

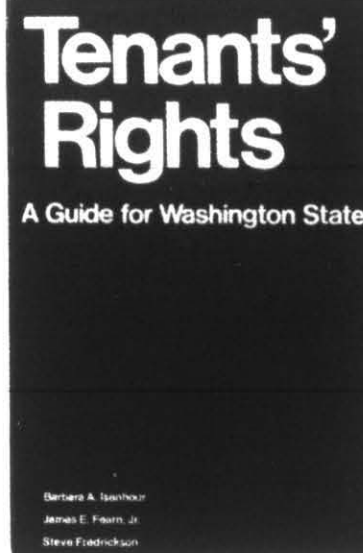
Your Rights As A Tenant

By Mandy McFarlan

What if you want to rent an apartment and the landlord won't accept you because your cowboy hat doesn't have your name on it? Is that legal, isn't there an anti-discrimination law against that? There is no law which prohibits discrimination on the basis of belt types. Landlords can discriminate against prospective renters if they don't base the discrimination on a person's sex, marital status, race, creed, color, national origin, or handicap.

You've been looking for a place for months, and you've finally found the perfect home. You're just about to sign the rental agreement when you realize that the landlord is asking for a deposit equal to four months of rent money which to you, may as well be four million. Isn't there a limit on deposits? Can that deposit be increased once you've moved in? In the State of Washington, there is no limit on how much may be demanded for deposit. If you are a month-to-month tenant, your landlord can increase an existing deposit as long as he or she gives you a written notice at least 30 days before the end of the rental period.

Tenants' Rights A Guide for Washington State by Barbara A. Isehour, James E. Fearn, Jr., and Steve Fredrickson is a handbook for tenants written as a result of the 1973 Residential Landlord-Tenant Act. It answers most of the "can they (landlords) do that to me?" and "what can I do about it?" questions which tenants ask. The book also outlines simple steps tenants can follow in order to prevent future trouble and confusion. Tenants' Rights was written by three law-



yers, but don't worry, it was written in English. The authors do not assume that you have any knowledge of the law; for example, they explain that before you take legal action against your landlord, you sometimes must send a written notice to the landlord. Tenants' Rights then tells you when and how to do this so that you will legally cover yourself. There are sample letters for most situations so you know exactly what to say in your notice(s). If you want to find out whether or not you have a good case against your landlord, or when it is time to consult a lawyer, this book will be helpful. If you are about to move, or you are having trouble with your landlord, you should know your rights and responsibilities as a tenant and it doesn't take too much time to learn these things from Tenants' Rights. Some clauses in rental agreements are not binding. The law is also unclear in areas where a judge may

have to settle disputes. Some landlords don't know the laws. Tenants should be aware, for example, that if there is a clause in a residential lease or rental agreement which says that the landlord can enter the residence without the tenant's permission, it is not valid.

One of the more important aspects of renting which is covered in Tenants' Rights is how to reach the initial agreement with your landlord. They have the questions which should be answered at the beginning. "Here is a list of things that should be discussed before you agree to move in: 1) How much is the rent and when is it to be paid? 2) Are there any late charges for delinquent rent? 3) Is there a deposit, if so how much, and how and when will it be refunded? 4) Who will pay for what utilities (water, heat, electricity, gas, garbage collection, sewer, telephone)? 5) Is the tenancy for a fixed period (like one year) or is it for an indefinite period? 6) What are the rules on pets, guests, parking, etc.? 7) What repairs or cleaning does your landlord agree to complete before you move in? Eviction is also explained. If you do not pay your rent, do not comply with terms in the rental agreement, if you destroy property, create a nuisance, move without permission, or even if you are a model tenant with a month-to-month agreement who has received a 20-day notice to end the tenancy, you can be evicted. The only legal way your landlord can evict you is by filing a lawsuit, and getting the judge to order the sheriff to evict you. Landlords cannot evict you by shutting your utilities, by locking you out, taking your possessions, or by moving new people in while

you are still living there.

There is at least one loophole in the law. The authors explain that a landlord must give month-to-month tenants at least 30 days notice of a rent increase. (There is no limit on increases.) A landlord can give a month-to-month tenant a 20-day notice to terminate the tenancy along with an offer to allow residents to stay if more rent is paid. By doing this, the landlord can get the rent hike with a shorter notice time.

Some readers may find the most helpful part of the book in the appendices at the back. The authors have included two model rental agreements, one a lease and the other a month-to-month rental agreement. These can be used for actual contracts or as comparisons to other agreements. There are also 12 sample forms such as a Counterclaim Form, and a Three-Day Notice to Pay Rent or Vacate. The 1973 Residential Landlord-Tenant Act is included in full. The intent of the L-T Act was to update, and define more clearly the rights and responsibilities of Tenants and Landlords. (It was revised in June of 1977 by the Washington Supreme Court.)

Tenants' Rights is clearly written for tenants in Washington. The problems are not discussed from a landlord's point of view. The authors have slanted it this way because "While landlords will find this book useful, many of the rights and remedies provided landlords, as well as many of the problems they face, have not been fully discussed. One reason for this is that the professional landlord is more likely to have access to legal advice and information about his rights than the average tenant. We hope that this handbook will improve the odds a little."

ANNOUNCING THE GRAND OPENING OF COLLECTORS' GALLERY

presenting the recent works of ANDREW HOFFEISTER
tues - fri 11:00 - 5:30
sat 11:00 - 5:00
thurs night 11:00 - 9:00 p.m.
also open by appointment:
2103 W Harrison 352-4771
decor items for home and business

LAW SCHOOL

A representative of Gonzaga University School of Law from Spokane, will be on campus to speak with interested students.
Date: Friday, November 4
Time: 1-3 p.m.
Place: CAB 110
Register for information session at Career Planning and Placement, Lib. 1213
Phone: 866-6193

PODIATRIC MEDICINE

A representative from the California College of Podiatric Medicine will visit TESC to speak with interested students.
Date: Friday, November 11
Time: NOON
Place: Lib. 1213
Register at Career Planning and Placement, Lib. 1213
Phone: 866-6193

GRADUATE SCHOOL WORKSHOP

An information session for all students considering graduate study.
Date: Wednesday, Nov. 9
Time: 3-5 p.m.
Place: Library 1213
Contact: Career Planning and Placement to register
Library 1213, 866-6193

The Cooper Point Journal

Vol. 6 No. 6

The Evergreen State College

Olympia, Washington 98505

November 10, 1977

Pink Flamingos Roasted On Campus

by John Keogh

The Evergreen campus was thrown into controversy last week over the scheduled showing of PINK FLAMINGOS, a 1972 film by John Waters that depicts a struggle between a transvestite and two day-glo coiffed lovers for the title of "Filthiest Person Alive." Evergreen student Chris Gauger rented the film to promote her Flamingo Justice League and during the week a group of offended individuals organized themselves to discourage attendance at its presentation.

Gauger began advertising her showing of PINK FLAMINGOS on Friday, October 28 with posters supplied to her by the film distribution company. Soon after she hung the posters around campus, however, most of them were ripped down. On Wednesday, November 2 several individuals opposed to the film called a meeting to discuss possible responses to its presence on campus, and invited Gauger and representatives from KAOS, the film's co-sponsor, to attend.

Although KAOS had nothing to do with selecting PINK FLAMINGOS and in no way endorsed its content, they had agreed with Gauger to co-sponsor its showing because, as an S&A group, they have free access to Evergreen's Lecture Halls.

According to Mary Fitzgerald, one of the students responsible for calling the meeting, it was held to "get our feelings out in the open" and "decide what to do about its (PINK FLAMINGOS) coming to campus." They felt the film to be sexist and oppressive, and were concerned about the effect its showing would have on viewers. But Gauger contends that: "They were not willing to make any compromises with us. They said, 'We want you to not show the



Chris Gauger of the Flamingo Justice League displays an anti-PINK FLAMINGOS sign

film. That's the only acceptable thing for us."

Gauger had spent approximately \$250 of her own money to rent and promote PINK FLAMINGOS. She says when she told the group objecting to its being shown about her financial stake in the matter, they replied, "Money is not the issue here. The issue is social responsibility." Gauger answered that, "No, the issue here in my mind is censorship. You dictated the issue when you started tearing down my posters."

These students were not the only people opposed to the showing of PINK FLAMINGOS at Evergreen. On Thursday morning, November 3 Dean William Winden, a member of the KAOS Advisory Board, spoke with Station Manager Toni Holm and expressed his concern about the radio station's co-sponsoring of the film. A number of Washington State legislators were planning to meet at Evergreen the same day PINK FLAMINGOS

was scheduled for presentation. Winden admitted that his concern was based on the possible adverse reactions this combination of events could provoke in the legislators.

There was also a rumor circulated late in the week that Administrative Vice President Dean Clabaugh planned to intervene and prevent the film from being shown. He clarified his position, however, at another meeting of the anti-FLAMINGO forces held on Friday, November 4.

At this meeting Clabaugh outlined what he considered to be "pro" and "con" arguments regarding the showing of PINK FLAMINGOS at Evergreen. He said, "The movie is sado-masochistic in nature and demeaning to women and possible third world people," and "We are under the eyes of the Olympia community and the legislature." But Clabaugh also recognized reasons why the film ought to be shown. "We are indeed a college campus," he stated, "and it's prob-

ably only on campuses that ideas, no matter how controversial, are allowed to flow freely. To me that's far more persuasive than all the negative arguments."

Clabaugh added before leaving that, "The Senate, which had originally planned to meet (here) this weekend, has cancelled those meetings."

Individuals attending this meeting to work for non-support of PINK FLAMINGOS' presentation agreed that censorship of the film would not be in the best interests of the Evergreen community. They decided to concentrate their efforts on educating people as to its content and probable social impact. A statement was subsequently drafted and mimeographed for distribution outside Lecture Hall I before both screenings of the film on Saturday night.

Another matter discussed at the November 4 meeting was the possibility of screening films to be presented on campus in the future. A questioning of student

control over the content of films sponsored by S&A's Friday Night Film Series, a student-funded group, took place, and it was suggested that students be appointed to preview these films so that their content might be understood in advance.

Filmgoers patronizing PINK FLAMINGOS last Saturday night were greeted outside Lecture Hall I by protesters armed with leaflets urging them not to attend the film. A member of this group also read the prepared statement before both screenings; among other things, it claimed that:

"PINK FLAMINGOS is extremely oppressive to all people," the Flamingo Justice League "is a conceptual art project which has nothing to do with ecology or other public services," "achievement of this dubious status (Filthiest Person on Earth) involves rape and degradation of men and women especially lesbians," and "PINK FLAMINGOS is well made and terrifying."

The author of this statement had obviously never seen PINK FLAMINGOS. Says Gauger (who has seen it), "The point of the film was to gross; that's why he (Waters) made it and I can see them not wanting to watch it for that reason, but I object to them stating that the film is this way, especially when they haven't seen it." She also takes issue with the film's detractors because: "They made it sound like I was pretending to be some ecologically based organization... and I think that anyone who's heard of the Flamingo Justice League knows that isn't true."

But the final word, appropriately enough, was spoken by the filmgoing public. A discussion of PINK FLAMINGO had been arranged by the protesters to take place between screenings of the film. It attracted only four or five viewers. "Nuff said!"

In Case Of Strike Break Glass

by Mandy McFarlan

Assistant to the President, Les Eldridge, and an eleven-member advisory group are examining and compiling information on campus strikes and collective bargaining in relation to Evergreen's strike policy which was radically altered in June of 1977 with the adoption of Resolution 77-3. State laws are unclear on strikes, especially faculty strikes, and it is up to the college to determine policies. The Board of Trustees and President Evans called for the strike study to obtain a community analysis upon which the Board might base changes in the college strike policy. The students have drawn up a Second Discussion Draft Paper On The Question of Collective Bargaining and Strikes. They held a meeting on November 7 at which ideas and opinions on the paper were exchanged. Written comments can still be sent to Eldridge in L3114. The Advisory Group's analysis will be presented at the November 10 Board of Trustees meeting. Later, the Advisory Group's final draft, which will contain recommendations, will be given to President Evans. He, in turn, will revise that draft

and the fourth draft will be ready for consideration for the December Board of Trustees meeting.

'THE HARD APPROACH'

Evergreen's Trustees adopted the current strike policy during a theoretically impending strike which never happened. At that time the Board's several Washington State schools asked the Attorney General's Office to draft a resolution which would give the college presidents extra powers during strikes to keep the schools operating. Resolution 77-3 is generally considered to be an unsatisfactory policy because it gives the President and Vice Presidents the power to adopt, suspend, modify and/or repeal any or all rules and policies of the college during an employee strike. It also delegates to the President and/or Vice Presidents the complete and absolute authority to make any and all personnel decisions, including but not limited to, decisions to fire, discipline, demote, hire, transfer, reassign, and/or otherwise effect the employment of persons at The Evergreen State College. The resolution leaves the determination of when a strike situa-

tion exists up to the President and Vice Presidents. President Evans compared the resolution's power shifts to martial law.

Resolution 77-3 is typical of what the Strike Policy Advisory Group refers to as the "hard approach." It begins with the statement that state employee strikes are illegal and suggests that striking employees could be replaced if there is interference with academic classes.

'THE SOFT APPROACH'

The 1975 Draft Policy, 77-3's predecessor, was Evergreen's "soft approach." This policy also meets criticism in the Advisory Group's paper. The "soft approach" does not include teaching as an essential service of the college, and does not include the option of replacing employees. At Monday's meeting, Stone Thomas, Director of the Third World Coalition, pointed out a problem in the soft draft. It might require certain administrators and academic deans to work during a strike, against their will. The '75 draft doesn't outline definitive steps of resolution.

An idea which the Advisory Group has put under the heading

of "Possible Compromises" is to give the college several options during a strike. The group has pointed out in the paper that the hard and soft approaches both predetermine the college's priorities and actions, and that since strike situations differ, the college may want to have choices. Eldridge is especially adamant in his belief that Evergreen should not be locked into just one course of action.

Some options which the college may want to have are: 1) Letting the Board of Trustees decide whether or not to replace employees, 2) Having the option of closing the college, 3) In a situation where the Board feels there has been irreparable damage to the college's enrollment and continuation, having the ability to give broad powers to the president, and 4) The chance for the Board to change its strategy mid-strike. The Advisory Group also feels that a strike policy might include: 1) A statement defining the essential services of the college, 2) A commitment of the Board and the president to make efforts to resolve a strike, and 3) Frequent opportunities for union leaders and Evergreen administrators to discuss their

STRIKE QUESTIONS

The strike study also raises "Some Questions and Topics Relating to Strikes" which may have to be answered in a strike policy. If teaching is the mission of the college, can its interruption be tolerated? If so, for how long? The study explains that when students are admitted and registered they are contracted to get the things they have paid for, including classes and instruction. When can the school break those contracts? When is the discontinuation of the institution's control? Would a strike damage Evergreen's reputation and cause enrollment damage? Could a strike close the college permanently?

The members of the Strike Policy Advisory Group are Judy Annis, Iovanna Brown, Rita Cooper, Dean Clabaugh, Peter Henderson, Rob Knapp, Ed Kormondy, Richard Montecucco, Mac Smith, Willie Parson and Bob Strecker. Anyone can submit a comment or suggestion to L3114. Eldridge would prefer comments to be in by Friday, November 11 so that the Advisory Group can consolidate information on the 16th.

TOM SCOTT
BLOW IT OUT
including:
Gotta! Smoothin' On Down! I Wanna Be Down To Your Soul! It Is So Beautiful To Be

PE 34966 You'll be blown away with this sizzlin' new L.P. by this country's most outrageous musical sax man. Includes "Gotta" theme from Starsky & Hutch.

tom scott — "blow it out"
karla bonoff — "karla bonoff"
6.98 list
\$3.99

santana — "moonflower"
the quintet — "v.s.o.p."
9.98 list
\$6.69

Karla Bonoff
including:
Someone To Lay Down Beside Me
Home! Lose Again! Can't Hold On
Isn't It Always Love

PC 34672 Karla Bonoff is a rare combination of quiet sensitivity and intelligence, ingredients which she brings to her music through careful insights and the almost-painful process of putting feelings into words.

2 RECORD SET
including:
Byrdlike Jessica: One Of A Kind
Third Plane Darts

C2 34976 "V.S.O.P.—The Quintet" Freddy Hubbard, Herbie Hancock, Wayne Shorter, Ron Carter, and Tony Williams—the all-star jazz line-up of the Seventies, has just concluded their rave American tour

brought to you by
columbia & epic / ode records
and
Rainy Day
RECORD CO

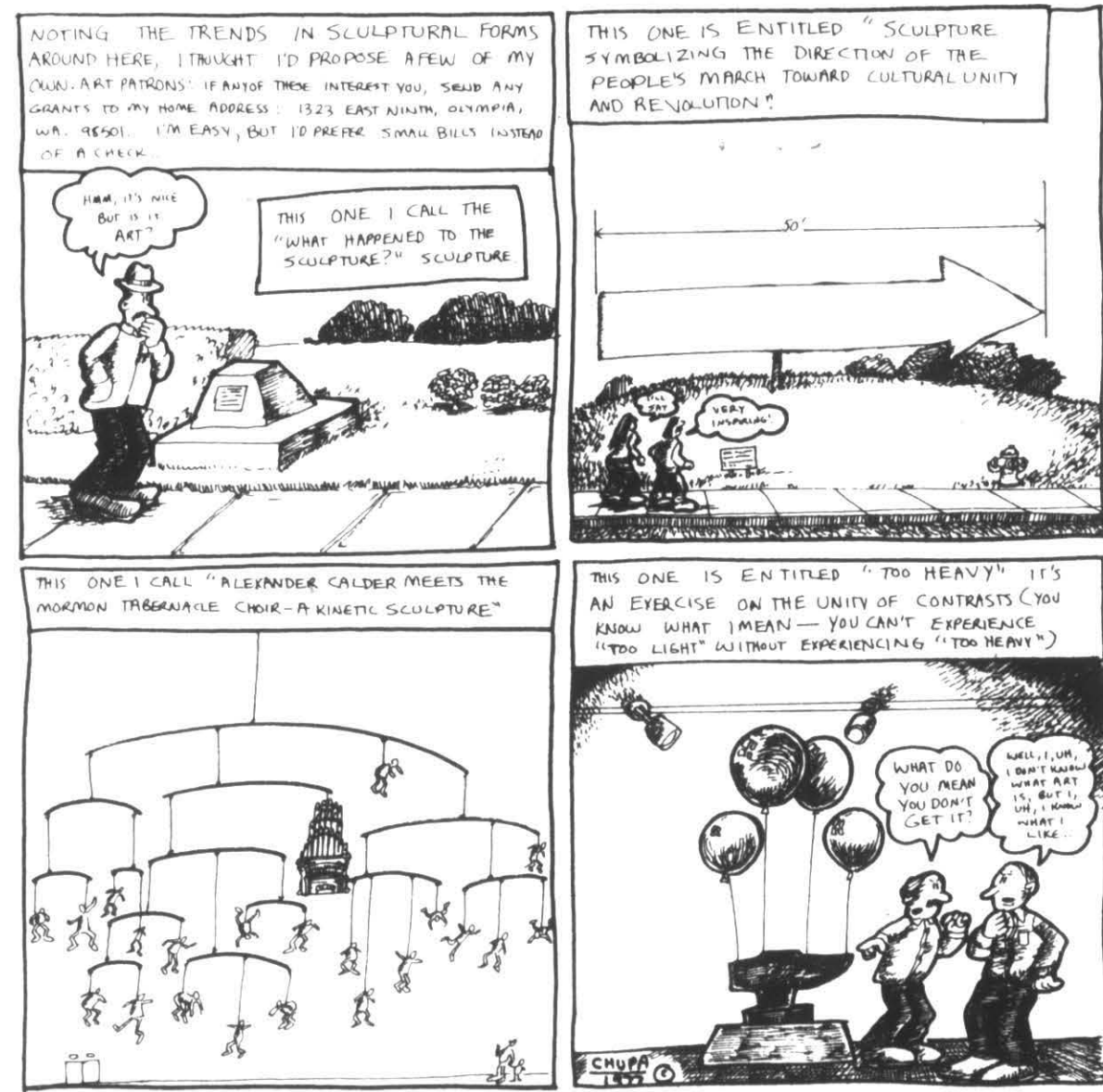
2 RECORD SET
including:
She's Not There (Black Magic Woman)
Soul Sacrifice (Gypsy Queen) Let The Children Play

C2 34914 The red-hot searing guitar of Carlos Santana steals the show as the Santana Band presents us with 11 of their best LIVE songs and an entire album of newly recorded music for all senses.

sale ends nov. 9, 1977

Westside Center 357-4755

albums only



Flamingos Over Easy

To the Editor:

Well gang, I'd say it's about time to wipe the egg off your faces. You know who I mean... You vigilantes who would have us believe that you are merely concerned individuals, but we all know where you schemed and printed leaflets against the delightfully innocent Flamingo Justice League. You have probably heard that the film was merely a bad film. Sorry, kids, you fell for the oldest trick in the book — Promoter's Hype. If you know anything about films, especially Underground films, you know not to believe a word they say about the films they are trying to sell. You blew it, kids. It was a bad film, degrading only to filmmakers in general. Know your enemies before you launch crusades. It was poorly made, and did not — repeat — did not — perpetuate any myths "as you expected. Don't take it too hard, but watch out — you'll be eating your words before the year is out. Oops — you missed a spot on your chin; oh I see... it was just a little yolk.

Respectfully,
the egg man

Oppression On The Silver Screen

To the Editor:

In response to Chris Gauger — I am deeply disturbed and greatly agitated by your attitude in regards to "Pink Flamingo Ethics" exemplified by your letter to the editor, CPJ Nov. 3. By this letter I hope to extend your insight into the issue in hopes that you may better understand the implications of your actions

to my life, and all that grows around me.

Your letter brought to light what I consider to be a strong confusion of the issues at stake. In requesting that the Pink Flamingo not be supported on the Evergreen campus I am not attempting to censor, but hoping to instill a sense of community responsibility from individuals who are attempting to gain monetary profit from the Evergreen populace through the showing of exploitative material.

The showing of this movie made possible with the help of KAOS. Through your connection with the radio station you are allowed the use of the lecture hall free of charge. KAOS is a student organization whose existence is made possible through the funding of S&A, i.e., my money, and the dollars of every other student enrolled here. Without this pool of student money KAOS would not be here and you would have had to look elsewhere for support in showing your movie. By KAOS's logistical support, we, as students, are indirectly supporting you who choose to show this movie (whether we attend or not) as well as contributing to the livelihood and profit of a man who chooses to use visual filth to distort and destroy the lives of women (especially lesbians) as well as perpetuating the mythical horror which continues to invade our lives and impede our progress as human beings.

I am abhorred at your refusal to accept any responsibility towards the Evergreen Community as to educating people in regards to the content of the film. I am equally disgusted at KAOS's connection and their "dollar" commitment to an individual over a moral and political commitment to the community at large.

I do not blame you or KAOS for these actions as they are perfectly rational in our capitalist society which puts profit, individual rights and self indulgence above all else. However I am

asking you to look into where you are coming from and to take responsibility for your own actions so that the responsibility for educating and screaming no is not always left up to the "minorities." An attempt to stifle sexism is not "unethical." Your lack of responsibility for its perpetuation is, I further submit that if you are secure in your position you should not consider a demonstration against it "a threat."

I am also gravely concerned with your assertion that "an obvious demand... alone is reason enough for the showing." Again this is a result of your surfacing indoctrination by capitalist ideology. Once upon a time there was a great demand for slaves. Would demand in this instance justify the existence of slavery? Should we supply anything which a demand surfaces for? Again, think.

I am also infuriated by your assumption that the rights of a minority necessarily negate the interests of the whole. (However whether or not we are a minority is also debatable.) Ever since "the majority" set foot on this continent, minority groups have been oppressed, exploited, repudiated, raped and controlled. And all this in the name of majority rule. The human rights of minorities are basic human rights which no one has the right to deny another. These rights are refused because their denial serves to further the social and economic well being of a majority. To allow equality to exist between groups would serve to destroy the status quo. Therefore, consistently, I as a woman am downgraded; by the media, by the government, by our educational systems and by my fellow human beings. Every day of my existence I am forced to confront attitudes, objections and institutions which serve to PUT ME DOWN. Chris, my friend, where are my rights? Yes, you have the "right" to show the Pink Flamingo and the "right" to dispense lies, perpetuate myths and to further inhibit my growth as a human being. Your "rights"

are even guaranteed by the U.S. Constitution. The founding fathers have laid the groundwork for you to kill my soul if you so desire. But I am going to fight back my woman friend. I am no longer content to sit back and watch you smear my life and my dreams across the silver screen. That will never be your right.

K. Koenig

Never Ever Trust The Reviews

To the Editor:

I am writing this letter as an individual who was involved in the group who objected to the way in which Pink Flamingos was brought on campus. I feel an obligation at this point to explain the history and actions of this group from my point of view.

The promotion blurbs for the film around campus attracted the attention of several individuals who in turn found reviews of the film which billed it as well made and terrifying — the caliber of *Clockwork Orange* and *Last Tango in Paris*. From the reviews we gathered that the film promoted making light of rape and laughing at lesbians. None of us had seen the film but because we could not see the film first and still have the opportunity to inform people and because the reviews were so strong we wanted to warn people as to its content and raise the issue of condoning rape culture in entertainment.

The film was poorly made and certainly not terrifying and we learned the lesson of not believing film reviews. What was more unfortunate, however, were the rumors that grew around the group and the fact that the full import of what we wished to communicate was lost amidst the stir over one film.

First the group responsible for the poster and leaflets was a group of individuals concerned

about the promotion of rape culture — not EPIC or the Women's Center. Second while initially some individuals were for banning the film the eventual consensus of the group was to advocate that neither this nor any other film be banned. In fact when it was learned that there was a possibility of the administration banning the film the group expressed strong objection to such or any censorship. Finally the group did not propose to censor certain films in the Friday Night film series but was rather interested in seeing the films be shown so as to be able to write informative reviews and hopefully to have some input on bringing in films which do not support degrading images of people in an unconstructive way.

We felt it was important for people to realize that many films under the rubric of entertainment perpetuate — albeit in subtler and often unrealized forms — attitudes which we all agree are unhealthy. More thought needs to be given to what we view/support. We were urging people not to attend films which reinforce dehumanizing values.

In order to clear up mistaken ideas on the group's view on censorship I feel it appropriate to reprint in full the leaflet which we handed out at the film.

STICKS AND STONES DO BREAK OUR BONES... BUT WHAT ABOUT WORDS, PICTURES AND CULTURE?

CENSORSHIP VS. SOCIAL RESPONSIBILITY

The issue of censorship is an ominous one for all of us. Most of us have been brought up thinking we have the right to read, watch and do what we please, unaware of the effects these actions have on ourselves and our society.

Though we oppose authoritarian censorship, we do not live in a social vacuum. We must realize that one person's freedom often limits another's. For example, the freedom of ten white men to

Continued on page 2

Continued from page 2

organize the Ku Klux Klan severely limits the experiences of 500 blacks. Thus, we must learn to move beyond a simplistic anti-censorship stance and view the issue within its larger social context.

Justice League... lighten up a little, huh kids? It is fun, it's creative and enjoyable, and adds the levity we often lose when we take ourselves too seriously. It is not a personal jibe. Too early this year we're splitting into factions, teams, fighters. Don't give in, but just realize that you don't always have to fight. Give some, huh?

Glenn Horton

Refuting the Flamingo Statements

To the Editor:

Last week a group of students protested the showing of the film *Pink Flamingos*. They claimed to be members of no particular group, although most were supporters of EPIC and the Women's Center. They felt that the film was demeaning to people, and women in general. Even though 95% of this group hadn't seen the film, they demanded that *Flamingos* not be shown on campus. (Shades of *Catcher in the Rye*?) When Chris Gauger stuck up for her rights and showed the film anyway, the unnamed group of dissenters protested outside the film by handing out two statements urging people not to attend (entirely within their rights).

I came to support the film's showing as I would have done for any film, no matter what its content. Between taking money for the film I was able to read the statements of the opposition. To make a long story short, I disagreed with most of the statements. When asked which ones, I said that I would like to look them over closely and write my disagreements to the CPJ.

The first statement was called "Sticks and stones do break our bones..." etc. It was composed of three major thoughts about the art that they feel is "oppressive" (a vague word which is much overused) to people. The first statement wanted to know what the artist's responsibilities were to society. In my opinion, art is a personal statement. The only responsibilities the artist has are to himself. He can't be bogged down in the political rhetoric of a political group. He must be free to create even if it doesn't agree with the norm. There are many Russian artists having this same argument with their government. If you don't like the picture, don't buy it. Don't prevent someone else from buying it if they want it.

The second point was about rape. This group felt that art that depicted rape was as bad as the act itself, and that it legitimized that act. In all the films I have seen depicting rape none have perpetuated the myth that women like to be raped. *Something Wild*, *Two Women*, *Fritz the Cat*, etc., have shown rape to be what it really is; a terrifying and humiliating experience for the woman involved. If this group had actually seen *Flamingos*, they would have seen the rapist get his in spades.

The third point that they made was that a society that sees violence in films will go out and perpetrate that violence on others, that a society would turn on itself and "devour themselves." *Pink Flamingos*, or any movie for that matter, isn't going to influence an audience to go out and devour someone else. If anything, *Pink Flamingos* kept people from devouring anything for a couple of hours.

The closing statement spoke of "cultural symptoms" (art) that "oppressed" segments of the population. Okay, as long as we are on this subject, what about the yearly Women's Music Festival, and its oppressive policies toward men who wanted to attend? You can't change someone's opinion if you won't let them into the hall to hear what you're saying.

The second statement was shorter and was entitled. This second statement also had many gross misstatements. First they accused Kevin Wildermuth of being part of the FJL and of being in cahoots with Chris Gauger in the booking of the film. Other than supporting the showing and being a friend of Chris', he had nothing to do with the film (guilt by association?). Secondly the group felt that the FJL contributes nothing to "ecology or other public services." What has EPIC and the Women's Center done for the public lately? Their third point was that the film picks on lesbians. I thought the film was very kind to lesbians. In the film two lesbians adopt a baby from Raymond and Connie Marble, a disgusting duo that runs a baby ring. The fourth point was that the aim of the film was to be as disgusting as possible. Of course it is. It even said so on the poster. You were warned, what else do you want?

"Pink Flamingos is well made and terrifying." was their last misstatement. *Pink Flamingos* had a budget of \$4,100.00 and had the production values and acting talent of a homemade super 8 movie. If this group had actually seen the movie they would have known this.

Finally it was suggested that there be a screening board of students to view films prior to their showing and to cancel them if they offend certain groups. As a former Friday Night Films Chairperson, if someone or some group had told me this last year I would have told them in no uncertain terms "to go fuck themselves," and I hope Gary May, who is head of FNF this year will do the same thing.

It's well within any group's right to protest, but the majority should never cow down to a bunch of humorless Marxists, female chauvinist ladies, or any other minority that attempts to stop the legitimate rights of the majority to view what they wish. If you don't like the movie, then dammit, don't come.

Don Dapp

Ho Ho Ho Chi Min, The NFL Is Gonna Win

To the Editor:

"Pink Flamingos" was rented "purely because of the title to support the Flamingo Justice League" which is a "conceptual art" project having nothing to do with ecology or other public services."

It also has nothing to do with the National Football League or the Justice Dept., but if Jimmy Carter can lust in his heart and still become president, why can't Divine eat dog-poo?

Well, I agree with EPIC. There's something terribly wrong with our society. It's the over zealous political consciousness of Kids with too little at stake.

I'm sorry ladies, but your reasoning has all the consistency of a goosed gastropod.

Laird Bauer

Hey, Sancho, Is That A Giant?

To the Editor:

Don Quixote IS alive, and he lives and works out of the third floor library offices. Support those who would protect us all.

Sancho Panza, esq.

P.S. With Pink Flamingos gone, we are looking for other windmills. Any ideas?

Michael Mehaffy

Next to Godliness

To the Editor:

Another strange story from the strange land goes as follows: An Olympian told us she picked up an Evergreen student who was hitchhiking. After she dropped this student off she had to get her car cleaned and fumigated because the B.O. from this person was so bad, it had contaminated her car.

This is not uncommon on campus minus the car. It can be in an elevator, room, or just plain passing someone and in the process getting a knockout will of jiff.

Both of us have lived in Third World countries where soap is a luxury and there is no running water, in fact in some places water is not easy to get just to drink. Yet, these people try hard in every way possible to keep themselves clean, but in this country where soap and water is in abundance we do not understand why so many people have the need to keep themselves unclean.

Is this the in way to be? Is this another dubious trait of The Evergreen State College? or has there been a new scientific discovery showing that uncleanliness is healthy? We both are interested in knowing.

Donna Hayes & Sutapa Basu

A reminder, all of you people who haven't the common courtesy and human decency to clean your body at least every two days, yes, the smell of your body does reach the noses of the people around you. It is annoying. You know who you are.

more to human being than that. There ought to be more to art than that, too.

Okay, existential art, art that tries to come to terms with the dichotomy between perceiver and perceived, that's one thing. But there's something very peculiar about an art form that wholly ignores the totality of the human spirit, the perceiver, and glorifies the trivial abstract perceptions of the human brain.

Evergreen 90% Ostriches?

To the Editor:

An open letter to the 90% of the Evergreen students who didn't respond to the Trial Balloon:

Wake up! Where are your priorities? We shudder to think that such a vast majority of this student body doesn't care about the quality of their education. Does this poor turnout mean that there is not an important need for an annual assessment of Evergreen's curriculum, or does it mean that 90% of the study body do not care who decides what courses are offered?

In a place that allows so much student input regarding the planning of program offerings, such a pitiful response is an insult to the academic deans, faculty, and concerned students who are trying to assess our academic needs. It is disgusting to see such an important freedom shunned by so many. How will Evergreen be able to keep evolving if the majority of students don't care enough to spend half an hour filling out a questionnaire? Evergreen's curriculum will remain a hodgepodge array of overlapping programs, with many holes and inadequacies, unless we all state a need for change.

Again folks, WAKE UP! Get your heads out of the sand and back to what you hopefully came here for — to attend a school that responds to students' needs by allowing all students to actively participate in the planning of the curriculum.

Teresa Pruden
Lenny Brennan

Hit And Run

To the Editor:

Has an administrator gotten in your way lately? Are your faculty giving longer lectures? What about that long overdue evaluation? Your roommate with the boa constrictor? How about that butt-pincher down the hall? Well, this letter is to remind all of you who've forgotten that November 14 - 20 is Evergreen's annual pie week. As part of Evergreen's ongoing evaluation process, this is your chance to present your favorite faculty, staff, student or administrator with their just desserts (sorry). The advantages of pieing are:

- Your victim will look dumb.
- Flavors consistent with your victim's personality can be used.
- You will gain the admiration of your friends and acquaintances.
- Boy, will you feel good.

So, dust of your pig mask and lace up your running shoes because November 14 - 20 is pie week at TESC. Give or ye shall receive.

Love,
The Evergreen Geo-Pie Board

IMPORTED CAR PARTS
BAP GEON
DISCOUNT TO STUDENTS
on all non-sale items
from
BAP
620 e legion way 754-5544

The Colony Inn Apartments
1818 EVERGREEN PARK DRIVE • 943-7330
\$94.50 a month
all utilities included

MANDARIN HOUSE
mon-thurs 11:30 - 10:30
fri 11:30 - 12
sat 4 - 12
sun 3 - 10:30
closed on thanksgiving

"The best Chinese food in Olympia"
— Cooper Point Journal
Gourmet Review
Aug. 29, 1977

**VEGETARIAN DISHES
ALCOHOLIC BEVERAGES
LUNCHEON BUFFET**
111 NO. CAPITOL WAY 352-8855

Culpepper TOBACCO Co.
1005 SOUTH CAPITOL WAY
NEXT TO BROWN DERBY
Olympia's only Pipe Shop
Come see us for Pipes, Cigars,
Tobaccos, Cigarettes and Gifts.
IMPORTED AND DOMESTIC
We Specialize in Imported
Cigarettes and Tobacco
OPEN 9:00 A.M. TO 6:00 P.M. WEEK DAYS
AND 10:00 A.M. TO 5:00 P.M. SAT
TRY OUR LAYAWAY PLAN
Phone 352-3700

DESCO ELECTRONICS
WEST OLYMPIA
2419 W. Harrison

SANSUI
SALES AND SERVICE

1010 Moster Frontend Loudness Control
S/N Better Than 65DB
Tuning Meter
16 Watts RMS

TU717
FM/AM Stereo Tuner
Dual-Gate Moster Front End
11 Wide/Narrow Band Selection
Cal Signal Generator
Ceramic Filters
Weight 20.3 Lbs

AU517
Integrated DC Stereo Amp
— 65 Watts Per Chan-RMS
Tot Harmonic Dist Less Than .025%
Freq Response-DC To 200 KHZ
Weight — 36.4 Lbs

LM (Linear Motion) SPEAKER SYSTEMS

Financing Upon Approved Credit
943-1393

NotesCampusNotesCamp

KAOS Needs Money, Chewing Gum, And Love

KAOS FM's longest-ever fund raising marathon will last for ten days, running from November 11-20. KAOS is a community radio station located at 89.3 on the dial. The station is oriented toward serving the public and it depends partially on its audience for financial support. KAOS is funded mainly by Evergreen students through the Services and Activities Board, but dollars must be raised by the KAOS staff. Commercials are not broadcast on KAOS, so there are no commercial gains and money is raised from benefit events and marathons.

The marathon will make listening a little more fun with trivia contests, comedy, interviews with local personalities, auctions, and give-aways. Nifty black and yellow KAOS T-shirts will be given away with donations. Local businesses are supporting KAOS by donating items and toys for grown-ups which will be auctioned off. The businesses and their donations include a one hour plane ride and tour of Thurston County from Cascade Airlines, a year long record-per-month from Budget Records and Tapes, a full body massage at Radiance Massage, an Olympia Brewing Company beer stein, a pizza with or without the works at Jo Mama's, a first edition of Tolkien's "Silmarillion" from Pat's Bookery, and more. During the marathon, the 50-60 student and community unpaid workers and the five half-paid core staff members will be pooling their talents and efforts to make the ten days a success. Some of the marathon highlights are:



KAOS staff members show off the Marathon Program Guide.

November 13, 12:30 p.m. — Kidd Rhythm presents What it is, featuring the Fleetwoods and the Wailers, as well as other Olympia and Tacoma groups from the year 1959.

November 14, 7-8 p.m. — Thurston County Commissioner (and Evergreen graduate) Marj Yung and Mrs. Martha Davis of Davis' Brown Derby; and 9 p.m.

— Olympia mayoral candidate Lyle Watson (all of whom will present music of their choice).

November 16, 7-8 p.m. — Olympia Public Works Commission candidate Rita Robison returns to her alma mater to serve as disc jockey.

November 17, 7-8 p.m. — Thurston County Commissioner George Barner, also an Evergreen alum, plays his favorite selections.

November 18, 7-8 p.m. — Dave Mathews of Montesano offers his musical tastes.

November 19, 6-10 a.m. — The Sports Bag, with sports personality Dusty Anchors hosting; and at 10 p.m. — an exclusive recording of a live concert at Seattle's "Rainbow Tavern," featuring Clifton Chenier and the Red Hot Louisiana Swamp Band playing Cajun and Zydeco music.

November 20, 12:30 p.m. — Kidd Rhythm presents What it is, featuring original 45's by Buddy

money." Spencer says that they hope to be able to open the shelter, at least temporarily, for the Christmas season.

Free expert child care will be provided for children over three, and there will be refreshments and door prizes. There will be a dance contest and a photographer roaming about.

The dance is scheduled to begin at 8 p.m. and tickets may be obtained at the YWCA, 220 E. Union, 352-0593. A five dollar donation is asked, \$2.50 for senior citizens, and \$3.00 for students with ID.

Women's Shelter And Crabshell Benefits

There are two benefit dances coming up this Friday night (November 11). First of all, the Crabshell Alliance, in conjunction with EPIC, is having a dance on the 4th floor of the Library at 8 p.m. with music by Obrador. A two dollar donation will buy you an evening of Latin, Funk and Jazz, with the proceeds going to the Crabshell Alliance.

Over on the Eastside, in the Old Washington Junior High Gym Complex (Legion Way and Eastside Street) there is going to be a big band era dance with

JoMamas
Custom-Made Specialty Pizzas
Home-Made Bread
Home-Made Soups
Salads, Sandwiches
Wine & Beer

no reservations
open from 11:00a.m. (noon)
Sat & Sun until 11:30pm (1:30am)
Fri & Sat. nights

Master Charge Bank Americard
To Go orders & phone-ahead lunches
Corner of State & Rear 943-9849

CAREERS IN SOCIAL WORK

A workshop for all students interested in social work or human services. Professionals leading the workshop will include representatives from: Thurston County Probation Department, Department of Social & Health Services and Gateway — Alternative for Youth Group Home.

Date: Wednesday, November 16
Time: 2-4 p.m.
Place: CAB 110
Register at: Career Planning and Placement, Lib. 1214, 866-8193.

NotesCampusNotesCampusNotes

The Counseling Center located in Lib 3223 is open from 8 a.m. to 5 p.m. Monday - Friday. The center provides personal counseling, self-help groups, consultation and referral. Kathy McKinnon is the coordinator. Ellen Ahana is a clinical psychologist who will be in on Tuesdays and Don Akutagawa is a clinical psychologist who'll be in on Thursdays. The phone number at the center is 866-6151.

The Gay Resource Center will be meeting on Wednesday, November 16 at 7 p.m. in the 3200 Lounge of the Library Building. Topics will include social events — a dance, hiking trip and more — and organizing our counseling program. Everyone interested is invited to attend.

Sabbath services will be held at Temple Beth Hattfioh (8th and Jefferson, near the Post Office) on November 18 from 8:15 to 8:45 followed by Israeli folk dancing. All services are informal and a mixture of Hebrew and English. There's lots of singing and community spirit.

There will be a planning meeting with students interested in the group contract Stagnation, Stagnation and Democracy (to be offered Winter and Spring quarters) with Alan Nasser in Lib 2601, at 4:00 p.m. Thursday, November 10.

A Review of Library Services will get underway in December. This is the first comprehensive review since Spring 1973. Faculty, staff and students interested in serving on the review group should advise Ed Kormondy, Vice President and Provost, by November 18.

Anyone interested in a Water Safety Instructor course during Spring quarter please sign a list in the Recreation office. Your support is needed. GRC 302.

UNCLASSIFIED, DISORGANIZED, AS "SPACE WILL PERMIT"

FOR SALE: Very reliable '66 Rambler V-8 Automatic. \$75.00, needs new oil pan. If you are not satisfied the sale will be voided and your money returned. Call Bob at 866-6080 or 753-9919.

FOR SALE: 18' sailboat, plywood and fiberglass w/ small cabin. Moored in Seattle \$850.00. Contact Nancy Barton through Woody in photo services.

FOR SALE: Two African Bezenji grown pups. Registered, pedigree etc. Guaranteed not to bark. 357-7583, ask for Judy.

KAOS is looking for an Interim Program Director to fill the position from approximately November 15 through Christmas.

QUALIFICATIONS: Applicants should have a strong interest in Community Radio, and some familiarity with radio station KAOS. All applicants must have a home telephone and be willing to make at least a 15 hour a week time commitment. Applications should include a brief resume of experience and a statement of ideas/philosophy and a telephone number at which you can be reached. All applications should be submitted to Toni Holm at KAOS, CAB 305A, TESC, Olympia, WA 98505 by noon Friday November 11. For more information call (206) 866-5267.

There will be a meeting to interview applicants and to choose an Interim Program Director on Friday, November 11 at 1:00 p.m. at KAOS. All interested staff are encouraged to attend. All applicants should plan on attending to be interviewed.

Health Services and the Puget Sound Blood Center would like to express our most sincere thanks to all who participated in the bloodmobile drawing on October 26. There were 114 volunteers with 14 deferrals. One hundred pints were drawn, making it the best drive percentage-wise for TESC.

Evergreen's 100 donated units may benefit as many as 300 patients with different transfusion needs!

The next drive will be held Tuesday, February 7 and we hope to break our new record. Thanks again for responding so strongly to the needs of others.

The Crabshell Alliance Anti-Nuclear Group meets every Wednesday at 1007 W. Bay Drive at 7:30 p.m.

COLLECTORS' GALLERY
paintings by Andrew Hofmeister
sculptures by Nancy M. Wilson
gold & silver by Archambault
open thurs nite until 9:00 p.m.
2103 w harrison 352-4771

The Cooper Point Journal

EDITOR: Karrie Jacobs
MANAGING EDITOR: Mandy McFarlan
FEATURES EDITOR: John Keogh

BUSINESS MANAGER: Nathaniel Koch
PRODUCTION MANAGER: Dana Leigh Squires
SECRETARY: Lee Pugh

ADVERTISING MANAGER: Robert Sawatski

The COOPER POINT JOURNAL is published weekly for the students, faculty, and staff of The Evergreen State College, Olympia, Washington 98505. Views expressed are not necessarily those of The Evergreen State College. Advertising material presented herein does not necessarily imply endorsement by this newspaper. Offices are located in the College Activities Building (CAB) 306. News phone: 866-6213. Advertising and business phone: 866-8080. Letters policy: All letters to the editor must be received by noon Tuesday for that week's publication. Letters must be typed, double-spaced, and 400 words or less. Letters exceeding 400 words may be edited for length. Names will be withheld on request.

LA TIERRA
207 E. 5th OLYMPIA - ACROSS FROM THE CAPITOL THEATER

LA TIERRA IS HAVING A SALE!
The most exciting Women's and Men's clothing in Olympia is now on sale. Women's sweaters, skirts, pants, vests, dresses and men's shirts.
Nov. 10 - the end of the month
tuesday - saturday
10:30 - 5:30
352-0700

Transcript Fee Discussed by S&A Board

The Services and Activities Board met on November 9 and discussed three topics which concern students.

S&A Executive Secretary Steve Francis brought to the Board's attention a proposal from the Office of the Registrar. Walker Allen has proposed that a fee of five dollars be collected from students for each transcript which is copied and sent out. The S&A Board discussed alternatives and decided to submit a statement to the Board of Trustees which has the five dollar proposal on its agenda for the November 10 Trustee meeting. The S&A statement will consist of a request calling for a DTF study on transcript charges and a disapproval of the lack of publicity the fee has received. A one dollar charge per quarter used to be taken automatically from each student's S&A money for this purpose.

Last year the Registrar's Office asked for an increase of from fifty cents to one dollar per quarter per student. Last year's S&A Board felt that the charge was regressive since students don't use the transcript service equally, so the Board cut S&A funding completely. The Registrar has requested \$16,470 for Xeroxing, goods and service charges, part

of a staff salary, and other funds necessary for transcript copying and sending. The estimate on the number of transcript copies for this year is about three thousand. The average length of an Evergreen transcript is eighteen pages.

In a small scale study conducted by the Registrar, it was found that students average about three requests a year. One student had twenty-seven copies made and sent out. A suggestion made at the S&A meeting was to charge about three dollars for the first ten copies, and then to up the price for further requests.

The S&A Board also decided to bring to the Evergreen Council's attention the fact that Wednesday is traditionally governance day at Evergreen. The Board would like to reduce academic conflicts by eliminating regularly scheduled classes on Wednesdays.

Next week the S&A Board will discuss allocation of last year's leftovers. The Board will decide if these extra funds should go to groups or back into the discretionary funds. Budgetary unit heads will make recommendations and Lynn Garner will give a report. The Board will also consider other suggestions or requests for funding.

RADIANCE
HERBS
&
THERAPEUTIC MASSAGE
LOCATED
218 W 4th & Water
Thurs 5-8 PM ph 357-9470

Interested in the LAW?
...and in a career?
A representative of the University of San Diego, and the National Center for Paralegal Training's
LAWYER'S ASSISTANT PROGRAM
will be at the Washington Plaza Hotel in Seattle, Saturday, Nov. 12 at 10 a.m., in the Dupar Room
to discuss details of the Program and career opportunities for college graduates in this growing, new field.
...You may qualify for this intensive, 12 week, post-graduate course, which prepares you to assume a responsible position as a skilled member of the legal team.
Arrange to attend the presentation at 10 a.m., interviews to follow. For further information contact the Lawyer's Assistant Program at address below.
For Free Brochure, contact:
LAWYER'S ASSISTANT PROGRAM
UNIVERSITY OF SAN DIEGO
Alcalá Park
San Diego, CA 92110
(714) 291-6480 Ext. 247

JASS
Thursday
November 10
Jerry Meischen
Old time jass piano and originals with vocal.

TRADITIONAL FOLK
November 11, 12
Round Town Girls
Harmonious vocals of Debby Nagusky, guitar & Annie Thomas, auto harp, dulcimer.

BUDGET TAPES & RECORDS
brings you music from the islands
on Abattoir Records — KALAPANA
LP's reg. low price 4.79 now 3.97
tapes reg. low price 5.99 now 4.97

also all Reaggae LP's & Tapes in the store (including IMPORTS)
50 cents off regular low price
sale ends 11 - 14

214 W. 4th

Performances begin at nine p.m. A one dollar cover will be asked to support the performers.

GNU DELI is located in downtown Olympia on the corner of West Thurston Avenue and Capitol Way. Serving fine soups, sandwiches, desserts, imported beer, and wine, from eleven a.m. to eleven p.m. Monday thru Saturday. Sandwich orders may be called in at 943-1371.

GNU deli

Individual Contracts: Evergreen's Invisible Curriculum



by Nancy Ann Parkes

Individual Contracts have become a major aspect of the curriculum at TESC. Current figures from the Registrar's office show six hundred students to be enrolled in Individual Contracts this Fall; this accounts for nearly one-quarter of the total enrollment figure — 2,544. These contracts are not receiving academic emphasis proportionate to the percentage of students they involve.

Contrary to Evergreen mythology, no one is doing a contract in "Knowing My Psyche Through Bagel Making," "The Common Cockroach Is My Friend," or "How To Win Dialing For Dollars." (This is not meant to imply that students don't occasionally try to obtain such contracts.)

The subject matter being covered by learning contract students is deserving of considerable attention. Contracts are signed in Psychology, Mathematics, Social Sciences, Artificial Intelligence, Ecological Research, Creative Writing, Government, Women's and Minority studies, Educational Theory, Business Administration, the list goes on.

Even though one-quarter of the student population is currently working under Individual Contracts, only thirteen of the one hundred and thirty faculty members were assigned to this Fall's contract pool. Other faculty who are engaged in Coordinated Studies can and do take contracts; but their time is extremely limited. This results in frustration for both faculty and students. The students feel slighted by the lack of attention they receive, and the faculty have reservations about awarding academic credit with so little knowledge of the students' work.

HISTORY VS. CHANGE

In order to understand the reservations of both faculty and administrators towards placing a greater emphasis on Individual Contracts, it is necessary to understand the past history of contracts in relationship to the college as a whole.

Faculty members stress that Individual Contracts were intended for advanced study projects, and to fill cracks in the curriculum; they were not intended to become a main focus of the college. Leo

Daugherty, faculty member and former Academic Dean, explains:

"All the work done at Evergreen is done full time, just about, and the dominant mode of the place is Coordinated Studies. What that means is we have to focus on Coordinated Studies here because that's our mission. That's the primary educational mission of the place and always has been. When you put those two facts together, the full time nature of study here and the dominant commitment to Coordinated Studies, it simply means that contracts can't exist here, except as faculty resources allow."

"What needs to be questioned at this stage is whether academic focus should be determined by faculty preference, or student need. The only factor of Evergreen which should remain a constant is its dedication to providing an alternative education which fits the needs of students as well as society. Richard Jones articulated this commitment in his writing from 1971, *The First Five Years — One Man's View*:

"We shall only be specifically concerned with what a student learns to the extent that it may enable us to enlarge his general capacity to learn. We want to serve the student who wants to come to college to learn how to think, not what to think."

The initial establishment of an alternative college implies an acceptance of changing needs. Without this acceptance, the institution is no longer an alternative. If Evergreen refuses to recognize the growing needs of students in regard to Individual Contracts, they will be a step closer to becoming an imitation of the U.W.

It is difficult for the administrator to cope with the increasing demand for learning contracts for several reasons. For example, some faculty feel they were not hired to deal with contracts in such great numbers. Individual Contracts are an intrinsic part of the entire weaving which makes up Evergreen, and they cannot be dealt with by themselves. According to Daugherty,

"A lot of people don't like to talk about it because there's no way to answer the hard questions about Individual Contracts at Evergreen without going into

all of Evergreen because it's one of the major parts of the place and whatever happens to it impacts upon the whole thing. It impacts upon faculty assignment; it impacts upon hiring; it impacts upon what students can take and what they can't take; it impacts upon everything. So it's almost impossible to talk about it in isolation."

This does not negate the fact that, proportionately speaking, more students are presently working under Individual Contracts than in the past. For example, in the Fall of 1972, only nineteen percent of the student body worked under learning contracts. Presently, almost twenty-five percent of the student body is engaged in the Individual Contract mode.

This change in percentage reflects more than one thing. On the positive side it shows that TESC is creating self-motivated students who are learning to think for themselves. Basic Coordinated Studies programs can generate ideas which necessitate in-depth study. Students here are excited enough about their learning processes that they are willing to put in long and often painful hours researching their own ideas in an independent fashion.

On the flip side of the coin, the growing number of Individual Contracts is reflective of the consistent inadequacies in the rest of the curriculum offered at Evergreen. Advanced programs are few and far between. When they do materialize, often students who are not advanced are admitted to the programs for the purpose of fulfilling numerical enrollment requirements. Advanced students who pursue these programs often waste both time and money repeating basic material. More times than not, advanced curriculum is unavailable in the areas where Evergreen students need it most.

Some faculty feel it is rare that any Individual Contract must be pursued during a particular academic quarter. Observes Chuck Pailthorp, member of the faculty:

"Some way or another I would like to encourage students to look upon this place as a resource, in which they have a variety of options. I think the students who have the hardest time with Individual Contracts are

those students who see their needs as being singular at any given time and I think that's really not true. It's really rare that in any given quarter the student's needs are unique in just one thing."

It cannot be forgotten that the median age of Evergreen students is twenty-three. Students of this age group should be deemed capable of knowing what their academic needs are. Occasionally a student could and should hold off until another quarter to work under a particular contract in order to work with the best available faculty, in addition to having access to the best available resources. However, this rationale should not be used to turn away students who have concrete ideas which they are yearning to see materialize.

For most students, settling for a program when they feel they need a learning contract entails giving up important visions and self-paced goals. Working alone can far outweigh working in a group situation because the student can fully devote time to his/her particular interest area. To turn down students who are capable of defining their own needs is in essence telling them that it is too bad the college has given them so much self-motivation, because there really is no place for it.

CONTRACT ABUSE AND MISUNDERSTANDING

Evergreen is placing too much emphasis on increasing enrollment at the expense of academic excellence. According to Mary Moorehead of Academic Advising, a good number of contracts are being written in "introductory" areas which would be turned down if TESC did not face its current enrollment bind. In some cases there is a place for introductory contracts. For example, the beginning writer has much to learn by writing in quantity and the experience is likely to prove invaluable.

In other cases, there is no valid excuse for allowing unprepared students to negotiate and acquire learning contracts. The nature of an Individual Contract is such that students should have some related background in their chosen areas of study. Students receive far less teaching time under Individual Contract than they

would receive in a program.

The Individual Contract mode is also used for part-time students and members of the community whose schedules will not permit daytime attendance. Often these contracts are similar in nature to such an extent that they could be coordinated into a form of modular education. Some faculty members, such as Mark Levinsky and Chuck Pailthorp, express a willingness to teach these modules as long as their daytime schedules are pared down in correlation to the evening hours. The process gets repeated too many times, people get tired of it and it's just hard to do pleasantly and effectively."

What faculty ideally would like to see from students who approach them with contract proposals is a well-defined contract containing a sufficient amount of work for the time period outlined, and preferably with a proposed reading list. The student should be able to outline the initial steps of the contract and have the ability to keep up with a self-set pace.

Evergreen can maintain academic excellence and up enrollment concurrently. Explains Moorehead:

"I think without lowering our academic standards we could raise our enrollment by being a lot more ingenious with the curriculum. It would require the cooperation of a lot of different people. For instance, we have a problem now with Washington State Patrolmen and law enforcement people feeling that an Individual Contract is the only thing they could possibly do given their working situation. If we had more programs for working students, and it is possible to work those out, I think our enrollment would shoot up. We need to experiment with different modes of delivery such as mobile seminar rooms for one thing . . . weekend programs, evening programs, full time and half time programs in small towns around Southwest Washington that would literally "hook" the student into full time study or even a contract that the student was prepared to do here at the college."

CURRICULUM DESIGN

There is a shared complaint among TESC faculty that you will hear over and over again: Many students do not have a concrete plan for an Individual

Contract, they are coming in at the last minute with "a last minute idea." The mimicry (faculty of students) runs somewhat like this:

STUDENT: Hey, you Mr. Honcho?

FACULTY: Yes, yes, indeed I am (no, I'm sitting at my desk pretending . . .)

STUDENT: I wanna do a contract in Astrology.

FACULTY: What particular aspects of Astrology do you intend to cover under this contract?

STUDENT: Well, you know, how it feels and all. Like maybe it has something to do with when the rivers get polluted. And Carter, like what's his sign? Would you rather vote for a Gemini or a Virgo?

FACULTY: Well actually I've already taken all the contracts I possibly can, and . . .

The saddest part of this demeaning transaction is the likelihood that it will happen more than once. The student becomes a figurative ping-pong ball and with each bounce he/she becomes more frustrated. Pailthorp comments on the process of contract negotiation:

"I know a lot of faculty get annoyed with the knocks on the door and find contract negotiation unpleasant. I do; I think the whole process is a pretty demeaning one; for the student it is demeaning because often what they need primarily is a sponsor. Given that the resources in contracts are always more limited than the demand, it's real easy for a student to get in a frame of mind where, 'I'm going to find a project that this person will buy.' from my end of it when I'm negotiating with students, each contract represents potentially a very large demand, so I have an interest in controlling the way the contract goes so that it's something I don't have to spend a whole lot of time preparing for; because it's hard to manage a whole lot of contracts and do a responsible job of it. . . . The process gets repeated too many times, people get tired of it and it's just hard to do pleasantly and effectively."

What faculty ideally would like to see from students who approach them with contract proposals is a well-defined contract containing a sufficient amount of work for the time period outlined, and preferably with a proposed reading list. The student should be able to outline the initial steps of the contract and have the ability to keep up with a self-set pace.

Evergreen can maintain academic excellence and up enrollment concurrently. Explains Moorehead:

"I think without lowering our academic standards we could raise our enrollment by being a lot more ingenious with the curriculum. It would require the cooperation of a lot of different people. For instance, we have a problem now with Washington State Patrolmen and law enforcement people feeling that an Individual Contract is the only thing they could possibly do given their working situation. If we had more programs for working students, and it is possible to work those out, I think our enrollment would shoot up. We need to experiment with different modes of delivery such as mobile seminar rooms for one thing . . . weekend programs, evening programs, full time and half time programs in small towns around Southwest Washington that would literally "hook" the student into full time study or even a contract that the student was prepared to do here at the college."

In other cases, there is no valid excuse for allowing unprepared students to negotiate and acquire learning contracts. The nature of an Individual Contract is such that students should have some related background in their chosen areas of study. Students receive far less teaching time under Individual Contract than they

able and meaningful contract proposal. Such training will hopefully eliminate much of the frustrations many students have encountered during last minute negotiations.

TRYING TO OBTAIN A SPONSOR

The Individual Contract pool is selected first on the basis of those faculty who volunteer. The remainder of the pool is assigned when there is no need for particular faculty members in Coordinated Studies programs. On occasion, faculty members are withdrawn from underenrolled programs at the last minute to be placed in the contract pool. This is not meant to imply that these faculty are inept. According to Rob Knapp, the deans make a strong attempt to allocate faculty in correspondence with the de-

ADMINISTRATION: Have you thought of taking Autobiography?

Another problem the prospective student faces is the lack of concrete profile material available on the TESC faculty members. The "AARGI," (Academic Advising Resource Guide) put out this year begins to help out. But according to Moorehead, even though the faculty have signed their own profiles, students are coming back nearly as distraught as before. The profiles are inaccurate; the faculty will not necessarily sponsor a contract in a quoted interest area. These profiles need to be updated on a quarterly basis. Faculty could attempt to project how many contracts, and in what area, they will be able to sponsor during future academic quarters.

" . . . in the Fall of 1972, only nineteen percent of the student body worked under learning contracts. Presently almost twenty-five percent of the student body is engaged in the Individual Contract mode."

mands of Individual Contract students.

Often the contract pool does not correspond with student need. Many students are unable to find available faculty in their given areas of interest. The response to this dilemma is often "No student is guaranteed the right to an Individual Contract." This statement should not be made unless the college makes itself responsible for providing curriculum which will meet the needs of students, as well as faculty and administrative needs.

It would seem feasible (with one-quarter of the enrollment working under the contract mode) to plan in advance the faculty who will be assigned to the contract pool. Students who are planning future learning contracts could submit ideas to the Academic Deans so faculty could be allocated in direct correspondence with student demand.

Not only does the student often run amuck when searching for a faculty sponsor, he/she is told that outside professionals cannot sponsor an Individual Contract. Numerous willing professionals "subcontract" learning contracts when they are the ones who are actually providing the majority of teaching time. At the same time, the contract is included in individual faculty members' students per teacher ratios. Students who are being legitimately taught elsewhere should not be but are included in these statistics. This type of situation can arise:

STUDENT: I want to do a contract in feature reporting.

ADMINISTRATION: Have you tried . . .

STUDENT: Yes, look, I've spent two weeks, tried them all, none of them can do it. But the editor of the Seattle P.I. will sponsor me . . .

ADMINISTRATION: No, he can't subcontract you. I'm sorry, you need a faculty or staff signature. Have you tried Burt Pastel, he's an art teacher but he likes to read . . .

STUDENT: But the editor of the P.I.???

ACCESS RIGHTS OF THE LEARNING CONTRACT STUDENT

According to Rob Knapp, contract students are entitled to the same basic rights as Coordinated Studies students are. This relates to budgetary needs as well. Eight dollars per quarter is allocated (per student) for academic material specifically related to the learning contract. This money can be used for reasonable academic purposes (to be determined by the sponsor and/or Academic Deans — this would not include such things as textbooks or art materials). This money is commonly used for xeroxing, but many Individual Contracts require little or no money. This creates a surplus which can be used by other contract students who apply in advance for it. For example, transportation to Seattle for an opera could be determined as reasonable academic need in a music contract.

STUDENTS ARE CONCERNED

During the process of gathering research material for this article, this reporter randomly distributed three hundred questionnaires related to Individual Contract studies at TESC. Of the students who filled out the questionnaires, 156 had not done contracts, and 144 had worked under the mode of study. Over two-thirds of these students felt that Individual Contracts are essential to Evergreen, and many of them stated that the offering of Individual Contracts was a major consideration in their enrollment.

Students complain of isolation, and would like to see a system organized whereby they could have access to other students working under Individual Contracts. (This could be done simply by establishing a quarterly file system in the library for interested students.) In addition, students would like to see an office established especially to deal with learning contracts. This is not an unreasonable request when one considers that a quarter of the student population is currently pursuing the contract mode. Further results of this questionnaire can be obtained by posting a request on the door of Lib. 3508.

PROTECTING THE ALTERNATIVE PHILOSOPHY

Individual Contracts are essential to the philosophy and objectives of The Evergreen State College. It is time for the college to recognize and treat the learning contract mode as a major part of the curriculum. When one-quarter of the students are pursuing such a mode, there is no other available choice. Evergreen will be no more than another state college if it does not define itself and consistently REDEFINE itself to meet the needs of students who choose an alternative education. The alternatives must continue to exist — and expand.

Nancy Ann Parkes is in her last year at Evergreen and is on Individual Contract in writing. She intends to continue working on the issues raised in this article.

If the issues in this article concern you: A panel discussion on the subject of Individual Contracts will be held on the first floor of the Library building, Thursday, November 17, 1977 from 3:30 until 5:00. This is an opportunity for you to hear the different arguments and present your own views. Interested faculty, staff, and students are urged to attend this discussion.

Editor's Note:

It has been a number of months since the Individual Contract DTF submitted its report, and no action had been taken on the task force's findings until three days ago (November 7). It might be merely coincidence, but it does seem a little odd that this long overdue response from the deans would appear on my desk the week of the publication of an extensive article on the Individual Contract mode (an event that the deans were well aware of). The recommendations in the memo which will be discussed at Dean's Group Meetings and acted upon, artfully avoid many of the problems with contracts. Instead the proposal builds further bureaucratic structures and reaffirms the notion that the contract pool should be filled at faculty members' convenience rather than in relation to the academic needs of the students. The following are the three strategies which appear in the November 7 memo:

1. The sixth class day of each quarter, 5:00 p.m., will be an absolute cut off after which the program secretaries will not accept contracts from anyone — faculty, staff, or students. The final date in Winter quarter, 1978 will be January 12. Once the contract and registration card have been signed by the student and faculty, program secretaries will compare the details of each contract with details shown on the registration card. If the duration of the contract, the number of units indicated, and all other details are in agreement program secretaries will sign the green card. The Registrar's Office will not accept registration cards for individual contracts until they have been signed by the appropriate secretary.

2. On the seventh class day, the deans will spend the entire day reading all of the contracts. Those needing adjustment will be returned to the sponsor on the next day. These must be returned to the deans within one week with the adjustments completed.

3. To further facilitate the negotiation of contracts, the deans each quarter will send a returnable sheet to all faculty, and staff who sponsor contracts, asking for an indication of how many new contracts (no more than two in the case of staff members) they anticipate being able to handle in the following quarter and in what subject areas. This information will be widely disseminated — to all faculty and to Mary Moorehead — for use in advising students.

Winden stresses that these strategies are only the beginning. We hope that there are better things to come. — KJ.

Stumbling Blindly Through The Past

by Karrie Jacobs
There are no antique wedding gowns, souvenirs of the 1934 World's Fair, Gramophone records, bull bladders, or mysteriously vanished great-uncles in Evergreen's attic. However, there are many, many documents, posters, publications and assorted relics crammed into the tiny Library study room which constitutes Evergreen's Archives Room. Technically, the space is not an attic, but rummaging through bits and pieces of Evergreen history in that poured concrete chamber on the third floor of the Library, evokes much the same feeling as crouching under a sharply slanted cobwebby ceiling, picking through dead ancestors' possessions.

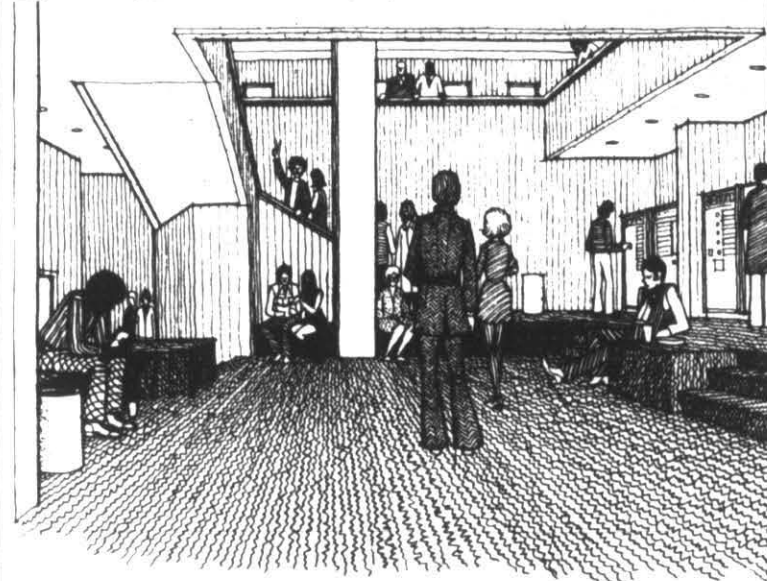
I found myself in that room the other day in pursuit of a wild goose which was nowhere to be found. While hot on the trail, I stumbled upon numerous items of interest that I thought might be entertaining to JOURNAL readers.

In the Archives Room are books containing the master plans for the college, which are illustrated with photographs of architects' models, populated by two-dimensional paper dolls dressed in mini-skirts and Nehru suits. There are binders with all the correspondence relevant to the hiring of the president, and the vice-president and provost, complete with hundreds of xeroxed newspaper clippings from when the decision was made to hire Charles McCann, "The President Without A College." There are minutes from Board of Trustees meetings dating back to 1967, and studies done by various firms on what high school students want in a college, what the modern college library should contain and what the local soil conditions are, among other things.

A STUDENT VIEW OF HIGHER EDUCATIONAL NEEDS is a market study conducted by the Arthur D. Little firm by means of a questionnaire that was distributed to high school seniors in 23 high schools within a 35 mile

radius of Olympia. It asked such pertinent questions as "Have you ever... had four dates in one week? attended a professional ball game? cooked a meal for guests? shopped alone for groceries for the family for a week? typed a letter to a friend?" and so on. From the multitude of questions they determined things

of 12,000 that the press was excitedly writing about in 1968. In 1968 the Daily Olympian was gleefully anticipating a college with an athletic team that they could root for, and when the name The Evergreen State College was chosen in January of that year Olympian Sports Editor Jim Kadyk wrote, "Now that a



An artist's representation of the first floor of Dorm A from the plans for the dorms.

like the fact that students who are qualified to go on to college on the basis of their grades, but choose not to go, are more likely to have planned a party for forty or more people than their peers who are qualified for college and are planning on attending. They also determined that potential college students like elevators, and would like to go to a college that had buildings tall enough to justify elevators. And on the type of campus environment that high school seniors would like for their ideal college it was concluded that "... They challenge design skills in planning a park-like campus when they urge that there be more nearly a five-minute walk between classes" rather than a 20-minute walk between classes. They want to walk around campus rather than take buses. Indeed, this could have been quite a challenge if Evergreen turned into the "mini-city"

name has been chosen for the college that doesn't exist, we feel that it is not out of line to think over some names for its athletic teams which also don't exist.

"The name Evergreen practically screams out for an outdoor, woody type of nickname. It seems like this might be one time when we can all save ourselves from all the animals.

"Some might like something that fits in with an evergreen tree. But who ever heard of a college football or basketball team called the Needles or the Branches? ... Speaking of The Evergreen State College, it might be interesting to take a quick look at what kind of athletic program the new school will enter.

"In all probability, TESC will probably join Whitworth, Western Washington, Central Washington, and Eastern Washington as Evergreen Conference members. Western, for example, fields teams in football, basketball, swimming, wrestling, golf, gymnastics, baseball, track and tennis."

By 1969 worrisome facts were beginning to appear about the new college. In August of 1969 newspapers throughout Washington carried an article that lead paragraph read, "A plan for student residences that 'almost certainly' would lead to men and women students mingling in each other's rooms was approved Monday by the trustees of the new Evergreen State College."

FOOT IN MOUTH DEPARTMENT

In an editorial printed on September 23, 1969, The Daily Olympian quotes a Bellingham Herald editorial which quotes Dean Clabaugh making a speech.

On Evergreen's effect on the town of Olympia Clabaugh said "... Olympia will be dragged first into the nineteenth century, and then into the twentieth," and the Daily O editorial said, "Bellingham, the site of Western State College, as far as we know always has had a good relationship between townfolk and the academic community. Concerning Clabaugh's remarks on dragging Olympia into the nineteenth century, the editor of the Herald had this to say:

"That's just a lot of nonsense, other pollees answer. What's here now will pretty much remain the same. After all, the college is way out in the woods. Those collegians won't hit the town that often or with that much impact."

INFLATABLE DREAMS DEPARTMENT

Evergreen, the college of the future with no competitive sports and peculiar curriculum, also had some pretty strange ideas about on-campus structures. The opening of bids on a large bubble that was to house tennis and basketball courts was reported in the Daily Olympian of July 18, 1971. The article quotes Dick Nichols, former director of Information Services, and Director of Facilities Bob Strecker. "Nichols said work on the playfield bubble should start in about a month; and the oval structure should be completed by December."

"Evergreen's blimp," Nichols said, "is planned as a temporary gymnasium since the Recreation Building as now designed — and scheduled for completion in the Fall of 1973 — includes no high ceiling space for indoor games. Eventually a gymnasium may be added to the building, if and when construction funds are provided by the state."

Meanwhile the bubble will serve. It will be an oval structure 268 feet long, covered with a skin of white translucent vinyl-coated Dacron, erected upon a concrete floor. It will be located at the south end of the playfield area west of Overhulse Road. The air structure will be large enough to cover three tennis courts and additional space the size of a regulation basketball court."

"Nichols explained that the globe will not be supported inside. Instead it will be inflated — by hundreds of Olympic runners taking turns blowing on the inlet tube? No: By two powered air handling units installed in the sides of the bubble ...

"How," inquired an admirer of The Evergreen State College, "will a person get into this bubble — and out of it? Won't the ceiling sag a bit every time someone opens the door?"

"No," explained Strecker, "the bubble will be equipped with two sets of revolving doors so that little if any air will escape through the doorways."

Obviously the bubble idea popped, and Harvard we're not, but it's interesting to rummage through the archives to find out what we might have been, and why we are what we are now.

Musical Misunderstandings And Frustration

by George Romansic,
KAOS Music Director

I am easily frustrated these days. I mean, everytime I put on a record of some kind of esoteric music, be it free jazz, troubadour ballads, or punkrock, someone complains. Last week, while broadcasting at KAOS, someone called up during a loosely structured piece by Steve Lacy, soprano saxophone player, and demanded that I be censored from the airwaves. He was outraged, he said, because I was playing a piece with no discernible melody and no constant rhythm (in so many words). I replied that I liked the music and that I wouldn't have played it if I didn't think it had any redeeming social value. He then asked if I had any musical training that prepared me to choose what a radio audience should hear.

When I said that I'd had no technical training in music but that I knew a great deal about it anyway, he jumped on me by saying that only people with musical training should be allowed on the radio. He didn't seem to realize that KAOS couldn't function with only five programmers.

The main thrust of his entire argument depended on this belief: Music must conform to a narrowly defined set of parameters — it must have a "nice" melody, a steady beat, and pleasing sounds. Good music was, in his opinion, soothing and safe. There was no room for the experimental, the challenging, or the difficult. Anything that failed to meet his guidelines was worthless. Steve Lacy, a man who has devoted his life to the financially unrewarding task of exploring the possibilities of the soprano saxophone, was a worthless musician. Lacy might as well have

been a mechanic or an insurance salesman — these jobs certainly offered more in the way of security and stability.

My question to him was: Why didn't he? Trying to survive as a performer/composer of unpopular music is such an absurd existence that it would be almost laughable if only it weren't so real. Why, especially now in these laid-back 70's, impose such an unpromising life-style upon yourself? I'm a romantic, I guess, because I believe that people like Steve Lacy do it for the sake of the music. The music is of such importance to me, and there are so few men and women to whom the music is of equal importance,



George Romansic displays the album in question.

that I tend to elevate people like Steve Lacy or Iggy Pop to hero status. I admire people with dreams and ideas about music and who remain true to their personal artistic ideals even if those ideals meet with loudly-

voiced negative response from both the musical establishment and from that portion of the listening audience that comes in contact with their music. Maybe this is a bit strongly stated — I don't admire iconoclasm for its own sake because I don't reject the past — but I do strongly believe in personal vision, in ideas far enough ahead of their time that virtually no one appreciates them at their moment of concep-

tion. I believe in the strange powers of music, and I believe in the strength and intelligence of individuals, and so it follows that I would admire those people most who are least concerned with commerciality and whose chief concern is with what they can do with, to, and in music.

"... I tend to elevate people like Steve Lacy or Iggy Pop to hero status."

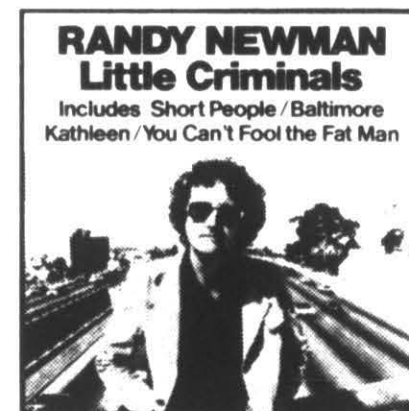
What I would most like to see — what this whole article is about — is a kind of change in people's general approach to music. I want to see more of a willingness to listen, if not to enjoy. I really believe that the individual listener's realization of the essential humanness behind the expressionism of free jazz (Ornette

Coleman, Albert Ayler) or of the New Wave (The Clash, The Talking Heads) or the introspection of minimalist musicians and composers (Steve Reich, Kraftwerk, Brian Eno) would result in a more profound view of what they're attempting to accomplish. TOWARD UNDERSTANDING. It also helps, if you contain any intellectual pretensions at all, to be philosophical about unusual styles of music. I wrote a manifesto once about freedom in music, which my old roommates seemed to enjoy a great deal (well, they thought it was okay, anyway). Here, for your perusal, are a few fragments from it:

"Crisp, clean, unison playing is great, but a steady diet of it is unreal. Life is fragmented, relations are loose — things don't fit together neatly all of the time, or even for very much of the time." "As I hear it, modern jazz has just about the right amount of togetherness (as in 'playing together') that we can expect. It corresponds with just how much we can (or should) expect from people in life."

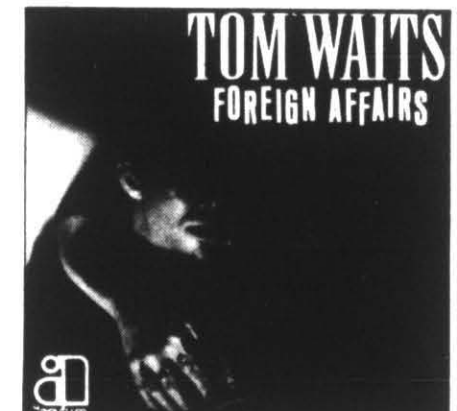
"I like music that reflects freedom, but I also like music to express the freedom within a group (interaction, push/pull, solo and unison activity). You can tell people are listening to each other yet still playing with a freedom within the context of the group."

See how easy it is? Music should be fun. There are other ways of approaching difficult music but that is really beside the point. What matters most to me is that you take the time and the effort to approach it at all. The world is an unfair place in at least one way: It is much too easy to be lazy and dumb. Take me for instance. I get frustrated sometimes. Nobody ever said it would be easy.



Randy Newman
Little Criminals

\$3.99
6.98 list



TOM WAITS
FOREIGN AFFAIRS

\$4.99
7.98 list

SPECIAL SALE

albums only
thru 11/18/77

Rainy Day
RECORD CO

Westside Center 357-4755

Melting Pot Restaurant

Dine out Tonight

LUNCH—DAILY 11 AM — 2 PM DINNER 5-10 PM FRI. & SAT. TO 11 PM
11th & CAPITOL—OLYMPIA

Reservations 943-0928

SPAGHETTI

With an excellent meat sauce and garlic bread

3.50

FRITTATA

Oven-baked omelet with zucchini, tomato, mushrooms, onions & spinach. Topped with parmesan

3.50

BAKED HALIBUT A LA BEARNAISE

Poached in butter & wine, topped with Bearnaise sauce. Served with rice

6.50

FILET MIGNON

Salad & baked potato or pasta. Sherried mushrooms

7.95

CREPES ALASKA

Crepes filled with shrimp and crab-on a bed of spinach, baked with Marry sauce

4.00

PUGET SOUND STEW

A great seafood stew of rich fish and shellfish delicately prepared in stocks of wine, tomatoes & herbs. Served with garlic bread

5.50

SHRIMP & CUKES

An unusual duo lightly sauted in a delicate white wine & bleu cheese sauce. Served with rice

7.00

CHICKEN ALMOND APPLE

Breast of chicken stuffed with apples & almonds with a brandy sauce

6.25

Entrees

Served with tossed salad and baked potato or pasta

PRIME RIB

Packed in salt and slow-roasted for even cooking

7.75

FILET AU MANGO

Tenderloin of beef with chutney, pepper & brandy, prepared at your tableside

9.95

ALDER SMOKED SALMON

A delicately flavored favorite

6.75

House Selections

Served with tossed salad and baked potato or pasta

CANNELONI

Pasta filled with chicken & veal, mushrooms & spinach, baked with a tomato & white wine sauce

3.75

SCALLOPS & ARTICHOKE HEARTS

A unique combination of sweet scallops and rich artichoke hearts baked with Marry sauce

4.50

NEW YORK STEAK

Salad & baked potato or pasta. Sherried mushrooms

7.75

DREAMS

Antiques, Collectables

10-6
108 N. Franklin tues - sat 357-8912



SEVEN SAMURAI

Akira Kurosawa's uncompromising classic film with Toshiro Mifune. By special engagement we have procured the original uncut version (3 1/2 hours long).

ENDS TUESDAY

One show only at 7:00 except for Fri. & Sat. late show at 10:30 and Sat. & Sun. Matinee at 2:00. Admission still only \$2.00.

The Cinema
4th St. at Pacific & Martin Way • 943-5914

GETTING TIRED OF YOUR OLD HOUSE!

U-HAUL

CALL HOMESEEKERS FOR A NEW ONE !!
213 E. 5th 357-3430
BRING THIS AD FOR 30 DAY EXTRA SERVICE!

Julia: Sumptuous, But Structurally Flawed

by Nathaniel Koch

Critics have been using phrases like "close to perfection," "superlative experience in suspense," "masterful movie," and "a movie that has everything" to describe Director Fred Zinnemann's *Julia*. Other critics, notably Pauline Kael and Andrew Sarris, have found the film "surprisingly dull and pompous," and "almost static" and "inert." So, who is one to believe?

A late night viewing of *Julia* at the Guild 45th, in Seattle, offered no easy answers. By outward appearances, the film is sumptuous. Scene after scene features picture postcard skylines, exquisitely furnished interiors, and elaborate and stylish "period" costumes. Douglas Slocombe's cinematography is memorable for its pictorial composition and vivid luxuriant color. The acting, especially the leading roles of Jane Fonda as Lillian Hellman, Jason Robards as Dashiell Hammett and Vanessa Redgrave as Julia, is consistently well paced and natural. Few would argue that the film's subject matter, a famous writer's portrait of a close woman friend, is a stimulating change from this year's roller-coaster suspense thrillers and epic WWII spectacles.

But, but, but... At the core of the film lies a structural flaw which leaves one with a puzzled unsatisfied feeling. I think this is primarily due to Alvin Sargent's screenplay which awkwardly tries to adopt much of Lillian Hellman's reminiscent style.

The story of *Julia* is taken from *Pentimento, A Book of Portraits* (1973). Writing in her late 60s, Lillian Hellman was establishing contact with the memory of a childhood friend who was murdered in Frankfurt by the Nazis in 1938. The main action of the memoir takes place in 1937, while Hellman is in Europe, with Allan Campbell and Dorothy Parker, to attend a theater festival in Moscow. During a phone call from Vienna, Julia tells her friend, "I have something important for you to do." Two days later, Lillian learns she is to carry \$50,000 to Berlin, en route to Moscow; the money to be used to bribe political prisoners out of jail. Hellman's train trip into Germany with the money provides a dramatic backdrop against which her portrait of Julia is unveiled.

Her feelings toward Julia are evident throughout the memoir:

"... the years after Julia's death, I have had plenty of time to think about the love I had for her, too strong and too complicated to be defined as only the sexual yearnings of one girl for another. And yet certainly that was there. I don't know. I never cared, and it is now an aimless guessing game. It doesn't prove much that we never kissed each other..."

While camping: "At night, wrapped in our blankets, the fire between us, we would talk. More accurately, I would ask questions and she would talk; she was one of the few people I have ever met who could give information without giving a lecture."

After Julia asks Lillian to travel to Berlin, she writes: "It would not have occurred to me to ignore what Julia told me to do because that's the way it had always been between us."

It is clear from the memoir that Hellman views her friend in somewhat idealized terms. Because of the strength and style of the writing, it really isn't so important that Julia may be remembered by the author, as being slightly larger than life. Hell-



Jane Fonda as Lillian Hellman in *Julia*.

man is basically presenting a tribute to a woman that she loved and admired, who provided the inspiration for parts of two plays. Watch on the Rhine and *The Children's Hour*.

In the film's screenplay, Alvin Sargent has attempted to recreate much of the book's narrative style. Unfortunately, this often makes an awkward transition on the screen. It almost works in the film's opening scene where we see a dimly lit figure fishing from a dinghy in the early morning. An overdubbed voice enters (Jane Fonda) to tell us "Old paint on canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines..." and she goes on to describe *Pentimento*, the central metaphor of the book. In the movie, as in the book, this monolog sets the stage for what is to come.

However, the author's narrative appears clumsy when it becomes a literal tool of description. Two passages in the book, describing Julia, are rendered almost lifeless in the film as we hear the voice confiding: "I cannot say now that I knew or had ever used the words gentle or delicate or strong, but I did think that night that it was the most beautiful face I had ever seen." The camera closes in of Vanessa Redgrave's face and holds. Later, Fonda observes, "There are women who reach a perfect time of life, when the face will never again be as good, the body never as graceful or as powerful. It had happened that year to Julia..." and we see the nineteen year old Julia dancing through an archway to meet Lillian at Oxford. Both scenes basically depend on Vanessa Redgrave's ability to embody and project Hellman's idea of the perfect woman. That's a tall bill for any actress to fill.

To expand the scope of the story, much of the film deals with Lillian Hellman's relationship with Dashiell Hammett and writing. Her struggles with writer's block while working on her first play, *The Children's Hour*, are amusing but I'm afraid a bit overblown. I've seen plenty of writers yank half finished paragraphs out of the typewriter in frustration and stare glassy-eyed for hours at a blank piece of paper. But I've never known anyone to shriek and hurl their typewriter out an open window, as Fonda does at one point in the movie. Writing tends to be a time-consuming solitary experience and I doubt there is any way to make the process appear exciting on screen.

With much of the film's emphasis shifted to Lillian Hellman's private life and career and the main action sequences centering on the train ride to Berlin, the story of Julia and Lillian's friendship often seems secondary. The flashbacks to their childhood friendship are rewarding as far as they go. The young Julia (Lisa Pelikan) is a precocious child. We see the beginnings of a socialist conscience as she begins to understand and reject her family's great wealth. Lillian clearly worships her friend.

The trouble with these flashbacks is that there aren't enough of them and at least one is quite sketchy. We are shown Julia and Lillian decked out in matching foul weather suits, joyously sailing across a windblown seascape. That's it. It wasn't until I referred to the book that I understood this was taken from:

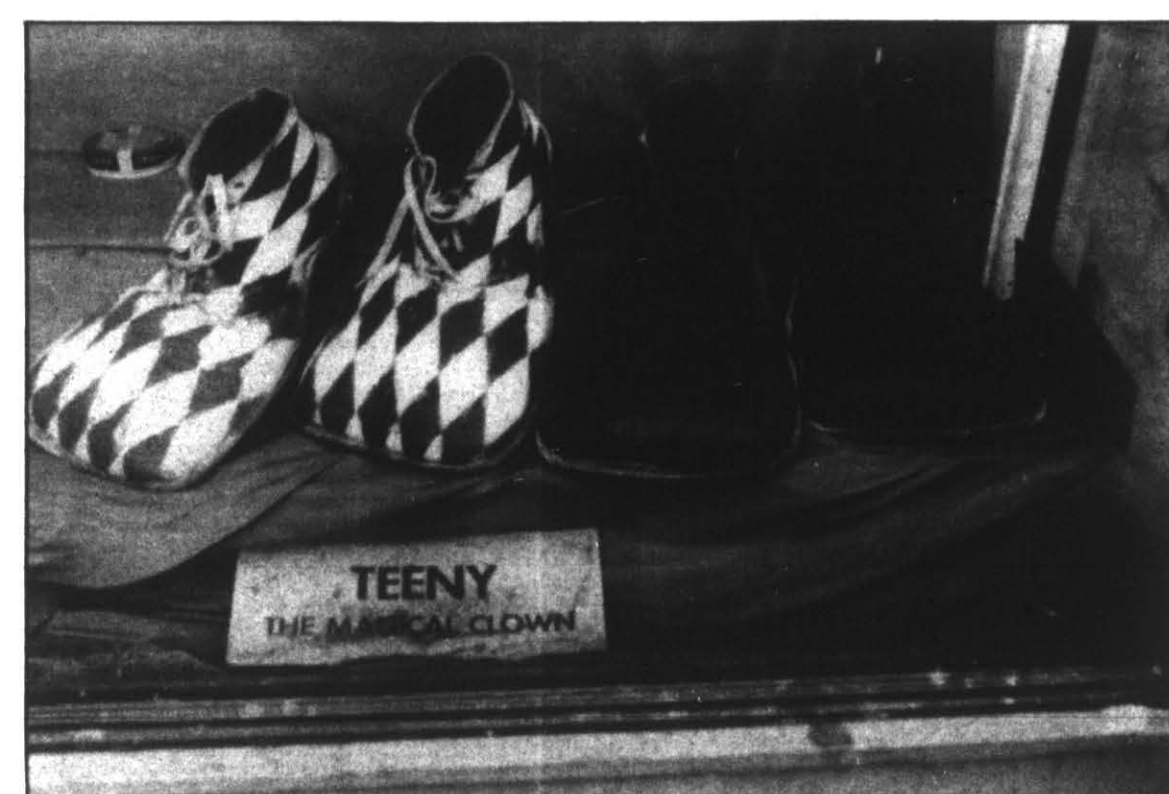
"I don't think we had seen each other more than ten or twelve times since we were eighteen years old... we had once, in the last ten years, spent a Christmas holiday together, and one summer, off Massachusetts, we had sailed for a month on her small boat, but in the many letters we had written in those years neither of us knew much more than the bare terms of each other's life, nothing of the daily stuff that is the real truth, the importance."

The drawback of Alvin Sargent's screenplay is that little of the daily stuff of the women's relationship makes it onto the screen. At the film's close, we are left wondering what qualities Julia found attractive in Lillian Hellman and ultimately, what was the motivation that led Hellman to become a professional writer? Certainly it couldn't have primarily been the patient encouragement of Dashiell Hammett, as the film suggests.

Director Fred Zinnemann could have centered the story on an exploration of the two women's love for one another and what influence their careers and the politics of the 30s had on the friendship. Instead, he has created a portrait of "Lillian Hellman: Hard Boiled Writer, Faithful Friend" with all the visual trappings of a "work of art."

Julia is an interesting, often moving film but not even the superb efforts of Jane Fonda, as the edgy chain-smoking Lillian, can illuminate a screenplay that borrows action sequences from the book but fails to clarify the intent and depth of Hellman's tribute to her childhood teacher/friend.

Events Arts And Events Arts And H



William Stage

FILM
ON CAMPUS
Friday, November 11
RIDER ON THE RAIN (1970, 119 minutes) A film by Rene Clement, a distinguished French director whose later films "have disappointed" according to *The Filmmaker's Companion*. This is one of his later films, and it involves a mad rapist who is eventually murdered by the woman that he pursues. The woman is subsequently pursued by a strange army colonel that was owed money by the rapist. Stars Marlene Jobert, Charles Bronson and Jill Ireland. Also a short starring Jayne Mansfield and Mickey Rooney at the Foreign Press Awards (could be titled "Friday Night Films Lays a Flamingo Egg"). LH one, 3, 7 and 9-30, 75 cents.

ELSEWHERE
VIVA PORTUGAL is a graphic account of the revolutionary upheaval of a society emerging from half a century of fascist dictatorship. It chronicles the first year of the Portuguese Revolution which began in 1974. This documentary is making its Seattle premiere on Friday, November 11 and Saturday, November 12 at 8 p.m. and Sunday November 13 at 3 p.m. at Freeway Hall, 3815 5th Ave. NE, Seattle, WA. For ticket info call 632-7449 or 632-1815. Sponsored by the Freedom Socialist Party.

DANIEL POLLACK a classical pianist performs in the Recital Hall at 8 p.m. Friday, November 13 for the impressive sum of \$5.00.
OBRADOR, Oly's favorite Latin Funk and Jazz band play a No Nukes benefit on November 13 from 6-10 p.m., 4th floor library. Sponsored by the Crabbell Alliance and the Evergreen Political Information Center, \$2.00.
PAUL HORN at the Paramount in Seattle, November 18.
HERBIE MANN at the Paramount in Seattle, November 18.
RANDY NEWMAN and **STEVE GOODMAN** at the Paramount in Seattle, November 19.

MONDAY, November 14 and **Tuesday**, November 15
NOW IS FOREVER is a film featuring interviews with older people who contrast their active lives with societal stereotypes about aging. The film will be followed by a discussion led by members of the Oly Grey Panthers. Monday at 7:30 p.m. and Tuesday at noon. LH one.

JOURNEY INTO FEAR (1943) An American munitions expert played by Joseph Cotten is relentlessly hunted down by Nazi agents in Constantinople. It was directed by Norman Foster with a little help from Orson Welles and stars Dolores Del Rio, Orson Welles, Ruth Warrick and Agnes Moorehead. November 10-13 at the Rosebud Movie Palace, Pioneer Square in Seattle; 682-1887.
JULIA Jane Fonda, Vanessa Redgrave, Jason Robards, and Hal Holbrook star in this current film based on Lillian Hellman's memoirs. See review in this issue. Guild 45th, Seattle; 633-3353.

ELSEWHERE
FIREFALL and **JESSE WINCHESTER** at the Paramount in Seattle, November 16.
HERBIE MANN at the Paramount in Seattle, November 18.
RANDY NEWMAN and **STEVE GOODMAN** at the Paramount in Seattle, November 19.

MUSIC
IN OLYMPIA
FRANK FERREL is an ace trapper who plays solo. A very impressive performer. Was once the Washington state fiddling champ. Also
WOODY HARRIS plays guitar in the intricate picking styles of Fahey and Kotke. He has a small label album out which he will probably plug. Applejam, 220 E. Union, November 11, 8 p.m. Two bucks.

ERIC PARK and **DAVE AUER** One's from San Francisco and the other's from Bellingham. Together they play rags, originals, and old time stuff. Fingerpickers both. Applejam on Union, November 12, 8 p.m., \$1.50.

IN OLYMPIA
SEVEN SAMURAI The uncut (long) version will be at the Cinema through November 16. This Kurosawa epic set in medieval Japan was the costliest picture ever made in Japan in its day (1954) and was over a year in production. It is the story of seven samurai warriors who turned into cowboys in 1960 as the **MAGNIFICENT SEVEN**. The person who delivers the opening comments at the Cinema will no doubt spend far too much time comparing the two: 943-5914.
CARRIE stars Sissy Spacek as a strange girl (not unlike **THREE WOMEN** and **CHILDREN**). A delightful film for anyone who was ever harassed in high school by the slick kids with hot cars. Olympic Theater, 357-3422.
THE LINCOLN CONSPIRACY is still at the Capitol Theater, but don't worry. I'm sure the usual Disney film will be there soon; 357-7181.
STAR WARS Telephone conversation 11/7/77.
"Good evening, State Theater"
"Any predictions on when **STAR WARS** is leaving?"
"None sorry."
"That's all right. Goodbye."
"Goodbye"
For a similar conversation call 357-4010.

SOVIET GEORGIAN DANCERS collaborate with the **TBILISI POLYPHONIC CHOIR** in the Opera House at Seattle Center on November 15 and 16 at 8 p.m. The performance combines whirlwind dancers and a choir harmonizing melodies in counterpoint. A real cultural event. Go, and tell your parents about it. They'll be proud of you.
IN SEATTLE
THE KAOS MARATHON is happening again. This ritual plea for money happens from time to time and often brings exciting programming as a fringe benefit. The audio event lasts nine big days (November 11-20). One "highlight" is a **CLIFTON CHENIER** concert recorded live at the Rainbow Tavern. November 19 at 10 p.m., 89.3 FM.

RADIO
JERRY NICHOLSON plays old time jazz (ac) piano and sings too. Gnu Deli, Capitol Way and Thurston (in the historic Sea-Mart District) 9 p.m., November 10. One buck.
ROUND TOWN GIRLS Debby Nagusky on guitar and Annie Thomas on auto-harp and dulcimer harmonize on November 11 and 12 at the Gnu Deli. Also blues guitar and vocals. **JOE SCHLICK**, 9 p.m. One dollar.
SWINGLAND EXPRESS plays a benefit dance for the YWCA Women's Shelter Program. The theme of the dance is the "Big Band Era." Refreshments, door prizes and free child care abound. November 13, 8 p.m. to midnight at the Old Washington Junior High Gym, Legion Way and Eastside St. Call 352-0593 for ticket info.

Wanted: New Editor

Applications for the position of the Editor of **THE COOPER POINT JOURNAL** for Winter quarter and beyond are currently being accepted. Applicants must be full time students, and should submit an application which includes a statement of interest, a resume, and a writing sample, to the President's office by 5 p.m. November 18. Applicants will be interviewed at the November 28 meeting of the Publications Board.

The position pays \$3.05/hour for nineteen hours a week. The actual work hours are somewhat longer.

RADIANCE Nutri-Mega

REG.	SALE WITH COUPON
60's \$7.50	\$6.49 \$5.99
120's \$13.50	\$11.49 \$10.99

Cash value 1/20c Good thru 11/19/77

NATURADE	LECITHIN GRANULES
1 lb. PROTEIN Reg. \$4.99 NOW \$5.49	1 lb. Reg. \$4.99 NOW \$4.49
Good thru 11/19/77 Cash Value 1/20c	Limit 2 Good thru 11/19/77 Cash value 1/20c

RED APPLE BRAND VITAMIN C-500
With ROSEHIP

250's \$7.49	BONUS - 100 EXTRA
--------------	-------------------

(Reg. '3") ONLY ONE PENNY MORE With Purchase of 250's size!

Good thru 11/19/77 Cash value 1/20c

RAW NATURAL SUNFLOWER SEEDS	LIQUID ACIDOPHILUS
1 lb. Reg. \$1.19 NOW 99c	Culture 16 oz. Reg. \$2.29 NOW \$1.89
Good thru 11/19/77 Cash value 1/20c	Good thru 11/19/77 Cash value 1/20c

ORGANIC APPLE JUICE	OLD MISSION HERBAL LECITHIN SOAP
1/2 gal. Reg. \$2.59 NOW \$2.09	3 oz. reg. 45c NOW 3/\$1
Cash value 1/20c Good thru 11/19/77	Cash value 1/20c Good thru 11/19/77

• Many More In-Store Specials •

RED APPLE NATURAL FOODS
236 N. Division St.
(Next to Western Auto)
OLYMPIA, WASH. 98502
357-8779 • Bank Cards Welcome
Mail Orders Given Prompt Attention!

Paintings by **DAVID NORTH**, a student of Mary Nelson's, in the Third floor of the Library proper through November 15.
New pencil drawings by **BARBARA SHELNUIT (TRABKA)** are on display at the Childhood's End Gallery, 222 W. 4th in Oly through December 5.
Recent paintings by **ANDREW HOFMEISTER** and sculptures by **NANCY M. WILSON** at the Collector's Gallery, 2103 W. Harrison, Oly.