

Calendar Calendar Calendar

THURSDAY, APRIL 12
Public Relations Advisory Group meets in Lib 3112, noon.
Forum: EVERGREEN ATHLETICS, Library 2nd floor lobby, noon.
Senior Seminar: "How to Conduct a Job Search," Lib 1213, 12:15-1:30 p.m.
Freedom of Choice: A Reproductive Rights Forum, sponsored by Thurston County National Organization for Women at the Olympia School District Office, 113 Legion Way, at 7 p.m. For information and child care call: 866-7288 or 866-6700.
Forum: WAR TAX RESISTANCE, sponsored by Live Without Trident, at AFSC, 814 NE 40th, Seattle, 7:30 p.m.
REI Co-op Clinic Series presents: Climber Jim Donini on his climb of LATOK I in Afghanistan, at REI, 1525 11th Ave., Seattle, at 7 p.m. Free.
SUSPENDED ANIMATION original works by 21 US artists used in the production of animated and experimental films and/or gallery, 1525 10th Ave., Seattle, through April 29. For more information call (1)324-5880.
CHILDREN'S ART from Olympia Elementary schools. TESC 4th floor Lib. gallery through April 13.
Maggie Roe, recent works and Thomas Demming, Raku Pottery, Childhood's End Gallery Olympia, through April 28.
At the Collector's Gallery, Olympia: Stephen Tse, landscape series, Edward Millman, major retrospective abstracts, and Luigi Kaimler, etchings, through April 28.
Pam Beyette, clay works, and Margaret Davidson, drawings, at the Chrystals Gallery, Room 2, Fairhaven College, Bellingham, through April 20.
CAREL sponsors the 3rd annual EQUINOX GATHERING, Vashon Island. For more information call: 485-0366.
LESBIAN COMMUNITY MEETING, Gale Inter-medial, 7:30 p.m. You don't have to be a lesbian to be here.
JOE WALIKI, representative of the Wilderness Rare II, LH #2, 7:30 p.m.
Country Music program presents non-time bluegrass in the Street Cafe or Red Square.
FRIDAY, APRIL 13
THE MYTHICAL BEAST presents Friday 13th, Beware, call around you.
MARK ANDERSON: Local guitarist and singer playing original and traditional material at the Gnu Deli, 9 p.m. Cover: \$1.00.
LINDA WATERFALL, 2nd floor Library Lobby at 8 p.m. Tickets: \$3.50 general, \$3 students, in advance, \$1 more at the door.
HOWLING GAEL, traditional Celtic music at Applejam, 8 p.m. Tickets: \$2.00.
UFO, JUDAS PRIEST, and WIRELESS at the Paramount, 8 p.m. Tickets: \$7.50. Information call: (1)625-5722.
THE MARGARET JENKINS DANCE COMPANY will perform three works at Washington Hall, Bellevue Community College at 8 p.m.
SISTER is sponsoring their fourth seasonal EROTICA FESTIVAL in the SISTER office, 100 NE 56th, Seattle, at 8 p.m. Admission: \$5.00. Proceeds to go to support Sister's Seattle Institute for Sex, Therapy, Education, and Research.
EQUINOX GATHERING, see April 12.
SATURDAY, APRIL 14
The Eclectic Union Theater stages "Paper Flowers," in TESC Experimental Theater in the Communications Building at 8 p.m. Tickets: \$2.50 general, \$1.50 students. For information or reservations call: 866-6128.
A lecture/demonstration in the Celtic harp and hammered dulcimer by PHIL BOULDING Applejam, 2 p.m. Tickets: \$1.00.
MARK ANDERSON, see April 13.
MAGICAL STRINGS, Phil Boulding, Celtic harpist at Applejam, 8 p.m. Tickets: \$1.50.
RALLY sponsored by Live Without Trident to protest Carter's 1980 budget proposal. Meet at Seattle Federal Courthouse, 5th & Madison, at 12:30 p.m.
GEORGE BENSON and SEAWIND at the Seattle Center Arena, 9 p.m. Tickets: \$9.00, \$8.50, & \$8.00. Information call: (1)344-7271.
MARGARET JENKINS DANCE COMPANY: lecture/demonstration/performance, see April 13.
EQUINOX GATHERING, see April 12.
SUNDAY, APRIL 15
INTERNATIONAL FOLK DANCING, CAB Lobby, 7:30 p.m. Everyone welcome!
"Clayworks," pieces by graduate art students from Western Washington, Fourth Floor Library Gallery, through May 5.
"Shadows," 2-dimensional art work by 20 Evergreen student photographers, Second Floor Library Gallery, through April 27.
EROTICA FESTIVAL, Sultan's Lavender Cinema, 1313 1st Ave., Seattle, see April 13.
EQUINOX GATHERING, see April 12.
SIZZLING WOOD, bluegrass at the Town Tavern, Port Townsend, 9 p.m. Donations: \$1.00.
MONDAY, APRIL 16
BARNEY MCCLURE, Northwest, renowned jazz pianist at the Gnu Deli, 8 p.m. Cover: \$3.00.
SUPERTRAMP at the Seattle Center Coliseum at 8 p.m. Tickets: \$9.00, \$8.50, & \$7.50.
TERRY GARTHWAITE & ROSALIE SORRELLS at Rainbow Tavern in Seattle.
CO-OP general meeting to discuss criteria for moving. Call the Co-op for more information.
TUESDAY, APRIL 17
Board of Trustees meeting in Lib. 3112 at 10:30 a.m. Admission: free.
Hiro Kawasaki will present a slide/lecture on

"Contact with Japan through its Art History," in TESC Rectal Hall, Communications Building, at 8 p.m. Admission: \$1.
Forums: Health Care: What Cost? What Care? For Whom? at Pacific Lutheran University, Tacoma, 7:30 p.m. For more information call: Carolyn Schultz at (1)531-8900 ext. 291.
DOOBIE BROTHERS at the Seattle Coliseum. CONCH and RED DRESS in the Experimental Theater, 7:30 p.m. Tickets are \$3.50 at TESC Bookstore and at the door.
WEDNESDAY, APRIL 18
"The Experience of Consciousness," in the TESC Board Room at following: Free.
Sri Chinmoy Center and Faith Center. Lecture: "Heroes and Heroines in American History," Dr. Page Smith. Part of The Future of our Heritage series, at the Olympia Public Library, 7:30 p.m. Free.
SUPERTRAMP, see April 16.
CONCH and RED DRESS, see April 17.
THURSDAY, APRIL 19
THE FINAL VALIDATION, a videotape about battered women, produced by Evergreen student, Diane Halpern, in Lib. 4300 at 8 p.m. Sponsored by Tides of Change and the Women's Center. This event will be videotaped, discussion following. Free.
Virginia Heaven du Mas, ceramics, and Eugene Pizzuto, monoprints, at the Artists Gallery, 919 E. Pike, Seattle. Reception at 5 p.m. Show will run through May 12.
TOM ROBINSON BAND at the Place, 125nd & Pacific Hwy. So., Seattle, 9 p.m. Tickets: \$5.00.
REI Co-op Clinic Series presents: Josh Lehman on BICYCLING IN CUBA, REI, 1525 11th Ave., Seattle, at 7 p.m. Free.
Country Music program presents non-time bluegrass in the Street Cafe or Red Square.
FRIDAY, APRIL 20
SAMBIA NOVA: Latin American jazz, guitar & percussion, at the Gnu Deli, 9 p.m. Cover: \$1.00.
THE BERKELEY WOMEN'S MUSIC COLLECTIVE, at Jacobson Recital Hall, U. of Puget Sound, Tacoma, 9 p.m. Donation: \$3.50. Tickets available at TESC Women's Center. For more information call: (1)756-3137.
DUMI at the G Note Tavern in Seattle.
SIZZLING WOOD, bluegrass, at Allen's Bay Goulash Review, Olympia, 5 p.m. Cover: \$1.00.
SATURDAY, APRIL 21
The Storefront Theater presents "Kennedy's Children," in TESC Experimental Theater in the Communications Building at 8 p.m. Tickets: \$3.00 general or \$1.50 students. For more information or reservations call: 866-6128.
PAINT-IN for kids at South Sound Center from 10 a.m. to 3 p.m. Sponsored by the Olympia Association for the Education of Young Children. Materials will be provided.
KAOS-FM's K-I-D-S will broadcast live from the Paint-In.
A workshop on "The integration of ethnic instruments into the American jazz idiom" by SCOTT COSSU Applejam, 2 p.m. Cost: \$1.00.
HERBIE HANCOCK and THIRD WORLD at the Paramount, Seattle, at 8 p.m. Tickets: \$8.50, \$8.00, & \$7.50 at full Paramount ticket outlets. Listen to KZAM for details.
SAMBIA NOVA, see April 20.
SUNDAY, APRIL 22
A lecture/demonstration on "Music and Dance of Yugoslavia" by Evergreen student, Richard Horne, in the Experimental Theater of the Communications Building, 8 p.m.
MONDAY, APRIL 23
JAN HAMMER at the Place, 152nd & Pacific Hwy. So., Seattle, 9 p.m. Tickets: \$6.00.
WEDNESDAY, APRIL 25
"The Goal of Meditation," in Lib. 3112 at 8 p.m. Sponsored by Sri Chinmoy Center and the Faith Center.
HARRY CHAPIN at the Seattle Opera House 9 p.m.
San Francisco Mime Troupe presents Electro-Bucks, 2nd floor Library Lobby, 8 p.m. Tickets: \$3.50 general, \$2.50 senior citizens and high school students, available at Budget Tapes and Records, Rainy Day Records, Yenny's Music Co. Sponsored by EPIC.
THURSDAY, APRIL 26
Board of Trustees meeting in Lib. 3112, at 10:30 a.m. Admission: free.
Seminars, Gordon Muma, see April 25.

Films

ON CAMPUS

Thursday, April 12 — The Center for Literature in Performance kicks off their ambitious Charlie Chaplin series with *The Gentleman Tramp*, a 1972 documentary about Chaplin and *The Chaplin Revue*, (1918-23) a collection of three of Chaplin's best shorts, *A Dog's Life*, *Shoulder Arms*, and *The Pilgrim*. *Shoulder Arms* is an anti-war film Chaplin did during World War I which was considerably altered by the censors. In *The Pilgrim*, Chaplin attacks both religion and the state. The ending, in which he is forced to hop back and forth across the American-Mexican border while being pursued, is extremely funny and justly famous. LHM, 3, 7, & 10:30 p.m. One dollar.

Friday, April 13 — Friday Nite Films & the Evergreen Community present a special benefit for the Evergreen film students with Bob Rafelson's *Five Easy Pieces* (1970), starring Jack Nicholson and Karen Black. This timeless examination of alienation, rootlessness, and personal rebellion is one of the best American films of the last decade. Nicholson gives one of his finest performances as a restless drifter trying to escape his upper class and academic background. The rest of the cast includes Susan Anspach, Ralph Waldo, Billy Green Bush, Fannie Flagg, and Sally Struthers. Music by Tammy and Wynette. Screenplay by Adrian Joyce. Much of the film was shot on location on the Puget Sound. LHM, 3, 7, & 9:30 p.m. Admission is \$1.25 for this week only.

Monday and Tuesday, April 16 and 17 — EPIC presents *Unlady Maids* (1948), an excellent documentary about women's roles in the 1930's labor movement. The film focuses on three old-time commies who relate their ordeals and successes. LHM, Monday at 7:30 p.m. and Tuesday at noon.

Wednesday, April 18 — Academic Films presents Robert Altman's long forgotten *The Cold Day in the Park* (1969). This one was made before Altman became famous with *MASH* and started his upward climb. (Unfortunately, he seems to be in a downhill trend right now.) The film is about a downright young woman who picks up a strange young man in the park. The young man's strange sister comes into the picture and things become very sexually perverted. Most of Altman's admirers would like to ignore this film, although others say that it's one of his best and most overlooked. Cinematography by Laszlo Kovacs. LHM, 1:30 and 7:30 p.m.

Thursday, April 19 — The Charlie Chaplin series continues with *The Kid*, *A Woman of Paris*, and two shorts, *Sunnyside*, and *The Idle Class*. *The Kid* (1921) was Chaplin's first feature length film and a child star out of the then five-year-old Jackie Coogan. *A Woman of Paris* (1923) is a serious drama written and directed by Chaplin, but his appearance in the film is brief. Unavailable for years, the film was finally brought out of limbo just a few years ago. *Sunnyside* (1919) is perhaps the most visually beautiful of Chaplin's films. LHM, 3, 7, & 10:30 p.m. One dollar.

Friday, April 20 — Friday Nite Films presents *Surrealist Mini-festival* with: 1) Luis Bunuel's *Simon of the Desert* (Mexico, 1965, 43 min.). An absurdist attack on the Catholic Church in which the 15th-century saint, Simon Stylites, gets what Bunuel feels he deserves. There are too many crazy things here that defy description, like the multi-limbed female Satan, the dwarf, and the insane finale in a New York discotheque. A wild and funny featurette! (In Spanish with English subtitles.) —T.J. Simpson

2) Orson Welles' *The Trial*, based on the novel by Franz Kafka (France, 1962, 118 min.). Starring Anthony Perkins, Orson Welles, Jeanne Moreau, Romy Schneider, Akim Tamiroff, and Elsa Martinelli. "Few films are more extravagantly expressionistic in terms of visual style than Welles' adaptation of Kafka's nightmarish novel about a man obsessed by an undefined guilt. The whole film, in fact, is suffused with subtle black comedy that keeps it from being overwhelmingly morbid." —Joseph McBride.

3) Sally Cruikshank's *Quasi* at the Quackadero (USA, 1975, 15 min.). One of the finest cartoons you'll ever see, especially in terms of animation, artwork, humor, and satire. Showtimes are 3, 7, & 10:15 p.m. LHM. One dollar.

Wednesday, April 25 — The Academic Film series presents *I Heard the Owl Call My Name* with Tom Courtney, and a Norman McLaren short, *Pas de Deux*. LHM at 1:30 and 7:30 p.m. Free.

IN OLYMPIA

The Cinema is playing Hal Ashby's *Harold and Maude*. Next to *King of Hearts*, this is the most popular of the so-called "cult-films." Like *King of Hearts*, the film is simplistic and juvenile, pandering to and gratifying the fuzzy hip, quasi-left-liberal notions of its audience without ever being challenging. Ruth Gordon plays Maude, an 80-year-old hippie who has an affair with a repulsive teenager (bud Cort) who shares her love for funerals. Maude does "hip" things like riding motorcycles and smoking dope (gee, isn't she cool?) and Harold does such neat things as finding more unique ways to fake suicide. (Cute little Devil, isn't he?) The film tries, in a confused, irresponsible way, to say something about love, death, and age, but the characters come off as totally false and unbelievable. To be fair, there are a few genuinely funny moments (very few) but the tasteless rip-off from "Dr. Strangelove" is unforgivable. The Cat Stevens soundtrack is particularly overbearing, and many scenes exist as an excuse to play Cat's pretentious and syrupy songs. Hal Ashby, whose films garner numerous Oscar nominations each year, directs in his usual, unimaginative manner. (I know that almost everyone's favorite film around here is *King of Hearts* or *Harold and Maude*, but really, I'm not a masochist. Just your everyday subversive who believes in the endless possibilities of film as art.) Call 943-5914 for showtimes.

The Capitol Mall Cinema is currently showing *The China Syndrome*, a frighteningly timely political suspense thriller. The film is a combination of the *Heat* *Silkworm* story and the *Three Mile Island* incident, although it was released over a month ago. (There's one scene in which one of the characters says that a meltdown would destroy an area "the size of Pennsylvania.") Due to the bizarre coincidences surrounding this film, it just might help change peoples' minds for the better, the way *Grapes of Wrath* and *I am a Fugitive from a Chain Gang* did back during the depression.

Jane Fonda and Jack Lemmon give their best performances in years, the suspense becomes almost unbearable, and you feel almost like wanting to kill pro-nukes when you leave the theater. *The China Syndrome* may not be art, but it's the most effective political thriller I've seen since "Z" first came out.

The Deer Hunter is playing downtown at the State. Although somewhat flawed, this is a powerful and important film that will make both conservatives and leftists uncomfortable. (The Viet Cong are shown as ruthless murderers, Russian Roulette is used as the film's central metaphor, and it ends with "God Bless America.") Directed by Michael Cimino and starring Robert DeNiro. A more detailed review will appear in the next issue. Call 357-4010 for showtimes. (Note: this is a three-hour film and only show once nightly.) —T.J. Simpson



The Cooper Point Journal

Vol. 7, Number 12 The Evergreen State College April 26, 1979

Theater of the Unemployed

by Patricia Cleland

Using slides, mime, song and dance, members of the Theater of the Unemployed write and produce plays based on current political issues. Founded in February, 1975, by two women, the group has now expanded to a core of thirteen. The group's base is Olympia, though tours have taken them to Portland, Seattle, Bellingham and Eastern Washington. According to Beth Harris, one of the founders, the theater group began as "a way to offer support to those fighting capitalism." They operate collectively, sharing skills and ideas.

In pursuit of this aim, the Theater of the Unemployed has produced eighteen plays in the past four years. One of their most recent works, *The Sound Before the Fury*, is based on information gathered through working with prisoners in Purdy, Shelton, Monroe, and Walla Walla penitentiaries. Members of the theater became involved in prisons when they started drama workshops in McNeil and Purdy (a women's prison). "Prisoners have no way of expressing themselves," says Harris. Another member, Don Martin, put it this way, "They are at the bottom of the system and can understand the power trips."

Since early March, there have been repeated incidents of harassment by both the management and patrons. On March 3, a group of several women suddenly found themselves "cut off" from the bar. When approached for an explanation, the owner, Jerry Craig, stated that he had the right to refuse service to anyone, and ordered the women off the premises. They were told they would be risking arrest if they returned.

On March 16, another group of women was approached by the security guard and asked to leave. The women requested an explanation. Instead, the management called the police, and four armed officers led the group off the dance floor. A number of customers, expressing surprise and disagreement with the Conestoga's action, left with the group.

On March 24, women were verbally



Photo by Lisa Eckersberg

Group Pickets Disco

by Alexis Jetter

The Conestoga Roadhouse, a restaurant and discotheque in downtown Olympia, has been the focal point of organized feminist action for the last two months. A picket is planned for this Saturday, April 28, to protest the management's discriminatory treatment of women dancing together.

Two of the women, expressing fear for their own safety, asked a guard to intervene. The guard spoke to a few of the abusive patrons, but did not ask them to leave. Several of the women, however, were asked to leave the dance floor, and eventually were escorted out of the building by a security guard.

Over the last month and a half, the management has enacted a new dress code, established a cover charge, and on one occasion lowered the maximum fire code capacity, denying entrance to several women for over two hours while at least ten people left the bar.

The Conestoga Task Force, a group of concerned local women, has formed to explore legal steps and means for public education about the situation. Legally at

least, the group is at a disadvantage. There is no law in Washington State protecting people from discrimination on the basis of sexual preference (perceived or actual). House Bill 876, which would have prohibited "discrimination because of sexual orientation," never even got a hearing in committee, and was "functionally dead" by the April 2 cut-off for all non-revenue bills this session.

Many women on the task force see the issue as human rights rather than gay rights, but the legal footing is tricky here as well. The management is standing on its "right to refuse service to anyone." Unless discrimination as a "class" of people can be proven—for example, under the Washington State Equal Rights Amendment—the management of the Conestoga is within its common-law rights to refuse service to whomever they choose.

So the issue boils down to an ethical question. The task force has been gathering eyewitness accounts of incidents at the Conestoga for a formal complaint to the State Human Rights Commission. A statement of the group's concerns has been given to the management of the Conestoga. Representatives of the task force have tried to meet with the manager, Rose House, before a complaint is lodged or a picket organized. Ms. House, however, failed to appear at the scheduled meeting on April 18, and has since announced her refusal to meet with the group until June 1.

Consequently, the task force is organizing a picket of the Conestoga, at 9th and Columbia, for the next three weekends. The group is also considering a picket of the Olympia Oyster House, another establishment owned by Jerry Craig. The picketing has two purposes: to pose to the public the moral and legal questions raised by the Conestoga's actions, and to induce the management to sit down and discuss the issue honestly and openly.

The issue, for those involved, looms much larger than disco dancing at a downtown bar. For the women organizing the picket, the situation represents a clear case of unfair treatment in a time when discrimination usually takes a subtler tone. As the owner of a rival establishment commented, "The Conestoga handled it wrong. They made it obvious they didn't want gays."

Put Down Your Books, Pick Up a Gun

by Pearl Knight

[Editor's note: It is likely that soon legislation will be passed to reinstate draft registration to American men ages 18-26. Conscriptio might begin. Women might be drafted. Student deferments might be banned. The Privacy Act might be amended to permit Selective Service access to currently private files for the purpose of tracking down those who don't register. Conscientious Objector classification might be next to impossible to obtain. And few people other than those who may pass this legislation have show much concern over this issue.]

Involuntary induction into the U.S. military ended in 1972. In 1975, the Selective Service System (SSS) went into "deep stand-by" status, ceasing registration and classification of men eligible for the draft. Since then, U.S. military has been an All Volunteer Force (AVF).

The AVF has come under harsh criticism by some members of Congress, the Joint Chiefs of Staff, and the House and Senate Armed Services Committees. In an atmosphere of heightened worldwide political tension, they fear that the AVF is incapable of providing adequate national security. Five studies were commissioned by President Carter and the House and Senate Armed Services Committees to examine the AVF and the SSS. Current results of these studies show

the same conclusions: that the SSS cannot meet new manpower mobilization requirements. This is the major, most effective argument against the AVF.

The Pentagon requires that the SSS deliver its first group of new inductees 30 days after a call for mobilization, with a second group of 100,000 draftees to arrive at boot camp in 60 days. A study by the Congressional Budget Office claims it would take the SSS 65 to 95 days to deliver the first group of inductees.

Other criticism of the AVF is that it has left a shortage of 500,000 personnel in the Army. Some of the legislation now under consideration calls for conscription. Almost all criticism of the AVF and the SSS's deep stand-by status call for resumption of draft registration at least.

DRAFT BILLS

The extant draft laws require only an Executive Order and money from Congress to resume the registration process. There are currently nine bills the legislative Armed Services Committees calling for resumption of draft registration. Seven of the bills are in the House Committee, two are in the Senate Committee.

At least two of these bills, the House (H.R.23) and Senate (S. 226) versions of "The Military Registration and Mobilization Act of 1979," call for amendment of the Privacy Act to give the SSS access to "age and address information in the

records of any school, any agency of the United States, or any agency or political subdivision of any state, for the purposes of conducting registration . . ."

The Montgomery Draft Bill (H.R. 2404) calls for registration, classification, and induction of 100,000 to 200,000 people each year into the armed forces. Representative G.V. Sonny Montgomery (D-MS) favors drafting women, saying, "I don't have any problem with it. . . . In this equal rights environment, men are going to challenge in court any legislation that drafts them and not women." The Montgomery Bill would revise some of the deferment and exemptions provisions of the Selective Service Act, including banning student deferments. As yet, there is no word on how this bill would affect conscientious objectors.

The other bills which would call for inductions as well as registration are two National Service bills. These would negate conscientious objector status by requiring all eligible people to choose between military and civilian conscription.

The National Service Bills have run into strong opposition. Two major problems are pointed to by Congressional critics: compulsory national draft service would be costly (\$23 billion by estimate of the Congressional Budget Office) and it may also be a constitutional violation. The Thirteenth Amendment prohibits involun-



Seminars on various multi-media topics, Gordon Muma, Communications Building Recital Hall, 9 a.m. Admission: \$1.50.

Handy Pantry

7th & 12th DAILY

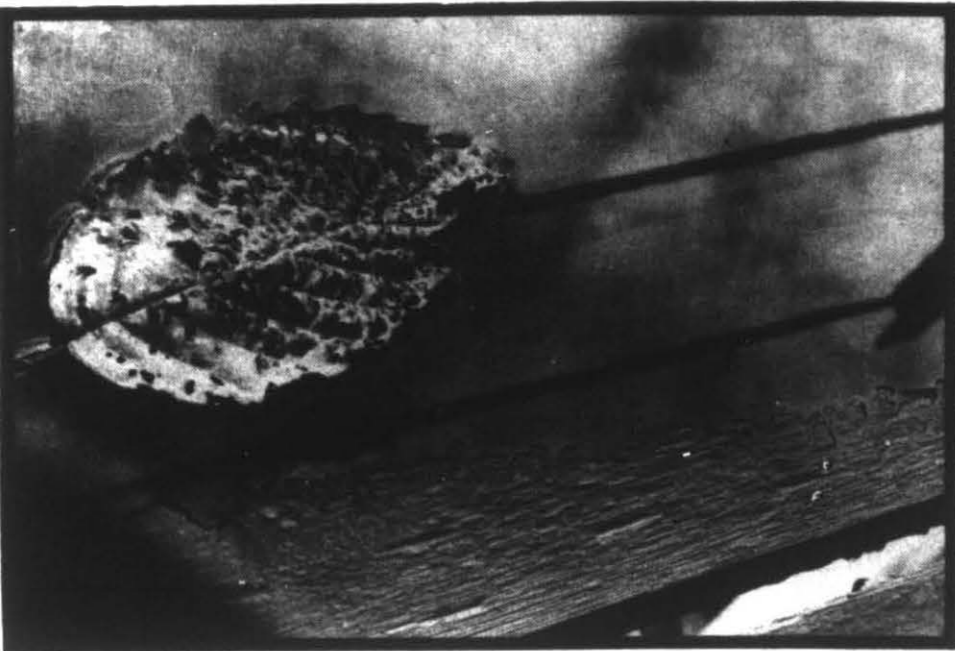
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photograph by Tim Wyatt

Bad Priorities

To the Editors:

Twice now the Men's Center has written articles to explain the purpose of our Men's Awareness Group. Twice now we have been "boxed," not printed due to lack of space. Articles of specific interest to the community receive priority.

So what's on the front page? The rising gas prices. And inside? Gasahol. The men's group meets here on campus and needs support, as do other functions and student groups, like the GRC, ERC, EPIC, UJAMAA, and the Women's Center. We are not merely concerned with students, but include any person in the community who shows interest in change. I think we're of interest to the community.

Articles on energy took precedence over ours since that was the theme. Yet even when the theme was sexuality, we were not printed, nor were other articles from the Men's, Women's, and Gay Resource Centers. Also the CPJ has a column specifically for S&A groups, but only if the article addresses a critical issue. How can the Men's movement become critical enough to get printed? There's no need for violent demonstrations or demands for equal rights. Just awareness.

Everyone who cares already knows we face \$1.00 a gallon gasoline. And I don't know of any stations in the community that plan to sell Gasahol. So why can't the CPJ be what it is—a campus paper—and support campus activities?

Many people tell me the third floor of the library, where our offices are, has been too quiet this year. I find it hard to get interesting going when nobody can find out what we have to offer.

The Men's Awareness Group meets at 7:30 p.m., Sunday evenings in Library 3211.

Steven P. Hadley
The Men's Resource Center
TESC

The Sun Brings Them Out

To the Editors:

Someone made a comment to me once that they overheard a visitor say, "Where are the students?" I suppose, walking on to the Evergreen campus on a typical day, it does appear void of people, the logical answer to the visitor's question is, "We don't have bells. Each class meets on its own schedule, so we don't have the mass movements you'd find on a campus like the U. of W. In addition, students usually while away the hours hidden in dark deserted corners, with their noses buried in books." While this is a nice way to account for the lack of observable human movement, I, myself, find it hard to believe this school has attracted 2,000 hard-nosed intellectuals.

Being trained as an observer, I have come up with a by-no-means-original hypothesis to account for this phenomenon. Today looks and feels like a typical lunch hour on the University of Arizona campus. It's almost like someone rang the bell. People flooded out of the buildings

and into Red Square. Dogs bounced about as dogs have a tendency to do. Frisbees were flying and music was playing. Guitars, voices and harmonicas filled the air in a chorus for all who cared to listen or join in. People and picnic lunches...but what makes this day different from all other days? It's in the air. It's all around, on people's cheeks and in their smiles. The sun brings out all that's green and healthy.

Sounds of hands, drums, sticks and bells echo; restless natives announce the day from the hill by the square. Consensus has been reached, as the beat slows to a background chant. The bell has rung again. Maybe it's a blessing that this school is buried in the almost rain forest of the Pacific Northwest. It gives us more of a reason to look like hard-nosed intellectuals.

Carol Ellick

It's the Image

To the Editors:

I do not want wear a cap and gown. I do not want to walk across a platform to be recognized and I do not want to sit in a roped-off section away from my family and friends. I would like to gather with interested graduates who have strong feelings about the graduation ceremony and who would like to help me organize some changes.

Dorothy Hanks
754-9288

"Have No Fear!"

To the Editors:

Please convey to your anonymous contributor, writing under the name of Dead Head Wars, the following message: "Have no fear! You may eat your lunch wherever you wish. Parquat has not been used on this campus for several years."

Dave West
Supervisor of Buildings and Grounds

[Eds. note: What do we use?!!]

Happy Endings

To the Editors:

Those of us who began the Chaplin Series by enduring Richard Patterson's, *The Gentleman Tramp*, may be surprised to learn that we've seen the final acts of *City Lights*, *The Great Dictator* and *Monsieur Verdoux*. Patterson has just completed a documentary about Alfred Hitchcock, but is waiting for "Al," as he calls him, to die before he'll release it. This film (tentatively titled *Hitch*) will contain the final acts of *Frenzy*, *North by Northwest* and *Psycho*. Forewarned is forearmed.

Gary Alan May

Thanks Artists

To the Editors:

Artists, now showing your work in the Library Gallery, thank you for sharing the clarity that flows through your hands and eyes. You have grown wise in the use of many tools but best of all you have mastered the giving of yourselves, unmasked, in the images of your work. Thank you for being, and creating so freely!

gallery watcher
Russell Davis

Cooper Point Refuge

To the Editors:

Give me your tired, your poor, your cosmic masses yearning to relate... "Symposium '79" has left me disenchanted and irritated. It seems that Evergreen is rapidly becoming the Cooper Point refuge for students wishing to escape the rigors of academia and instead pursue the fruits of such dubious hobbies as personal growth. At this point it is painfully obvious that the future of this institution is no more stable than the water-saturated ground on which it was built some eight years ago.

Bill Aldridge, a teacher of Evolution, said he saw no reason why mathematicians, potters or dancers should need to read and write. Fine, send the mathematicians to a School of Figures, the potters to an Institute of Ceramic Expression, the dancers to a Center for the Development of Movement. If they are not interested in cultivating literacy, do not send them to college. (Aldridge, incidentally, was given a standing ovation by approximately 80 percent of some 400 students who listened to his symposium remarks.)

As an accredited (and public) college, Evergreen is responsible for producing graduates capable of dealing with the enormous socio-political web within which any highly industrialized society operates. (Don't make any inferences about my political persuasion; we simply happen to live in such a society.) And in order to deal with that system—as Political Economy teacher Tom Rainey argued—one must be able to read and write.

I am not contending that dancing or pottery or mathematics are not valid career pursuits. It's just that unless there are some criteria by which an institution awards a degree, that degree becomes meaningless, an amorphous piece of paper attesting to time put in and not knowledge pulled out.

As for those who are determined to explore personal awareness as the focal point of their Evergreen experience, they should perhaps be awarded a heart-on-a-string, the likes of which the Wizard

bestowed upon the Tin Woodsman. Do not, however, give them an Evergreen degree. Personal awareness and inner development should be by-products and not the centripetal purpose of any education.

TESC, "Brainchild of the Sixties," finds itself in a dilemma, caught between ideals and realism. The college, by the very nature of its lack of structure, should attract self-motivated students who can benefit from the school's uniqueness. I, for one, do not see those students coming to Evergreen. Because of current enrollment problems, TESC cannot be as selective as it ought and is forced to accept nearly all applicants, regardless of their potential to utilize (as opposed to abuse) Evergreen's curriculum. The result is an ever-increasing percentage of unmotivated, epidermal mass, parasitic on the college and the rest of its students.

The ideals around which Evergreen evolves are great. I (like most Greens) came here searching for an alternative to force-fed education. I am not suggesting that these philosophies be radically changed; nor am I recommending that this campus become a miniature working-replica of the University of Washington. But when the fish don't bite you've got to change the bait.

Evergreen needs to compromise a few of its dreams and adopt most of the CPE recommendations. Only then will this school remain anything but the University of Washington.

As contrary as it may be to the Evergreen philosophy, what's needed around here right now is a lot more structure and a lot less space.

Tye Steinbach

Like, Wow, Man

To the Editors:

Wow. I just learned so much from the symposium. I learned that everybody at Evergreen really cares about each other, man, and if we all just put our energy into it, everything's going to work out. And if we REALLY get into it the vibes will just go all over the place man, even up Dixie's driveway, so that she'll finally be enlightened to how hip we are. Really!

And also at the symposium I realized that we don't need requirements to survive, we don't need inter-collegiate sports, we don't need to change units into credits—all we need to do is continue sitting out in the sun getting all tan and beautiful man, and playing guitar on old red square with our groovy long hair blowing in the wind, and everything will be okay.

Boy, so much—I mean so much got accomplished at that symposium—I mean the group process never fails—SO MUCH WAS ACCOMPLISHED!!

Later,
Mary Blue Sky

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Student Groups' Budget Cut

by Doug Riddels

In less than a month, we will know how much money all of the student groups, as well as such services as the Recreation Center, the bus System, and Driftwood Daycare, will have for the next year, and what level of services they will be able to offer. We already know that funding for all areas of student services and activities will be cut back, with the Human Rights and Cultural groups facing the most severe budget cuts.

The Services and Activities Fees Review Board (S&A Board) has begun the difficult task of allocating next year's S&A revenues. On Wednesday, April 18, the Board met to lay the groundwork for the final allocation process, which will take place over the next month. The difficulty of setting target budget levels for categories (Operations, Human Rights groups, Cultural groups, etc.) was compounded by the fact that the S&A Board has no idea how much money will be available next year. S&A revenues are based on enrollment (the \$54 per quarter S&A fee built into each student's tuition); and, of course, no one knows what next year's enrollment will be.

The Board decided to base revenue estimates on a "cautiously optimistic" forecast of 2150 Full Time Equivalent (FTE) students for next year, up about 125 from this year's average of all three quarters. After subtracting \$15,000 earmarked for the students of the Vancouver outreach program, and \$35,000 for various reserve funds, the Board is left with \$278,000 to allocate among the various S&A groups and services. This is down considerably from last year's allocations (\$319,000), based on overly optimistic enrollment projections.

The Board's final action Wednesday was to set preliminary budget levels for the various categories of S&A groups and services; in other words, to decide "how big a slice of the pie each category will get."

The Operations category, including the CAB and Campus Recreation Center, the Organic Farmhouse, transcripts, and others, was given 70% of the total budget. In dollar terms, the budget level

is \$195,000, down from \$202,000 last year.

The Recreation/Sports category and the Cultural Groups category (Friday Night Films, Center for Literature in Performance, etc.) were each given target levels of 0.5%, or \$3810.

Citing "low student support for human rights," based on the results of last month's mail survey, the Human Rights Groups category was reduced from 7% of the total S&A budget to 4%, or in dollars from \$22,000 to \$11,000. This category includes all of the Third World Groups, the Evergreen Political Information Center (EPIC), the Men's and Women's Centers, the Gay Resource Center, the Faith and Alternative Communities Center, and the Environmental Resource Center.

Faculty representative Rainer Hasenstab pressed for an increase in the Human Rights Groups' budget level, citing Evergreen's need to attract and retain Third World students. He also said that support for human rights groups was "a moral statement" and that the level of support for these minorities affects the "atmosphere of the entire campus."

Marissa Zwick, next year's coordinator, insisted that the needs of the majority of students had to be considered as well, through support of the Operations and Services categories. This viewpoint was definitely predominant among Board members.

The Services category, which includes KAOS, the Cooper Point Journal, the Bus System, Driftwood Daycare Center, the Women's Health Clinic, the Organic Farm, Self-Help Legal Aid Program (SHLAP), and others was given 25% of last year's allocations (\$88,000). The Services category bore the brunt of last year's budget cutbacks and will apparently have to be cut back even further this year.

Each Board member will spend this week and next with several S&A groups, in order to establish budget priorities (which parts of their budgets they would like to see cut). This will enable at least one Board member to be acquainted with the finest details of each budget proposal before the final allocation meetings in mid- and late-May.

On May 9, the Board will meet to make preliminary cuts in the Operations, Recreation/Sports and Cultural categories. On May 16, they will meet to do the same with the Human Rights and Services categories. Final allocation decisions will be made on May 23. For information of times and locations of future S&A Board meetings, contact Bill Hucks in CAB 305, phone 866-6220.

TESC Master's Bill

by Pamela Dusenberry

The House of Representatives passed the Substitute Senate House Bill 2610, on April 9. This bill authorizes Evergreen to offer a Master's degree in any area, subject to the approval of the Council on Post-secondary Education (CPE). This bill was amended to require an annual report from the Board of Trustees on progress in implementing the CPE recommendations: "increasing enrollment, reducing costs and expanding service to Southwestern Washington."

This report shall include yearly enrollment figures as well as "a review of overhead and support costs at the College," and a review of services offered to the residents of Southwest Washington. Other suggestions to complement the Master's degree include making an arrangement for other colleges to use Evergreen's facilities, and attracting area high school and community college students.

This annual report will be shown to the legislature and governor. In January, 1985, the committee will "evaluate the effectiveness of the steps the College has taken and make a recommendation on the College's instructional program, at which time the legislature shall review and act upon the recommendation."

According to Les Eldridge, Assistant to the President, "There is money in the budget now for a Master's degree in Public Administration if the governor signs [the bill]." He added that environ-

mental sciences is another possibility for a Master's degree.

The amended bill was agreed on by the Senate, and delivered to the governor on April 20. She has until April 27 to sign or veto it. If the governor does not take action, the bill will become law.

(FLASH: Gov. Ray today signed the Master's Bill into law!)

Death of Unit

The Evergreen Unit of Credit is dead. As of next fall, Evergreen students will earn standard quarter credit hours for our efforts. And no longer will potential students look in the catalog supplement and exclaim, "You only get four credits for doing all that work in a program?" And Computer Services will have to write a new program for record-keeping purposes. And the Registrar's Office will have a hell of a busy summer transcribing all the transcripts. But other than that, the change isn't very significant.

Byron Youtz, presented the proposal for the change to quarter hours at the April 4 Faculty Meeting. After an hour of discussion, the faculty voted to accept the plan, with the amendments that students may earn no more than sixteen credit hours per quarter and that programs must be offered for eight, twelve, or sixteen credit hours. Modules and workshops, however, might be offered for one, two, three, or four (not five) credit hours.

Forum CPE Directions

by Bill Aldridge

In response to those CPE recommendations, we are in the process of making changes which significantly alter the learning philosophy and climate of this college. Individually none of these changes is a major one; taken collectively they amount to a revolution. Since Faculty Forum is being dissolved I wrote to members by each DTF, allowing little room for discussion of the overall impact of the proposed changes, I am writing you to express my views.

First of all, there is a definite question regarding the integrity of the CPE Report itself. The objective of the CPE study, as I heard it, was to study Evergreen and make recommendations regarding the institution. Yet no faculty members were interviewed in that assessment. At least so far as Byron Youtz knows and so far as three CPE staffers I contacted know, none were interviewed.

As an educational researcher, I find it strange that a group seeking to study an institution would fail to meet with any representative of a major level of employee in that institution. I do not know how or why this was the case. However, since much time was spent with several staff members, it appears to me that the report is likely to represent a mostly administrative view of the functioning institution. (120 current Evergreen students were also interviewed; this number is such a small percentage of either our current student body or of the thousands of students who have attended the college that it carries little weight.) Since the CPE Report is the driving force behind the proposed changes in our college, it seems important to be as clear as possible regarding the nature of that report.

There has also been a significant change in administrative style. Lowell Kuehn was appointed to a very important position without nominations from the faculty. While we clearly have a "constitutional monarchy," there has traditionally been a strong leaning toward democratic practice. Among the issues involved in these new procedures are the questions of patronage (be visible, do good, and I'll be rewarded), racism, sexism, and lack of clarity regarding what qualifications were seen as desirable. It may be simply chance that our new administrative team is a replica of traditional white male political machines. Perhaps women and minorities were considered for appointment. The new autocratic private process leaves these issues unclear. It is a move toward a style of leadership I do not support. It is a radically new direction.

The apparently innocuous proposal for specifying "career routes" in the ten divisional areas, on the surface, is an apparently desirable move to bring predictability to the curriculum. It seems desirable that a student can look at four years of predictable educational programming. The system of attendant prerequisites seems a small price to pay in freedom of choice for the security of predictability.

In terms of educational philosophy, in terms of preparation for life, this change is a major one. What the college says to the student under this system is that we know what is best for the student. We make the choices for him or her and guarantee that he or she is prepared to enter the existing

corporate or professional structure.

What we have denied the student under this proposed system is the experience of choice, the experience of facing confusion and frustration and then making her or his own decision. We have educated the student to be a follower of authority; we have not educated the student to be independent and self-assertive. And we have also not educated the student to deal with the frustration and uncertainty of a changing world.

We could go other untried routes. For instance, we could try simply offering more of the kinds of programs students consistently and currently want. I have yet to teach in a program where the waiting list has not been at least as large as the enrollment. This is always true for Outdoor Education, any program dealing with human growth (Psychological Growth, for instance, was over enrolled last April), certain programs in the arts, certain programs in science, and probably some others of which I'm unaware. The shortage of students is a myth. The shortage is for programs students want, and this is where the desire for "predictability" arises. Provide programs in areas of student interests and "career routes" will be totally unnecessary. It was to provide such coverage that specialty areas were invented in the first place.

I support the addition of programs for nurses, paramedics, teachers, adults of all ages; I have been a strong advocate for these programs for years. And as one who has worked in the field of Adult Education for twenty years, I am dead certain that older adults are not attracted by images of rigor and academic difficulty; they are academically inadequate. Last night I asked sixteen adults in my seminar how many would have been sitting there had we emphasized rigorous academic standards in our program description. No hands went up.

On the contrary, to attract adults, we must emphasize our concern for their interests, for their dreams, for their goals. We must express concern for them as people. And I guess this is also true if we wish to attract minority students.

In my view the changes proposed move us strongly in the direction of traditional colleges and they give us essentially all of the disadvantages of the traditional college. Inherent here also is an image problem. We seem to be struggling toward an image of "Harvard of the West." Personally, I don't believe we can attract students who want a prestige university; I think our image as an alternative learning institution is the only solid image we have and I think we should run with it. That image may not have seemed viable in the "sleepy 70's," but we are entering the 80's.

What I am asking here is that we look as clearly as we can at what the market is likely to be in the 80's. Then, I believe we should look at our philosophy, our institutional belief system, our values, and see how we can best meet the needs of students in the 80's. To blindly give up our major educational beliefs simply to meet the possible needs of today's students seems a bad gamble. To give up our integrity in a desperate struggle to survive may lead us to the discovery that without integrity life is not worth living.

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Arts Self-Study

by Ellen Kissman

Last February, a Student Work Group released its final report as part of the Expressive Arts Critical Review. This is a section of the Accreditation Self-study that TESC must undertake every five years. Tucked away behind all the controversy over student input (or lack thereof) into Evergreen's future, this group of 22 students and two faculty members put together a comprehensive analysis of the effectiveness of the Expressive Arts Specialty Area, in terms of student needs.

The report consists of eight recommendations, as well as background information about the Specialty Area's clientele. The recommendations in some cases parallel suggestions from other quarters, such as the Enrollment DTF and the CPE report. In the Specialty Area, "there is no apparent continuity."

Within this context it is often perceived as difficult to get either basic skills or the opportunity to do real advanced work," said Jay Leighton, a member of the work group. She expressed surprise at the discrepancy between the students' frustration with curriculum and the faculty's perception that, since curriculum is planned according to the rules, continuity is assured. She explained that at any particular time, a student cannot expect to learn basic skills, as well as receive a valuable critique.

In other cases, recommendations address problems that have rarely been aired in Evergreen's evaluation process. The quality of next year's program offerings, access to equipment and other facilities, the prevalent "theoretical or humanities bias" in arts programs, and general lack of support for the arts are all concerns raised in the report. This reflects students' priorities better than faculty and staff study groups have.

The report cited "frequent pointed criticisms of staff connected to production

equipment or technical facilities," as another concern of Expressive Arts students. This particular issue is complex and raises many questions about the advisability of staff-taught programs and staff-sponsored contracts. One Expressive Arts teacher clarified, "Take the College's 'super-gonzo-media-fabulizer', for instance, the staff person in charge of that particular facility views it as a machine with a particular technical function. He or she might have trouble with a student who wanted to use it in a different way." In addition, staff can maintain their own "domain" more so than individual faculty members or students, in terms of facilities policy decisions.

While several recommendations are only applicable to the arts, others address more general student concerns, such as the effectiveness of student evaluation of faculty. The group states, "histories of some individuals (teachers) suggest that they might have more difficulty than the faculty as a whole. In this instance, we question whether students' evaluations of faculty carry enough weight in the total evaluation process." The group suggested that Evergreen undertake a "review of the faculty evaluation process." Jay suggested that instead of our present system, a "three-form" system could be instituted, with one copy of each evaluation sent to the deans. This would have the advantage of insuring that all evaluations reach the deans, thereby carrying more weight in the evaluation process. This raises the question, to what extent should the deans control faculty evaluations.

Overall, the work group found that Expressive Arts students are "committed to Evergreen and are satisfied with the quality of their education." Evergreen's interdisciplinary structure is conducive to developing artistic expression. However, according to one faculty member, the potential for artists at Evergreen is much greater than current administrative support will allow. Artist need enough freedom, faculty support, and administrative recognition to do their art. The current atmosphere of change could mean a much stronger arts program here, if the Evergreen community acknowledges that the arts are a high student priority, and should be treated as such.

Tides of Change

by Alexis Jetter

If you went to the Cris Williamson concert a while back, you may have noticed the little band of women intently adjusting knobs, monitoring sound, doing the lighting, collecting tickets, M.C.-ing, and generally running things. They are the Tides of Change (TOC) Productions group, and they sprang to life after the 1st Annual Northwest Women's Music Festival was held at TESC in spring 1977. Presently, they're the most active group on campus producing musical events, and according to one veteran, Mary Fitzgerald, "we're the people to get in touch with. Our name is known across the U.S."



Tides of Change has brought such well-known performers as Holly Near and Cris Williamson to TESC, but their major focus is on giving exposure to local artists and lesser-known performers. The group works collectively, sharing and rotating skills so that each woman learns all aspects of production, from monitoring sound to writing news releases. "By the end of the year, you should know how to put on a concert by yourself," postulates Patti Dobrowski, another TOC member.

"But," she adds, "to battle all the problems you encounter in promoting women's cultural events, you need a support group."

The group is committed to producing concerts of "women's music," which Mary Fitzgerald defines as "music that speaks to women's struggles." And performers of women's music "do solely that—so people like Joan Baez don't fit my definition." Mary points to the Izquierda Ensemble (coming April 27) as an example: "Their music speaks to political concerns—Third World, working women—not just bebop. We bring people we think it's good for the community here to listen to."

Tides of Change has produced mostly "open" (women-men) concerts, but "women-preferred" events are still part of their repertoire. "Women shouldn't have to have the community's okay to take some space for themselves. We shouldn't always be held responsible for educating men. Besides," she emphasizes, "why don't men support the concerts we do that are open? We only hear from them when there's something they don't like."

The Dyke Tones Benefit this Sunday, April 29, which TOC is helping to produce, is the first women-preferred concert at TESC this year. What is the future of women-preferred events at Evergreen? Mary doesn't hear the need for them so much anymore. "The faces are much younger, less radical, more conservative; they are just coming out of high school. They would probably break out!"

Tides of Change plans to merge with the Women's Center next fall, in the hope that the "spot energy that people have for producing concerts can be brought into the Women's Center and get more women interested and involved with the Center."

There's room for women to join the production team. And if you've got an eye for the future, Margie Brown is interested in planning another Northwest Women's Music Festival in Olympia for spring/summer 1980. Planning could start this summer. "It's a good way to teach as many women as possible about mixing, recording, production, and lighting. And it's a more relaxed atmosphere—an easy intermingling of musicians, audio technicians, and the audience." You can contact Tides of Change through the TESC Women's Center, Lib. 3216, or call 866-6162.

Theater of the Unemployed

continued from page one

and Tina Peterson, theater is mainly "a way of presenting political ideas in a non-political manner." They emphasized that this was not necessarily true for all members of the group. "Our aim isn't to become better theatrically, but to become better at fighting the capitalist system," explained Harris. She considers it unfortunate that theater is such a "safe place."

People tend to regard everything on stage as unreal.

In order to be most effective, the Theater of the Unemployed is considering changing its format, perhaps to more simple and direct productions with a focus on a single issue. Tina would like to see more street theater. "If we are invading people's space, then we might become a more threatening force."

But future plays will be no less political. Success and money are clearly at the goals. "We want to show the truth as we see it; otherwise there is no point," concluded Harris.

That is the definition of success for the Theater of the Unemployed and the reason why they will continue producing their plays. They feel that they, as well as their audience, have learned a lot. The Theater is interested in hearing from people who are involved in a particular struggle and would like to present it to the public.

Bye, Bye, Bill

The Services and Activities Board has chosen Marissa Kaij Zwick as its new coordinator for next year. She will replace William R. Hucks starting this June. She was selected over Dave Canning, who is on the S&A Board this year, and Doug Riddels, a current editor of the Cooper Point Journal, who served on the Board in 1976-77. Doug was chosen as alternate.

Community College Blitz

There has been a lot of talk lately about the enrollment crisis here, and about ways to solve the problem. Well, now something is being done about it. Lowell (Duke) Kuehn, Special Assistant to the President, and Dave Carnahan and staff, are organizing a regional community college recruiting blitz. The events, called "Evergreen Days," will take place on seven local campuses between May 10 and 31. It's hard sell time!

The plan is ambitious, to say the least. The group wants to have thirty to forty students and faculty at each community college to promote Evergreen. They will

and Pete Steilberg, Director of Recreation and Campus Activities, to make its final decision.

Marissa has had extensive organizing, public relations, and decision making experience, as well as serving on the Board this year. As a legislative intern, she researched the budgetary process of higher education, of which S&A allocations is a part. A primary responsibility of the coordinator, Marissa thinks, is to be an intermediary between the concerns of the administration and the student body. It is important, therefore, that the coordinator understand the administrative and budgetary procedures of the college.

talk to prospective students about specific programs, general areas of study. Evergreen's educational modes: in short, about the advantages of going to Evergreen.

Duke is in contact with the student study group on marketing, but they need many more people to make the effort successful. Anyone can help. If you have the time, energy, or a good idea, leave a message with Rita Keating at Dave Carnahan's office, 866-6262, before May 3. This is a great chance to actively do something about Evergreen's serious situation.

House Votes Peace Corps Out of ACTION

by Robin Willet

Last Week, a House vote separated the Peace Corps from ACTION, establishing the Peace Corps as an autonomous agency linked to the new International Development Cooperating Agency.

Although still unformed, the IDCA is designed to coordinate the Peace Corps with other foreign aid agencies. In a telephone interview, Congressman Don Bonker named AIDE, the Overseas Investment Institute, and the Institute for Technological and Scientific Development as possible agencies cooperating under IDCA. If the IDCA idea does not get off the ground, the Peace Corps will gain full independence.

The Peace Corps was created in 1961, by President John Kennedy. President Richard Nixon, in 1971, drew Peace Corps and other domestic volunteer agencies under an umbrella agency, ACTION, which he created "in what many have called a deliberate attempt to immobilize the Peace Corps," said Bonker.

The House decision to make the Peace Corps an autonomous entity, establishing its own policy and budget through a Board of Directors while remaining tied to IDCA, represents a compromise, Bonker stated.

Two proposals supported Peace Corps' separation from ACTION but differed on the amount of independence Peace Corps should have. The main controversy was whether the Peace Corps should more closely reflect government foreign and development policy, or function as a self-directing agency. The latter proposal was introduced by Bonker and thirty other House members as a solution to high drop-out rates, low morale, and increased training costs—results of Peace Corps' affiliation with the "sprawling bureaucracy of ACTION," Bonker said. "Lumping programs together simply because they share volunteerism just has not worked."

Will lumping programs together because they share involvement in foreign

aid alleviate these problems? "I think," said Bonker, "the chairman [of the Foreign Aid Board] doesn't like working with fifteen development agencies." IDCA "is a neater approach."

Bonker opposed the Peace Corps becoming a reflection of government foreign and development policy since, "such a link would deprive the Peace Corps of its unique people-to-people character by subjecting it to the whims of short-term foreign policy." In his newsletter, Bonker explained that the House proposal "insulates the Peace Corps from day-to-day policy considerations of the government."

Richard Haugen, local ACTION Public Relations Officer, agreed that seemingly inevitable policy changes will result if the Peace Corps is attached to IDCA. What these policy changes will be, and what exactly the "cooperative relationship" between Peace Corps and IDCA means, is unclear.

The destiny of ACTION is also uncertain. Separating Peace Corps from ACTION is supported by several former Peace Corps directors and volunteers. This move is opposed by Peace Corps Director, Sam Brown, who said that removing Peace Corps will lead to the end of ACTION.

The senate has chosen to delay action on the Peace Corps Reform Act until June. If accepted by the Senate, the House proposal will override any administrative proposal for Peace Corps.

Political Perspectives

Men's Awareness Group

by Daniel Botkin

While talking with an acquaintance about Men's Liberation and my work in the TESC Men's Center, I was set to thinking by his comment, "Well, if you are so concerned about changing sexist stereotypes, why don't you just go out and do it," instead of going off by yourselves and talking about it?"

The question hit me in a sensitive spot. After seven months of coordinating "men's awareness" activities, I am still faithfully inhabiting this office and plugging away to maintain our sometimes popular men's support group. And now I have come to question the value and validity of the whole pursuit.

With such an emphasis on separatism and fragmentation of people, why am I promoting one more social division? We are overwhelmed by categories, fragments, stereotypes and man-made social constructs. The sexes are already split too far apart! How can such an exclusive, separate group be of benefit to the community as a whole? Am I not advocating the continuance of such artificial separatism?

Men share various facets and perceptions on life that are intimately tied into the psychology of our sexual role. Much of who we are, what we feel, think, and see is affected by the subtle messages and complex social influences. Messages like, "Men are strong and logical, not gentle or loving. Men are achievers, not sensitive to emotions or intuition. Men are sexually more aggressive than women."

As I overcame some of these more blatant stereotypical messages I experienced a new-found freedom. I felt as if I had finally arrived and become fully realized, free from my sexist conditioning. After all, with the growing focus on naturalism and sexual liberation, I, like many men, have become more relaxed, spontaneous, and open in my relations with men. So why this need for a men's group?

Social as well as personal liberation is a slow, ongoing process. The Men's Movement is no exception. As we break away from rigid and obsolete social attitudes, there is a necessary reattachment to more appropriate ones: A new and updated self-image and an improved set of rules and ideals.

One stereotype gets blasted out, and scores more are born in the debris. In some circles, as a result of the recent focus on men's awareness, social "norms" have shifted and evolved. Thus, the appearance of the pseudo-liberated man who seeks only to conform to the "non-sexist, non-traditional" image.

We cannot eradicate the separateness of the sexes. Indeed, men are different. Whether the differences are inherent or conditioned is irrelevant. Whether they are good or bad, natural or artificial, instinctive or imbedded, right or wrong, does not matter. The differences exist. We cannot deny it.

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CPJ OPEN MEETING

The theme of the next CPJ issue will be The Sciences. An open meeting will be held Tuesday, May 1, at noon in the CPJ office (CAB 104) to brainstorm and choose articles. Please come if you're interested in doing something for the next issue, to be published May 10.

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Open Wide Gonorrhea

by Susan Buskin

Gonorrhea is one of the most contagious diseases in this country, second only to the cold. This article will include information on the signs, symptoms and treatment of gonorrhea, with a focus on prevention.

A woman's annual exam includes routine gonorrhea screening, called a gonorrhea culture, or GC. Since men don't usually have annual physicals, a routine GC is not automatically done. If this article raises any questions concerning gonorrhea, feel free to come to Health Services for the Women's Clinic for information or screening.

The Disease: Gonorrhea is caused by a bacteria, called gonococci, so specific to the mucus membranes of humans that there is no possibility of catching it except by close physical contact.

Symptoms and Signs in Both Sexes: Gonorrheal infections which start in the genito-urinary tract, as well as in the throat and rectum, can cause local irritation, soreness, and discharge of pus. If left untreated, the infection can get into the bloodstream, and could cause arthritis, or invade the central nervous system, heart, or liver.

Symptoms and Signs in Woman: Up to 80 percent of women who contract gonorrhea show, or notice, no symp-

ptoms. The earliest signs to look for are pain, urgency and frequency of urination, pus discharged from the cervix or urethra, or any infection or reddening of the cervix. The infection may spread into the uterus, fallopian tubes, pelvic cavity, or appendix or contribute to ectopic pregnancy. These are all good reasons for regular self spec examinations.

When women get cultures taken from the anus, as well as the cervix, the accuracy of the culture is increased as infections often spread to the anus via vaginal secretions.

Symptoms and Signs in Men: Fortunately, most men develop symptoms within a week of catching gonorrhea. Early symptoms include pain or burning with urination, and a white or yellow discharge which gradually becomes thicker. Later, the infection may spread to the prostate and testicles, causing pain and possible sterility. Prevention must be stressed, as well as notifying all possibly infected partners, since they may not be lucky enough to have visible symptoms.

Prevention: There is no 100 percent sure means to prevent catching gonorrhea. But any preventative measures used consistently will gradually decrease the incidence of the disease. One important means of prevention is simply looking at our partner's genitals for sores and unusual discharge. Because lesbians and gay men are less likely to contract gonorrhea, these sexual preferences can also be a means of prevention. Avoiding oral sex with anyone who's got a sore throat, and abstaining from anal intercourse with anyone who's got an unusual discharge there will also prevent some cases of gonorrhea. Another means of prevention is the use of condoms. Certain spermicidal creams, jellies, and foams also decrease the chance of catching gonorrhea. These include: Delfen foam, Emko foam, Cooper cream, Koromex A-II vaginal jelly, Certane vaginal jelly, Preceptin gel, Milex Crescent jelly, Ortho-Cynol jelly, and Ortho cream. Two non-spermicidal preparations may also be used: Lorphyn Vaginal suppositories, and Proganysl (a prescription drug used in the treatment of vaginal infections).

All these products may also be used as protection in anal intercourse.

Birth control pills change the pH of the vagina; so, for women who use the Pill, exposure to gonorrhea will generally result in a case of it. Therefore, using other methods of birth control is another preventative measure.

Treatment: Although more and more bacteria are becoming resistant to antibiotics, there are still no strains of gonorrhea that some type of antibiotic does not destroy. Most strains of gonorrhea are still killed by either penicillin, ampicillin or tetracycline. In light of the curability of the disease, it is essential that we all do four things: 1) get gonorrhea cultures annually, 2) if we are exposed to or catch gonorrhea, get treated as soon as possible, 3) if we have gonorrhea, abstain from intimate contact until two negative test results are received, and 4) contact all partners who have possibly been exposed so they can be treated if they need to (remember, some men and most women do not show early symptoms).

Wanted Dead or Alive: Bicycles & TV's 352-9102

KAOS Deadlines

KAOS-FM has a new policy for Public Service Announcements. Events for the Entertainment Calendar now have a deadline of 8 a.m. on the Monday prior to the event. There is no deadline for submitting Public Service Announcements but it will help if announcements are turned in at least one full day before the event takes place.

Public Service, Ride Board, and Lost and Found items run for two weeks on the Community Billboard. Only Ride Board and Lost and Found announcements will be accepted over the phone. Submit announcements to: Public Service Director Anna Coggan, KAOS, CAB 305, TESC, Olympia, WA 98505.

GRC Coordinator

Nominations for the Gay Resource Center coordinatorship can be made at the next GRC business meeting on May 2, at 8:00pm in Library Lounge 3212. The coordinatorship is a year long commitment including summer. The position is presently held by Howard Murphy and Steven Doyle until a permanent coordinator(s) can be found. A copy of the job description and requirements will be posted in the GRC office in Library 3210.

Third World News

MECHA will be presenting a Chicano will be speakers, workshops, and cultural

Symposium on April 26 and 27. There entertainment. Scheduling is as follows:

Thursday, April 26			
Library 2205 9:00-11:00	Workshop	"Chicano Perspective on U.S. History"	Rodolpho Acuna
Library 2nd Floor Lobby 12:00-1:00	Cultural Entertainment	South American Dancers Chicano Childhood Development Art Display	
Library 2nd Floor Lobby 1:00-3:00	Lecture	"Undocumented Workers and Their Exploitation"	Rodolpho Acuna
Friday, April 27			
Library 2205 9:00-11:00	Faculty Workshop	"Incorporating a Third World Perspective into Interdisciplinary Studies"	Francisco Hernandez
Library 2nd Floor Lobby 12:00-1:00	Cultural Entertainment	Teatro del Piojo from the University of Washington	
Library 2nd Floor Lobby 1:00-3:00	Lecture	"History of Chicano Education"	Francisco Hernandez
Thursday, April 26 and Friday, April 27, beginning at 12:00 in Lecture Hall 4 - Chicano Film Festival:			
Requim 29 Salt of the Earth Chulas Fronteras		El Teatro Campesino Mexican Frozen Revolution	

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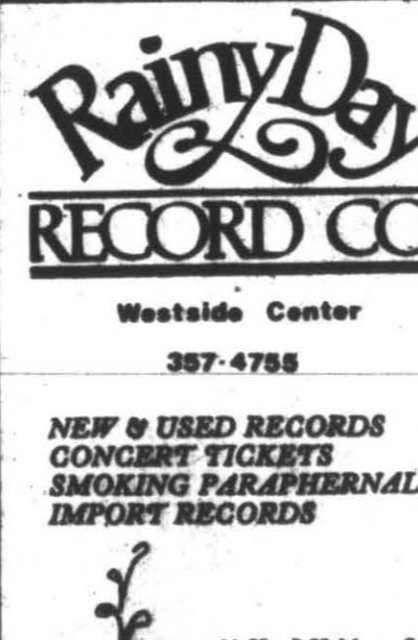


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Linda Waterfall

by Lucy Sebastian



It's a fruits and nuts theme at the Beaux Arts Ball this Saturday night, April 28. Fruits and nuts, costumes, crazies, and Latin jazz will fill the whole fourth floor of Evergreen's Library Building from 8 p.m. on. It's Salsa! music performed by Oregon's finest, Montuno, and Seattle's Checkers, formerly Papi. Tickets are \$3.00 advance and \$4.00 at the door. They are available at the College Bookstore.

On April 13, 1979, Country Music Productions brought Linda Waterfall and her two week old band to Evergreen for an evening concert. Linda's newly formed family consists of Donnie Teasdale on drums, Diane Lindsay on electric bass and electric keyboards, and Cory Johnson on lead guitar.

Being accustomed to Waterfall's previous acoustic, folk-country sound, some of Linda's fans left the one hour and twenty minute performance in electric shock. The soothing lyrics that she so creatively puts to song seemed to be swallowed up by lightning melodies. The consequence was a sound war.

Diane Lindsay performed a few solo numbers, accompanying herself on electric keyboards, which were the focal point of the concert. She has a great feel for rhythm and stole the show with her bluesy voice.

Donnie Teasdale's drumming deserves a lot of upbeat praise. His beat, although at times overpowering the other instruments, it seems to sound the best the right time.

Lead guitarist Cory Johnson doesn't appear to be as experienced a musician as the rest of Linda's crew. His breaks were somewhat low heat, bordering on medium high, but it shouldn't take him long to be untouchable.

Linda's stage presentation is like sunshine in winter. Very seldom does she quit gleaming a stary smile over her audience. Her voice has a Joni Mitchell quality, although somewhat shrill in the high range. It seems to sound the best when she accompanies herself on acoustic guitar. Here's hoping that Linda Waterfall's next visit to TESC finds her strumming her satin smooth Martin with a few conga drums orbiting around a wailing pedal steel. Maybe the mellow sound would encourage a longer concert and more receptive audience.

Dance to the Dyke Tones

There will be a women's benefit dance this Sunday, April 29, from 8 to 11 p.m. on the fourth floor TESC Library. For \$3.00 dancing music will be swung your way with the 50's swing sounds of the Dyke Tones. This group of eight women from Portland humorously recreates music of the 50's, so come prepared to remember those times (or fake it if you don't remember).

NOZAMA Construction (formerly Janes of All Trades) is a collective of women builders who are working to establish themselves and other women in a traditionally male trade. This benefit is to help foot the bill for getting a contractor's license, a necessary step for the survival of the collective.

Donations of baked goodies and juice to sell at the dance are another way to support NOZAMA Construction; to donate, call Carol, 943-1372.

Labyrinths: Catch the End

Labyrinths, a week of contemporary performance and seminars, sponsored by the TESC Electronic Music Studios, 3D Design Contract and Making Dances Contract, will wind up with three unique events scheduled for April 27&28. Labyrinths has featured Gordon Mumma, an internationally recognized performer and composer of contemporary music and Professor of Music at the University of California, Santa Cruz. Mumma will be participating in the three closing events as musical accompanist for a modern dance

performance and George Manupelli's *Five Short Films* (music also by Robert Ashley). In addition, he will be presenting a talk called, *Time-Keepers, MusicMakers and Technology*, as well as an evening of contemporary performance. All three events feature Evergreen faculty or student presentations. Contact Greg Steinke for additional information at 866-6059, or in COM 322. Refer to the Calendar page for times and costs of the events.

Shadows on Display

by Walter Carpenter

The former group contract, Shadows, is currently exhibiting their work in the second floor Library gallery. Shadows was an intensive two-quarter photography program. According to Evergreen faculty member and coordinator of Shadows, Paul Sparks, the exhibit was the program's goal.

The first priority for fall quarter was developing critique skills and new ways of viewing students' own, as well as others', works. Sparks said it was a difficult process because each student's skill level was different. The program also covered the history of photography and its use as an artistic medium. In addition, artist-lecturers were brought in to expose students to different art forms.

During winter quarter preparations for the current exhibit began. Program members worked intensively on improving their own styles and themes. Selection for the show was done by group consensus and works were not chosen according to an overall theme but according to each person's directions. Student Lori Mink described the overall process as "agonizing as hell. Each picture had to be perfect and mounted right. Sometimes you could spend a week and

go through 100 sheets of photo paper before you get the photo you're satisfied with."

Sparks said of the show, "These people are doing tough, high-quality, graduate level work. A lot of great things are happening around here, and this is our contribution."

The show will run through April 27.

Peace, Bread, and Land

Fair Electric Rates Now (FERN) presents *Peace, Bread, and Land* in a benefit concert Sunday, April 29, at the Gnu Deli, beginning at 7:30 p.m. FERN is engaged in rate hearings before the Washington Utilities and Transportation Commission to protect customers of Puget Power and other utility companies from unnecessary rate increases. FERN is also in the midst of a legal battle to prevent Puget from collecting payments for Construction Work in Progress (CWIP) for the Skagit and Pebble Springs nuclear units, and the Colstrip, Montana power plant, none of which have been licensed for construction. \$3 donation.

Conch: Legendary Music

You've probably seen them around campus—five nice young men, intense about the eyes but otherwise quite typical Evergreeners. One thing distinguishes them: they move quickly, purposefully, as though propelled toward some source of light we mere mortals cannot begin to understand. They are *Conch*, Olympia's legendary progressive music ensemble.

It is not uncommon to speak of bands in terms of their chemistry, that particular mixture of styles and personalities which makes the music happen. But *Conch* is no test-tube formula. Its members: Jeff Amsrud, Paul Tison, Phil Hertz, Jim Stonecipher, and Mike Land; consciously defy such scientific analyses. One is forced to think, instead, of alchemy, five bits of magic bubbling in a very special cauldron.

Such is their musical mythos. Technology is the demon-god, and human dreams cannot be fulfilled by freeways and factory work. *Conch* conjures visions of castles and dragons, ancient heroes and forgotten deities, offering a deep archetypal alternative to what is seen as a sterile modern reality. One song, called *Spiracy*, lies "...somewhere between spiritualism and conspiracy." Indeed, Such depths are compelling. *Conch* makes the magic work.

They are excellent musicians. Their stage is cluttered with toys, everything from a fine old bell to the latest synthesizers; sound-toys which they weave together in patterns that control and challenge our conceptions of time and space. Demon-god Technology sometimes gets the better of them, thwarting them with failed connections, disappearing lights, and missing monitors; but somehow their mystic message is strengthened by these little bouts with the electronic dragon. *Conch* needs this very tension to survive. It could not exist without amplification and synthesizers; yet is cannot accept the civilization which provides these tools.

The force of this dilemma combines with five tremendous talents to provide an incomparable musical experience. William Blake wrote, "Without contraries is no progression." *Conch* is progressing into new musical realms before our very ears. They must be experienced to be believed. Hear them.

Talent from TESC

Each quarter Olympia community groups, businesses, Evergreen student groups, and academic programs request information on how to contact Evergreen artists and musicians. Kevin Thomas, Activities Coordinator, is compiling a talent resource list to make this information more accessible. If you want to display or perform your art send your name, address, and phone number, as well as a description of your artistic or musical talent to: Talent Resources, c/o Activities Coordinator, CAB 305.



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—OH, I GET IT! YOU WANT TO BE RICH AND FAMOUS OVERNIGHT. WOULD YOU ACCEPT 30%, OR IS THAT TOO UNREASONABLE?