

# Cooper Point Journal



Archives

The Evergreen State College  
Olympia, Washington 98505

The Evergreen State College Olympia, Washington

Vol. 3 No. 7 November 7, 1974



## The Video Crowd

Last week the Journal reported that Cometronics, a group of television aficionados, were unable to use the video equipment they needed to tape the Sunday, November 3 Chick Corea concert. Faculty member Sid White and his Public Information and Minority Affairs group contract had control of that equipment. But on Friday morning last week, after the story had appeared, Dean Willie Parson authorized Cometronics to spend \$175 in academic funds to rent equipment from a Portland firm. What ensued was an all day frantic equipment search, re-

sulting in the capture of the needed equipment from five different locations within a 100 mile radius.

On Sunday night a tape was made of the Corea concert which is now being edited for later distribution. For the future, according to Norm Levy, a member of Cometronics, the group is asking the Services and Activities Fees Review Board for over 3,000 dollars for video equipment, and Bud Johanson, faculty sponsor of two Cometronics people, is negotiating with White over future use of the equipment.

Because of the controversy generated by the article, the Journal received the following letters from the people involved, each telling their side of the story.

To the Editor:

Page three of your October 31 commentary is headlined "Communication Gap." I don't think that the CPJ has done much to bridge that gap. Yes, there was a communication conflict between Norm Levy and myself, but that is only one

*continued on page 12*

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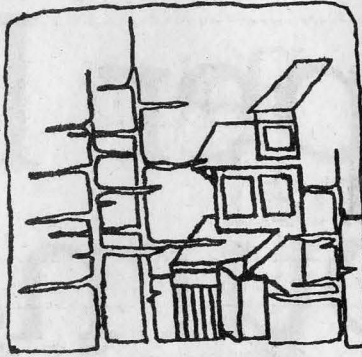
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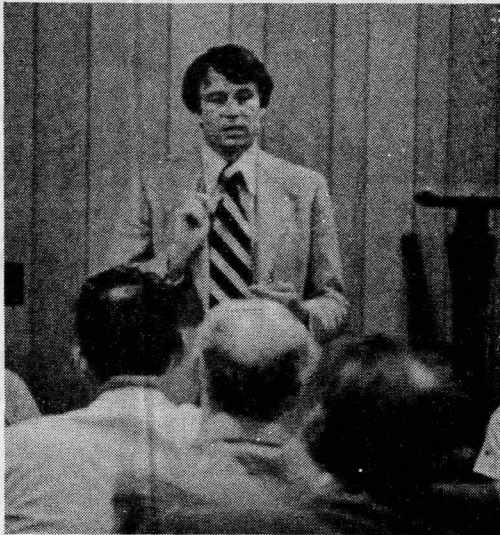
# Cooper Point Journal

The Evergreen State College Olympia, Washington November 7, 1974 Vol. 3 No. 7

## Two Interviews Pages 15 & 16

This week the Journal managed to arrange interviews with two important people. The kinds of importance these two have are quite different, but both have a kind of public prominence which makes them newsworthy.

Don Bonker is now the United States Congressman from the Third District, which includes Olympia, having beaten his opponent Lud Kramer by a sizeable margin in last Tuesday's election. The Bonker-Kramer race had been a hot one, with the two candidates frequently holding public debates and referring to each other in their advertisements. Bonker was at first the lesser known of the candidates, but he managed to receive enough exposure during the campaign that the voters got to know him — and then elected him. Journal news editor Diane Hucks talked with Bonker about his campaign and about politics in general.



Our second interviewee is anonymous, but many Evergreeners know his work: he is the artist who painted Evergreen's parkway signs, transforming them from ordinary and uncontroversial cement objects into brightly colored and emotionally charged issues. His work was called vandalism by Facilities Director Jerry Schillinger and art by others, but no one knew who had done the deed. Now the culprit (or artist) has decided to ask for amnesty from prosecution so he can finish his work on the signs, and although his identity is still a secret he consented to an interview with the Journal's Wendy Kramer.

MEDIA DISPUTE CONTINUES .....PAGE 12

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This week's cover is a collage showing the faces of several people involved in the media access dispute.

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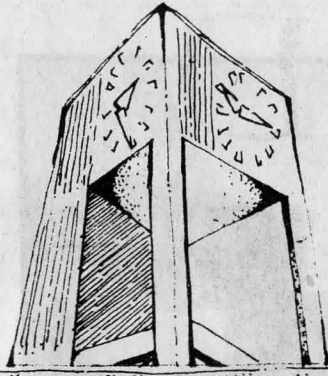
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# TIMES AT DESC

## No paper tigers

For most Evergreeners the Activities building is a daytime facility: for meeting reading, banking, relaxing, and lounging. Its nighttime inhabitants are normally limited to a few nocturnal KAOS DJ's, several swing shift custodians and once a week on Wednesday a small tribe of Journal staffers in an all-night scramble to lay out and prepare the newspaper for printing on the next day.

Such a Wednesday night occurred last week, the night commonly known to teenagers as "Mischief Night," the evening before Halloween. The Journal's production staff was busy assembling what would be the next day's paper, when we noticed another kind of paper production occurring outside our office on the second and third floors of the Activities building.

Congregated on the balcony area amidst reams and reams of white paper were about 15 students in the Humane Technospheres program folding and cutting, creating an oragami extravaganza. In actuality all this business was, according to Humane Technospheres faculty member Bob Filmer, only a part of the coordinated studies program.

The birds and bridges that were feverishly being folded together that night are in part to help the students obtain a grasp of the variety of useful ways of dealing with ethical problems and with science and technology, said Filmer.

"The students are building usable models by which to understand further the materials they deal with, and with which to criticize them," he said, "and, models for the criticism and development of the students' own thinking about ethics, science, and technology."

The criteria used in building the paper structures were that they be made by using 8 1/2 x 11-inch paper, be self-supporting, and must span the longest horizontal distance the builder thinks possible. If the structure is supported from more than one side, the "span" is half the distance between supports, said Filmer.

tween supports, said Filmer.

The rules of the design are simple: paper only, and the structure must be able to stand on the ground by itself, that is, allowing for moderate room air movement.

Filmer believes that the students are involved in "a creative, imaginative process that involves abstraction and the evolution of a plan for a different physical reality."

"Often, 90 percent of the problem is

being able to *state* the problem," he said, "while 90 percent of the solution is *also* being able to state the problem."

The emphasis of the Humane Technospheres program is on personal growth and identity. The concern is with the classic issues of ethics. We found paper birds and bridges to be truly a unique way of dealing with the interface of technology and society.

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# Letters

## Whale lib

To the Editor:

Alright, gang, we heard it from the slugs two weeks ago. I am now directing your attention to an equally-unheard-from minority group, but one with infinitely more appeal: the dolphins and whales. They are in sorry shape, and begging our help. A few of you may have read those little posters that somebody has been sticking up around the school, but I thought I'd try to stick an article in here where (almost) no one could miss it.

In my first (and last) year at TESC, 71-72, I was made aware of the extremely critical situation of the dolphins and whales by several magazine articles. Since then the situation has become even worse. The dolphins are threatened by the national and international tuna-fishing industries. Three species of dolphins (at least) like to hang out above the deep-sea

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tuna fish schools, as both the tuna and the dolphins prey upon the same smaller fish. This arrangement worked fine as long as the tuna fishermen used rods and lures to catch fish; the dolphins were more than smart enough to avoid grabbing a chunk of steel and plastic. However, in the early '60's somebody came up with the idea that it would be far easier just to throw a big purse-seine net around the tuna and scoop 'em in. Unfortunately, the dolphins also get scooped in: terrified, their sonar rendered useless by the whine of the net-boat's outboards, they usually panic (wouldn't you?), ram the nets, tangle, drown, or get hoisted aboard, their flippers, flukes, or snouts caught in the net. It is currently estimated by various conservation groups that approximately one-quarter of a million dolphins per year are being slaughtered this way. If the dolphins were even being utilized as food (repulsive as that idea seems to me, like cannibalism) one could (perhaps) find less cause to complain; however, the carcasses are simply dumped overboard, to support the ocean's vast shark population. The situation is further complicated by the fact that no one knows exactly how

many dolphins there were to begin with, so no one can guess how many there are left to kill before there aren't any more left.

Now, as to the whales: These huge, harmless creatures reproduce very slowly. As early as the 1890's one species, the California Gray, had been virtually wiped out. Today, whaling is a highly mechanized and efficient business, more like the electronic battlefields of Vietnam than the glorious days of old. Whales are spotted from helicopters, tracked with sonar (*their* invention!) and harpooned with explosive lances that literally blow their guts out. An hour after it's sighted, a whale has been reduced to a heap of guts, bones, and oil. Chief perpetrators of this species genocide are the Japanese, who claim whale meat to be an important protein source (the actual figure is 1.5% of their protein intake) and the Soviets, who don't say what they do with them. The body set up to regulate this business, the International Whaling Commission, is toothless and powerless to make any of its voluntary members abide by its decisions.

This indiscriminate slaughter is made  
Cooper Point Journal



even more repulsive by the fact that the dolphins and big whales possess brains that put our tiny human biocomputers to shame, and the evidence is accumulating that there is a correspondingly huge *mind* connected with the huge brain: a mind that could potentially make some science-fiction writers' stoned fantasies seem tame in comparison, because it's *real*, it's *here*, *right out there in the sea*.

So what am I asking you to do? Very simple. STOP BUYING TUNAFISH! Is that so great a sacrifice to make? Write the tuna companies (address on every can, folks) and protest. STOP BUYING JAPANESE GOODS! This means toys, radios, cameras, cars. This need not limit your purchasing as much as it would seem to, because even if the USA stopped importing everything from Japan this instant, a lot of *used* Japanese goods would be floating around for a while. There's nothing wrong with buying a *used* Nikon or Datsun or Sony product, because the parent company ain't makin' a dime off that sale. And write the manufacturer and tell them what you're doing, and why. Used goods cost less, anyway.

People desiring more info on these subjects are urged to check the following sources: George L. Small's book *The Blue Whale*, John Lilly's *Mind of the Dolphin*, and the recently published *Mind in the Waters*, by Project Jonah, which will hopefully become available in the TESC Library soon.

Malcolm Brenner

## Female chauvinism

To the Editor:

On Saturday evening a dance was held on the fourth floor of the library building. The dance was billed as a "Women's Dance" with an all-woman band, but there was no indication that only women would be admitted to the dance.

Three men and a woman were admitted to the dance after paying \$1.50 each. Once they were inside the band stopped playing, and several of the women inside (there were no other men inside) indicated that the men would have to leave. Their money was returned and they left. Following this incident, a sign was placed at the entrance to the dance proclaiming it to be for women only.

The Human Rights Policy of Evergreen under the Washington Administrative Code states: "The college requires: that all personnel actions such as . . . social and recreation programs . . . student services (such as financial aid, placement, counseling, housing, student activities, physical recreation), and facilities usage, be administered without discrimination based on race, sex, age, religion, national origin, or physical disability (except

where physical ability is a bona fide occupational qualification)." In addition, state and federal Civil Rights laws, of course, prohibit discrimination on the basis of sex.

To selectively obey or disobey these laws is to undermine laws which countless numbers of people fought and worked extremely hard for. And these laws weren't designed to offset the disadvantages imposed on non-whites and women by placing new disadvantages on men. *Equal* rights was the goal.

These rules and laws don't mean to prohibit women from having private activities away from men. But when an activity is open to the public, it must be open to all the public. An organization could have an activity for members and invited guests only, but that organization would have to be formed for purposes other than to discriminate against other persons.

David Blunt

## Solidarity forever

To the Editor:

It was not the outspoken policy of the women's center to preclude any men's ability to appreciate what went on on the fourth floor of the library Saturday night.

People react outside of form and there was a reaction between perceived opposites, but just as the woman-only workshop of the cultural festivals earlier this year were unprotested, we rightly or wrongly assumed we could be in that space again, without hurting any feelings, by creating a women's dance at Evergreen.

Ruthie Schwartz was mellow, giving, and beautiful and we hope to be able to share that with more of the community in a spirit less of separation and more of joyful solidarity next time around.

Laura May Abraham

## Fund 'denial' explained

To the Editor:

This letter is in response to the Journal's October 31 article on S&A procedures referring to a meeting of the S&A board on October 15, which states that three Third World groups were denied funds at this meeting. This statement is not only inaccurate, but grossly unfair. The funding decision for these groups was tabled until the next board meeting; the groups were not denied their funds. To say that funds were denied to three Third World groups implies that they were refused money be-

cause of their race. As a member of the board who attended this meeting, I can assure you that although there were some unfortunate decisions made at the October 15 meeting, the Third World groups were never denied the funding which they requested.

Ruth Milner

## Majors at Evergreen?

To the Editor:

I noted with interest the Journal's description of Norm Levy: "a fourth-year student in media, majoring in television" (CPJ, October 31, 1974, p. 13). The words are revealing.

Trotsky said in his polemic against the Russian Formalists: In the Beginning was the Deed, and the Word followed after, as its phonetic shadow.

David Marr

## A tuft of grass

To the Editor:

As I wandered onto campus this morning in my usual before-8-a.m.-stupor, I almost stumbled over a little bit of life poking up through a crack in the cement.

It was a wee tuft of grass, green though unfertilized, alive though unauthorized, existing though not planned. I was utterly shocked to discover this minute celebration of spontaneity, so accustomed had I become to the endless reign of cement and bricks, interspersed here and there with the proper amount of scientifically trained plastic trees and turf as required by the Architects Association.

I wanted to dance around it and have everyone come to see it, touch it, kiss it. But I suddenly realized the prophetic character of this precious little bit of nature. I realized I could tell no one, because word might get to Jerry Schillinger and his crew, and within minutes the uniformed army of cementscape policemen would be out in force, with their petroleum-fed diggers, scrapers, and sweepers, swarming about the campus in a desperate search and destroy mission. And the search would continue day after arc-light filled night until the malfeasance was located and purged. I didn't want that on my conscience, so I didn't tell anyone.

I can't keep the secret any more. But I'm not going to tell where it is, even though I may be arrested and charged with conspiracy to destroy the sterility. They can torture me if they like, but I won't disclose the location . . .

D. Paul Jeffrey

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## Announcements

• All major campus facilities will be closed on Veterans' Day, Monday, November 11

• A symposium on Community and Spiritual Life will be presented at Evergreen, January 23 through 26, by a group of students in cooperation with the Thurston County Ministries in Higher Education.

One of the goals of the symposium will be to explore the relationships between eastern and western concepts of spirituality and community. This goal will be pursued by means of nationally known speakers, workshops, panel discussions, films, and concerts.

Further information can be obtained at Library rm. 3222, phone 6476. Areas where help is needed include publicity, music, housing, films, food, workshops, daycare, video taping and art.

• Last week a group of students presented a critique of the present Services and Activities (S&A) guidelines to the College Activities Fund DTF. They are now working on a proposal for new guidelines to be presented to the Board of Trustees in December. Open meetings are scheduled for Wednesday, November 13 and Friday, November 15 from noon to 1 p.m. in the Board Room, on the Library third floor. Anyone wishing to have some input may attend.

• A Women's Awareness Workshop will be held on Friday, November 8 from 1:30 to 5 in the afternoon, and Saturday from 10 a.m. to 4 p.m. in CAB rm. 110.

Guest speakers will be Katie Thom, Director for Equal Employment Opportunity for Women at the University of Washington, and her assistant Lola Tebelman, who has some background in assertiveness training.

• The Men's Center will hold a benefit dance and bake sale on Saturday, November 9, from 7 p.m. to midnight in the second floor Library lobby. One dollar will be the price of admission to dance to musical groups The Old Coast Highway Orchestra and Tadoo Parlor, Fuzzy Peach, Rainbow Alley, and The Fruitland Famine Band.

• Mime Clown Tim Elliott will perform at Evergreen on November 13, at 7:30 p.m. in the second floor Library lobby.

Elliott will give two Master Classes of two hours each, one at 9 a.m., the other at 1 p.m. on the day of the evening performance. Students will be asked to pay \$3.50 for the workshops. Admission to the evening performance will be 50 cents.



# Campus News

## In Brief

### DEANS REJECT GAY FACULTY CANDIDATE

A faculty candidate for an unfilled position in the Developmental Learning program was turned down by the deans because, according to a November 5 memorandum, he is "an avowed liberationist" . . . "the institution is not ready for him" . . . and because hiring him "would indicate (the College's) willingness to have him communicate his strong beliefs on campus."

During the last two months Developmental Learning has been looking for a faculty member to fill a vacancy created late in August when a newly hired faculty member decided not to come to Evergreen. According to George Dimitroff, faculty for the program, an agreement was made with the deans that Developmental Learning would take responsibility for finding candidates because by the end of September the deans had failed to take any action to fill the position.

Dimitroff said it was his understanding that the options for the term of the position were open and that the program could hire on a quarter to quarter basis or could fill the position for the rest of the year.

Dimitroff, Coordinator Bill Aldridge, the student interns who designed the program last year, and several students interviewed three candidates for the position. They selected Chuck Harbaugh, sociologist, counselor and program director for Seattle's Stonewall, an alcohol rehabilitation center. His name was submitted to the deans who decided that he must go through the regular interview procedures for all prospective candidates.

Harbaugh came to Evergreen last week for a day of interviewing with several faculty members, the deans, and President McCann. The evaluations available in the deans office from these interviews were all favorable, but indicate a misunderstanding of the term of his position.

On November 5, a memorandum from the deans was sent to Dimitroff and Aldridge outlining the reasons why his application was turned down. The memo did not dispute Harbaugh's qualifications, but said, "We believe Chuck not to be a counselor who happens to be gay, but one whose gayness is an important and strong part of all he does and all he says. November 7, 1974

We are, therefore, uncertain that the institution is ready for Chuck."

Among the dean's reasons were that Harbaugh is a "liberationist," that hiring him would be a highly symbolic step which the deans are not ready to make, and that he is unsuitable for the position.

Kent Ferris, a student in the program, disagreed with the memo and stated that the students and faculty felt Harbaugh was eminently qualified and would be an asset to the program. "He was exactly what we were looking for," said Ferris.

Several students in the Evergreen Gay Resource Center claimed that the deans' decision was a blatant act of both political and sexual discrimination. "This decision is a dangerous precedent, because the wording of the memo may indicate that if this decision is upheld, no new faculty who are hired here could make strong public statements concerning sexuality, human liberation or anything. The deans must feel that students cannot handle a gay faculty member," said one gay student.

"This is one of the most blatant cases of discrimination this school has ever seen. The Gay Center intends to fight this all the way."

### EVERGREEN STUDENT IN DRUG BUST

As a result of a traffic violation on the evening of October 31, Evergreen student Scot Holland has been charged with one misdemeanor and four felony counts. Holland's car was discovered disabled on the freeway by a Washington State Patrol Trooper who then noticed alcoholic beverages in the vehicle. Upon searching the car, a quantity of marijuana was found.

After Holland's arrest, he informed the authorities that he also had a greater amount of marijuana and some peyote at his residence. State Officials, assisted by the Thurston County Sheriff's Department and Evergreen Security Staff, obtained a warrant and seized more than 40 grams of marijuana and an undisclosed amount of peyote Friday morning, November 1.

Holland, charged with minor in possession of intoxicants, possession of marijuana, possession of peyote, possession of marijuana with intent to distribute, and possession of peyote with

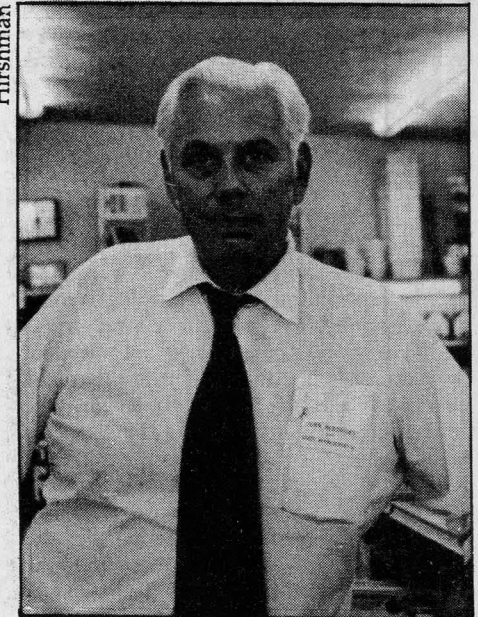
intent to distribute, is waiting trial on his own recognizance after his arraignment earlier this week.

### HENDRICKS INJUNCTION OVERTURNED

An injunction placed by State Representative John Hendricks (R—Thurston County), owner of Hendricks Rexall Drugstore at the Westside Shopping Center, against a competing drugstore on the West Side was turned over by the Washington State Court of Appeals November 1.

In making its decision, a panel of three judges reversed an earlier ruling by a Thurston County Court which for more than a year kept Donald E. Forstrom, operator of the Medicine Shoppe located on Division Street around the corner from the Hendricks store, from opening up his pharmacy (see Journal September 26, 1974 vol 3, no. 1).

Hirshman



John Hendricks.

"I have no comment at this time," said Hendricks, who retained his Congressional seat against a challenge by Democrat Emory Kramer in last Tuesday's election. According to Appeals Court procedures, Hendricks has 30 days in which to seek reconsideration of the decision.

In September of 1973 Hendricks brought a court injunction against Forstrom's Medicine Shoppe, a cut-rate franchise selling only prescription drugs and related items with a guarantee to undersell any pharmacy in the general area. Hendricks claimed that according to his lease he had exclusive legal rights to be the only drug store operation in the Westside Shopping Center. Forstrom, on the other hand, insisted that the property he was leasing was never an incorporated part of the center and therefore not

continued on next page  
Page 9



continued from preceding page

subject to the restrictions in Hendricks' lease.

Forstram, who expects to open his store sometime in early December, is planning to file suit against Hendricks for revenue lost during the period of the injunction.

### PARAPROFESSIONALS' STRIKE SETTLED

Striking student paraprofessionals and Evergreen's Counseling have reached an agreement settling the students' 14-day strike. The strike officially ended at 10 a.m. on Wednesday, November 6.

The students' demand for an increase from 15 to 19.5 hours per week with pay was met when authority was received to increase the hours "in an emergency," according to Lou-Ellen Peffer, director of Counseling Services.

She cited as an example the case of those paraprofessionals who staff the drop-in center, where regular hours cannot always be kept when a crisis arises.

The other demand of the strikers was that money be budgeted for more in-service training workshops. "Probably not enough money was allotted for training," said Peffer, "and we are in the process of taking a good, hard look at our priorities and budget now."

"The commitment to training workshops is one we've had for a long time," said Larry Stenberg, dean of Student Services. "It's just taken us more than the two and a half weeks between the beginning of the quarter and the strike to get it going."

Three of the 11 paraprofessionals have resigned since the strike began on October 23. Ed Brendler has moved to Seattle, Elena Perez has taken a job with the Non-White Coalition, and Greg Knox resigned for as yet undetermined reasons.

When asked about the strike settlement, the student paraprofessional group declined to comment.

### MARJ YUNG DECRIES CAMPAIGN TACTICS

In an apparent attempt to play on the emotions of Thurston County voters during the final stages of the campaign, members of the Thurston Property Owners Association labeled county commissioner candidate Marj Yung an "Evergreen student" and radical environmentalist in advertisements placed in the Daily Olympian shortly before the election.

Yung, elected last Tuesday in a close race against Republican W.D. "Woody" Anderson, accused her opponents of dumping "outrageous misinformation" on the public, and criticized the Daily Olympian for having run the advertisements so close to election day, eliminating any chance for a rebuttal.

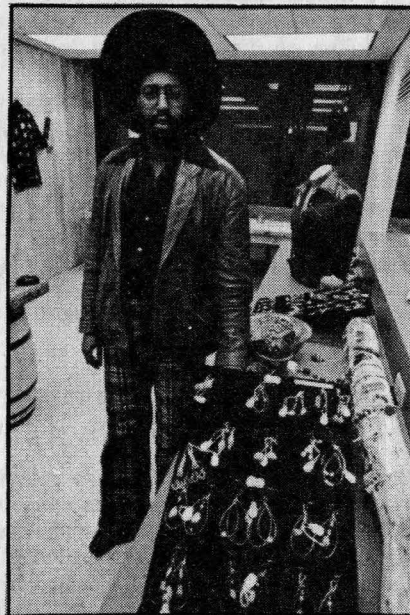
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"Regardless of the outcome of the election," commented Yung, "the ability of the chosen commissioner to represent all of the people of Thurston County with any credibility has been seriously compromised by this irresponsible use of the campaign process."

The Thurston Property Owners Association went further and charged Carolyn Dobbs and Russ Fox, two Evergreen faculty members supporting Yung, with engaging in land speculation activities through their active support of the Cooper Point Plan, a set of guidelines for development of the area. Dobbs commented that while most of the charges were simply untrue or grossly distorted, some of them had just enough factual basis to give them a plausible ring to an outsider. Fox and Dobbs are presently assessing the avenues of recourse open to them.

### DUCK HOUSE OPENS SHOP

The crafts shop across from the Activities building cafeteria is the Duck House, a new business enterprise on campus originated and staffed by students receiving credit for their on-the-job experience.



Tony Watkins, manager of the Duck House, stands among his wares.

Duck House, appropriately named after Evergreen's mascot, the geoduck, sells student-made clothes, jewelry, candles, and other crafts on consignment with 20 percent of the revenue going back to the shop.

Tony Watkins, originator and manager of the store, wrote in his first proposal last June to the Services and Activities (S&A) Board, that the Duck House would provide a place "where students can display their works as well as training for those going into the business world."

Watkins and the shop's accountant,

student Jody Douglass, are both receiving academic credit for their work. Watkins is studying with faculty member York Wong and Douglass with Chuck Nisbet.

At the present, Watkins is waiting for the next S&A Board meeting to receive funding for the Duck House. The budget had been presented at the last meeting, but was invalidated along with other proposals in the "frozen" meeting of October 15. The shop will request funds for two work-study positions, one an assistant manager, the other a sales clerk. There is also a need for further physical development of the shop.

Watkins said that areas in which he hopes students in the Duck House will gain knowledge include management, accounting, advertising, display, setting up a business, and dealing with the college administration.

### NEW JOURNAL EDITOR SOUGHT

Applications for the position of editor of the Journal starting Winter quarter are now being accepted. The applications should be submitted to Lib. rm. 1602 no later than 9 a.m. November 22. A new editor will be selected by the Publications Board, the governing committee for the Journal, before the end of Fall Quarter.

"I would hope that the new editor will be a person who has already had some experience working with the Journal," said Bill Hirshman, the current editor, "but mainly the person will be selected on general journalistic ability and experience."

The editor is appointed to serve up to three quarters. The position is salaried.

The Journal (formerly The Paper) has had six editors in its two and a half years of existence.

### CO-OP ED OFFICE OFFERS OPPORTUNITIES

Application deadlines for several student job internships and seminars are scheduled to occur in the coming weeks.

Students who are considering employment in government may attend the first scheduled Job Information Day on Wednesday, November 13. Employers from all levels of city, county, state, and federal government will be available to assist students in career exploration.

On Tuesday, November 12, Tim Mann, Community School Director at Ridgefield, and Greg Hanson, Coordinator of the Community School at Camas, will be on campus to explain the community school concept.

November 18 is the deadline for students planning legislative internships to submit their applications to the Office of Cooperative Education in Lab. rm. 1020.

The Consumer Advocates Program is now accepting applications for interns interested in serving as staff investigators in two New York City neighborhood consumer complaint centers.

Cooper Point Journal



Applications are also being accepted from students interested in interning as health advocates in the Mobilization for Adolescent Student Health program (MASH) in New York City. Interns for the program will study health care systems, design improved health care delivery plans, and implement innovations focusing on adolescent care.

More information on any of the above-mentioned internships or seminars may be obtained from the Office of Cooperative Education in Lab. rm. 1020.

### CURRICULUM COOKBOOK TO BE WORKSHOP TOPIC

Academic Dean Rudy Martin will present his Curriculum Planning Cookbook at the second meeting of the student-organized series of student curriculum planning workshops. The Cookbook details the roles of administrators, faculty, and students in relation to curriculum planning, specifies their functions, and gives guidelines for program planning. The workshop is scheduled for noon on Wednesday, November 13 in CAB rm. 110.

The first curriculum planning workshop, held on November 6, featured a presentation by members of the Developmental Learning and Psychology of Socialization programs, discussing their curriculum planning experiences.

### EVERGREEN SNATCHES DEFEAT FROM THE JAWS OF VICTORY

Evergreen's sailing team, the Geoduck Yacht Club, upheld its non-competitive tradition as it snatched defeat from the jaws of victory last weekend by coming in second in the Vancouver, B.C., regatta.

After Saturday's race, the team was tied with the University of Washington for first place. Sunday morning, the Geoducks defeated Washington by sweeping the first two places and moved into undisputed possession of first place. However, the University of Washington team won its next two races and the Evergreen team was victorious over the University of British Columbia, leaving the two teams tied again for first place.

The Geoducks got off to a shaky start in the final race and despite commendable efforts were unable to maintain a lead. Their efforts were rewarded by a quarter-point loss, forcing a sudden-death sailoff with the U.W. "beanie brigade," which the Evergreeners lost.

The Geoduck's second place position was awarded a bottle of champagne which is on view in the Campus Recreation center trophy case.

### BLOOD DRIVE SUCCESSFUL

The blood drive of last Tuesday, November 5, was "the best we've ever had," according to Margarite Peers, R.N., blood drive coordinator and person in November 7, 1974

charge of mobile operations for the King County Central Blood Bank.

By the end of the day, 127 members of the Evergreen community had given a pint of blood each. There was some concern before the drive that volunteer donors would fall below the 100 mark, because "it just doesn't pay for us to come out here," said Peers, if less than 100 persons would be giving blood.

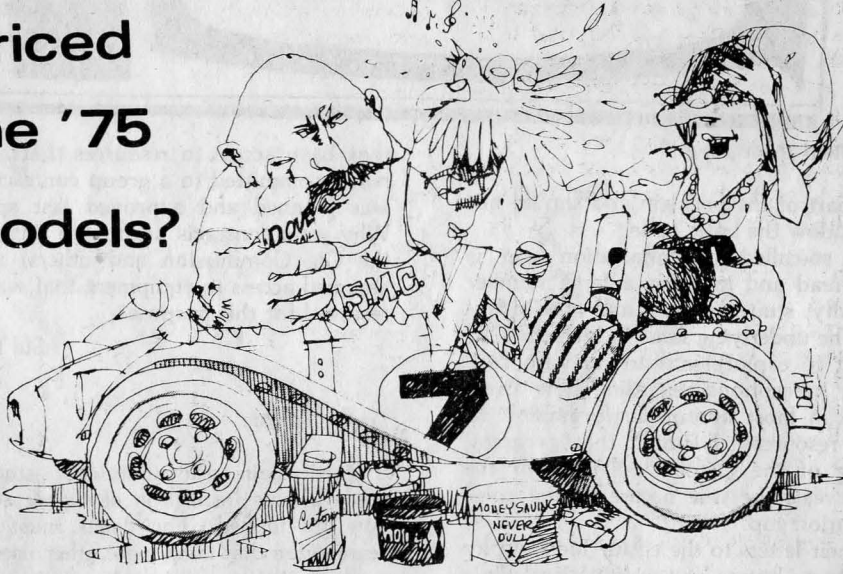
### STRIKER MISQUOTED

In last week's Journal (October 31, 1974), striking paraprofessionals counselor Jim Spivey was misrepresented

through a Journal error in a story about the counselors' strike. The story was dealing with the strikers' demand for more pay, and in this context Spivey was quoted as saying, "If someone comes in at 1:55 in the afternoon I can't exactly say, 'Hey, we've got to get this settled because I go home in five minutes.'"

The quote contained two errors. First, Spivey was speaking about 1:55 a.m. rather than p.m.; second, he had referred to receiving "compensation" for time spent working after 2:00, which we interpreted to mean monetary compensation. He in fact meant compensation of time off for overtime. We apologize for the error.

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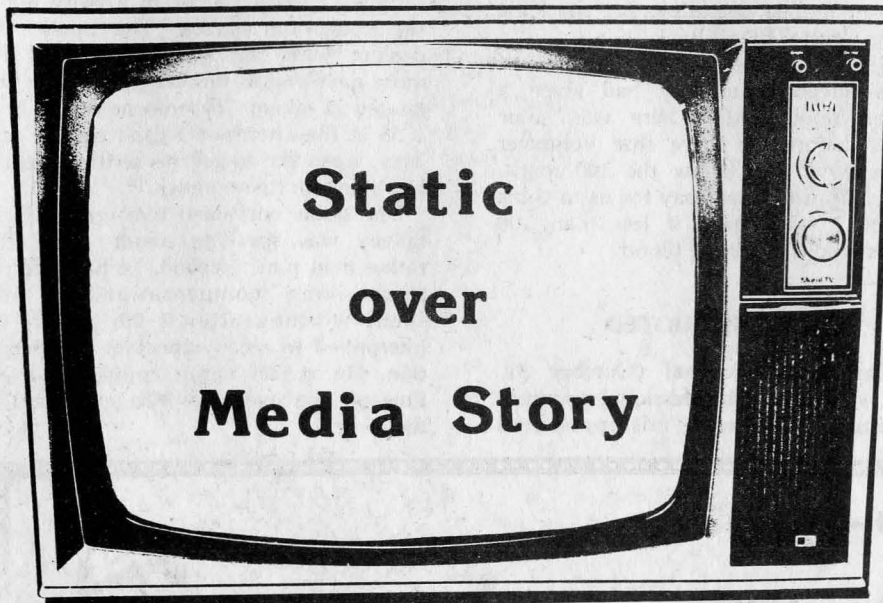
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continued from page 1

small part of the problem and should not overshadow the basic issue.

The so-called communication gap is widespread and involves a large number of faculty, students, staff and administrators. The underlying issue (which the CPJ has yet to explore) has to do with conflicting perceptions regarding how Evergreen can most *appropriately* employ its media resources. I submit that a careful reading of the October 31 issue of the CPJ reveals the true nature of the communication gap.

In their letters to the editor Joe Murphy refers to a "breach of access policy" while Willie Parson refers to "our interdisciplinary mission" and "the need to set priorities in favor of many students becoming 'literate,' in this case, in media techniques rather than specialized training for a few." Jay Kent, the author of your feature article, reveals a misguided perception of Evergreen when he refers to Norm Levy as a "fourth year student in media, majoring in television."

I believe the Public Information and Minority Affairs Group Contract is fully in keeping with Evergreen's educational mission. It is not an O.V.T.I. type program nor is it a standard university program for television majors. Members of the contract deal with content (ideas, issues, information) and use cable television to communicate with a campus-wide audience.

Now a few comments on the Cometronics project: I don't understand how anyone could seriously claim that a last minute money generating pop music taping project should have priority equal to that of the P.I.M.A. group contract. The real issue is that of educational significance in the context of Evergreen's purpose.

I conclude with these questions: Is the Cometronics project educationally significant? Should its members receive academic credit for taping concerts? Should

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they have access to resources that are already committed to a group contract that was planned and approved last spring? Why were contracts negotiated (involving the Gig Commission and others) which assumed access to equipment that was not reserved for this purpose?

Sid White

To the Editor:

Once again, the individual student's needs at this institution of higher education are junked. The deans must have been aware that there were other uses and needs for that goddam video equipment at Media Loan before they gave it to the Sid White intensive campus news reporting group. Why else would Media Loan have it in the first place?

Here is this equipment, one of a kind at TESC, that has been available to qualified community members for the past three years. The common knowledge is that if you need it, you can have it.

All of a sudden, without warning, without inquiry, without consideration for the needs of other students at Cement City, these tools are taken away from people the college has theoretically prepared in their use. The reason we are given is that "you didn't ask for them and someone else did."

I didn't ask for them because nobody said I had to. And I want to know why nobody said I had to ask special permission to use library-owned free access equipment. Why the hell wasn't such a drastic change in open access policy checked with some of the students it greatly affects? It was a very quiet process that resulted in the 100 percent dedication of these tools to nine students in the college, excluding our five contracts' need.

If a one way road from north to south is without public notice changed to a one way south to north, should drivers be prosecuted for driving the wrong way?

Isn't the highway department at fault for not publicizing the change when it has such important implications?

You can rest assured that if this change in free access policy was publicized last spring it would have met the opposition it is meeting now. The fact is that it was not, and I don't exactly know why. Every time I hear "you should have had your needs specified last spring," I cringe. My needs and the needs of the other four students getting credit for this quarter would have been met by the normal equal access policy that was changed in a manner other than out front.

As for Sid White's contract being in a defensive position (re Willie Parson's letter to the editor last week) it seems like a most appropriate position to be in considering the gear is locked up in their room because of some shady circumstances, and there's no reason for anyone to feel comfortable about that.

So after three years at the college, I find that it turns out to be an institution that is still plagued by politics, pettiness and selfishness. More than anything else, it hurts my feelings that the concepts and principles our educational system was designed from are being dumped. The media access issue is only an example.

Norman Levy

To the Editor:

This letter is a response to the article "Dispute over media access," which appeared in the last issue of the Cooper Point Journal. I must commend your reporter for his effort to do a good "story" but I feel that he did not report fully and precisely the role of Media Loan regarding this issue. Also, reporting only a selected part of an interview can distort the facts. Therefore, I will attempt to clarify Media Loan's involvement in the above-mentioned conflict.

The primary function of Media Loan is to provide audio visual equipment to The Evergreen Community for learning situations or credit-related purposes. Most of the equipment is in use on short term loan, however long term loans can be approved by the academic dean if submitted prior to the beginning of the quarter. The final decision regarding the approval or disapproval of a long term loan is made by the academic dean.

PIMA requested the usage of the Panasonic camera and switcher system well in advance of the beginning of fall quarter. No other academic program had at that time stated a need for this equipment. So indeed, the PIMA request was given priority and the academic dean approved the request.

I would like to point out the unique nature of the issues in question. It is the first time in Media Loan's history that such a conflict has arisen. Finally, it is not Media Loan's responsibility to determine which

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academic program has priority in the utilization of the equipment. In order to prevent similar conflicts in the future, I would suggest a closer working relationship between program planners and Media Loan personnel to determine in advance if necessary equipment will be available for the program needs.

Yves Duverglas

To the Editor:

Academic Dean Willie Parson's letter to the Cooper Point Journal (Oct. 31) in defense of Sid White's group contract, Public Information and Minority Affairs, leaves many questions unanswered. Such as, what is early enough planning? The spring previous, the winter, fall; years preceding. How much is enough? Does a program of 9 to 11 students deserve sole access to the college's only paraprofessional portable television equipment?

The larger and really important question is, "Will Evergreen live up to its own propaganda, 'the students can get what they need at this college; can do what they want'." Is the college prepared to lose the uniqueness so often noted in the college bulletin? Are we in fact ready to abrogate the president's promise that, "The college will stay out of the student's way"? This is a problem in the opposite, the college is definitely *in* the student's way.

I am the new station manager at KAOS, the college's radio station. We are not only running a radio station, we encourage and maximize community input. In other words, we encourage, train, and put on the air people who are new to radio.

As to the claim that, "PIMA cannot function as an adjunct to Media Loan," our day to day operation can refute it. Our equipment is constantly in use, in studio and out. Our equipment goes to work for everything from interviews, to live music, to group discussions, to radio theatre. We do, occasionally, run into mix-ups as to who needs it, when and where; but it's never anything that rational (or irrational) people can't work with.

We strive to maximize the opportunity for the greatest number, *irregardless* of their level of expertise. It seems Willie Parson is saying, "maximize the opportunity for the few, irregardless of the opportunity for the many."

Lee Riback

To the Editor:

As a media student working with Cometronics for both academic credit and the chance to work with the video facilities at Evergreen, I have followed closely the battle being fought between Sid White's PIMA contract and Cometronics. Regard-  
**November 7, 1974**

less of the various policies being quoted back and forth, my feeling is that if we as students are denied access to media equipment, then we get no academic credit, and our \$169 tuition goes down the tubes. This is a state (public) institution, and I feel we as students have a RIGHT to that equipment when it is not being used in another program.

For Cometronics to have to rent equipment from outside sources, while school-owned equipment sits in some closet unused was both a waste of money and a gross waste of time and energy. It's too bad that what is regarded by many as the most progressive school in the country is in some ways no better than the most conservative.

Carl L. Cook

To the Editor:

I don't know what your problem is (lack of time, lack of staff, lack of ability or lack of interest), but just once I wish the CPJ would do a thorough, in-depth job of reporting the full story. Usually you all do a good, fairly objective reporting/writing job — as far as you go. I'm referring to last week's PIMA/Cometronics video equipment hassle story. My job puts me in the midst of that problem, and I could have provided additional information and clarified several points — if I'd been consulted. Oh well, enough complaining about your editorial operation, now that information.

There are five levels of "sophistication" of video equipment available to qualified Evergreeners. The first three are under the jurisdiction of Media Loan and last two, under Electronic Media (part of Media Production Services) for which I am responsible. Media Loan video equipment includes: the medium-quality semi-portable, black and white Telemation camera system (pictured in last week's article) and medium quality semi-portable, black and white Coho camera system (on extended loan from the Superintendent of Public Instruction) and finally, the broadcast quality, studio, color system. All these systems, from the Porta-pak to the color studio, require constant maintenance by the Library's Media Engineering staff when properly used and a great deal of repair when improperly used or handled (primarily the Porta-paks). The Electronic Media video systems require a professional electronic engineer to move, set-up, align, operate and trouble-shoot the equipment. This skilled person must be present at all times to insure proper use and maximum electronic quality. I don't check out the Telemation or Coho system unless I can provide an engineer or the user can pay for one.

Last May Sid White developed the PIMA group contract and requested one day of color studio production time and one day of Master Control editing time.

He also requested exclusive use of a medium quality, black and white video system (The Telemation equipment) to produce a daily campus-wide news program, from his lab/office space. And he also requested 50 to 100% use of one of Media Loan's semi-portable video ensembles plus the video switcher, sync generator and so forth. The equipment requests went through the established Library channels (myself, Yves Duverglas, Susan Smith and Dave Carnahan) and the PIMA program was approved by the academic deans. The Library staff seeks guidance from the deans with respect to allocation of library resources, i.e., video equipment. As the academic deans approved the PIMA group contract and no other academic programs made specific requests for video equipment, the PIMA program was given the equipment and staff support requested.

During the first week of September Norm Levy detailed to me the Cometronics individual/group contract and its equipment needs. He wished to use the Coho system, just recently borrowed from SPI. I stated that that system was in need of considerable engineering and packaging work and would require a qualified engineer (student or staff) at all times, which Cometronics would have to pay for. Since that time, Norm has attempted to pry the multi-camera Media Loan system and/or semi-portable Telemation system away from Sid White and his students. The Cometronics individual contracts were not signed by faculty sponsor Bud Johansen until the first week of October, and those contracts did specify the need for video equipment. Contracts requiring specialized equipment require the signature of the person responsible for same. The Cometronics folks did not ask me to sign their contracts, which would have guaranteed access to the Telemation, Coho, or studio color systems. And as the Cometronics-desired equipment was already loaned to the PIMA program or unavailable, I would have not signed the contracts anyway.

As anyone who has been involved in video production will attest (including Norm Levy, Margo Westfall, and Grant Richards), you can't spend all your time screwing around with hardware. Whether talking about who gets to use it when or trying to borrow it from Media Loan, setting it up, testing, the actual recording and tearing down and returning. If your attention and energies are consumed with equipment hassles, no time is left for focusing on, developing, producing and evaluating the actual content of the programming. Evergreen is not a voc-tech school, its a liberal arts school and effective use of the media is the teaching/learning goal, not equipment operations and management. Of course, the PIMA program does not use the video

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Continued from preceding page

equipment all the time. But to have to keep returning and retrieving the gear from Media Loan is a frustrating hassle (it takes a lot of time, you're never sure if what you've requested will be available if it'll work — despite everyone's best intentions and the shreds of a reservation system). And to move, set up, operate, tear-down and re-setup the Telemation system requires a great deal of engineering time which does not exist. Our engineering staff can't even adequately service the IMA equipment in its present stationary configuration.

Both the Cometronics and the PIMA group contract are serious, well-intended and ambitious endeavors. The college and the individuals will greatly benefit by the work done and learning accomplished. But there are a few rules-to-the-game to follow if you want your act to happen, despite any inherent "goodness" or college-wide benefit. Cometronics did not work within those "rules" or guidelines and PIMA did.

Chas Davies

to the Editor:

In the more than two years I have been using portable black and white multiple camera video systems for producing tapes for various organizations and individuals, this is the unprecedented first time the necessary equipment owned by the TESC library was unable to be acquired due to lack of cooperation.

Access to this equipment means a great deal to me. I have gone through much time, energy, and expense to ensure that I might attempt to record those rare events which I feel offer an unusual learning opportunity to myself and others in the present and future Evergreen community.

A great deal of my time and energy went in ensuring access has been to productions which I have given support even though I was unenthusiastic about the content of the program. Even so I offered my skills and abilities and performed them the best I could. In this way, I'm proud to say, the producer benefitted in having a competent individual on his production team and I gained experience.

On numerous occasions I have "played on the team" for Sid White and Chas Davies and gave them my best. After arriving on campus this fall I found out there's a whole new ball game. Same old ball but now the game's locked and the Big Boys have the key.

The rules are different, too. Last year any faculty member or student who wished to do a video recording which called for a multiple camera system could present a request to media services and any production the staff felt reasonable

was granted. If for some reason the staff felt it was unreasonable and the customer wished to pursue it anyway arrangements could be made through Media Loan for the necessary equipment. Right now both of these systems are in the hands of one man. He just happens to be the Coach, The Official and the ball handler — who is putting an uncomfortable squeeze on mine.

As I perceive it the new Rules for a student wishing access to the Library's T.V. equipment right now are 1) Join Sid White's Group Contract or 2) Get a contract with Chas Davies.

I don't want what Sidney has to offer,

which is basic television production. His students are now learning what I was taught two years ago. I desire to learn new ways of capturing and creating movement and sound through the medium of television. I had individual contracts with Chas Davies during the winter and spring of 1973. I was attempting to study a specialized subject at the time and was disappointed at the lack of interest Chas had in my project. In my Faculty Evaluation of student Achievement in the Spring of '73 he wrote:

"This sponsor felt inadequate to offer

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# The Mad Painter Speaks



BY WENDY KRAMER

Under a full moon one May night, a mysterious artist spray-painted a colorful forest scene onto the two parkway signs that introduce The Evergreen State College. Reaction to the signs was swift and for the most part good. Faculty member Paul Marsh called it "a playful and loving piece of work designed to put a little warmth into 'Concrete Slab U.'" But Jerry Schillinger, director of facilities, called the act "pure vandalism" and ordered the signs painted over with concrete paint. Refusing to be deterred, the artist set out immediately to re-paint the signs.

After a lot of sorting through rumor and fact, the Journal finally tracked down the self-proclaimed "Mad Painter" and found out exactly what prompted his acts.

When asked why he painted the signs in the first place he replied, "They needed it didn't they? They were so ugly. It's nice to have a sign there, but it's even nicer to have an image there."

"Those signs are a welcome from the Evergreen people who are really here and are glad to see you. They're part of the frivolous, very relevant spirit that drives us and lets us survive in a much freer space," he continued.

To the artist, an Evergreen student, the act is in no way vandalism, but a creative expression designed to make others aware of their surroundings. "Art is a basic function of the creative human being. Pictures of almost any kind are art to me," he said. "Painting the blank, oppressive

concrete walls of Evergreen, or mosaics or sculptures in places you would least expect and most want to see them — that would be useful art. It brightens up the atmosphere. It livens it up and shakes things into awareness."

What follows is an open letter to Director of Facilities Schillinger from the "Mad Painter":

*Okay Jerry, I'll admit it. The lights. Well, I live close to the parkway, and when I saw those lights going up I thought they were the most wasteful, most ridiculous thing you had done so*

*far. But I was just in a nasty temper.*

*Actually, they aren't too obnoxious at all. In fact, riding a bicycle is a lot easier at night than it was. Folks will conceivably be able to walk a lot safer now. Yep, Jerry, you did it. You put good lights on the parkway. No kidding.*

*So now, what about those signs? A lot of people like them. I like them. I'd like to finish them. It's about time, don't you think?*

*So how about it, Jerry? How about a full pardon on this deal, and letting me work in the daylight for a change? After all, the moon is all but gone for another month, and it's not getting any warmer. I'd really like to get on with it. I'll even fix it so you can read the letters again, I like the letters. I even like the signs. I'd really like to make that sun picture a little less bizarre.*

*Come on, Jerry, be a sport. Unless someone won your contest. If they did, let's see 'em. I can't wait, those signs make such good pictures. Thanks a lot, Jerry.*

*The Mad Painter.*

It seems now that it is all up to Jerry Schillinger. Will he follow the example set by President Ford, and give a full pardon to the "Mad Painter" in order to heal the wounds of the community and deal in a humanitarian way with the problem?

The "Mad Painter" has the best interests of Evergreen and art on his mind, so he said. He never thought his act would cause such problems — his motivation came from a purely artistic response. As he said, "We need art. We need pictures."



Facilities Director Jerry Schillinger.



# An Interview with Don Bonker

BY DIANE HUCKS

*Don Bonker is the proud winner of the Third District race for the House of Representatives left vacant by Julia Butler Hansen.*

*In the primary, Bonker ran against Democrat Bob Bailey who had worked with Hansen for years and had her endorsement for the election. But in spite of the odds, and as a result of a grass roots style campaign, Bonker won the primary.*

*Bonker's campaign staff felt that the most difficult race was against Bailey, and that campaigning against Washington's Secretary of State, Lud Kramer, would be only a matter of hard work. Apparently they were right. However, Bonker was running on a comparatively small budget against one of the more prestigious Republicans in the state who had one campaign slogan, "Don't Get Bonked."*

*The night of his election Bonker spoke to a group of supporters at the Brown Derby Inn. He stated that the election had been a "moral victory" won without the use of special interest monies.*

*The following is an interview with Bonker conducted Wednesday, November 6, the day after the election.*



*Don Bonker and his wife Carolyn during the campaign.*

**Journal:** Are you nervous?

**Bonker:** No. Its kind of like a basketball game. You've won and you're exhausted but still excited and therefore you have the stamina to keep going. I'm sure things will settle within the next day or two and I'll have to cope with reality again.

**Journal:** How do you feel about your success and the margin by which you won? (61.6 percent)

**Bonker:** We're extremely pleased. It's higher than expected. We're also relieved that the campaign is over and now we can begin plans for the future and new challenges before us.

**Journal:** Do you think that Kramer misrepresented your position during the campaign in, for instance, logging exports?

**Bonker:** Definitely, yes.

I spoke out in the primary on the log export issue and cited my source as the U.S. Forest Service Study and also the Stanford Research Institute, both of which concluded that if we didn't stop export of logs, particularly from public lands, that we would experience a significant recession in the wood products industry in this area. That was unchallenged in the primary.

Then in the general, I think my opponent's strategy was to discredit my position. He used figures that were never substantiated, that my position would close the ports and put people out of jobs. It was really an absurdity.

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But there is not much that can be done. I pointed out several times in debates that, number one, his claim wasn't substantiated. And number two, that I know and he knows that he was including private logs in that statement, and I've never called for a ban on private logs. So he realized that it was a distortion, but he just continued. And then his deduction from that was that my position would not only eliminate all those jobs but cause welfare lines, a deepening recession, reduced services, and curtail education budgets, and on and on. An absurd representation of my position which is a pretty mild one.

I was more bothered about that than the "Don't Get Bonked" ads. I felt that was not only simplistic, but an insult to the public.

He was taking a position that was totally distorted and unfounded. That's when people become confused and skeptical. When candidates and officials are not totally honest with them and with themselves and they deliberately distort the truth. Then the people have a right to be suspicious and even apathetic. We don't need that in politics. I think if Watergate hasn't taught us anything else, it's that people expect better of their public officials.

**Journal:** What do you think the Democratic landslide in the Congressional elections will have in Congress?

**Bonker:** I think it will have a definite impact. One, it will hopefully bring about needed reforms and changing priorities.

I've felt and I've stated all along that my election in a singular sense would have no immediate impact in Congress. But collectively I can see things happening and want to be part of that vital new movement.

**Journal:** Do you see any potential problems in working with President Ford, a Republican, in this predominantly Democratic Congress?

**Bonker:** I think there was a clear message that was sent to the White House in this election. I hope President Ford is perceptive enough to read it. And that is that people are not satisfied with the policies and the demeanor of our government. They were not satisfied with his economic message; they were not satisfied with the pardon. The only expression they have is at the ballot box. They may not even want to vote for the Democrat who's on the ballot, but they know that that's their form of protest and their expression.

**Journal:** What are your observations of Evergreen now that you've been here a few times?

**Bonker:** I've been very impressed with the student interest in the campaign. The forum than you had on campus was a great success — by far the best in the campaign — by far the best in this election year.

**Journal:** You are aware of the academic structure?

**Bonker:** I'm quite familiar with it. I support the concept and I'm impressed with the end result.

Cooper Point Journal



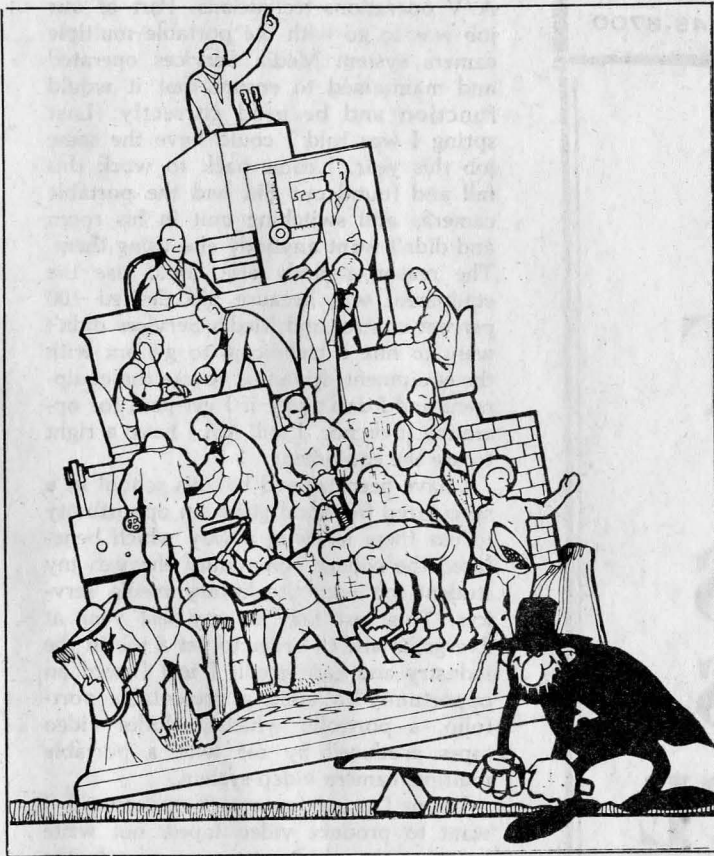
# Guest Commentary

## Not Exempt From Change

BY KRAIG PECK

Social awareness is increasingly blooming at Evergreen. As Safeway and Standard Oil begin to encroach on Cooper Point, and as our cement knowledge factory expands in the form of landscaped superhighways, bright lights, and even a paved "nature trail" through the woods, more students are wondering if they can ever escape from the madness. The answer bombards us every day.

This resurgence of social consciousness is evident in many ways: in the movement for student control of Services and Activities (S&A) funds, curriculum planning, and faculty hiring; in the greater number of academic programs which are analyzing the social order and ways to change it; in Non-white involvement on campus; in the high attendance and excitement generated at meet-



ings and events concerning Vietnam, Puerto Rico, Amnesty International, and the Socialist Workers Party; in veterans' attempts to deal with their situation; in the greater social emphasis of the Cooper Point Journal; in the paraprofessional counselors' strike; in the efforts of the faculty to unionize; in the growing militancy of the Evergreen janitorial staff; in the topic of conversations in the cafeteria; and in countless other ways. Perhaps abstract touchy-feely relatedness is on its way out at Evergreen, and genuine human solidarity is coming into its own.

What are the reasons for this heightened politicization? Why is it that so many people at Evergreen are now understanding the necessity for study and action to create a new social order?

Evergreen is not isolated from the rest of the world, and therefore is going through the same changes that are occurring in the whole society. High prices and unemployment affect students as they do everyone else; it isn't so easy to live on summer savings anymore and more students are forced to work part-time during the school year. As we watch our savings leave us faster and faster, we have less choice about what we are going to do next summer, or even this winter. We have less control over our lives and naturally this leads to anger and serious action in an attempt to change this condition.

Watergate, U.S. involvement in Chile, the secret bombings in Cambodia, and the ITT scandal have revealed with unprecedented clarity where the real power lies in America. As students begin to recognize that the U.S. government is little more than a mercenary army of the monopolies, they are justifiably less enthusiastic about careers in the government bureaucracy.

Private corporations having already been excluded as career possibilities by many students, this leaves a substantial number of people without much hope for a secure future. Once again, as young people see that they have little control over their lives, they begin to think seriously about changing the social order that determines how they live.

The events of the sixties disillusioned many who thought that America could be changed overnight by marching in the streets. Because the white student movement concentrated primarily on the issues of Vietnam and the draft, it lost much support when these matters lost their importance in the eyes of most people. This failure has shown the necessity for study and the importance of theory combined with practice. Perhaps this explains the growing number of students who are now studying social change, whereas previously they were content merely to participate in mass actions. Today, partly because of the serious study that is taking place, community organizing is growing in success.

Heavy industry is moving out to the country, where pollution controls are often unenforced, energy is easily available, and necessity forces the people to work for pennies. Consequently, a lot of people are recognizing that monopoly capitalism is an all-encompassing system which leaves nothing untouched.

The spirit of possessive individualism is a strong force in American culture. We are encouraged to believe that we can become free as individuals — that we can realize our potentialities alone, separate and outside of the larger social context in which we live and work. Some people, therefore, have withdrawn into themselves and it is there that they hope to free themselves of their oppressive socialization and alienation.

Perhaps because of the reasons already mentioned, many of these young people are finding that the separation they have made between "internal" and "external" is an impossible distinction — that it is simply one more lie with which we have been inculcated by our society. They are finding that it is impossible to change oneself without changing the society that continues to structure one's perceptions. This recognition that self-understanding and social change are one process in the attempt to re-create oneself is an important one. When people see that there is no "either-or" choice involved, they are willing to become a part of the struggle for a human world.

As more people become aware of the possibilities that exist for creating a world in which we have control over our lives — a world in which we can fully realize our human potentialities — we have that much more strength to take control of the institutions that determine how we live. As power relationships become demystified and the economy worsens, all Americans are coming to see the necessity of taking radical action to improve our situation. What is happening at Evergreen is but a small part of what is occurring throughout America, and throughout the world.





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## Media

*continued from page 14*

meaningful assistance in the area of alternative formats and methods of productions." Chas is a good producer-director but does not offer what I desire to learn.

We have learned that the two television systems owned by the library group were given to Sid White according to policy. Why wasn't this policy publicized? Why was this policy not policy last year? What made last year's policy not policy this year?

I can understand why through some major fuckup students who were using these systems last year were not notified or consulted before these new policies became rules. What I don't understand is why Norm and Grant weren't notified when it was part of their job to know what was going on with the Telemation system. We were hired by Media Services last year to work in master control as A/V operations technicians. Part of our job was to go with the portable multiple camera system Media Services operated and maintained to ensure that it would function and be used correctly. Last spring I was told I could have the same job this year. I came back to work this fall and found out Sid had the portable cameras and switching unit in his room and didn't want anybody else using them. The reason nobody else could use the equipment was because Sid desired 100 percent control and Media Services didn't want to hire a technician to go out with the equipment. I wanted to use the equipment and I don't care if I get paid for operating it or not. I still feel I have a right to use the equipment.

I have been trained by this school in a specialized field and given an opportunity to use these skills in a way which benefitted the college community through my student job with the library media services. This just may be my last year at Evergreen and in order to get a job in the industry and earn credit I feel I need an opportunity to build a presentable portfolio, a portfolio which includes video tapes produced by me with a portable multiple camera video system.

I hope I'm making myself understood. I want to produce video tapes, not write letters to the editor, not cause pain to the faculty and staff or uneasiness to the deans and administration. This letter may sound like it's negative towards Chas Davies, but I think it's working for him. All this commotion could be solved if Media Services could get the money they feel is necessary to offer their services and buy more hardware. So if enough troubles are caused and enough faculty get upset and we get the attention of the deans maybe, just maybe, we can get more more more Money MONEY MONEY and get on with it.

Grant Richards



# Eating in Olympia / Andrew Daly

## THE NOBLE BOMB

Those of you who are familiar with Olympia may have noticed a sign directing you to the Jacaranda, "Olympia's finest waterfront dining." If you are wise, you won't get any closer than the sign.

The Jacaranda is located in a futuristic-looking building at the foot of Washington Street. It looks that way for a reason — as the "Home of the Future" at the Seattle World's Fair (before it was floated down to Olympia), it was supposed to convey a surge of technological sophistication that would be au courant in, say, 1975.

The restaurant looks a lot like Buck Rogers' garage. There are curved walls, an atrium, and large ungainly rooms. If I remember correctly, there was at one time an exhibit about a device resembling a cross between a riding lawn mower and a Hovercraft. The "wave of the future." Luckily, it didn't catch on.

We arrived at 8:30. As there were only three other parties, the reservation didn't really seem necessary. A pleasant-looking lady seated us and asked if we would like cocktails. We accepted, and ordered Brandy Alexanders. A note — Brandy Alexanders aren't particularly difficult to make, but they are seldom prepared correctly. Generally, if they are good, the restaurant is also. Ours were mediocre.

As we ordered, we were told that the salad and soup bar was available. We looked at each other. OK, but it was a surprise. So was the salad. It wasn't anything to shout about, and those who think a salad should be more than lettuce will be disappointed.

After the salad, we both had some clam chowder. Neither of us was particularly happy. The soup was a bit thin, and tasted as though it hadn't simmered long enough. My friend commented that it was the only chowder she had ever had to add salt to. She was right. It needed it.

For our main course, we ordered a seafood Newburg. A Newburg consists of fish prepared in a cream sauce. We got shrimp and crab with a cheese sauce on it. A properly cooked Newburg is a delight, and like most seafood, is *not* difficult to prepare. We did not get a seafood Newburg, at least by my definition.

Just as we were getting our main course, the waitress began to turn off the lights and blow out the candles. We were the only people left, and so was our candle. The waitress asked us if we could still see. We could — sort of. She said

that it was more romantic that way. We said everything was fine. (There is a difference between a soft light and gloom — is that you over there? It was a nice thought, though.)

The problem with the Jacaranda wasn't that everything was poor — that might have made it interesting. It was simply inspired mediocrity. Many people must have stayed up nights thinking of ways to

make it so bland.

We talked. In fact, the only good point of the whole evening was intelligent conversation. We left. The bill was reasonable, although considering what we got . . . .

We went to the Oregon Trail. The band was playing some fine blues. How appropriate.



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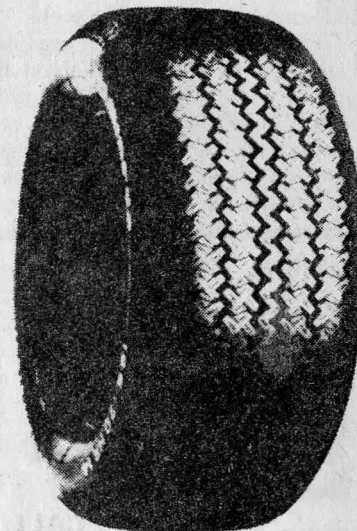
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## Music/Doug Ellis

# DINNER WITH FOREVER

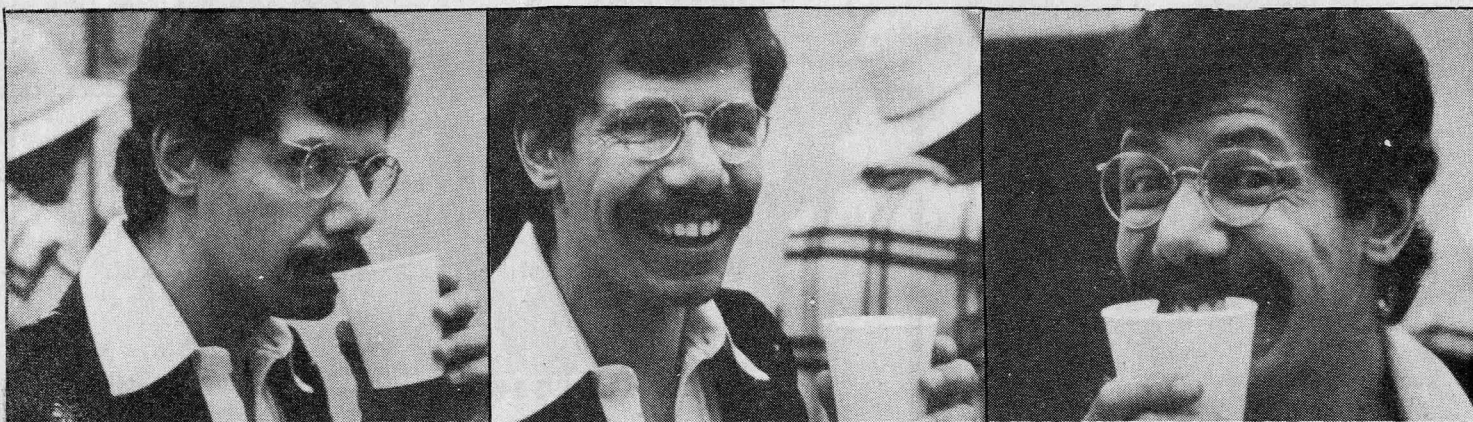
Scientology????

You've got to be kidding! I know next to nothing about Scientology, but if that's what they're into, well, I'll give it a stab

group are spiritually involved in the movement.

To find out what is happening and how Scientology relates to the "new jazz" of

needles and domed stadiums we rang up Allen Cousins, the tour manager of Return To Forever, in hopes of finding a time in which to conduct an interview



and see what we come up with.

The Return To Forever organization, I found out later, is based upon the principles of Scientology and the philosophy of L. Ron Hubbard, the religion's founder. And not only is the organization based on the principles of scientology, but four of the five traveling members of the

the Return To Forever combo, a crew of video experts and I traveled to the Moore Theatre in Seattle. On the way up I kept thinking about how the E-meter-selective memory-dinetic-audit-preclear-clear concepts of Scientology related to the world of a touring musician.

Upon arrival in the "big city" of space

with Chick Corea and the three other members of the group.

"Hallo," said Cousins, "we have a sound check in just a few minutes, so it may be a bit of a rush, but come on down and afterwards we'll go out to dinner." Allen was very English, very proper and very much a nice person.

With cameras and tape recorders in the "ready" position, our crew of three invaded the lobby of the Seattle Hilton only to find out we were too late; the group had left for their sound check at the Moore Theatre. We then repacked our equipment and scampered off to the theatre.

The Moore Theatre is an old, dilapidated, decaying building, yet in a state of emptiness the pomp and glamour of years gone by could be felt and heard everywhere. The complete openness of empty seats, coupled with the hand-carved figurines that lined all the walls echoing "testing one, two, three, testing," as each microphone was checked, gave an air of historical significance to each and every action on the stage. A right fine place this Moore Theatre, I thought, as I waited in anticipation of the evening's events.

The sound check was over in what seemed record time, and Chick, scratching his stomach, muttered something about dinner. Reservationless, we headed down Seattle's waterfront to Ivar's Acres of Clams in hopes of filling the void in our stomachs, but when we arrived we discovered there was a two-hour wait to be

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seated. Disgruntled, we ran off to the Captain's Table: three hours. To the Black Angus: one and a half hours. The Old Spaghetti Factory: full up. Finally we ended up at the Merchant's Cafe in Pioneer Square which specializes in Spanish cuisine. They didn't have tacos.

"It's all a matter of communication," said Chick Corea to a question concerning his music and Scientology. "Scientology teaches you how to communicate with yourself and in doing so gives you a better understanding on how to communicate with other people." Chick went on to say how music was just one form of communication and that sound was the technical/physical medium he used to communicate to an audience.

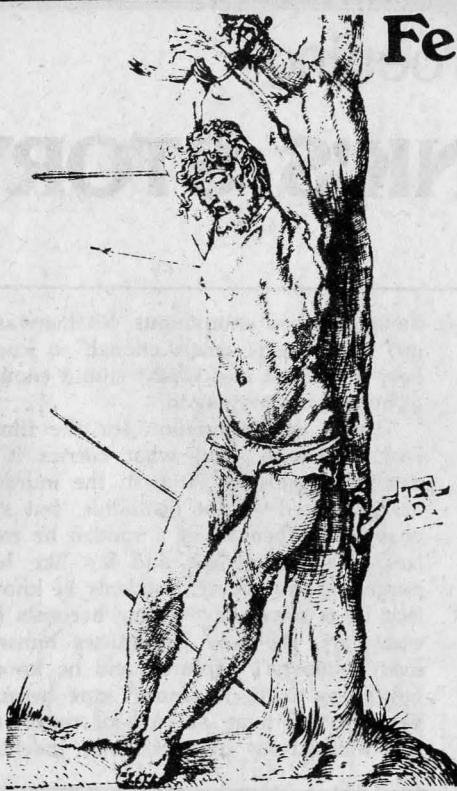
I could tell that this wasn't the time to be asking serious questions when Lenny White, the drummer for Return To Forever, began to do his disappearing fork act while Chick, Al, and Stanly did a drum roll with forks, spoons and knives against the water glasses and plates. Lenny wrapped the fork in his napkin as everyone started singing, "Da da da-da, da da da da da da-da-da." He then unraveled the napkin, letting the fork drop to the table, and said, "Vawalla." I didn't know what to say, as I thought they were a serious group.

After dinner we rushed back to the theatre and in a matter of minutes the group was introduced on stage. Later that evening I had a chance to get Chick off to the side and drill him for some candid answers about his music. I asked him what kind of music he listens to in his spare time. "I try to listen to all my contemporaries when I get a chance," he said, "but mostly I listen to classical music, especially Wagner." I told him it showed in his style. He grinned.

We talked about the human condition and I found that Chick was well versed in religious philosophy as he spoke of various doctrines of religious orders. "All religions have a basic thread to them; each deals with the human condition and I found that what is lacking in many of the other religions is a direction — Scientology deals with results and the result leads to a direction or goal."

Stanly and Allen and Al are all into Scientology also, and they like to run their organization on the principles of communication that are basic to its philosophy. "We never have fights, we love each other too much for that. If someone has a problem the others respect him enough to listen and try to work it out. It's just a matter of communicating and knowing that we're individuals," said Chick.

I left the Hilton amazed and awed at the respect the members of the group had for one another. Each in their own way was a part of a total unit working together to accomplish a result. That result is witnessed and communicated to each and every person that attends the Return To Forever concerts.  
November 7, 1974



## Feeling Shafted?

It's not an uncommon complaint these days.

Last summer a group of students, meeting to investigate governance systems at Evergreen, concluded that "there exists a wide gap between Evergreen's stated philosophy and its present reality," that "this gap has resulted in factionalization between staff, faculty and students," and that "existing avenues of governance, decision-making, record keeping and information dissemination have been inadequate."

As a result of their deliberations, an "Ombuds-advocate office" has been established in Library rm. 3228. We're open for business weekdays, from 9 a.m. to 5 p.m. If you have a question you can't get answers to, a problem you need help resolving or are interested in working with the office (two positions still open; application deadline: November 15), stop by the office, or call us at 866-6496.



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Wednesday Holy Communion	10:00
St. Christophers Sunday Morning Worship	10:00

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



## Cinema / Matt Groening

# SHARP PUNK'S STORY

A special screening of *Rockaday Ritchie and the Queen of the Hop* is scheduled for this Friday, November 8, in Lec. Hall 1. *Rockaday Ritchie* is one of the few full-length feature films to originate in the Northwest. It was written and produced by Don Gronquist, directed and edited by George Hood, and stars Russell Fast and Marcie Severson. J. Wilder Mincey, who studied under Robert Surtees (the cinematographer for *The Last Picture Show*) was the cameraman.

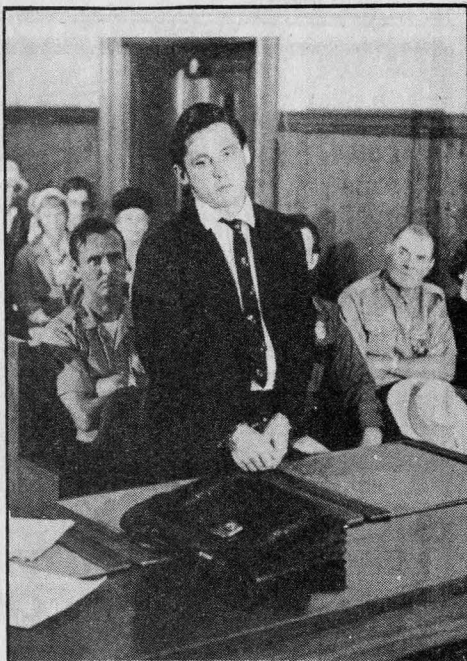
The film follows the violent murders of a teenaged psychopath, and is based loosely on the real-life Charles Starkweather, who killed eleven people with his girl friend Caril Fugate in 1958. Starkweather was caught, found guilty, and two weeks after his sentencing, executed by electrocution. His girl friend was recently released on parole.

"We only used the incident as a point of departure," said director George Hood. "We wanted to bring out the stifling sexual repression of the time, especially as far as teenagers are concerned. It was look-but-don't-touch emphasis on big boobs, tight skirts, tight sweaters, and the feeling that you'd be struck dead if you touched anything. It was a very closed-in world for young people."

Russ Fast, who plays the lead, said, "Ritchie is a punk — a pretty sharp punk — but still a punk. In the town where Ritchie grew up people were born any-

mous and died anonymous. Ritchie was a guy who wasn't smart enough to know how to get out and wasn't stupid enough to be satisfied staying in.

"That's the foundation for the film," Fast continued, "but what carries it is Ritchie's explosion. At first, the murders are provoked — not justifiable, but still provoked. Then all of a sudden he realizes what he's doing and it's like he's purged of all remorse. Suddenly he knows that he *is* somebody, killing becomes his crazy art, the way he realizes himself. Even when he's captured and he knows he's going to die he doesn't care because he's got this huge amount of notoriety, he's marked his own existence indelibly



on the lives of everybody around him."

Ritchie's girl friend is played by Marcie Severson, who was 14 years old when the movie was shot last year. Hood was very enthusiastic about her part. "Even though Marcie had never acted in film before, somehow, cast in the role of Laura, she was not only totally convincing, but had all the cast and crew falling in love with her."

Nine weeks of around-the-clock work went into the film's shooting, most of which took place in the Portland area. Each day was divided into three rigorous eight-hour shifts, actors and crew working almost to the point of collapse.

After the hectic shooting schedule,



Hood took a short break before tackling the editing. "The next five months I remember only too well," he said. "We viewed the hours and hours and hours of footage and I began to cut it together, shape it, and give it form. The editing process is very personal and quiet in contrast to the loud dynamics of the group production. I love editing film. It's during this stage that all unknown variables disappear and it ends up with only you and the film. At this point the editing process is like a gigantic glass bead game — your toughest opponent is yourself and you can finally allow the full potential of the creative experience to be born."

After five months of intense solitary work, *Rockaday Ritchie* was finished. Distribution negotiations with Hollywood began last February, and news of the movie stopped for a while. A few weeks ago Evergreen student Frankie Foster contacted Hood and persuaded him (and Hollywood) to allow a special screening of the film to take place at Evergreen. Two showings, at 7 and 9:30 p.m., are scheduled for Friday, November 8, in Lec. Hall 1. Hood will also take time off from editing his TV documentary on the classical composer Charles Ives to show some of his earlier award-winning films and give a talk on filmmaking in Lec. Hall 1 at 3 p.m. Friday afternoon.





# Northwest Culture



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## OLYMPIA

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### Cinema

Academic Film Series (Tuesday in Lec. Hall 1): Ingmar Bergman's *The Seventh Seal*, starring Max Von Sydow and Bebe Anderson.

Friday Nite Film: The gala world premiere of *Rock-a-Day Ritchie and the Queen of the Hop* at 7 and 9:30 p.m. in Lecture Hall 1. The film is based on Charlie Starkweather's rampage across the midwest in the 1950's.

Evergreen Coffee House (ASH commons, Sunday night): *Boom Town* — the 1940 flick starring Clark Gable, Spencer Tracy, Claudette Colbert, and Hedy Lamarr. Screens at 7:15 and 9:30.

State: *Uptown Saturday Night*—Directed by Sidney Poitier, this film puts forth the proposition that Black is not only Beautiful, but Black is Fun. Stars Poitier, Bill Cosby, and Flip Wilson. Co-billed with Sam Peckinpah's *The Getaway*, starring Steve McQueen and Ali McGraw.

Capitol: *Golden Voyage of Sinbad*—This children's film uses Ray Harryhausen's Dynarama process, which combines equal portions of stop-action photography, elaborate multiple exposures, and a kind of gentle necromancy. With *Living Free*, the sequel to *Born Free*.

Olympic: Andy Warhol's *Frankenstein-Blood*, sex, and camp, tastelessly blended into a hilarious if unusual brew.

### In Concert

Applejam: Tonight, November 7, *The Art of the Belly Dance*. Carol Fulcher of the Virginia Woods Dance Studio will demonstrate various aspects of the belly dance. Friday, the famous Old Coast Highway Orchestra and Tattoo Parlor sings original and jazz tunes of the 20's and 30's.

Evergreen Coffeehouse (ASH commons): Friday, November 8, Rainbow Alley, an experimental folk ensemble, performs original work. Saturday, Enid McAdoo performs on piano and guitar.

November 7, 1974

The Old Coast Highway and Tattoo Parlor will perform at Evergreen from 7 p.m. to midnight on Saturday, November 9 in the second floor Library lobby. Also performing at the concert will be Fruitland Famine Band, Rainbow Alley, and Fuzzy Peach.

Ramsey Lewis will perform at the Greenwood Inn on Friday, November 8.

Marc Bridgham performs traditional Anglo-American and Celtic Folk music at Olympia Library on Saturday, November 9 at 11 a.m.

Classical guitarist Jeffrey Van performs at Evergreen on Thursday, November 14 at 8 p.m. in Lecture Hall 1.

### Exhibits

Evergreen Library Gallery: "Studies in Sepia," an exhibit of photographs by internationally reknowned photographers Paul Strand (*The Mexican Portfolio*) and Edward S. Curtis (*Northwest Indians*), ends Friday, November 8.

Wire sculptor Joe Police, creator of both stationary and movable objects out of wire, will demonstrate his craft Friday, November 8, from 11:30 a.m. to 1:30 p.m. at Olympia Vocational-Technical School.

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## TACOMA

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### On Stage

Co-Respondents, a feminist readers theater, present *Battle-Ax*, a reading dealing with the question of women and power on Friday, November 8 at 9 p.m., University of Puget Sound student lounge.

The Martha Graham Dance Company of New York City will appear in Olson Auditorium, Pacific Lutheran University, at 8:15 p.m. on Wednesday, November 13.

### In Concert

Court C Coffeehouse: So Good, a modern jazz quintet, will perform on Monday and Tuesday evenings. Friday, November 8, the Shirley Jackson Trio will appear, and Saturday the featured performer will be Robert Rohde.

### Exhibits

The McNeil Island Arts and Craft Show and Sale in the Tacoma Mall ends Saturday, November 9.

Tacoma Art Museum: Japanese and other Oriental ceramics are on exhibit.

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## SEATTLE

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### On Stage

Culture Prism or: *Chitlins, Tortil Rice and Corn*, a collage of one dramas of multi-ethnic experiences, be presented at 8 p.m. November through 9 at the University of Washington Ethnic Culture Center Theater.

A Contemporary Theater: *Gods* moves to St. Paul's Episcopal Church until Monday, November 10.

Seattle Opera: *The Barber of Seville* will be presented on Saturday, November 9 in Italian and Friday, November 8 and November 17 in English.

Tickets are now available for the Capades November 27 through December 1 at the Seattle Center Coliseum.

### In Concert

Zubin Mehta and the Los Angeles Philharmonic Orchestra will perform at Opera House on November 29. The program will contain the music of Wagner, Schoenberg, and Brahms.

Tickets are now on sale for the D Purple concert at the Coliseum on November 16.

Saxophonist Boots Randolph, pianist Floyd Cramer, and singer Brenda Lee will perform at the Seattle Arena on Tuesday, November 12.

### Exhibits

Seattle Art Museum: The work of E. Meuse, whose photographs "express fascination with cycles of life, the continuity of birth, life, death," according to the Museum, will be on exhibit until January 5. A Tribute to Mark Tobey ends Saturday, November 9, at the Art Museum Pavilion.





# OLD DRAWINGS

Also new drawings, poetry, prose, or photographs are all being accepted now for the Journal's literary supplement which will be published at the end of the month. The deadline for submitting work is November 15. All judgments of whether the work is to be published will be made after the deadline. Your creations may be brought to the third floor of the CAB building and left for Stan Shore at the Cooper Point Journal office, rm. 306.

Also, people who are interested in helping with the layout and planning of the supplement itself are urged to contact Stan at the Journal office or at 866-5056 in the evenings. Your help would be greatly appreciated.