

notebook

Thursday, May 15

Touchee 8 p.m. in the Recital Hall, an ensemble dance performance choreographed by Janice Ogawa.

Friday, May 16

Armed Forces Day
Heliotroupe at the 4th Ave Tavern at 9:30 p.m.

Saturday, May 17

The Moving Image Ensemble in the Experimental Theatre at 8 p.m. This is great, a must see for anyone who counts.
The Great Geoduck Gallop from 7 a.m. to 7 p.m. at Capitol Lake in downtown Olympia. Run, walk, jump, skip, or gallop to help raise funds for TESC's athletic and recreation program.
Stop U.S. Intervention in Central America and around the world. Fort Lewis, at Dupont Gate at 11:30 a.m. Take exit 119 off Hwy I-5. A legal rally, and civil disobedience will follow. And remember Armed Forces Day has been designated by the Pledge of Resistance as a day of coordinated nonviolent direct action at military bases around the nation.

Sunday, May 18

Alive In Olympia Finale on KAOS radio, 89.3 FM, at 7 p.m. Seattle guitarist Tracy Moore will perform. Also see an authentic Wurlitzer Organ and its troop of funny people. Free. For tickets call 866-6822.
Festival of Fitness at 1 p.m. in Sylvester Park. Help fight cystic fibrosis and participate or sponsor a participant. More Info 357-3309.
Father Jose Alas at St. John's Episcopal Church on Capitol Way and E. 9th at 7:30 p.m. A native of El Salvador, he helped found the Christian Base and later was kidnapped, tortured, and forced into exile.
Team Gel and Evergreen State College thrash from 9 a.m. to 5 p.m. Rad boomerang contest. Shred with Gel or die.
Rock n' Roll Sex Party This baby will slam. Tune into KAOS at 2 a.m. and listen to Paul Lebanon see if he can avoid losing his licence. Guaranteed to walk the line.

Monday, May 19

Russell Means American Indian Activist, co-founder of AIM will speak in L.H. 1, 7:30 p.m., on his trip to Indian villages of Nicaragua. Featuring "Nicaragua Was

Our Home," award winning documentary on the Miskito Indians.
Rockers 6:30 p.m. at the State Theater, 204 E. 4th Ave. An incredibly cool movie with music by Peter Tosh, Junior Murvin, and other great reggae artists. \$2.50 for members, \$4.00 for everybody else.
Paul Loeb and the Hanford Nuclear Complex in the LIB lobby at 7 p.m. Loeb will talk about Hanford, the people who work there, and the nuclear threat. Jeff Albertson wants you not to miss this one.

Wednesday, May 21

Godfather's Pizza will be in LIB 219 from 11 a.m.- 2p.m. recruiting for a permanent full-time position on the West Coast.
Big Brothers/Big Sisters of Thurston County Board Meeting 102 N. Thomas St., Oly. Wa., 7-8 p.m.

Thursday, May 22

Central America Day A full day of talks, films, and more, 9 a.m. to 7 p.m. More info 357-8424.
Not For Parents Only for everybody. 7 to 9 p.m. at Old Washington School. Pay \$4 prior to attending at the Oly Parks and Recreation Office, 1314 E. 4th Ave. Discuss myths about teens, family expectations, parenting styles, and chores. Learn communication and problem solving skills. More Info 753-8380.
Twister Bash Red Square, noon to 12:15 p.m. sign-in. 28 twister games, 3 person teams, and frisbees for the winners, but shredding booms for second place.

Ongoing and Future Events

Saturday, May 24 Bowling Against Bombs will be held at the Westside Lanes. Info and pledge sheets available at the Oly Food Co-op at the corner of Rogers and Bowman on the westside; and downtown at Thousand Cranes Futons, at 119 N. Washington.
WashPIRG Elections on Tues, May 27. The campus-wide elections will be held to fill seats on the Local Board of Directors. Interested students should fill out nomination forms, available at the Info Ctr, by Friday May 23. Credit and internships available.
Recent Watercolors and Transparent Collages by P.J. Dunlap from May 16 to June 18 at the Marianne Partlow Gallery, 500 S. Washington. This is famous stuff folks, attend.
English-as-a-Second-Language Tutor or Talk Time Volunteers needed. No foreign language experience required. Help another person learn, call Stephanie at 754-7197.
Puget Sound Health Care Center seeking volunteers. Help care for the elderly. For Info 754-9792 weekdays.

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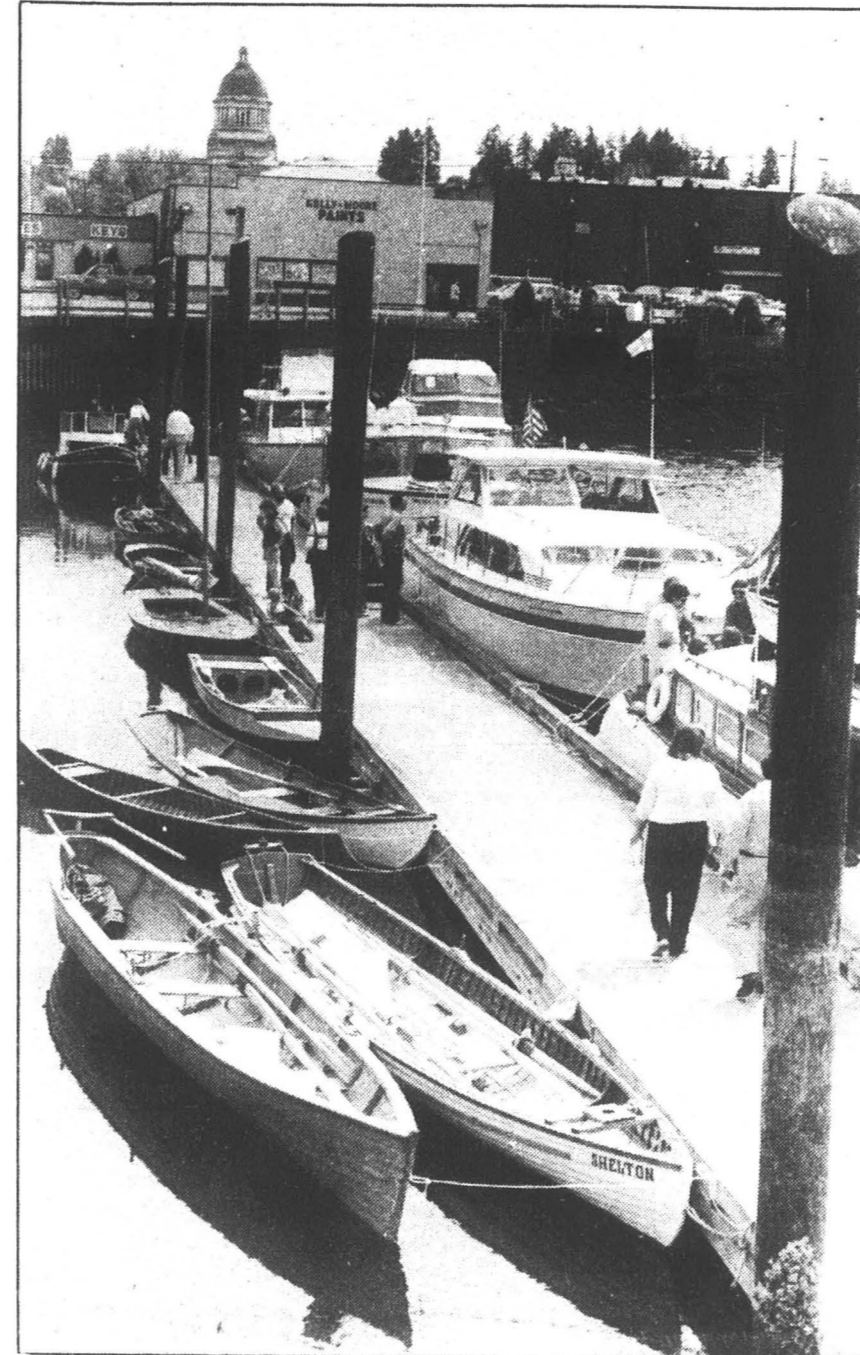


Cooper Point Journal

Issue No. 26

May 22, 1986

Vol. No. 14



Part of the "fleet" at anchor for last weekend's Olympia Wooden Boat Fair. A photo essay is featured in this week's Arion, see page 8.

Trustees approve budget

by Bob Baumgartner

Wednesday, May 14, Evergreen's Board of Trustees approved the \$566,000 supplemental budget detail which defines how the college will spend the money provided by the 1986 Legislature.

According to the budget detail, \$526,000 will allow enrollment growth up to 2,600 full-time equivalent students next fall — about 125 students more than the original 1986-'87 budget had allotted money for. This appropriation has two parts: \$260,000 covers costs associated with enrollments above the original 1986-'87 budget allocation.

President Joe Olander said the supplemental budget replenishes some of Evergreen's assets that have been neglected as enrollment has grown.

"Had we not gotten the money, we would have had to just limp along," said Karen Wyncoop, assistant vice president for academic budget and financial planning.

Budget Director Jack Daray explained that Evergreen, like all colleges, places its primary investment in its faculty, and reduces support services — such as, program budgets, faculty travel, and support staff positions — when money is tight. This is what happened recent-

ly when student enrollment was increased.

The supplemental budget restores these support services, providing money to hire faculty, support staff, an arts technician and a science technician. It provides money for academic program budgets and faculty travel, which will enable some faculty to attend conferences to stay abreast of changes in their fields. And it allows for newly appointed Dean Michael Beug to begin learning about his job now.

Besides seeing some new faculty and instructional technicians next year, students will see the money in a renewed ability for programs to take field trips and have guest lecturers, photo copies and new lab supplies, said Budget Director Jack Daray.

Also, the academic advising center will be consolidated, creating a single academic advising center out of the now scattered departments. Although the details have not been worked out, Vice President and Provost Patrick Hill said the budget allows for a "beefing up" of academic advising. Now there is one academic advisor; next year more people will be hired, and they will all be in one place.

Another \$40,000 of the \$566,000 will go to two studies being con-

ducted: \$20,000 is for an input-output study of the Washington state economy being conducted at the University of Washington, while another \$20,000 goes to the Institute for Public Policy to study social, economic and demographic trends in Washington.

In other budget-related events, Washington State Budget Director Orin Smith has ordered all Washington state public colleges and universities to undergo a new two-stage budget process, and to submit agency budget requests by July 1.

For future budget proposals, beyond this biennium, Evergreen administrators need student, faculty and staff opinions answering two questions: What are the basic things that need to be done if the Legislature held the budget to its present level? And if Evergreen got new money from the Legislature, what should we buy?

A forum will be held from noon to 2 p.m. Thursday, May 29 in LH 1 so community members can let the administration know how they think any new money should be spent. Budget Director Jack Daray said that they especially need students' ideas since this will be the last chance to hear from them before the request is due.

Alive in Olympia takes five

by Ben Tansey

Relief. And a little sadness. Those were the most poignant feelings of the cast and crew of "Alive in Olympia" just before the cue went out for their final program. KAOS' live performance variety show finished a six-week production run last Sunday night.

"We wanted to prove it could work," said producer Michael Huntsberger. Live radio is radio with an "aesthetic" difference, he said, because "you have to listen

actively." Making it work was the joint effort of about 15 people, among them: Jim Hartley, a former volunteer coordinator for KAOS; Hilary Lewis, a self-described "cleaning lady," and Riverose Moskowitz, a 10-year-old cameo actress. The rest of the group are non-credit-seeking student volunteers, a couple of subcontractors and an intern. Karen Huntsberger lent her skills as an organist.

The group had been spending at least 15 hours a week preparing the

shows. Scripts were written during improvisational sessions which were recorded, and from those tapes the choicest lines were brought into the final draft.

The shows have drawn crowds of between 40 and 100 to TESC's Recital Hall. Huntsberger was "surprised that they have not drawn more" since there was so much publicity, especially in the *Olympian*.

The most successful show featured the musical group "Go." The audience was excellent. "There wasn't anything we could do wrong" that night, said a smiling Huntsberger.

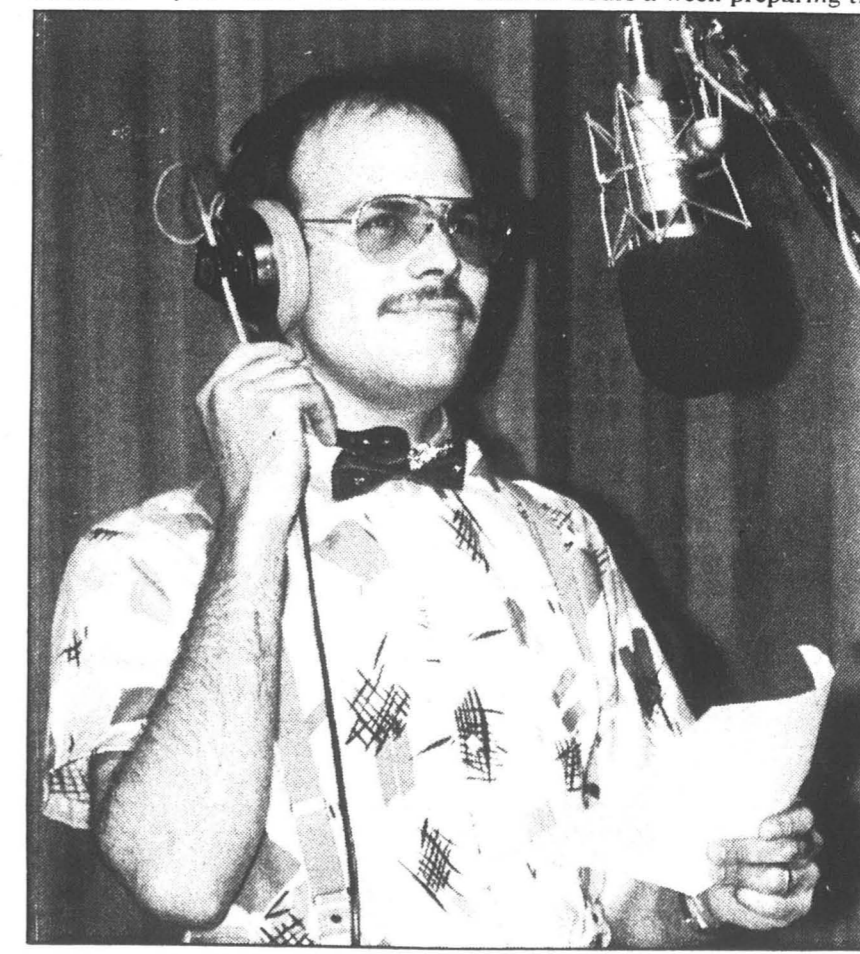
Talent has been good to the productions. Every group that came played for free, for which Huntsberger said he is grateful.

Sunday night's show featured Tracy Moore, who was heading home that night after a six-week tour. He hustled a few copies of his 2-year-old solo album at the door. Moore is a classical/folk instrumentalist with a twelve-string and slide guitar and a unique style.

The audience was warmed up with the guided whistling of the "Mayberry RFD" theme, for which satirical "original" lyrics were written. The show ended in classical Saturday Night Live style with the actors nostalgically singing and dancing and holding each other.

It will be another year before live radio is reborn again at Evergreen. Between then and now Huntsberger hopes to recruit some more writers and possibly find a few grants to help sponsor the event.

Writers had been running out of jokes during the past two weeks, but Huntsberger knows that there are still "some incredible ideas walking through the lobby."



Announcer "Bob Blando" (real life Program Director Guy Nelson) emcees the final Alive in Olympia performance.

Downtown lobby forms

by Joe Nilsson

With an Olympia City councilmember, and representatives of several community organizations in attendance, 25 downtown residents met Monday to form the Olympia Downtown Neighborhood Association. Bylaws and articles of incorporation were approved by a mixed group of seniors, college students and "baby boomers."

Jim Longley chaired the meeting and was elected president. Hugh Platt, Ron Jaspersen and Cherie Tessier were elected vice president, treasurer and secretary. John Anderson, Gene Cade, Sasha Henry, Bob Maruge, Joe Nilsson and Dough Riddels were elected members of the Association's Board of Directors.

Following organizational activities, the group heard brief, very supportive remarks from City Councilmember Rex Derr. Represent-

tatives of the Westside Neighborhood Association and GESCCO, a downtown TESC based organization, also spoke to the crowd.

The bulk of the meeting was devoted to discussion of issues. Topics included maintenance of low and middle income downtown housing, traffic and parking problems, enhancement of Sylvester Park, problems associated with "punk" youths "hanging out," promoting evening activities, supporting merchants, beautification and networking with concerned individuals, groups and governmental bodies.

The association will take an active interest in all downtown issues, and several committees were formed to begin this process. All interested persons are welcome to attend the next monthly meeting in June. The date and location will be announced.

Labor Center proposed

by Margaret Livingston

In February 1986, the officers of the Washington State Labor Council (WSLC) met with President Olander to discuss the possibility of creating a Labor Research and Education Center at Evergreen. At that time faculty member Dan Leahy was asked to see what support there was for this at TESC.

If implemented, according to Leahy, this organization would serve four basic functions:

1) It would be a place for unions to come (use college facilities as other outside groups do) to train leadership in such areas as stewardship and collective bargaining.

2) It would facilitate non-credit educational programs such as workshops on media, management, and collective bargaining; develop a labor media; or do research on corporations.

3) Promote research of interest to working people through staff support. *see Labor page 15*

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Trustees from page 5

the second Tuesday in June at the president's house. If we must talk personnel, we'll do it in closed session. Otherwise, it's open. Our purpose is to discuss the report and try to agree upon the meat and substance of what is being said. The only thing known for sure at this point, is that we shall have a Strategic Plan before the president by the end of June. The next step is adoption and approval. It may be on the August agenda for discussion and on the September agenda for action. It's not appropriate to comment yet.

Talk about the Pacific Rim should not cause the panic it seems to at Evergreen. We have to be real about the fact that we're in the state of Washington — that is a Pacific Rim state. The emphasis is not only about business, but in broadening the scope of the horizons by which we treat the liberal arts and the humanities. We have to think of our location.

The southwest Washington mandate states that southwest Washington is part of the service area for Evergreen. The economy is in distress, the fishing and logging industries are hurting. How can one make different applications of the Evergreen way of learning to help these areas solve their economic problems?

Evergreen's coordinated, interdisciplinary approach to learning would not have us look at just business; but language, culture, and human interests. Why can't the liberal arts person give a different perspective? Air and water access make the Pacific Rim an ideal area for us to study. If we were on the East Coast, our concern may well be with Europe. But out here, no institution is better equipped to holistically deal with the study of these countries than The Evergreen State College. What happens everywhere affects everyone else. I'll

use Chernobyl as an example. The closest other part of the world to us is the Pacific Rim countries. The Pacific Rim, international trade, and teacher certification are areas worth looking into to broaden the horizons of Evergreen. All kinds of issues can use the Evergreen way of education as a solution.

We can't — as an institution — operate in complete isolation from everything and everyone around us. We must be willing to be creative and innovative. Where's the tolerance for difference? I'm thinking of the high school directs from Bellevue and short haircuts that I've been reading about. We can't lose sight of the fact that we are a state institution, with very little endowment, that is 97 percent funded by the state. We're located in the state capital, and subjected to more close scrutiny than other educational institutions in the state. We, as a board, stand fast in the belief that liberal arts in higher education must be a priority. This includes different applications of our methods.

There is a perceived crisis in the public schools in the K through 12 system. The first part of this has to do with a shortage of teachers. Next, some teachers have inadequate preparation to teach. Now, there is a struggling to regroup and replace the liberal — for lack of a better term — curricula that became diluted, and make the difference in people's lives. And the crisis is not just local. The adult illiteracy rate nationwide is scandalous and the common schools share part of the responsibility for this situation.

What can I say? I'm the one woman, and until very recently, the only person of color on this board. As board appointments are staggered, the only solution for equal representation is to methodically appoint — through a concentrated effort — minority women of color for the next three or so openings. But the governor chooses the board. The criteria is subjective. It is political.

How this can change is something I do not know. My appointment is up in September. If a balance is to be achieved, only women — preferably minority women — need to be considered for the next three appointments.

The first thing that a board member needs is adequate time to give to the job. The person needs to be in sync with Evergreen, and agree with the ideals, hopes, and aspirations. Women/minorities bring a certain perspective to the board. A board member must be able to articulate her or his point of view and be able to enter into debate. Human relations skills are important. A person must be intelligent enough to assimilate new information, listen very well, and interact in the decision-making process. Strong people-skills are more important than anything.

The most recent addition to our agenda has been the faculty renewal contracts. Now we are at the point where we can delegate issues of administration and spend time on things that relate to what we are — a policy-making body. We will now approve faculty renewal contracts. Minutes, records, and whatever else is available will inform our decisions. Some routine issues, that we have dealt with in the past, include setting summer school fees, the fire service contract, and budget adoptions. There are some things that we have spent too much time on. The COG-4 (Campus Governance Document) is an example. Affirmative Action and our level of involvement is another thing. We need to be kept abreast of what's going on. Action doesn't mean having to reinvent the wheel.

Back to the Strategic Plan. It appears as though our process has been thorough. We've been kept abreast of the data as it relates to the present and future. The biggest contribution that I can make between now and September is to help put in to place the Strategic Plan that will

lead Evergreen into the 21st century and beyond.

As a trustee, my greatest contributions have been to provide leadership and stability during critical times at the college. This was a great challenge two years ago when I was the chairperson. I was presiding in September of 1984 when President Evans resigned. The campus was overreacting and I had to deal with an acting president. I was still chairing the board after the first presidential search. I was in a position to take all of the ridicule that went along with our rejection of the first search.

For different reasons, things had to be somewhat rethought from the early days. There was a lack of students. The unstructured message that Evergreen was sending out was overemphasized. Students weren't coming for whatever reasons.

You're asking me to read this charge from 1969 that the board had in front of them at that time; it estimates that enrollment at 12,000 by the mid-1980's. Things happen along the way. It's a result of trying to survive.

Now, students are flocking to Evergreen in droves. We're turning students away now, whereas four or five years ago enrollment was hurting.

There are certainly staff development opportunities. Personally, I know staff members who have received degrees from Evergreen, though I must admit that I may not know what the staff expects.

One of our biggest problems is lack of student input. I am satisfied by attempts by the board and administration to involve students. I am satisfied with the mechanics, but not with the apathy and lack of response on students' parts. I don't know why student involvement hasn't happened to a greater extent. I don't find that complaint legitimate. I just don't. Issues such as raising fees should have the boardroom packed, but it doesn't. As far as students go, no one wants to

speaking for anyone else. Lately the faculty developed a Faculty Agenda committee whereby several faculty represent the faculty's interests. Students still stick to the ideal of no representation, but they still refuse to come up with an alternative vehicle to give themselves a voice. Consensus is not the way things operate in the real world. It's not realistic or accomplishing anything.

My personal vision for Evergreen's future is for it to realize its full potential as a premiere institution of higher education — not only in Washington, but in the United States. I want to see the ideals realized, as well as adequate funding and endowments that will enable it to enjoy the freedom it needs to fully pursue its dream.

George Mante is a manager (office services) at the Employment Security Department. He completed his undergraduate education at Willamette University and did his graduate work in Public Administration at Seattle University.

Community/business activities include: City Councilman in Aberdeen, International Association of Personnel in Employment Security, American Society of Public Administrators, member of Theta Alpha Phi — national drama honorary and fraternity, Jaycees, and Kiwanis.

George Mante

Searching for a president after the resignation of Dan Evans has been the biggest challenge. Overall, the Board of Trustees has an obligation to oversee the institution according to the RCW (Revised Code of Washington). Looking out for public interest is the basic charge, but there's more. You are a manager. You manage the institution, but this can go off on tangents.

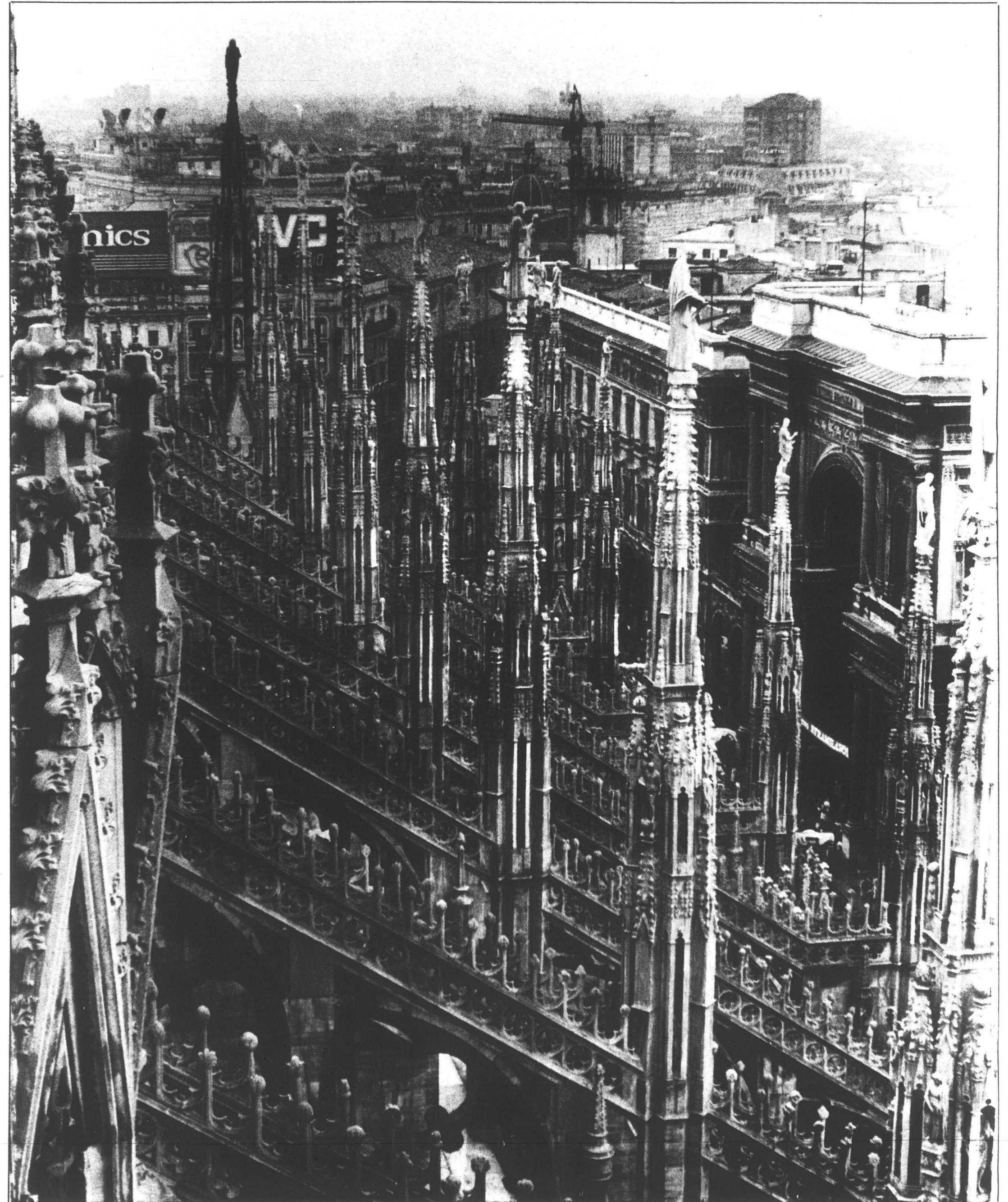
Care means having all of the available funds from the Legislature to give the community the best possible *see Trustees page 14.*

ARION

Issue No. 5

A Magazine of Creativity

May 22, 1986



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MENU

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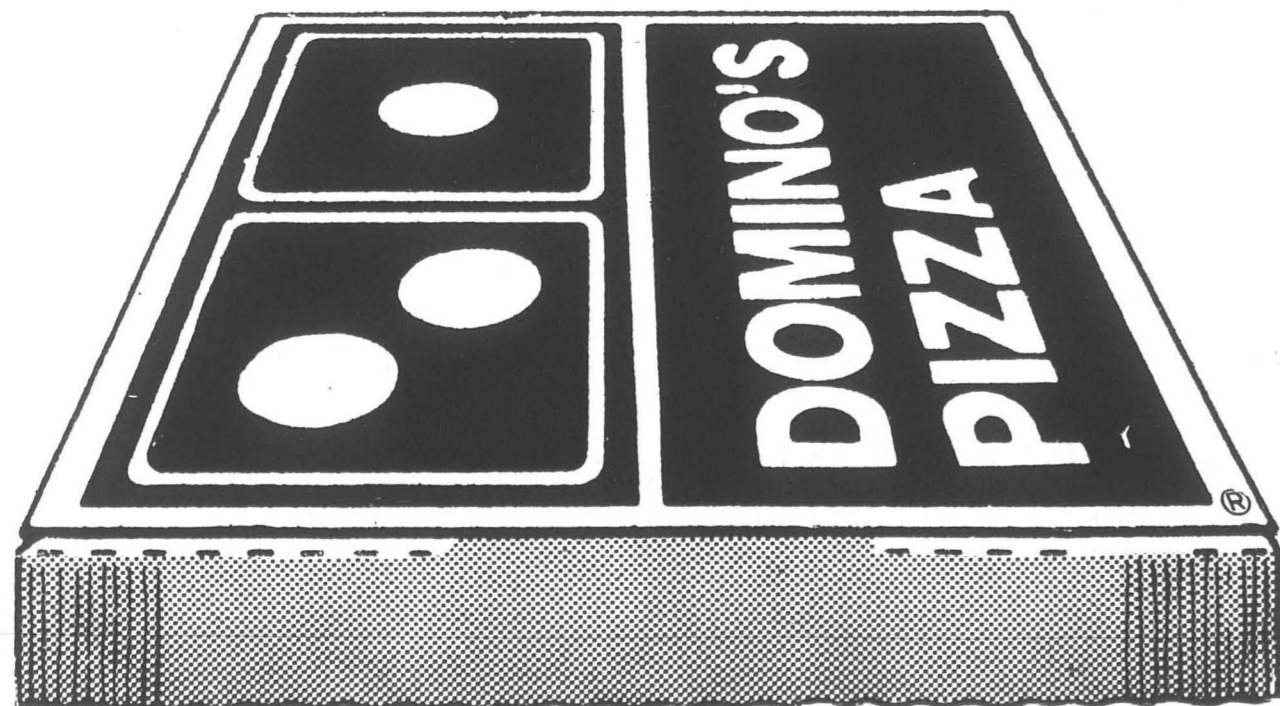
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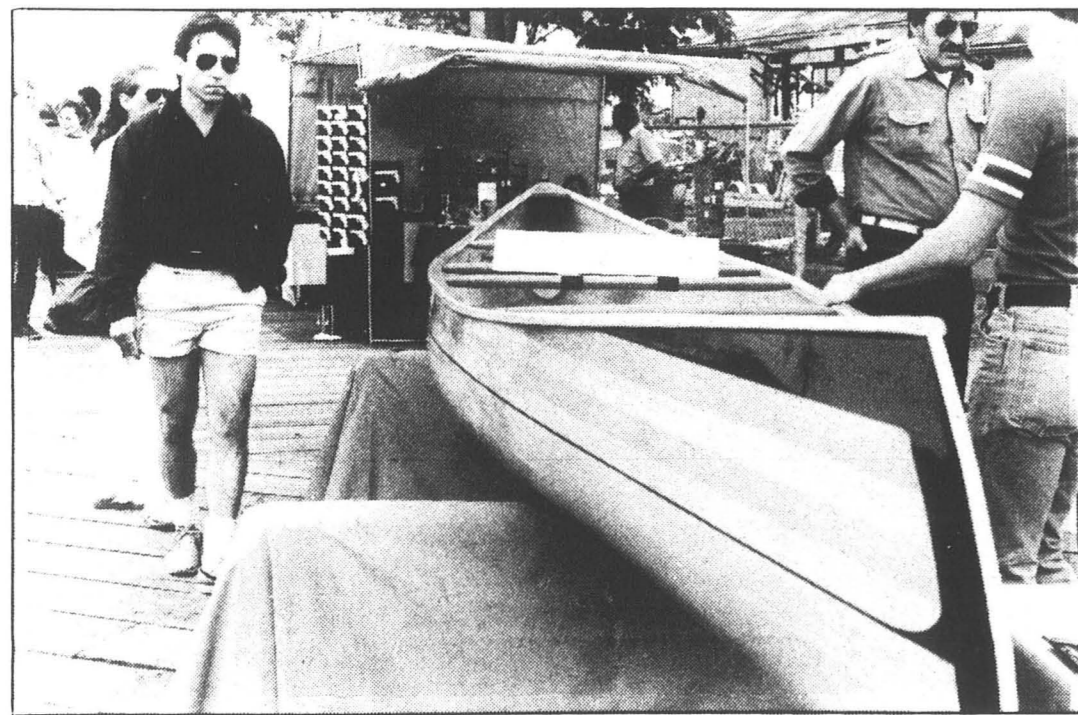
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Fair
1986



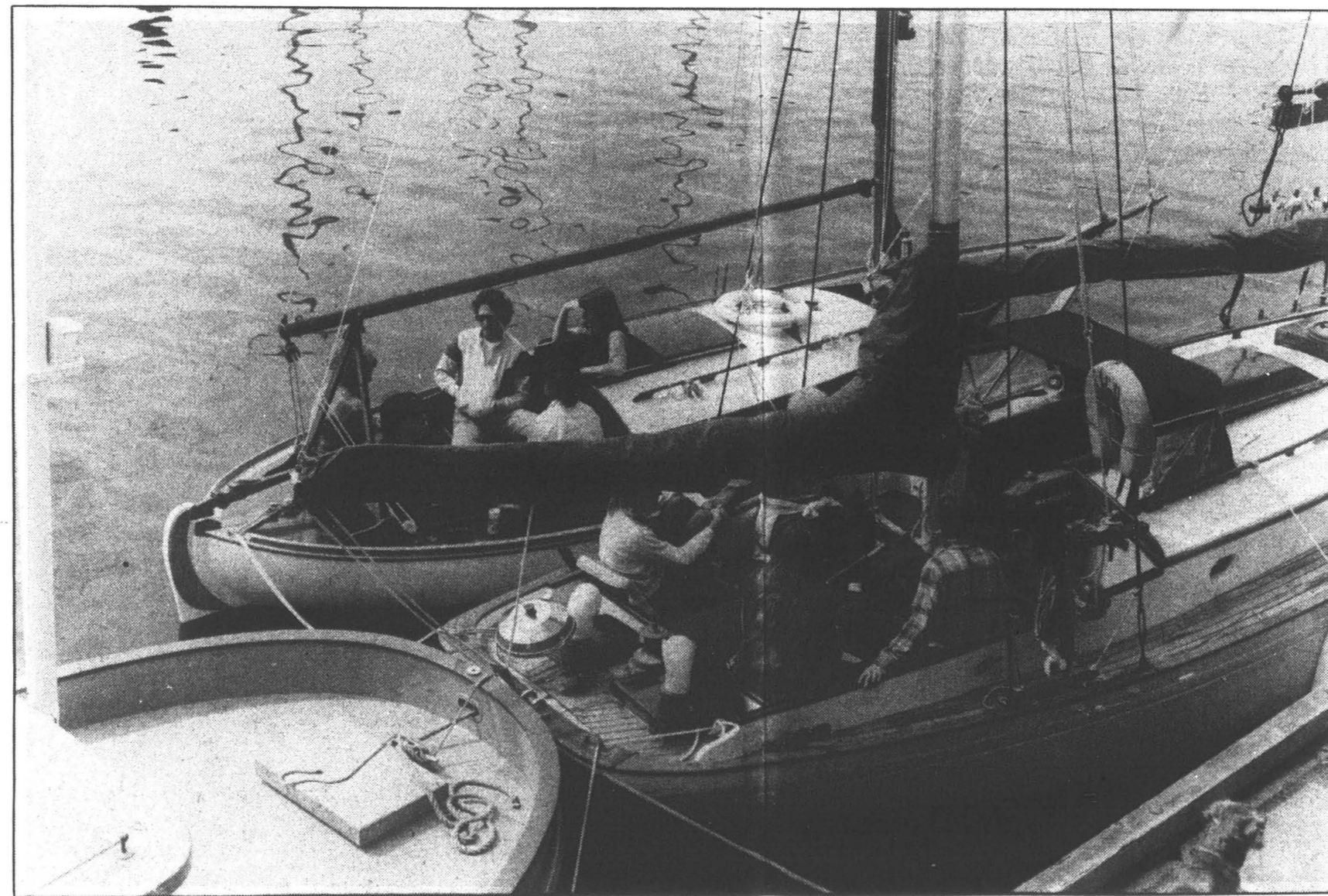
by James Barkshire

Percival Landing in downtown Olympia was the site of 2 days of celebration this past weekend, as inveterate sailors and armchair boaters alike strolled the docks and swapped tall tales at the 7th annual Olympia Wooden Boat Fair.

The Fair was first begun by a group of local sailors lamenting the fact that Port Townsend had a nationally recognized wooden boat show. Why not Olympia? That first year's event included only 12 boats. This year's fair had 60 boats of all types and sizes, enthusiastic crowds numbering in the thousands, and enough activities to keep a person busy for the better part of an afternoon. Folks rented rowboats

for a jaunt around the waterfront, browsed through the large assortment of arts and crafts booths, ate countless hot dogs and egg rolls, and listened to musicians singing everything from bluegrass to traditional sea chanties. Future sailors learned the fine art of wooden boatbuilding—albeit in miniature—in the impromptu carpentry shop set up for kids.

On Sunday afternoon, the fleet paraded around the harbor, and later dueled it out in the regatta. Rainy skies failed to dampen spirits, but then Northwest sailors are a breed apart anyway. I watched a grizzled old salt as he walked the docks all afternoon, a beatific smile on his face as he inspected the boats. His T-shirt said it all: *Old sailors never die, they just get a little dinghy.*



photos by James Barkshire

Too long, too loud, Koyaansqatsi a film out of balance

by Steve Blakeslee

"Koyaansqatsi," 1982. 87 mins., color. Produced and directed by Godfrey Reggio, with music by Philip Glass. Presented at Evergreen's Thursday Night Film Series in Lecture Hall 1, May 15, 1986.

Splice together a random assortment of high-speed and slow-motion film clips, add a bassy dramatic soundtrack, slap on some Native American prophecies at the end, and you've got a "film classic," right? Wrong. Through a long and inventive series of images, "Koyaansqatsi" tries to convince us that 20th century industrial Americans are leading a collective "life out of balance," but in the end this uneven film, rather than life, seems the furthest out of alignment.

So what's the problem? Before I get nailed up on a counter-culture cross, let me say that I'm a peaceful, long-haired, Zen Buddhist-naturalist who deeply values radically different world views. "Koyaansqatsi's" message is grave, stark, and of central importance: it drives to the heart of our frantic, fragmented society.

The title is Hopi for "a state of life that calls for another way of living;" none of us can afford to ignore its call to action. Unfortunately, the call is too long and too loud. After all, how many

different shots of sweeping clouds and furious highways can we watch before the novelty (and more importantly, our thunderstruck concern) wears off?

While the movie purports to mirror our actions through the combined eyes of the camera and Hopi philosophy, in my opinion the camera wins out. High-speed technique is a special tool. In this case, photographers and visual anthropologists (such as Ron Fricke and Hillary Harris) have directed it at things they don't like, such as supermarkets, the stock market, and evening rush hour. However, if the same technique was trained on a botanical garden, or even on life in a Hopi village, accompanied by dizzying camera pans and intensely aggravating music, those idylls too would seem like "crazy life...falling apart."

Our sensibilities and emotions are channeled down a narrow path, one that leaves no room for the benefits of technology. Can some of these images have a purely visual beauty despite the ugliness of their moral message? The "objective evidence" presented here is open to a variety of subjective interpretations — some righteous, some not.

The film is strongest in its depictions of urban people. We are forced into close contact with military pilots and bums alike, and face the cold

suspicious stares of streetwise passersby. Assembly-line workers merge with blurs of Twinkies, televisions, and automobiles. Highway drivers shield themselves from the sun, lost in a heartless anonymity.

The images of human destruction contain none of the beauty one might find in other scenes: the slow motion tumble of a condemned building, or the gleaming symmetrical march of power lines across an otherwise pristine landscape.

At times, the ideas fall into an effective (and humorous) order. For instance, streams of hot dogs pouring onto a conveyor belt are immediately followed by streams of commuters pouring off escalators.

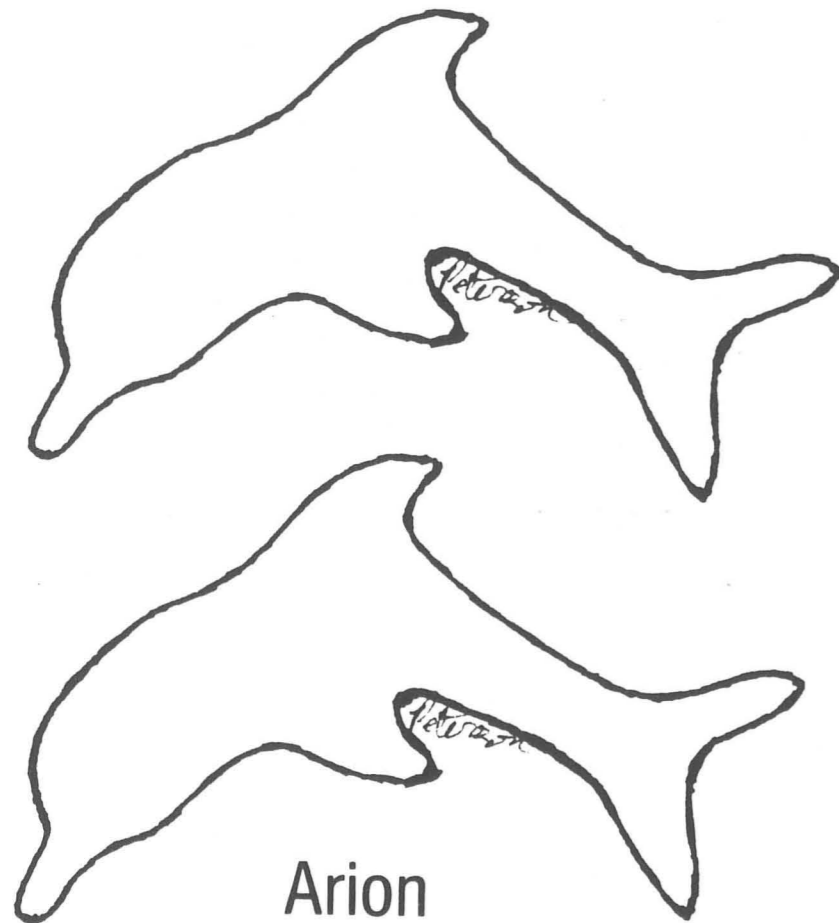
Our devaluation as individuals is clear. Just as often, though, "Koyaansqatsi" juxtaposes images that are not related, yet not sufficiently unrelated; they jostle each other in a randomness that suggests "life in turmoil" or "life disintegrating." Just when we think we are being led to a strong, meaningful comment on our behavior, the film lapses into another interesting but ultimately monotonous treatment of factories or towering cityscapes.

The visual and aural themes are strongly intertwined. While I can't real-

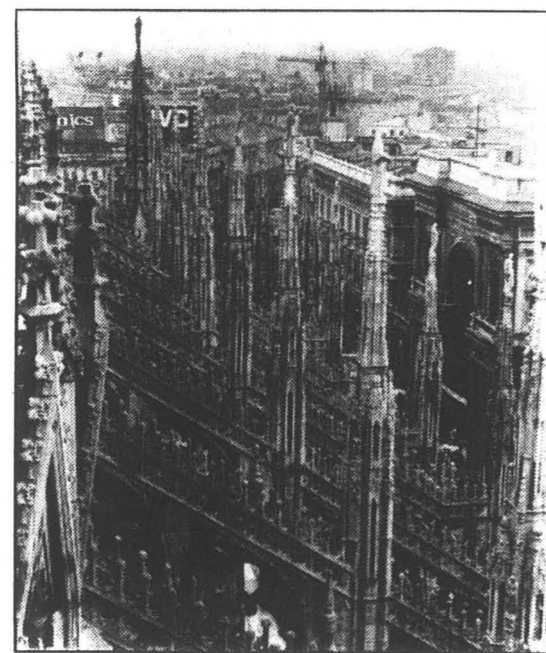
ly imagine one without the other, I'm tempted to imagine the film without the soundtrack. Philip Glass's score is at first compelling in its hypnotic rhythms and clarion punctuations, but this wears on the audience very quickly. Eventually we are rankled indeed, but our ire is directed at the film instead of at its subject. At this screening, the problem was compounded by an inappropriately high volume, which occasionally led some viewers to block their ears.

Some images depicted remain well after the movie is over: a rising nuclear cloud that looks disconcertingly like a brain and spinal cord; a speeded-up father, child in arm, joking spasmodically at a video game; and the seemingly endless fall of debris from a rocket explosion. But finally, there are too many images to process, and an image that grips us for five seconds, bores after thirty.

I agree with the Hopi prophecy presented at the film's end: "If we dig precious things from the land, we will invite disaster." Let's put about 45 minutes of "Koyaansqatsi" back into the ground so we can better heed its call. It contains a vital message in a potentially powerful format, but would benefit from some thorough, scrupulous editing.



Arion



On the Cover

The Duomo, an ornate Gothic cathedral at the city center of Milano, Italy, was described by D.H. Lawrence as "an imitation hedgehog of a cathedral." Polly Trout, an Evergreen student and a roaming Arion correspondent in southeastern Europe, reports that one has to pay extra to ride the elevator to the roof, which she calls a forest of lacy spikes and statues.

A Polly Trout photo essay will appear in an upcoming Arion.

photo by Polly Trout

apple, cherry, and pecan

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Author Margaret Elly Felt

blasts from the past

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Fall, 1974
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This quarter I really got it 2. I felt the experience was a 3 one for me, and I discovered a lot of new things about 4.

The reading for the seminar was mostly interesting; it varied from 5. I would have liked to read more about the relationship of 6, but as 7 said in the reading, "That for which we strive must always 8, except if we free ourselves of 9." I feel that statement applies to me personally.

My activities this term, besides the reading, included 10, 11, and gathering 12, which left me enough time to 13 on my own. Other people in the program seemed generally 14, although one guy in my seminar kept 15.

Steve Dent
Student's Signature _____ Seminar Leader or Sponsor _____
Date 12/32/74 _____ Date _____

- 1 a) Pacific Northwest: People in the Mud
b) Creative Sod Shoveling
c) Backgrounds of Backgrounds of backgrounds
d) Implied Banality
e) Implied Banana
f) Implied Banana in Your Ear
g) The Marx Brothers and the Third World
h) Human Responses to Human Refrigerators
- 2 a) for \$3.95
b) on
c) together
d) for free
e) without trying
f) off
g) but then I lost it
- 3 a) contrived
b) growing
c) shrinking
d) sexual
e) final
f) dull
g) incomprehensible
h) blank
- 4 a) myself
b) everyone else
c) goosing
d) death
e) late-night TV
f) sleeping
g) the properties of tin foil
- 5 a) the sublime to the ridiculous
b) the first page to the last page
c) here to there
d) north to south
e) good to the bad to the ugly
f) the library to my bookshelf
- 6 a) Laurel to Hardy
b) cucumbers to Gerald Ford
c) chickens to lips
d) blank to blank
e) the pied to the piper
f) one to ten
- 7 a) Baudelaire
b) Donald Duck
c) a book
d) Carol Burnett
e) Howard Cosell
f) L. Ron Hubbard
- 8 a) strive back
b) explode
c) sink
d) take a dive
e) get its nose out of joint
f) sit in the catbird seat
g) try to fight City Hall
h) take so much for granted
- 9 a) that for which we strive
b) the influence of marijuana
c) the influence of peyote
d) freedom
e) Howard Cosell
f) quotes like this
g) jock itch
h) Saga cookies
- 10 a) hiking
b) strange sex
c) smoking
d) drinking
e) relaxing
f) drinking
g) eating
h) drinking
- 11 a) working in the lab
b) groveling in the dust
c) flying in the plane
d) begging in the street
e) screaming in the hall
f) living in the material world
g) dying in the material world.
- 12 a) specimens
b) moss
c) dust
d) together
e) bits of string
- 13 a) relax
b) read
c) rot
d) burp
e) keep time
f) sleep
- 14 a) satisfied
b) absent
c) two-dimensional
d) one-dimensional
e) extraterrestrial
f) medieval
g) bored
h) dead
- 15 a) criticizing me
b) touching me
c) breathing
d) a mouse in his trousers
e) dark secrets
f) a diary

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REFRESHMENTS
THURSDAY MAY 29
CAB 104 5 PM

ON CAMPUS POLITICS:
what did students accomplish this year?
what didn't get done? why?
WHAT SHOULD WE DO NEXT YEAR?
all active students invited

expressive arts network

Performance Art stages original production

by Maggie Murphy

Expressive Arts program, Performance Art: Ritual Roots to Present, will perform "5 Mile Chats," an original show written and designed by students in the program. The performance will include video/audio, music, and drama.

To capture the flavor of the show I asked Brian Mathis, "5 Mile Chats" Promotional Manager, what the show was about. "It's funny, we've been asking ourselves that very question. Parts of the show are misty, parts of the show are humorous and parts are dramatic," he said.

The play's theme focuses on alchemy. Alchemy is a process that changes base metal into gold; a great potential for metaphor. Mathis said, "In the program we found the metaphor between the alchemical process and consumerism a parallel to explore, like how business people turn a product into something worth millions." Hummmmm, Seal-a-Meal and electric sock warmers sprang to my mind.

At the end of last quarter, Performance Art arrived at the theme of alchemy to use in this spring quarter's collaborative performance. To develop the show, students broke into small groups to work on different parts of the program. Then, once a week they would come together to discuss ideas and progress and begin collaborations.

"The process we've gone through putting the program together is really representative of the alchemical process," said Barbara Zelano, a

director for part of the show.

Mathis added, "If we were to continue to work on the production it would continue to change."

This show does seem process oriented. Specifically there are four processes used in the show to illustrate the alchemical metaphor. Putrification, purification, synthesis and projection are the four. Any more description than this and we run the risk of creating some ugly, unwanted expectations.

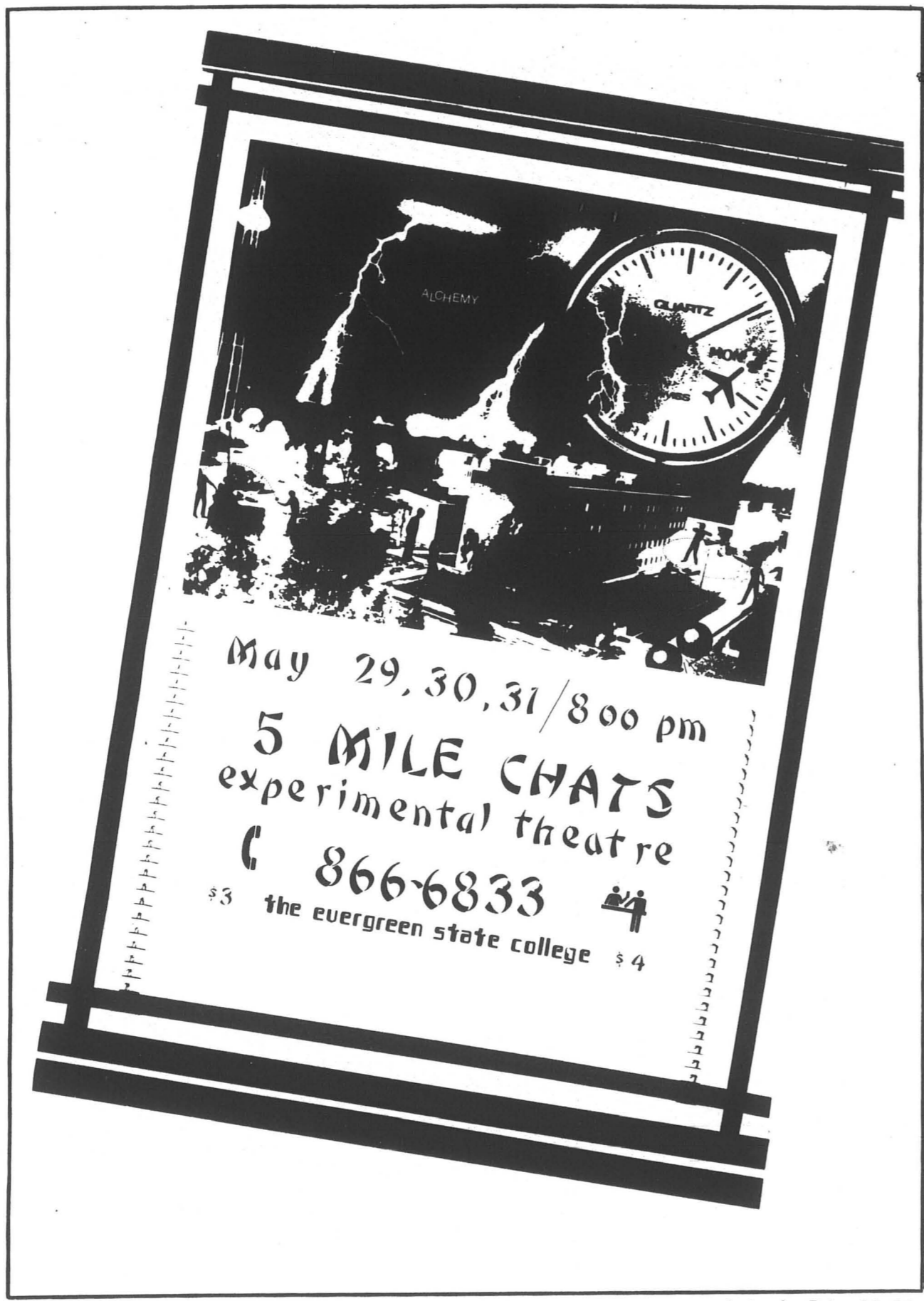
I popped into the Experimental Theatre to witness the students in action, and a true metamorphosis was on display. One of the play's choreographers was hopping from chair to chair gaining insight into the vantage points she would finally need to consider.

The stage manager was scurrying about in a busy pattern and tech folks were pulling ramps, shopping carts and mountains of fish nets about. I was intrigued.

"5 Mile Chats" protests to be a mixture of rich theatrical experience which explores the parallels between alchemical processes and the psychological growth that nourishes individuals and societies.

Tickets are available at The Evergreen Bookstore and by reservation at 866-6833 (8 a.m. to 10 p.m.). Performances are scheduled for Thursday, May 29, Friday and Saturday, May 30 and 31. Shows begin at 8 p.m. Cost is \$3 students/seniors and \$4 general admission.

This program promises to be a creative experience and an opportunity to support and celebrate the expressive arts at Evergreen.



poster design by Brian Mathis.

The Expressive Arts area will be reviewed from 4 p.m. to 5:30 p.m. on Tuesday, May 27 in Com 308. External reviewers will be visiting. For more information contact Dean John Perkins, x6870.

The Making of Meaning at Evergreen

by Bradford Brooks

Students participating in the Making of Meaning core program are preparing research papers or projects. According to Meg Hunt, one of the four members of the program's faculty, "students in the program explore the underlying material of life. Students take something from a meaning-making experience — subjects they are personally concerned with — and develop them using a format other than the logical, rational discourse of a research paper."

Projects by students include dance, drama, poetry, and musical performance. Some performances are established works, while others will be original student works. Students will also present slide shows of original photographs. Gallery projects by students will feature paintings, masks, photographs, collage, sculpture, and a "Jungian" comic book. Fashion shows will be presented, as well as a "Dada-ist"

multi-media performance.

Bob Allen, a student returning to school after working a number of years, will perform a series of monologues. Allen said "I chose my material to represent struggle, or conflict within myself." Allen wants a performance credit to add to his vita. He plans to apply for positions with performing companies this summer.

Celesa Thomson and Karla Kelling, first-year students, will present a photographic essay. Their theme will explore the hows and whys of society molding the idea of the "perfect woman." Thomson says, she and Kelling's work is a "personal quest. Any artistic interpretation we are leaving to the viewers," said Thomson.

Meg Hunt sees the projects as teaching students to be open-minded to radical new work, as well as the best traditional arts there are. Hunt said, "Our mission is to not only produce artists, but also sympathetic, intelligent, understanding audiences."

Experimental films show at GESCCO

by Denise Crowe

The past four Wednesday nights have found GESCCO's windows covered in black plastic. Inside, 30 to 70 people gather for films they do not often have the chance to see. It is an experimental film series, a project funded with S&A money and brought to fruition with the help of many students and student groups. For those of you who have missed these entertaining, educational, and free evenings there is still a chance. The series is only half over.

Next week will feature two nights of film under the theme "Personal Cinema, Personal Growth," Tuesday, May 27th.

"1970" by Scott Barlett will begin at 8 p.m. followed with "Fireworks" by Kenneth Anger and ending with "The Pleasure Garden"

by James Broughton.

Wednesday, May 28th at 8 p.m., "Black Star" by Tom Joslin will fill the evening. These films are sponsored by the Lesbian/Gay Resource Center, the Men's Center, and Olympia Media Exchange.

Debra Gronning, a coordinator at the LGRC told me that "The Pleasure Garden" is one of her favorite films. "It was released in the 50s and banned in New York City. It is a lighthearted, comical, free expression film."

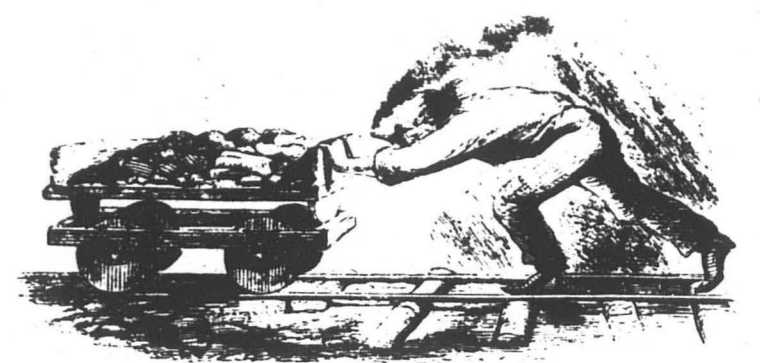
Jeffrey Bartone, a coordinator at OME has also seen one of these films. While in Boston in 1979 he attended a Lesbian/Gay film festival. According to Bartone, "Black Star" by Tom Joslin was "the only good film at the festival." Although he couldn't remember the name of the film or the person who made it, he did remember it had something to do

with Hampshire College. He used this information and learning other facts needed to bring it here.

Bartone describes "Black Star" as "A diary film that is shot as things happened. It reflects on five years in the main character's life and his relationship with a man. The relationship is still happening." Bartone also said, "These films are artist expression films, not documentaries."

"Recent Experimental Film" is the final evening of the series, June 11th, 8 p.m. The program reads "A special compilation from the Experimental Film Coalition in Chicago, representing many of the young, unheralded experimental filmmakers from around the country."

GESCCO is located at 5th & Cherry in downtown Olympia. Films always begin at 8 p.m. and are free to everyone.



Lake Geneva, Wisconsin: 1967

This is the land of white milk and rich cheese. Of calf in the same pot.

This is the lake named for high Swiss peace, filled with fast finned fish

Up to their gills in hooks and money. Mansions on the shore for the rich to eat.

This is the town, Chicago's playground, where Al Capone crept just over the border.

This is the house broad white clapboard beside father's fieldstone church.

The house that nurtured my first conceptions: that all milk is white, that you need a fish to swim.

Thome George

garden music

hold dark humus to your ear, listen to it

dissolve into loamy fragrance.

the still air.

bacteria's song.

Blain Walker

Morning May

is setting moon:

too cold to stand around.

Newborn clouds

and the black trunks

of trees

Bird songs mingling

with misty breath

Wet tracks in

the grass:

seven irises

where there was one.

Morning May

is rising sun:

too cold to stand around.

Steve Blakeslee

Lights

On.

Off.

On.

Off.

Electricity

flows

from the source

to the wire

burning bright

white

false sunlight

in the study room

where knowledge also

switches

on

off

on

off

from the source

to the wire.

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