iranians were good enough to send us back 20% of the hostages shouldn't we equate & send back 20% of the Shah—consider euthanasia—a firing squad is quicker than chemotherapy.

**Candid Camera**—This photo, with markings, mysteriously appeared in a campus office. The original appeared in the Evergreen Evening News. Perhaps the new version is slated to appear in the future? Somewhere, sometime, someone may walk up to you and say, "Smile...you're out of the picture!"



Athletic Director Pete Stellberg (center) discusses intercollegiate sports program with Swim coach Don Martin and Soccer coach Ivan Ruznjakich.

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All positions run through Spring quarter. The rate of pay is \$3.24 an hour for a 15-hour week.

Submit letters of application and resume to Larry Stillwell, Editor, CPJ office (1st floor CAB) by December 14.



# DTFs Deciphered

By Tim Nogler and Pam Dusenberry

All bureaucratic institutions encounter policy and decision-making problems. Evergreen, in the spirit of alternative institutionalization, uses an innovative method to deal with decision-making and policy problems: the disappearing task force (DTF).

A disappearing task force is a short-term committee formed to propose policies and offer advice to decision-makers, concerning one particular issue. DTFs disappear because they deal with issues one at a time. This method of decision-making is an attempt to avoid unnecessary power being vested in standing committees. Power corrupts, right?

Anyone can charge a DTF through the Evergreen Council. (Yes, even you.) The administrative code states: "The Evergreen Council will provide consultation, input and advice to assist in formulating the charge."

Actual DTF members volunteer or are picked from among faculty, staff, and students. People with particular expertise or interest in the issue under consideration are usually sought.

Anyone interested in working with a DTF can fill out a voluntary service form available at the information center. "It doesn't take that much time to be on a

DTF, maybe a few hours a month," said Pippa Cooley, moderator of the Evergreen Council. Also, one doesn't have to be a full-fledged member to participate. Anyone can attend DTF meetings and pitch two cents into the process.

Selection of committee members happens in a variety of ways. Byron Youtz described the selection process he uses. "First, I check the voluntary service list; that is the existing mechanism." Another source he taps is faculty and students in various specialty areas. Since the voluntary service file is usually empty, Byron often finds himself short-handed. In that case, he will "grab warm bodies."

Selecting committee members is not the only problem in the process. Information on the formation and progress of DTFs must be made available to members of the Evergreen community. At the November 21 Council meeting, methods of posting times and locations of DTF meetings, along with information on what issues are being studied, were discussed. Rob Fellows suggested posting information on a bulletin board next to the information center, since access to DTF news is currently limited. Maxine Mimms pointed out that a new DTF bulletin board would be lost among all the other bulletin boards on the second

floor of CAB. She suggested the council consult Rainer Hasenstab, Environmental Design faculty member, on a means of displaying DTF information.

The college's administrative code requires that DTF information be made public, though it doesn't specify how. If the information is not made available, then the same people will end up charging and serving on DTFs. The council is currently discussing various solutions to the information access problem. The Student Information Network (SIN) suggested by last spring's study group on Student Participation in Decision-Making, is one possibility. Other suggestions are the use of the Cooper Point Journal, KAOS, and public forums.

So hang onto your seats, readers; here comes a summary of DTFs currently in the works. A DTF charged by Youtz seeks improvements in the evaluation process. This committee will investigate the evaluation time schedule, the use and misuse of incompletes, and the process by which students evaluate faculty.

Other DTFs charged recently by Youtz will review the use of campus shoreline, and screen candidates for the Senior Academic Dean position. Students are needed to serve on these committees; if you're interested, call Pearl Vincent at 866-6400.

Two DTFs charged by Dean Clabaugh, reviewing space allocation and day-care operations, are in progress.

**TESC STUDENT GOVERNMENT**  
 The Evergreen Council is dealing with the problem of a student information and decision-making network. There is a proposal being considered that would establish a permanent information and decision-making structure. The proposal would be implemented Winter Quarter, Tuesday, December 4 at noon, CAB 110, there will be a forum to discuss the proposal and develop a final recommendation to the Evergreen Council meeting. All students are urged to help!

# NEW POOL HOURS

By Tim Nogler

The latest Evergreen Council meeting happened on the 21st, the Wednesday before Thanksgiving. Few staff representatives were in attendance, presumably because of the meeting's late afternoon hour just before a holiday. Most faculty and student representatives attended.

At the meeting, new pool hours were reported. The council had relayed complaints of swim team domination of prime time to Pete Steilberg. Pete rearranged the hours to accommodate non-team swimmers.

Monday through Friday, the pool opens at 11 a.m. and closes at 8:30 p.m. From 3:30 to 4:30, five lanes are open to the public, with the swim team using the remaining lanes. All lanes are reserved for the swim team between 4:30 and 5. Two lanes are open from 5 to 6:30. The whole pool is open between 6:30 and closing. The diving well stays open all day.

Following the pool announcement, the old farm house controversy was revived. With the completion of the new structure, the old farm house faces demolition. Dave Wallbon, Director of Facilities, estimated that the old farmhouse would require about 120,000 in renovation to meet the county building standards. He said the house is unsafe, and wouldn't be worth renovating. Several student caretakers argued that demolition of the house would be a waste of good space.

The original agreement with which the new farmhouse was built was that the old house would be torn down with the completion of the new one. In view of that agreement, the council carried a motion affirming that Wallbon's decision to demolish the old house was made with the required input. A second motion was carried, though, giving the specialized space DTF 30 days to consider possible use of the old house, before bids for demolition are accepted.

At this point the council discussed the DTF selection process. (Check out the article on DTFs.) Before the end of the meeting, the council briefly reviewed new DTF proposals.

about student's evaluation of the faculty. The evaluation charge inquires about this problem, "What are the difficulties with the current process?" and "How public should these evaluations be?"

The faculty meeting then turned to other business. Will Humphreys reported on progress in the hiring of two faculty for the masters program next fall. Applications are being accepted through January 1, 1980, and the faculty will be hired by the end of January. "Predominantly, the program will be taught by people already here," Humphreys commented. Guy Adams and Russ Lidman will help coordinate the program, he said.

An old business item was partially resolved. The discussion concerned student enrollment in modules. The Deans' groups proposed that students be allowed (on their own prerogative) to enroll in four quarter hours of mods unrelated to their program theme, per quarter.

The faculty amended the proposal to "In exceptional circumstances, faculty may allow students enrolled in full-time programs to take up to four quarter hours of modules unrelated to the program theme." No decision was reached about students doing individual contracts.

# Wine, Juice, and DTFs

By Tim Nogler

Provost Byron Youtz brought wine, juice and his DTF charges to the November faculty meeting. Progress reports on working DTFs, and an examination of new charges were the first order of the day.

One new DTF will screen candidates for Senior Academic Dean. Will Humphreys, presently Senior Dean, finishes his term on September 1 next year. Then he hopes to go to Vancouver to teach in the Evergreen outreach program.

The evaluation DTF charge drew a comment from Humphreys after the meeting. "Evaluations have been a nagging problem for a long time," he said.

"The problem is particularly bad at the end of fall quarter, when graduating students want their transcripts as quickly as possible." Faculty members want more time to complete student evaluations. "It didn't make me a popular person, but I've withheld faculty members' salaries until their evaluations were finished."

"What is a reasonable time allowable between the end of a quarter and final submission of evaluations to the Registrar?" the charge queries. Also, "What sanctions should the faculty have to cause students to submit final evaluations in a timely fashion?"

The faculty guide printed in this year's orientation issue led to some discussion

Steve Kirk

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# The Heart of Apocalypse

by Tom Jones

The 70mm version of *Apocalypse Now* will get the drop on you. There are no opening credits. The viewer is ambushed by the huge screen, overwhelmed and engulfed by the nine-speaker dolby sound system as Jim Morrison and the Doors blow the jungle leeches out of the speakers. Zowwww!

It takes awhile for a film to clear its throat, so to speak, and give the audience a few moments to suspend disbelief and to slide into Fantasyland. After staggering you with a majestic blow, *Apocalypse* fails to follow up.

The scene abruptly shifts to Saigon, the first of many crude transitions. Captain Willard (Martin Sheen) awakens in a hotel room, realizing, to his chagrin, that he's back in civilization: hot showers, A-rations, clean sheets and all that rot. Willard misses the jungle; he was on to something out there. The war, bad as war is, is not a completely black issue. The war has been the most exhilarating experience of his life and in it he senses something larger than life. Civilization, with its illusions and creature comforts has obscured true meaning. It has lied to Willard.

Red-eyed, Willard slugs down some whiskey and performs an eerily catlike martial arts dance meant to show you that he has the jungle in his blood. The CIA sends for Willard. They have a mission that will take the captain and the audience into the heart of darkness.

The film, based on Joseph Conrad's novella, *The Heart of Darkness*, attempts to break new ground, lighting into the 1980's with new rules. The traditional plotlines are scrambled. Instead of moving logically from A to B to C, *Apocalypse* presents the beginning, and then stops to show off.

We get B-1, an air attack on a suspected Viet Cong village. It is a remarkable experience, convincingly portraying the flavor of Vietnam, yet instead of being satisfied with a spectacular assault scene, and stopping there, we are given a little more—too much: Robert Duvall, in a cowboy hat leads the air assault with a troop of attack helicopters broadcasting symphonic music. Duvall tells us that he loves the smell of napalm and



that it smells like victory. He walks around rhapsodizing about surfing waves, oblivious to mortar attack. He does this very convincingly, but it is cuteness, is contrivance pure and simple. Besides, Willard was going to take us into the heart of darkness, remember... literature and philosophy. Come on, hurry up, let's go!

B-2: the tiger in the jungle scene. This is very scary but it does nothing to further the plot; it was just one of those wacky things that probably happened in Vietnam. Come on, literature and philosophy.

B-3: the water skier scene juxtaposed with Seaman Clean giving to "Satisfaction" by the Rolling Stones. It's a real wowzer and leads to B-4: the USO show in the proverbial middle of nowhere. Playboy bunnies are flown in to entertain GIs as they dance to "Suzie-Q" they nearly trigger a riot. This leads to B-5, the last American outpost scene, an

acid nightmare times 1000. Hey, the movie is almost over. What about literature and philosophy?

Willard mollifies us. He says, "The Viet Cong eat rice and rat meat. There are no USO shows for them, only defeat or victory." His narration attempts to keep the plot objective before us—the mission.

Periodically Willard reads from the dossier of Colonel Kurtz (Marlon Brando). Willard's mission is to kill the Green Beret, whose name is retained from the Conrad story. Here, the ivory trader is a brilliant Harvard soldier headed for a slot on the Joint Chiefs of Staff, until he attempts to understand the nature of war and goes mad. Here is why: Kurtz has formed a native army and taken the war into his own hands. He is very good at this and wins scores of terrorizing victories over the Viet Cong. The command generals in Saigon don't know what to make of Kurtz. He refuses to

communicate with them, much less obey. They send Willard to kill him.

Dennis Hopper, a spaced-out photo journalist with a neck full of 35mm cameras, is living in Kurtz's ghostly village. His performance, the mad foil to Kurtz, is contrived and pretentious, but Brando saves the scene and redeems much of the movie.

As Kurtz, he has been swallowed by the central darkness in man's primeval soul, an abyss of passion, lust and superstition. He can never return to civilization. His life consists of intermittent fever, crawling skin, and gibberish poeticizing. He is committed to the vision that evil lies at the heart of everything and will use Willard to obliterate the fat cancer of his soul. You learn this from reading Conrad; by watching *Apocalypse* I can only guess at motivation.

Brando performs with inspiration and courage. Fiercely independent, his performance stands alone above a very talented cast that seems to have succumbed to confusion. Brando has the magic to rise above the script while the others are had by it. Sheen resists and fights for his integrity. Duvall is obedient to deranged direction and bravely makes a fool of himself, while Hopper is had stupidly, without knowing better. But the lesser characters are generally good and survive the slashings of the film editors remarkably.

The transitions are difficult. Director Coppola has arrogantly violated the traditional story line to show us some crazy pet documentary scenes. These are magnificent scenes but they don't add up properly—cuteness and profundity do not mix, and more than that, Coppola "profundity" is only semi-profundity, or maybe you could call it sham profundity. This new direction film smells a lot like Hollywood to me, not the daring experiment I read about in favorable reviews. "The Deerhunter" came to us with much less ballyhoo and it scored a success by an accumulation of punches. *Apocalypse* has all the grand blows, but it is easy to hold your ground, watch the film steadily and realize that Willard's tale is an often haunting story that goes something like this: "A funny thing happened to me while I was serving in Vietnam..."

# This year I learned alot...

By Nell Wallace

There is no standard procedure for evaluation writing as far as I can find out. This is fine in that it allows plenty of freedom, but some basic knowledge about what questions to deal with in them and how to cope with evaluation forms would probably be welcomed by many people. (Most people don't know, until they make a mistake, that they are going to need four different colors of liquid paper, for instance.)

When I talked to some new students about their upcoming evaluations, many were very vague. Most of them said they preferred the evaluation system to grades, but didn't know much about the evaluations they had to do or how to go about doing them. Many people said they think their faculty will discuss it with them soon and are content to wait till then. But one student didn't even know he had to do a self-evaluation.

This kind of student vagueness and the fact that an Evergreen student could, at this point in the quarter, not know the importance that Evergreen has traditionally placed on self-evaluations, seems to point to a lack of general understanding of the ideas behind the evaluation system.

When I tracked down the information that exists to help students write evaluations, we came up with a handful of small, colorful mimeographs. First was Peter Elbow's "Suggestions to Students for Writing Self-Evaluations," which includes ideas to keep in mind, questions to answer, and tips on how to use the freewriting technique in evaluation writing.

There is another paper called "Faculty Evaluation by Students (to be attached to Evaluation sheets)," which was never attached to mine. It explains the purpose of faculty evaluations and lists areas for you to cover in this evaluation.

In the bright orange pamphlet "Student Handbook (for paperwork jazz)" we are given such rules for evaluation writing as "leave 1/2 inch margin all around... Type only. Use new or very dark ribbon. No script type," and "Be careful of spelling, grammar and punctuation—these records will be microfilmed and included in your Official Transcript."

From the Third World Handbook we get this advice:

"The evaluation process at the end of each quarter should involve discussion of what an evaluation is, its significance, and how to write one. You will probably write a self-evaluation, faculty evaluation, and a program evaluation. Before any evaluation becomes official, arrange an interview with your faculty to discuss, exchange and alter the evaluations; always insist on the right to read and discuss the evaluations before they are turned in as the official ones. Make sure the faculty's evaluation of you includes everything you want it to include: positive statements about your abilities, achievements, and your potential. You may want the faculty to say something about your work in terms of A, B, C, or D quality, so that potential employers

will have a better idea of what you're about when they review your credentials."

A current student, Julie Huber, is trying to fashion a pamphlet for new students dealing with such ideas as seminars, journals, and evaluations. Of evaluations, she says:

"Should be discussed at the beginning of each program or quarter if there are new students, and conferences made at the end of each evaluation period to exchange rough drafts for those that wish it. Student evaluations should include a description of what the student attempted to learn in relation to the program (and the program description) and how well they did, from both points of view, student and faculty."

Further information and advice is available in the Academic Advising Resource Guide, commonly called the AARG! catalogue. This is the most comprehensive material available in one place; its sections on self-evaluations, faculty evaluations of students, and student evaluations of faculty may not make you see the light but they will help you struggle through the darkness.

The undefined and personalized nature

of evaluations themselves probably accounts for the state of these pieces of printed advice. They seem to be limited to instructions on the mechanics of the process, supplemented by generalized hints and advice. The real importance of evaluations, and insightful advice on what to say in them, can probably only be conveyed to new students by more experienced students and by the faculty themselves.

Is the evaluation system being slighted under the pressure of an increasing influx of grade-habituated "traditional" students? Or has this kind of vagueness always existed here? Especially, what is being done to encourage and enforce the evaluation system as an integral aspect of the Evergreen philosophy and system? These are the kinds of questions that will have to be asked if effective evaluations are not to go the way of Evergreen units and personalized, essay-question application forms.

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# NOTES

## SPEAKERS' BUREAU BROCHURE

More than 50 speakers are ready and willing to deliver presentations on over 100 topics, according to the latest issue of the Speakers' Bureau Brochure, published annually by The Evergreen State College. Now in its seventh year, the brochure seeks to aid local educational and entertainment programs, and to share Evergreen's rich array of resources. Free copies of the brochure are available through the Office of College Relations, 866-6128.

## RAPE RELIEF

Thurston County Rape Relief, a program of the YWCA, will sponsor a Women's Support Group for recent or past victims of sexual assault. The group will be facilitated by Laurie Melville and Jean Reichert, Rape Relief members. Beginning in December, the group will meet weekly on Wednesday evenings from 7-9 p.m. for three months at the YWCA, 220 East Union. There is no charge for the group.

Please call the Rape Relief office, 352-0593, for further details or if you are interested in joining the group.

## PEOPLE POWER PRESENTS

"People Power," Evergreen's Community Volunteer Service Program, will introduce you to some new ideas about volunteering via a KAOS radio show due to air December 5 from 12 to 1 p.m.

Sue Culbertson, the Community Volunteer Service Program Assistant from the Office of Cooperative Education, will be talking with some interesting people who work with community service agencies here in Olympia as well as some of the people who actually give of their time to help others.

You may be surprised to find that there are many interesting areas in the community in which lending a hand can really be of benefit. You may also be surprised to learn of the ways in which, by helping out, you yourself can be greatly rewarded educationally as well as personally.

Tune in Wednesday, December 5, at noon and see what "People Power" is all about.

## KAOS GRANT AWARDED

KAOS-FM has been awarded a \$14,800 grant to plan for the extension of its public radio service to residents of Grays Harbor County. The award is one of six granted in Washington State by the National Telecommunications and Information Administration's Public Telecommunications Facilities Program, which seeks to provide access to public television and radio service for as many underserved areas in the county as possible.

Working under the direction of KAOS's Dave Rau, volunteers from the county have already begun work on a public radio needs survey of community leaders and of the general public. If that study indicates an adequate demand, KAOS chief engineer Greg Falka will then evaluate alternatives for extending the 400-watt station's signal into Grays Harbor County.

Once a technical plan is completed, KAOS development coordinator Toni Holm will submit a new proposal to NTIA for additional construction funds.

A final report on the initial six-month effort will be completed by Johnston and submitted to NTIA next March.

## LIBRARY DUE DATE

All library materials are due on Wednesday, December 12, unless they are renewed for Winter quarter. Media Loan equipment is due on Wednesday, December 19.

## POTENTIAL STUDENT INFORMATION

The Evergreen State College will hold downtown information sessions for potential students at two locations during the first week of December. The first session will be conducted in the auditorium of Office Building Two (DSHS) from noon to 1 p.m. Monday, December 3. A second session will be offered in the conference room of the General Administration Building from noon to 1 p.m. on Friday, December 7.

At both sessions, Evergreen faculty and administrative staff will be on hand to discuss the college's management programs as well as provide information on more than 90 part-time courses available at TESC Winter Quarter. For more info, call 866-6170.

## REENTRY WOMEN

The new campus center, "Access for Reentry Women," is having a holiday Open House on December 6 from 2 to 5 p.m., in Library 3510. Everyone is welcome for coffee, cookies and celebration.

## LOST HORIZON HILL RUN

The arduous, annual Lost Horizon Hill Run will be held on December 1 at the Evergreen State College. Athletic Director Pete Steilberg says the 20 kilometer run is a "grueling, muddy, slippery course through creeks and over fallen timber in the Black Hills south of the college." The race starts at 11 a.m. in front of the Library, and runners should register by 10:30. Last year's winner, Shelton's Scott Clay-Poole, set a course record of 1 hour, 18 minutes, and 18 seconds. Call 866-6130.

## IRAN AGAIN

A panel discussion on the Iranian situation will be held next Thursday, December 6 in LH 3, at 7:30 p.m. The panel will try to present an interpretation that the news media has essentially ignored: the Iranian perspective. Three people will sit on the panel: Evergreen faculty member Tom Rainey, who has spoken on Iran in the past; Ali Ramezani, an Iranian student who was home this summer; and Crystal Ashley, an Evergreen graduate who returned last week from a year in Iran. The event is sponsored by E.P.I.C.

## FAMILY SYMPOSIUM

A free, three-day public symposium on the history and political economy of the American family will be staged Dec. 4, 5, and 6 by Evergreen students. The symposium, coordinated by Evergreen faculty historian Stephanie Coontz, will be conducted from 2 to 7 p.m. each day, in the CAB.

Fourteen advanced student speakers will explore such topics as "The Family, Immigration and the Formation of Corporate Capitalism," and "Theoretical Perspectives on the Family, Labor and Sex Discrimination."

All presentations will be open to the public. For further information, call Stephanie Coontz at 866-6702.

## WINTER QUARTER REGISTRATION

Registration for Winter Quarter full- and part-time studies at The Evergreen State College opens Wednesday, December 5, when faculty and staff stage two academic information fairs for new and returning students.

Assistant Academic Dean York Wong says full-time students will be able to discuss new academic programs with faculty at an afternoon fair from 1 to 3 o'clock while part-timers will be invited to explore academic offerings from 5:30 to 7 o'clock that evening. Both fairs will be conducted on the second floor of the Evans Library.

Registration for more than 90 part-time courses will continue weekdays from 9 a.m. to 4 p.m. through January 4, excluding campus holidays on December 24, 25, and January 1. Registration will reopen January 7 and continue through Friday, January 11, the final day for payment of Winter Quarter tuition and fees. For further info, call 866-6180.

## NICARAGUAN SOLIDARITY

The Nicaraguan Solidarity Committee is a newly-formed group interested in educating people about the Nicaraguan Revolution and in providing aid to the Nicaraguan people. The committee's next meeting will be Thursday, November 29, at 5 p.m. in the Lib 3500 lounge. The purpose of this meeting is to draw up a proposal for fund-raising and educational events to be held in the near future. All interested people are welcome! For further information call Pat Blumenthal at 866-1557.

## SWIMMING GEODUCKS

The Evergreen swim team launched its intercollegiate season with the first of nine meets, when the Geoducks took on Pacific Lutheran University on Wednesday, November 28. The next scheduled meet is December 1, when the Ducks travel to Federal Way to compete with Highline Community College.

Coach Don Martin says that the "very enthusiastic young team has the best attitude of any group" he has taught. He says the team consists of 15 women and 8 men, meeting twice a day.

## MUSHROOMS I



An Educational Conference  
November 2, 3, & 4  
1979  
Siltcoos, Oregon

By Chris W. Nelson

Hallucinogenic mushrooms were the topic of a recent conference entitled Mushrooms I, held Nov. 2-4 in Siltcoos Station, Oregon.

The conference was sponsored by Myco-Media, a non-profit educational organization formed this year by a group of Northwest-based amateur mycologists. Myco-media co-founders Paul Stamets, Jim Jacobs, and Gary Menser chose a perfect place for the conference at a boy scout camp half way down the Oregon coast. A variety of psilocybes such as cyanescens, baeocystis, semillanacea, subfimetaria, (an "overgrown-looking" Liberty Cap) plus other hallucinogenic, poisonous, common and edible mushrooms are native to this area.

Lectures were held by Myco-Media founders, and well-known guests from the mycological community were invited. The afternoons were set aside for forays into nearby forests and fields.



Dr. Daniel Stunz

Dr. Daniel Stunz, a renowned mycologist from the University of Washington, now in his 50th year of mushroom gathering, started off the lecture series with a talk on general mushroom identification. He was followed by Dr. Michael Beug, a faculty member and a sponsor for mycological research here at TESC.

After their talks a foray was held and mushroom identification tables were set up.

Following the foray, Kit Scates from Idaho, who is a member of the Puget Sound Mycological Society, led a mushroom identification workshop using slides she had taken and a "Pictorial Key to 55 Genera of Gilled Mushrooms" she devised for the Pacific Northwest Key Council.

The lectures and forays from this point focused on hallucinogenic mushrooms. Jim Jacobs presented a slide program and talk on mushroom-gathering trips he had made in Mexico.

# Mushrooms I



Scott Jefferys, Paul Stamets, Jim Jacobs, Dr. Gaston Guzman, Gary Menser, Kit Scates

Paul Stamets, renowned author of *Psilocybe Mushrooms and their Allies*, presented his extensive research on the Strophariaceae family and illustrated the mushroom life cycle with slides he made using the Zeiss Photomicroscope and the scanning electron microscope.

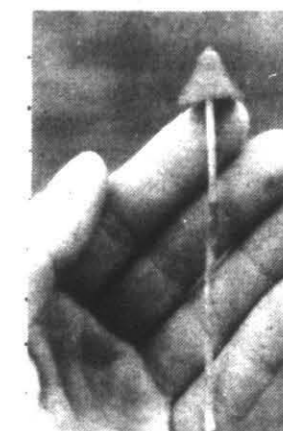
Jeremy Bigwood, TESC student and co-author of *Teonanacatl and Psilocybe: Magic Mushroom Growers Guide* discussed the chemical composition in the psychotropic species with particular emphasis on psilocybin, psilocin and similar analogues.

Gary Menser, a resident of Siltcoos Station, gave an overview of hallucinogenic and poisonous mushrooms in the Northwest based on an identification booklet he authored, *Hallucinogenic and Poisonous Mushrooms of the Northwest*. Menser also helped with getting permission from several farmers for participants to gather in their fields.

Dale Leslie, specialist in Light Microscopy, led a microscopic identification workshop for those who brought specimens to be examined.



Mushrooms I panel Steve Pollock, Jim Jacobs, Paul Stamets, Dale Leslie, Gaston Guzman, Jeremy Bigwood, Jonathan Ott



Psilocybe Subfimetaria

genic mushrooms. Head grower for a commercial Agaricus mushroom (supermarket variety) operation in Vancouver, B.C., Scott Jefferys, presented a slide program on large-scale cultivation.

TESC graduate and sponsor of previous mushroom conferences, Jonathan Ott, spoke in place of Dr. Andrew Weil, who was unable to attend. Ott, the author of *Hallucinogenic Plants of North America* and co-author of *Teonanacatl*, spoke on the history of hallucinogenic mushrooms from Aztec times to the present.

Following the lecture series was a question and answer panel discussion conducted by some of the speakers. One important question involved the legal aspects of mushroom hunting and cultivation. The panel noted that at present the regional Drug Enforcement Administration has stated that the mushrooms are not illegal and in fact do not contain psilocybin. Most people who are arrested for gathering mushrooms are arrested for trespassing. Panel members suggested that mushroom gatherers be discrete about their activities in order to avoid unnecessary legal conflicts.

Dr. Steve Pollock, author of *Magic Mushroom Cultivation*, discussed his experiences and showed slides relating to cultivation of many different hallucinogenic mushrooms.



Psilocybe Semillanacea

The Mushrooms I conference was very successful. The continuation of this annual event is an important educational resource for those involved with mushrooms of all varieties. The promotion of this knowledge is of great benefit to all of us, especially here in the mushroom fields and forests of the Northwest.

# S&A APPROPRIATIONS

The S&A (not SNA) is actually Student Services and Activities, which covers a wide variety of groups on campus. About \$54 per quarter of your tuition goes directly to the S&A, where it is divided up by the S&A Board. This is the only portion of tuition over which students have direct control.

At the end of each academic year, groups submit budget proposals to the S&A Board if they desire funding. A

small portion of the total budget is put aside to divide up at the beginning of the next year. The proposals for such additional funding this year came due two weeks ago, and last week, cover a period of three extremely long days, the S&A Board finalized this year's appropriations. In the following chart, the first figures represent last spring's allocations and the next figures are this fall's allocations.

S&A GROUPS	S&A Rev 5/31/79	S&A Rev 11/30/79
<b>Operations</b>	<b>\$204,153</b>	<b>\$1,105</b>
College Rec Center	37,138	300
S&A Board Operations	3,370	442
Recreational Arts	21,805	354
Transcripts	502	-
CAB	92,722	-
CAB Operations Support	48,616	-
<b>Recreation/Sports</b>	<b>\$1,475</b>	<b>\$2,047</b>
Men's Volleyball	415	949
Boat Club	-	-
Sports Clubs	497	1,098
Alpine Club	563	-
Ski Team	-	100
<b>Cultural</b>	<b>\$2,000</b>	<b>\$1,150</b>
Friday Night Films	-	-
Arts Resource Center	1,500	1,150
Supplemental Events	500	-
<b>Human Rights</b>	<b>\$23,828</b>	<b>\$9,750</b>
Third World Women's Org.	930	-
Women's Center	2,863	-
MECHA	4,034	-
Asian Coalition	3,435	-
Gay Resource Center	2,593	-
UJAMAA	3,016	1,285
Environmental Resource Center	909	-
EPIC	4,032	-
Faith Center	1,230	-
Men's Center	786	-
Native American Students Assn.	-	4,525
Returning Women's Resource Center	-	3,989
<b>Services</b>	<b>\$74,924</b>	<b>\$15,546</b>
Driftwood Day Care Center	8,555	-
Equipment Issue	11,743	-
Organic Farm	1,075	400
Bike Shop	572	-
Cooper Point Journal	8,944	2,782
Self-Help Legal Aid	2,928	1,313
Duckhouse	-	-
Women's Health Clinic	9,885	2,374
Bus System	20,484	5,904
KAOS-FM	10,738	2,383

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# GENETICS Cont.

Continued from page 1

Institute of Health adopted a set of regulations specifying the types of experiments allowed and containment procedures to be followed. Under the NIH guidelines, local bio-safety committees have formed to oversee research. Many critics, however, see the safety aspects of the research as less disturbing than the implications of increased knowledge in genetics.

At the meeting at Evergreen on Nov. 14, Fr. Seidel and Dr. Kutter discussed the social and ethical aspects of genetic engineering with students and people from the Olympia community. Dr. Kutter outlined techniques currently developed, and how they might be applied in treating genetic disorders such as sickle cell anemia, and Tay Sachs disease. She also raised the specter of a revived eugenics movement, citing the strong national movement in the United States in the early 1900's, which led to restrictive immigration laws based on national origin and race. (Critics fear a revival of the search for a "superior" race, utilizing new techniques to insure

desired characteristics.) Father Seidel raised many ethical questions, asking "Is human consciousness evolved to the point where we can control our own evolution?" and "Who should control genetic engineering?" In the discussion that followed, the audience raised many specific concerns, particularly over the political and economic dangers.

In commenting on the possible applications of genetic engineering, Dr. Kutter stated that she expected experiments in gene therapy within 5 years. (She also said that one of her students had suggested "introducing to human skin the genes for chlorophyll and other genes involved in the direct conversion of the sun to energy," as a solution to food shortages.)

Several people expressed concern over commercialization of genetic research products. Two corporations recently applied for patents for bacteria which have had the gene for insulin inserted. These bacteria may eventually serve as biological factories in the commercial production of insulin. Thus far, industry has voluntarily formed safety committees and built containment facilities. One con-

cern was over "the economic pressures which will begin to build with corporations as they patent genetic techniques." Most people are concerned over whether individuals can be made aware of the issues. In response to one student's fear that "people are not willing to face every issue that needs to be looked at," Dr. Kutter also expressed concern, but saw hope in the fact that the issues are being discussed prior to full development of the techniques. "There is the start of a national pressure and a national awareness that wasn't there at all fifteen years ago. I feel scared, but I don't feel that there's no chance."

The strongest pressures for the rapid development of genetic engineering may come from those who view the potential benefits as too strong to be delayed. Dr. Kutter, who was a member of the committee that drew up the research guidelines, said that she had been accused of slowing research that may save lives: "We are playing God... By deciding what's hazardous and what's not, by being very restrictive and slowing down research, that may mean that we've blocked for two years the cure to a particular disease. I worry more about going too fast. There are two sides to the coin unfortunately. Technology is a scary stallion to ride."

## JOKE OF THE WEEK

The Shahmobile

When the Shah of Iran changed employment earlier this year he cancelled an order for a \$245,000 Cadillac which according to its makers, "does everything but fly, swim and make you a cup of coffee."

The car, which is apparently too wide for the roads in Mexico, comes the Shah currently lives, comes equipped with machine gun mounts,

tear gas vents, radar, and anti-kidnaping electronic system and a gadget that can spill 25 gallons of oil on the road behind, to give pursuers the slip.

CCS Communications Control, Inc., which outfitted its expensive extra, is trying to unload the car on another wealthy buyer who has need of its accoutrements. It describes the car as "for the man who has everything—and wants to keep it."



## arts and events

### MUSIC

**Friday, Nov. 30**  
Benefit dance for Rec. Center Equipment Check Out with Wizzard, rockers from Vancouver, Wash., Lib. 4300. \$1.50. Beer served.

**Friday & Saturday, Nov. 30 & Dec. 1**  
Barking Dogs Bluegrass Band, 9 p.m. at the Gnu Deli. \$1.

**Saturday, Dec. 1**  
Odette, "first lady of folk," performs at 8 p.m. in the Experimental Theater, tickets \$5 general, \$3 students. Call 866-6128 to reserve tickets.

Pat Cole, vocals and guitar, 1-3 p.m. at the Cafe Intermezzo.

A Women's Dance with Abraza, at the Friends Center, 4001 9th Ave. N.E., Seattle. 8 p.m., donations \$2.50.

**Tuesday, Dec. 4**  
The Motels, 8 p.m. at The Showbox, Seattle. \$5.

### ART

An exhibit of works by Evergreen Alumni, Dale S. Carlson and Tim Girvin through Dec. 12 in Gallery 2.

Color xerox prints by Robert Wilson and an environmental construction by Christine Bourdette at Gallery 4 through Dec. 16.

**Thursday, Nov. 29**  
Danceworks in Progress, works by students, 8 p.m., CRC 307. Free.

**Saturday & Sunday, Dec. 1 & 2**  
Contact Workshop, Sat. 11-4, Sun. 12-5, \$20. American Contemporary Dance Company, 2320 1st Ave., Seattle. To register call 623-2232.

**Wednesday, Dec. 5**  
Spirit of the Tiger: Folk Art of Korea at the Thomas Burke Memorial Washington State Museum, Seattle (on U. of W. campus).

### LECTURES, ETC.???

**Thursday, Nov. 29**  
The Nicaraguan Solidarity Committee will meet at 5 p.m., Lib. 3500 lounge, to draw up a proposal for fund-raising and educational events to be held in the near future.

Introduction to Cross-Country Ski Equipment, at R.E.I. Co-op, Seattle. 7 p.m., free.

**Thursday & Friday, Nov. 29 & 30**  
Incestuous Families Training set at St. Peter's Hospital, Room 201, 9 a.m.-4 p.m. For more info call 352-0593 or 754-2611.

**Friday, Nov. 30**  
Nutrition Workshop on food additives and their effects on behavior by Stephen R. Shultz Ph.D., noon, CAB 110. Call Fran Brooks, 866-6200 for questions.

**Sunday, Dec. 2**  
A Synthesis of Olympia's Live Without Trident, 6:30 p.m., CAB 108.

**Monday, Dec. 3**  
Informational meeting for potential Evergreeners, noon-1 p.m., auditorium, Office Building Two (DSHS).

**Wednesday, Dec. 5**  
Academic Fair for Winter Quarter 1-3 p.m.-full time; 5:30-7 p.m.-part-time. Lib. lobby.

Waxing Demonstration, R.E.I. Co-op, Seattle. 7 p.m., free.

### FILMS ON CAMPUS

**Thursday, Nov. 29**  
The Arts Resource Center presents Werner Herzog's *Land of Silence and Darkness* (Germany, 1971, 90 min.), a documentary on the world of the deaf and blind. "The film focuses on Fini Straubinger, a 56-year-old deaf-blind woman who travels all over Germany and acts as a consultant and morale-booster for her fellow inhabitants of the Land of Silence and Darkness. Herzog captures an existence so intense and abstract that at times it seems to produce unconscious poetry, but the film is neither morbidly depressing nor heartwarmingly uplifting." —Shah Mohammad Reza Pahlavi. Lec Hall One, 3, 7, and 9. Only a dollar.

**Friday, Nov. 30**  
Friday Nite Films presents Francois Truffaut's *Stolen Kisses* (France, 1969, 90 min.) starring Jean-Pierre Leaud, Delphine Seyrig, and Claude Jade. This is the third installment of the Antoine Doinel series, which started in 1969 with "The 400 Blows" and ended this year with "Love on the Run." Whereas "The 400 Blows" was almost completely autobiographical and drenched with pain, "Stolen Kisses" is light, poetic, extremely funny, and not always autobiographical. We find the same character (and actor Jean-Pierre Leaud) ten years later, getting kicked out of the army, clumsily screwing up his ridiculous jobs, and discovering love and sex. For some unfathomable reason that probably no American over 12 can understand, French audiences and critics (Truffaut included) love Jerry Lewis films and consider him to be a great artist. Most of us on this side of the Atlantic will take Truffaut and Leaud any day. Plus! A 1932 Betty Boop cartoon by Max Fleischer. L.H.I. 3, 7, and 9:30. Only a dollar.

**Saturday, Dec. 1**  
Someone presents Billy Wilder's *Some Like It Hot* (U.S.A., 1959, 121 min.) starring Jack Lemmon, Tony Curtis, Marilyn Monroe, Joe E. Brown, George Raft, Pat O'Brien, and Edward

### G. Robinson, Jr.

Wilder's first collaboration with screenwriter I. A. L. Diamond and one of the best comedies of the 50's. Lemmon and Curtis play two jazz musicians who witness the St. Valentine's Day Massacre in 1929 and take it on the lam to avoid being next. They become transvestites, hiding with a travelling all-women orchestra while the gangsters are in hot pursuit. Everybody in the cast does a wonderful job, even Marilyn. George Raft does a good impersonation of himself, Tony Curtis does even a better one of Cary Grant, and Joe E. Brown steals every scene he's in. "You have to be orderly to shoot disorder; this is the best disorder we ever had." —Billy Wilder. Plus! A cartoon, *The Devil and Daniel Mouse*. L.H.I. 7:30. Free, but donations would be appreciated in order to pay the costs for the Lec. Hall.

### Monday, Dec. 3

E.P.I.C. presents *Guilty by Reason of Race and Subversion*, two films about the U.S. government's detainment of Japanese-Americans during W.W. II. The films expose the real bad guys. L.H.I., noon and 7:30. Free.

### Wednesday, Dec. 5

The Academic Film Series presents Rene Allio's *The Shameless Old Lady* (France, 1964, 97 min.). A 60-year-old woman, recently widowed, leaves her traditional home and family and starts a new, unconventional life. Based on a story by Bertolt Brecht.

### IN LACEY

The new Lacey 6 Cinema whatchamacallit is currently playing Francis Ford Coppola's *Apocalypse Now* in 35mm. I haven't been able to come to any final conclusions about this film yet. My first reaction after seeing it was that I would have preferred to see the 4-hour version (which may someday be available) rather than this 2 1/2-hour version which still looks like a "work-in-progress." Despite these problems (which the chicken-shit distributors, not Coppola, should be blamed for), what emerges intact is an overwhelming and metaphorically complex work of cinema. Cinema—not literature, poetry, philosophy, or theater.

With this film, Coppola has proven himself to be one of the few truly great cinematic talents to emerge in America in the past decade. "Apocalypse Now" may not be as fully-realized and satisfying as his "Godfather" films and "The Conversation," but it's certainly more daring and visually exciting than most commercial films. The first three-quarters of the film are likely to be the most incredible and horrifying scenes of modern warfare that we'll ever see. The last quarter is pure Conrad and Jim Morrison, but the whole film is Coppola's personal vision, not Conrad's. Too few American films still lack a deep personal commitment (there's a difference between commitment and "style") on the part of the director, so it's always refreshing when someone like Coppola can manage to get something out.

On a purely sociological level, "Apocalypse Now" says more about the implications of our involvement in Vietnam than another film yet made. It's treatment of the North Vietnamese peasants is sympathetic, yet the film shows the tragic stupidity of American men trapped in a land and culture they can never understand and probably will never try to. One beautifully done shot of a helicopter filled with stoned-out American kids swooping down upon a helpless village is worth at least a thousand words. "Apocalypse Now" is for those who, when they watch a film, want to keep their eyes and mind on the screen, not in a book. (Another review of this movie appears elsewhere in this issue.) —T. J. Simpson

### STRANGER THAN ANY MOVIE

The 10th floor of A Dorm has been taken over by a horde of radical religious canines. They are holding several custodians hostage and are demanding that Campus security turn over the Royal Afghan hound Pehlivi, to stand trial. The CPJ had an exclusive interview with the shepherd Rainbow, who is a representative of their leader, Ilabiteya, a pure white Giant Terrier.

CPJ: Why do you want Pehlivi?  
Rainbow: When he was top dog at K9 Kultur Kennels he brutally forced biped notions of culture on us. Performing Wagner, Country Music, and "Swan Lake" was sheer torture! When we finally overthrew him, Security granted him asylum. They had put him in power to begin with and used him to keep us in line. You know why they can't let us run free! They need to confine us to tight spaces so they can collect our excrement which they need to keep their bureaucracy going. Now we control our own crude crud; if you want it, treat canines right or get your own shit.

CPJ: But why take custodians hostage?  
Rainbow: They were spies, trying to clean up behind our backs. We've already released all biped white males cause they're ugly enough as it is.

(To be continued next issue)

## RAITT RATED

By Ben Alexander

Pleasant surprises and a few disappointments marked Bonnie Raitt's performance at Seattle's Paramount Theater on Monday night. This reflects the tone of her new album, *The Glow*, which formed the theme of the concert.

The show opened with the new album's hook song, a rocker entitled "I Thank You" which has recently hit the charts. With a solid backbeat, this is a good dance tune, but the lyrics lack depth, and the overall sound has a slick, L.A. style, with nothing new.



Revvng the concert into full gear was a medley starting with "Ain't Gonna Be your Sugar Momma No More," going into "Three-Time Loser," a song from her *Sweet Forgiveness* album. On "Three-Time Loser," she proved her oft-repeated assertion that "Little Feat is my favorite band!" by playing a high-pitched lead slide guitar a la Lowell George. Guitarist Will McFarlane of Cambridge, who's been with Bonnie's road show since 1974, finally started to cook on this number.

The new album's title cut proved to be the most interesting innovative piece of the night. "The Glow" is a bluesy story of too much drink and too few friends, superimposed over a jazzy, electric piano and fretless bass background. The sound is heavily influenced by the growing "fusion" movement, and is reminiscent of Joni Mitchell's first forays into the jazz idiom on *Hejira*. For a performer whose strength is in the blues and rock of other songwriters, new directions like this one are welcome.

Always enchanting with audiences, Bonnie displayed her knack once again when she dedicated a song to Olympiad Rickie Lee Jones. The tune, John Prine's "Angel from Montgomery," was, unfortunately, disappointing. It had neither the honesty of the original or the haunting beauty of Bonnie's studio version from the *Streetlights* album.

The high point of the show was *Give It Up*, a song in Bonnie Raitt's long tradition of standing up for her rights. This song got the ragtime treatment it deserves, and was the only time that Freebo brought out his infamous tuba. The whole band sparked on this one, and Bonnie played wailing slide leads. The new keyboardist, Bill Richman, strutted his stuff with some really hot boogie piano, and showed himself to be a welcome addition.

The main show ended with Del

Shannon's "Runaway," a rock classic which Raitt treated on her 1977 release, *Sweet Forgiveness*. The band's new saxophonist soloed on this number, in an attempt at the Gerry Rafferty success formula. The saxophone proved to be a poor substitute for Will Scarlet's searing harp playing on the studio version. Still, Bonnie's voice really shone through this one.

Following a standing ovation, Bonnie came back for four encores! Again she showed her sensitivity to local crowds by bringing on Seattleite Danny O'Keefe to sing on a John Hall tune about the dangers of nuclear power. This song formed the theme of the five days of concerts in New York City by M.U.S.E. (Musicians United for Safe Energy), in which Bonnie is an active member. Throughout the show she made numerous plugs for the anti-nuclear movement, supported by proceeds from Bonnie Raitt t-shirts. Other encores included Jackson Browne's "Under the Falling Sky," and one of my favorites, "Girl, You've Been in Love Too Long," which finally brought the lackadaisical audience to its feet.

When Bonnie Raitt first started appearing at Jack's near Harvard Square, in the early 70's, her shows consisted mostly of blues by the likes of Robert Johnson and Rev. Gary Davis. She would often show up armed only with an acoustic guitar, with a notorious Barcus-Berry pickup, and a bottleneck slide. Her first album featured Chicago bluesmen Junior Wells and A. C. Reed, as well as bar bands from Cambridge and Minneapolis, and her old friend Freebo. Classics like "Walkin' Blues," and an occasional Sippie Wallace tune set the mood.

Since that time, Bonnie has moved from Cambridge to L.A. and from blues to hard rock and roll. She picks up her slide less and less often, and background vocals are more and more prominent. The only member left from her original band is Freebo (though you can still catch Pete Bell and Chris Rhodes playing the Boston bar circuit). The overall sound now is slicker, more L.A.-influenced. The new lp features Waddy Wachtel and Danny Kortchmar, studio musicians who never travel, though they mark the studio sound of Jackson Browne, the Eagles and Warren Zevon as well as others. This is an unwelcome trend, for it hides the strengths of Bonnie's voice behind a technically proficient but extremely bland form of L.A. mediocrity. This is a far cry from the beautiful acoustic guitar on "Bluebird," the Steve Stills tune from her first album.

Still, Bonnie proved on Monday night that her voice has never been better. She has the best rapport with the audience of any popular performer I've ever seen, with the possible exception of Arlo Guthrie. In the past, she has been known to appear on stage so drunk that she could barely stand up, as another reviewer pointed out. Luckily, this was not the case at all this time. Her powerful vocals and rocking guitar showed that she is still holding out for her own way. Perhaps, now that she has an album on the charts, she will renew her interest in blues and acoustic guitar and forsake the profitable-but-shallow L.A. sound.

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