arts & events

Thursday, November 1 Fred Frith plays his electric guitar at 8 p.m. in the Communications Building at TESC. Frith is a former member of the avant-garde rock ensemble Henry Cow. Tickets are \$1.50

Friday, November 2 Couch Creek at Allen's Bay Goulash Review, 8-12 p.m. \$1 cover, I.D. required. hrough November :

A Benefit Square Dance will be held at admission, proceeds go to the Food

Craig Carothers will perform at the Gnu Deli Show starts at 9 p.m \$1. Through

Saturday, November 3

in advance. \$2 at the door

Herb Ellis, jazz guitarist of long-standing fame, will appear at Evergreen in the Experi iental Theater of the Communications Buildng Tickets are \$3 for students and senior itizens. \$5 general Reservations can be made through the Office of College Relations,

David Hoffman on cello and Richard Farner piano will perform sonatas by Back, Schubert, and Rachmaninoff at Theater Art Nouveau 911 E Fourth, Olympia, at 8 p.m.

Roger and Janice Maddy and Curley Creek band will play bluegrass, old time and gospel music at Applejam, 220 E. Union, Olympia. Doors open at 8 p.m. \$2 admission.

Sunday, November 4 Gordon Lightfoot at

Wednesday, November 7 Open Mike at Allen's Bay Goulash Review 8-10 p.m. I.D. required.

Thursday November 1

Andrew Wyeth originals and prints are on exhibit at the Collector's Gallery in Olympia. Also on display are Northwest scenes by Ramon Hammerly. Through November 30.

Beat Poets, an open poetry reading will take place in Lecture Hall One at 7:30 p.m. Also a film about Allen Ginsberg and Jack

Saturday, November 2 Clark College Faculty Exhibit opens in Gallery 2. Showing through Nov. 20. Tuesday, November 6

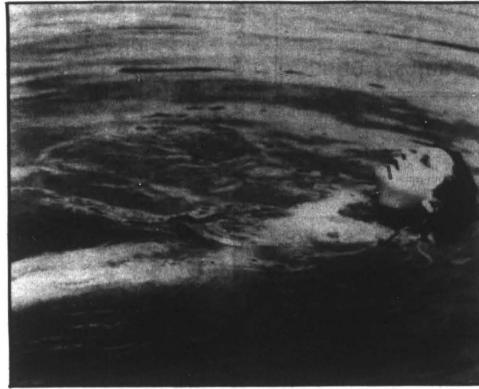
Display of paintings by faculty member William Winden opens in Gallery 4. Showing

MEETINGS, ETC.

Thurway, Vovember 1 Thurston County Home Rule Charter will be debated at a Candidate's Forum in the Library Lobby from 7:30-9 p.m.

Saturday, November 3 John Spellman, King County Executive and undeclared candidate for fovernor will be present for an open discussion in the Library obby from 11:30 a.m.-1 p.m.

Tuesday, November 6 Young Socialist Alliance will have an open ouse potluck in the Library 1600 lounge



Hedy Lamarr in Ecstasy.

FILMS Friday, Nov. 2

The Friday Nite Film Series presents Max Ophuls' Lola Montes (France, 1955, 110 min. color and cinemascope) starring Martine Carol, Peter Ustinov, and Oscar Werner-a visually extraordinary and narratively complex work, based on real people and events, about the woman who caused scandals all over Europe in the latter half of the 1800's. The ilm opens with a deteriorated and alcoholic Lola playing out her life in tableaux in a circus before the ogling audience. As she acts out her "racy" stories, which include her affairs with composer Franz Liszt and the King of Bavaria, we see what really happened thru flashbacks. Lola tries to keep control over her own life despite the slimy ringmaster's (Peter Ustinov) apparent mastery over her. The film is noted for it's unique, swirling colors and constantly moving camera, as well as it's use of cinemascope, which is generally considered to be the best ever done as each shot is filled with dazzling detail and incredible composition. Andrew Sarris, arguably this country's foremost film theoretician and critic claims that "Lola Montes" is "the greatest film of all time" and many other critics agree that it is at least one of the best. However, like most great works of literature, most great films demand understanding and patience, and are not popular with general audiences. Despite its universal critical acclaim, "Lola

Montes" was one of the biggest financial flops of all time. It's a film for serious filmgoers, and not for those looking for cheap thrills or light entertainment.

Max Ophuls died shortly after the film's release. His films are rarely seen in the Northwest and I can't recall one ever being shown at Evergreen. The reaction of the audience on Friday night just may determine whether or not any more of his works will show here again. (Note: "Lola Montes" is in French with English subtitles and the 140-minute version s unobtainable.) A 1931 Jack Benny short. Taxi Tangle is included on the bill. Lec. Hall One. 3, 7 and 9:30. Only a dollar. Saturday, Nov. 3

In Lec. Hall One you'll be able to see Frank Capra's comedy classic It Happened One Night (U.S.A., 1934, 105 min.) starring Clark

Gable and Claudette Colbert. Colbert plays a runaway rich bitch trying to hide from her powerful father. Traveling incognito, she gets hooked up with a cynical reporter (Gable) on a bus. Altho badly in need of a story, he promises not to reveal her unti becomes more profitable. From there, their odyssey together begins. This is the one with the famous hitch-hiking sequence. The film is not as satisfying as Capra's later populist comedies, but remains one of the best films of its genre and is always enjoyable. Winner of six academy awards, including best picture, director, actor, actress, and screenplay

Plus! One of Buster Keaton's best shorts Cops (1922, approx. 25 min.) in which Buster is chased by hundreds of them, and Out on the Periphery" (1972) an Evergreen short by Steve De Jarnatt and starring Paul Sparks. Showtimes at 7:30 only. FREE! (But donations will be asked to help cover Lecture Hall expenses.) Wednesday, Nov. 7

The Academic Film series presents Gustav Machaty's Ecstasy (Czechoslovakia, 1932,

82(?) min.) starring Hedy Lamarr. This one caused guite a scandal back in the 30's with its explicit (for that period) depiction of sex, erotic symbols, and most of all, for Hedy Lamarr's famous "swimming in the nude" scene. Altho Machaty's intention was create a poetic and naturalistic story of sexual love, the film was banned or hacked up by censors and exploited by the porno racket one really knows how many different uncut" versions of the film exists. The Academic Film Series is promising us the unabridged" version and has 82 minutes as the running time on their posters. But, one catalog lists it as 88 minutes and Sadoul's 'Dictionary of Films" says it's 90 minutes. At any rate, this cinematic landmark should be well worth seeing. In "Reflections on Ecstasy." Henry Miller wrote. "This is a Lawrencian theme, and Machaty is the one man in the movie world capable of giving adequate expression to Lawrence's ideas That was D. H. he was talking about, not T. E In Czech with English subtitles.) L.H. I: 1:30 and 7:30. FREE! Thursday, Nov. 8

The Third World Coalition presents Paul Schrader's Blue Collar, a somewhat uneven but highly effective political thriller about union corruption and racism that has Richard Pryor, Harvey Keitel, and Yaphet Kotto in top form. A more detailed review with showtimes will appear next issue.

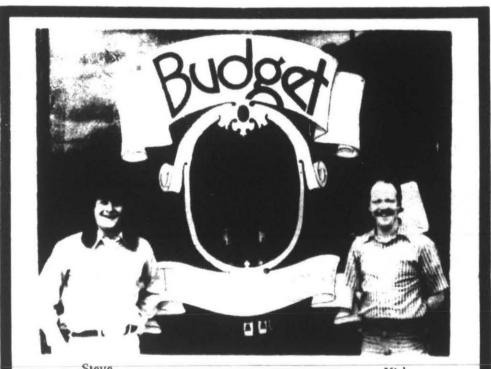
The State Tri-cinema has Running, 10, and a double bill with DePalma's Carrie (the most poetic horror film I've seen and the best thing playing in town) and John (Dark Star) Carpen-

The Capitol Mall complex has Pakula's Starting Over, ... And Justice For All (with Al Pacino), Time After Time (H. G. Wells chases Jack the Ripper thru time) and a disco double bill, Skatetown U.S.A. and Thank God

The Capitol has Jesus (Godawful, even for Christians) and the Olympic has Mountain Family Robinson.

It's Friday.

NOT A FILM. BUT EVEN BETTER A demonstration sponsored by CATS (Canines Against Tyranny and Security) wift begin at midnight, Friday in Red Square. owing a collar-burning ceremony we will march to Security quarters and leave "fetid down the concentration camp cages. "We shall overcome!" "Take back the leashes! "Stop castration and spaying!" In conjunction, K9 Kultur will present the revolutionary drama Heel No More!" at Rin Tin Tin Sunday night. Bipeds stay home! - Call 866-6140 for more info.



Hey all you geoducks — Want to get the best buy in Classical, Rock and Jazz LP's and tapes, smoking accessories, phono needles and lots more??!!

Everything On Sale Nov.7 'til midnight

Stop in soon!

Mon. - Sat. 10 a.m. - 9 p.m. Sun. 12 noon - 6 p.m.

A Nonreview

By Sharron Coontz

I was going to review a film, but since couldn't seem to get past my anger at the conditions under which I saw it, I thought I'd get that out of my system first. The fact is that our local theaters are run as if the owners and management have nothing but contempt for the a film, I think we deserve better.

I was delighted by the arrival, on Olympia's Westside, of a multi-theater showing first-run shows while they're still relatively new, and showing them at convenient times during the afternoon. not just the standard Olympia 7:00 and 9:00. But each time I've attended a movie there I've been infuriated. Not once has a showing gone smoothly, allowing me to become absorbed in the movie. There's the irritation I've come to expect in the cheaply built multi-theaters, of course: the fact that you can hear the movie next door while trying to concentrate on yours. The tenderness of a love scene suffers somewhat by a sudden burst of machine gun fire and a scream



of agony coming through the walls. But the shoddy construction is a fait accompli; considerate management could take care of the rest. Every movie I've been to at The Capital Mall has had something go wrong with the picture and/or the sound. And not once has the problem been noticed by a staff member before I, as an audience member (having paid a ridiculous \$3.60 to get in), had to leave the theater and find someone in the lobby to complain to.

And the downtown theaters aren't guiltless either. The owner has cut costs to the extent of having one projectionist run back and forth between the Capitol and the Olympic. If he's in one theater and there's a problem in the other, the audience has to cool their heels while he's sent for. Again, it seems no one monitors picture quality; the last time I was at the State, I had to go tell the staff that the picture was completely out of focus.

Good films deserve an audience's attention. For the price we pay, the audience deserves a chance to give them our attention. Out-of-focus movies, garbled sound tracks, uncomfortably cold or hot theaters, and rowdies in the back row are all problems that could be eliminated quickly by the presence of an usher, or at least, in the case of the multi-theaters, a roving troubleshooter, leaving the moviegoers free to get involved in and thoroughly enjoy a good film. I've met the managers of all the local theaters, and the fact is they're nice folks, most of whom are trying to do a job well while the owners continue to cut costs. I hope that a little indignation from the audiences will help the managers and owners realize that their cavalier attitude hurts their business.

The Evergreen State College Olympia, Washington 98505 November 8, 1979

"MOVING TOWARD A LIE

The Cooper Point Journal Vol. 8 No. 4

"If undergraduate education has any role to play in modern society, it's to teach people what to do when they have nothing to do." Beryl

thinking and material; ... It has to be watered down...Textbooks deal with trivial questions. Once I started using original writings...it became even more obvious to me that the original is easier to understand."

is that student's can't read the original Women on Top

read the most acknowledged works?"

"Yeah. That's been a long-standing

educational attitude of mine...Any time

you select a sex, uh, sex book, that's an

interesting Freudian slip; a text book,

you're doomed to bore students...It's

based on a very elitist assumption. The

assumption when you select a textbook

Evergreen

"We're accelerating our return to

'Brand X' education," Beryl Crowe con-

The monolithic summit of Annapurna hovers above the clouds at an altitude of 26,493 feet, making it the world's tenth highest peak. In the fall of 1978, this Himalayan peak was scaled by an allwoman team led by Dr. Arlend Blum, a PhD biochemist from the University of California. It was the first time that an all-women, all American team had scaled an 8000-meter mountain (8000 meters is a "magic number" for climbers).

Ms. Blum, who started climbing as an undergraduate student at Reed College, gave a slide show presentation Monday night to a capacity crowd in the Recital Hall. She said that she originally conceived of the project as a response to the social pressures against women climbers in general, and particularly the repeated failure of women to be included on major

Fundraising for the women's team and selection of team members began in 1977. Team member selection was based on high altitude experience and personal compatability. One member, Alison Chadwick, had climbed Gasherbrum 3 (26,090 ft.) without oxygen.

The team of ten climbers, five male Sherpas and about 200 porters, left Pokhara on August 15, 12 days and 80 miles from Annapurna. Following the French route, they reached the planned base camp (14,300 ft.) on August 26. The north side of the main Annapurna glacier was the site of Camp 1, established two days later. From that vantage point the French route seemed obviously dangerous, so the team decided on a different route-one that the Dutch established in 1976. Though this entailed greater difficulty, it was deemed safer due to the reduced avalanche hazard.

Camp 2 was reached on Sept. 2, and upward progress was delayed for a ceremony without which the Sherpas felt the

mountain could not be climbed. Ten days later, climbers Piro Kramar and Vera Watson attacked the steep (60°) ice above Camp 2. A severe snowstorm and avalanche winds forced the two back into their tent for two days, the monotony being broken only by jokes radioed up every half hour. During a break in the storm, the two climbers retreated back to Camp 1, where they thankfully remained for a few days, before returning to dig out Camp 2.

Subsequently, Camp 3A was established, and more heavy load-carrying ensued. In order to save time, the climb ers left some gear cached, which seemed like a sensible idea at the time. However, on Sept. 26 they made the depressing discovery that their cache was the site of Annapurna's latest crevasse. Much of their technical gear had been lost, but enough surplus was scrounged up to continue the climb.

The next day Camp 3 was set up on a knife-edge ridge at 21,000 feet. A Sherpa strike again delayed further progress until Oct. 8. By late afternoon of that day the team had arrived at a sheltered crevasse at 23,000 feet, where they located Camp 4. Margi volunteered to establish Camp 5 with the Sherpas, and the first summit team of Piro, Irene Miller and Vera Komarkova moved into Camp 4. The same day that Camp 5 was set up, Margi's foot froze and she was forced to abandon the climb. The radio broke, the sherpas were sick, and morale had been dealt a serious blow.

The summit team and two Sherpas were ready to go at 6 a.m. on Oct. 15, when Piro noticed her finger, frozen, protruding through a small hole in her glove. She decided to drop out of the summit attempt. By 10:30, the remaining members were moving swiftly

Continued on page 8

As the room filled with thin smoke from Beryl's low-tar cigarettes, the conversation intensified. I asked about the experiment at Evergreen: "Is the curriculum here evolving in a way you had seen at first?"

"Only in the dark of night. I used to have nightmares that we would move in the direction we are moving. It seems to me any time you move back to the concept of certification and credentialing, you are moving toward a lie.

"Toward a lie?" I echoed, a little con-

He continued: "The institution is increasingly telling students to come to Evergreen and we'll certify you for some kind of a job. We'll stamp a little label across your forehead that says you are a social scientist, or you're an economist, or a molecular biologist

Ivan Raznevich, Evergreen's soc-

cer coach until Tuesday.

if you hang in there and get the education. Now that's a lie. Because the conditions of modern society are such that we do not need trained people. Any educational system produces many more than we need.

"When you move back to that kind of

occupational preparation, implicit in that

is the commitment that you'll get a job,

TESC

"History is that there were always nore jobs to do, than there were trained ands to fill them. In the early phases of he development of western civilization, nere was always a shortage of human nergy. Given industrial development in the last half of this century, given the development of the computer, which is now performing most of the middle-class roles of society much more efficiently and reliably than human beings, we are entering an era where we are faced with a surplus of human energy. We have more people than we have useful roles for them to perform.

"If undergraduate education has any role to play in modern society, it's to teach people what to do when they have nothing to do."

With great articulation, I tried to grasp his meaning: "What to do, vou're saying, what, how, philosophies, what sort of things to think."

He clarified his point: "How to utilize your leisure How to read and generate significant questions out of one's reading. questions that relate to one's day to-day life and how to live it, to all the problems that pertain to the human con-

"My impression is that the Soviet Union has begun to glimpse this, and is responding more effectively than we are. They pay a great deal more attention to providing and educating people to leisure pursuits."

"What leisure pursuits?" I asked.

"Well, their subsidized theater, with subsidized playwrights, with subsidized authors, with subsidized ballet

Continued on page

SOCCER COACH FIRED

By Tim Nogler

Pete Steilberg, Director of Recreation and Campus Activities, announced the "forced resignation" of soccer coach Ivan Raznevich on Tuesday.

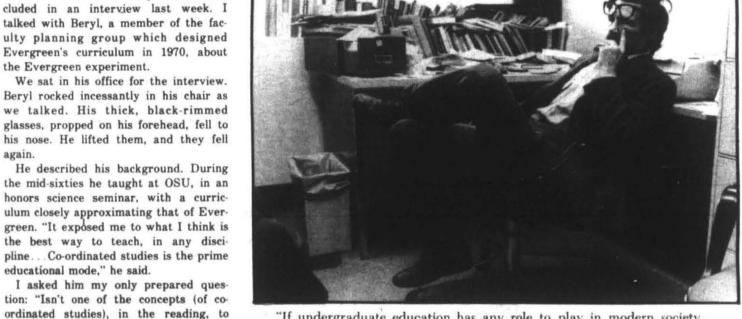
The action came as a result of Raznevich's participation in a match against Central University's soccer club. The coach entered the game following a goal scored by Central, and played for 30

"I had informed him before the game, verbally and in writing, that I did not endorse the player-coach philosophy, and did not want him playing in any matches." Steilberg commented.

In a statement released by Raznevich, the former geoduck coach claimed, "Mr. Steilberg told me that he preferred that I did not play, but didn't tell me that if I ever played he would fire me."

Raznevich has not resigned yet. "I didn't resign because I don't feel guilty. I'll accept being fired." Steilberg expressed some concern over firing Ivan, saying, "He's a coach. That's the way he makes his living, and I don't want to put that on his record."

Although Raznevich is "ready any time" to "negotiate a good soccer contract," Steilberg indicated that the Yugoslavian will not be rehired.



THE

CLOSING UP SHOP

To the Editor:

Due to a total lack of interest the Men's Center closed last week. I felt the S&A funds I requested last year would get more use elsewhere. Also, I don't have extra time to waste trying to get films, discussion groups, and speakers for a cause virtually no Evergreen men care about Men's Liberation. It is a pity, for women's liberation becomes an impotent radical thrust without men meeting women halfway. Being a liberated woman is pointless if men still feel trapped in the roles that oppress women.

I co-ordinated the Men's Center last year with the help of Dan Botkin. We tried valiantly to raise the interest of Evergreen men in the Men's Center. Only one other man showed serious interest in our activities. Near the end I took on drastic tactics; I wrote an angry letter to the CPJ to get an article of ours printed advertising the weekly Men's group, and I advertised a Men's Center film night as SEX movies. (If that doesn't raise interest what will?)

This year nobody bothers to even read the Men's Center mail. The Work/Study position of 10 hrs/wk, \$3.50/hr. remains untouched. I work at Thurston Youth Services with my workstudy allotment, and Dan told me he "didn't want to push" to get nowhere with the job.

The office remains locked, unstaffed. uncared for. I tool the sign down to stop people who tacked derogatory remarks about "hetro male privilege" to the door, or others who drew homosexual symbols on our sign.

I don't consider the closure as a sad ending. When Evergreen men need or desire a center to support the change of sex roles in our society we can open again. For now our funds can sustain the Human Rights groups low budgets, or generate new programs.

Steven P. Hadley Thurston Youth Services Formerly of The Men's Center

HEY YOU, WITH THE CRAYON!

To the Editors,

We are writing this letter to whomever is scrawling "sexist" all over Women's events posters (in addition to scrawling "bias" all over Mecha posters) in hopes of generating some dialogue. If your strong opinions carry you only so far as to anonymously deface posters, then maybe this is a waste of time. But if you, or the many others who share your strong opinions, have put any kind of thought into your poster-defacing campaign, then we urge you to risk discussing your opinions in a more open format, such as the CPJ. Hopefully, such a format will allow for more dialogue than does your present mode, which only sends a current of "my god-men can be such jerks" through the women's community, and leaves you with some smug sense of accomplishment.

This issue, "Is women's space sexist?," has become either tedious, offensive or absurd to those who have seen it come up year after year. More so, it seems ironic that it's always women who have to pour out the time and energy to ex-

Mary Young

sexism is all about, and why we need women's space. We encourage everyone to read back through the old issues of the CPJ to see the letters that women have been writing over the years.) Each time something like the poster defacings occur, we wonder "Why the hell don't men write letters!, Why isn't the Men's Center addressing this!!" Even with so many "femininist" men on campus, it seems rare to find men willing to confront other men on their sexism, and

MILTON IS

PROUB OF HIS

ABILITY TO

BE ALWAYS

CORRECT

crayon to deface a women's poster, take the time to read it and think about why that particular event is happening. And you'd better look over your shoulder, because there are a lot of angry women who don't like your tactics.

In struggle Anna Schlecht





make the commitment to work through that sexism.

Because Evergreen is a "new frontier" for so many people, when they first come here their first impressions of the highly visible gay community, non-traditional sex roles, women's space, etc., make for a lot of culture shock. Each person who goes through that culture shock has to find some way to deal with it-by talking, observing, reading or lashing out. Changing one's attitudes about sex roles, finding out how subtle and insidious sexism is takes a long time. An important part of that changing is being confronted on oppressive attitudes, and getting support and encouragement to change. Actions like the poster defacing make it almost impossible to offer that

There is a profound need to thrash out these issues each time they arise, because every individual's personal changes are essential to any scheme of social change. In that spirit, we urge you to find other ways of expressing and hopefully discussing your views, ways that don't ruin the hard work of others. We

TESC

support, confrontation and encourage-

AWAKE, GEODUCKS

To the editor:

As the decade ends, we wonder what the 1980's will bring. Obviously a continuation of blatant inequalities such as sexism and racism throughout the world. And apathy, as the cliche goes, is rampant. Even at TESC, the political community seems to be fading into dormancy.

One casualty of our inactivity this year is E.P.I.C.-the Evergreen Political on campus (from the RCP to John Spellman) and cultural events (the San Francisco Mime Troupe for example). E.P.I.C. has also provided a place for discussion

The normally active political community lies dormant, and E.P.I.C. is suffering. Awake! Awake, Geoducks! We need to work together to get E.P.I.C. back on its feet. E.P.I.C. meets every Monday at 5 p.m. in Library 3220. There will also be a potluck to get things rolling again for all interested at ASH 51 Thursday, November 15, at 7:30 p.m. For more information, call 866-1353. Let's get things rolling!

> Gretchen Sorenson Tom Womeldorff

BUSINESS MANAGER Jon Todd EDITOR Larry Stillwell ART DIRECTOR Randy Hunting CALENDAR EDITOR Liisa Eckersberg Tim Nogler Ben Alexander ASSOCIATE EDITORS

Also rans: Erich Roe, Twilly Cannon, Maggie Resch, Nan Wallace, Geoff Kirk, Roger McIntosh, Juliet Remley, Eric Martin, Sharron Coontz, T J Simpson, Rob Fromm, The Olympia News.

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also urge that more men begin to take active roles in dealing with these issues.

The next time you whip out your red

Marge Brown



Information Center-which in the past sponsored a film series, guest speakers of current political issues.

A SCHOOL STONE?

Just a musical note to let you know that my name was spelled wrong again. Philips only has one l.

The musical aspect of this note isn't all about that spelling, though. It is about the magic of extremism. We now have school colors and a school mascot. Well. why not a school flower or other identifying elements? The school motto, 'Omnia Extares," means "Let it all hang out" (in very loose Latin) and letting that be the guide, I'm going to go out on a limb (of Pine) and suggest a few nested

loops to fit into TESC's program. So, here comes my musing.

First, how about an official Greener greeting? "Hi" is my suggestion because stories follow introductions and, once past, become histories so that we then have a realization of a hi/story in the present. Also, why begin things with owing hell (hello)? Sounds like it'd be logical to say heavenhigh as well-or an inflected "halo."

And how about a school stone-a Greener rock, so to speak? I would suggest we adopt the "firestone" as symbolic. At first this may sound bemused, but syllablization can show the why of the proposition: fir/est/one. After all, one of the states of the Evergreen is fir. (I don't mean to suggest here that we name our mascot Douglas Duck, either.)

Thanx for your continued pollishness, Tc Philips

CLAIMING **DEPENDENCE**

Re: the feeling on the part of some men that all-female events or spaces are

Most men tend to get scared when women do anything (serious) separately because they have depended on women so much. You may think that just the opposite is true-that we have always depended on men-but I think it would be more accurate to say that we learned to act dependent in order to please men. Dependency has been associated with femininity. But when I look at what is happening now, I see many, if not most women throwing off the burden of expectations that we should act in certain ways. And what seems to be surfacing is men saying, "hey, you're not acting the way we want you to act." And there lies your dependency on us.

It would be really nice to see more men sharing and supporting among yourselves, especially about the "left out" feelings or feelings that women won't love you, or whatever the feelings are. It's always embarrassing to be honest about fears at first (especially for men) but very freeing in the end-for all of us.

I also want men to know that you can come to the Women's Center and I (at least) would be willing to talk about what you feel is sexist.

Sally Bergquist

A WOMAN AGAINST VIOLENCE AGAINST WOMEN ON PAPER

To the letter department:

I'm getting irritated. The jerk who is writing all over women's event posters is getting worse. I'm also getting nervous. I tend to think the escalation of violence against women on paper is going to get out of hand.

I don't want to give this person very much attention. I especially don't want women to give this person much attention, because it's probably the loss of attention by women that is freaking him/her out.

I do want to use this person's ignorance as a catalyst for raising the issues involved in sexism. I see people responding to the writing on the Women's Film Conference posters. I am pleased that people are interested in thinking and communicating about sexism. However, I would rather that graffiti be contained to walls, bathroom or otherwise. It is getting inefficient to carry on dialogue on our posters.

To the person doing the original defacing: I honestly think you are being irresponsible about your criticism of women's spaces. Write to the CPJ. Come to the Women's Center and talk with us. Post a sign and request comments. But stop writing on our signs and posters, because you're detracting from our message, and your misogyny is apparent in the anger with which you mutilate women on paper.

In a literal sense, your ideas about sexism are true, but it doesn't apply to social reality. In the sense that sexism means to distinguish between women and men-the Women's Center and other women's spaces are sexist. But the social reality is that women are oppressed to varying degrees in all cultures of this world. We are oppressed by MEN. As long as women do not have the same access to jobs, as long as women do not have the same access to political and economic control, and as long as women are thought of and treated as less than human, then there will be the need for women to collect among themselves; for validation, for support, for strength, and for gaining control over our bodies and

Yes, men are oppressed. The sex roles men are expected to fill are suicidal and unhealthy. But men also benefit from sex roles in a way that women do not, because men's roles include power. So get together, all you uptight men, and redefine YOUR roles. Don't get upset because women are helping THEM-SELVES. I won't hold your hand while your foot is on my neck holding me down. Get off me, or I'll throw you off and spit in your face. I'm not about to support your struggles as long as you benefit from my blood.

our lives.

Elizabeth Bolles

SHORT STUFF

Editor, CPJ FROM: Pavlov IV. D. Psych. K9 Kultur Kennels

The editing (censorship) of words from my last letter.

You pathetic cretin. I want you to know that your use of the red pencil directly correlates to castrating scissors. Your overwhelming, insatiable need to edit or cut is obviously due to a profound inferiority complex based on deeply repressed fears about your penis size. And you want to cut the rest of us down to your own pathetically stunted standard!

AND AGAIN

I have just finished reading T. J. Simpson's review of Bob Dylan's new album, Slow Train Coming. Simpson's review of the album, musically, was good. I enjoyed him putting it in an historical context. I'm an older and longtime "Dylanologist," myself, having cut my musical teeth on Dylan's early 60's albums. The comment I do have to take issue with is Simpson's declaration

there is nothing worse than a bornagain Christian I could tolerate his other anti-Christian comments (We all still have a right to say what we think). but this was a blatant display of a very prejudiced attitude. I was rather surprised to see a comment like that in the publication of such a haven of liberality as Evergreen. In this age of supposed tolerance and acceptance I must deplore Simpson's attitude. I wonder what the response might have been had he said, there is nothing worse than a

woman..." or "...there is nothing worse than a Chicano ... "? It seems to me anti-discrimination acts include references to color, sex, nationality and religion. I feel an obligation to point out what I see as a dangerously discriminatory attitude. Sincerely,

Pene Speaks

JOKE OF THE WEEK

Presidential Candor "Enrolling more students is kind of like driving an automobile. Pres. Dan Evans



FORUM

playing political football

By Andy McCormic

The end of the soccer season was thrust upon us. It was a banal and dramatic time; the coach had been fired. The details of this dull affair would hardly be worth going into except that they carry implications for TESC of greater consequence than the mere fielding of a soccer team.

What led to Ivan Raznevich's forced resignation? The official explanation is that in a game with Central Washington he inserted himself into the line-up when Pete Steilberg had told him not to dare to do so. The reason? Because Pete, and presumably others in the administration, felt we were getting a bad name by having the coach play. Especially when it seemed we'd lose.

I, for one, am glad to see he's gone, but I think he's been canned in a rather shabby fashion and for many of the wrong reasons.

Dropping these idle grudges, why not begin with a little history of Evergreen soccer. Prior to this season we played as a club in a local league. "Club" means that we more or less formed a team out of those who showed up for practice. This included members of the community, many of whom had graduated from TESC. Last fall there were enough players to form two teams; anyone who was sincerely interested in playing had an opportunity. The teams were divided according to skills and experience.

In last spring's general panic of activ-

ity, a decision was reached to implement an intercollegiate athletic program. This meant the club would become a team and play under N.A.I.A. regulations which, among other things, do not allow nonstudents to play. Moreover, a coach would be paid and by 1980 the Geoducks would be in a conference with the soccer giant, Seattle Pacific. The coach turned out to be Ivan Raznevich.

The questions, however, that beg an answer have little to do with Ivan. They are: Why are we spending the money for a coach, uniforms, press agent and generally getting fierce about the game? Is it that winning really will draw hordes of students? Is it that national soccer fame will save the Geoducks from extinction? Do we have an obligation as a state college to be competitive in sports?

Nobody seems to know.

Pete Steilberg says Dan Evans is appointing some sort of athletic board and their first task will be to determine the philosophical stance to be taken by Evergreen towards recreation and intercollegiate athletics. But this action comes in November. Or about six weeks after the men's soccer team started training.

In the meantime, then, Ivan did about what might be expected: he tried, often brutally, to win. He only lost once, One had only to browse through his qualifications and listen briefly to his attitude about winning, to know that victory uber alles was his intent. After all, that's how the pros do it in the Old World. Ivan could not have been expected to coach in

a way different from his background. His background taught him to win at all costs. He was the wrong man for the position.

Where did he err? For one, it might be pointed out that winning, raising one's level of skills, and even having a grand old time to boot are not incompatible. But when Ivan played with us, his rabid tendencies had the most docile among us ready to stuff a ball down his throat. He made us tense.

Secondly, his vaunted soccer sense wasn't such great stuff for players of our abilities. At one half-time conference he berated us on our lack of aggression, a point well taken, but entirely neglected to tell us how to stop our midfield from crumbling under pressure. He often scorned our talents which, though understandable, wasn't, you know, cool.

Third, many players came to many practices without ever seeing game time. Fourth, how seriously could we take the whole idea of becoming part of a program that, if it is to succeed at all next season, should not have anything to do with us, but rather rely on new and more gifted blood.

Enough drivel. Soccer is meant to be a riot. Instead we find ourselves embroiled in arguments of a vastly trivial nature. Last time I checked, the game was played on a mud-sunk field and the object was to put the silly little ball into

That might be worth remembering.

SPELLMAN SPEAKS

By Jon Todd

King County Executive John Spellman, an undeclared candidate for governor, visited Evergreen last Friday for an informal question-and-answer session. Spellman was the Republican nominee for governor in 1976 but was defeated by Dixy Lee Ray.

During the process of fielding questions Spellman offered the following opinions on various issues affecting the

Energy Policy. "There is no energy policy in this state. We have one-half of Oregon's energy budget, yet we have a much larger population. Governor Ray has gone through four energy directors, which is just one reason the state's energy policy under Governor Ray lacks coherence. Spellman says that he "totally dis-

agrees" with Dixy Lee Ray who, he said, thinks energy conservation is useless. Spellman promised he would emphasize energy conservation and solar power; he feels that nuclear power has been over emphasized at their expense. Mr. Spellman favors direct grants for conservation. and solar demonstration projects as well as loans and loan guarantees to small businesses to encourage the production of needed solar equipment. He claims to favor a decentralized approach to the state's energy problems.

Evergreen. Mr. Spellman assured the audience that he was "pro-Evergreen," that it would be in no danger from him as governor, and that he thinks "It would be silly to turn Evergreen into anything other than what it is now."

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what I would do differently from Governor Ray the answer is everything. what she does is a disaster.' Growth. Managing the problems assoc-

iated with the state's rapid growth is the most important issue facing the state in the near future, Spellman said. Housing Crisis. Spellman believes that government should consider playing a

more active role in preserving and expanding our stock of low-cost housing. "This wouldn't be competing with private enterprise. Private enterprise isn't doing anything to meet this need."

Income Tax. Spellman opposes a state income tax.

Initiative 61 (the Bottle Bill). "I support the bottle bill and I was surprised that I have received threatening phone calls on it.' Nuclear Power. "Nuclear power just

isn't going to be able to meet the energy needs of this state. We cannot afford the investment that nuclear power requires There is now a great opportunity to build a statewide consensus that nuclear power isn't practical at this time."

Puget Power. He thinks that Puget Power's letter to the P.U.D. requesting a rate increase "was pathetic" and that present rate payers should not be made to bear the cost of Puget Power's future construction.

Students. Spellman said there was "nothing more insulting" than Governor Ray's treatment of students in inviting them in to witness the signing of a bill and then vetoing it. Wilderness Areas. Mr. Spellman sup-

ports the expansion of wilderness areas



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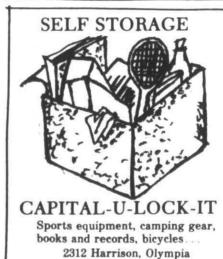
and continued federal ownership of those lands. He says that more usable timber and recreation land is lost to development and new highways than is set aside for wilderness areas.

Though generally frank in his answers, Mr. Spellman was less clear in his answer to a question about where his financial backing was coming from. He said that he would "Go to thousands of people" and that as far as the size of contributions is concerned, "It would be nice if they could sort of limit them-

DEATH OF A DECADE

The CPJ is planning a special, 16-page End of the Seventies issue for Dec. 6 the last issue of the quarter and of the decade. We are especially interested in soliciting major length articles from students, staff, and faculty, as well as photographs, tidbits of information, ideas for articles, etc., etc., etc. The end of the seventies is, for us, only a month away, so contact

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"MOVING TOWARD A LIE"

continued from page 1

I had a hard time picturing this in the U.S.A. I asked, "Economically, how do you think that would fit into the American capitalist society?"

Beryl spoke in his deep, unwavering voice: "Damned if I know. But I think that we better start dealing with those problems soon, because if we continue to live from a capitalistic perspective, that man's utility and purpose is defined by work, then to me the only reliable solution for the future is to build giant Buchenwalds, and every time someone loses a job, or we, in our more lustful moments produce another individual for whom there is no useful role in the society, then we simply incinerate them."

Shocked, I said, "Do you view that as a realistic alternative, I mean that seems pretty extreme!"

"I view it as a nightmare," Beryl responded. Then he claimed these conditions already exist. "A ghetto is nothing but an inhumane Buchenwald. If you can confine people to never having a job. then all you're doing is killing them by slow degrees. There's a sense in which it is much more inhumane to do that over the course of 30 years than in two minutes.

I proteste", being a true-blue American: "That's a very prevalent attitude though, the puritan work ethic, I'd say that most people in our society feel that way..."

A little annoyed, he said, "Indeed, but the point I was making was that I thought at Evergreen and in the coordinated studies we'd established a format on which the educational system didn't have to ride these myths and misperceptions, and could begin to turn it around. It seems to me that every society has to have institutional strangers. If an educational system has any role in modern society, except the most trivial kind of technical training, then it is to play the stranger for society, to pose alternatives that don't grow out of the dominant ethic of the society."

Expressing disappointment with Evergreen's move toward "Brand X" education, Beryl concluded, "I suppose the point of Evergreen, and my disappointments with it, and its change in direction, is a cautionary note that the cultures are a total system and they can't be beat."

I flipped the tape over, and asked Beryl to talk about the program he will teach next fall, Neolithic Roots of the Human Condition. He started with a description of his past teaching, and then related that to his plans for next year.

"There is a continuity to all of the programs I've done. Starting out with Politics, Values and Social Change.

Then that alerted me to what became the perspective for Power and Personal Vulnerability, where it seemed to me the problems of modern society were

built around irreconcilable opposites...
"That led me to think, how did we get

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ourselves into the boat, where we are willing to make choices between two good values, to choose one and ignore the other. That led me to the program I did on Modern Evil. I started out saying modern evil started with the Protestant reformation, then I moved back to believing it started with the fall of Rome, then I went on sabbatical to try and write the book, and it seemed to me it started with the Greeks.

"Then when I came back and did The



Beryl Crowe

Human Condition, the things we read absolutely convinced me that modern evil began with the invention of the dagger in the Bronze Age...

"As a part of that, I began to get clues from a number of different sources, that it was a pre-Mycenian mind-set that accepted dichotomies, that accepted the fact that you couldn't have your cake and eat it, too.... They lived in a condition that we characterize in the modern world as an intolerable pathology; we call it anxiety. That led me to put together this program, Neolithic Roots, to try and investigate that mind."

Wedging a word in edgeways, I asked, "What is the cause of this anxiety?"

"It's grounded in human nature. We are a beastie that is characterized by a high intolerance of ambiguity and are at the same time fatally attracted to ambiguities...

"The prototype is the scientist who feels very restless with a set theory, (now this is first rate science and not

technoid science) and embarks on a very desperate search for anomalies, something that theory does not explain, and then immediately upon finding the anomaly, he sets on a course of reconciling it to where there are no more questions." I asked for a bit of information: "When

was the neolithic period?"

"Up to about 4 to 5000 years ago,"
Beryl answered

Feeling more and more like the ignorant student, I asked, "Just how did neolithic man deal with ambiguities?"

"Two kinds of dealing with their world, one that Richard Jones has called the day world, and one that's called the night world. In the day world, represented by cave paintings, for example, what they did was to structure a physical world that had reality. Those paintings are descriptions of what kind of beast you look for to eat.

"Then again ... the mind-set culminated in, uh, the hedges ... what's the big one?"

"Hedge-row"

"No," he continued, "Stonehenge! The mind set that culminated in Stonehenge was not concerned about reality....

"They didn't believe that those stars up there were gods that controlled their lives. It was a magnificent puzzle. It was a way of occupying their leisure, of maintaining a kind of curiosity and intellectual excitement. It was empirical, but not utilitarian, and it culminated in their erecting a theory of the procession of the equinox, which is what the zodiac system is all about. It allowed them to predict that procession backward 14,000 years and forward 65,000 years. These were crude, neolithic ancestors."

"They were able to do this using Stonehenge?" I wondered.

"Using just observation: finally the accounting system became Stonehenge. As Jones' puts it, they lived through the day in order to play with this fantastic puzzle at night."

Relieved, and somewhat gratified, I concluded, "So that was their night world. And the day world was the cave paintings, hunting for food."

Beryl nodded. "Yeah, they had to live and they needed a technology for that. But they didn't demand, as we would today, that one explain the other. They were willing to keep those two worlds apart. In that sense, and in the sense of a lot of my ramblings and tirades about education this morning, they knew what to do with people when they had nothing for them to do. To involve them in a collective, mysterious, ambiguous enterprise."

FARMS, POOLS, AND SPECIALIZED SPACE

By Larry Stillwell

The possible leveling of the Old Farm-house on the Organic Farm, the implementation of a proposed Student Information Network, and the possible relocation of the Arts Studio and its sculpture and ceramic facilities, were discussed at Wednesday's Evergreen Council meeting.

The Council has also sent a letter to Pete Steilberg, Director of Recreation and Campus Activities, about his recent decision to close the campus swimming pools to students from 3:30-6:00. The pools are used during that time by swimming teams from Olympia high schools.

The Council's letter expresses "understanding" of his decision but asks that he review his decision. It also asks him to consult with the Council in the future on similar actions. The Council was not functioning when the pools were originally closed.

Student Peter Olsen told the Council he thought the proposed leveling of the Old Farmhouse is "an abuse of an existing resource." Olsen said Dave Wallbom, Director of Facilities, has already advertised for contract bids for the job. The Council decided to ask Wallbom to appear at its Nov. 14 meeting and urged

students opposed to the building's demolition to attend.

The implementation of the Student Information Network and Student Forum, as outlined by the position paper from last spring's Study Group on Student Participation in Decision Making and Curriculum Planning, was discussed at length. A committee was formed to study implementation. According to the plan, this would be through selection of representatives from seminars and academic specialty areas.

Council members spoke to the lack of student awareness of specialty areas. Mark Reavis suggested the use of the CPJ to inform students about this. The use of KAOS and the campus video TV network was also proposed.

The Council reviewed Administrative Vice-President Dean Clabaugh's proposed Specialized Space Needs DTF. The DTF will be studying possible relocation of the Arts Studio, the campus gallery, and the PLATO terminal. Susan Aurand, Council faculty member, described the need to make the library's fourth floor gallery more accessible and the Arts Studio more usable. The Council recommended the inclusion of more students on the DTF.

FALL FASHION UPDATE

By Randall E. Hunting Fashion Editor

Actually, I'm not too interested in fashion. It is mainly a pastime of mine—watching the fashionable changes in mental and physical styles. Despite its tawdryness and cheapness, popular culture is important. Often a cheap novel tells us more than a great one about the way people thought and acted in any given period.

In this era of paradoxes it is practically impossible to talk about our culture as a whole in relation to anything. Therefore I will restrict my comments mainly to trends at Evergreen.

Since its inception and before, Evergreen has had a strong tradition of being anti-fashion. Dress here has been based on blue jeans (the eternal bane of fashion designers), an old shirt, tennis shoes, and a belt. This is of course, the proverbial Evergreen Uniform. It features dull earth tones (often real earth) and non-descript shapes—generally uncompromisingly bland and absolutely impossible to describe further.

Yet even this functional style has developed into forms of real alternative fashion. First there is the late "Salvation Army" style. This is comprised of extremely baggy army pants, a long, untucked, torn wool shirt (stained), boots, and absolutely nothing under five years old. Its wearers are generally heavyduty political types who know the world must change entirely if it is to survive.





They carry the latest book on the crisis of our culture and can't stand those space-cadets in the softy programs.

Then there is the "Mether Farth"

Then there is the "Mother Earth" style. A shawl is required, as well as soft, droopy things with bits of embroidery here and there. Women generally wear long skirts. The men sometimes, too. A dog is good with this genre, preferably with a name like "Rainbow Chaser" or "Feelings." These folks know that the farm is the way of the future, and can't stand those hard-nosed political types who don't realize that process is the most important thing in the world.

The third traditional style is "Basic Backpacker." For this you wear wool pants tucked into thick wool socks, huge wafflestomper boots, and a bulbous down jacket over a bright red plaid flannel shirt. The effect is finished off with a ski hat, and the requisite magnesium internal frame pack. These people don't hate anybody, because they are always skiing or hiking or rock-climbing, so they are rarely around.

If new students at Evergreen don't know too many people who fit these descriptions exactly, don't complain to me. For the last two years these styles have been slowly going out. Luckily for us fashion editors, students are becoming bored with colors like swampwater grey and bilge bottom green. They are actually becoming aware of the way they look. Anything which is normal or boring about the Evergreen uniform can be expected to change.

Strong colors are in order: strong contrasts and definite designs. Nothing glaring or gaudy, though—no ti-dye or paisley patterns. Multiple colors layered works well.

There is a need to define the torso area strongly. Vests and vest sweaters are now very popular for doing this. Loose, puffy white shirts tucked in are also becoming stylish. Torso definition is also achieved by wearing old, somewhat large suitcoats. This is still considered overly punkish for general use, but it will be in before long.

Connected with this need to define the torso is a similar need to emphasize the shoulders and head. Scarves are popular for women, and it will soon be acceptable for men to wear ties. What a change from our previous rebellion against these forms!

Other ways to emphasize this upper area are interesting medallions, long winter scarves, bright picture pins, and hats. Picture pins have been used so much by the cool set that they are already cliche-ish. Try a peace symbol instead. Wear it upside down and your friends will ask you what it means.

Hats came in last winter for the first time. We've rejected them long enough. Of course they went out in the summer but they will be back in full force soon; this will not just be due to the weather.

One other style which we should mention here is long, dark, to-the-knees

England intellectual—such poise, such grandeur! One of these will make your entire wardrobe and keep you warm besides. Who needs anything else?

While these changes have been taking place there have been related fashions which have been attempting to infiltrate Evergreen. The two major ones are, of course, New Wave/Punk and Disco. Despite the fact that these groups hate each other, they are quite similar in that they both consider that anything which is cool is art. But don't worry too much about these styles, Evergreen is still much too intellectual and mellow to have green hair and glow-in-the-dark shoes. TESC will have long gone the way of Johnston College and Santa Cruz before this happens.

This does not mean there are not ineresting aspects to both these groups. Disco emphasizes bright colors, and rollerskates are fun.

Though it would be presumptuous to attempt any interpretation of these fashion trends, it does seem we are surrounded by a cultural replay of the evertacky 50's. These New Styles, then, are merely the normal product of a decadent decade which offers nothing else to stimulate the spirit. As for the future, I haven't the slightest prognostication, but it seems fair to say that it will undoubtedly arrive. When it does, let us hope it does not find us out of style.









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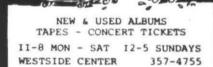






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THE EVERGREEN EXPERIMENT

To all those beating on Richard Jones' door after reading the CPJ article about his new book, The Evergreen Experiment: stop! There are three copies available at the Circulation desk of the campus library. However, they are to be read in the library or checked-out for one night only.

ONE-MAN SHOW

Watercolors portraying Pacific Northwest scenes will be featured in a oneman show opening in Gallery 4 at Evergreen on November 6. Created by Evergreen faculty musician Dr. William Winden, the works will remain on display through November 25 in the gallery, located on the fourth floor of the Evans Library.

Dr. Winden, who currently teaches in Evergreen's new humanities program based in Port Angeles, brings to his art years of experience as a professor of music, an assistant academic dean, and an accomplished professional singer. His paintings have been featured in oneperson shows in Olympia and Seattle and will be the subject of a new exhibit in Alaska later this year.

Admission to Dr. Winden's exhibit in Gallery 4 is free. Hours are from noon to 2 p.m. and 4 to 6 p.m. Monday through Friday and 1 to 5 p.m. Saturday and

THE EXPERTS SPEAK

Technology and Human Development, symposium on medical ethics, is intended to help give Evergreeners a basis for decision on some of the most important issues of our day. Held in CAB 306 from 7:30 to 9:30 November 14, the symposium will feature two experts in the fields of biology and philosophy.

Reverend George Siedel, head of the philosophy department at Saint Martin's College, has published five books, including The Crisis of Creativity. Dr. Betty Cutter has been speaker at the National Convention on Medical Ethics and teaches biology at Evergreen.

The National Endowment for the Humanities will offer awards this fall to students and other young people in their teens and early twenties to pursue independent projects in the humanities. The deadline for submission of completed applications has been extended to Dec. 1.

MYTH AND MIDDLE AGE

Shamanism, myth and ritual, and the process of becoming middle-aged in America, will be explored by faculty anthropologist Lynn Patterson in the last lecture of this quarter's "Piece of my Mind" series. Her talk will begin at 12:15, Wednesday, Nov. 14, at the First Methodist Church in Olympia.

STAY HUNGRY

The sixth annual Fast for a World Harvest is scheduled for Thursday, November 15. Americans across the country will be going without food for all or part of the Thursday before Thanksgiving and contribute the money saved to Oxfam-America, a non-profit, international development agency. Oxfam-America funds self-help programs in Asia, Africa and Latin America.

Events in support of the Fast will take place during the week of November 15 at The Evergreen State College. Films and slides about hunger during the Depression, the question of international aid, nutrition in the Third World and poor areas of the United States, and an Oxfam project in Upper Volta are scheduled to be shown during the noon hour on Monday, Tuesday, Wednesday and Thursday. Also scheduled are speakers on hunger and what can be done about it on Wednesday and Thursday evenings.

More information about the Fast for a World Harvest, Oxfam-America, and the events at Evergreen can be obtained by contacting Susan Stratton at 866-1470. or Mark Bonin at 866-6272.

TO PLAN AS YOU SOW

A potluck planning session for winter's As You Sow program will gather at 6 p.m., Friday, Nov. 9, at The Old Farmhouse at the Organic Farm.

can." Meetings are held the first Wed-

marathon is planned from November

ming will be even more lively than usual.

It will include radio theater, live music,

and requests from listeners interrupted

only by requests for subscriptions. At

certain times the next subscriber will be

nesday of every month.

A Food Service Advisory Group has been formed recently, to include student, staff and faculty representatives. The group is designed to discuss food service/ consumer issues, review change recommendations and to establish ongoing communication between food service and the consumer. The first meeting will be held on Wednesday, November 14th at 9 a.m. in the Student Lounge, 3rd floor CAB. The agenda will include identification and discussion of the group's primary objectives and to review some of the findings of the Food Service Evaluation Survey.

If you have not yet completed a Food Service Evaluation form and wish to express your views, some forms are still available in the CAB Information Kiosk or from Project Coordinator, Kristi Morrish. The final date for the survey is Monday, November 12.

JOB FINDING AND GRADUATE STUDY

Job Finding and Graduate Study will be the two parts of the second workshop in Career Planning & Placement's "After Evergreen: Investigating the Future" series for students interested in business, political science, law, economics, and management and the public interest. Employers from both the public and private sectors will discuss hiring practices. while representatives from three business and administration graduate schools talk about their programs. It's all happening in CAB 110, Wednesday, November 14, from 1:30 to 4 p.m. See Career Planning & Placement, Library 1214, for more information on this and other

TAX RESISTANCE

On Thursday, November 15, from 10 a.m. to 3 p.m., there will be an informational table set up in the CAB lobby on "War Tax Resistance," specifically Telephone Tax and Income Tax resistance. America is spending a larger percentage of its annual budget on the military than it did during Vietnam, believe it or not. Find out how to resist. Bring your questions and 1040's.

offered a premium solicited from local

businesses. These include dinners,

By Geoff Kirk

KAOS (89.3) is a listener-sponsored, community access radio station serving the greater Olympia area. It's also Evergreen's voice to the outside world. Where else but at KAOS can you hear anything from bluegrass to jazz and even whale sounds?

KAOS is also unique in its policy of training people to work in the station and to get on the air. Bill Remus, a firstyear Evergreener who now has a bluegrass show every Tuesday morning, said, "It took me about a week to get on the air, after I attended the orientation

INTENSE KAOS

massages, guitar strings, meditation lessons and others. Other events include a Trivia Quiz on November 9 at 9:00 (questions in this meeting, but every case is different. They try to help you as much as they

month's program guide), and a Jazz Marathon with five of the best local acts in the Experimental Theater on November 13 at 7. The excellent science-fiction ecology film, "Silent Running" will be shown on KAOS is committed to earn 55% of November 17 and 18 in Lecture Hall 1 at their income from outside sources. This 3, 7, and 9:15. The film stars Bruce Dern comes mainly from listener subscriptions. of Coming Home fame and is directed by To promote the station, a 10-day Doug Trumble, who did the special effects for 2001 and Close Encounters. 9-18. During these ten days, program-

A subscription to KAOS costs \$20, \$15 for renewals. T-shirts are also available for \$5 and \$4 for members. Don't miss the chance to hear and support noncommercial radio at its best.

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THE JOYS OF LOLA

motion and nuance

By Erich Roe

Aroused and eager I went to see Lola. With all the build-up ("greatest ever") I expected nothing less than a pinnacle of rapture. After the first encounter I was unsatisfied. I felt that I had known many others more satisfying. Fortunately desired to go to it again, and yet again. The first time was a dazzling swirl of whoopee, the end. The second time, with increasing ease and intimacy, I became more aware of the fine subtleties of the flow of sensations. Third time was love. Beneath a surface of seemingly friv-

olous ornamentation, fidgety movement and banal sentiment, "Lola Montes" possesses an intense current of scope, depth and interconnectedness released to those sensitive and persistent in the intercourse. Ophuls' film begins with twin chandeliers descending toward the spectator. Recurring throughout in circus, theater and palace, the chandelier is a miniature of this world of crystalline details, a multitude of intertwined facets each reflecting scores of others. Through its transparent surface radiates the illumination of this world. The spectator is drawn to and indulged in that dazzling, bulging imagery. The camera eye, instead of providing a ringside seat with a fixed perspective allowing for contemplation, sweeps the spectator into the arena. "Life is movement" says Lola herself and the restless camera-instead of merely commenting-embodies that movement. The nuances of tension between image and motion hold the film's beauty and meaning.

Lola after entering the ring through a trap-door is enthroned on a turn-table which revolves in one direction while the ringmaster and camera track around her in the reverse direction. The movements are concentric and contrary, a visual counterpoint, within sight of each other but in different orbits. It is the pattern of Lola's life, juxtaposing dreams and reality, past and present, and her relationship to the ringmaster and spectators. The camera, an intrinsic part with its own orbit can reveal but not bridge the distance between orbits.

When lovers meet the camera stands still the longest. In one such instance when the King meets Lola backstage the only movement is that of a rope swinging slowly in the foreground like a clock's pendulum. Love here is a brief illusion of refuge from the rush of time.

In that flux an abundance of material ornamentation is encountered. Scenes are viewed through arches, windows and curtains. The camera moves past layer upon layer of brilliant details which serve as reference points to frame and conceal, detract and emphasize the irrevocable transcience. Lola's seduction of Liszt on the eve of their parting is viewed through a latticework of graceful curves. Her fight with her husband James before their separation is largely concealed behind a dark lattice of angular shapes. Earlier, when the young Lola faced the bare night sky in a moment of anguished loneliness, it was quickly replaced by a theater curtain showing a more fanciful, reassuring sky with mythical constellation figures. All things in the flux are shown as interrelated and mutually dependent.

In the flashbacks the camera constitutes the emotional current of Lola's memory. Dark and light sentiments move in counterpoint. There is a melancholy, nostalgic yearning for a lost past and an ever-receding present, for stillness and lasting love which won't elude her grasp just as Liszt's carriage rolls away when she is about to touch him for

When lovers embrace her, not only does the motion cease, but the screen blackens from the sides inward. Rescue comes from a return to movement, escape from love's confinement. Lola is possessed by some inner demon which won't allow her to settle down into a still picture, a palace or a role as muse or eternal feminine. The heart dies when it stops. Lola is tragic in her acceptance of the flux and the impossibility of total, lasting love, but needs a little help to make that final, heroic leap of faith without the safety net.

There is so much, I've touched so little.

conquer every woman he meets or sleep

around enough to make up for the years

of confinement in marriage. And it's not

a story of a man who, when divorced by

a woman who wants to "find" herself.

searches desperately for a simp who re-

jects all that "independence" propa-

ganda. Rather, it's a story about three

contemporary adults who, despite their

various idiosyncrasies, are presented as

The people I've argued with about this

so-called sexist movie have all been men.

Women I've talked to greatly enjoyed

"Starting Over." So I suspect that under

the guise of rejecting a sexist movie,

these men are actually rejecting monoga-

mous commitment. They're having the

intellectual version of the hyperventi-

lating anxiety attack Reynolds has in the

commitment.

Claburgh in action.

film when faced with making a big

I recommend that you go see "Starting

Over," playing at least through this

week at the Capital Mall Cinema. If

you're determined you could never stand

Burt Reynolds I think you'll be pleas-

antly surprised. And if not, it's still

worth seeing in order to watch Jill

equal, intelligent, talented people.

STARTING OVER

By Sharron Coontz

I know I'm setting myself up for some vehement arguments, but I greatly enjoyed "Starting Over" and can't help but recommend it. Alan Pakula (of "Klute" fame) directs, and Burt Reynolds, Candice Bergen and Jill Claburgh star in this film which, despite some terribly schlocky scenes, manages to present an intriguing picture of changing male/ female relationships in these changing times. Burt Reynolds is the "main character"; he's seen trying to get his life in order after Bergen divorces him. But for me, Claburgh was the one the film revolved around. As Reynolds' new love interest she was a convincing example (thanks to accurate writing and excellent an-still vulnerable, but learning to be strong. And after two viewings her performance still fascinates me.

The arguments about this film center around its alleged sexism. There are some cheap shots at (and of) Candice Bergen's character, it's true, but that isn't the general tone of the movie. And the fact that a character in a movie acts like a sexist twerp, as Reynolds' character often does, doesn't make the movie sexist. (This same discussion cropped up over Woody Allen's "Manhattan," wherein the main character was a jerk about his relationships with women; but the film didn't glorify him or his sexist attitudes, and in fact those attitudes cost him his happiness.) Reynolds plays a fool often in "Starting Over," but the basic virtue extolled is long-term, monogamous, heterosexual commitment, and if that's not a universally popular value these days, it still beats the hell out of what I expected the film to glamorize. "Starting Over" is not a glossy story of a heart-breaking, womanizing stud out to

Travel home for Thanksgiving. United half-price. \$50. 491-7131.



SHEPHERD'S CHAMELEON

Evergreen Student Productions will 10, and 11 at 8 p.m. in TESC's Experiopen the 1979-80 season with an engage- mental Theater. ment of Eugene Ionesco's Improvisation or The Shepherd's Chameleon.

famous playwright's own experiences in and Kristi Hedges. the Parisian Theater. Ionesco reveals Advance tickets are available for \$1.00 what might happen if critics governed at the TESC bookstore, Yenny's Music,

Performances will be held November 9, ance for \$1.50.

This production is directed by Ben Fuchs and the cast includes Tim Streeter, The satirical play is based on the Tom Gorski, Jeff Noyes, "Digger" Jones,

theater and pokes fun at everyone, in- Budget Records and Tapes and Rainy cluding himself, in this brilliantly written Day Records. Tickets are also available farce that reduces people to animals. at the box office on nights of perform-

WOMEN'S FILMS TO SHOW

By Patti Howell

as well as those which are important

Charlie's . Dream, both by Alexis Krasil-

The Northwest Women's Film Conference, to be held November 9 and 10 at The Evergreen State College will be a rare chance to screen recent work by ness of a dying woman; and a portrait of Meridel LeSeur, My People Are my women filmmakers from around the country. In planning the conference, the women of Tides of Change Production Company have emphasized films which deal with a wide range of women's issues

contributions to women's cinema. Evergreen faculty/filmmaker Sally Cloninger will open the conference at 8 p.m. Friday in the Recital Hall of the Communications Building. She will speak on the subject of women as filmmakers, giving both an historical overview and some comments on the current state of the art. Following Cloninger's talk will be a screening of fine films: Ninja by Christine Mohanna, a woman's fantasy of becoming a samurai warrior; Chick Strand's Mujer de Milfuegos, a foray into the lives of Latin American women; Kathleen Shannon's Would I Ever Like to Work, a documentary interview with a welfare mother; Chris Samuelson's Time Has No Sympathy, a women's prison film; and Some Will Be Apples by Kathleen McLaughlin and Phyllis Mc-Dougal, which reconstructs the life and times of playwright and novelist Zona

Gale who lived at the turn of the century. Saturday afternoon showings will begin at 2 p.m. in the Recital Hall and will feature a number of shorts, including several experimental films, Orange, Cumulus Nimbus, and one with the intriguing title, Charlie Dozes Off and the Dog Bothers Him, followed by the sequel

Also to be shown Saturday afternoon are: Gunvor Nelson's My Name Is Oona: Quilting Women, a tribute to women's folk art; Maxine, a study of the loneli-

Highlighting the conference will be the Saturday evening showing of the Iris Film Collective's In the Best Interest of the Children, a commentary on the struggles of lesbian mothers, which will show at 8 p.m. in the Recital Hall. Francis Rid and Elizabeth Stevens of the

collective will introduce the film and be available for discussion after the showing. In addition to film screenings, there will be several workshops for women filmmakers offered on Saturday at 10 a.m. by Sally Cloninger, Elizabeth Stevens, Frances Reid, and visiting Evergreen faculty/filmmaker Jan Krawitz. There will also be a reception and open projector session for new films and works-in-progress at 6 p.m. in the Green Room on both Friday and Sat-

Registration for the two-day confer ence is \$8 per person. Single tickets for each session are \$3. Since seating is limited, advanced tickets are available at the TESC Women's Center, and in Seattle at It's About Time and Red and Black Books. Tickets may also be purchased at the door beginning at 7 p.m. on Friday, November 9. All film showings will be in the Recital Hall of the Communications Building.

The conference is open to the public. For more information call the Evergreen Women's Center at 866-6162.

