

## WOMEN IN COMMUNICATION



Beverlee Christensen

During the past weeks, members of the "Women in Communications" program have been interviewing women with varied jobs within the communications field. Recently, members of the program travelled to Seattle's KING-TV to talk with Shirley Hudson, who (with Cliff Lenz) co-hosts the "Seattle Today" show; Mrs. Dorothy Bullitt, who bought and still owns KING Broadcasting; and Dana Dwinell, assistant producer of the "Seattle Today" show.

Above are (from left) program instructor Margaret Gribskov, Maggie Simms and Claudia Brown, preparing to videotape the Hudson interview.

by Ti Fleming

For many women starting in communications, television is more than just a step beyond newspaper (where only a name is seen) or radio (where only a voice is heard). Television is more — a technical glamour job of high salaries and living color. Yet, to the people seen every day on television, their job is often just that — a job.

Shirley Hudson, in a recent interview with members of the "Women in Communications" program, said thoughtfully, "So many viewers think that we're somehow set apart . . . because of a set of wires and electronic impulses . . . but a TV job can be unique . . . we're not necessarily chained to desks . . ."

Hudson is one of the hosts on KING's "Seattle Today" show. The program is

woman-oriented and contains "Inflation Fighters" segments along with serious interviews and light chatter.

The program's set looks like the living room of many homes: plush semi-circular couch, plexiglass-and-chrome coffee table, rattan shelving, a ubiquitous fern. Hudson slips easily into the role of hostess of this "home." She is attractive and gracious, good-humored and relaxed. She has developed an interesting philosophy about the set and her role:

*"This is a comfortable sofa . . . almost like a psychiatrist's couch. If you induce the right kind of atmosphere . . . they (guests) will forget, just for a moment, that they're on the air — and then you can get into some 'complete' interviewing."*

Yet, for all her professionalism as an interviewer, she is frank about interviews that have given her problems, such as the one with H.B. Andelin, author of the strongly anti-feminist book, *Fascinating Womanhood*:

*"I threw the book across the room three times while reading it . . . it made me so angry that I found it difficult to be objective. I finally decided . . . to just quote her from the book and have her explain her position. We had to present her point of view, too. I asked her how she explained beating your fists on your husband's chest 'in a childlike manner' to get your way . . . and if she'd ever done that . . . she said, 'Yes, it works.' . . . and I asked, 'For what?'"*

Although Hudson doesn't consider herself a feminist *per se*, she says, "I feel that I have a liberated viewpoint . . . and I know that doesn't agree with 70% of our audience." She has worked for, and finally achieved, equal duties for herself and her co-host. "Equal" in that they share cooking responsibilities, interviewing time, doing commercial lead-ins and returns: "So it all ultimately balances out," Hudson explains.

In watching the "Seattle Today" show, the viewer is very much aware that Shirley Hudson is not just a pretty prop. As one member of the audience said, "She's a transitional woman, neither passive or militant. She shows her intelligence . . . she's not afraid to be both a woman and an individual."

DANA DWINELL

Dana Dwinell came to KING-TV fresh out of college, and within two years, worked her way from a secretarial position to assistant producer of the "Seattle

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# MIMMS SPARKS NOON STAFF SEMINAR

"There are no solutions in life, so there's no sense in going crazy. There are no solutions and that's the beauty of life," faculty member Maxine Mimms tells her seminar.

It's noontime and the seminar sits and listens intently. Today's discussion concerns the first part of *Zen And The Art Of Motorcycle Maintenance* and sounds even more promising than last week's study of Studs Terkel's book: *Working*.

Mimms continues the seminar, asking the students what they think the author is trying to say, probing, trying to ignite ideas in her students' minds.

The seminar looks on, pausing to mull over what they felt the author had tried

to express. There's something different about the appearance of the seminar, however. These anxious students aren't the everyday work-shirt and denim students that generally make up the seminars, these students are staff members spending their lunch hour in the "classroom." Working the rest of the day in Housing, Purchasing or any of several other departments, they've been attending the noontime seminars since June 23.

Thoughtfully, one of the students will offer an idea they picked up in the reading. Mimms encourages the pupil to say more and before long the student has made a statement complete with his own

The first statement is out, written on the blackboard, and suddenly ideas are flying. Mimms writes out the suggestions on the board, occasionally laughing as someone calls out one of her pet points. By the time there's a pause in the brainstorming, the board's nearly filled.

The staff members have been attending the classes five days a week since summer quarter began. So far, they've read Terkel's book; heard guest lecturers discuss the readings; and have been keeping personal journals. One day a week, they meet without a faculty member to help each other with their writing and their reading.

The seminars started at the suggestion of Mimms, and have been enthusiastically received by the staff, resulting in some of the most spirited seminaring to be found at the college. Mimms puts it all rather bluntly in saying "they're a part of the school, they deserve it."

Seminars planned for the upcoming weeks should give the staff/students something to look forward to. Among the books scheduled for the staff's reading are: Talley's Corner; the latest edition of Einstein's Theory of Relativity; and Jonathan Livingston Seagull.

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# WOMEN.....

*continued from page 1*

Today" show. Her job entails planning programs, contacting possible guests, picking up props "... in short, just plain old legwork," she laughed. She describes her producing style as "flamboyant." Dana likes program activities on the show that involve a great deal of movement and action. She said, "There are many things that would be so great on the show, especially music — but space is so limited. You just can't get a combo or the Seattle Rep. on our set."

In the future, she is thinking of producing specials. Ideas she has now include programs on divorce, the sexual offender program at WWSC, and "Being Single in Seattle."

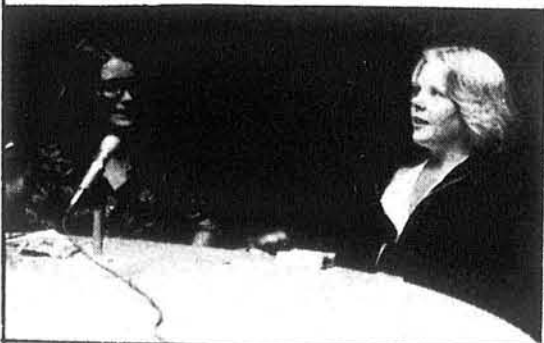
Dana had this advice for women trying to break into television:

*"Women with camera skills, editing skills ... a woman with those abilities would be hired just like that ... they're looking all over for women with those abilities. Women seem to be graduating from college with writing and production skills for what they think are going to be the glamorous jobs ... but they're not the good-paying jobs."*

Dana does not get paid as much as her male colleagues in the same position — "not because of sex discrimination, but because I started at a lower rate of pay," she explains. She really hasn't experienced overt sexism at KING, "maybe because I'm not aware of it. Most of my problems stem from looking younger than I am. Most people just don't believe I'm the assistant producer — but because of my age, not my sex."

## MRS. BULLITT

At the other end of the age spectrum is Mrs. Dorothy Bullitt, owner of KING Broadcasting. She bought the station in 1947, when KING (then KEVR-FM) was the only station in Seattle. From their offices in the Smith Tower, KING carried music, local news, and programming from all four major networks (NBC, CBS, ABC and MBS, the Mutual Broadcasting System). "They were always sending us programs to be run on the same day at the same hour," Mrs. Bullitt recalled, "We were always having to juggle them around to get 'em all in and please the networks."



Claudia Brown (left) in an interview with Dana.

Beverlee Christensen



Beverlee Christensen

Caryl Swan (left) and Carrilu Thompson interviewing Shirley Hudson on the "Seattle Today" set.

The station limped along: "We sent a check to the Hooper people (who did audience polls) and they sent the check back, saying that they couldn't find an audience," she said wryly. "We didn't really get going until the 'freeze.'" (During the early fifties, the FCC discovered that broadcast regions were overlapping more than they had predicted. As a result, they called for a freeze — no new stations could be licensed until the situation could be remedied.)

Mrs. Bullitt first studied television in 1939. She visited the early TV labs, studying transmission techniques and technical background. "Everybody thought I was crazy," she said with a grin. But, when KING branched out into television, Mrs. Bullitt felt that the new medium could be used as an educational as well as entertainment medium. The result of her thoughts was "Wunda Wunda," a long-running, award-winning children's program — one of the first on television.

Mrs. Bullitt said that she never really

felt unusual about being one of the rare women in broadcasting during its early days: "I had a job and I did it. The men I worked with may have raised an eyebrow, but they knew I knew my business."

For women starting in television today, she has this advice:

*"Get on the other side of the camera, and learn technical production, even if all you want to do is a cooking show ... the more you know about your job, the less likely you'll be treated like a know-nothing. The doors are wide open for women now ... it's something we've worked hard for ... take advantage of it."*

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## AMERICAN FEDERATION OF TEACHERS AT EVERGREEN

by Alan Mador

In March of this year a group of faculty members established an Evergreen chapter of the American Federation of Teachers, AFL-CIO, local 3421. The chapter now represents 39 teachers, almost a third of the Evergreen faculty. Much of the union activity during the past five months has centered on organizing the group: writing the bylaws, drafting a constitution and recruiting new members. In addition the union has taken stands on various issues, such as the Quinault II report and the aborted state-workers strike.

I interviewed Tom Rainey and Chuck Pailthorp about the role of the faculty union at Evergreen and about the relationship they feel exists between the union and other groups on campus. During the interview Chuck and Tom emphasized that the views they express are their own opinions and they do not necessarily represent stands of the union.

*What issues do you feel the faculty union should become involved in at Evergreen?*

**Rainey:** One of my concerns for the union is to strengthen the contractual relationship of the faculty with the institution. Until recently, faculty had letters of reappointment, which I call "promissory notes," rather than specific contracts. These letters meant we were subject to renewal annually even though there was some verbiage about a three-year contract. Through the efforts of some crusading faculty who were not, incidentally, representing the union, we were able to get a letter this year that is essentially a three-year contract. At this point I am willing to say that our contractual position with the institution has been considerably strengthened.

But this is not the end of the problem. I think ultimately the way we can resolve the problem is by negotiating with the institution from a position of collective strength through the union. And until we can fully negotiate a contract, I see the union as a sort of watchdog for the faculty.

**Another area I am concerned with is curriculum planning. I feel that the shape of the curriculum and the staffing of programs should be decided collectively by the faculty, with the deans acting in an advisory capacity rather than in a final decision-making capacity.**

I guess in a sense I'm a real participatory democrat. I feel that the people affected by decisions should have the sovereign power in the making of those decisions.

**Pailthorp:** One issue that I feel is especially important for the union to deal with is the working conditions for faculty at

Evergreen. Some implications in the Quinault II report indicate to me the importance of the working condition issue.

The union sat down and carefully studied the Quinault report. At several points the ills that were diagnosed were going to be corrected essentially by making the faculty work harder. The sort of solutions they were offering implied that the faculty needed to do more student advising, the faculty needed to do more curriculum planning and the faculty needed to assume some of the administrative responsibilities now carried by the deans.

We said "Now wait a minute. The impression around here is that we're working our asses off. To simply ask us to do more isn't enough. If you want us to restructure our activities — do more of one thing and less of something else — then we can talk about that."



We passed a resolution on the report. To the extent that the union can improve the working conditions of the faculty, I think the consequence is going to be better curriculum planning and a better curriculum throughout the institution as a whole.

*What do you feel the role of the union is in terms of the Evergreen community?*

**Rainey:** I think the word "community" as it's used here obscures the fact that there are different constituencies here. Groups at Evergreen — staff, faculty, the students — all have different sets of guidelines, priorities and needs. And the way that a group fulfills its various needs is through collective, adversary bargaining.

I think that if we are going to be a community of learners, teachers and facilitators, we're going to need to clearly define some of the roles and decision-making of these groups. And I think a union might be a way to clarify these things. I can sympathize to a certain extent with the revulsion that some people have for adversary politics. But I think that in the long run the union here might indeed strengthen the community at Evergreen by clarifying the decision-making process and the ambiguities of that process.

**Pailthorp:** I see this "community" as a collection of interest groups. Certainly my interests are different from those of students or staff. But I think there is a sufficient overlap of interests among the various groups that it makes sense to refer to

this as a community.

The original fantasy I had when I came to Evergreen was that administrators, faculty and staff shared the same interests, values and goals, and that we could avoid a lot of bureaucratic structure. And if there was something I didn't like, it could be straightened out through personal negotiations without any question of power. Sometimes you'd get your way, and sometimes you wouldn't, and that would be O.K.

**That isn't the way I feel about the environment now. I think that the interests of the faculty and those of the administrators are sometimes different, and importantly different. And therefore there needs to be some group with whom I share my interests so that when push comes to shove I can say "Here's where I stand, with these people."**

*What kind of relationship does the faculty and administration have in the decision-making process?*

**Pailthorp:** I think decisions are made very much at the top here, more so than at traditional institutions I've taught at. It's true on budget, termination, just everything, that I'm aware of. And that concentration of power was arranged with the full knowledge of all of us on the faculty.

"Accountability" was supposed to make this kind of administrative decision-making O.K. You were supposed to know who made what decision, and when. And that person was supposed to be duty-bound to be responsive to people affected by the decisions. In practice it's been difficult to locate who made which decision.

**Rainey:** If you read the COG document carefully there's no doubt about where the power lies at Evergreen. The power lies in the Board of Trustees and in those officers delegated by the Trustees. **This is in effect a kind of corporate structure, with the Board of Trustees empowered as a Board of Directors. The result of this corporate structure is that certain groups, such as faculty and students, are excluded from the ultimate decision-making process.**

I don't think this is any malicious intent on the part of a power-hungry administrator. I think it's just a matter of the institution taking on the managerial model available in the society as a whole.

I think another role that the union will take in the future is guaranteeing due process in the hiring and firing procedure for union members and others. For example, the union set up a committee to look into the Carole Sadler case. Our aim was not to meddle in the case but to guarantee the right of due process to a fellow worker at this institution.

# ANNOUNCEMENTS

## NEW FACULTY

Three new full-time and two visiting faculty members have been named to the Evergreen teaching staff. Vice President and Provost Ed Kormondy says four of the new appointments are effective September 15, 1975; the fifth will be effective September 15, 1976.

Named to full-time appointments are: Natalie Crowe, psychology; Elizabeth Diffendal, applied social science and planning; and Donald Finkel, psychology. Visiting faculty appointments were given to: David Gallagher, wood sculptor; and Pat Spark, weaving.

Crowe and Diffendal will begin as full time members this school year and Finkel begins his full time faculty position in '76. Gallagher will be at Evergreen for the first three quarters of the 75-76 school year, and Spark will be here for Fall and Winter quarters only.

## FLOWERS BLOOMING IN HELL

"Asphodel, Flowers Blooming in Hell" is a multi-media reflection of Afrikan American experiences to be presented Saturday, August 9, in 2nd floor Lib lobby. The show begins at 8 pm.

The production features poets Colleen McElroy, Mona Lisa Saloy and Elluage Othello Anthony. Amiri Baraba's (LeRoi Jones) Dutchman will be acted out under the direction of Elluage. There will be a light show and slide presentation. Also appearing in the multi-media production will be the Apocalypse Conga drummers.

Tickets for Asphodel will be \$2 for students and \$2.50 for the public.

## FEDERAL GRANT AIDS VETS

Evergreen has received a \$10,726 Veterans Cost of Instruction grant from the U.S. Office of Education, Department of Health, Education and Welfare, according to Larry Stenberg, dean of Student Development Programs.

The grant, for use during the 1975-76 fiscal year, will enable Evergreen to hire a full-time coordinator for the college's Veterans Office, Stenberg said. Recruiting for that position will begin soon, and he hopes the post will be filled before classes begin in September.

The new coordinator will be responsible for supervision of student employees in the Veterans Office, overseeing of the Veterans' tutorial program, re-entry counseling for veterans, and outreach programs aimed at identifying Evergreen to prospective veteran/students.

Stenberg said the new post, funded for one year only, will be in addition to Veterans Affairs Representative Willie Jack-

son, who has been assigned from the regional VA office for two or three days a week for the past year.

## ACTIVITIES COORDINATOR NEEDED

The position of Campus Activities Coordinator is now open for application. The coordinator is one of two assistants to the Director of Recreation, with special emphasis on film coordinating, as well as dances, speakers, concerts and special events.

The job pays \$2.58 per hour for 20 hours per week. Anyone interested should turn in a resume to Lynn Garner in the S&A office, CAB 305.

## S&A APPOINTS ACCOUNTING ASSISTANT



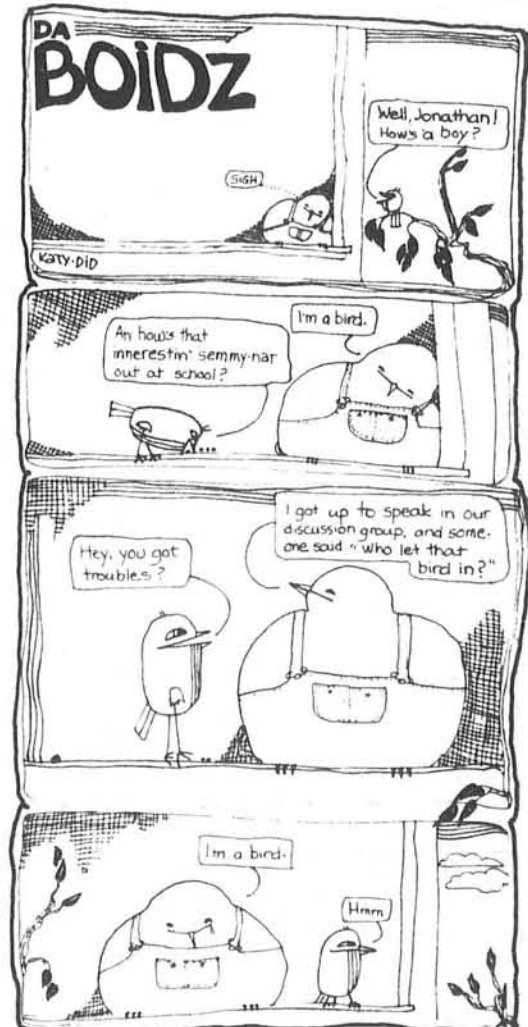
Arietta Maria, an Evergreen graduate, has been appointed as Accounting Assistant for Recreation and Campus Activities. Maria replaces Barbara Nielsen, who resigned earlier this month.

Maria attended Mills College in Oakland Calif., University of California at Santa Barbara, and the University of Wisconsin at Madison before graduating from Evergreen.

The position of Special Productions Director at KAOS-FM is now open. The position entails being in charge of audio production at the station. For more information contact Lee Riback, KAOS station manager, at 866-5267.

• "Eat the Sun," a film produced by Evergreen students under the coordination of student Jim Cox, has taken first prize in the 1975 Bellevue Festival of the Arts film festival. The announcement was made at the contest last week. Yay, team!

• There are still two seminars to go in the summer Senior Employment Seminar series, for seniors (and other folk) who want to talk about *Life After Evergreen*. The seminars are held Tuesday afternoons in the Career Resource Center, Lib 1221.



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about whether an open dialogue has been established between the Journal and the Coalition, and whether agreement has been reached. What would happen if an agreement wasn't made? What would happen if the majority of S&A Board members were non-white, and in alignment with the Third World Coalition, as is now the case, and the Third World Coalition made unreasonable demands on the Journal? The CPJ would have the choice to print either what they, the Coalition wanted, which would compromise the integrity of the Journal, or suffer a greatly reduced budget.

What are the consequences of a reduced budget of the proportion that was under consideration? Of the \$28,000 budget for the CPJ actually only \$12,000 is supposed to come from S&A money and the rest from advertising receipts. If you subtract \$5,000 from that you have \$7,000. This money is not enough to fund operations for a paper that looks anything like the present CPJ. The Journal needs a full budget allocated each year in order to develop itself as a viable campus institution. I think the S&A Board could more effectively carry out their Affirmative Action aims using an incentive method in which they'd promise to give the Journal an extra \$1,000, for instance, at the end of the year for the summer paper if in their judgment the Journal had satisfactorily met the needs of Third World People on campus. Still I'm not certain that this is an entirely proper thing to do, either.

2) The fund is not necessary. The reason for it is to discourage racial discrimination, which I don't believe has

taken place at the Journal in the first place. The CPJ is only discriminatory insofar as it requires that copy meet certain standards of quality and gets in before deadlines. It isn't owned by a group of white, male businessmen who practice racial discrimination, it has a voluntary student staff and any student can work on it.

In the past there have been some misunderstandings between the Journal and certain Third World people, but to my knowledge the Journal has never been publicly accused of discrimination. So why then is the Third World Reserve Fund necessary? In addition, if the editor is so comfy with it anyway, what's the need for it?

Instead of this Third World Reserve Fund I'd like to see people from both the Journal and the Third World Coalition meet each other halfway in order to understand each other's organizations and how they can learn to work together. In my opinion, this way of doing things would avoid an adversary sort of relationship and would be much more positive. I apologize for having alienated

some people from me and I hope some understanding can be achieved soon.

Jim Feyk


## THANKS GIVEN

To the Editor:


There are times when "thank you" seems like a pittance, yet I can't think of another way to express my gratitude to the many staff, faculty, and students who have made my being here an easier place to be by your encouragement, private insights, and friendship. All in all it will be held close for a long time. It's sad to leave and lose this warmth. Thanks to each of you.

Carole Sadler



(Carole recently resigned from the Evergreen custodial staff on advice of her doctor. Carole said "I feel I have to leave because of the stress and anxiety I have felt." Seven months ago Carole contacted the Human Rights Commission who handle discrimination cases. The Commission is conducting an investigation into the problems Carole has encountered while working at Evergreen.)



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