MUSIC

How's Bayou, a six-piece calun band from Seattle, plays at the Gnu Deli at 9 p.m.

KAOS Radio's semi-annual ten-day Maranon starts today. Tune in to 89.3, or call 866-5267 for info and subscriptions.

Larry and The Mondellos are at the 4th

and also on the 16th and 17th. Folk guitarist Alan Blyth sings classics by at The Other Side of the Tracks in Auburn starting at 9 p.m., for \$2.

Solos, Duos and Trios, featuring original works by John Alkins, Mark Vale, Myra Melord and others, at the Gnu Deli tonight. A Gnu Music Benefit, starts at 9 p.m., only \$2 If you missed How's Bayou at the Gnu Deli. catch them at Applejam Doors open at 8 p.m. \$2 cover

Seattle Parks and Recreation sponsors a lassical and lazz quitar clinic featuring Laurindo Almeida, at the Langston-Hughes Cultural Arts Center on 17th and Yesler, starting at p.m., tickets are \$3, available at Peaches

Records and Tapes or at the door
Picker Rick Ruskin comes to The Other Side
of the Tracks for a show at 9 p.m. Tickets

Wednesday, November 14

Leo Kottke and Jesse Winchester star at the Seattle Opera House tonight. These two famed picker songwriters need no further introducon Try Rainy Day Records for more info. Hall and Oates and States come to The Place for shows at 8 p.m. and 11:30 p.m. tonight and tomorrow. Tickets are available at Bon Marche and The Place.

Thursday, November 8

Clark College Faculty Show continues in Pacific Northwest scenes by TESC faculty nember William Winden will be in Gallery 4

Recent works by Mud Bay Potters Curtis Haeffer and Susan Rowell continue through November 30 at Childhood's End Gallery Andrew Wyeth originals and Northwest scenes by Ramona Hammerly continue at the Collector's Gallery until November 30

Friday, November 9

lonesco's Improvisations or The Shepherd's Chameleon, produced by Evergreen Student Productions, opens tonight at 8 p.m. in the Experimental Theater. Advance tickets are nly \$1. \$1 50 at the door

Sunday, November 11

Last chance to see **Improvisations** or **The Shepherd's Chameleon** in the Experimental Theater at 8 p.m.

MEETINGS, ETC.

Thursday, November 8

Mark Papworth describes his adventures with the Semester at Sea program. Noon in Abortion Support Group meeting, 5 p.m. Sem 3153, for info call 866-6238.

Larry Keymore presents a slide show and talk on his 10-day raft trip down the Tatshen-shini River in Alaska. Starts at 7 p.m. at the

Ory Con. a weekend-long sci-fi extrava-ganza opens in Portland John Varley, Richard Geiss, and Ursula K. LeGuin will highlight the activities. For more into call (503) 761-8768

Sunday, November 11

The Black Hills Audohon Society will take a ield trip with an emphasis on learning gulls and shorebirds. Meet at 8:30 a.m. at Hawk's Prairie Inn. near Marvin Rd Interchange

Monday, November 12

E.P.I.C. meets at 5 p.m. in Lib. 3220. Men's Support Group's first meeting. 7 p.m. Lib 3600 lounge For more information,

Mad Monday Skateboarding Contest starts noon today at the Olympis Skateboard Park on Martin Way Events include pool riding, reestyle and crosscountry. \$5 registration fee is due by 10 30 a.m. Ladies free. For info call 491-9807

Wednesday, November 14

Former Evergreen President Charles McCann gives a presentation on Public and Private Managers: If not Siblings, at least First Cousins, at Arnold's Restaurant on South Capitol Way at noon \$4.20 including a crepe

The UJAMAA society presents Paul Schrader's Blue Collar (U.S.A., 1978, 110 min.) starring Richard Pryor, Harvey Keitel, and

This was screenwriter Paul Schrader's directorial debut (he did the screenplay for "Taxi Driver") and, despite some flaws, it's an impressive effort. (Schrader's direction is a little too static in some parts and there are a few tasteless scenes.) Pryor, Keitel, and Kotto give excellent performances as three buddy-buddy Detroit auto workers frustrated with their union and environment. They successfully rob the union safe but end up with records of the mion's dirty business instead of money. From there, the caper comedy turns into a suspenseful allegory of betrayal and corrup-In some ways, the film is sort of a modern day "On the Waterfront" and the final freeze-frame is one of the most powerful statements against racism and capitalism ever done in an American film. Plus! Black Panthers, a 1969 documentary about Bobby, Huey and Co. and the efforts of the police to eliminate them. L.H.I., 5:30 and 8:30. Free.

Friday, Nov. 9 and Saturday, Nov. 10 The Northwest Women's Film Conference comes to Evergreen (in the Recital Hall). Speakers, films, workshops, limited seating. Friday-8 to 10 p.m., Saturday-12 to 4 p.m. and 8-10 p.m. \$3 per seat or \$8 for the full conference. See related article elsewhere in this issue or call 866-6162 or 754-9432.

Friday, Nov. 9 Friday Nite Films presents Morgan! (England, 1966, 97 min.) starring Vanessa Red-grave and David Warner. Directed by Karel Reisz (Who'll Stop the Rain?", "Loves of

Back east, and in other parts of the country, "Morgan" is right up there with "King of Hearts" and "Harold and Maude" as one of the big "cult" films, but for some reason is not seen much in western Washington. Altho there's regrettably some "crazy is cool" stuff. what makes the film far superior to "King of Hearts," et al, is Reisz's stylish direction and editing, good characterizations, leftist injokes, Warner's and Redgrave's performances, and scenes that are truly funny. Morgan is a slightly psychotic young trotskvist, who has ntasies of being a gorilla, and who employs wildly comical schemes to win back his upper-class wife. Some memorable scenes are: Morgan visiting Karl Marx's grave with his mother (who's a working-class commie): crashing his ex-wife's wedding on top of a high building-King-Kong style; and imagining himself as the victim at an absurdist version of Stalin's 1930's "Moscow trials" with his wife as the prosecutor. This was the first film appearance for both Vanessa Redgrave

Plus! Steve and Dave Huss' Don't Fall Me the campus premier of a new comedy short produced and shot at Evergreen (you'll see some of your favorite stars from the library in this one), and a 1940's Tex Avery cartoon, Turkey Jerky. L.H.I. 3, 7, and 9:30. One dollar

Monday, Nov. 12 and Tuesday, Nov. 13
The Counseling Center presents A Thousand Clowns (U.S.A., 1965, 118 min.) starring Jason Robards, Barbara Harris, Barry Gordon and Martin Balsam. Directed by Fred Coe.

Robards plays an eccentric non-conformis trying to keep his nephew from being taken by the child welfare bureau in this stagey and not-very-cinematic adaptation of the Broadway play. Most audiences are genuinely moved by too glib and shallow for comfort. The film tries to glorify non-conformity but ends up being very conformist itself. Before its fans start sending me hate mail. I must admit that Jason Robards' performance is great and really loved this film as an adolescent. Also noteworthy are Barbara Harris as the social worker and Barry Gordon (whatever happened to him?) as the kid. Mon., 7:30 and 9:30 Tues, 5 and 7 L.H.I. Proceeds go to help the Counseling Center.

Wednesday, Nov. 14 The academic film series presents Jan Kadar's Lies My Father Told Me (Canada,

A highly acclaimed film based on Ted Allan's remembrances of Jewish family life in Montreal. Shot in Canada by a Czech director using some Israeli actors. Winner of lots of awards "Not for Stonehearts"-Mark Levensky, L.H.I. 1:30 and 7:30. FREE!

BETTER BELIEVE IT'S NOT A FILM! The Theater of the Unleashed will continue to present "The Bark Before the Bite!" (a Rev olutionary drama consisting entirely of sounds and scents) to our brothers and sisters incarcerated in Security's death camps. We will he at their so-called "kennels" every night howling with righteous indignation. Stop the executions and forced sterilization! All canines are political prisoners! Leashes and licenses are the product of biped bourgeois society's oppression! For more conscious ness-raising rhetoric-call the Extremely issed-off Institute of Canines at 866-6144.

Life of Brian

By Sott Jamieson

Eric Idle, Graham Chapman, Terry Jones and the rest of the Monty Python brood are together again, invading movie theaters with a biblical (sort of) farce that embraces crucifixion, dismemberment and stoning people to death as a few of its funnier subjects. Soon it will be in Olympia.

"Brian" of the title is Brian Cohen, a young Jewish man who grows up in Nazareth, Jesus' old neighborhood. He hates the Romans and soon joins up with a terrorist group known as The People's Front of Judea (not to be confused with The Judean People's Front, or any of the dozen or so rival organizations).

From the moment he joins up with them, things begin to go wrong for Brian. He is sent on a night mission to paint graffiti on the Roman palace and is caught by a soldier who viciously corrects his grammar. Later he is captured in a kidnap attempt and is thrown into a cell with someone who's been hanging on the wall for a number of years. Brian's cellmate assures him that since it's his first offense, he'll probably "get off" with a crucifixion. ("Nail him up!" he vells. 'Nail some sense into him!")

In due course, Brian is brought before Pontius Pilate who talks like Elmer Fudd, is rescued briefly in a space ship. is mistaken for the Messiah, and finally is sentenced to die on a cross. "Cheer up," says the man on the cross next to his, "Things are never as bad as they

The hallmark of the Monty Python group has always been to make everything out of nonsense, and nonsense out of everything. "Life of Brian" is no exception. It is a movie of isolated moments. As such, it doesn't flow quite as smoothly as other movies and it may become a little tiring after about an hour and a half. The show isn't blasphemous, really, being more a parody on religious films than a parody on religion. Far more people are apt to object to the show's macabre humor (such as the scene showing the Coliseum janitor, cleaning up after the gladiators) than to its biblical



Women on Top

Continued from page 1

team, incredibly shaken, then returned

to Katmandu

Iranian Student Interviewed

AFTER THE REVOLUTION...

"The fact that the Shah is not being turned over underlies two principles. One is that there is an international tradition, in the post-Nazi era, of not granting asylum to criminals that were involved in genocide-like Nazis. And we still see SS officers that have been citizens in this country, who are being turned over to be tried, to get fair trials.

"And two is this fact that the U.S., by turning over the Shah to Iran, would clearly be indicating a change in its policy... and taking over a different role n the area, especially in the Middle East, and in the Third World as a whole.

GRAD SCHOOL

By Tom Buell

When school opens again next Septem-

ber, there may be some new faces among

us and maybe some familiar faces back

again. It won't be open house or back-to-

school days, but rather the launching of

Evergreen's first graduate program.

Those students will be here working

toward a Master's degree in Public

When Evergreen was established in

1967, the legislature authorized the

award of Baccalaureate and Master's

authorization, TESC has worked to de-

velop an effective undergraduate curricu-

lum and has now taken a big step toward

This fall a draft proposal was delivered

by faculty and administrative planners to

the Council for Postsecondary Education

(CPE) for consideration and final legis-

Passage of the proposal would enable

up to 35 students to begin graduate

work involving some 60 hours of academ-

ic study directed toward "providing

rigorous, high-quality professional educa-

tion in public administration, with the

aim of fostering the continued improve-

ment of public service in the State of

Since 1967, serious thought has been

given to the idea of a graduate school of

Public Affairs and in 1974 the College's

academic administration initiated a series

of informal discussions with the faculty

on the subject of introducing graduate

In preparation for this eventuality,

Evergreen instituted "Management and

the Public Interest" in 1976 to provide "a

good undergraduate foundation for entry

into graduate level management ed-

By the spring of this year, enabling

legislation had been approved for the

establishing a graduate program.

lative action in December.

Washington."

study opportunities.

ucation."

Administration.

Ali Ramezani, Iranian student at Evergreen.

TWO MORE YEARS

degrees. Over the 12 years since that preparation of the proposal, aiding the

program, and planners, under the direc-

tion of Dr. Guy Adams and Dean Will

Humphreys, set to work on the proposal.

Throughout the spring and summer,

Adams and co-planners Gayle Rothrock

Boyle, Victoria Ingersoll, Russell Lidman

and Thomas Rainey met to develop the

board was assembled. Made up of prac-

ticing public administrators, the board

included state senators, representatives,

mayors, and public affairs directors from

the area. This board provided sugges-

tions and recommendations during the

core planning team in their effort to

shape the program to suit public admin-

istration needs in the state. Their recom-

which the planners could expand.

mendations helped form an outline upon

A three-person review board was also

gathered, consisting of Dr. George Ship-

man, University of Washington professor

emeritus; Dr. Geoffrey Cornog, Sanga-

mon State University professor of Public

Affairs; and Dr. Bayard Catron, George

Washington University associate profes-

ser of Public Affairs. Their visits, occur-

ring near the midway point in the plan-

ning process, and subsequent sugges-

tions, further aided the planners in their

proposal team came up with a detailed

study of the need for such a program,

how it would be instituted, the benefits

to TESC itself, the region, the state, and

most importantly the students them-

This was further reinforced by the

publication of the CPE's "The Evergreen

Study" in the fall of 1978. The study re-

commended that TESC work to develop

a program that "paid special attention to

the educational needs of persons assoc-

iated with state government in Olympia.'

Current state public administrators

Continued to page 5

With the aid of these two boards, the

refinement of the proposal.

selves.

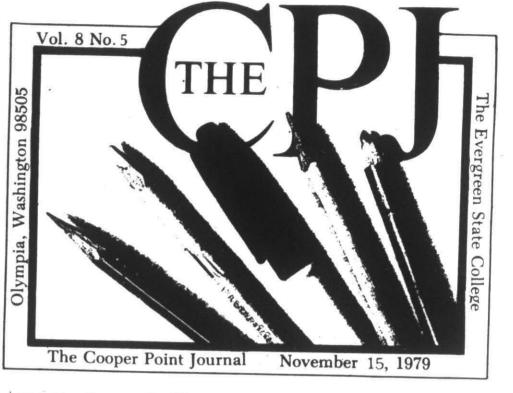
At the same time a 16-person advisory

96-page proposal.

AT EVERGREEN!

what they're doing is saying, 'We can do whatever we want in any country, we can commit any crimes that are needed to protect our interests and then we give assurance to those elements that they can always come back to us and they're always welcome.' And that was very insulting to Iranians

Ali Ramezani is an Iranian student in the "Molecule to Organism" program at Evergreen. He has been going to school here for a year and a half and will graduate this spring. Last summer he returned to visit an Iran transformed by revolution and saw first hand what most of us can only read and hear about. He



counts nimself among the 90% of the Iranian population that he says supports the new government and its Islamic leader Ayatollah Khomeini.

With the recent capture of the U.S. embassy in Teheran by Iranian students and their holding of 65 American hostages there, tensions between the two governments have created a situation where military action does not seem totally impossible. Further, it seems that nationalistic fever is affecting not only the governments but also the people of these two countries. There have been cries for the deportation of Iranian students in the United States.

In Seattle, hundreds of people gathered for a pro-America demonstration at which some Chicano youths were beaten when they were mistaken for Iranians because of their dark skin. The demonstrators carried signs calling Iranians "camel-drivers" and "sand-jockeys."

At least one Evergreen graduate was there; he told me later "they should send em all back to Iran." He was angry and honest: with loud emotion he told me he was sick and tired of America being made out to be so evil and admitted he's "never liked being around Arabs any-

CPJ: When you see all these demonstrations, like this weekend, do you feel any danger that it might build into a war hysteria?

Ali: Yeah, whenever you see the prejudice and the bias coming out like this and the government not acting out of rationality, getting engaged in such conflicts, this is a sign of war.

CPJ: Do you feel afraid for yourself in this country?

Ali: No. I was surprised at the suggestion of a friend of mine that I shouldn't talk (in the CPJ). That was amazing. But it doesn't scare me at all, it's just an amazing phenomena

Ali does not believe the American hostages in Iran are in danger, either. "The students who have taken over the embassy have clearly indicated time after time they are not going to hurt them. Contrary to what the media here says, they have had announcements, they have said 'we are more revolutionary and human than to get satisfaction from hurting our hostages.' In our school of thought it is against our principles to harm our hostages or prisoners."

CPJ: But obviously the threat is there or else they wouldn't be hostages.

Ali: No, the hostage taking is merely a political act, the only option left to a people whose integrity is challenged. They have no other channel to direct their anger. CPJ: Are you saying that under no

conditions would they kill the hostages.? Ali: That's it. And this is a new phenomena that came with the Iranian Revolution. People, for the first time, are for clean politics. Even the students, although they know this is going to weaken their bargaining position, nevertheless they go so far as to say they are not going to hurt them in any case.

Ali claims Americans have an unfair and distorted view of Khomieni and the Iranian Revolution due to the bias of the American press and government. He

Continued to page 4

LEGAL HASSLES?

By Alexis X. Jetter

Problems with your landlord? With your ex- or present spouse? Is some deaf bureaucracy squeezing you for their own mistake? The Self-Help Legal Aid Office is open and ready to help.

Staffed by four students trained as para-legal advocates, the SHLAP office (pronounce but disregard the P) is both a walk-in clinic and a resource library. "Self-help is the focus: What people can do to help themselves, to avoid the cost and powerlessness of relying on the legal establishment-or, in the case where they need a lawyer, how to be an assertive client.

The SHLAP office is nestled in a barren corner of the third floor Library, Room 3224. You don't need an appointment, although if your situation is urgent you can schedule one. When you come to the office, a staff member will sit down with you and have you set out the problem in detail. S/he will then advise you whether you can bushwhack through the legal jungle yourself, or whether you really do need a lawyer. (In most Landlord/tenant cases, for example, individuals don't need a lawyer; in a contested divorce they'd be taking their chances without one.)

If your problem has not yet seeped out of the realm of self-help, both you and the staff member can then turn to the SHLAP resource library. The office is stocked with books and files on do-ityourself divorce, small claims procedure, landlord/tenant disputes, consumer problems, contract disputes, traffic violations and other areas. A new addition to the

helves is an excellent Washington State self Counsel series covering consumer rights, credit and bankruptcy law, wills, women's rights, "You and the Police," and "Fight that Ticket in Washington"

Usually, there are still some questions remaining after pawing through the files. so each week the SHLAP staff meets with a lawyer. Every case is discussed, the relevant statute explained, and the staff member's action evaluated. It is then the individual's responsibility to contact the SHLAP staffer for the information.

It is critical for both the SHLAP staff and the Evergreen community to remember that staff members are not lawyers; we walk the thin line of "paralegal advocacy," and cannot give legal advice. First, we're not competent to give legal advice. Second, our office would be closed down. And third, seeing us as lawyers frustrates the purpose of SHLAP, which is self-empowerment and the demystification of law. So come prepared to do a little research. In some situations, individuals will

need lawyers. Cases involving litigation beyond small claims court, divorces with disputes over property or custody, complex contract disputes-these situations demand legal counsel and individuals will be putting themselves at a disadvantage

If an individual is low-income, we'll have them call Puget Sound Legal Assistance in downtown Olympia for an eligibility screening. Legal Assistance is a federally funded agency designed to

Continued to page 8

towards the top. Up and down successive bumps along the ridge, they finally reached the summit at 3:30. Staying only briefly, they erected a banner proclaiming "A Woman's Place Is on Top!" and descended towards Camp 5, which they reached late that evening.

The second summit team-Alison, Vera Watson, and a Sherpa-left Camp 3 toward the summit at the same time that Sherpa became ill and the two women decided to attempt the summit alone. As darkness fell, they were seen a few hundred feet short of Camp 5 and moving steadily towards it. They failed to report by radio that evening, and there was no sign of them at all the following day. Then Arlene persuaded the two Sherpas to return to the higher camps to offer assistance. The worst possible news came over the radio late on the morning of the 20th-the women were dead Their bodies were found on a serac 1200 feet below Camp 5, impossible to recover. Back at base camp, Vera and Alison's names were carved into the stone memorial to the other eight climbers who have died on Annapurna. The

At that point, Ms. Blum's slide presentation ended, and the floor was opened up for questions: What was it like? Would she go back? What did it PROVE? What was its significance to women's climbing, and to the climbing world in general? The questions remained after the presentation had ended.

Part of the answer lies in examining

en had been seriously climbing for almost a century before the women's attempt of Annapurna. In 1890, Faye Fuller, a founding member of the American Alpine Club, became the first woman to climb Mount Rainier. Soon afterwards, in 1906, Fanny Bullock Workman set a women's altitude record (23,300 ft.) by climbing Pinnacle Peak. Two years Huascuran Norte at age 59. Other women's ascents include Dora Handy's 1912 climb of Mt. Blackburn in Alaska and Helen Buck's ascent of Mount Sir Alexander.

this climb in its historical context. Wom-

In the 1930's Elizabeth Cowles did several first ascents in the Tetons. Over in Europe, Loulou Boulaz participated in the first ascent of the Grand Jorass (1935) This climb is especially interesting due to its highly technical nature.

Not only were women attempting highly technical routes prior to the last five years, they were also interested in high altitude climbs. In fact, by the time the all-women's team had reached Annapurna, three women had already stood on the summit of Mount Everest.

Thus the Annapurna climb's significance does not lie in its proving that women can operate efficiently at high altitudes. Nor does it greatly add to the technical achievements of women climbers. Rather, the true significance of the all-women's climb of Annapurna lies in the challenge it poses: that of doing highly technical routes at high altitudes. This challenge is in the process of being



people you have sexual relations with.

They have a right to know. It may

mean some people won't want to get

involved with you sexually. It's a

chance you take. You have an obliga-

Talk to the Women's Health Clinic or

Health Services. While the information

there is probably not complete (be-

cause there's new information all the

time), it's better to read it than to

For people who don't have herpes: I

suggest that you, too, gather as much in-

formation as you can. More than likely

you know someone who has herpes, and

there's a good chance you'll eventually

tion to let them know.

deny any problem exists.

THE WORLD IS CRUEL

SO WHAT IS THIS TALK OF ME NOT LOOKING DISHERED? THAT'S WHAT RUMORS HAVE PLITTING DOWN IN MY SYMON. THE ADMINISTRATION FEELS | LACK DIGHTY! DO I LOOK BLUE JEANS ?? WHAT IS DIGHTY FOR ME?

I'M A NATIVE OF THE PACIFIC COAST, LONG BE FORE MANY ADMIN'S TRAPPORT NAME MEANING CHINDOK DUCK" HAS CONFUSED THE ISSUE ? SOME PEOPLE CALL ME PANOPE GENEROSA , CLASSY HEH ??! BUT MY NICKNAME IS GEODLICK OR! GOOSY DLKK YOU'RE FROM EAST COAST FEEL THAT A SHOW OF MYSELF AROUND WILL MAKE REALIZE THAT A PEOPLE SHOULD BE MASCOT REPRSENDATIVE OF THE STUDENT IT HAS BEEN SAID THAT WHEN 4 PERSON FIRST SOES ME THEY SAY I'M UGLY . THEY

MORE DO YOU WANT ??! QNOTHER THING IS I CHANGE SEX THROUGH MY LIFE ! I'M REPRESENTING A SOLUTION TO THE BATTLE OF MALE AND FEMALE ROLES! SO I'M SORT OF AN ANDROGYNOUS DUCK .. | ALSO WEIGH UP TO FIVE POUNDS OF SOLID MEAT! HOW MANY OF YOU CAN CLAIM THAT 77/11

HAVE AN AWFUL SMELL! HEY WHAT

WOLLDN'T TOL

NEAR HE! MY

HABITS ARE DISGUE

OR COME

LIVING

AND

SO WHOM EVER SAID I LACK DIGNITY CAN KEEP CLAM ... ! MUST BE THE BEST DRESSED CLAM IN TOWN ... I TRIED TO SQUIRT LIP SOONER BUT I HAD PLANKTON IN MY NECK AND SAND IS ALWAYS IN THE SHELL ... GIVE ME DIGNITY OR GIVE ME DEATH ... I WOULD HAVE GOTTEN ALL STEAMED UP ABOUT

THIS BUT THAT CAN BE DANGEROUS FOR MY HEALTH ... WHAT CARTER DID FOR THE PEANUT DAN EVANS CAN DO FOR ME

GEO (dignety) Duck

HAPPY OR BEATEN

The year is 1979. There is no humor. There is no tolerance. There are only nics. The decade winds down dismally boring in light of that sacred purpose,

The revolution failed of course, because we lost our unity and that was most likely a capitalist plot but that's all behind us now. We need to quickly form a new alliance with the strict and simple purposes of drinking beer, sex, any way you like it, the attainment of great volumes of capital (come on; you must have learned something in ten years), more bed time and free movies. It will not be all fun and games however; for gloom and misanthrope threaten our very existence (not to mention our sacred institution). We shall take a radical and undeviating stand against the selfrighteous, humorless, inconsiderate, cynics in the world and on our fair campus. If this description fits you (and from what we've seen, it probably does), then beware after the new year rolls around. Our goal is to see everyone happy. In 1980, you will be happy or you will be

beaten! "Get light or get out" is our

Saint Jude The Wizard of Oz and other bachelors P.O. Box 7643 Olympia, WA 98507

HERE'S HELP FOR HERPES

To the editors:

motto. We are:

It was in April when I found out I had genital herpes. It could have been a traumatic situation, but I was lucky enough to know a person who'd had it a long time. She gave me information and a lot of support.

For many people in similar situations, it hasn't been that easy. They haven't had people to talk to, either because they don't know anyone with this sexually transmitted disease (STD), or more likely, the people they do know are not talking about it.

People who contract herpes have a myriad of feelings, not the least of which is ambiguity. There is so much doubt surrounding herpes. In order to get a positive diagnosis, you must go to Seattle. Even if you have sexual relations with someone when the symptoms aren't active, there's still a chance of passing it on to your partner. The blisters can recur at any time, though that's more likely to happen in times of stress.

It's been estimated that by the year 2000, 85% of the world's population will have herpes. Part of the reason is that unlike other STD's, herpes is a virus, hence antibiotics are ineffective in curing it. There is no viable cure as yet.

If you have herpes, what can be done? Here's a few ideas:

You need to take responsibility for yourself. This involves taking care of yourself. More importantly, it involves

quarter of a herpes support group. The main success has been in people sharing experiences with others in the same predicament. We plan on meeting again next quarter. We encourage any interested person, whether you have herpes or not,

get involved with someone who has it.

There have been two meetings this

GRAIN OF SAND.

Stephen Charak 866-8034

QUIT DEFACING, START TALKING

To the Editor:

This is my fourth attempt at writing a letter or article to the CPJ this week concerning the recent letters to the newspaper concerning sexism, and the now famous, but still idiotic poster defacer. It has been a completely frustrating, and confusing experience. But two things have become clear:

1) In trying to write my own views on sexism, I inevitably find myself caught up in my own experiences. I think it's almost impossible to write about this topic without inevitably offending somebody who draws some misconception from what I write. Unfortunately, I cannot respond to their misconception, and my views become mistaken by others.

2) Sexism is a topic that needs to be dealt with, but it is not by defacing posters, nor writing letters to the CPJ.

I really wish that this clown who has already gotten more attention than he or she deserves would quit defacing posters and start talking. And I hope that whenever this person does start talking. others will listen with an open mind to whatever he or she has to say. It's somewhat maddening to hear all kinds of accusations being thrown around, but still get the impression that nobody's listening to anybody but themselves. R. Michael Henry

that just so much bullshit and that nobody really cares about my safety on

WHEELS AND HOLES

Last month when I called in a com-

plaint to both the County and the City

Road Maintenance Departments about a

dangerous road shoulder, I didn't expect

anything to happen. It isn't that it was

an unimportant complaint; the stretch of

Mud Bay that I live on is filled with pot-

holes. Sometimes it seems like more pot-

holes than shoulder. I would guess that

there are 200 places that need work.

Even though half of that stretch is

OFFICIAL BIKE PATH, well, I consider

To the Editor:

Well, lo and behold, wasn't I surprised when I saw four new patches this week. Now at that rate it would take 50 phone calls, one a day for ten weeks, to fix up the one mile length that happens to be bothering me now. Some people might get discouraged. But it shows that something can be done. And why should I have to do it all? Mud Bay Road is used by lots of bicyclists. Bicycles are the way to go these days. We will be respected as a legitimate form of transportation when we demand it. Some of the road shoulders that we need to ride on are laughable, but now only we know that. We will have to reach out to the people who design and maintain roads, describe to them what it's like to be outside of a car. We must raise our voices loud enough to be heard over the roar of the internal combustion engines if we are going to break the cycle that gives cars priority over bikes. Road maintenance people will have to learn what to look for if they are to give us safe roads to ride

So what can a bicyclist do? The roads are divided among the city and county road maintenance departments. You can use a map to find out who is responsible for any one piece of road. The people in the road maintenance departments' offices are very nice. They will take down your complaint, or you can try to talk to the supervisor who actually makes the decisions. In Olympia his name is Don Sordahl. There are different supervisors for different parts of the county. They are out in the field a lot so you may have to call around 7:00 in the morning. They are very nice over the phone also. Nice but noncommital. They don't understand bicyclists. If you are disappointed in the work you can call Eldon Marshall, the city supervisor.

I understand that the Mayor of Olympia rides a bike now and then. And the Director of Public Works, Al Williams helped set up the very useable bike path who really use bikes.

a bad stretch of road don't just cuss into the wind. There are people ready to listen to what you say.

Here are some important numbers: City Rd. Dept. Don Sordahl, Supervisor

Elson Marshall 753-8325

Good luck,

Dear Olympia beers,

As useful beings I figure the onus on us is to capitalize more on controlling our excess. Last year the fuel/electricity bill for the college dorms was approximately \$35,000-which was paid to Puget Power. The energy you use today tomorrow can

Speaking of plants, I suppose (suppose is the position one takes while supping) that a logical diet for TESCers would be soup and salad; it would make for greener brothers (not to mention that clam chowder could make us souper gooey-

Tc Philips

REBUTTAL TO BERYL

Not all of us share the pessimistic viewpoint that Beryl Crowe expresses in his interview with Tim Nogler. The CPJ is not the place to argue all of the interesting things he says, but they deserve a partial rebuttal because that big headline and all the conversation beneath it are likely to have the unfortunate effect of convincing many students that Evergreen is somehow changing for the worse and is no longer the place for them-just at a time when we need to keep those students with us. In this sense, Beryl's notions have practical consequences that scare me.

Beryl is a lucky man for two reasons. First, he is employed by this institution in a fairly secure position where he has to do little but think-either alone or with students. Second, the things he likes to think about belong to a certain literary - philosophical - political realm where ideas develop and accumulate slowly, if at all-where the very notion of a progressive development of knowledge may hardly apply. This puts him in a position to take a certain lofty-dare I say "elitist," Beryl?-viewpoint. But it is also a myopic view.

literature, because this is certainly the are most receptive to Beryl's ideas and best method if it can be used. (It is the methods. That would be a shame. The only way to teach specialized, advanced College might have to fire him then, and topics in the sciences.) After half a quarhe's always good for an argument or ter, we had gotten from 1940 to 1955 and

would gain from the "advancement" of

Extreme feminist writing at Evergreen

frequently expresses a violent hatred of

men, who are defined as THE Oppres-

sors. Those men who are most sympa-

thetic to feminist ideas while unsure of

their own role in such struggles, are

particularly vulnerable to this sort of

attack. I have spoken with Evergreen

men who actually believe in their person-

would like to think that I am still as

open to the feminist movement as I was

when I came here, but I know that I am

not. Far too often for my liking I become

defensive, seeking refuge in a retreat

toward sarcasm, cynicism or disinterest.

am not alone in erecting these pro-

Radical feminism and sexism are trad-

itionally among Evergreen's most uptight

issues. There rarely seems to be any

room for moderation while extremist

views gain large amounts of attention.

concern for the welfare of a person

caught writing on posters advertising

womens' events. Read the conclusion of

the letter from a woman angry about

violence against women on paper. Can

anyone truly condemn a person for re-

One letter in last week's CPJ expressed

tective defenses.

al guilt as culprits in our sexist society. I

Burton S. Guttman Faculty (Biology)

STYROFOAMING AT THE MOUTH

To the editors.

NTIMIDATING

By Matt Perkins

Although I do not feel that events held

exclusively for women or men are neces-

sarily sexist by nature, in the context of

this issue and this school community, I

support what might otherwise be un-

acceptable as the distasteful destruction

of public property. I do not believe that

the labeling of a posted event as "sexist"

truly degrades the event being adver-

tised. The appearance of grafitti on a

poster outside SAGA has probably not

convinced anyone of anything except

that a lot of people at Evergreen are

extremely uptight about the issue of

sexism in the feminist struggles of rad-

icals on campus. I found it refreshing to

see such a touchy issue approached with

a degree of humor, and to see less-than-

extreme views appear in public. Al-

though probably more widely shared by

the student population, these moderate

responses are unusual compared to the

more extreme feminist reactions which

usually gain exclusive attention. Why do

When I came to Evergreen three

years ago I felt a strong support for

feminism. I felt that the womens' move-

ment was not limited strictly to people of

the female gender, but that men too

had hardly touched on some of the most

important matters. People who don't

teach in the sciences, of course, don't

On the other hand, using methods that

are appropriate for us but which Beryl

disapproves of, we can give our students

an excellent foundation in the sciences.

We can bring them very much into the

modern scientific paradigms that they

will have to live with, and students are

well advised to come to Evergreen to

partake of what we have to offer. Fur-

thermore, we give our students the

opportunity to learn about science in a

much broader context, where they can

consider the social, moral and philosoph-

I applaud Beryl's definition of what a

liberal arts education should be for-"to

teach people what to do when they have

nothing to do." But Beryl forgets that

the modern university inherits the tradi-

tion of those universities that began to

proliferate throughout Europe at the

beginning of the Renaissance, and that

they developed not primarily because of

a renewal of interest in learning for its

own sake but because there was a grow-

ing need for a new class of men who

would be frankly trained not only to

think but to do certain things, to take

their places in a burgeoning new society.

The great universities-Salerno, Bologna,

Paris, Oxford-were needed to produce

clerks, merchants, doctors and lawyers,

not philosophers, poets and scientists.

This is still the primary goal of college

and university education. Most people

have to earn their living through practi-

cal affairs. We who are lucky enough to

be academics sometimes forget that. In

fact, it is only quite recently that more

than a small class of young men-the

sons of the rich and the noble-were in

the position of having nothing to do so

they could benefit from the kind of

education we have to offer them in phil-

On the whole, I think we are doing a

fine job of awakening an interest in

these less practical matters among our

students. Unlike Beryl, I see nothing

wrong with their wanting to have some-

thing practical to do after graduation,

but I see most of them emerging from

Evergreen with that subtle difference

that marks the liberally educated person.

(Not all of them, mind you; we still have

a lot to do.) But I see Beryl's prononcia-

mentos as the sort of ill-considered mis-

chief that is likely to turn away those

students who can benefit most from

what we are doing, especially those who

osophy, art and science.

ical implications of science.

I feel this way?

have this problem.

I support the red pen vandal.

It certainly seems a shame that the collective student body should waste precious resources each day by buying coffee from Saga in styrofoam cups. Each day when I go to the deli with my mug in hand I wonder that more students do not make an active effort to stop this wasteful use. Ideally Saga should offer incentives, in the way of lowered prices, for folks bringing their own cups. However, to Saga, the cups are such a minute portion of the cost that they don't feel they can offer a discount. In addition, they feel they have been giving a concession to mug-bringers by charging them small cup prices for an obviously larger cup of coffee. So I encourage all habitual coffee drinkers to do themselves a favor: bring a mug and get more coffee for the same money-it'll help in the longer run too.

RIGHT TO SEGREGATE

Editor CPJ

I must say hurrah to the women's center for their letter in the last issue (Nov. 1, 1979).

There has been an abundance of the women's film conference posters marred by some masked marker. Well, they are not alone, because all of the recent hand calligraphed Third World Coalition signs have also been given the same disrespect.

Many of the same sentiments voiced in the Women's center letter apply to people of color also. We have continually and systematically been excluded and denied basic human rights from the founding of this country. To be called biased because we have tryed to unite and meet our needs is ludicrous. It is alright to have segregation put upon us, but when we choose that segregation and begin to have some voice, then it is

It is my difficulty, as a program ad ministrator, to make people of color aware (let alone all the others) of their culture as well as other ethnic peoples

sorting to anonymous tactics in such an women. Was this liberal belief naive?, atmosphere?

I suppose that all of us will view these issues more clearly after leaving Evergreen. I hope that my own support of feminism will remain intact once I have sorted through several layers of mud resulting from this political mess of extreme tirades. In the accepting manner typical of the vast majority of Evergreen students, there rises dangerously little public resistance to extreme ideas. This has the effect of lending credibility to concepts such as the inherent guilt of all men. People who disagree but cannot find whatever it takes to speak out may feel powerless. A person who preaches such notions without challenge is not required to truly examine or understand their words. The uneasy political atmosphere surrounding the issues involved with sexism and feminism is unfortunate indeed.

If we were not so quick to condemn the proverbial, "them;" if the artificial battle between radical feminist lesbians and male oppressors on the Evergreen campus was portrayed in a more realistic manner, and if the wielder of the red pen did not need to fear violent attack, I, for one, might feel freer to express and explore my opinions more regularly. Who s standing on who's throat?

cultures. Actions such as marking people's posters is divisive.

It is not so much a matter of voicing an opinion; it is the manner in which it is done. Much time and energy went in to designing those signs and posters; at least some respect should be due to someone else's work and property.

It is obvious that he (I assume it is a white male) is keeping a lookout for us and our activities. As new posters are out up, or previously marked ones are repaired, they are marked again in an ink that can not be erased.

If there is a difference of opinion then please come forward with it, let's do something creative and constructive with this energy instead of destructive as it has been exhibited.

> April West, Coordinator Third World Coalition

G'NUS!

Editors, CPJ:

Great Gnus...the RUDAT people met last week and decided on an alternate location for the site of our new regional performing arts center. The RUDAT recommendation to the city is that the center be located a block east of Gnu Deli a superb location!

One of the significant factors in the final site selection process was "politica sensitivity" to existing businesses in the area to be bulldozed.

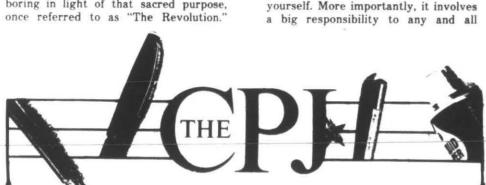
So thanks, people. Thanks for your verbal support and thanks for your letters to the city commissioners. We created Gnu Deli for you and now you have helped assure its continuing existence.

Mike Hall



DEATH OF A DECADE

The CPJ is planning a special '70's edition for the last issue of this quarter. We are soliciting articles and reviews about the past decade or the coming one. If you'd like to contribute, please see us as soon as possible.



EDITOR Larry Stillwell ART DIRECTOR Randy Hunting Tim Nogler

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system in Eugene, Ore. They should be very receptive to ideas from those of us

Next time you just miss your death on

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County Rd. Dept. City Supervisor

Todd Litman

Tc OF THE WEEK

be a nuclear plant.

Sincerely, a brother greener.

To the editor:

He has been very successful at teaching here through a kind of coordinated study mode. It suits him very well. He and his students are happy with it, and we all wish them greater success and happiness in the future. But it isn't the only possible way of teaching. It happens to be eminently suited to exploring the sort of ideas that fascinate him. But Beryl's myopia convinces him that everyone should use it, that Evergreen was founded in order to use it, and that the use of other methods means that we are all going to hell educationally. He sees the use of other methods and a concern for other subjects as an indication that we are abandoning the liberal arts and turning into a vocational school. That's nonsense, and rather dangerous nonsense at that.

By taking this stance, Beryl shows, among other things, that he has little conception of how a scientific paradigm operates and how students enter it. He does not understand the development of what Thomas Kuhn has called "exemplars"-mini-paradigms that are used to attack and solve problems of the kind that one deals with in mathematics and the sciences. It happens that there is no other way to teach these exemplars well but through the use of the textbooks that he disdains; and far from dealing only with trivial questions, the textbooks that my colleagues and I use-and write, for that matter-deal with matters that lie at the heart of the subject. I have tried to teach a whole group contract in molecular biology by using only original

IRAN INTERVIEW

says, for example, that as he sat in a cafe in Teheran reading Newsweek's account of the strict banning of all music in Iran, a man passed by him listening to Bach on a transistor radio.

"You couldn't help hear the music," he says, "even though it was the religious month, the month of fasting, when things are generally very quiet. But even more

"I read the international version of Newsweek and it had a piece on women, after the revolution, who worked for the government, would be tested for their virginity. When I said this to Iranians. they were shocked.

Ali claims such press accounts, which dominate our daily news about the new conditions in Iran, are false. He says one of Khomieni's first acts was to give women the vote, something the Shah and all his "westernization" had not done. Last summer, outside Teheran, Ali took part in the popular elections to establish a new constitution. He says he saw women voting along with the men.

Women, he says, are choosing a return to traditional dress, not having it imposed on them. The freedom of women under the Shah, according to Ali, was "the freedom to buy western cosmetics." The wearing of veils, he said, is only happening in a region of Iran which has always been religiously very orthodox. CPJ: What about the suppression of

the left wing? Ali: Actually, one of the problems we had (after the Revolution) was there were too many voices. The leftists coming trace the Soviet Union were the ones who weakened Mossadegh (the government before the Shah) and provided the right environment for the CIA to have

And there were also the very progood ice ones, that I was so proud to talk to this summer. Par leftists, equally with hosleins, enjoyers so much freedom that I was almost unhealthy because for a ... rv that ust came out of a revolution, there must be a certain degree of

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CPJ: But in general you think the left has more freedom under Khomieni then

Ali: They have more freedom, they are doing a lot better, but they are realizing for the first time how isolated they have been from the masses.

CPJ: Are they bein suppressed, though, and jailed for the spreading of

Ali: Not at all. CPJ: Is there freedom of the press? Ali: By all means.

CPJ: You had a brother who was in jail under the Shah? What was he in jail Ali: Possessing a book. A left-wing

CPJ: And he was freed by the revolu-

CPJ: And you were afraid to go back until after the Revolution?

Ali: Yes. I was afraid I would not be allowed to leave again. I was afraid I'd be used against my brother.

Ali described how his father was tortured by the Shah's police while Ali's little brother was forced to watch. He feels that after 25 years of police-state brutality and murder, the Iranian people are justified in their anger at the Shah and his supporter, the U.S.

Ali: I need to give you a little bit of background. In 1953 we had a CIAengineered coup, which is pretty much affirmed now, for everybody the first case of successful CIA involvement in the Mid East.

And they put the Shah back. The Shah had been overthrown by this nationalistic guy who in this country they made it sound that he was a communist-he was by no means, he was just simply a nationalist leader who tried to nationalize the oil. That's where the U.S. came in and took over the role the United Kingdom had been playing there for a long time.

So in 1953 an unpopular leader was imposed on the Iranians by force. Ever since then, from 1953 to 1978, a conserv-

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ative estimate I heard was that half a million people spent time in jails for political reasons. And nobody knows the numbers of people that were killed...In the last 14 months of the Revolution. 60,000 people were killed (by the Shah). So we have this background and we still have hundreds of thousands of crippled people who are still recovering from the bullets, from the wounds.

After the Revolution, we had our hopes up for the first time, that U.S. imperialism to survive, it had to exploit and manipulate new techniques. And one of them that made a lot of sense was they had to support nationalist movements, a nationalist government. It was just an impossible thing to do, to have the Shah there where he wasn't wanted at all, with all those armies and billions of dollars.

But they found that the U.S. was continuing its policy of having a headquarters (at the embassy) to monitor Iranian affairs. And what was absolutely ignored by the press in this country was the arrest of two Americans in Teheran's airport with two suitcases that in them were microfilms of important things-not only important buildings in Teheran and other major cities but also the location of schools, hospitals, government agencies.

So gradually Iranians—and by all means they are anti-Soviet Union, they have suffered from the policies of the Soviet Union as much as from the U.S.gradually they started losing hopes. And when the (now former) Prime Minister (of the new government) came to this country, he was promised the Shah would not be let in this country.

Shah is in no way an exception to tradition. Hesse was a Nazi, he was sick, he was in London, he still is aging and sick and he can get better health outside of prison but nevertheless he still is in

Khomieni gave a message to the envoy of Pope John Paul II, a couple of days ago, and he said the fact we want the Shah to be iried is not for satisfacion. We want him to have a fair trial. We are even willing to go as far as accepting representatives of other nations concerned about him to come observe that he is going to get a fair trial. But what is important is to find out some facts of who supported him and what kind of support and how much support he got in his politics of genocide.

"I feel very depressed now, seeing this

thing, what it has developed into. They were willing to forget about the past. Imagine, for all these years we were paying the price for just the fact that the CIA engineered a coup there. They (Iranians) come out of it and they had such a clean attitude. And obviously in this country they didn't exploit that. They could have the opportunities were there.

The Iranian Revolution, the post-Revolution, really has been the most peaceful post-revolution era in any revolution. And the executions they make such a big deal of were basically executions of people affiliated with the regime, engaged in acts of genocide-not just killing one or two people-and torture, this is what people could not bring them selves to forgive. And Khomieni, ir recent months, has put a halt to all executions, said no executions anymore." CPJ: Has the Shah been condemned

Ali: In his absence, yes. There was a trial. But they want to get their hands on him and give him a fair trial.

CPJ: A lot of people who realize how bad the Shah was still can't agree with what they see as the bloodthirsty, vengeful desire to have him back and execute

Ali: Well, I personally am against capital punishment but I didn't lose any members of my family.

CPJ: What do you think of Carter's order that all Iranian students report to their local immigration office?

Ali: So far it hasn't been bad they're talking about Iranians who are here on an illegal basis. That's not bad

CPJ: You don't feel that's a general kind of racist attitude? Ali: It is in a way, but it's very stupid,

more stupid than it is racist. CPJ: I think it's stupid, yeah. It seems to me it puts the hostages in danger,

that kind of anti-Iranian. Ali: They're not dealing with the main question. Unless they take responsibility -and accept that what hurts Iran is the Shah being here-they cannot deal with

As the interview ended, a friend of Ali's came in. In a few days he's flying back to Iran. We joked that if he waited, maybe Jimmy Carter would pay for his deportation ticket home. But underneath our laughter was an awareness of the seriousness of the situation.

DANIEL

By Alexis Jetter

Where is Daniel Simons? Or, some may ask, who is Daniel Simons? If you rode the Evergreen bus this past summer or read the CPJ interview with him, you might recall Daniel. He was that 86-year-old dorm resident who'd patiently wait on the wrong side of the street for the TESC van, tweed hat perched atop his carefully groomed pate, SWP button pinned to his lapel. He was fond of engaging students in conversation-the benefits of distilled water was a lavorite—and quickly won the affection of summer staff and other

Well, in spite of plans to attend Ever-

green this fall, Daniel dropped out of sight in early September, leaving no word of his whereabouts. Some time later, Admissions received a letter from Daniel, explaining that he would not be registering and hoping they "weren't worried" about him. Apparently, that twinkly-eyed old lizard has cut town and is basking in the Phoenix, Arizona sun. I'll miss him.

So my plans of doing a second interview with Daniel have been sunk. But I do have a precious tape from my original interview that will be aired on KAOS-FM (83.3) Monday, November 19 from noon to 1 p.m. There's a lot more of Daniel Simons than could be stuffed into a CPJ interview. Tune in!



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SLOUCHING TOWARD **OBLIVION**

By David Joyner

About ten years ago a queer little book appeared and began to make big noises. It was called Slouching Towards Bethlehem, and it was a strange book in that though its subjects were contemporary, its spirit seemed to be making a guest appearance from the eighteenth century. The author, Joan Didion, displayed an aggressive scepticism which evoked not beads or Vietnam, but rather peri-wigs and chocolate houses. And while she described herself as "physically small," "temperamentally unobtrusive," and "neurotically inarticulate," she thundered as only those Enlightenment egos could, thundered loud enough and strong enough to send people to their prayers, thundered until she was taken seriously. Now, a decade later, Joan Didion raises her voice again in a new essay collection called The White Album.

In a sense this new book is simply a continuation of Slouching Towards Bethlehem. Together they chronicle the life, death, and aftermath of the 1960s. It must be made clear, however, that these essays are not sentimental recollections of a bygone age. Both books are founded on the premise that certain characteristics of the late '60s point to an ongoing cultural decay, and the details of this deterioration are about as sentimental as an artificial limb. There were the student activists at San Francisco State College, for example, who began rioting with particular issues in mind, but who, somewhere between the Dean's office and the Huntley-Brinkley news team had lost the point. Were they rising for (a) an end to the war in Vietnam, (b) an end to distortion in the media, or (c) Civil Rights? In the end the answer is all and none of the above. No one remembered. No one cared. "Disorder was its own point." Action derives its meaning from the

idea which prompts it. In 1969, the connection between idea and action became rickety at best. It surprises no one, in fact, to learn that the year, and an entire era, ended with an action for which the only "idea" was destruction: the Tate or Cielo Drive murders. But it is surprising to learn that this vital link is still incom-



SKAGIT NUKE DELAY

By Ben Alexander

Nuclear power in the Northwest sustained a severe blow on Morday, when the Puget Sound Power and Light Co. announced that it is considering deferral of its nuclear power plant program for a minimum of two years.

A luncheon meeting at the Washington Athletic Club was the scene for this stunning speech by Puget Power President John Ellis. He added that the company is also considering an alternative proposal, to scale down their projects rom four to two power plants, eliminating one each from sites at Pebble Springs, Ore. and Skagit County. The company's stockholders will consider these proposals at a meeting later this month.

This development followed quickly on he heels of a Skagit County advisory vote in which a resounding 72% voted against the siting of a nuclear power plant there. The turnout at Skagit County polls was a record 67% of the county's registered voters.

The wrath of the local citizens was stirred up when Puget Power brought suit against the County Commissioners in an attempt to stop the advisory ballot. The County Commissioners are considering whether to extend Puget Power's zoning ordinance, and the company argued in the lawsuit that a denial of this zoning ordinance would result in "irreparable damage" to the company, as well as increased costs. The judge in this case ruled that the people still have the right to vote on whether they wanted nuclear power plants in Skagit County.

Only four days before the close of voter registration, the County Commissioners announced that the question would appear on the ballot. In those four days over 3000 new voters signed up, representing a 10% increase in the total number of registered voters.

In the face of this overwhelming sentiment, Puget Power spokesperson Chris Curtis emphasized that the company's action is not a reply to the Skagit voters.

"The Skagit vote didn't directly affect the decision of the company." Curtis stated. "It was affected more by the climate the NRC (Nuclear Regulatory Commission) is operating in now and the climate of the country at large."

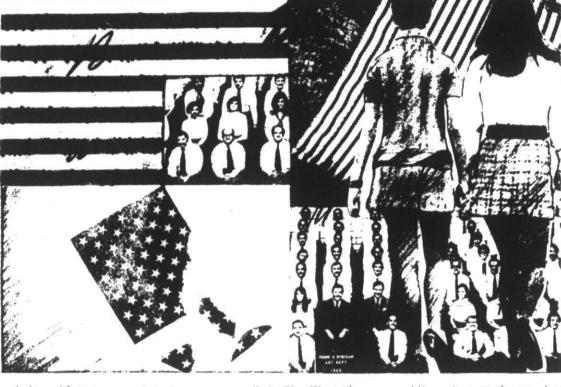
Curtis was referring to the negative climate towards the NRC and nuclear nower in general which is a result of such recent developments as the release of the report by the President's Committee to Investigate the Accident at Three Mile Island. This report indicated that as many as two-thirds of the nation's currently operating nuclear power plants may have faulty emergency backup systems. It also recommended disbanding the NRC and completely restructuring the federal regulatory pro-

cedures. "The NRC is in a very fluctuating environment, and given that, we don't want to begin something that may again have to come to a halt" is the way Curtis put it. In the meantime, the company will get involved in construction of coalburning plants around the Northwest.

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plete. In an essay called "The Women's Movement," Ms. Didion illustrates the division that exists today between feminist theorists like Shulamith Firestone. and the women "who want not a revolution but 'romance,' who believe not in the oppression of women but in their own chances for a new life in exactly the mold of their old life." The idea of the movement, Didion says, is Marxist (with women playing proletariat), but somewhere between Shulamith Firestone and Ms magazine the revolution got lost and romance took over.

The White Album is not a book for those who are single-mindedly devoted to either side of any cause or issue. Joan Didion is an acutely rational woman who remains steadfastly aloof from most of the more ridiculous chatter that surrounds many social and political organizations. Like her hero Georgia O'Keefe, Didion is a free-thinker, and not afraid to say what she thinks in a spare, muscular

Ali one's actual apprehension of what it is like to be a woman, the irreconcilable difference of it-that onse of living one's deepest life underwater, that dark involvement with blood and birth and deathcould now be declared invalid, unnecessary, one never felt it at all.

Joan Didion is "committed mainly to the exploration of moral distinctions and mbiguities," and often this means that she uncovers some nasty contradictions in the assumptions that anchor our lives. Fortunately, her engaging style makes such distasteful revelations more bear-

Finally, for those of us who live in a decade that died ten years ago, for those of us who will soon be telling our children what it was like in the "good old days," for those of us who haven't realized it yet, The White Album is an alarm clock. In large red digital letters it reads: 1979 and 50 seconds. Time to

MASTER'S DEGREE PROGAM

Continued from page 1 have also made it known that they would like to have access to a program in which they might eventually study the intricacies of advanced public administration.

Hopefully, the strong points in Evergreen's undergraduate programscoordinated study, comparison of new information to current problems, and the seminar mode-will help build a strong graduate program. There are a number of MPA programs existing at colleges in this area but planners feel that Evergreen's program would be uniquely valuable to students because of the special nature of the school's approach to education. TESC could offer graduate students an opportunity to work closely with operating public administration facilities in Olympia for the purpose of studying their operations and becoming involved in internship programs during the advanced stages of graduate level study

"We seek to develop the same traits in our graduate students which have characterized Evergreen's previous graduates," says Dr. Adams. "We envision graduates who become undogmatic citizens and uncomplacently confident individuals in a changing world. We hope the program's graduates will work well in situations requiring both group and independent efforts, who can communicate effectively, demonstrate a better than average ability to solve problems and respond constructively to evaluations of projects they undertake...We hope our graduates will continue to exhibit exemplary self-directedness and a keen ability

to analyze, critique and solve problems.' Program-related faculty would include Dr. Adams, Gayle Rothrock Boyle, Dean Jeanne Hahn, Victoria Hill Ingersoll. Lowell Kuehn, Russell Lidman, Chuck lisbet and Thomas Rainey. Applicants are being sought to fill two positions created by the program. These new aculty members will also participate in he teaching of undergraduate programs.

To complete the six-quarter program. students will be involved in such management-oriented programs as: Public Policy and Its Implications, Managing Fiscal Resources, The Political and Economic Context of Public Administraion, and Managing Human Resources.

Admission requirements have been pecifically defined by the planners. Applicants will be asked to complete a specially prepared application form, provide a set of transcripts of all college Analogy Test, submit a 2,000-word essay on a current public policy issue, and participate in a group interview. Planners view the essay as the most difficult and perhaps the most important aspect of the application process. It would require students to choose an issue, describe the problem and outline the steps that might be taken to solve it.

Applications will be accepted pending approval by the CPE in December. Acceptance notices will be issued to the first 35 students during Spring quarter. Information concerning the MPA program can be obtained from the Admissions office.

JOKE OF THE WEEK

There's a Riot Goin' On An armored van that blasts green olored water while blaring disco music is the latest anti-riot vehicle in ise in South Africa.

Harry Breisford, manager of Hotline Equipment in Johannesburg, says The idea of combining water and music came from South America, where police found that bursts of music and water help defuse the violence and antagonism of rioting crowds."

patio I salon

POLITICAL AND INANE

On Tuesday Nov. 20, from 10 a.m. to 3 p.m. one of the largest collections of political and inane bumperstickers ever assembled in Olympia will be on sale for the benefit of the Community Skills Exchange. The Hannukah Christmas giftgiving season is once again upon us. Buy one for yourself and someone you love (or loathe). In the CAB Lobby.

INTENSE KAOS

KAOS FM radio continues its marathon with 24 hour-a-day programming through Nov. 18. Tune in to 89.3 FM for contributions, requests, and general

MS. SMITH GOES TO WASHINGTON

Susan Smith, Evergreen librarian and coordinator of Media Services, will be among ten delegates from Washington State attending the national White House Conference on Library and Information Services on Nov. 15-19. That week has been set aside to "be with a book for a day" in an attempt to involve all citizens in an effort to expand public awareness of library services and

THE EVERGREEN EXPERIENCE

Are you interested in talking about your Evergreen experiences with current high school and community college

Recent high school or community college graduates (within the past three years) who are returning to their home town over winter break, are needed as part of The Evergreen Experience Program.

The Admissions Office is willing to train you as a Student-Representativefor-a-day. For further information, please stop by the Admissions Office.

TURKEY TROT

It's almost time to run for your turkey again. The Evergreen State College Running Club will stage its eighth annual "turkey trot" for men, women and children Saturday, November 17, beginning at 11 a.m. in front of the Daniel J. Evans Library.

The run, a 2.7-mile test, generates prize turkeys for male and female winners in each of six age brackets. Second place finishers can carry home a Thanksgiving chicken, third place runners win a Cornish game hen, and fourth place competitors win a dozen eggs. In addition, a number of surprise awards will be presented at the traditional Saturday race, which carries a \$2 registration fee to help defray costs of the awards.

CAREERS IN SOCIAL CHANGE

Social Change Vacations will be discussed in Career Planning & Placements third After Evergreen: Investigating the Future workshop. People from the ACLU

and two collectively run businesses will be here to answer your questions about finding and doing politically and personally meaningful work outside, inside, and around the System. Join us Wednesday, November 28, from 2-4 p.m. in CAB 110.

WOMEN AND THE LAW

The Northwest Women and the Law Conference held October 26-28 in Salem, Oregon, will be the subject of a Women's Center Forum, Tuesday November 27th. Alexis Jetter, one of three TESC students who attended the conference, will focus on recent developments in Lesbian Custody cases. She'll also share more general impressions of the two-day event AND-here's the main attraction-will tote along her tape of the Teresa Trull/ Julie Homi concert, from their October 26th Salem appearance. So when Alexis starts to drone, you can just lean back and wait for the music to start. Library 3214 at noon.

HARD ROADS AND CANCER

Dr. Ruth Shearer, a research scientist in carcinogenics at the Issaquah Health Research Institute in Issaquah, Washington, will give two lectures in LH 1 on Monday, Nov. 19. The first, Nutrition as a Factor in Cancer Prevention, will be from 10-12 a.m. From 2-4 p.m., she will describe The Hard Road to Becoming a Woman Scientist. Both talks are free and open to the public. Sponsored by the Energy Systems Program.

OBRADOR.

This Friday, November 16 at 9 p.m. in the Communications Building Recital Hall, Supplemental Events is sponsoring a concert of new music performed by a superb seven-piece group who has been satisfying a wide listening audience since

The group features the multiple reed work of Tom Russell and Manuel Pinson; trap, conga and percussion work by James Doney and Michael Olson; guitar and black box by Paul Hjelm: Stephen Luceno on bass and guitar and Pianist Michael Moore. OBRADOR has played throughout the west in concert and club settings and with such artists as Don Cherry, Colin Walcott, Jack Dejonnette, Lester Bowie and the late Charles

NUCLEAR-FREE WALK

The people in Skagit County on November 6th voted heavily against building a nuclear power plant in their

But the fight goes on.

A fundraising walk will be held Saturday, November 17th in Mt. Vernon, Washington to raise money for legal expenses to make certain the plant is never constructed. It will start at Skagit Valley College, East Parking Lot, between 8 and 10 a.m.

If you would like to help by taking part in the 20 kilometer walk or by pledging support call 757-4360.

cuts. There is instant recognition and

pain in both. (Earlier it was revealed that this farmer's "uptightness" was due

Two Scenes from "Seven Samurai"

and end by making love for the first

time. The camera keeps a patient dis-

tance and a feeling of detached serenity

is evoked. Suddenly two other samurai

enter, reveal that bandits are nearby and

the first deadly encounter between the

opposing forces ensues. With silent, chill-

ing precision, two bandit scouts are

killed. A swift, smooth shift of mood has

taken place with seeming "naturalness"

and inevitability. We are reminded that

their affair is thwarted from the very

"Mono no aware" is suggested here-

the aesthetic quality developed during

the Heian (9-12th centuries) era and

fundamental to the Japanese sensibility

ever since. It cannot be adequately de-

fined in rational or didactic discourse,

but only alluded to: it is understood only

through experience. Norinaga, an 18th

century theorist, calls it "a deep feeling

over things." He continues: "Human feel-

ings are deepest in love...the most pro-

found and touching instances of 'mono no

aware' are therefore most frequently ob-

served in love affairs" and "man feels

more deeply when his wish is thwarted

service!

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therefore, one commonly equates



By Erich Roe

The plot of Akira Kurosawa's "Seven Samurai" is a relentless march toward the final climactic battle. Despite its 31/2hour length, this superbly economical film rarely slackens its mounting intensity. For me the most memorable scenes are those which are the most uneconomical-which seem to linger in quiet pools aside from the rushing mainstream of the action. Two of these I'll elaborate on here, relating them to concepts of traditional Japanese aesthetics. Kurosawa has been called the most Western of Japanese filmmakers and "Seven Samurai" can easily be compared to American Westerns (it was remade as one: "The Magnificent Seven"), but in these two scenes he displays a thoroughy Japanese sensibility (as far as one who knows Japan only through its art can

The youngest of the samurai has fallen in love with a young woman who had been disguised as a boy by her mistrustful father. The two meet secretly beneath the sunlit canopy of the forest in a field of blossoms. It is a tender, beautiful scene as they begin with innocent play

1931 E 4th

has been translated as "gentle melancholy," "nostalgic emotionalism" or "sensitivity to the beautiful sadness of things." Not a purely subjective feeling, it refers to a pathos inherent in the beauty of the external world, a beauty such as that of the autumn moon, inexorably fated to disappear together with the observer. It pervades this poem from The Tale of Genji: "With flowers that fade, with leaves

that turn, they speak Most surely of a world where all is

and this prologue from Tales of the

"The sound of the bell of Jetavana echoes the impermanence of all things. The hue of the flowers of the teak-tree declares that they who flourish must be brought low. Yea, the proud ones are but for a moment, like an evening dream in springtime. The mighty are destroyed at the last, they are but as the dust before the wind."

Three samurai and a farmer carry out an early morning raid on the bandits' fort. While they set it afire, we see the bandits inside, asleep with women they had raped and abducted during their raids. There is a short cut of a woman awakening. She sees the flames, yet instead of warning the others or attempting to flee, she lies back down. Halfobscured by wisps of smoke, partially clothed in stolen silk, she presents a beautiful but forlorn image. The unearthly sound of the No flute renders the scene utterly mysterious. Moments later as bandits are slaughtered and hurled naked and haphazardly, into muddy pools, she emerges from the smoke. We see her face and the farmer's in quick

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to his wife having been carried off by the bandits.) She turns around and re-enters 'aware' with grief." "Mono no aware" the burning house. He screams and lunges after her. A samurai restrains him but is shot. The other two admonish the farmer that he has caused the needless death of a valuable fighter. The wife's choice of death rather than

return to her husband may seem incomprehensible to Western audiences. Considering Japanese society's strong indoctrination of the fear of shame (espec ially for women) in the eyes of others, it is understandable, if also excruciating. Again the No flute is heard, the drama is 'distanced" from the audience and imbued with an intense paradox of austere beauty, grief and mystery.

At least a hint of "yugen" is conveyed. "Yugen" was the highest ideal of medieval Japanese art. Roughly it means "dark and obscure" and was used to describe the profound, remote and mysterious, that which cannot directly be grasped through words. It must be preceded by "aware" and like it, is intuitively sensed. "Yugen" was carried to its zenith in the No theater, perfected by Zeami (1363-1443). In the No drama usually a ghost with the face hidden by a mask of severe beauty, appears to former lovers or friends and bemoans her or his fate before departing this world for some further unknown. A refined, wistful sadness accompanies half-hidden or suggested beauty, both elusive and meaningful. Zeami wrote that the actor must have entered the realm of "yugen" to "bring it" to the audience. "Yugen's" meanings include "transcendental phantasm," elegance, gentleness, subtleness and stillness. Inseperable from Zen, it connotates supra-rational insight into some quasi-mystic, sublime truth. Zen poetry is used to allude to it:

"Life and death, past and presentmarionettes on a toy stage.

When the strings are broken, Behold the broken pieces."

and "At midnight in Silla the sun is bright.'

I don't really know what it means, but I hope I've contributed to your appreciation of the film.



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PETER the FOOL

By T. J. Simpson

Having already promised to review Godard's Pierrot Le Fou, I now find that I've set up an almost impossible task for myself. To simply label "Pierrot Le Fou" as a "complex" film is like saying Joyce's "Ulysses" is about a man yearning for a son. What makes things even more difficult is not really knowing what kind of an audience will be reading this or attending the film Friday. It appears that many Evergreen filmgoers are unfamiliar with his works (even though his "Masculin-Feminin" was the secondhighest grossing film The Fiday Nite Film series showed last year). Yet, in the 1960's, college students (especially the more radical and "counter-culture" types) flocked to and responded to Godard's films much in the same way students respond to Herzog in the 70's. However, Godard has hardly been heard from in this decade, and no one seems to forget the cultural and political past faster than Americans.

Jean Luc Godard, along with Claude Chabrol and Francois Truffaut, blazed the way for the French cinema's "new wave" in the late 50's and early 60's. To

As the film shifts back and forth from ing "the film is like a battleground.

helps the constantly shifting moods of the film by using a lot of red in the violent scenes, and green and blue in the more tranquilized. In the party scene, the screen is bathed in a different brightly colored tint for each shot. The most amazing visual aspect of the film is in the scene when we see Belmondo and Karina driving at night with an insanely rhythmic reflection of colored lights on the windshield. The lights come from both sides of the screen, fly off at a tangent, then keep coming back to repeat the same cycle. This effect, combined with the dialogue, is one of the most pleasing displays of cinematic virtuosity that I've ever seen. (Martin Scorsese was definitely inspired by this in "Taxi Driver.")

comedy, drama, musical, and thriller. Godard gives tribute to those whose works influenced him. Sam Fuller, a grade-B film director whom Godard greatly admires, appears as himself, statlove hate action violence death

in one word ... emotion." (In some ways, this sums up "Pierrot Le Fou," too.) Nicholas Ray's "Johnny Guitar"



Jean-Paul Belmondo in "Pierrot Le Fou."

many film scholars (including myself) Godard is the most important and influential filmmaker of the last 30 years. (His influence on the current German "new wave" is unmistakable.*) Godard opened the door for new cinematic techniques and political and social themes. 1960's college students identified with the sense of alienation, disillusion, and radical humor of his works. Godard's characters were often outlaws living outside of society, but had their own new moral code, one that also struck a chord with the 60's youth. Infused into this were daring, experimental cinematic and narrative devices, political protest, and homages to other films and filmmakers, poets, philosophers, novelists, etc.

All that I've just described in the pre ceding paragraph is epitomized in "Pierrot Le Fou." On the surface, it's a story about a frustrated writer (Jean Paul Belmondo) who meets an old lover (Anna Karina) at a boring party where people talk in slogans from T.V. commercials. Disgusted with this bourgeois life, he leaves the party and his wife with the lover, only to find that she is involved with a gang of criminals. They steal some money and go off on a sometimes idyllic, sometimes hilarious odyssey along the French coast until the apocalyptic climax.

But it's the themes, jokes, literary references, and cinematic devices that give the film its rich complexity. Belmondo's name is really Ferdinand, but Karina keeps calling him "Pierrot," the name of a famous forlorn lover in French pantomime. Ferdinand's rejection of the name becomes a running gag in the film that keeps running even in the absurdist-tragic ending. Raoul Coutard's stun-

*(This is especially true of R. W. Fassbinder and Wim Wenders. One would do well to compare Fassbinder's "The American Soldier" to Godard's "Breathless" and Wenders' "The American Friend" to "Pierrot Le Fou" and thus discover how much of the "originality" disappears from these specific works by the German artists.)

gets at least two homages and metaphors towards Rimbaud's life and writing are abundant. (The last part of the film is subtitled "A Season in Hell.")

Some knowledge of 1960's politics and culture (this was the first film to blatanty attack the U.S. involvement in Viet Nam), cinema art, Bertolt Brecht, and William Faulkner certainly does help one in appreciating the film. Warren Beatty asked Godard to direct "Bonnie and Clyde" after seeing this film (he got Arthur Penn instead), so it's not surprising that "Bonnie and Clyde" is somewhat structurally and thematically similar to "Pierrot Le Fou" and other Godard films.

But most of all, "Pierrot Le Fou" is about the hopeless anguish of love and the absurd impossibility of a free life in modern society as it now exists. (I'd like to add right here that the comical moments in the film, to me, are far funnier than all the Mel Brooks and Monty Python opuses put together.) At the time the film was made, Godard's marriage to co-star Anna Karina was pretty much on the rocks. This bit of trivia gives the film an added personal dimension, as Godard himself may have shared Pierrot/Ferdinand's pain and rejection. In extensive interviews in the 60's.

Godard talked about the endless possibilities of cinema as art and the meaning of this film. In his works, form and content are inseparable. Perhaps the first lines of Ferdinand's opening narration describe "Pierrot Le Fou" the best, ... "After he had reached the age of 55, Velasquez no longer painted anything concrete and precise. He drifted through the material world, penetrating it, as the air and the dusk. In the shimmering of the shadows, he caught unawares the nuances of color which he transformed into the invisible heart of his symphony of silence..." After seeing the film, one can see how that quote relates to all of what has gone on. (Note: "Pierrot Le Fou" was made in 1965, but not released in the U.S. until 1969 and is in French with English subtitles. It will show this Friday, Nov. 16, in Lec. Hall one at 3, 7, and 9:30.)

For Whom the Game is Played



By Tim Nogler

The spectacle unfolds at the massive arena on Saturday afternoon. Tides of humanity flow through the tunnels into the oval structure surrounding the plastic green surface. Clad in velveteen purple and sporting plumes and highbuttoned boots, the marching band stands in formation across the fake grass. They perform directly to those people occupying the stadium's south side; the more successful university alumni, the season ticket holders, the press.

The baton twirler, in her pristine innocence, completes the final throw. The cymbals crash in a climax of national praise, and the band about-faces and steps to the beat of drums back into the student's section. They all are students.

Then onto the pseudo-field rush the armored masses of hybrid men. Sixty thousand voices respond to their entrance in a deep rumble that fills the concrete and steel-beam cavern. The men form two opposing teams; one wears the are always white. Socks are pulled taut leep purple and flashing gold of the iniversity. The visitors wear stark white and sun yellow, their heads protected with blood-red crimson helmets. The teams perform drills at opposite ends of the playing surface in preparation for allout contact

three-ring circus and the cruelty of war, a rhythmic beat, apparently imitating a forms the mecca of intercollegiate sports. The standards by which all other college smile. After a decade as a fanatic fan, I sports are measured originate here.

College football cultivates the hope, the desire, the yearning for the ability, the right to victoriously declare, "We're Number One!" So it is in every sport. The concept of ultimate superiority overshadows the simple display of dance-like movement as a sports team completes its synchronized act; the movement, however performed, must bring a reward, a stadiums south side, where a roof covers gain, a score. Otherwise the horde will the seats, and in the most protected vocalize their disapproval.

The team, as a result, brutally assaults the climb to the top. On a sweep toward the sideline, a runner for the visiting king's ball. These are the people for team is crushed by three men. The runner lies prone, writhing in pain, and the crowd responds with a collective cheer. "Way to stop 'em, dawgs!"

While the afflicted player is attended to, the crowd refocuses its attention on the young women who dance and smile, seducing cheers and generally providing a distraction from the violence of the

tame. The women all fit the same mold; lender, lithe, firm, painted in tones of azure and rouge. Their short, pleated skirts swish on their hips as they dance, exposing their underwear. The dancing vomen who represent the visiting team ome straight off the beaches of southern alifornia. The dozen of them are honogeneous: long, blond hair, dark tanned aces and smooth legs. The home team heerleaders are black, oriental, blond, olue-tinted from a coating of paint. The standard by which Americans measure a voman's beauty originates here.

The huge crowd alternately roars, responding to the action on the field, and salivates, heartbeats quickening, as the "Husky Honeys" dance the same routine over again.

The players and the cheerleaders are all students. They perform for the wealthy backers of the university, and they must look good. The uniforms worn by the players are perfect, glittering and flashing with deep strong colors. Shoes to the knee, and not allowed to droop. Between plays the young men lean their thletic bodies gracefully at ease. The vomen never stop smiling.

On this occasion, I sit in the stadium's west end, close to the visiting band and cheerleaders, with a less than perfect This event, with the splendor of a view of the game. The band pounds out trojan war march. The women dance and realize this game will be my last.

I have sat in places all over this stadium, mostly the east-end bleachers. There I watched games through a cyclone fence. At the beginning of this season I sat in those bleachers, soaked by the rain, and chilled by the wind. I couldn't even light a cigarette; the wind blew out my match. I looked into the area, Section 24, a group of people sat, boxed in individual seats, all wearing black-tie outfits as if the game were a whom the game is played.

Evergreen may never field a football team. The philosophy surrounding college sports, though, is inescapable. Un doubtedly, in years to come, the college will build a stadium, recruit superior male athletes, outfit dancing women in short, pleated skirts, and brutally proceed toward the top.

