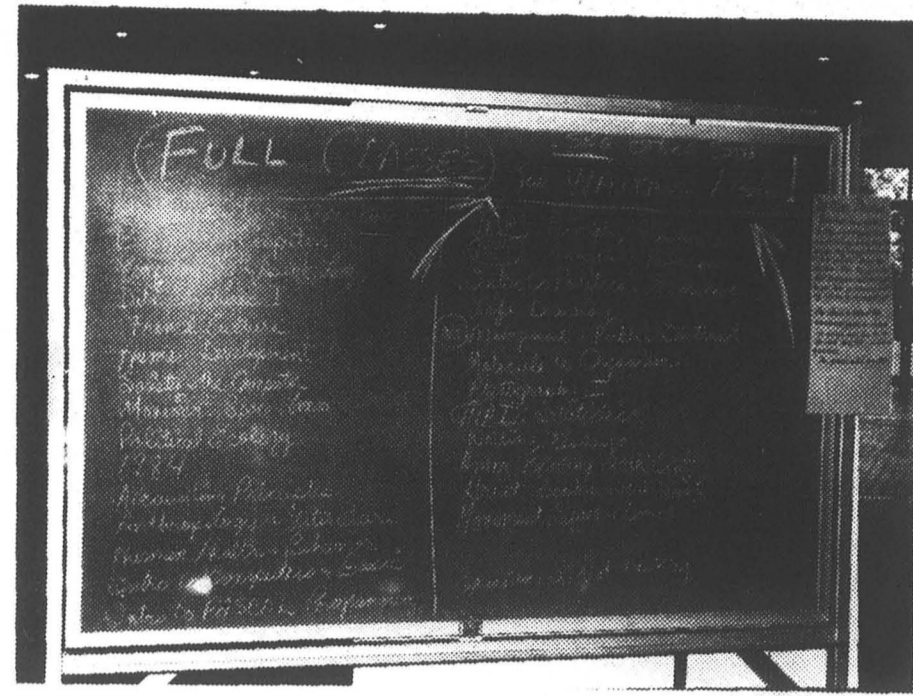






FOR YOUR INFORMATION

A women's basic self-defense class taught by F.I.S.T. (Feminists in Self-defense Training) will begin Wednesday, October 12 from 12-2 p.m. in the steamplant gym at Evergreen.



The Counseling Center is sponsoring a Men's Group which will be held on Thursdays from 4:30-6 p.m.

The Committee on Institutional Cooperation Minorities Fellowships Program will award more than 50 four-year fellowships in 1984 to minority students seeking doctorates in a wide variety of fields in the social sciences, humanities, and the sciences and engineering.

Freeze Walk-a-thon Results — 250 walkers and joggers joined in Olympia's Freeze Walk-a-thon on Saturday. Pledges from over 900 sponsors totaled \$7,590.30 and walk organizers expect final walk receipts to top \$8,000.

An early Evergreen Alumni, David Mozer, is now organizing the world's first bicycle tour to explore the tropical forests of Liberia, West Africa.

The National Endowment for the Humanities has announced a grants program for individuals under 21 to carry out their own non-credit humanities research projects during the summer of 1984.

The Department of Transportation's popular SNO-LINE road condition reporting service alerting motorists to driving hazards began October 1 and continues through April 1, 1984.

Free training sessions on energy conservation and renewable resources are being offered by Thurston Energy Extension Service.

The Communications Board, which oversees operations and establishes general policy for KAOS and the CPJ, needs two students to serve as TESC student representatives.

Auditions — Children's Theatre Northwest will audition adult male and female actors for part-time repertory company.

The Counseling Center is offering a Sexual Assault Support Group for women who have been through a rape or incest experience.

Two new 16mm films have been added to the TESC Film Collection. Goodbye Gutenberg examines the development and future of both the printed and processed word.

Attention Performers Performers Unlimited, a new student organization, will present entertainment on alternate Mondays in The Corner, A Dorm, 8 p.m.

A national gathering of representatives of grassroots groups intending to bring busloads of people to the Dallas August 20-23 '84 Republican Convention as well as the San Francisco Democratic Convention July 20 will take place this November the weekend before Thanksgiving (the 18-20th).

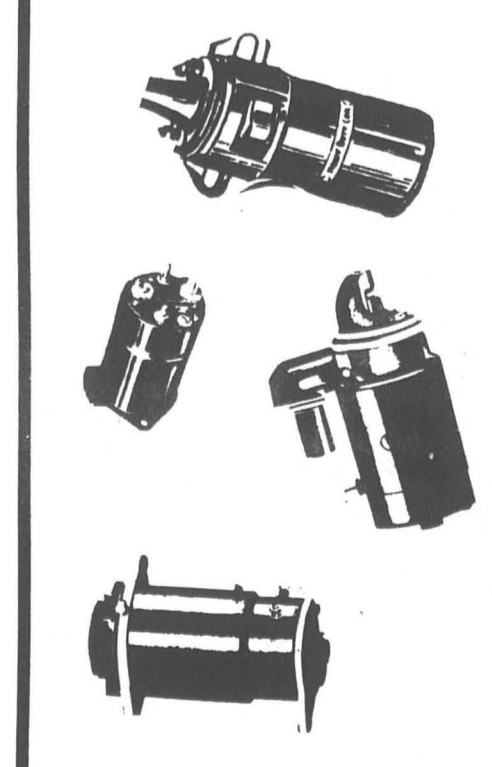
The 1983-84 academic year will mark the initial year of operation for the new Teacher Incentive Loan Program for Teachers of Mathematics and Science.

The National Research Council announces the 1984 Postdoctoral, Resident, and Cooperative Research Associateship Programs for research in the sciences and engineering to be conducted in behalf of 19 federal agencies or research institutions.

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COMMUNITY

KAOS celebrates independence

By Michael Huntsberger

"Radio Independence Days" will be the theme of this week as Radio KAOS launches its semi-annual membership drive at 6 a.m. tomorrow.

For the budget-conscious person, KAOS also offers a \$15 supporter rate. KAOS supporters receive the Program Guide for a year and they get a bumpersticker. At that rate, listeners get great radio with NO COMMERCIALS for about five cents a day.

many other establishments frequented by KAOS listeners. Subscribers also receive twelve months of the KAOS program guide, the new and exciting KAOS bumpersticker and big discounts on KAOS events.

For the budget-conscious person, KAOS also offers a \$15 supporter rate. KAOS supporters receive the Program Guide for a year and they get a bumpersticker.

Capsule list of KAOS specials:

- Friday, 10/7, 8PM — Trivia Contest — the number to call is 866-6822
Sunday, 10/9, 10PM — Rock Against Reagan — with Heliotroupe, Tropical Rainstorm and others
Monday, 10/10, 10AM — Holly Near — a live concert recorded at TESC
Tuesday, 10/11, 7PM — The Star Wars Trilogy — complete in one broadcast
Wednesday, 10/12, 10AM, Live! — American Bluegrass from KAOS studio C

See the KAOS Program Guide for complete descriptions — available at Rainy Day Records, TESC Bookstore and the KAOS offices, CAB 304.

you're a real sweetheart, KAOS has the more expensive Producer (\$40), Frequency (\$89.30) and Manager (\$150) rates, each of which bring you benefits, plus the opportunity to make a substantial investment in the future of community radio in the South Sound area.

Of course, the best reason to support KAOS is the station itself. KAOS is the only public-access station between Seattle and Portland, where anyone can be trained in all facets of broadcasting.

Coast — music that is simply not played on other radio stations. Artists like Romeo Void, George Winston, Ricky Scaggs and Laurie Anderson were heard on KAOS long before they made their breaks into major music markets.

The staff at KAOS (all 150 of them) looks forward to having some fun during this membership drive, and you can help out just by listening.

Veterans column now regular feature in CPJ

Hello fellow Vets:

My name is Gary Wessels and I'm a veteran of the U.S. Navy. The program which I am participating in is Images of the Person and I also have an internship with the Cooper Point Journal.

Over the last few years we have been experiencing a big decline in our so-called guaranteed benefits. A big concern of Viet Nam Vets is Agent Orange poisoning.

This is where you come in. We need your input. If you have a story to relate, or an incident that has been bothering you, then drop us a line.

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Health Services answers queries

Beginning next issue, the CPJ and Health Services/Women's Clinic will offer a short informational/question and answer column to be run weekly.

fee is included in each full-time registered student's fee. Because health care is costly, because funding from the institution is dwindling, and because it is desirable for this community to support and provide care for each member, students will be assessed a \$15 fee each quarter they are enrolled on a full-time basis.

Services provided by these three organizations include: Health Services — injury and illness treatment, allergy injection, wart treatment, referrals, nutritional counseling and lab testing, among others.

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## Controversial film examines pornography issue

By Gretchan Mattila

*Not a Love Story* will be shown at 7PM and 9:30PM in Lecture Hall 1 on the TESC campus.

Viewers are urged to see the 7:00 showing and come with a friend, due to the intense nature of the film. There will be a group discussion following, with speaker Joan Harfst of WAVAW (Women Against Violence Against Women), in hopes of setting the stream of emotions flowing toward understanding and affirmative action, rather than destructive rage and pain or frivolous titillation.

*Not a Love Story* is absolutely not a love story. The big question seems to be, "What is it?" The only firm answer seems to be "It is controversial!"

The film is a documentary on pornography which uses some of porn's nastiest stuff to argue against the porn industry. *Not a Love Story* stirs mixed emotions: extreme anger, titillation, helpful concern, and helpful sorrow.

The questions that arise are:

1. Is it an educational documentary or just more titillating pornography?
2. Does anger promote understanding or widen the separation between the sexes?

3. Can this anger be transformed into concern and affirmative action, through cooperation and discussion?

4. Is there enough substantial insight to be gained from this film to balance out the thrill factor?

The only way to answer these questions is to see this movie. It will be shown October 6, at 7:00 and 9:30 p.m. in Lecture Hall 1.

*Not a Love Story* is a Canadian documentary designed to look at pornography, why it exists, what forms it takes and how it affects the relationship between men and women. The film was produced by Dorothy Todd Henaut, written and directed by Bonnie Sherr Klein, and sponsored by The National Film Board of Canada.

In order to make its point *Not a Love Story* takes its viewers on a journey through the world of pornography. Director Bonnie Sherr Klein, appears throughout the film as interviewer and narrator, while Linda Lee Tracey, a former Montreal stripper, presents and discusses her work. According to a Seattle Times review, "Tracey is articulate and charismatic and the camera is drawn to her."

Filmmakers have chosen a direct approach to porn in which cameras actually film scenes such as a photo session for *Hustler* magazine. This is meant to shock the audience into seeing how "unsexy" pornography really is.

From a review in *The Nation*: "The shock of the film comes when Klein takes her camera behind the scenes to show how coldly the bodies are posed, how clinically the 'action is planned.'"

*Not a Love Story* is said to be explicit and even sickening at times. In fact it was banned by the Province of Ontario due to explicit scenes. There is some disagreement over whether or not *Not a Love Story* should be praised. It is said to be a powerful film which shows viewers how degrading pornography can be, it is also said that the film "employs the very villain it derides."

From *Ms.* magazine: "In *Not a Love Story* women filmmakers have created a personal film... it makes clear the profound difference between erotica's mutually chosen pleasure and the violence and domination that define pornography."

Meanwhile the *Post Intelligencer* review reads: "Rubbing viewers in some of porn's seamiest filth was certain to arouse angry emotions in most people. But what are people supposed to do with that anger? What

is far more difficult than inflaming emotions about pornography is coming up with solutions to it — there is scarcely a hint about that in *Not a Love Story*."

Either argument may be valid, only the viewer can decide for himself or herself. Perhaps speaker Joan Harfst, who has seen the film before can shed some light on how to channel strong emotions into affirmative action. Missy Manoogan, Women's Center Coordinator, hopes a group discussion will help make the movie a positive, educational experience.

A review from *The Nation* says of the film: "Its makers are alarmed by what they have uncovered and urgent in their call for public response. They are skilled and dedicated journalists. It happens that they are women and feminists, but it would be a sad blunder to assume that they speak for their own sex alone. The industry on which they report debases us all."

What do you think? Attending the movie may change your mind or reaffirm your beliefs. Either way, this is an important film which should not be missed.

## Defending the children

By: Marian W. Edelman

*Baby C was born prematurely with lung disease. His parents lived in a car. His mother received no prenatal care and inadequate nutrition. The family lived on handouts from neighbors and hospital staff. By the time Baby C died at 7 months of age in a Michigan hospital, the mother was pregnant again with Baby D. Baby D was delivered stillborn in the car five days after Baby C's death. The state of Michigan paid for the double funeral.*

These two American children should not have died. Nor should American infants in some Detroit neighborhoods who suffer infant mortality rates comparable to infants in Honduras—the poorest country in Latin America.

Since 1980, our President and Congress have been turning our national polio shares into swords and bringing good news to the rich at the expense of the poor. An escalating arms race and nuclear proliferation hold hostage not only the future we hold in trust for our children, but also the present, which is for many millions of our young in America one of relentless poverty and deprivation.

Consider a recent study of child deaths by the Maine Department of Human Services that says poor children in America die at a rate three times that of nonpoor children, and that poverty is the ultimate cause of death for 11,000 American children each year. This is more child deaths over five years than the whole number of American battle deaths during the Vietnam war.

Yet in its first year, the Reagan Administration proposed \$11 billion in cuts in preventative children's and lifeline support programs for poor families with no attempt to distinguish between programs that work and don't work. The Congress enacted \$9 billion in cuts.

In its second year, the Reagan Administration proposed \$9 billion in cuts in these same programs; the Congress enacted \$1 billion.

In its third year, the president is proposing \$3.5 billion in new cuts in these same programs just as the effects of the previous cuts are being felt and millions of Americans are beset by joblessness, homelessness, and lost health insurance. Thousands of children face increasing child abuse, foster care placement, illness and mortality because their families are unable to meet their needs while safety net family support, health and social services programs are being drastically cut back.

At the same time the Reagan Administration is trying to convince the American people to give the Pentagon \$2 trillion over a seven year period in the largest arms buildup in peacetime history.

When President Reagan took office, we were spending \$18 million an hour on defense.

This year we are spending \$24 million an hour.

By 1988, if the President had his way, we would be spending \$44 million an hour on defense and every American would be spending 63 percent more on defense and 22 percent less on poor children and poor families.

The American people have been sold a set of false choices by our national leaders who tell us we must choose between jobs and peace; between filling potholes in our streets and cavities in our children's teeth; between daycare for the five million latchkey children and home care for the millions of senior citizens living out their lives in the loneliness of a nursing home; between arms control and building the MX! There are other choices—fairer choices—that you and I must insist our political leaders make.

Just one hour's worth of President Reagan's proposed defense increase this year in military spending would pay for free school lunches for 19,000 children for a school year. A day's worth of his proposed defense increase would pay for a year's free school lunches for almost one half million low income students. A week's worth of his proposed defense spending could buy a fully equipped micro-computer for every classroom of low income children of school age in the U.S., assuming 25 children to a classroom.

Or, to look at the cost of specific weapons programs:

— Building one less of the planned 226 MX missiles we still can't find a place to hide, would save \$110 million, or the amount needed to eliminate poverty in 101,000 female headed households a year. If we cancel the whole MX program we could eliminate poverty for all 12 million poor children and have enough left over to pay college costs for 300,000 potential engineers, mathematicians, and scientists who may not be able to afford college.

— Eliminating nine of the Pentagon's planned 100 B-1 bombers would save \$2.3 billion, about what it would cost to finance Medicaid for all pregnant women and children below the poverty level.

The Children's Defense Fund is seeking enactment of a Children's Survival Bill (H.R. 1603 and S. 572) to restore funding for carefully selected children's programs unfairly cut by the Reagan Administration and Congress. These restorations would return some semblance of fairness to the budget and alleviate some of the child suffering we and others have documented.

Twenty years ago Dwight Eisenhower expressed the need to invest in our children rather than bombs; mothers rather than missiles:

"Every gun that is made, every warship launched, every rocket fired signifies... This world in arms is not spending money alone. It is spending the sweat of its laborers, the genius of its scientists, the hopes of its children."

*Edelman is president of the Children's Defense Fund.*

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*The National Forum provides the nation's press with the views of national experts on timely public issues. It is funded as a public service by AFSCME, the public employees union.*

## Cable TV in Oly: Who Has Control?

The pending refranchising of cable television in Olympia has sparked renewed community interest in local cable programming. In this first of three articles, we will review the history of the cable industry, and examine how it has affected Olympia.

By Hal Medrano and Peter Moulton

In just over 30 years, television has transformed our knowledge of events, and greatly influenced the development of our attitudes and opinions in everyday life. There are over 170 million TV sets in the US, carrying an ever-increasing concentration of information and services to the viewer. Yet stunning as these advances are, we have hardly scratched the surface in terms of television's potential. Cable TV, one of the fastest growing industries in the country, is destined to further revolutionize our viewing habits by the 1990's, when industry analysts expect 80-90 percent of all homes in the US with television to be "wired." Of the many new services and programming options being developed, such as teletext, electronic mail, and the expanding variety of satellite channels, perhaps the most rewarding, yet legally controversial potential is for community involvement in the origination of local programming. In many areas, community-operated cable channels are airing local news, sports, public affairs, educational and cultural programs, and much more. Olympia now faces the challenge of realizing these potentials as negotiations begin for a new franchise agreement, due to go into effect Jan. 1, 1985.

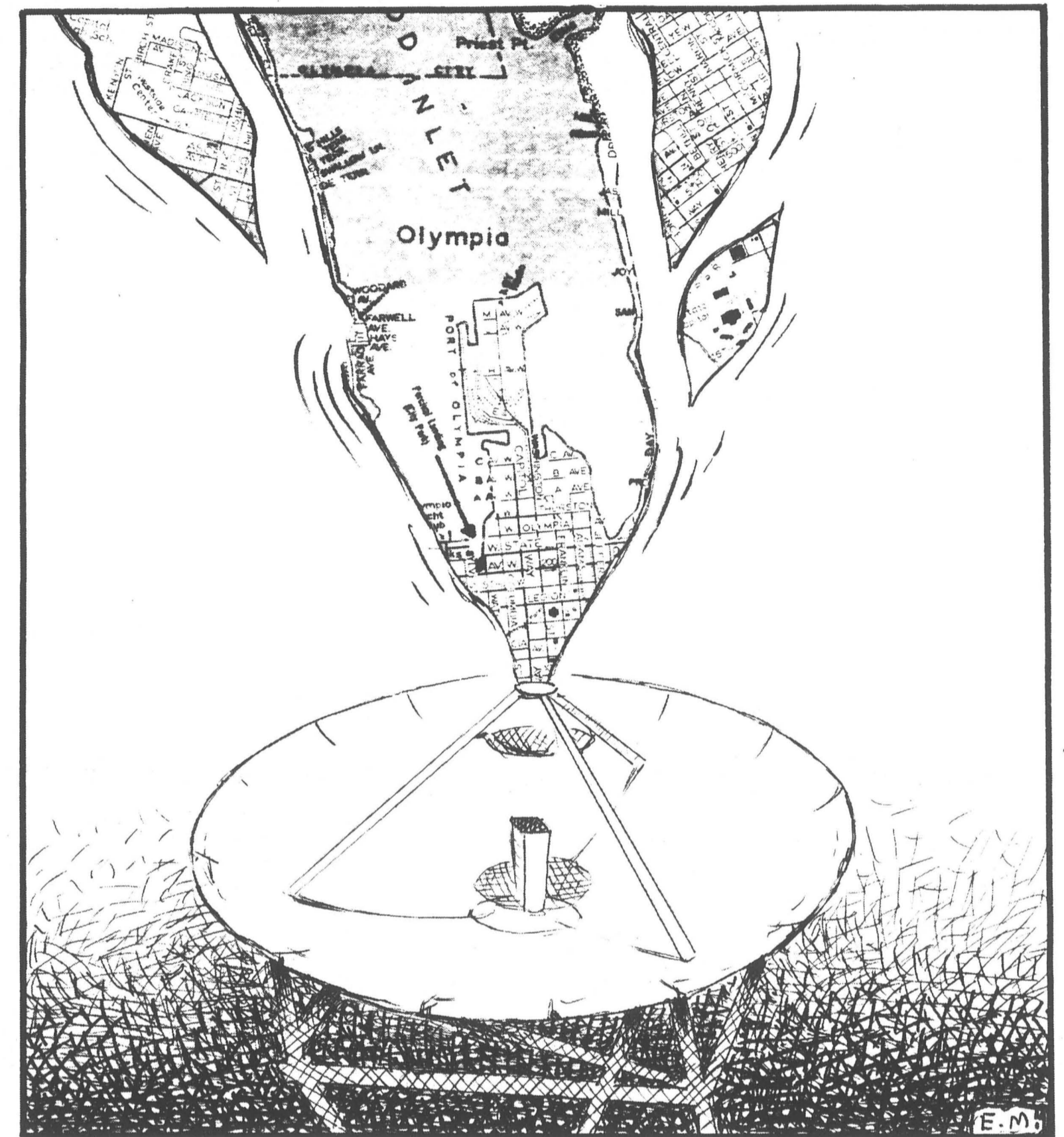
A brief history of the cable industry may help place local events in perspective. Cable TV began in the late 1940's as a means of providing network television to remote areas and/or areas geographically blocked from broadcast TV reception. Small "community antenna," or CATV companies, sprang up to operate and service the cable systems, which generally consisted of long-range receiver antennae connected to homes by coaxial cables strung along telephone poles or through underground telephone ducts. This was originally encouraged by local TV stations, who wanted to generate more revenues by promising advertisers more customers. By the mid-1950's, distant stations were being imported by microwave relays, creating competition for local broadcasters. Yet the technology of cable remained relatively uninfluential by itself, as it was still dependent on existing television broadcast signals for its operation.

During the 1960's, the capacity of CATV systems increased from 12 to 20 channels, dramatically changing cable's programming potential. Cable now had the room to carry a variety of local programming instead of merely retransmitting broadcast signals. The late 1960's and early 1970's saw a brief blossoming of interest in local programming, but communities were hampered by equipment costs and inexperience with the

**"The fear that business interests might take precedence over public interest underscores the need for communities to develop socially-responsible and locally-responsive cable programming."**

medium. Recent refinements have since increased the carrying capacity of cable to 54 channels on a single line, 108 channels on systems using two lines. These technological improvements also sparked an interest on the part of larger companies, and the industry trend of the last decade has been towards mergers and conglomerate ownership. The small CATV companies of old were bought out, leaving a multi-billion dollar industry that is today dominated by a small number of companies. At present, 40 percent of all cable subscribers in the U.S. are serviced by 13 companies.

One reason for this concentration is the cost of installing cable lines. Cable costs approximately \$12,000 a mile when strung overhead, about \$20,000 when laid underground. The fact that now only larger corporations can usually afford to bid on the franchise agreements necessary for operation leads some critics to wonder when cable will again be responsive to local programming needs. Legally, the public owns the airwaves, and the FCC regulates the cable industry, as



it does television and radio, to ensure that it operates in the "public interest." Yet in the history of broadcasting, advertisers have come to exert an enormous influence on program production, and the incentive for profit has created conflicts of interest with educational and cultural programs that generate less revenues. The fear that business interests might take precedence over "public interest" underscores the need for communities to develop socially-responsible and locally-responsive cable programming.

Much of the Olympia community has been wired for cable for almost 20 years, with a rich tradition of locally originated programming for much of that time. In late 1964, the city approved a 20 year franchise agreement that allowed Telecable, Inc., a Seattle business which developed cable systems for a number of geographically-isolated communities in Western Washington, to begin providing cable television within the city boundaries in return for a 4 1/2 percent franchise tax on their gross revenues. In addition to offering six broadcast stations from the Seattle area, and two from Canada, they began an ambitious, and still warmly remembered, experiment in local programming. For the next six years, a group made up mostly of volunteers, operated a channel out of what is now the Kelly-Moore paint store on 4th Avenue, providing a variety of public affairs, news and sports programs.

With sponsorship by area restaurants, car dealers and others, they were able to produce 3-4 hours of daily programming over Channel 10 of Telecable's system. There was coverage of cooking shows, high-school and college football and wrestling matches, hydroplane races, parades, and many early regional rock festivals. Two of the more popular programs were "Misty Moonbeams," a children's show, and "Right Now in Olympia," an hourly political

commentary program that attracted then Gov. Rosellini once as a guest commentator. In 1970, with over 4,000 city subscribers connected by approximately 240 miles of cable, Telecable was bought out by Nation Wide Cablevision, then a subsidiary of a California firm, and the local programming on Channel 10 disappeared. Nation Wide, in turn, was sold to TeleCommunications, Inc. of Denver in 1973. Soon thereafter, a second attempt at local programming was made by area businessmen who leased Channel 6 and developed a service known as CPTL Television. Dick Fuller, an early partner in CPTL and currently Head of Master Control and Video Engineering at Evergreen, says that by surviving largely on advertising revenues, CPTL was able to operate out of a small studio at Nation Wide, where in addition to such rented and purchased programming as travelogues, Westerns and detective shows, they were able to present

local programming has been limited to occasional Lakefair events. In our next article, we will examine more specifically the issues involved in the refranchising of cable television, and the potential rejuvenation of local programming in Olympia, and take a look at how other Washington State cities are assessing their options for local programming in their communities.

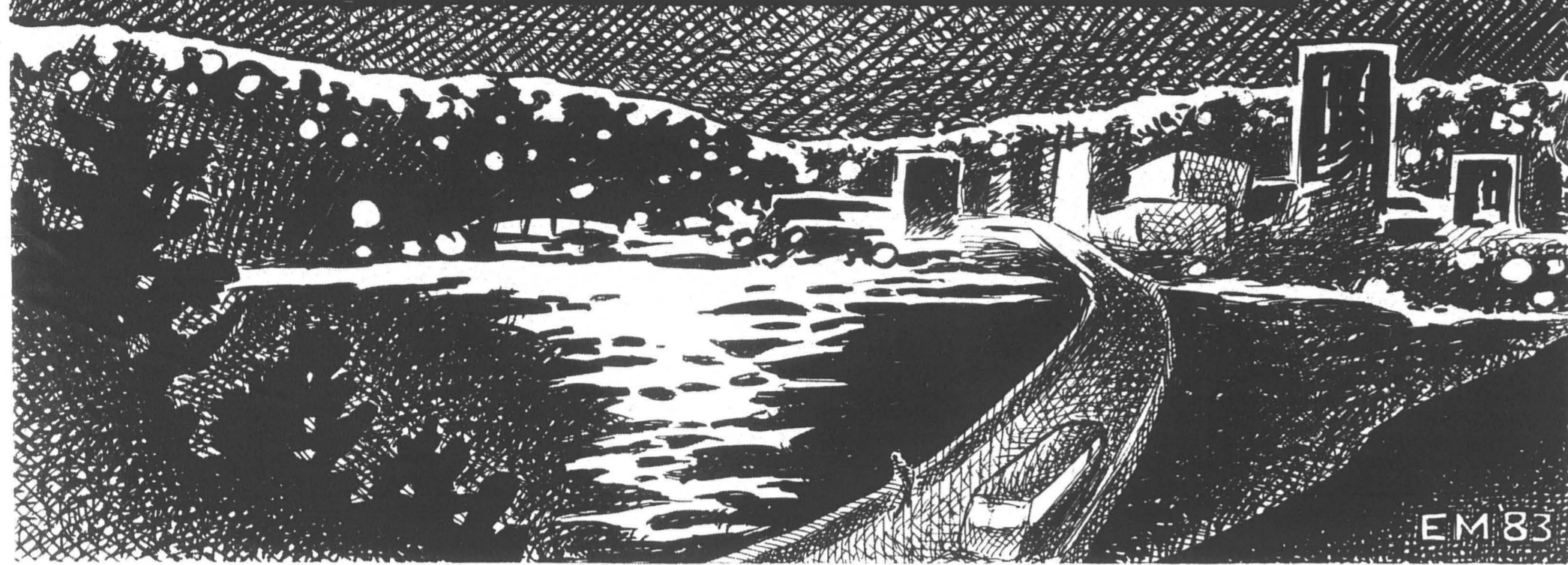
There are many ways for you to become more directly involved; — the Citizen's Advisory Committee on Cable Television, appointed last Spring to advise the City Council during the refranchising, has open meetings every other Monday evening at 7 p.m. at the Olympia Town Hall at the corner of 8th and Plum. For more information, contact either Nancy Dombrowski, Assistant to the City Manager, at 753-8445, or Wyatt Cates, committee member and currently Head of the Media Production Center at Evergreen, at 866-6000, x6277.

— the Capitol Area Citizens for Community Television, a grassroots advocacy organization, has been active for more than a year, educating the public and getting people involved in the refranchising process. For information, contact Carol Burns at 866-7645.

— the Olympia Media Exchange, a resource and distribution center for visual media artists in the Olympia area, can help answer any further questions you may have. Contact Peter Moulton and Jeffrey Bartone at 866-6000, x6001.

"Town Talk," a KAOS FM public affairs program, will present a panel discussion on the current status of cable negotiations Friday, October 8th at noon.

Next Week: Current status of cable TV in Olympia.



## Greeners star in OLT's The Rainmaker

By Don Bates

The Olympia Little Theater production of "The Rainmaker" by N. Richard Nash will open Friday, Oct. 7th. Through the creative eyes of director Anne Sargent, a veteran of over forty productions for the Olympia area community theater, the cast of six men and one woman take us back about fifty years to a cattle ranch in the midst of a scorching drought. The story centers around the Curry family; a father, two sons and a daughter.

H.C. Curry, the father, played by Fred Tucker, is a warm, sensitive character who is trying desperately to hold both his family and his ranch together as the temperature continues to rise on the inside and the outside of the ranch house. Noah Curry, played by Evergreen student Jim Hartley, is a staunch, 'by-the-book' realist who finds that his tunnel vision leads to much more than just red ink in the family ledgers. Noah's younger brother and nemesis, Jim Curry, is brought vividly to life by Evergreen senior Kenan Kelley. Kenan's portrayal of the uneducated dreamer provides moments of whimsical comedy as well as powerful shifts

to thought-provoking drama. Evergreen's multi-talented faculty is represented in the person of Ruth Palmerlee, a member of the Theater Arts department

staff, who put aside her MFA in costume design to play the role of Lizzie Curry, a woman less glamorous and more intelligent than was "allowed" in her time. Ruth's

character provides not only a showcase of her considerable talents, but also introduces us to many dramatic changes as Lizzie tries to cope in a world that is not ready for her complex personality.

The Curry household is turned upside-down by the appearance of the Rainmaker, Bill Starbuck, portrayed by Mark Effinger. Starbuck promises the Curry family an end to the drought for a small fee. We soon discover that he is offering much more than rain.

The production is rounded out by Jim Botoroff who plays File, the sheriff's deputy with a hardened outlook on life and love; and Mark Shea who brings the warm character of Sheriff Thomas to the stage. Assistant director Marcia Neely grapples with the necessities required to keep the show running smoothly.

The unsuspecting prophet in Jim Curry shouts, "Pop, the whole world's gonna blow up! The world's gonna get all s-w-o-l-e-u and bust right in our faces!"

I recommend that you be there to help pick up the pieces.



Jim Hartley, Ruth Palmerlee and Kenan Kelley star in OLT's The Rainmaker. Photo by Don Bates

## Bill Evans to grace stage

By Allison C. Green

Bill Evans experiences in dance what he cannot in life. In a piece by Claudia Melrose, Evans dances a progression from the first contractions of labor to birth. Surprises like this are bound to delight and move those who see this well-known choreographer and performer in the Evergreen Library Lobby, Friday, October 7 at 8:00 p.m.

As the opening artist in the 1983-84 Evergreen Expressions Performing Arts Series Evans will present dance in the jazz, spiritual, classical and flamenco traditions.

Evans has founded the Bill Evans Dance Company, Seattle's first professional modern dance troupe; the Bill Evans Company School which operates on his unique theory and technique of training dancers; the Bill Evans Summer Institutes of Dance, offered next summer in Port Townsend, Washington; and the Seattle Summer Festivals of Dance.

By March, 1984, Evans will take over complete artistic control of Winnipeg's Contemporary Dancers, the oldest modern dance company in Canada and the oldest repertory company in North America.

The Bill Evans Company School, as well

as the Summer Institutes, are known for a holistic approach to movement. They have an international reputation for collaborative and innovative teaching.

Critics praise his performance. Alan Kriegsman of the *Washington Post* writes, "This amazing dancer/choreographer seems to have more disguises than Sherlock Holmes, all wondrously credible and diverting....There is no question about his abundance of talent."

Joanna Friesen of KUHf radio, Houston, says, "Evans obviously loves to dance—he loves the dances themselves as he talks about them with true delight—and he loves dancing with them. His body is supple, erect, and proud. One can't help being impressed."

Tickets for Friday's show are \$4.50 general or \$3.50 for students and senior citizens. They are available at Yenny's Music, The Bookmark in Lacey, The Evergreen Bookstore and at the door at 7:00 p.m.



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## Walker reading inspires fans

By Allison C. Green

Last Sunday Alice Walker, poet, novelist and essayist, read to an enthusiastic crowd in the University of Washington HUB Ballroom. The 1400 lucky enough to snatch a ticket knew her well. They laughed and sighed and called out responses. Beside the podium a crock of purple dried flowers and baby's breath sat on a paint-splattered table. Behind her hung the lavender quilt she made while writing her latest novel.

In her readings and lecture, Walker showed us the power in "voices man" of us have been missing. She read the voices of women in destructive relationships, of slaves in the American south, of mothers; and of girls in Africa raised to be an old man's bride. If we imagine all these voices having a share in ruling this country and the rest of the world, exciting possibilities emerge. Imagine President Martin Luther King or President Black Elk. Imagine Stevie Wonder dealing with poverty. Or Sweet Honey in the Rock dealing with anything! As Celie in *The Color Purple* says:

*The God I been praying and writing to is a man. And act just like all the other mens I know. Tripling, forgetful and lowdown....Let 'im hear me, I say. If he ever listened to poor colored women the world would be a different place, I can tell you.*



*The Color Purple* was the book the audience had come to hear. Many people first met her through this book, though her eight other books, including a biography of Langston Hughes and a Zora Neale Hurston reader, have been widely, if quietly, read across the country. Walker also read from poems, novels and her forthcoming book of essays, *In Search of Our Mothers' Gardens, Womanist Prose*.

A gentle woman in dusky lavender-blue blouse and purple bracelet, Walker exuded a peace and determination perhaps from the quiet time she demanded offstage before the

reading and perhaps because she has resolved a lot of contemporary problems within herself.

Walker's answer to oppression is action, for our own "health and well-being." Despite the temptation to let the white oppressors blow up the world with nuclear weapons to keep them from ruining other planets, she came to realize that suicide is not the answer. It is more noble and difficult to fight against oppression, against nuclear arms and against the rape of the earth's resources. She finished the reading with a poem about all the people in her life — friends, lovers, her daughter — who are worth saving the world for.

Walker is perhaps the most honest writer I've read. She does not cringe at discussing the sexism she found in African culture and in Afro-American culture, as well as the grotesque oppression by whites of people of color. She said, "Whites could be people of color if they'd just relax." Walker is not a separatist.

Colleen McElroy, Northwest poet, introduced the reading. McElroy has three books to her credit and another one coming out. She described the honesty in Walker's prose as so vivid she couldn't stand to read it for six months.

Kathi Lupson performed a wonderful signing for the hearing impaired, especially

during, "Never Offer Your Heart to Someone Who Eats Hearts," a poem about people who eat up and destroy those close to them. Words literally dripped, drooled and dribbled down her chin.

A large black woman walked by the autographing table with a pin stating, "We are everywhere." Overall, the spirit of the reading was one of recognizing and celebrating differences while uniting in action.

Walker wrote a poem that she keeps tucked above her desk to remind her of past obstacles to women and of the power and spirituality she has gained from being a mother to Rebecca, her young daughter.

*Dear Alice,  
Virginia Woolf had madness.  
George Eliot had ostracism,  
somebody else's husband,  
and did not dare to use  
her own name.*

*Jane Austen had no privacy  
and no love life.*

*The Bronte sisters never went anywhere  
and died young.*

*Zora Hurston (ah!) had no money  
and poor health.*

*You have Rebecca — who is  
much more delightful  
and less distracting  
than any of the calamities  
above.*

*(from In Search of Our Mothers' Gardens,  
Womanist Prose by Alice Walker.)*

Walker left us hopeful that combining the strength of all the voices in our world, we can create a more just society.

## Bergman makes magic

By Bob Weaver

Directed and written by Ingmar Bergman. Executive Producer: Jorn Donner. Production Company: Cinematograph AB for the Swedish Film Institute, The Swedish Television SVT 1, Sweden Gaumont, France, Personafilm and Tobis Filmkunst, BRD. Released by Embassy Pictures. Playing at the Ridgmont Theatre, 78th & Greenwood N., Seattle.

Ingmar Bergman claims that every film he makes is his last film. His latest of the last, number forty-nine in his career, is *Fanny and Alexander*. It is a semi-autobiographical excursion into the world of ten year old Alexander (Bertil Guve); a world rife with magic, art, illusion and love, all contained in the most wonderful of bourgeois atmospheres. I mean, this house has got to be seen! (But viewers beware: another Barry Lyndon *Fanny and Alexander* is not.)

The film opens into Alexander's private world of imagination and pretend, extending into Grandma Ekdahl's (Gunn Wallgren) house and the local theater run by his actor/actress parents. It is Christmas 1907 (Bergman was born in 1918) and both houses are filled with the magic and excitement, preparations and expectations that, as a child, only this season can bring. But when the curtain falls we see, behind the scenes, beneath this conspicuous surface, behind Oskar Ekdahl's (Allen Edwall) bearded Joseph, a tired, aged man. His speech to the theater troupe, though sensitive and full of compassion, is labored and tinged with melancholy. Even his angel wife Emilie (Ewa Froling) is blind (by her own radiance?) to

his condition.

Back at home, Grandma's become bitchy with the servants. They stand at attention while momma matriarch white-gloves the roast beast. But everything returns to proper "hello" and "kissy kissy" and "run off to play" by the time the family arrives for the evening's holiday festivities.

As in many of Bergman's films, this dichotomy between surface impressions and underlying "realities" thematically sustains *Fanny and Alexander*, though it takes a rather slow-moving first hour to establish. (It was originally a five hour series for Swedish Television, reduced to three hours seventeen minutes with intermission for theatrical release.)

On another level the law of inverse proportion applies. As Alexander's world expands, due to the death of his father, remarriage of his mother to Bishop Vergesus (Jan Malmstjo) and consequent move to the Bishop's sanctum sanctorum, it in fact becomes a barren cubicle, barring any contact whatsoever with the outside world. Alexander rejects the sagacious dogma held by Vergesus and, as punishment, the holier-than-thou kiss on the hand is more than he can bear. Yet for Alexander, life was rich in the small world of the theater, enchanting and mystical at Grandma's house where a short repose beneath a table could conjure life into a Venus de Milo-esque statue.

Magic is very much a part of *Fanny and Alexander*: ghosts roam freely, imagination plays tricks and even God makes an appearance. And perhaps like my friend and myself, you'll leave with a little bit of magic of your own.

*The wise eat at The Place  
others do other wise.*

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## Geoduck booters improve their kicks, place 4th in tourney



Unidentified Geoduck takes free kick against Linfield's Wildcats in last Sunday's homecoming game. Evergreen shut-out the 'Cats 2-0 to boost their record to 2-3-1. Photo by Don Bates

### Rec Sports offers alternatives for skilled and unskilled fun

By Corey Meador

The Campus Recreation Center's Recreational Sports program offers Evergreeners three different ways of recreating together for fun, exercise and a little challenge.

**Intramurals** is on-campus, open, informally organized activities for those who only want a casual involvement in sports. Anyone who has played noon-time Red Square volleyball or pickleball can tell you that skill is definitely optional, and that the emphasis is on playing and on having fun. Student Intramurals Coordinator Pam Harris lets the players determine the mood and "competitiveness" of the games, but tries to steer the atmosphere away from bickering over boundaries and rules, and toward enjoying the feeling of playing for fun. These activities are almost always co-recreational, free, and held on a drop-in basis. Weekly activities, campus fun runs, and special events like floor hockey and flag football (football?? at Evergreen?) are offered throughout the year.

**Sports Clubs** is a little more demanding in terms of time and skill, but is not as rigorous as is Intercollegiate Athletics. This year's teams include co-ed volleyball, men's and women's basketball and soccer, downhill and cross-country skiing, running, lacrosse, and there is serious talk of forming an ultimate frisbee club team. Anyone interested in forming a club team in a different sport should talk to Corey in the CRC office, X6530. The clubs are made up of Evergreeners (students have priority, but staff and faculty can join in, too) who compete in local parks and

As part of core programs Geoduck Combat Training, **Inter-Program Recreation** is a new idea designed to give students a chance to play with the folks they have been working with all day long in class and at work. The emphasis is on playing for fun (we say that a lot because so many people seem to play a lot of sports, but not have any fun), but also on developing a sense of identity and belonging as a seminar or program group. The games involved reflect the unique and competitive-in-a-cooperative-setting atmosphere that is so much a part of Evergreen. Pickleball (has to be seen to be believed — imagine a very, very large game of doubles ping-pong) and wallyball (net and all, it is volleyball played in a racquetball court with a ball made out of spongy racquetball rubber, and the walls are in play — a real boon for short folks and non-athletes) and ping-pong and chess for the less physically inclined.

recreation, club, and "tavern" leagues. These student initiated and coordinated teams usually don't have coaches, although they have that option. They are somewhat similar to Intramurals, in that usually everyone is welcome to come to weekly practices, but only the most enthusiastic players compete as a team off-campus.

If you are interested in these, or would like to suggest other activities, come talk to us in the Campus Recreation Center, Room 302, or call 866-6000 X6530. And be sure to watch for the men's and women's winter basketball meetings October 28, and the ultimate frisbee meeting October 14.

By Brian Dixon

In the past, the Evergreen soccer program has lived up to its reputation as a "typical Evergreen flake out team." Players showed up if and when their karma was right or if their bio-rhythms weren't too low. If, on occasion the team did win, it became an excuse to consume various intoxicants in celebration of the event.

Things have changed drastically since then. The team now has a new coach, Arno Zoske, who expects players at practice no matter what their karma is. Since September 6th, Zoske has had several of the Bi-valves show up to practice not once but twice a day, and on time to boot. Zoske has coached at Pacific Lutheran University and worked in athletics at Notre Dame. He has altered several things on the Evergreen team, from the five hour practices to recruiting several players from other schools around the state.

Since the beginning of the season the results of all this effort have begun to show themselves. The team traveled to Walla Walla to compete in a tournament at Whitman College and placed fourth out of eight teams.

The first game found Evergreen facing

Whitman with the result being a 1-1 tie. Evergreen dominated the game but gave up a late goal after new recruit Ron Cavalier scored the Geoducks only goal early in the contest.

Later that day the Bi-valves went up against the Cougars of Washington State but lost by a score of 4-2. The 'Ducks gave up an own goal two minutes into the contest and despite a strong effort, they could never quite catch up. The Evergreen goals were scored by Rob Becker and Jon Perdman.

Day two saw the Geoducks go in as heavy underdogs to an outstanding Seattle University side and Evergreen came out on top by the score of 2-1. That put the Geoducks into the game that would decide 3rd place in the tourney as they faced one of the top ranked teams, Gonzaga University. The Geoducks gave a strong defensive performance but were unable to put the ball in the net and eventually lost the game 1-0, placing the Greener squad 4th out of eight teams.

Evergreen's strong performance in the season opening tourney indicates the dramatic improvement in men's soccer at Evergreen. They are obviously not to be taken lightly and could end up surprising alot of folks before the season is over.

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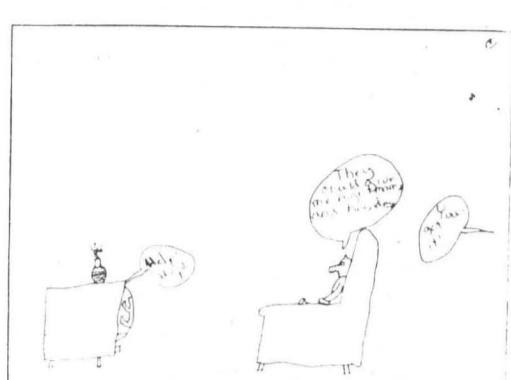
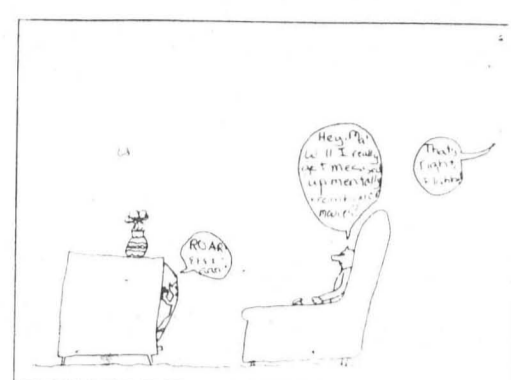
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Tedde Samuelson, writer and illustrator of the strip "You Can't Win" is a bright if somewhat precocious 10 year old. His work will appear in the CPJ periodically.

## This weeks Crossword puzzle

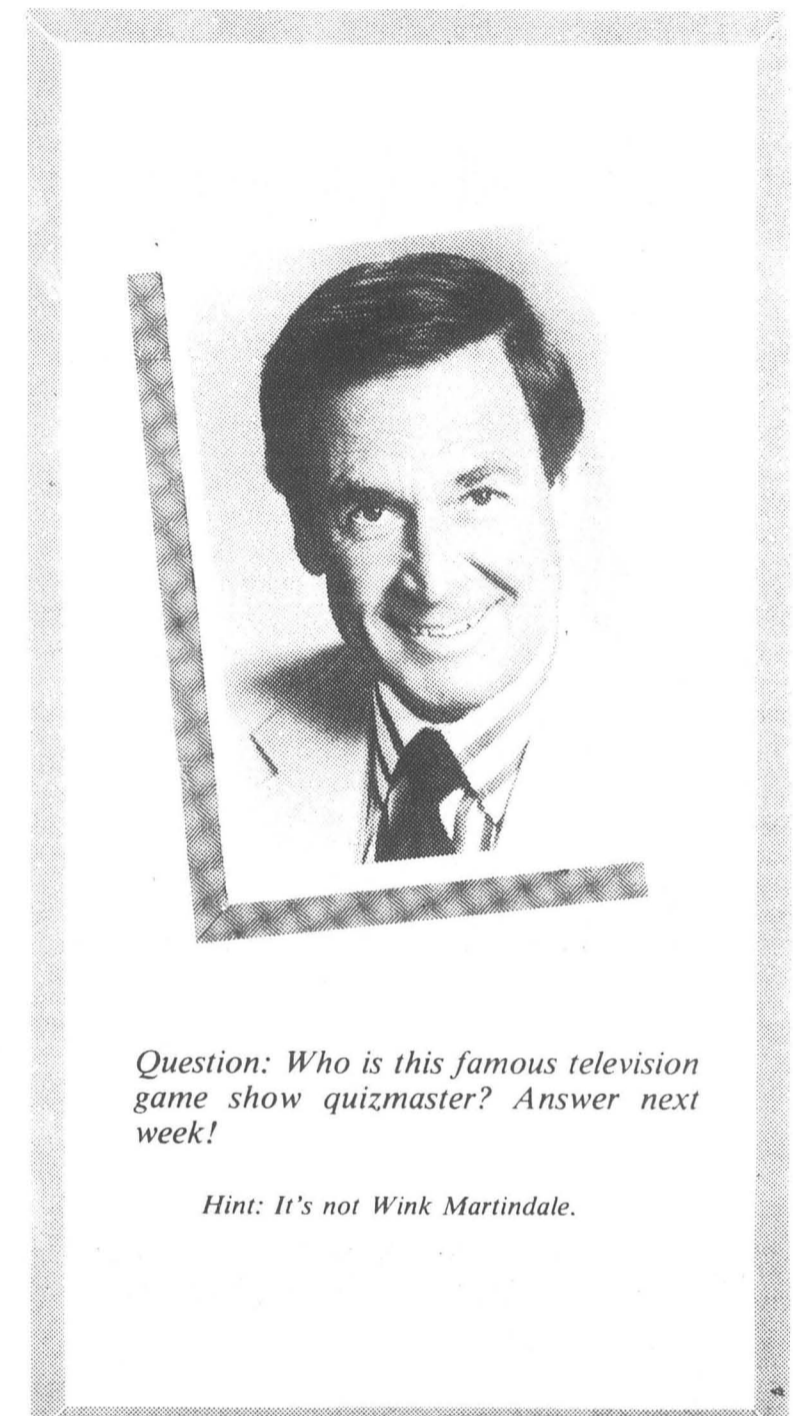
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|------------------------|-----------------|---------------------|----------------|
| <b>ACROSS</b>          | 23 Made melodic | 42 Overact          | 62 Tudor, e.g. |
| 1 Suspend              | 25 Screw pine   | 44 Turkish chamber: | 64 Window part |
| 5 Small drops          | 26 Give in      | var.                | 65 Aloe        |
| 10 Lifeless            | 29 Wealth       | 45 Fruit            | 66 Single      |
| 14 Asian ruler         | source          | 46 Pitch interval   | 67 Threespot   |
| 15 Summary             | 34 Fish         | 48 Elevated         | 68 Cut         |
| 16 Aware of            | 35 Cereal       | 50 Scrub            | 69 Acrid       |
| 17 "Odyssey" character | 37 Stem         | 51 Muck             |                |
| 19 Insect              | 38 Title        | 53 Headpiece        | <b>DOWN</b>    |
| 20 Cavorts             | 39 Despots      | 57 Flexible         | 1 Assist       |
| 21 Porters             | 41 Hostelry     | 61 Leave out        | 2 Roman god    |

- 3 Ms. Naldi
- 4 Snorted
- 5 Verdure
- 6 Rent
- 7 Calendar abbr.
- 8 Champ Max —
- 9 Radiate
- 10 Kid's vehicle
- 11 Sicily city
- 12 Nipa palm
- 13 Periods
- 18 Move swiftly
- 22 Rubbish
- 24 Time periods
- 26 Burros
- 27 Bells
- 28 Ricochet
- 30 USSR river
- 31 Melodies
- 32 Italian poet
- 33 Had title to
- 36 Press
- 39 Montana river
- 40 Elated
- 43 Fodder grass
- 45 Fades
- 47 Aida and Faust
- 49 Nursemaid
- 52 Depart
- 53 Price
- 54 Persian poet Khayyam
- 55 Eminence
- 56 Garment
- 58 Albacore
- 59 Danube feeder
- 60 Irishman
- 63 Deviation

Question: Who is this famous television game show quizmaster? Answer next week!

Hint: It's not Wink Martindale.



### POETRY

#### I Will Always Be a Child

I will always be a child —  
Small and afraid;  
Imprisoned by the fear that is my own ignorance.

I will always be a child —  
Seeking and growing;  
Reaching ever upward — thrilled with each ascending step.

I am forever terrified —  
There is so much I don't know.  
I am constantly overjoyed —  
Each discovery is a new dimension.

Yesterday I feared the rain.  
I was cold, wet and alone.  
Where did the sun go?

Then I discovered a willow tree —  
Bright, green and full of singing birds;  
A musical sanctuary!

Today I feared tomorrow —  
Distant, empty and unknown.  
Where did all my friends go?

Then I found myself —  
Alive with warm, glowing music;  
Full of bright curiosity.

I sang a song called "I am me"  
Then the sun and all my friends  
Came back again.

Gretchen Mattila

#### My Neighbor

The other day when I came up the stairs to my apartment,  
I saw a stack of books setting on the bannister.  
They were cook books, with titles like:

Betty Crocker's Cook Book  
Cooking Made Easy  
Cooking For The Single Man  
Oriental Cooking  
The Art of Baking, and others too.

The man who lives across the hall, the one who wears the beret,  
looked at me suspiciously when he came out his door and saw me looking at the titles of his books.

"Look like good books."  
"mnh." He grabbed up his books and disappeared behind his door.

Now, whenever I come walking up those stairs  
there's all kinda aromas:

ginger,  
burnt sugar,  
and steak too.

All I know is he must be cooking something good in there.

Wayne Eklund

Typed, double-spaced submissions may be left in the poetry envelope outside the CPJ offices, Lib. 3234. Faculty, staff and students are invited to submit their original poetry. Poems cannot be returned.

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