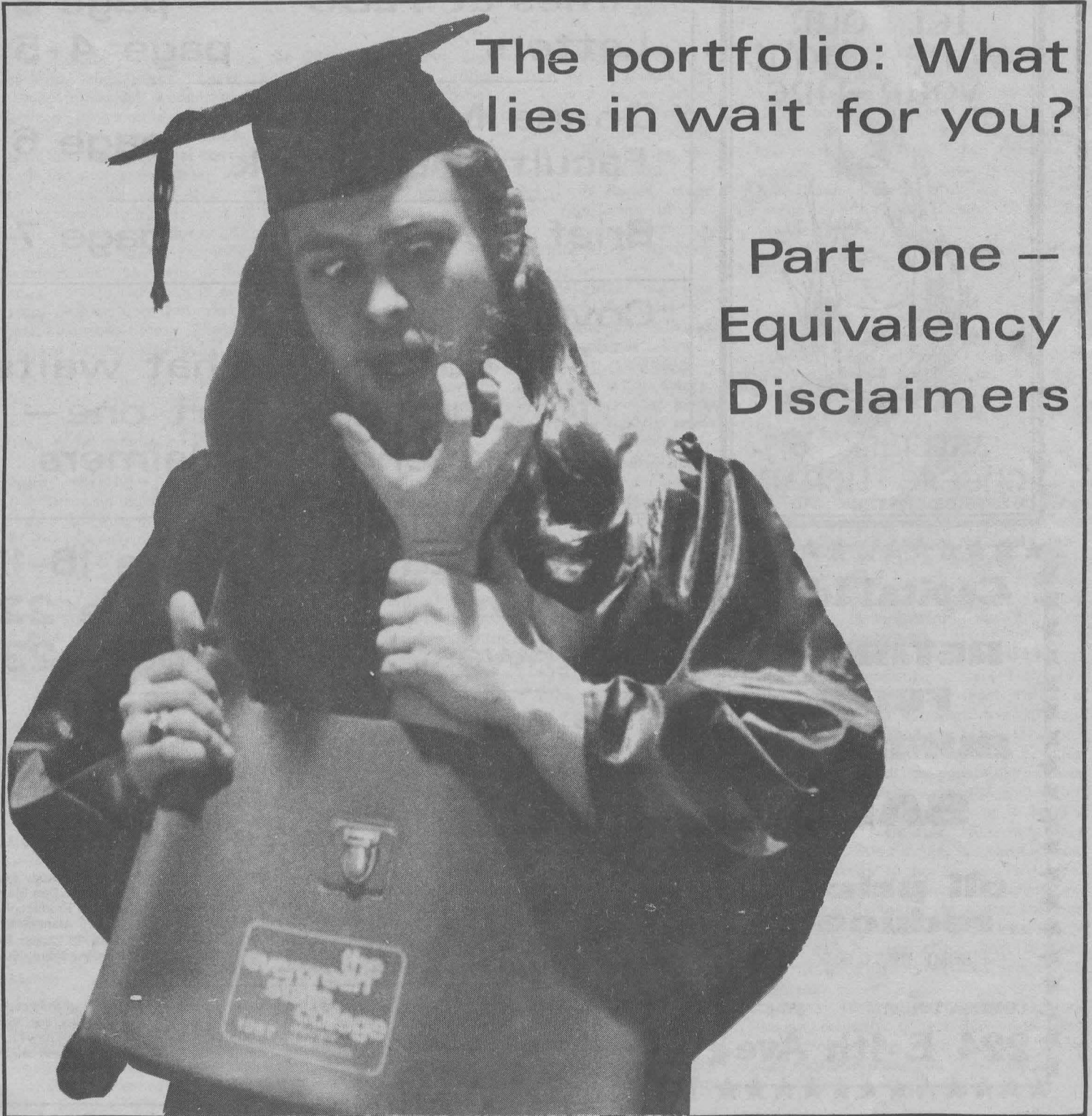


# Cooper Point Journal

The Evergreen State College  
Olympia, Washington.

April 4, 1974

Vol. 2 Number 19



The portfolio: What  
lies in wait for you?

Part one --  
Equivalency  
Disclaimers

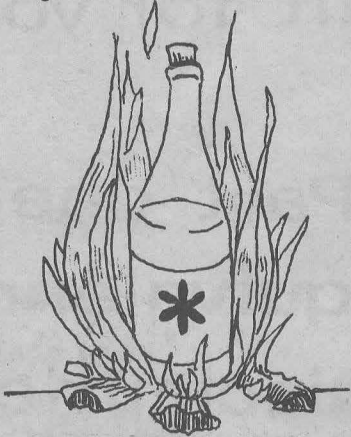
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# Cooper Point Journal

The Evergreen State College  
Olympia Washington.

Vol. 2 Number 19  
April 4, 1974

Times at TESC page 3

Letters page 4-5

Donna Manson page 6  
Faculty Handbook

Brief News page 7

## Cover Story

The Portfolio: What waits  
for you? Part one --  
Equivalency Disclaimers

Opinion-Editorial page 16-17

Reviews page 22

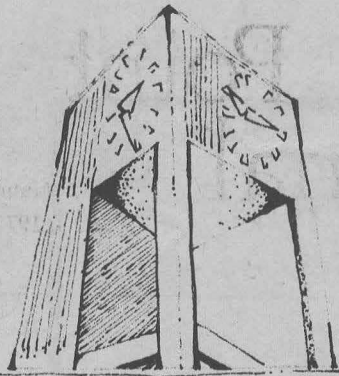
Northwest Culture page 23

## The Cover:

This week's cover photograph was taken by Bill Hirshman, and relates to the first of a series of articles on the Evergreen portfolio. See Cover Story.

Editor — Knute Olsson H.G.S. Berger; Business Manager — John Foster; Managing Editor — Andy Ryan; News Editor — William T. Hirshman; Special Editor — Claudia D Brown; Production Manager — Don Martin; Photo Editor — Mike Ushakoff; Assistant to the Editor — Mary Frances Hestor; Writing and Production — Teresa Countryman, Tom Graham, Dean Katz, Wendy Kramer, Libby Lastraptes, Jeffery Mahan, Brian Murphy, Susan Christian, Tony Forrest, Matt Groening, Lee Riback, Brad Porkorny, Demian Porter, Greg Parkinson, Jeremy Robertson, Mary-Lou Resloch, Charlie Williams, Gordon White, Glenn Whitmire, Susan Dubin, Dan DeMoulin, Thomas R. Lenon, Paul Murphy, Lynn Robb, Stan Shore, Mike Tilton.

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# TIMES AT I ESC



In William Wagar's "Building the City of Man," the author foresees a society whose industrial production is severely limited by waning natural resources. Seventy-five per cent employment suffices, and interpersonal services compensate for scarce consumer goods. By rotating jobs and extended vacations, at any given time 25 per cent of the work force is at leisure. Thus continued higher education is made possible for every worker; some segment of the population could spend their lives in scholastic pursuits. But we need not wait for Wagar's post-holocaust utopia. The way is being cleared for the perpetual student now.

In one of the upcoming sessions, our legislature will consider changing tuition payment to a fee-per-credit-hour basis. This move, sanctioned by the Council on Higher Education, would correct the inequity whereby a part-time student pays four times as much for each unit of credit as a full-time student. One of the aims of Evergreen's new module system was to encourage people to enroll part-time, to supplement full-time students. The proposed new system of payment would remove the economic deterrent for part-timers; it would also make the neopseudo-quasi-professional student theoretically possible.

Hypothetically, a person could enroll at Evergreen for Spring Quarter 1974, take one unit of credit, then a leave of absence, and an extended leave, then one more unit, and so on. In Spring Quarter 2006, the part-time student would have accrued the necessary credits, and graduate, having paid the same amount of tuition as a full-time four-year student. Registrar Walker Allen assures us that he has great patience with part-time students who may take a long time to complete their education, so we can discount the potential administrative obstacle.

A heady thought: 32 years of carefree student days, replete with such joys as institutional food, walking about Red Square, and watching Evergreen on parade. 32 years of bliss! And we haven't even discussed graduate school yet.

April 4, 1974

Three members of The Evergreen State College Touring Audience, on leaves from the groves of academe, passed spring break in Ashland, Oregon. Ashland is the home of the Oregon Shakespeare Festival, whose spring session runs from March 8 to April 20.

There they met Lyle Raper, stage manager for "Two Gentlemen of Verona," a Texas lady with a quick tongue, game leg, and some interesting words on artists and audiences.

After a visually delightful but less than enthralling "Two Gentlemen," stayed to watch question and answer time. In the spring, each play is followed by a discussion session with the director, stage manager, and some of the actors. ("The actors love it. A chance for more applause and flashbulbs," Lyle commented.)

The director, Laird Williamson, has been in the culture game for many years, and would as soon point out a paradox as look at you. He willingly explained his mirror-and-mask imagery, with many an oblique comment on commedia dell'arte and Watteau's paintings. The session went better than several in the previous week, when a rather boisterous student group from the University of California at Santa Barbara had been present. There had been hardly any "what is art?" type questions.

They sat with Lyle Raper and a pitcher of Hamm's in Cook's Reception (the haunt of the local luminaries). "Those post-play discussions are just the pit." ("The pit" is a favorite location of Lyle's). "I don't mind telling a lone person who asks me afterward the technique of getting a certain effect, but I won't lay out trade secrets in front of a group to every person who asks, 'How did you make the magic in this play?' They don't need to be told that; they need to go home and think about it. Questions like that are really the pit.

"Some actors create their characters by remembering what they were like at a different time. Others come up with a conception of how the character, like Philia the virgin, should act, and they put on that facade. There are as many styles as there are actors.

"The more I get into this business, the less I understand of it. The first time I stage-managed a play, my co-workers didn't believe me when I said I didn't know what I was doing. They couldn't tell me how to do it; I had to learn it myself. You have to fake it until you fake it as well as the pros."

She counted her change. "Time for another pitcher."

To the showers, then, and on to the next stage.

• • •

Recently we were backstage with other creative, dedicated women at work on the Women's Art Festival. It was invigorating to watch the formation of what promises to be one of Evergreen's most enlivening events.

Any undertaking as ambitious as the Women's Art Festival is bound to be troubled by procedural problems. Originally, a collective of small subject-oriented groups (e.g., dance, publicity, fund-raising), each with a facilitator, met in frequent planning sessions, to share information and report progress. Difficulties arose in maintaining current information on the groups.

"I stepped in because follow-through was not happening," Sheila Dinwiddie said. She has been the most visible of the coordinators in recent weeks. Some have protested that she takes too much on herself, that the Festival is a collective effort with responsibility shared equally. Dinwiddie says she isn't interested in running the show or in holding the title of "facilitator." She responded to a critic, "It's not me, it's the fact that the job needs to be done." Two other women, Caril Thompson and Cindy Stewart, are undertaking to share the burdens of organization and locatability. They will be dedicating most of their time to the Festival between now and its opening.

It may seem to compromise the egalitarian, collectivist ideal that responsibility devolves upon a few individuals with the necessary time and dedication.

Continued on page 11



(Photo by Porkorny)

# Letters

## From the editor

From the Editor:

Many people have spent a lot of time and effort in preparing the Journal for publication this spring. At the end of Winter Quarter, the Journal was faced with a budgetary crisis, and that had to be straightened out before we could even think of publishing a newspaper. The Journal was in the process of moving its production facilities to the campus; equipment had to be purchased, and the use of facilities had to be arranged. And, on top of this, were the problems brought on by reorganizing the Journal staff, and dealing with the everyday affairs of putting a newspaper together.

We would like to thank all those who helped to make it possible for the Journal to be published this spring. There is not enough space to name all of those people here, but we would like to give special mention to a few who were instrumental in seeing us through our

problems: Al Rose, Pete Steilberg, Al Hanson, John Moss, Woody Hirzel, and Connie Hubbard. These people have our gratitude and thanks.

Knute Olsson H.G.S. Berger, editor

## Grimaces humiliate

To the Editor:

Now that I am a staff member of the Cooper Point Journal I am often humiliated by the grimaces on the faces of friends when they learn the news. Our reputation is poor and in order to intelligently justify my defense of the Journal I've done a lot of thinking about why. Looking at back issues I see it; the same names, the same problems, the same lack of savvy.

It seems unlikely that we can be professionals, being too busy as professional

students. Therefore we must make up for it with representation.

I am amazed at the good story ideas I hear daily which never go beyond ideas.

When a writing-workshop cohort of mine said a paper I wrote was good enough to be published I said "thanks" and shrugged it off. But later I reconsidered; "Why not? It's good." And look at me now, special editor no less!

What I'm really trying to say is I abhor cliques. I want anyone and everyone to write for the Journal. I can't promise to publish everything, but if we have enough ads to pay for more pages I'll do all I can.

"Give me your tired, your poor, your huddled masses, yearning to be free . . ."

Claudia D Brown

Continued next page

Continued from page 4

## TESC news

To the Editor:

It has come to mind that we seem to be in much the same predicament. Both of us, as newpeople, are faced with a lack of staff. The members of the Evergreen community do not seem to realize that neither the paper of yours nor

the news of KAOS Radio can continue without the working support of a lot of people. Everyone seems to imagine that these things appear on their own without a lot of effort behind them. Of course this is not the case and unless both mediums get some tangible help in the way of staff people, there might be no news. So, I suppose you will do so for yourself but I'd like to ask you to remind your readers that KAOS Radio is still in need of people who can devote a good deal of their time to working on the news.

Thank you and yours for better news.

Erik W. Thomas

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## Funds spent

To the Editor:

From my position as a member of the Services and Activities (S&A) Board this past year I've had a view of policy and decision making enjoyed by few other students here at Evergreen. What I have seen has been both fascinating and infuriating. One of my frustrations this past year has been the lack of general public insight into these processes. This letter, hopefully, will alleviate some of that frustration.

Perhaps I should begin with a general background of S&A, what it is and what it's been doing. To begin, S&A monies are derived from fees paid by students, \$48.50 from each quarterly tuition payment for the first two quarters of this year and \$52.00 this quarter. From these monies many budgets are funded, budgets very close to all students here at Evergreen. Some examples: the Bus System, the Daycare Center, the Gig Commission, the Womens Center, outdoor equipment — the list is very long. In dollars and cents it's a bit simpler.

At the start of fiscal year 73-74 there was a total of \$279,934 available for disbursement, revenue generated by student payment of S&A fees. In addition

April 4, 1974

some \$29,144 was generated by such things as bank space rental, towel fees, vending machine commissions and summer term S&A payments. Initially \$5,658 was deducted for the emergency loan program and also \$58,404 for CAB phase

II. Putting all this together we find that there were \$245,016 total operating funds for this year. From this amount then, comes the operating budgets of the CAB and CRC also portfolios and ID cards, this amounts to some \$229,824.

The S&A board itself had \$4,455 in discretionary funds to spend over the course of 73-74. This number is derived from an initial allocation to the board of \$39,000, \$7,459 from summer students and \$7,000 transferred from the CAB phase II fund. This totals \$53,459. Then, last spring, last year's board worked out the budgets for this year's S&A groups. The total allocation came to \$49,004 with summer term allocations. Adding this leaves the \$4,455 spoken of.

All of this is a necessary preliminary so that I can talk about some of those frustrations I've been having this year.

This year many interesting, informative and exciting events have taken place here at Evergreen. The Chile Symposium, the Computer Film Festival, Theatre/dance's production of Marat-Sade. Also many on-going, worth while and in some cases necessary activities have either been in progress or begun this year. The Women's Center, the Film Maker's Group, the new Coffee House and the Daycare Center are representative examples.

In all cases these groups at one time or another came to the S&A fees review board and requested money to either begin and present to the school a new activity or to allow them to continue or expand the service they provide our community. To date, roughly \$42,921 has been requested. To meet this request the S&A board began with the \$4,455 supplemented by \$15,192 gained by a larger than anticipated enrollment for winter quarter. These two amounts together come to \$19,647. As you can see there is quite a discrepancy here. What this meant to the groups requesting our support was that the majority were underfunded; in some cases this underfunding was very nearly critical.

What bothers me mainly about all of this is that while the human needs of this school have gone begging, quite literally, expenditure has continued mindlessly on development for future expansion. Expenditure totalling in excess of \$188,577. This is the amount spent to date on development of CAB phase II.

Yet no one person or group has done any thinking about future expansion of this school and its consequences.

Whether we want or need to continue to grow, where our optimum enrollment level might be, what the cost to the school would be in terms of an S&A bled white to meet construction costs and rising interest and inflationary rates; whether or not we are prepared to go through all that.

After hearing this issue raised at a recent Sounding Board meeting, Dean Claiborn, administrative vice president, has since begun forming a DTF — though I haven't heard what that DTF will be specifically charged to do as yet. It is to be hoped that the nebulousness surrounding this topic of growth planning will begin to be diminished by some hard thinking.

(All figures used herein are taken direct from the minutes of the S&A board and budget reports as prepared for the board by John Moss, Director of Auxilliary Services).

Art Moore

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## Journal blindness

To the Editor:

I have been amused by the CPJ since its inception as "The Paper." Seldom informed, I found your efforts a constant amaz(ament). Through it all, you have changed staffs as often as your underwear, the only constant being a standard of journalism apparently based on using the writer of greatest ignorance for any given story. Eric Stones' review of the film "American Graffiti" in his last issue seemed to suggest that he was adding to that standard a requirement of blindness for anyone who covers the arts.

I have just learned that you will be re-organizing your staff under yet another editor for the spring quarter. I hope that he will take this opportunity to bring certain minimal standards of literacy to The Journal as I have found that the public expects them even within the field of yellow journalism.

Jeffrey H. Mahan

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## 23 Days No Trace

# Manson Still Missing



**DONNA MANSON**

A massive state-wide manhunt has failed to turn up any clues to the whereabouts of 19-year-old Donna Manson, missing since March 12. The 5-foot, 100-pound, brown-haired, Auburn resident was last reported seen between the dorms and the Library on her way to an Evergreen jazz concert. She was wearing blue slacks, a red, orange and black blouse and a long, fuzzy, black maxi coat.

Manson's disappearance was reported March 17, by a worried roommate. Since then, College Security, the Thurston County Sheriff's Department and various volunteer organizations have combined forces in an effort to find the first-year Evergreen student. A massive, 150-person, full-campus search was conducted March 23. "The search will continue till we find her," said Thurston County

Sheriff spokesman Paul Barclift.

Evergreen Security Lieutenant Gary Russell said Manson disappeared under suspicious circumstances. "She lacked preparedness for a long journey," commented Russell. "A search of her room showed no signs of her getting ready to leave. Foul play is a possibility we're certainly considering, though we are still hopeful."

"We have very few leads," said Director of Security Rod Marrom. It is alleged that a resident of Pe Ell, Washington saw a woman fitting Manson's description in that area. The Lewis County Sheriff's Office is investigating.

Persons with any information potentially pertinent to her disappearance — strangers seen around TESC at the time of the jazz concert, the name of someone who may have seen her at the concert or folk dancing (or at any time around March 12, or since) — are urged to contact Evergreen security at 866-6140, or the Thurston County Sheriff's Office at 357-8111.

A reward of 500 dollars is being offered by friends of Donna Manson for positive information leading to her whereabouts.

Manson, who is a 1972 graduate of Auburn High School, attended one semester at Green River Community College, and then transferred to Evergreen where she has been a member of the P.O.R.T.A.L.S. coordinated studies program.

## Dispute Arises Over Contract Interpretation

**BY TOM GRAHAM**

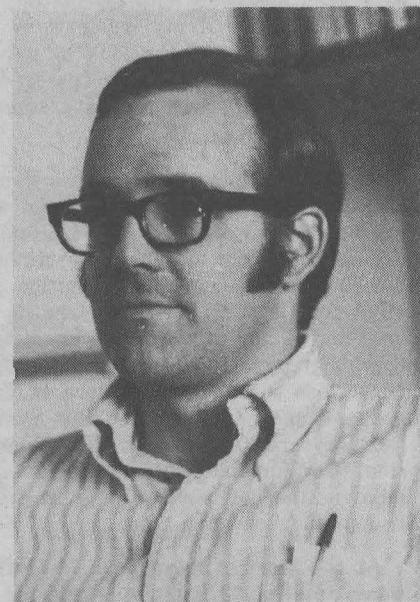
Since the new Evergreen Faculty Handbook came out late last quarter, a great deal of controversy has centered on page 47, which concerns faculty evaluation and reappointment. One section of this page has been interpreted by some faculty members as undermining the faculty three-year contract agreement; leaving the faculty to face yearly hiring and job security.

"To my knowledge this statement was never seen by any member of the faculty, students, or staff. Ed Kormondy (Vice President and Provost) wrote it; simply wrote it," commented Ron Woodbury, member of the Faculty Forum.

"It is not a policy," Kormondy stated in a separate interview. Kormondy, in charge of academics, said he wrote page 47 as a cover statement to precede the section on Academic Freedom and submitted it to Academic Dean Rudy Martin for review. "Rudy got caught short of time and put the statement essentially unedited in the document. And-ah, oh well, that's the way we learn . . . I'm pulling the knives out."

The Faculty Forum, an outlet for faculty views and opinions, recommended March 13, that page 47 be replaced with the policy statement on Academic Freedom used in previous Faculty Handbooks.

Continued on page 11



**RON WOODBURY**  
(Photo by Whitmire)

# Brief News

## New TESCians

Approximately 110 new students, migrating from as far away as Edinburgh, Scotland and near as Olympia, began registration and orientation on Monday, April 1. These students, let in off the waiting list, do not appreciably raise the total enrollment of around 2,200 students, since every spring a large number of students leave, according to Admissions Director Ken Meyer.

In the Activities bldg. rm. 110, the new students met with representatives of Financial Aid, the Deans, Cooperative Education, Academic Counseling, and Housing.

The Input Resource Senter (IRS), a group designed to get systematic feedback for the community, asked the students to fill out a questionnaire on Evergreen. From the questionnaire, the IRS hopes to discover how most new students hear about the college, what their first impressions are, and why they chose to come here.

"It will be an especially difficult time for these new students since it's spring quarter," commented Piet Dobbins, a member of IRS. "Most of the programs have been going on for two quarters, so their coming in now is like hopping on a moving train."

Despite this problem, the questionnaire responses indicate that almost all of the students were happy to be here. A large number indicated that they came to Evergreen to get away from what some described as "phony" schools and "bullshit." Many were also impressed with the "intensity of study" here, as well as the friendliness of college community members.

"If you see someone walking around looking like they can't find the men's room," a program secretary said, in warning to her colleagues, "it's probably one of the new students and you'd better help them. They might be pretty lost for a while."

## TESC B.A.'s

More than 60 Evergreen students completed graduation requirements at the end of Winter Quarter. Of the March graduates, 18 were local residents from

April 4, 1974

Olympia and Lacey, 17 were from out of state and the remainder were Washington State residents from cities as widely separated as Spokane and Neah Bay.

Over 350 students have earned Bachelor of Arts degrees at Evergreen since the first year of operation. That number will more than double when another estimated 450 students graduate at the end of Spring Quarter. June 2, is the tentative date set for spring graduation ceremonies.

Evergreen seniors will have a good chance to scout the job market situation when the Financial Aid and Placement Office sponsors a Job Information Day on Wednesday, April 10, from 9 a.m. 'till 4 p.m. on the fourth floor of the Library. A group of personnel officers, directors and agency heads representing a wide range of organizations, such as the National Park Service, Boeing, the Food and Drug Administration, KING Broadcasting and several school districts, will be available to talk with seniors. Those interested in Job Information Day are asked to register in Library rm. 1210 no later than April 7.

Many at the college believe the success or failure of Evergreen's graduates will determine the college's fate in the legislature. During the 1973 legislative session, Evergreen's budget request was cut drastically — due in part to allegations by some politicians that students were not receiving useful educations. College administrators refuted this by citing that most Evergreen graduates up to that time had found employment or had been accepted by graduate schools. Projections for this year's graduates appear good, although statistics are still inconclusive.

## Appointed

Evergreen from the private sector. Evergreen, being a new institution with an unusual educational format, and only slightly over 350 alumni, poses quite a challenge for Nelson. But these factors will also enable her to create a whole new system and try "entirely different techniques."

Marianne Nelson has recently been appointed to the position of director of development at The Evergreen State College. She is the only woman on the west coast to hold such a position. The Development Office is charged with the difficult task of soliciting funds for

The first job for the office is to get volunteers. With the small number of alumni, a usual source of such volunteers, the development staff has to look elsewhere — to friends of the college, parents of students, and to persons interested in innovative education.

So far, the Evergreen office is working with a newly established Corporations Committee, composed of Olympia-area business persons who are enthusiastic about the college. An alumni association is being formed, plans are being made to establish a parents' group, and Nelson hopes to begin working more with foundations which support education.

Nelson, originally from Oregon, has spent more than 13 years working with higher education development programs. She has worked for such institutions as a Los Angeles consulting firm, Sarah Lawrence College, Vassar College, the University of Michigan and Stanford University. Nelson came to Evergreen from Menlo Park, Calif., where she served as associate director of development for Menlo Park School and College.

Nelson, who said "I can't do this kind of job unless I believe in the institution," apparently believes in Evergreen — she recently purchased a home, and it looks like she plans to stay.



MARIANNE NELSON  
(Photo by Whitmire)

Continued on page 8

Continued from preceding page

## Board change

Evergreen student Len Wallick has been selected as Sounding Board moderator for Spring Quarter. Another student, Spider Burbank, was named alternate. Wallick, a second year student from Kent, hopes to give the board new direction. "The Sounding Board must serve as a viable means of campus communication," Wallick said at his appointment.

At Wallick's first meeting as moderator, the Sounding Board proposed several measures for revitalization. In the past the Sounding Board has been plagued by absenteeism and few agenda items. Starting Spring Quarter, members absent for three consecutive meetings without sending an alternate will auto-

matically be replaced. In an attempt to be more visible, announcements of the meetings will be posted campus-wide. Also, pictures bearing the names and telephone numbers of members will be posted at the Information Center in the Activities building. Agenda items may be submitted to the members or turned into the Information Center in advance of the meetings.

The Sounding Board, one of the major bodies of governance at Evergreen, meets each Wednesday at 8:30 a.m., and is open to all interested persons.

Next week's agenda includes a discussion of the Faculty Forum.

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## DTF formed

"I find it repugnant that the Service and Activities (S&A) Fees Review Board has not only allowed, but actively encouraged some operations to secure funding from two sources," wrote Administrative Vice President Dean Clabaugh in a memo dated April 2. The memorandum establishes a DTF and charges its members with the task of finding solutions for many of the problems related to College Activities Funding.

Also in the lengthy memo is a reference to S&A Board approval of "illegal and unconstitutional" actions. According to a board member this seems to refer to the S&A Board request regarding funding for a Grateful Dead concert in Olympia.

The Review Board, with members from staff, faculty, and students, has the responsibility for deciding where the Service and Activity fees taken out of student tuition should be spent. This year they have allocated approximately \$66,000.

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## Women's fest

Theatre, music, art and crafts from over 60 professional women artists and hundreds of local women will be featured at the Women's Art Festival, Monday, April 15 through Sunday, April 21. There will be displays at many locations on campus from early in the morning to late in the evening of each day, and some of the women invited will sponsor workshops dealing with women's art and its political implications.



Tuesday, April 16, has been designated as Art Fair Day, when all women will be invited to display their work. Crafts Day, April 18, will include over 20 demonstrations and displays by professional craftswomen. Among the featured events will be performances by Malvina Reynolds — in her second Evergreen appearance, and the San Francisco Mime Troupe.

The Festival's pro-tem coordinator, Sheila Dinwiddie, says that more money is needed to cover expenses. Donations may be addressed to the cashier at Evergreen, with checks made payable to: The Evergreen State College, earmarked Women's Art Festival. Volunteer participation is also encouraged; anyone interested in helping with daycare, guarding art work, transportation or housing, contact the Women's Center at 866-6162.

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## Evaluations

Dean Clabaugh, (administrative vice-president), in a memo dated April 1, stated he is beginning his 1974 evaluation of those persons who report directly to him. Anyone (faculty, students and staff) are invited to submit evaluations of the following people: Rod Marrom, security chief; John Moss, director of auxiliary services; Marianne Nelson, director of development; Dick Nichols, director of information services and publications; Jerry Schillinger, director of facilities; Candy Stamey, administrative secretary; Larry Stenberg, dean of student services; Ken Winkley, business manager and Diann Youngquist, director of personnel.

Clabaugh also wrote that any evaluations of himself can be submitted to his office or the office of the President.

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## Catalog out

The 1974-75 Catalog Supplement, describing the academic programs for next year, arrived Monday, April 1. A catalog has been earmarked for every student. Anyone presently registered at Evergreen can obtain one through their program.

Catalogs available to prospective students and visitors can be picked up at the Information Center in the Activities building, at the Library circulation desk, and at Developmental Services. If you cannot get a supplement from your faculty member or program secretary, it might be possible to pick one up at the places listed above.

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## Jazz offered

A jazz dance class is being offered this quarter by Grechen Matzen, professional dancer, choreographer and recording artist.

The class will be held in the Recreation Center multi-purpose room, noon to 1 p.m. on Mondays and Wednesdays, April 8 - May 30.

The class is designed to accommodate all levels, and the cost is \$30 for 16 lessons. Classes are limited to 15 students to insure individualized instruction.

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Cooper Point Journal





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## Report card

Students currently receiving monthly social security checks will soon get an "attendance reporting card" in the mail. According to Cortland Skinner, district manager of the Social Security Administration, the cards should be returned as soon as possible. "Delay in returning the reporting card can mean a delay in future social security payments," he said.

College students who have not earned an undergraduate degree, can continue to get their payments through the end of the semester of the quarter year in which they reach the age of 22. Full-time students 18 and over who remain unmarried, can receive social security payments if a parent is currently receiving social security or if a parent who was eligible is deceased. Further information is available from the district office at 1007 S. Washington St., Olympia; phone 943-7200.

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## Job info

The Financial Aid and Placement Office is sponsoring a Job Information Day for seniors on Wednesday, April 10, 9 a.m. to 4 p.m., 4th floor Library. Interested students can register in Library rm. 1210 and can attend an orientation session at noon on April 8 in Activities bldg. rm. 110.

Job Information Day will provide an opportunity for seniors to hear about the job market in their prospective area of interest and to talk with a wide range of employers.

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## Fund started

The friends and widow of Bernard Saibel have established a scholarship memorial fund for music students at Evergreen.

Saibel, who served as director of the State Child Guidance Services from 1958

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to 1968, studied part time with Evergreen faculty member Robert Gottlieb and frequently performed with other music students before his death in January of 1974.

For information about the memorial fund contact Marianne Nelson, director of development at Evergreen, 866-6565.

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## CPJ meets

The Cooper Point Journal will hold a staff meeting tomorrow at 2 p.m. in Activities bldg. rm. 103. There are immediate openings for anyone interested in any aspect of journalism: reporting, writing, art work, layout, photography, and ad sales. It is our desire that the Journal represent the views of a wide cross section of the Evergreen community. Please come in or call the Journal at 866-6213.

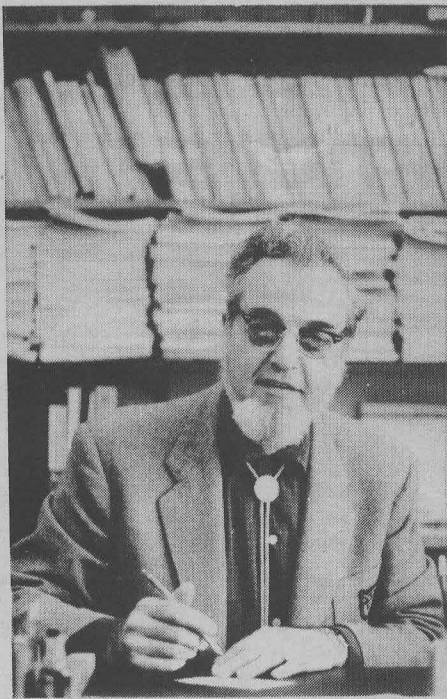
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**ED KORMANDY**  
(Photo by Whitmire)

Continued from page 3

"Any compromise is with yourself. The compromise here is not knowing how to put a festival together, and doing it anyway," commented Sheila. "Women are organizing an art festival, not just doing

the background secretarial work. There are men in supportive positions, and it's really nice to have them there. Next year, we'll know how to organize a festival."

The men in supportive positions have been helpful indeed. Lee Riback, a person of the male persuasion, and Cindy

Stewart are responsible for arranging the San Francisco Mime Troupe's engagement at Evergreen. The Festival agreed to "sponsor" the appearance, but not to pay for it, since women artists took priority in the Festival budget. Lee

found funds independently; \$1,000 from Services and Activities Fund, \$200 from the Gig Commission.

Dean Teske promised to cough up \$800 if Riback could demonstrate support for the Mime Troupe's visit. Riback solicited letters of support from such diverse sources as the Architecture of Matter, Classics, and Native American Studies programs, as well as most of the art groups. Teske was satisfied and came through with the money.

"They couldn't tell me how to do it; I had to learn it myself."

"Next year, we'll know how to organize a festival."

The life so short, the craft so long to learn. The idea of the perpetual student may be more sensible than it sounds.

TMRC

□ □ □

Continued from page 6

The Forum also called for a Disappearing Task Force (DTF) to conduct a critical review of the Faculty Handbook, especially of page 47. "It was not done through a DTF," said Woodbury, speaking of the evaluation and reappointment section, "and it was not approved by the Board of Trustees, period. As far as my understanding would be, that is an absolute violation of the COG Document, and that is why we have asked to have it removed."

Woodbury sees the Faculty Handbook situation as another failure of the administration to be open in decision making. "What we've done is openly give the power to the administration. But the only way, the only way that's going to work is if there's a bend-over-backward kind of openness in decision making."

Kormondy, in response to the Faculty Forum, is preparing a DTF to review the handbook with an eye on changes in structure and organization, and to recommend policies or sections that might need to be reconsidered.

Fortunately the Faculty Handbook appeared in loose leaf form for the first time this year. The loose leaf form allows pages to be removed and replaced as the need arises.

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# The Portfolio: Equivalency Disclaimers

BY WILLIAM HIRSHMAN  
and STAN SHORE

"It seems rather hypocritical to fake course names when we're really not teaching anything like other colleges," said Evergreen faculty member Linda Kahn, summing up the attitude of many of those opposed to course equivalencies.

"I think it's an incredibly stupid position," stated Merv Cadwallader, faculty member and former dean, "if the faculty can't figure out what their students are doing in terms of course equivalencies . . . (their) refusal to use course equivalencies hurts one person and one person only: the student."

Although these two statements on the use of course equivalencies and disclaimers are recent, the controversy surrounding the issue is not. During the first year of the school, according to Dean Byron Youtz, it was generally decided, after the urging of former Registrar Perrin Smith, that course equivalencies should be given for work done at Evergreen. Under this arrangement, which is still used in most programs and contracts, a student's work is translated into quarter-hour class subjects similar to those a student at a more traditional institution would take to cover the same material. These equivalencies are written at the bottom of a student's evaluation and used when transferring as an undergraduate or seeking employment.



LINDA KAHN  
(Photo by Whitmire)

By the summer of 1972 some faculty members including Carolyn Dobbs and Phil Harding were urging that course equivalencies not be mandatory.

In what was intended to be a satirical memorandum with "obvious and heavy irony", Cadwallader, then dean in charge of curriculum planning, from his summer residence in Hvar, Yugoslavia on August 8, 1972, outlined what became the basis for disclaimers. "There are some of us," he wrote, "who believe that we should bend over backwards to make Evergreen's academic records comprehensible to a harrassed registrar, dull-witted personnel officer or a befuddled dean of a graduate school.

"There are others who believe that Evergreen's programs just are not equivalent to anything out there and to suggest that they are is to be guilty of heresy, popery, and other heinous ideological crimes . . . My advice to all of you is to dream up such equivalencies as make sense . . . (and) to persuade all of the coordinated studies programs this year (72-73) to translate for the sake of the unwashed out there in the real world.

"For those of you who really do believe that your students' work cannot or should not be described as roughly equivalent to anything conventional, I have a disclaimer statement that is to be explained to your students during the first week of instruction. Eventually a copy of the disclaimer signed by both you and your student is to be filed in the student's portfolio in lieu of an equivalency statement," he concluded.

## Tongue-in-cheek

"I wrote the God-damned thing tongue-in-cheek," Cadwallader explained recently, speaking about the disclaimer form. "My own notion was that the whole thing of disclaimers would seem so absurd that no faculty member would take it seriously."

Cadwallader, who was obviously chagrined by the growing use of disclaimers at the college, also stated that if he could do it over again he would not have made up the disclaimer form.

The Disclaimer Statement, which is still used, reads in part:

"This offering was designed as a unique learning experience and the students enrolled in it understood that this Evergreen credit may not apply in any



BYRON YOUTZ  
(Photo by Ushakoff)

way or be accepted in lieu of any requirements should they transfer as an undergraduate or seek admission to a graduate or professional school.

"The undersigned coordinator generously agreed to carry on all necessary correspondence with admissions officers, registrars, graduate committees, or employers about the content of this program."

Despite this sarcasm and the presence of what Cadwallader described as his "irrepressible wit," in the '72-'73 academic year at least three programs or group contracts decided to use the form. Included were the coordinated studies Image and Idea, and Learning about Learning and the Group contract Environmental Design. A number of individual contract sponsors including Jose Arguelles and Will Humphreys also used the form, while one program, Life on Earth, made up their own form.

"We didn't use the official disclaimer form," said Linda Kahn, faculty member of 1972-73 program Life on Earth where disclaimers were mandatory, "Merv Cadwallader wrote his form as a joke, so we designed our own. I don't believe what's taught in a coordinated studies can really be translated into standard course equivalencies." Other faculty that year, including Kirk Thompson of Image and Idea, and Phil Harding of Environmental Design also reacted negatively to course equivalencies.

"Students who come to Evergreen come here because it is different, a so-called "experimental school," said Harding, presently a faculty member of Form and Function. "And students who come here take risks — the risk of winning or losing when involved in an experiment."

Both Kahn and Harding base their acceptance of disclaimers on the feeling that an Evergreen education is so different from other schools, that the interdisciplinary work cannot be translated into course equivalencies. "By dealing with wholes," said Harding on what he called a synergy theory, "you'll create something greater than its parts . . . and that's what will make Evergreen greater than other schools." He also explained that coordinated studies, being a unified whole, cannot be divided into component parts (i.e. course equivalencies) without misrepresentation.

#### Employment problems

According to Gail Martin of Financial Aid and Placement, disclaimers have caused employment difficulties for some Evergreen graduates. "Sometimes students are disqualified from jobs," said Martin. "Especially civil service jobs."

"Take urban planning for instance. Most urban planning jobs are civil service, since the employer will be the county or the state. If they don't have the course equivalencies, then they're automatically disqualified from the job." Martin explained that most job-seeking is not done by portfolio but rather by credential file, a file which includes course equivalencies translated in terms of quarter-hours per subject — unless a



**PHIL HARDING**  
(Photo by Whitmire)

disclaimer has been signed by the student. If a disclaimer has been signed, then approximate course content is listed in lieu of actual equivalencies. Unfortunately these approximations cannot be assigned specific quarter-hour times, which is necessary for some jobs.

"Now I appreciate the argument against quantifying the work a student does," Martin concluded, "most students don't get fouled up by the equivalency disclaimers. Still, I guess I feel that they shouldn't let it screw up anyone."

The implications of these employment difficulties and other problems caused by the disclaimers are compounded by the lack of explanation presented to a student requested to sign. There have even been cases where a faculty member has

forged the student's signature (see box), although this is not common. This year the coordinated studies program Form and Function made up its own disclaimer statement and strongly urged all of the students to sign it. Other individual contract faculty, including Dave Hitchens and Chuck Nesbit, have been using disclaimers. Some students have complained of signing the forms without really having understood them.

#### Administration response

Following in Cadwallader's footsteps, all of the deans contacted were skeptical about the disclaimers.

"I find it very hard to imagine a situation in which the nature of the work is so sacrosanct that we can't translate it into equivalencies," Dean Byron Youtz explained.

Lynn Patterson, another academic dean, stated, "it's incumbent upon the faculty to counsel the students **individually** so that the far-reaching effects of signing a disclaimer are understood. It is not something that should be taken lightly."

Dean Rudy Martin said, "The whole thing has been a pain in the ass . . . I don't know of a single method by which faculty are inaugurated into the mysteries of a disclaimer." He also pointed out that no college-wide policy on the disclaimers has ever been formulated.

Continued on page 21

"I wrote students' names in on the credit equivalency disclaimers," admitted a faculty member who preferred his name not be used, "but it was summer and I had to get those disclaimers turned in or I wouldn't get paid."

The faculty member also explained that all of the students whose signatures he forged knew that the disclaimers were required.

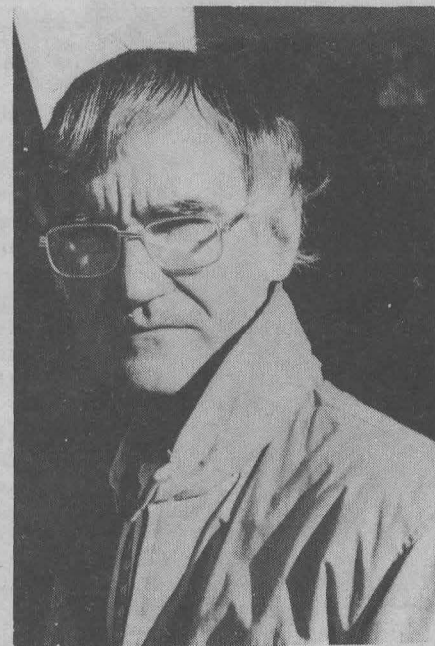
Still, at least two students involved have complained about the procedure. One student, who later decided that he wanted course equivalencies, went back to the faculty member and had them made out.

Another student involved, didn't even realize that his name had been forged on the disclaimer or that the disclaimer even existed, until this year when he was looking through his portfolio. He maintained that he had never been told what disclaimers were for. The student also said he was sure that he hadn't signed the form, since on the date of signature he had been on the top of Mount Rainier.

Although this and another instance of alleged forgery which the Provost and Registrar are investigating seem to be rare occurrences, there are other violations of policy involved which are not: the credit disclaimers were not signed at the beginning of the term, and not all of the students were fully informed about what a credit disclaimer entails.

Merv Cadwallader, a faculty member in Democracy and Tyranny, who as a dean last year wrote the official policy on disclaimers stated, "I shudder to think about it," when asked about faculty forging a student's signature on the document. "The policy was designed and the form written so that the faculty member had to make it crystal clear to the student just what he was signing away."

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**MERV CADWALLADER**  
(Photo by Whitmire)

# TESC could learn from Fairhaven's "Bridge"

BY CLAUDIA BROWN

An experiment called "The Bridge" at Fairhaven College, a cluster college of Western Washington State College, similar to Evergreen, has been receiving enormous publicity lately — and with good reason.

The Bridge program, begun last winter, seeks to establish a multi-generational, living-learning situation in a college environment.

Fairhaven's Dean Kenneth Freeman originated the idea when most educational institutions were having difficulty keeping residence halls filled. With the help of a grant from the Department of Health, Education and Welfare (HEW) The Bridge has changed Fairhaven from a "youth ghetto" to a community encompassing four generations.

The Bridge consists of three programs: a day care center, a middle-age recruitment program and a senior citizen program.

— The day care center is currently providing child-care services for the faculty, students and staff of Fairhaven.

— The middle-age recruitment program is now in the organizational stages.



**KID POWER** — — Belligerent daycare participant threatens reporters. (Photo by Tilton)



**SEPTUAGENARIANS** — — Bridgers and Fairhaven students enjoy a congenial lunch. (Photo by Tilton)

This program is having problems finding prospective students. Those of this age group who are interested often have inflexible commitments such as jobs and children, making it difficult for them to come to Fairhaven.

— The senior citizen program is receiving the most publicity due to its uniqueness and success. It is a residential program involving 32 persons ranging from age 55 to 82.

Although it is not required, the majority of these persons are auditing classes, and several are working for degrees.

The office of Lenore Noble Western, director of the program, is receiving applications from all over the United States and has a waiting list of approximately 60 people. Mrs. Western organized 15 senior citizen clubs before taking on the challenge of The Bridge.

The success of The Bridge is its community spirit. All participants agree that members of one generation can provide a rich resource to those of another within the common bonds of education.

Sitting in Fairhaven's sunny plaza, one can see the "senior wizards" as they have been nicknamed, playing with the pre-schoolers of the day care center. Kid power and senior power buttons abound . . . as do smiles. Fairhaven students, young and old, are proud of this experiment and never tire of talking about it.

Allen Heggam is no exception. This bright-eyed and energetic septuagenarian talked about the circumstances that brought him and his wife, Alice, to Fairhaven.

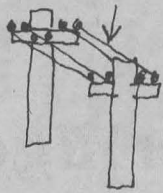
Heggam was a farmer in Ferndale, a rural town north of Bellingham. Alice Heggam attended Washington Normal School (WWSC) and is a teacher. The Heggams lived in California for several years and, after retiring, settled in Nogales, Ariz. When the Heggams learned of The Bridge they decided to return to the Northwest so that Mrs. Heggam could finish her formal education. She expects to be awarded her teaching degree in June.

Mr. Heggam helps with the community garden and generally enjoys himself. With a sly grin, he said he wants to start a class called Techniques of Mischief. About his new home at Fairhaven he says, "the kids are great . . . There are always some scoundrels but that's beside the point. We're going to stay!"

The Bridge seems to be an overwhelming success, and could rapidly become a model for other educational institutions. It is expected that the HEW grant will be renewed and the program may expand next year.

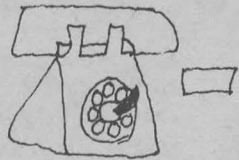
The Bridge is a return to a type of community that provides a useful and productive place for all. In an era in which our society is segmented — thus alienating many groups — The Bridge stands out as an example in humanity.

The elderly have long been such an alienated group. Their wisdom and experience can be put to use instead of shuffled off to the side. Programs such as The Bridge could work well within many institutions, Evergreen included.



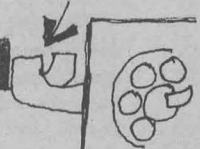
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# Editorial Opinion

BY DEAN KATZ

(The following story is based upon a real incident. Only the names have been changed, since the conversation is paraphrased and the author does not want to be sued for libel.)

"Hello Mr. Katz. My name is William Parry, and I'm with the Department of Defense Investigative Unit. I'd like to ask you a few questions about Diane C. Ms. C. has applied for a job with the Navy, and she needs a security clearance. Now, I'm not exactly sure what she's going to be doing, so I'd just like to ask you a few questions about Diane's background.

Parry was about five-foot four, a skinny little guy. He fit my preconceived notion of what a Defense Department thug might look like. He had beady eyes that were hard to respond to. Not because they were particularly intimidating, but because I could never make contact with them. Parry avoided a direct visual confrontation with me during the entire interview.

As the questions began, I felt a conflict arising in me. Here was a little goon of the establishment running around with his briefcase and overcoat, collecting information on potential candidates for IMPORTANT U.S. DEFENSE JOBS. God, I thought, if they even ask me, a mere college student, what I thought, they must really be hard up for information; information of any kind.

Was answering the questions a responsibility I had as an American citizen? Should my beliefs as a non-supporter of the Military Establishment prohibit me from participating in their game of Tell On Your Neighbor For The Good Of The Country? If I didn't answer the questions, would I be restricting Ms. C.'s right to satisfy the government in that fashion? Just when were my values compromised?

The interview began slowly, with Mr. Parry searching for words with which he could correctly characterize his questions. The apparent nervousness he displayed impressed me as a psychological tactic he must have learned in training. Couldn't I just volunteer a few answers for the poor man, he can't even ask intelligent questions?

## No sympathy

No, I thought, I'll let him suffer. He got himself into this interview, and he'll have to get himself out. Parry squirmed in his chair, obviously aware of my absolute and total disdain for him. I offered him no sympathy.

"Now, Mr. Katz, Diane listed KAOS Radio as a place of employment while she lived in Olympia. Is that correct?"

"Yes."

"And is it also correct that during that time, you were employed at KAOS too?"

"Yes."

"Did Ms. C. ever display any characteristics which might lead you to believe she was mentally unstable or prone to any particularly bad moral habits?"

"Well . . . no, not that I can think of."

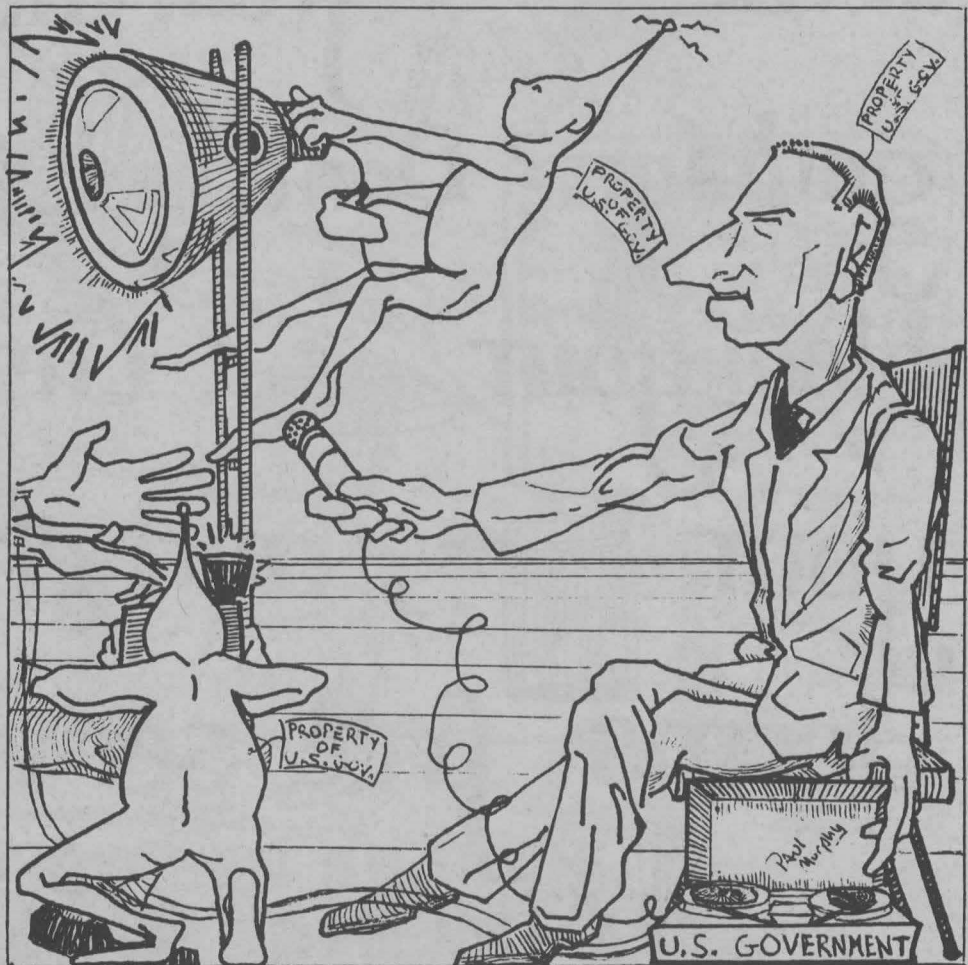
"What exactly did Diane do while she worked at KAOS?"

"Not much actually. She had a classical music show at six o'clock in the morning."

"Did she ever do anything that would lead you to believe she might not be able to handle a security job for the U.S. government?"

"No."

The anger in me was rising. Not so much because I was being asked the questions, but more because I was answering them. It felt wrong to respond. Inside, my gut told me I was bending to the pressure of some defense goon trying to get a peek at Ms. C.'s mental and moral cleavage.



"Now then, Mr. Katz, when did you first get this idea that your government was overly sensitive?"



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# “Mr. Katz, was Diane ever part of a radical or subversive group advocating revolution or overthrow of the U.S. government?”

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Continued from page 16

The questions continued much in the same vein for another five minutes. I told Parry that I didn't really know Diane all that well, but she had always impressed me as a conscientious, hard working, honest woman. Then, the question he had been waiting to ask came creeping around the corner. I had been expecting it.

“Mr. Katz, did Diane ever give you reason to think she was part of a radical or subversive group advocating revolution or the overthrow of the U.S. government?”

“Mr. Parry, if you're asking me if she is an American, I can tell you right now, SHE IS AN AMERICAN.”

I kept wondering what Parry was thinking about asking a long hair, with obvious left leanings, all these questions.

I wondered what Parry knew about me. Had he checked up on me too? I soon found out.

“Now Mr. Katz, did Ms. C ever say or do anything to suggest that she was a Communist?”

“No. She was clean cut, if you know what I mean. She was pretty straight you know, and she always read the Associated Press news in the morning without a bias or slant to it.”

I answered the rest of the questions in much the same manner; briefly and tersely, but as a good American should; truthfully and to the best of my ability (or is it recollection).

Mr. Parry rose, thanked me for my co-

operation, and assured me that everything I had said would be held in strictest confidence. Thank God for that, I sure wouldn't want anyone to know what I had said.

As I escorted Parry to the door, he casually asked me when I was going to get my own byline. (I work for the Seattle P-I as a researcher.) I answered him with some thoughtless comment, but inside I had a hot-cold flash. Why in the hell should he know whether I had my own byline? What business of it was his anyway? I began to wonder what Parry knew about me before we ever met.

Parry left, and I sat down to think over my encounter with him. I felt terrible inside, much as I would imagine a woman feels after she's been raped: frustrated, angry and bitter.

Well . . . next time I'll know better.

## Review of disclaimer urged

In researching and writing the article on Disclaimers, we have formed some opinions on what Dean Rudy Martin describes as this “pain in the ass.”

It seems obvious that the use of disclaimers has gone far beyond what the original policy intended. There also has been too little discussion between students and faculty of what the students were signing, including the extreme case when signatures were forged.

Our recommendation is that a DTF be formed to study these questions:

1. Are there any instances in which disclaimers should be used, and if so, under what specific circumstances?

2. If disclaimer use continues, and since Cadwallader's form was facetious, should a new form be devised?

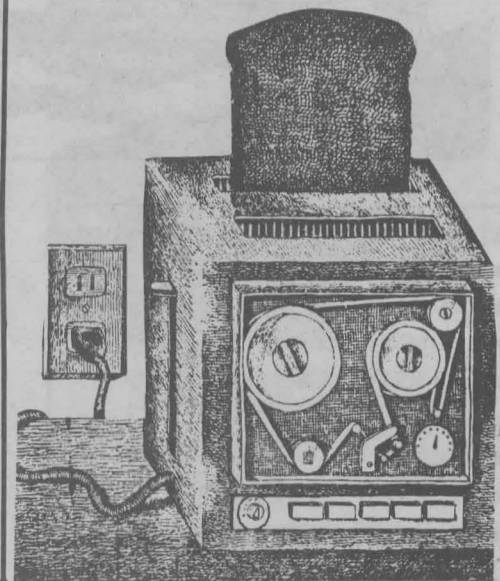
3. In cases where a student or faculty member feels he has signed a disclaimer without fully understanding it, what procedure will be used to review the situation and modify it if needed?

In the interim, while the task force is working on the problem, we suggest that either the deans or the Provost step in and put a temporary ban on the use of disclaimers. This is in no way to suggest that we feel that disclaimers should be banned permanently, but only that the situation as it now stands is so out of control that their use should be discontinued until a DTF submits a full and consistent policy on disclaimer usage.

STAN SHORE  
WILLIAM HIRSHMAN

□ □ □

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# IN WASHINGTON

## by Dean Katz

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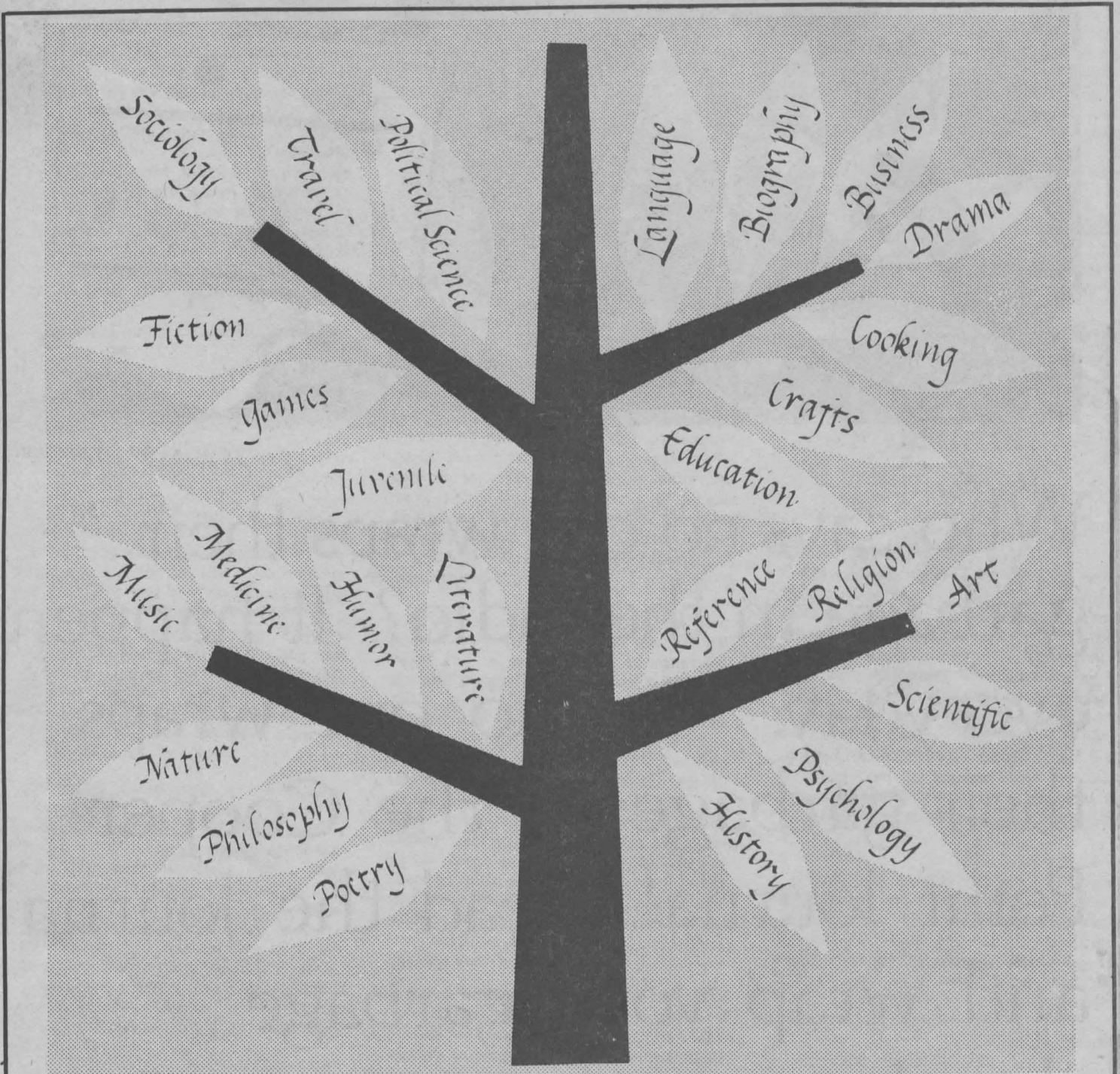
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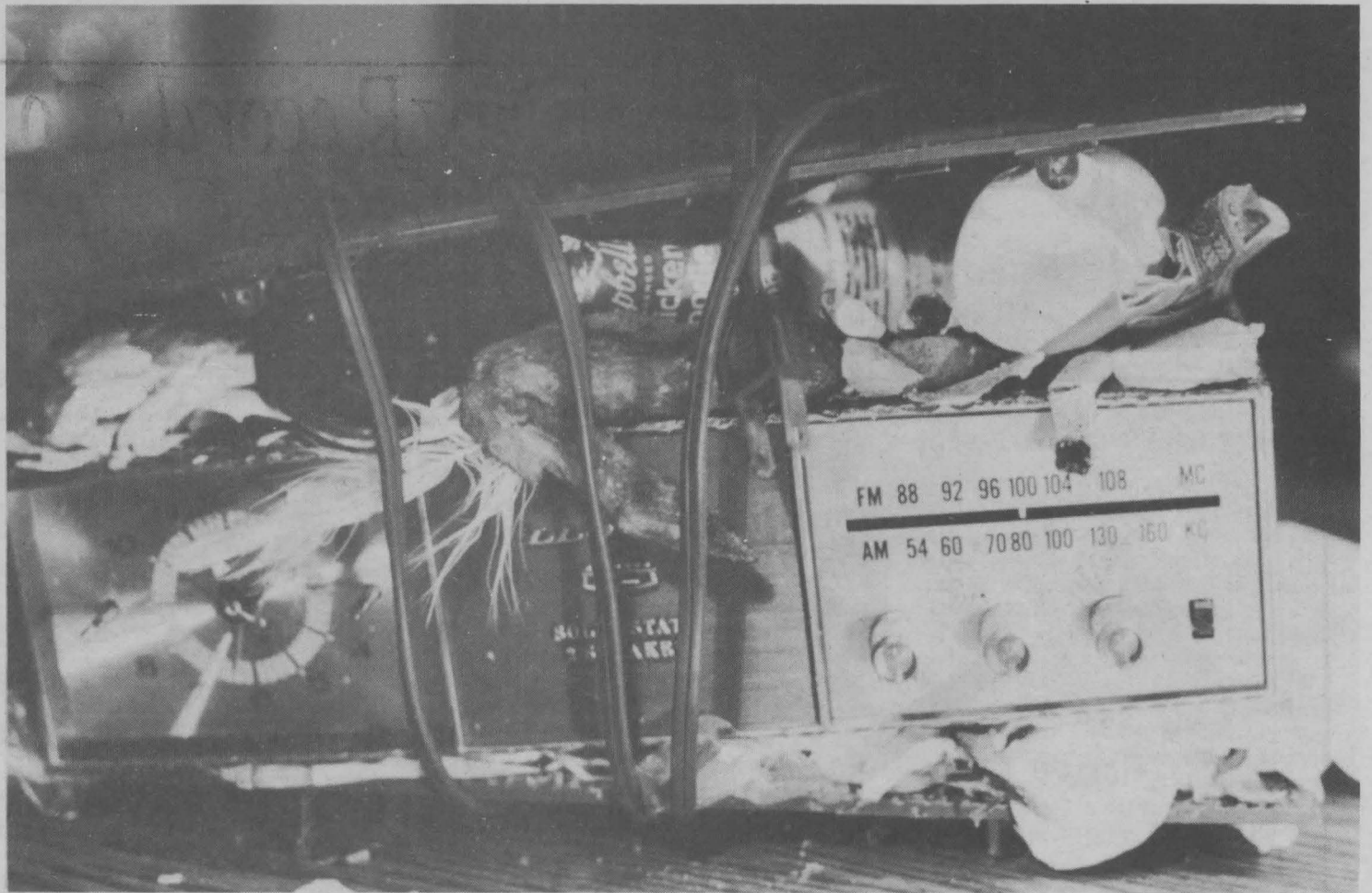


Photo by Ushakoff

Who says no one wraps their garbage in the radio? It happens everyday. But no one wraps their garbage in the Cooper Point Journal. Read the Journal, and wrap your garbage elsewhere.



**RUDY MARTIN**  
(Photo by Whitmire)

Faculty member Will Humphreys thought that a compromise could be worked out. "I can only think of them being used in extremely rare cases," he said, referring to the disclaimers. "The effect that an equivalency disclaimer would have on another college registrar would be to imply that the work was substandard . . . Instead, I think the broadly defined subject areas should be listed on the transcript and then in the evaluation itself; specific work should be detailed."

Academic Vice President and Provost Ed Kormondy stated, "I have very grave feelings about a faculty member who refuses to give course equivalencies." He said he feels that a system of no course equivalencies would hurt students' attempts to transfer.

"Asking a freshman or sophomore to sign a credit equivalency disclaimer is a little bit unfair," Kormondy concluded, "and I feel pretty strongly about this."

Meanwhile President Charles McCann explained a more moderate view. "I don't feel strongly about this," he said, "as long as everyone understands its implications and as long as it's not causing headaches in a great many cases."

In summary, Merv Cadwallader stated, "When the school was starting up a lot of decisions were made to just let things run as an experiment to see how they worked. Disclaimers sort of fit into that category. Now would be the time to have a DTF review the whole thing."

Linda Kahn held a different view. "Students who aren't comfortable with disclaimers," she suggested, "should go to the University of Washington to get their course equivalencies."

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Fr. McLellan is on the Evergreen State College campus every Wednesday at noon.

# FILMS

## Movie Buckles Swash

**The Three Musketeers** is either a thrilling comedy or a very funny melodrama. It blends hilarious slapstick with exciting sword fights, and surprisingly enough the result is director Richard Lester's finest film yet.

With brilliant cinematic skill and a high-spirited sense of humor, the film is by turns joyful, serious, satiric, and suspenseful. It was obviously carefully made, but paradoxically the spontaneity and roughhouse atmosphere are its most delightful characteristics. The extraordinarily well-choreographed sword fights are especially pleasant to watch because of David Watkins' fine cinematography.

The musketeers — Oliver Reed, Frank Finlay, Richard Chamberlain, and Michael York as D'Artagnan, careen through the movie, swashbuckling all the way. Their heroism is shown to be ridiculous in light of the ignorant and insensitive royalty they would gladly die for, but their absurd ideals make them real and human and the audience cheers for them as they tangle with villainy, represented by Faye Dunaway as a rotten princess and Charlton Heston as Cardinal Richelieu. Raquel Welch gets thrown downstairs and knocked around a bit, much to everyone's delight.

Immediately following the obligatory happy ending, a sequel to **The Three Musketeers** is announced, and a short teaser full of action scenes follows. Apparently, after the movie was completed the producers got greedy and cut it in half, subtitling this part **The Queen's Diamond**, and the next part **The Revenge of Milady**. From the looks of the preview scenes, and on the promise of this happy movie, it will be a movie worth waiting for.

MATT GROENING

□ □ □

## FRIDAY FILM

Ever since Woody Allen's Broadway play, **Play It Again, Sam**, was turned into a movie (1972) I've been waiting for the obvious double bill: **Play It Again, Sam** and **Casablanca**. It has finally happened. The Friday Night Film Series will bring us both the Bogart original and Allen's evocation of the film.

**Casablanca** is probably the most famous of the films done at the peak of Bogart's career. It ranks with **The Maltese Falcon** in defining the character

that was to be Bogie; the tough, hard, sometimes cruel figure whose ultimate goodness would shine through, as long as he wasn't played for a sap.

In **Play It Again, Sam**, Allen appears as Allen Felix, 29-year-old writer for a film weekly. A cute (though hardly sexy) neurotic, he wants nothing more than to be like Bogart. As he strikes out with one girl after another, he imagines the



ghost of Bogart advising him, urging and chiding him. Finally in the end — but that would be telling — know simply that the film opens with Allen watching

the end of **Casablanca** and closes with him acting it out (with Diane Keaton playing Ingrid Bergman).

When **Play It Again, Sam** was first run it opened to, at best, mixed reviews. Many critics felt that the film lacked the manic-genius of the films that Allen directed as well as starred in. This line of criticism has some validity, but the payoff with **Sam** is in balance. The works in which Allen has had complete control, directing as well as writing and starring, have tended to be uneven. Herbert Ross's directing has perhaps put a damper on Allen's genius but has also served up a more polished and complete product than Allen's early independent works such as **Take The Money and Run**. However, it will be interesting to see how Ross's loose and breezy style with **Play It Again, Sam** will stack up against the tightness of Michael Curtiz's directing of **Casablanca**.

One of the questions which the double-bill will undoubtedly raise is the question of the values portrayed by Bogart in the 40's, their ultimate worth then, and their place in the 70's. While there is much that is appealing about the forceful masculinity that is much of who Bogart was in the movies, I have serious doubts about how far one could get with lines like "I never met a woman who didn't understand a slap in the mouth or a slug from a .45."

As one begins to weigh the values portrayed in the 1940's and wonder about their applicability to the 1970's, another double-bill suggests itself. Two films based on Raymond Chandler's detective novels about Philip Marlow, **The Big Sleep**, another Bogart, with Robert Altman's new film, **The Long Goodbye**, in which Elliott Gould plays Marlow — would make a delightful double-bill. **The Big Sleep** is one of Bogart's best. **The Long Goodbye** takes the same character and drops him in the midst of the 70's with mildly disconcerting effects.

JEFFERY MAHAN

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Cooper Point Journal

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# Northwest Culture



## OLYMPIA

Three movies are brought to us by the Olympia movie house triumvirate. **Cinderella Liberty** at the Capitol; Steve McQueen and Dustin Hoffman in **Papillon** at the State; Paul Newman and Robert Redford in **The Sting** at the Olympic.

The Friday Nite Film Series on the Evergreen campus is showing Woody Allen's **Play it Again, Sam** and Humphrey Bogart in **Casablanca**, Lecture Hall 1.

The Olympia Little Theater is presenting **A Thousand Clowns**, starring Ed Jeffries as Murray, and directed by Vickie Jeffries. Performances will begin tomorrow and will continue on April 6, 12, 13, 17, 18, 19, and 20. Curtain time for all shows is at 8:15 p.m.

Applejam Folk Center, 220 E. Union, again presents **Entropy Service** this Friday beginning at 8:30 p.m. Also appearing will be Golden Bibee, a 90-year old poet and storyteller. Donation \$1.00.

## SEATTLE

Movies showing in Seattle are: Lucile Ball in the new musical rendition of **Mame** at the Uptown; **The Exorcist** at the Cinerama; **Blazing Saddles** starts at the Town; **Where the Lilies Bloom** begins at the Music Box; **Summer Wishes, Winter Dreams** at the Edgemont, Cinemond and Broadway Theaters; **The Three Musketeers** at the Cinema 70; **The Last Detail** at the Cinema 150; Dustin Hoffman is in **Alfredo Alfredo** at the Harvard Exit; Clint Eastwood visits the Puget Park in his three biggies, **For a Few Dollars More**, **A Fistful of Dollars** and **Hang 'Em High**; the latest and possibly last Marilyn Chambers porno film, **Resurrection of Eve**, is showing at the Apple; **The Great Gatsby** based on the novel by F. Scott Fitzgerald, starring Mia Farrow and Robert Redford, starts at The King and Cinerama 1 in Renton.

**Earth, Wind and Fire** will perform in a benefit concert for sickle cell anemia at the Hec Edmundson Pavilion tonight. April 4, 1974

Also tonight, **Johnny Winter** is at the Coliseum at 7:30. **Ray Charles** will be at The Trojan Horse April 9-11, and **George Carlin** will be at The Opera House on April 10. **Mass** by Leonard Bernstein will be performed to benefit the Seattle Children's Home, Friday, April 12 at 8 p.m.

In the galleries, Imogene Cunningham, a northwest photographer, will have her work shown through April 28 at the Henry Gallery. The Seattle Art Museum Pavilion is displaying works of the Skagit Valley Artists through April 28. An exhibition of Japanese paintings entitled **The Poet-Painters; Buson and his Followers** is at the Seattle Art Museum.

In the miscellaneous area, recommended is **The New Paris Action Theatre and Burlesque House**, the closest thing to old time burlesque in the northwest. For the politically-oriented, the Socialist Workers are having a rally on April 13. The American Chess Service is

open to players for 50 cents an evening.

## TACOMA

Tacoma's movies are about the same as everywhere. Village Plaza Cinema I and II are showing **The Sting** and **Papillon**; **Sleeper** at the Tacoma Mall; **Busting** at Village Cinema I; **Paper Moon** at the Valley Outdoor Theatre I, and **American Graffiti** at the Starlight Drive-in. Performing will be **George Gobel** at Winchester 76, tomorrow and Saturday.

## PORTLAND

Portland movie houses are showing a wide variety of movies: **The Great Gatsby** at the Music Box; **Sounder** at the Cinema 21 and **Mame** at the 5th Avenue Theatre. **The Three Musketeers** is at the Eastgate and Westgate; a political film, **I.F. Stone's Weekly** and **The Lenny Bruce Film** at The Movie House; **The Exorcist** continues at the Southgate Quad Cinema.

# \$500 REWARD

A 500-dollar reward is being offered by concerned friends of Donna Gail Manson for information leading positively to her whereabouts.

**Age: 19**

**Birthdate:  
6-9-54**

**Height: 5'**

**Long  
brown hair**

**Weight:  
100 lbs.**



**Blue eyes**

Determination of the payment of reward shall be made jointly by The Evergreen State College Security Office and the Thurston County Sheriff's Department.

Donna Gail Manson was last seen on the campus of The Evergreen State College, Olympia, Washington on Tuesday, March 12, 1974, at 7:00 p.m. She was wearing a red, orange, and green striped top, blue slacks, fuzzy black maxi coat, oval shaped brown agate ring, and a Bulova wristwatch. Donna indicated she was going to attend a jazz concert on campus. If you have any information as to her whereabouts, please contact: The Evergreen State College Security Office, phone: 866-6140, or the Thurston County Sheriff's Department: 753-8111.