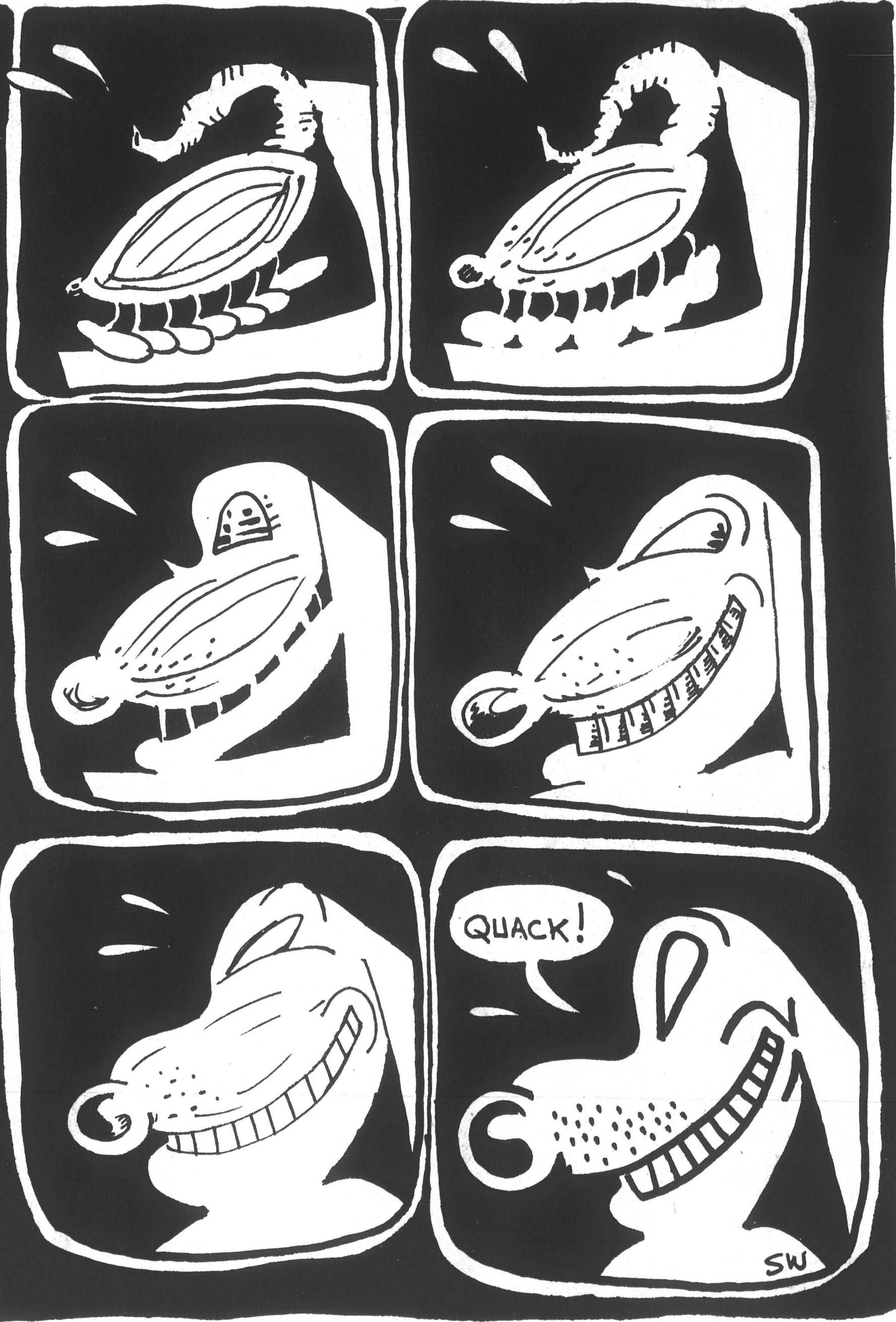


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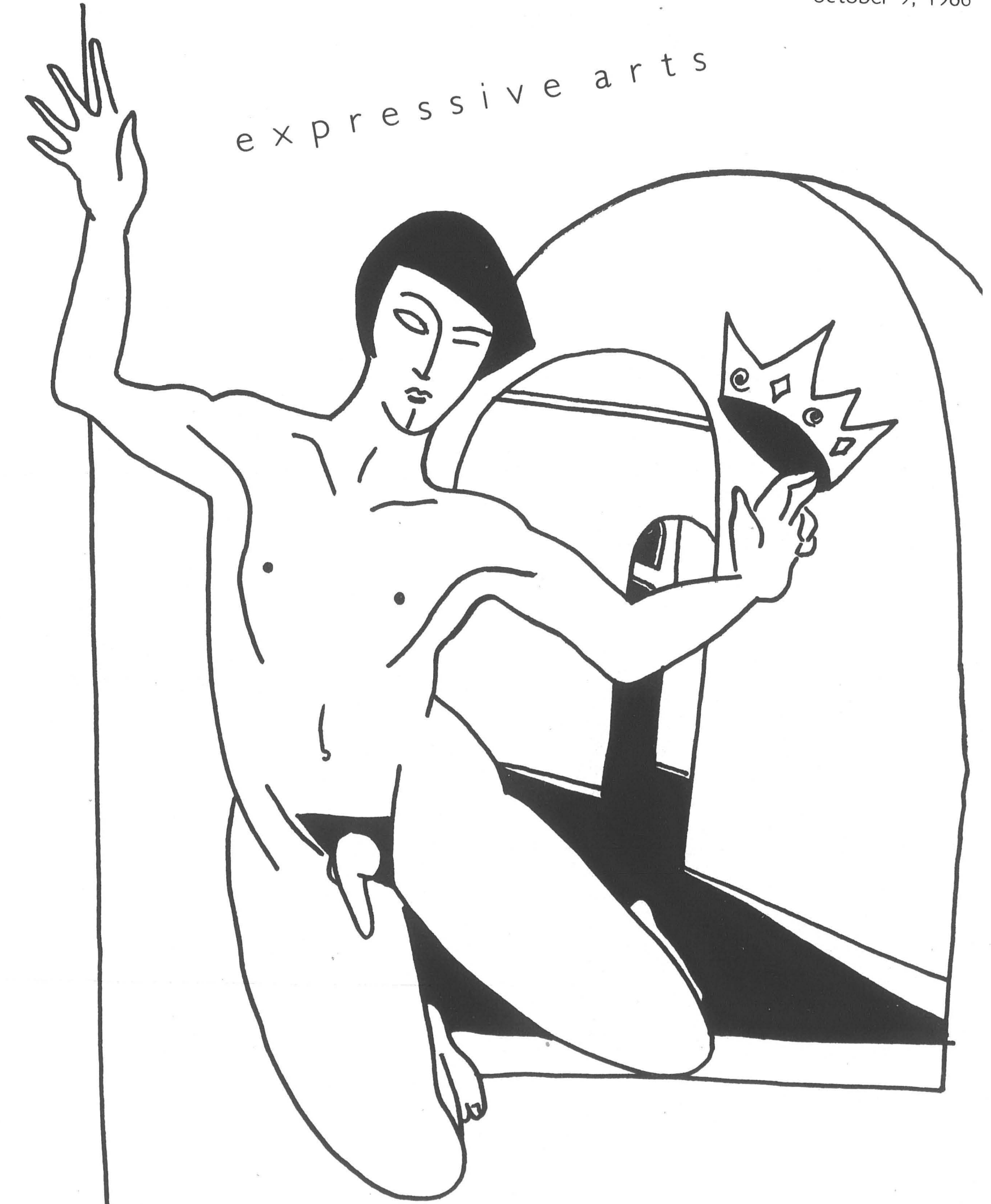
Adrian

cooper • point JOURNAL

volume XV issue III

october 9, 1986

expressive arts



MORGASM

From the Art Director:

This week's JOURNAL is a tribute to artists of all kinds on campus--a "thank you" for persevering in the face of absurd inadequacies.

Every year, colleges, including Evergreen, fulfill an obligation set up in society long ago: to make the arts a luxury or a romantic poverty by cutting up budgets into so many cash-value coupons for imagery and song, words and wisdom. The problem with that is that it cuts society and community off from its own conscience by separating itself from the beauty and terror expressed in the arts.

The reality is that artists create in spite of the circumstances surrounding their lives. It is also a fact, however unfortunate, that artists often create their strongest works in conditions of extreme deprivation. It is a true gift that at Evergreen the faculty is still dedicated to motivating students to create.

The artists represented in this issue are only a small percentage of those on campus. We give great appreciation to the artists who did contribute to this issue: Devon Damonte, Leslie Myers, Tom Kolba and Kirk Horning, Missa Marmalstern, Frank Gunderson, Tim Day, Hugh Trout and Tom Geha, and Pam Mancano. Our dearest thanks go to Stephanie Morgan for her illustrations for both the cover and the Expressive Arts cover story.

To express a personal vision may be the hardest thing to do in this world. It seems that college is the only place left where one can afford to create and to think; it is unfortunate when education cannot provide artists with adequate tools for creation. Society certainly does not provide tools, but ironically, the walls that society builds for artists are the same walls that they paint upon.

--Rebecca Blissell

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STAFF

The COOPER POINT JOURNAL is published weekly for the students, staff and faculty of the Evergreen State College, and the surrounding community. Views expressed are not necessarily those of the college or the JOURNAL's staff. Advertising material contained herein does not imply endorsement by the JOURNAL. The office is located at The Evergreen State College, Campus Activities Building, Room 306. The phone number is 866-6000, x6213. All calendar announcements must be double-spaced, listed by category, and submitted no later than noon on Monday for that week's publication. All letters to the editor must be typed, double-spaced, signed, and must include a daytime phone number where the author can be reached. Letters and display advertising must be received no later than 5 p.m. on Monday for that week's publication.

Editor: Jennifer Seymore □ Managing Editor: Polly Trout □ Art Director: Rebecca Blissell □ Photo Editor: Dominique Sepsler □ Assistant Photo Editor: Carolyn Skye □ Poetry Editor: Paul Pope □ Health and Recreation Page Editor: Jacob Weisman □ Reporter: Benjamin Barrett □ Advisor: Susan Finkel □ Business Manager: Felicia Clayburg □ Advertising Manager: David George □ Advertising Assistant: Julie Williamson □ Typist: Jennifer Matlick

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Dear fellow travelers through the Evergreen Reality,

Night fell like a sad expression. My still unpacked boxes stood lonely in my cold dorm room like faceless arcane megaliths. In the pandemonious pogram of the first week, I still remembered to pick up a copy of The Journal.

My arms slacken as the night breathes by silent but all the more prescient for its being. (Life remains and yet it changes.) The curtain comes down on the newsprint page as I finish my rapt rereading of your fine article “A time for creation.” It is difficult to impart just how greatly your essay achieved contact with all levels of my being, both those conscious and unconscious and the plethora thereof in between.

I light up a joint and the quickly expiring blazing spire of crimson bows reverently on the summit of the match and whispers its dying wisdom that reflects on the green ceramic statue of a squirrel perched on two of its hind legs that crouches tempestuous-ly on the sill.

As the fog imbibes the room I am shot back (quickly but softly) to the genesis of my political days and the memories replenish themselves as I stand back as the unofficial observer of my own yesterday. On a time past I help my boyfriend slip into a Government building. It's not his size we take it back and get another one. Good thing we saved the receipt. (It was his color, though.)

Well, now that I have your attention, let's get to the matter at hand: “A time for creation.” I don't think I've ever laughed so hard as I did at this bit of newsprint stool. It was absolutely amazing. From the “Don't worry, Miss, I can help you” Captain America lines to the “Donovan-reincarnated as a tree” thought/ramblings, it was.. how do you say... pabulum.

This is the sort of neo-beatnik, born-again-Druid pretend intellect that has kept a cliché alive. A cliché that draws those who wish to suckle it and drives away those who might benefit the college rather than bereave it. The new student is going to be deluged with enough confusion and self-doubt without having to worry about the

wildly self-impressed people at the SCC who are supposed to be there to pull them out of the mire, not be part of it. The information in that little “Tale of Suspense” could be encapsulated, with nothing lost, (and a few things gained) in one of the tiny little spaces you reserved to rank your advertisers and their employees.

Sincerely,
J.T. Corrigan

P.S. Unless you're living in the universe where Spock has a beard, it's “ROBERTS Rules of Order,” not Roger's. Roger's rules are “always sing while you change into your sneakers.”

Dear Editor:

Who the hell is Polly Trout? With the limited amount of available space in the “new” CPJ, why is the managing editor writing half of the paper? In issue II of the CPJ, Helen Gilmore and Derek Maher clearly stated their feelings on Ms. Trout's journalistic depth. My feelings echo their own, but to a much larger degree.

Issue II greatly improved upon its Sports (sorry, Health and Recreation) coverage. I particularly enjoyed the article on Andrew Murphy. Mr. Weisman should continue his readable and elucid approach to “sports” journalism.

The cover looks nice, but where are all the people? The title below the picture reads “governance.” But what is governance without the people who govern? This puts across a very empty message to the readers of your “paper.”

One last point, how 'bout putting another Bud Light poster in the next issue to spice things up a bit? It's posters like that, that make the CPJ the fine literary magazine that it is today.

And, you still need staples.

John Christopher

Dear CPJ Editor:

In the past two years, I have been a regular user of the A-dorm stairwell that faces toward the center of campus. During this time, the stairwell has been a place of



‘self-restrained graffiti’ — students have been free to express their creativity without maintenance painting over the walls, and students have shown respect for this opportunity by creating interesting and humorous art. Until now, I had enjoyed this graffiti, and felt proud that students from my school could handle this freedom in a mature fashion.

In recent weeks the walls of this stairwell have been decimated. First, there were huge and scribbled figures drawn over past works. Now, blue paint has been sprayed in lines across the whole of many of the walls. The floors and doors have been sprayed over. Using the well is no longer enjoyable. It is now, to me, a symbol of *lack* of respect and care for our school. Evergreen means something extra to me, because I think of it as a place where students care just a little extra. WHAT'S HAPPENING, YOU GUYS???

What will happen to the stairwell now? Will it all be painted over? Will students respect, or abuse, a second chance? Will they be *given* a second chance, or will bureaucracy and regulations be the only ways we can supervise our community? Will *students* take responsibility, for the stairwell and for the school, and prove that Evergreen *is* a place with a difference?

Cindy Davis

To Polly Trout,

Be gentle and you will need no strength. Be patient and you will achieve all things. Be humble and you will remain entire.

Best of luck with you and your future.

Renee Landry

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Expressive Arts Shifts Gears

by Ben Tansey

Rarely is anything ever boring at Evergreen. The plight of the Expressive Arts area reinforces this belief. Faced with increasing problems stemming from five straight years of decreasing numbers of faculty and staff, the Art's capacity to keep flying is a local success story. Closer calls with fate have been recorded, but the undefeatable vibrance emanating from Expressive Arts deserves a closer look.

Expressive Arts faculty are 64% female; the Expressive Arts students have a similar demographic. 69% of the area's students are upper division. Most intend to find careers in artistic fields, and their chances aren't as bad as some may think. Graduates of the program have gotten jobs in photography, cartooning, dancing, entertaining, painting, weaving, and many other areas. 68% are employed in an area of interest to them. The quality of the program has not diminished; surveys from last year showed that a high percentage of students were quite satisfied with the programs. Over the last four years, an average of 80 internships have been done through Expressive Arts.

Conceived to preserve and promote creative thinking, critical analysis, individual expression of ideas and collaborative work, the Expressive Arts area exposes students to a broad spectrum of arts study, while it passionately maintains the value of other disciplines. Undergraduate students are encouraged not to focus on Expressive Arts, "but rather to move into and out of the area, taking advantage of opportunities to work in other specialty areas." This comment is quoted in the "Report on Internal Review of Expressive Arts Area, 1981-1985" (hereafter "Internal Review"), prepared last January by Susan Aurand, former Expressive Arts convener. (It is to this comprehensive document and to the compassion of Sally Cloninger, the current Expressive Arts convener, that this article owes its very existence.)

Historically, Expressive Arts has been one of the largest areas of the college in terms of enrollment, yet has suffered from "faculty attrition," (that is, the slow, not so mysterious disappearance of faculty members by way of resignation, firing, death and illness).

In 1980, Expressive Arts had 25 full-time faculty people. Last year there were 14. Even so, during this same period, it maintained an average of about 13% of Evergreen's overall full time enrollment.



Graphic by Stephanie Morgan

The area "has been somewhat decimated over the years," said Sally Cloninger, this year's convener. The administration's attitude towards art changes frequently. The issues are not new. In fact, it "is a broken record. We've talked to ourselves, administrators, other faculty...Its a very familiar theme, and its not one that is particularly amusing..."

Last year enrollment was down, mainly because five advertised programs had to be cancelled. The Internal Review states that the area is reaching towards a critical point beyond which it can't operate. Instructors spend about 46 hours a week on academia-related tasks, leaving little time for personal endeavors. Current

problems include: a lack of continuity in the coordination of the area (because the convener has changed annually); discouragement on the part of the faculty due to the faculty attrition and the perception of low administrative support; and a lack of coordination of facilities. Cuts have also meant the cancellation of special one-time programs held in the "Annuals" specialty area.

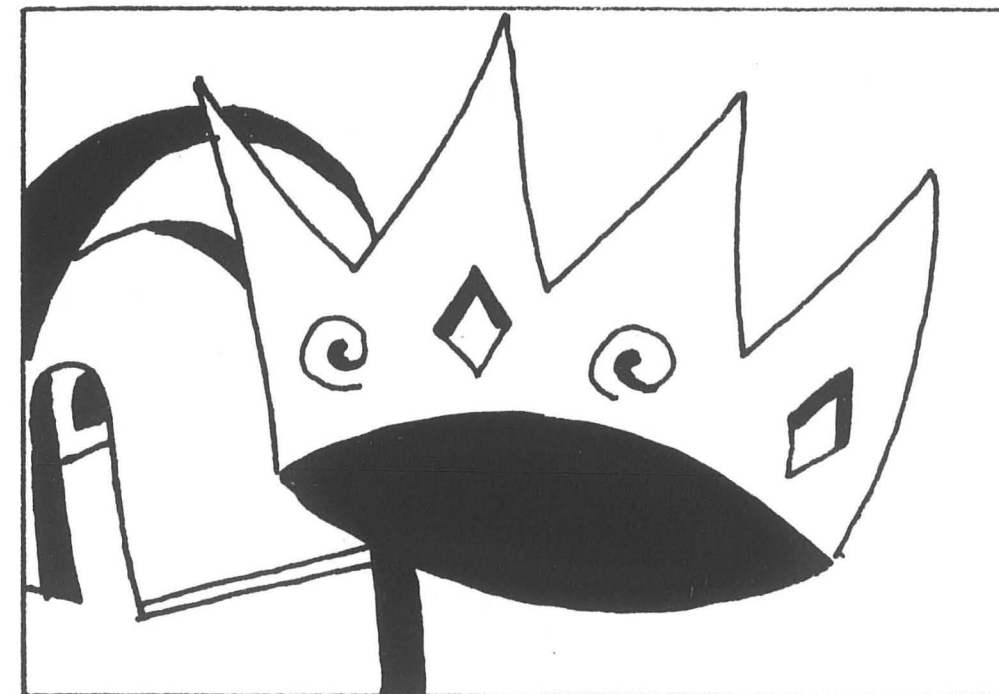
In 1981, Expressive Arts could still reasonably provide "predictable, progressive work from beginning to advanced levels in several areas..." according to the Internal Review. The 3-pronged approach sought skill development in visual art, performing art and the film/video world. Concurrently there was room for several upper-level group contracts, an advanced collaborative program, and a few specialty programs. In 1983, the Provost asked college faculty members to make firmer commitments to academic areas, and Expressive Arts lost a few more people. At this time their

solution was to introduce the "Artists in Residence" format which allowed instructors to offer group contracts on their own preferred professional topics. These were in lieu of entry level and advanced programs and afforded to instructors an occasion to get away from the entry-level course overload. The groups met weekly to develop inter-art connections.

Later still, a major school-wide budget crunch resulted in the cutting of staff support. Since science and Expressive Arts have the most staff people, their ranks were reduced again. "We were just in a vulnerable position," at that time, said Susan Aurand, who is an Expressive Arts instructor this year.

Nevertheless, there began to surface a feeling that the administration was not being sufficiently supportive of Expressive Arts.

Worsening the blow, staff support in media and library service—on which Expressive Arts depends—was not spared by more recent cuts. Additionally, access to many facilities began to be terminated or severely restricted. Evergreen's printshop and costume shop, weaving studio and vacuum forming studio were all victims.



As this snowball of expressive destruction continued, a very strange thing happened. The artistic sensibilities of the people in Expressive Arts were leading them to embrace the new aesthetic vanguard of inter-art, that is, interdisciplinary creations and collaborative artistic endeavors. Simultaneously, the area's resource problems were forcing it to integrate more and more of its programs. *Expressive arts was forced to go in the artistic direction it would probably have otherwise gone in by choice.* Cloninger

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summed it up by saying the move to inter-arts was "part expediency and part pedagogical." The whole concept rings of Darwin, of trend-setting, and of serendipity, but none of these analogies captures its purity.

These developments gave rise to a collective pseudo-paranoid anxiety that eventually gave impetus to both the Internal Review and another report done by an external team, which has not been released yet.

Cloninger said that the external review included the cautions of a UW professor, Ogden Bell, who believes that the shrinkage of "staff and faculty, and the inability to have different skill levels and real interactions with the whole campus" were causes for concern. Bell had pointed out that at least part of Evergreen's national reputation is staked on its art; to threaten the one is to endanger the other. Thus did Cloninger warn of ramifications "if the arts were allowed to wither on the vine."

The process of proceeding with the external review was a healthy one for the area because it validated and legitimized some of their darker worries. As this institutional psychodrama fades back into balance, Cloninger is working very closely with other faculty. "We've been doing well, we need help, and we're burned out."

Is there really any money on the horizon for Expressive Arts? On Nov. 5 the Convener's Council gets under way and "each area will have some a recommendations about growth based on curricular needs for this year and next..."

The goal for Expressive Arts is to be able to restore their ability to provide skill development courses at both beginning and advanced stages, as well as more advanced programs. That will take people and money. Cloninger is "looking forward to the luxury of doing more interdisciplinary work" and to knowing that basic skill acquisition is secure. □

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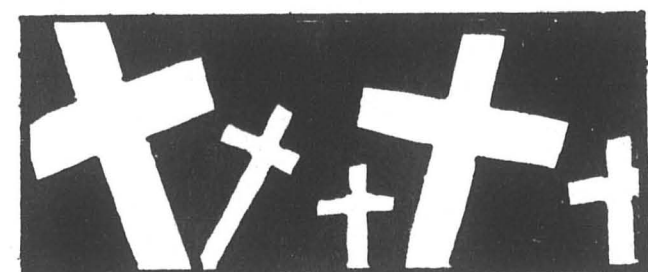


Olympians protest contra aid

October 1 marked a new twist in the ongoing conflict in Central America, with the resumption of U.S. military assistance to the Nicaraguan contras seeking to overthrow the government of Nicaragua. Opponents of this action staged rallies around the country to protest the event.

Approximately 60 demonstrators marched in a circle in front of the federal building in Olympia and then congregated in Sylvester Park. They carried large white crosses which bore the names of victims of contra actions.

Evergreen faculty member Stephanie Coontz addressed those in attendance and delivered a stinging denunciation of U.S. Central American policies. She pointed out that the inherent contradiction in Reagan's foreign policy which claims to uphold freedom and democracy in its efforts to depose the Sandinista government in Nicaragua while expressing mild condemnation of the repressive actions by the white minority government of South Africa.



Coontz noted that the majority of Americans, as measured by public opinion polls, do not favor aiding the contras. She challenged the demonstrators to seek out those who support current U.S. policy and those who are indifferent on the issue and to convince them of the faults of U.S. actions.

This demonstration marked the beginning of many actions planned this fall by opponents of U.S. Central American policies. A network of organizations dedicated to promoting peace and justice in the region exist in the Olympia area. They are planning activities ranging from changing attitudes in this country to providing assistance in the construction of schools and health clinics in Central

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America. Information on events may be obtained in the Evergreen Political Information Center and the Peace and Conflict Resolution Center on campus.
-- Todd D. Anderson

Activists protest rainforest destruction

Twenty people rallied in front of Seafirst Bank on 5th and Columbia in downtown Olympia September 30 to protest the bank's loans to countries whose development projects destroy rainforests.

The demonstration, sponsored by the Rainforest Action Network and Earth First!, was part of an international day of protest against private banks, as well as the World Bank and other multilateral lending institutions, who lend money for rainforest destruction. September 30 was chosen to coincide with the opening of the annual meeting of the World Bank in Washington, D.C., where the Tropical Forest Action Group, an environmentalist coalition, held a Citizen's Conference on the projects the World Bank funds, and a march to the World Bank headquarters.

The World Bank and three other development banks together loan \$22 billion a year to projects in rainforest countries, according to the *World Rainforest Report*, published by the Rainforest Action Network. (Rainforest countries include Brazil, Venezuela, Mexico, and Indonesia, among others). According to a U.S. government report, in 1982, Seafirst Bank had \$90 million in outstanding loans to Brazil, \$18 million to Venezuela, and \$257 million to Mexico. Bank of America, Seafirst's parent bank, had outstanding loans of \$2.3 billion to Brazil, \$2 billion to Venezuela, \$2.5 billion to Mexico, and \$1.5 billion to the Philippines.

According to Rainforest Action Network literature distributed by the demonstrators, "...tropical rainforests are being destroyed at the rate of one hundred acres per minute and at least one life form becomes extinct every day. At this rate, the rainforests will be virtually all gone in fifteen years." The literature also noted that millions of indigenous peoples, whose survival depends on the rainforest, are slowly being extinguished. Leukemia patients and others who depend on medicine from the rainforest are also threatened. Ultimately, if the rainforests are destroyed, carbon dioxide formally absorbed by the forests will accumulate in the atmosphere, causing reduction oxygen levels and an increase in temperatures near the earth's surface (the Greenhouse Effect), which could cause the

polar ice caps to melt.

TESC student Rhys Roth, an organizer of the Olympia demonstration, said the protest's purpose was mainly to "draw attention to the issue." According to Roth, the groups goals are: Ending the World Bank's destructive lending policies, preservation of remaining tropical rainforests and areas inhabited by indigenous people, reforestation where possible, and encouragement of sustainable agriculture in rainforest countries. Roth also noted that "the burden of proof is on the private banks. They need to explicitly clear their portfolios of loans to construction projects which are destroying rainforests."

Roth said he had spoken to David Paget, manager of the 5th and Columbia branch, before the protest, and had "appreciated talking with him." However, Roth is "hoping that he (Paget) will take moral responsibility commensurate with the benefits he receives" from the bank. Paget was unavailable for comment.

The protest started at 3:30 and ended shortly after the bank closed at 5:00. Throughout the protest, the demonstrators, mainly Evergreen students, held signs saying "Breath Easy, Save the Rainforest," "The World Bank Fund\$ Mass Destruc-



photo by Rhys Roth

tion," "Rainforest Destruction equals Genocide for Indigenous Cultures," and other slogans.

When asked about further protest, Roth replied, "the issue is not going to just go away, so we're not going to go away." "It's a crucial issue that needs to be addressed immediately," added Evergreen student Kristi MacLean, another organizer of the demonstration.

Protests also took place in Seattle and Tacoma.

--Lillian Ford

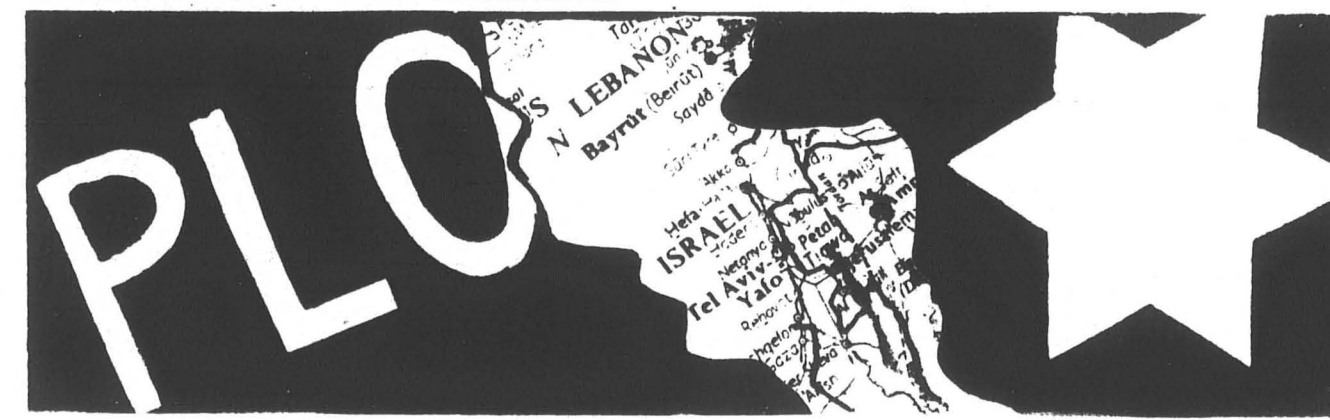
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Israeli citizen speaks on human rights

Gideon Spiro, outspoken critic of Israeli policy toward the Palestinian people, recently spoke at TESC with a gathering of 25-30 students and community members. The Oct. 3 lunchtime event was cosponsored by EPIC, The Peace Center, and a local organization known as Solidarity. During the meeting Spiro responded to questions from the audience, rather than delivering a formal speech.

Spiro, who is an Israeli citizen and a sergeant in the reserves, has been ousted from his job in the Ministry of Education and Culture; his pension rights have been cancelled, and he will be unable to hold any government job for five years, as a direct result of his active resistance to the war with Lebanon.

In a series of letters to the editor of various Israeli newspapers, Spiro pointed out the racism inherent in the war, and the attendant repression of Palestinian human rights. He subsequently became the first civil servant to be tried for "public criticism against the policy of the government, and insulting and damaging criticism." Spiro pointed out that the letters were written by him during his free time, and not as a government employee, but in Israel, he says, "There are no first amendment rights because we don't have a constitution."



Spiro is currently on a cross country tour, sponsored by the Palestinian Human Rights Campaign, visiting many campuses throughout the U.S., because he feels that the public here is not getting the true picture of events in the Middle East. This year the U.S. will give Israel \$5 billion dollars in foreign aid because, Spiro said, "Israel fits strategically into the U.S. fight against communism." Presently 50% of the Israeli budget and 25% GNP goes to military spending, and U.S. aid is the only way the war can be financed, he asserts.

Another critical aspect of which the American public may be unaware is that there is an active peace movement in Israel. Though still small, they are gaining support; Spiro feels that there are as many as

10 members of the Knessett who are inclined to support the resistance publicly. Yesh Gvul ("There is a Limit") is an organized group of citizens who are calling for an end to the aggression in Lebanon; as of 1983 there were 85 resisters imprisoned for refusing to fight in Lebanon.

Spiro emphasized that racism is the root cause of the problem in Israel, and said, "Jewish racism is not nicer because it is Jewish; Jewish colonialism is not nicer because it is Jewish." Spiro was careful to draw distinctions between Arabs living in Israel and those who live outside "the green line." For Arab Israelis who want to remain citizens, the struggle to be accepted is similar to that of apartheid: "They must fight for their full civil rights." He believes that solutions cannot come about until the people of Israel come to grips with the fact that they are living in an Arab area, where the national majority is Arab. At this point in time it is important for those living in Israel to struggle with their racism, for them to learn the language and culture of the Arab world. Presently there is little dialogue between Israelis and Palestinians, except for those who are desperately trying to attain peace through groups like Yesh Gvul.

Spiro says that the purpose of the invasion of Lebanon was purely to drive out the PLO, thereby repressing the right of the Palestinian people to self determination. Given the right of Israel to exist Spiro said, "As I understand it, Palestinian human rights means that they should be able to get

rid of occupying Israeli forces, not to live under military rule, and the right to self determination. He feels that the "illegal order to enter Lebanon caused war crimes to be committed" in the name of the Israeli people, and views Ariel Sharon and other military leaders as war criminals, who should be tried as such.

Spiro and other resisters feel that there is no military solution to the problem, but that negotiations must take place; Israel has refused to negotiate with the PLO, branding them as terrorists, and continues to use military maneuvers to resolve the conflict. He fears that the fate of Israel may be a right wing dictatorship; there is a dual system of government there now, he says, "democracy for Israelis and repression for

Arabs." If the tide is not changed soon, he feels, "It will have a cancerous effect, slowly, slowly, it will erode the society, and one day it may be too late."

--by J.T. McCaughan

DTFs seek student volunteers

Disappearing Task Forces are short-term committees which form to decide a course of action for a problem or concern on campus. They are composed of volunteer students, staff, faculty and an administrator, who dedicate themselves to evaluating a problem at hand. Once a DTF has decided a course of action, they issue a report to the Evergreen community. The group then dissolves itself, thereby eliminating long-standing offices and committees.

The following is a list of ongoing and upcoming DTFs:

- **Faculty Hiring DTF:** Four students are needed by October 15, and should be able to devote 2 to 5 hours a week.
- **Planning Council:** One student is needed. Meetings begin soon, and will occur every Wednesday from 1:00 to 3:00 all year long.
- **Burlington Northern Faculty Achievement Awards DTF:** Two students needed Spring Quarter
- **Academic Advising Board:** Regular Wednesday meetings anticipated, to continue through the year
- **Admissions Policy and Planning Study DTF:** Will probably begin in late October and run through February
- **Faculty Evaluation DTF:** is currently meeting and needs students.
- **Prior Learning DTF**
- **Professional Leaves DTF**
- **Native American Studies Study Group:** Begins early November, runs through June. Two students needed
- **Dean Search Committee:** There will probably be two of these charged in late Winter or early Spring.
- **Computer Services Director Search**
- **Advising Center Director Search**
- **President's Advisory Board:** Needs one alternate.
- **Twentieth Anniversary Celebration Committee**
- **Enrollment Coordinating Committee:** needs one or two students to serve every other Monday from 3 p.m. to 5 p.m.
- **Board of Trustees:** needs a student representative. The Board meets the second Wednesday of every month.

To apply for a DTF or committee, or to help select members, pick up applications in the Information Center on the first floor of the CAB, or contact the SCC at x6008.
--Karla Kelling, Jennifer Seymore

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Slightly West returns

Evergreen's literary magazine, *Slightly West*, is back. The publication debuted last winter, and capped off its Spring issue with a "wonderfully successful" publication party, according to Brian Seidman, who coordinated funding for the project.

Slightly West featured poetry, fiction, essays, photography, and drawings by Evergreen artists. Editorial duties were shared by six students. "Writers got to meet other writers," said Brian.

"Technically, the magazine was a huge success, although we went over budget." In the future, there may be a 50 cent charge for *Slightly West*, he added.

Last year, funding for *Slightly West* came out of the MAARAVA budget (MAARAVA is Evergreen's Jewish cultural organization). Brian would like to see *Slightly West* separate from MAARAVA and receive its own allocation from S & A in the future.

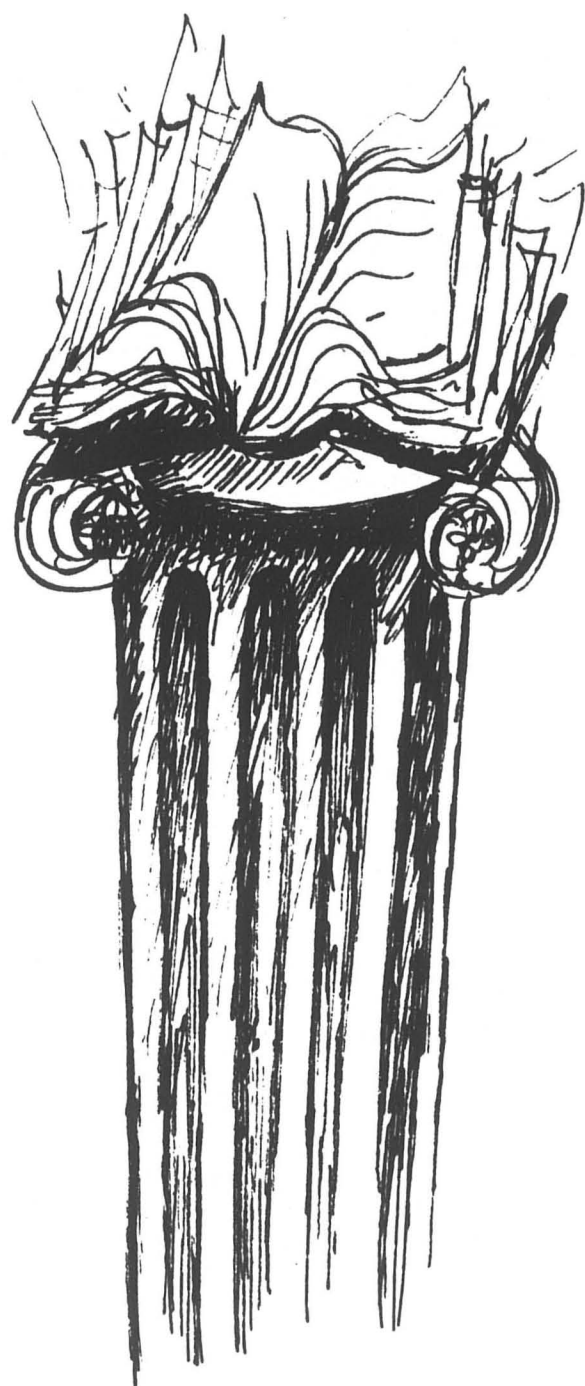
The Communications Board, which is the watchdog for student media, had questions about its jurisdiction over the publication, and will be formulating a policy this quarter. Said Brian, "I think the magazine should be a center for free expression on campus. Students can be responsible for their own publication. The administration shouldn't feel that they have to stand 'in loco parentis' in everything that students do."

The new editorial board is currently forming, and will be made up of 2 literary editors, 2 artistic editors, and 2 production editors. The first organizational meeting will be held Wednesday, October 15 at 5 p.m. in LIB 3500. "We especially need production people," said Brian.

One thousand copies will be published and distributed regionally. For more information, contact the MAARAVA office, x6493. --Jennifer Seymore

Rare Book Room opens to public

The Rare Book room locating in Library 3321, is now open for a limited number of hours Monday through Friday. Library patrons are encouraged to use the room for their research needs or to browse through the special collections anytime during these



hours: Monday 4-6 p.m.; Tuesday 9 a.m. - 1 p.m.; Wednesday Noon - 6 p.m.; Thursday 9 a.m. - 4 p.m.; and Friday Noon - 6 p.m.

The Rare Book collection, made up of both donated materials and special purchases, includes works in the areas of literature, history, fine arts, natural history, Japanese printing and textile design, and book design and printing. There are also poetry chapbooks and broadside collections produced by Evergreen students and faculty. Many items which are not classified as rare are included in the collection because size or fragility make them unsuitable for general circulation. Some of these books can be checked out for limited periods of time.

A sampling of the titles to be found in the Rare Book room includes a first edition of Vancouver's *A Voyage of Discovery to the Pacific Ocean and Around the World*, Paolo Soleri's *Arcology: The City in the Image of Man*, and *Muybridge's Complete Human and Animal Locomotion*.

Handmade books from Walter Hamady's Perishable Press Limited comprise the largest collection of titles by a single publisher. These books, which are on display in the Library entrance, are printed on handmade papers from Hamady's paper mill. In the retrospective catalog from an exhibit entitled *Two Decades of Hamady*

and the Perishable Press, Hamady writes about his preference for handmade paper:

Irregularity, unevenness, and uniqueness are qualities the machine is not interested in at all. A dented deckle. A folded over corner. The out-of-square sides. That fortuitous red thread underlining a random word, that lace-wing insect preserved forever in the corner of the title page, that crater, the vatman's drops, the vatman's tears, a circle between title and text. The irregularity signifies: here, humanity, here is a sign that a human being did this! The eye and the hand were here! The aesthetic Kilroy, if you will.

Featuring poetry by Paul Blackburn, Denise Levertov, W.S. Merwin, William Stafford, Mary Laird Hamady and others, the books are richly illustrated by a variety of artists including Ellen Lanyon, Jack Beal, Bartolameu Dos Santos, Ann Mikolowski, and Walter and Mary Laird Hamady.

"To understand the structure of the book," Hamady writes, "one must understand seeing, that is, know how to see. The book is a drawing in that it is organizing shapes in space, shapes with space, space and elements, such as line/texture/color/harmony/balance, and so on. But the book is a sculpture too; physically it must be held and manipulated by the view — but the viewer remains controlled by the intent of the artist. The artist reveals to the viewer as the gourmet chef reveals to courses in color/texture/flavor complements — with true elegance, that is, completely free from awkwardness."

The books from Perishable Press Limited will be on display through November.

--Sandi Orach

Admissions films video tour

The office of Admissions is filming a video tour of Evergreen's campus which will be used to complement the personal campus tours which are currently conducted by staff from the Admissions Office, or can be used when Admissions does not have personal tours scheduled.

Evergreen student Burke Long will be filming various offices and campus locations as well as parts of the surrounding community in order to get a broad image of facilities and campus life at Evergreen.

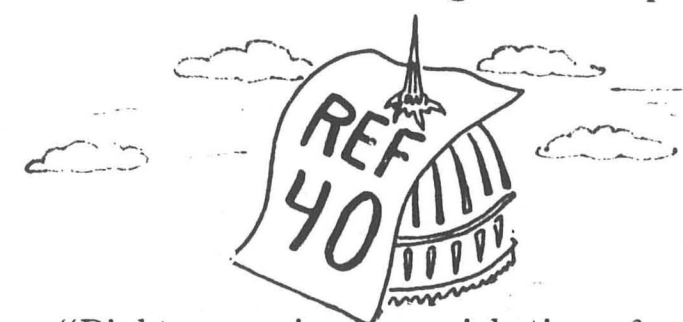
--Information Services

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Referendum 40 kick-off

The kick-off for the "Vote 'YES' on Referendum 40" campaign is set for noon on Monday, October 13, in CAB 108.

The purpose of the kick-off is to tell Evergreen students about recent developments in the national government's consideration of Hanford, Washington as the first nationwide high-level nuclear waste dump. There will also be a more extensive explanation of the referendum. "We need to spread the word about the referendum because the language on the ballot is confusing," said Rachael Wexler, a local WashPIRG volunteer. A "YES" vote is a vote *against* Hanford — it would urge the state to continue to criticize the federal government in the dumpsite search, and give citizens the right to veto the Hanford site if it is chosen for the high-level dump.



"Right now is a crucial time for Washingtonians to send a strong statement to the rest of the country that we will not let Washington be a national sacrifice zone, especially because they just cancelled the search for a second site in the east," explained Alan Rose, WashPIRG campus organizer. The original idea was to have a dump in the east as well as the west to share the burden, according to the Nuclear Waste Policy Act of 1982. Even through eighty-five percent of the waste is produced east of the Mississippi, the Department of Energy (DOE) recently announced it has "discontinued" its search for a site in the east. This means that if Hanford is chosen, it will bear the entire burden of the nation's nuclear industry. Additionally, there is the issue of nuclear waste transportation. With only one site in the west, all high-level radioactive waste will have to be trucked from other parts of the country to Washington.

The featured speaker at the kick-off will be Tom Grissom, the Evergreen faculty member and former employee of the U.S. Department of Energy and Department of Defense.

He will speak on the difficulty of getting honest scientific data from the DOE because of the many levels of bureaucracy that information must go through.

Further information can be obtained by stopping by the WashPIRG office, LIB 3228, or calling x6058.

--Don Heyrich, WashPIRG

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Visual arts may gain annex

The visual arts classes will be housed in a new addition to the lab annex if the Capital Budget request is met. According to the request: "This addition will provide a single structure that will house wood and metal fabrication and sculpture, 2 and 3-D studio space, casting, and ceramics in properly designed, properly ventilated, appropriately outfitted space."

Faculty hiring in the arts is a separate issue from the \$995,200 annex request. This budget deals strictly with facilities. Currently, visual arts uses science lab classrooms which are too small for the present class size and have inappropriate flooring, lighting, ventilation, and storage space. The freeing up of the lab space is also an issue. Originally, these rooms were intended to be used for seminar/laboratory/office space, and the need for them has come with

the increase in enrollment and curriculum changes towards laboratory-based studies.
--Cheryl Cowan

Contract students to air live TV show

October 15 at 12:30 p.m. on Channel 8, *Narrowfocus*, what I believe is Evergreen's first live weekly television show, will premiere. It's a news/information oriented fifteen minutes of hot entertainment. Or so we hope. I and Raoul Berman are receiving credit for the production. Many other students are working on the show as volunteers. We're all hoping for a cluster contract Winter Quarter.

Narrowfocus will consist of campus and community news, public service announcements for school services and groups, interviews with school personalities and visiting artists, humorous and dramatic skits, independent video features, and

whatever else the people involved and the public want. We are hoping for lots of viewer input, including live viewer opinion pieces, and contest participation (more to come on that).

Raoul, a junior, is being sponsored by Doug Cox. He has worked with pre-recorded shows before. *Narrowfocus* will give him, and everyone else involved, a good experience (we pray) working on live t.v.

We will be broadcasting from the t.v. studio in the Library building. The show will be transmitted over the campus antennae system on channel 8. It will be shown live Wednesdays at 12:30, and then reshown at an, as of now, undetermined time. Olympia Cable Access will also be carrying the show, pre-recorded and shown later in the week.

Writers, actors, and technicians interested in participating on *Narrowfocus* can reach me at D115, or through the CPJ or KAOS, box 71.

--Lee Pembleton

EXPRESSIVE ARTS: PROFILES



photo and rubbing by Devon Damonte

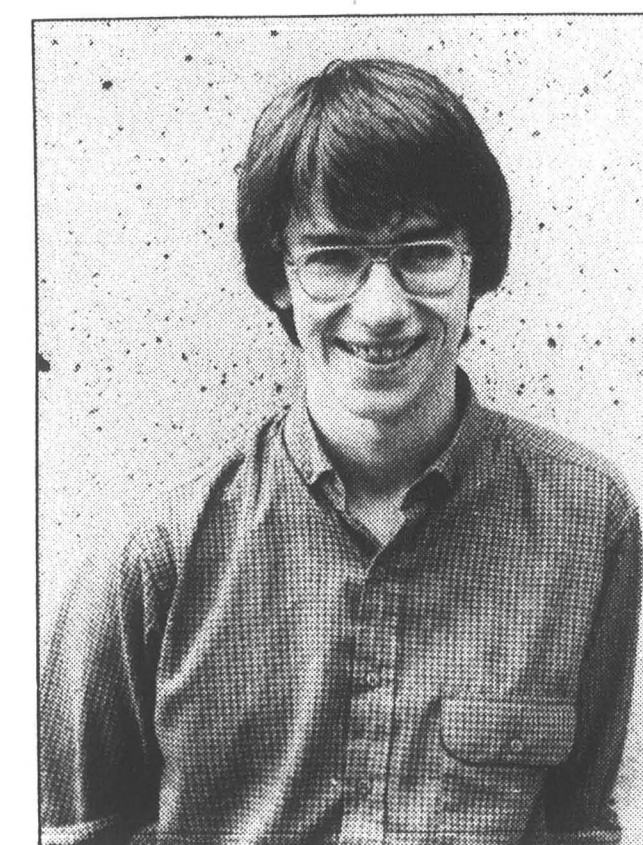


photo by Dominique Sepser

Devon Damonte, visual artist

I came to Evergreen to do printmaking. It was billed as the best printmaking facility in the Northwest and they had little pictures of the printmaking studio in the catalog the year I came. So I did that for a couple of years. And then the printmaking studio was closed down as of summer, a year ago. So, I had to find another outlet, and went to photography...

Printmaking and photography kind of merged in rubbings, and that's mostly what I do now. It's a real simple concept, that most school kids do, just taking like a coin or any relief surface and putting a piece of paper over it and rubbing over it with a crayon. But, I became interested more in doing three-dimensional objects--wrapping them in paper, sometimes wetting the paper and molding it to them, and then drying the paper and rubbing them, and peeling it off.

I'd been thinking about what would happen if I just used this little rice paper rubbing as a negative...So that opened up a whole new world for me, because it worked.

I was real receptive to being pushed, out of necessity, to other areas and being forced to expand.



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photo by Dominique Sepsier

Leslie Myers, performance artist

I feel personally that I've gotten a lot of attention and a lot of help, but I think that I've been lucky. I see people running around trying to get contracts together and not getting it done, and just doing it anyway.

I'm writing a piece that has one character played by two women; two different sides of a person. And, the piece is about their learning to live together and make one more healthy person. And then there are other roles where one performer plays multiple characters.

Well, I think that working in the arts requires that a student be more self-motivated and you have to plan what you're going to do more yourself; in my experience, there's less structure.

The key is getting a faculty member to believe in you, prove yourself to a faculty member, and then just go for it. It's the only way, because we have the equipment, we have the stuff at the school, but there's no programs, so you get your foot in the door, and then you kick your way in.

I do feel it's a little idealistic to think that I'm going to get out of Evergreen and go start doing performance art for a living somewhere. I am a little nervous about "what am I going to do?" But, I need to do it now, so I'm doing it.

--Leslie Myers

Tom Kolba and Kirk Horning, theater and performance

This production, which is approximately two hours long, is based on a short, ten minute script that I wrote last year. It was performed by some of the students in the program at the end of Winter quarter out at the bus stop. I just felt like the encouragement I had from the faculty was tremendous to go ahead and pursue this, because I had never tried anything like this before. Then to go through the process of the Senior Thesis application with Kirk, and to have ours accepted was just absolutely incredible.

We're not trying to gear this production only to art students at Evergreen and other colleges. A lot of what we're trying to do is take a very simple theme about love and marriage and friendships — just relationships in general — and we're trying to thrust that at the general populus.

--Tom Kolba

I honestly can't say whether it's fair or not — I wish they would put more money into the arts. Experiments are really important to me and I've found a lot of support and the ability to do experiments here.

I think a lot of people agree that the school

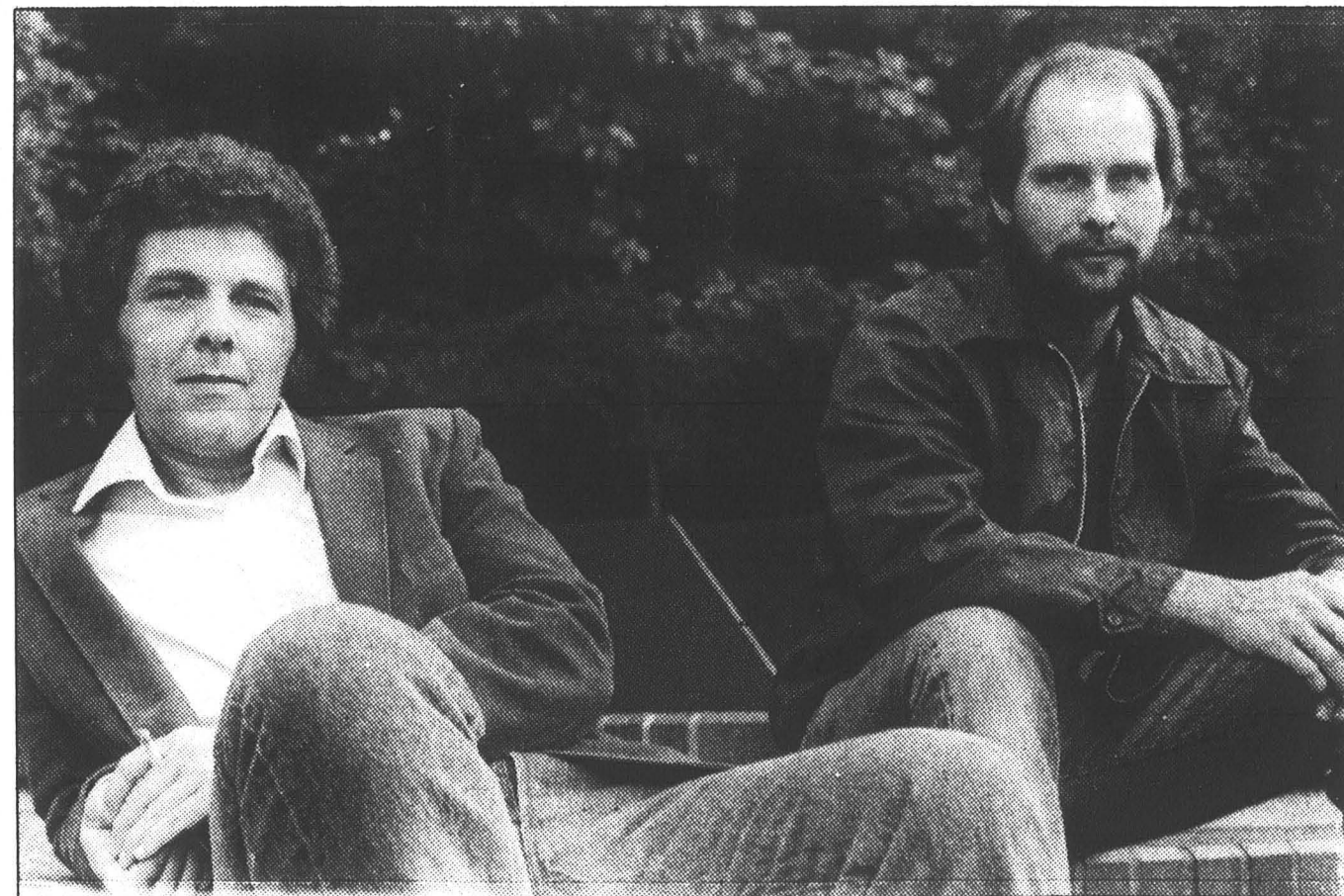


photo by Carolyn Skye

is taking more of a shift to the right with its conservative attitude, and for the arts people maybe that's not so good. On the other hand, though, if it brings money to the school as a whole, then I suppose arts students can keep fighting to get money.

--Kirk Horning

Primarily, all the responsibility falls on our shoulders, and I think that's fantastic. It not only gives us an opportunity to test our abilities but it also teaches us responsibility, and if it falls apart, we have no one to blame but ourselves.

--Tom Kolba

Hugh Trout, musician

As far as community support goes, I've never had it before and don't expect it when I return to the "real" world. Let's face it, Evergreen is a terrarium. We're working in a rare and precious environment—let's appreciate what we've got.

Society is hostile towards artists overall—my dad's been telling me since I was sixteen that I should get a real job and contribute to society...Like most people, he's missing the point.

I can't bitch about budget cuts and programs. I mean, I get paid quarterly to go to school. I can take out low-interest loans if something's important enough.

--Hugh Trout



photo by Matthew Green

Tim Day, Hugh Trout, Bryn Houghton (movement specialist), Tom Geha and Frank Gunderson of "Things Fall Apart," a cluster contract studying "music as culture," preliteracy, trance, shamanism, and environmental sounds.

Missa Marmalstern, African dance teacher

I teach an African style class which means that most of the dance steps that we do are from dances that I have learned, but they are not the complete dances. In Africa it's not unusual for people just to dance — they do dances that have specific functions and specific places in the way their lives run, especially with their worship and their ceremony and things like that. So I put together dances we can use for those purposes. Not exactly the dances that are done in Africa, but I don't think that we have to do those dances.

It's a special thing to sweat your brains out with somebody, and to feel comfortable enough to really shake it out and show people what you're made of.

It amazes me that there's not a choreography class here. This is a school that's supposedly full of creative people and we don't have classes on some really basic things.

We have one of the finest printmaking studios, I think, anywhere, and it's closed — nobody can get into it, not even people who can demonstrate ability to use the materials, and that's absurd. The facilities just aren't being used and I don't think we're being encouraged enough to use them, and that's just a big pity because there's so much talent out there.

I think the facilities are there to use and that we should take the initiative to use them. If you'll walk through the paperwork of going through a production clearance report, you can pretty much get any room you want on this campus, and people need to not be shy about it.

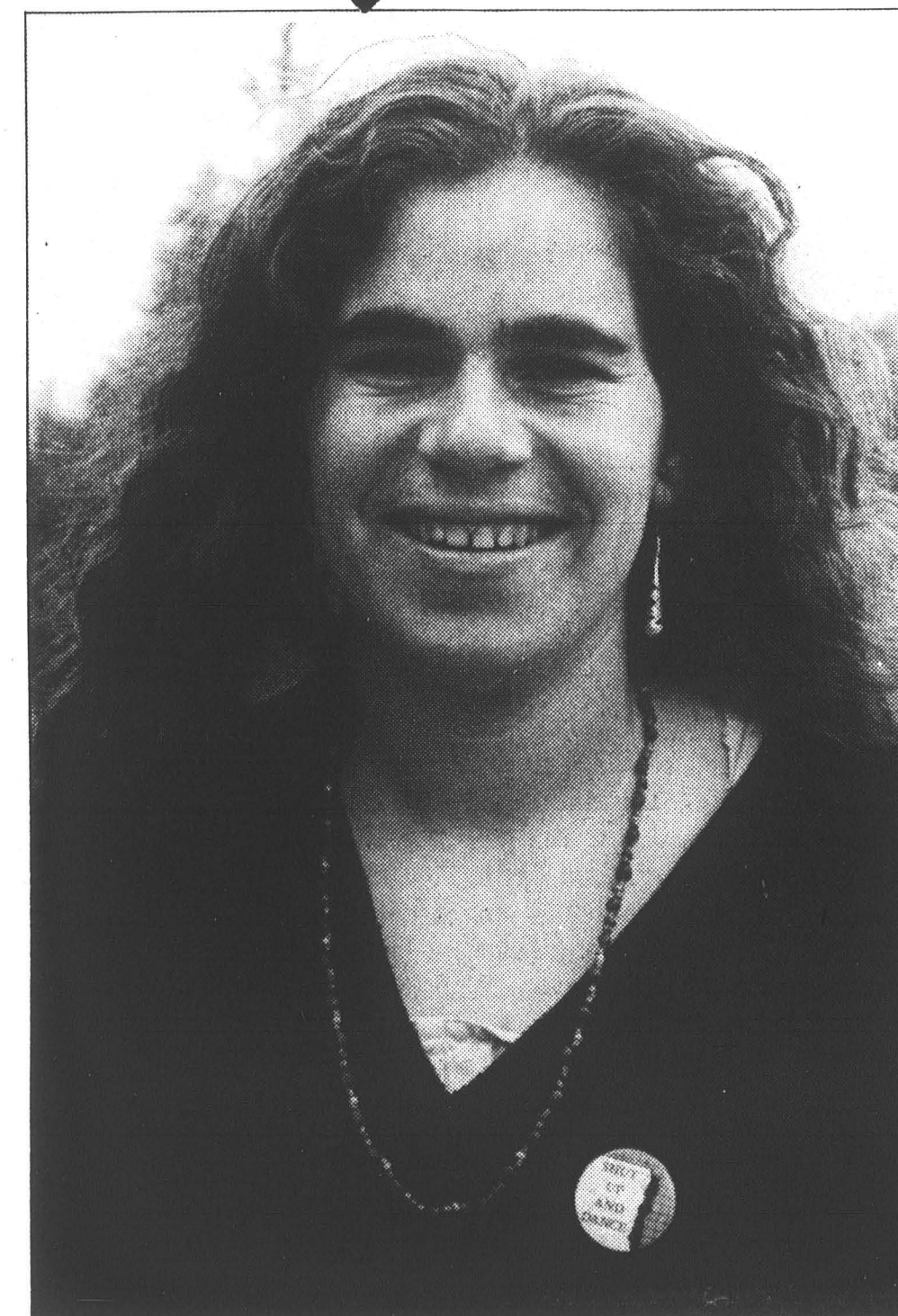


photo by Carolyn Skye

by Pam Mancano

□ 14 □

One hot August afternoon I entered my apartment. All of the blinds were closed to block out the sun and keep the apartment cooler. It was too hot to eat or think so I decided to take a nap. Soon after I got into bed it was too noisy to sleep; jets kept whizzing by, low in the sky and fast. I tried to ignore them, but it sounded too much like a war. The more I thought about it, though I knew it was better not to think in such heat, the more it seemed that the world would end any second.

After this realization I got out of bed right away to make some pasta, though I knew it was better not to eat in such heat.

Before the world ended I was going to have one last dish of pasta, tender noodles, slippery with olive oil. Garlic, hot chilis and boiled baby clams, cooked in oil and put on top to make it more slippery and to add flavor.

The race is on. Can I get my pasta made before the bomb is dropped? Yes. Now, will I be able to eat it before it all explodes? Yes.

I made a lot of pasta and ate all of it. I was full, on the verge of being sick. I was ready for the end, I thought the end might be a blessing. I fell asleep.

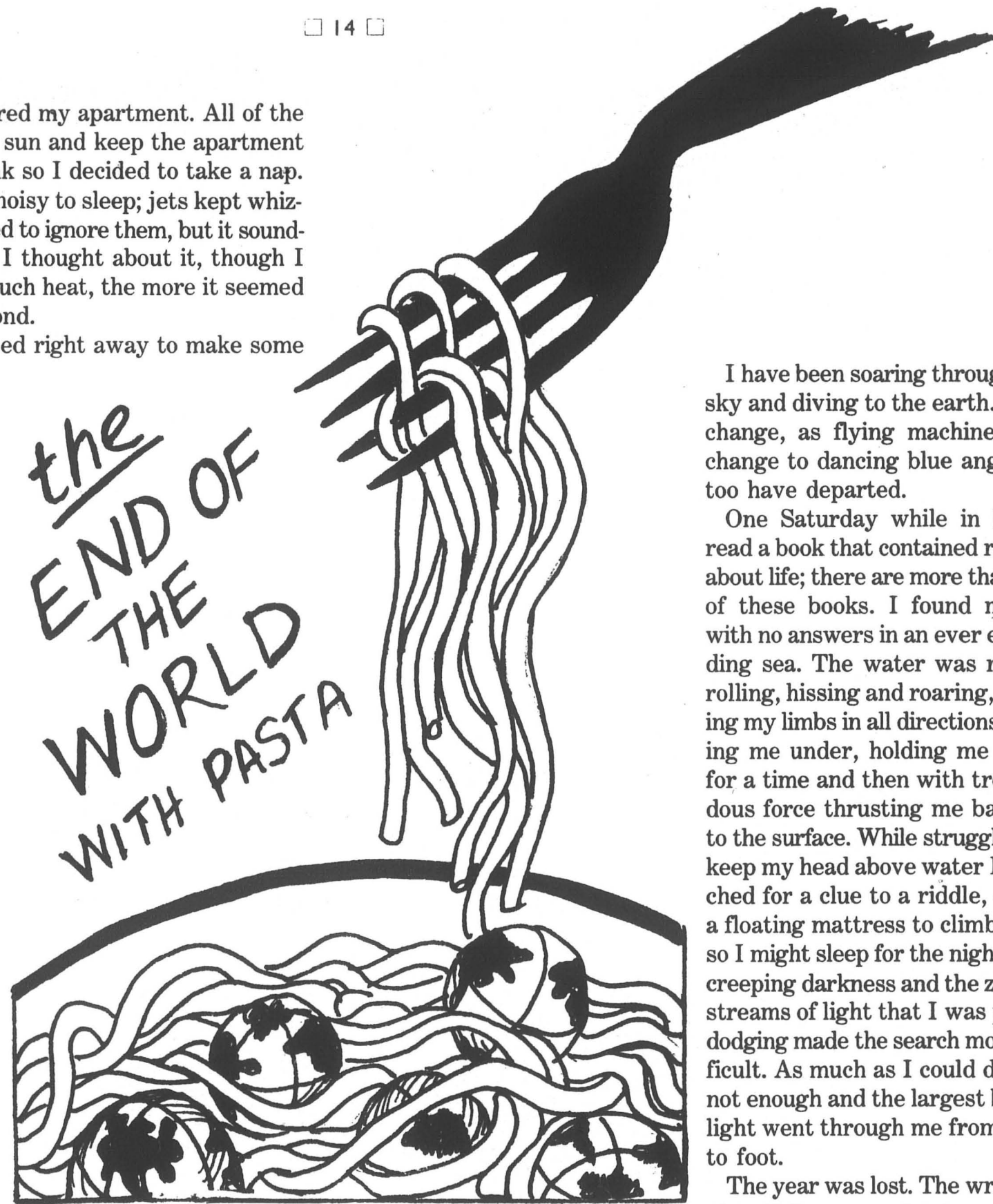
The next day I awoke and found out that what I had suffered from the day before was something called Seafair. I'm not sure exactly what that is but I will guess.

I think it is a celebration because we live near the sea. Centuries ago we might have walked out of the sea to live on the land. If I've done that it was a long time ago and I don't remember, but it is entirely possible. For Seafair there are some large number of battle ships in our port. War machines ready to take charge if someone should try to take something from us that we value, or give us something we don't want. The jets I heard flying by were really blue angels. These angels are not what a person used to imagine an angel to be. They are big pieces of winged metal that have to be controlled. A good friend told me that earlier that day they did a huge dance in the sky. I missed it but they were going to do it again tomorrow as part of the Seafair festivities, along with hydroplane races. Metal boat-planes fly across the water advertising various money-making establishments. That is what the race is. It is fast information and you've got to be quick to catch it.

Tomorrow came, and in the middle of the afternoon I heard the blue angels zooming by. It was another hot day but I opened the blinds to watch the dance. The blue angels did tricks just above a house one block away from my apartment; the angels were within spitting distance. I watched five planes turn into three planes and fly away to Mt. Rainier. I think Rainier was one of the establishments being advertised. After the three angels flew to the mountain they turned back into five angels, then they flew in a line down to the earth, then back up into the sky and created a big arch of steam. After this a sixth blue angel shot out of nowhere, over the neighbor's house, joined the others and they formed a V. shot straight up higher into the sky then departed.

After this realization I got out of bed right away to make some pasta, though I knew it was better not to eat in such heat. Before the world ended I was going to have one last dish of pasta, tender noodles, slippery with olive oil. Garlic, hot chilis and boiled baby clams, cooked in oil and put on top to make it more slippery and to add flavor. The race is on. Can I get my pasta made before the bomb is dropped? Yes. Now, will I be able to eat it before it all explodes? Yes. I made a lot of pasta and ate all of it. I was full, on the verge of being sick. I was ready for the end, I thought the end might be a blessing. I fell asleep. The next day I awoke and found out that what I had suffered from the day before was something called Seafair. I'm not sure exactly what that is but I will guess. I think it is a celebration because we live near the sea. Centuries ago we might have walked out of the sea to live on the land. If I've done that it was a long time ago and I don't remember, but it is entirely possible. For Seafair there are some large number of battle ships in our port. War machines ready to take charge if someone should try to take something from us that we value, or give us something we don't want. The jets I heard flying by were really blue angels. These angels are not what a person used to imagine an angel to be. They are big pieces of winged metal that have to be controlled. A good friend told me that earlier that day they did a huge dance in the sky. I missed it but they were going to do it again tomorrow as part of the Seafair festivities, along with hydroplane races. Metal boat-planes fly across the water advertising various money-making establishments. That is what the race is. It is fast information and you've got to be quick to catch it. Tomorrow came, and in the middle of the afternoon I heard the blue angels zooming by. It was another hot day but I opened the blinds to watch the dance. The blue angels did tricks just above a house one block away from my apartment; the angels were within spitting distance. I watched five planes turn into three planes and fly away to Mt. Rainier. I think Rainier was one of the establishments being advertised. After the three angels flew to the mountain they turned back into five angels, then they flew in a line down to the earth, then back up into the sky and created a big arch of steam. After this a sixth blue angel shot out of nowhere, over the neighbor's house, joined the others and they formed a V. shot straight up higher into the sky then departed.

the
END OF
THE
WORLD
WITH PASTA



I have been soaring through the sky and diving to the earth. I can change, as flying machines can change to dancing blue angels. I too have departed.

One Saturday while in bed I read a book that contained riddles about life; there are more than one of these books. I found myself with no answers in an ever expanding sea. The water was rough, rolling, hissing and roaring, tugging my limbs in all directions, pulling me under, holding me there for a time and then with tremendous force thrusting me back up to the surface. While struggling to keep my head above water I searched for a clue to a riddle, or for a floating mattress to climb upon so I might sleep for the night. The creeping darkness and the zig-zag streams of light that I was put to dodging made the search more difficult. As much as I could do was not enough and the largest bolt of light went through me from head to foot.

The year was lost. The writer of the riddles, an artist from a century ago joined me in the sea and the sea calmed. Together we laughed and laughed. I saw my face in front of me. It looked almost as I knew my face to look and it was engaged in the same activity. It was laughing and tears were sitting on their ledges; the only difference was that the face was much older. At the time this was happening it all seemed quite normal; I almost didn't notice it at all. It was only in reflecting back that I realized what an ominous experience this had been.

I am both old and young, I can meet with the "dead" alive, and there are more events to come, so I depart.

I am the void; I contain every scream and every laugh that ever has been born. About stepping into the void: flying, dancing, air so pure you eat it, then fly higher. The air is refreshing, like an icicle in your fire that does not melt. I am everything and nothing. My dream is to wrap around you so I will again feel form, and so you might get out of yourself and fly inside of the void, and become the void, too.

Lost all gravity. I'll go to the supermarket and purchase some. On my way; there are monsters of various sizes rolling all around me, with two bright eyes made out of light, and big steel teeth; they are making nasal sounds, some long and some short, with pauses of various lengths in between. On the corner; instructions on how to avoid being devoured; when the letters in the small box on top of the pole are the same color as the monster's eyes, then it is safe to proceed. A walking sea of blue; I flew right through

□ 15 □

it as it walked by me. At the supermarket; I remain too high above it, all the items look blurred; I cannot find the gravity.

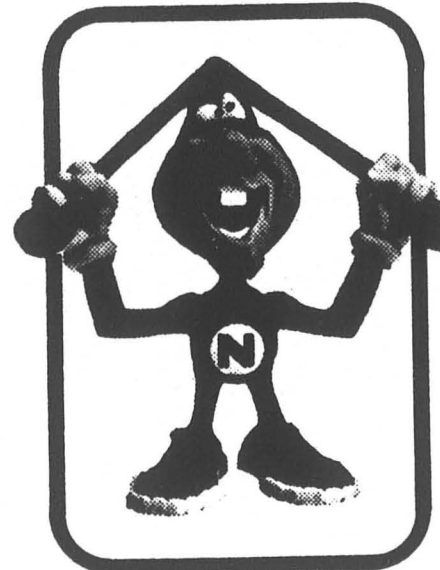
Another approach; I imagine myself in that restaurant, and without opening the menu, ordering; "the biggest steak you have please, well done for gravity." I could not get quite low enough to make it in the door.

Another way down; I will explode. Afraid to explode, afraid there will be nothing more. Ah, yes this is it, flying is all there is. I resist exploding, it will all be over then, or will I start again? Exploded. Fragmented. I am falling piece by piece. I landed.

It's not so bad down here. It is mine all mine, all of it! Everything here is for my amusement. For you I have blue lips today, so you might be amused; it is all yours. Every day is a novel: the characters, the dialogue, the costumes, the landscapes are alive. From simplicity to complexity, then a new goal, to know the perfect fool. I see it so I say it, and watch peoples' faces fall off. I admit it, I did it.

I am sinking deeper into the earth. There is no place darker. There is no one else here. To find a jewel, that is my challenge.

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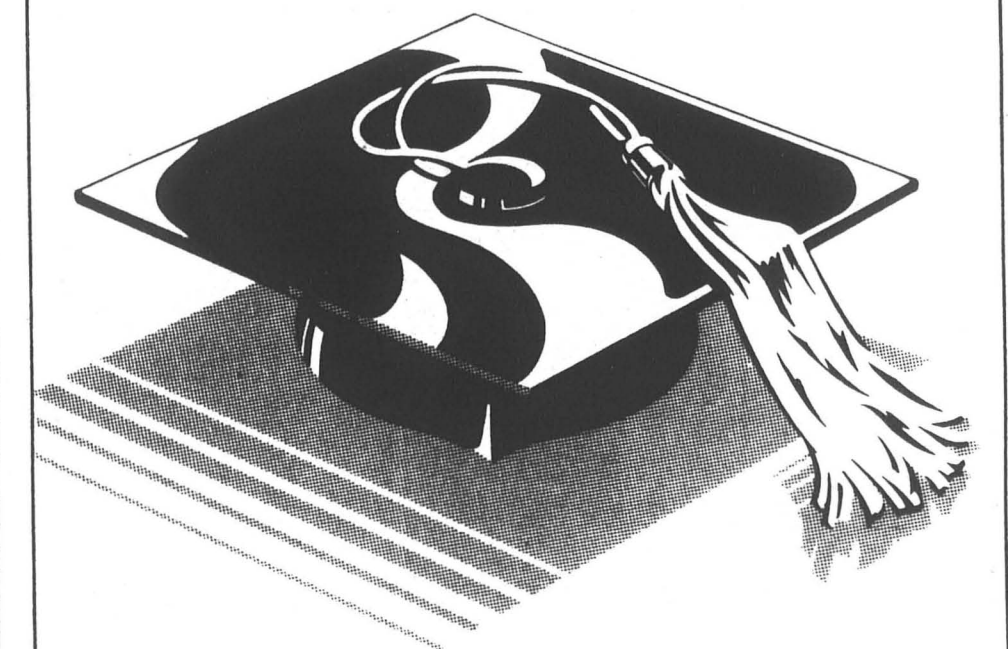
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Richelle Potter returns to the Experimental Theater

This article is part of a weekly interview series in which the CPJ will talk with members of the community who have diverse and interesting views, or who have specific knowledge which may further understanding of our community and the issues facing it. This week, the CPJ's editor, Jennifer Seymore talked with Richelle Potter, Technical Designer in theater, and Adjunct Faculty.

Jennifer: What is the definition of your position?

Richelle: My title is technical designer. The definition is hard for me to explain, because that is still evolving. I'm here for academics, I'm here for the students and the faculty. I'm here to assist in design. At this point that's what it is; it's going to be more defined later on.

Jennifer: What brought you to Evergreen?

Richelle: A job. Plus I love it here. I used to be a student here, and so I've always been really interested in this kind of learning environment and always supportive of it, and I wanted to be a part of it again. So when I saw that there was a job here, I was really excited.

Jennifer: What are some of your goals here?

Richelle: Goals are still evolving with what the students and the faculty want. I think my main goal at this point is to get this entire space (the Experimental Theatre) back up to running order. It's fallen behind maintenance a little bit and so we're working real hard to get everything back into shape so that we still have all of the equipment to offer everyone. That in itself is quite a long process.

Jennifer: How have you found the students here, in terms of their particular interests and goals?

Richelle: In some ways I wasn't surprised at all by the students I've encountered; they fit into the old mold. But, at the same time, I think generally — it's hard to categorize — but generally, they're all a bit more dedicated or maybe they all have a little more direction than they did then, at least the students that I was involved with when I was here. I was really young when I was here before, and so I was kind of lacking that. All of the students that I'm working with seem to really know what they want and they're going for it.

Jennifer: Are the arts at Evergreen getting a fair share of support, both in terms of funding and from the community?

Richelle: I can't say whether there's a lot of support from the community yet; I haven't witnessed attendance or any of that aspect. But the fact the Washington Center is here, and the Capitol Players and other groups that are working from Evergreen, or not associated with it, are working and maintaining. I would say that the support has grown considerably since I was here. Budget-wise, I'm kind of leery of saying that we're not getting support because no one's getting enough money in any department on this campus. Everyone needs more money. And we desperately need more money. I'm leery of pointing us out as the neediest but we have some real deficiencies over here and if they're not corrected, we're going to fall way behind what the standards are in the industry. I already think the students are doing amazing things with what little they have, but they aren't getting the exposure to what is really out there. If a student goes through the educational process in the theater here, there are some aspects that they learn, and maybe even more fully than some people would at a traditional school, but when they get out into the market, if that's where their goal is to go, they'll encounter things that are much different. Technically, our board is not up to par with what they'll encounter in the real world. But, there's other aspects of Evergreen that make up for those lacks, too. I can't say it really does balance out, but it sure is trying hard to.

Jennifer: How is an arts education at Evergreen different from one at a traditional school?

Richelle: Well I can only base it on my own education, because when I left Evergreen I went to a very traditional school and I think the process that I went through was "traditional," I think that maybe the hierarchy in the industry is paid attention to, the titles tend to come through, the study tends to be more "classic." I would have an acting class, a directing class, a theater construction class, a makeup class, a costume class, and a literary class, and then even be pushed into the art department or other places according to my interests. Here, you have a chance, I think, to focus within a tighter frame. I think you miss some of the basics that are needed. I really think a lot of the basics are missed sometimes, but then I think some of the

advanced studies are delved into so much more quickly that we end up with a lot fuller minds or a lot more creative people.

The creative level that I've seen come out of here over the years has always been really tremendous. And every now and then you'll see a basic thing that seems to be a bit — the polish isn't quite on the technical aspect of it, but the feeling and the emotion and the creativity is always really high. So it's almost like one extreme to the other when you're looking at a traditional school versus Evergreen. I think everyone needs a little bit of both to fill out a good arts education. I've always wanted to kind of shake them up — the school that I went to and Evergreen — I'd like to see all the students I was involved with get a little of this too and back and forth, maybe some kind of exchange going on.

Jennifer: What are your thoughts about how the school has changed?

Richelle: It's hard for me to reflect, in a political sense about the school, because I really was a kid when I was here before and I was fairly oblivious to that. I was having a real good time. I expanded more than I probably ever have in the two years that I was here but I wasn't politically minded. In that sense, it is hard to describe, but I think that we're on the right track. I'd hate to see Evergreen go too far, but I did think it needed to pull in just

a little bit toward the conservative side, just to help itself maintain. Now that we as a society are kind of falling over into a little bit more open-mindedness, we don't have to hold back as "the different ones." We can be a part of the society and we should be able to give a lot of that to the society, which means that we do have to open up to the general masses a little bit more. Does that make sense? It's kind of confusing. But I don't want to see Evergreen go too far with that either, because then is it selling out at that point? I'm not sure. I constantly debate with myself on that. I really believe in what Evergreen's doing, and so at that point it's "Well, we could do better, we could go this direction, we could go that direction." I don't know.

Jennifer: What are you doing, exactly, in the E.T.?

Richelle: We're not really doing anything, probably, that's not been done in there before. Mostly we're just cleaning it up. I'm struggling a lot just learning the environment, because there's a lot of maintenance problems. So we're trying to clean those up. It's supposed to be a flexible space, and it's not flexible right now, so we're trying to make it flexible again. So, it looks like we're doing all of this tremendous stuff and really it's just doing what we should have done a long time ago.



photo by Carolyn Skye

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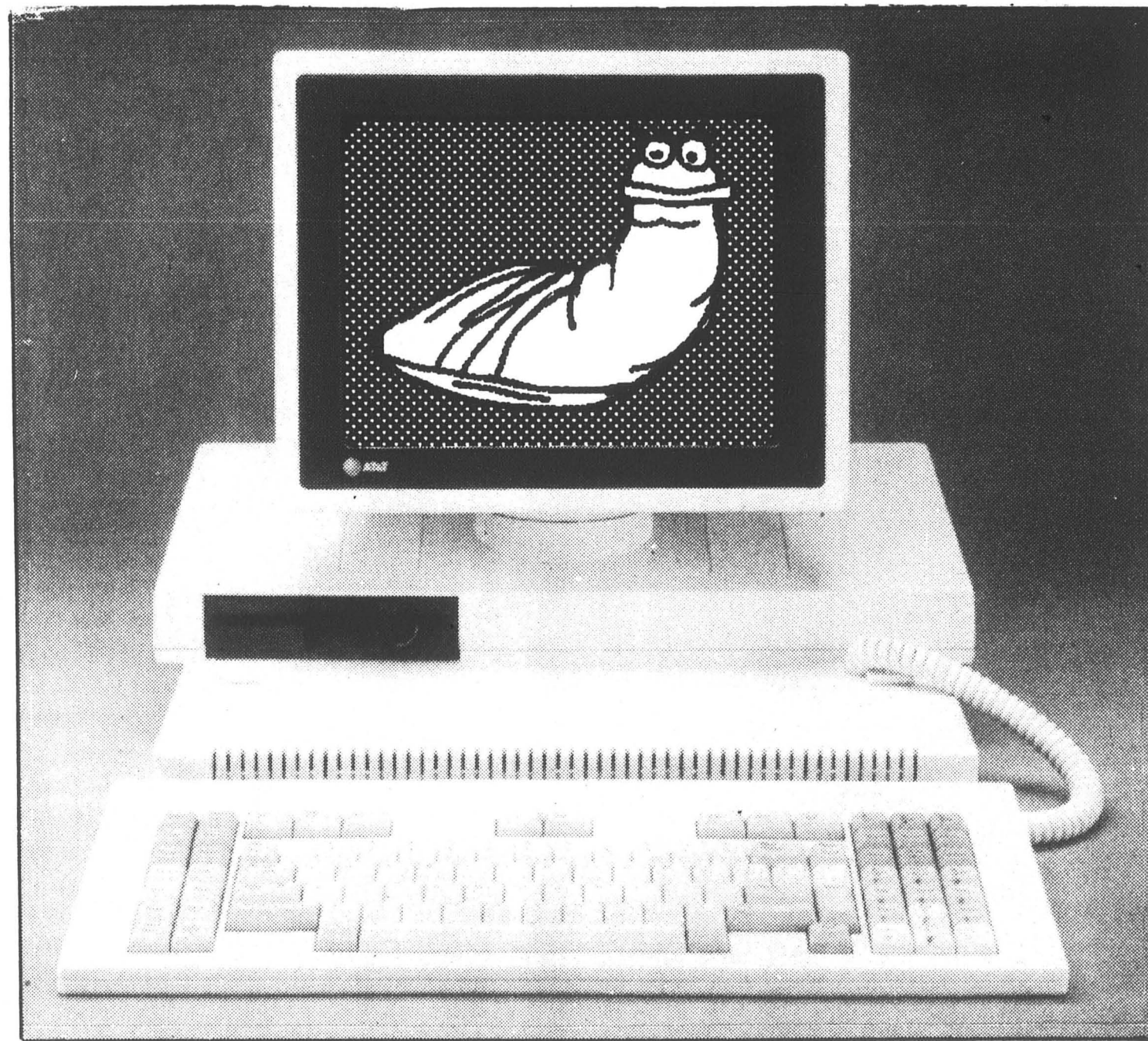
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Announcing:
The Keith Martin Ballet Company
Saturday, October 25
8 p.m., Experimental Theatre
The Cornish Jazz Faculty Ensemble
Saturday, November 15
8 p.m., Recital Hall

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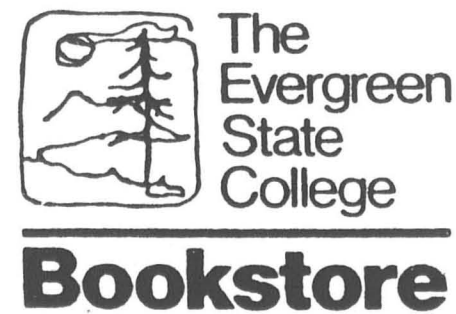
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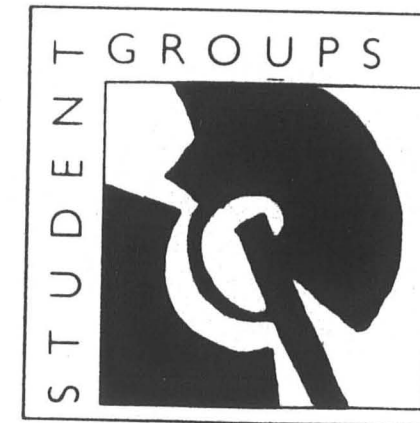
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Student Art Gallery opens more doors

by Val Kitchen
 Coordinator, The Evergreen
 Student Art Gallery

Yes, there really is a Student Art Gallery. It consists of those four wooden cases, with sliding glass panes, located on the first floor of the CAB, across from the Greenery.

The gallery originated as the brainchild of Michael Hall, former Director of Student Activities. It was Michael's belief that Evergreen fine-art students should be given the opportunity to show their work. Michael also felt that most graduate art programs require an entering student to have shown their work previously. For this reason, he saw the Student Art Gallery as a vehicle which "has no doubt opened new educational-opportunity doors for a number of Evergreeners."

The Evergreen Student Art Gallery began the 1986-87 school year by showing "Summerwork," a collection of final prints by Evergreen summer photography students. The program was taught by Paul Sparks and Bob Haft. The second show consists of work by students of Life Drawing, Summer 1986, instructed by Marilyn Frasca.

At present, two new cases (each 5 feet wide and nine feet tall) have been completed as additions to the gallery space. Permission from the administration and assistance from Facilities are necessary before the cases can be installed. In the past, the hanging of works on stretched canvas has been a major ordeal, since none of the original gallery cases are deep enough to accommodate such work. The new cases

(each 5 to 6 inches deep) will be a welcome addition, and might encourage not only more large works on canvas but possible sculpture as well.

A goal of the gallery is to show a variety of student art work, from all mediums and offering different levels of skill. It is, however, asked that individuals, who wish to show their work in the gallery, take responsibility for filling one or more the cases with their work. In order that a body

of work might have strength on its own, a series or theme is encouraged. Throwing all of that to the wind, a showing of drawings by kids of Evergreen students is presently being contemplated.

If you have any ideas or suggestions, stop by the gallery office in Library 3212 or contact Val Kitchen, x6412. Gallery office hours are Wednesday 11:00 - 3:00 and Friday 11:00 to 12:00, with hangings of shows to take place Friday afternoons after 12.

"Ladies Against Women" fights liberalism (?)

by Helen Gilmore

Indirect from Berkeley, the nationally acclaimed Plutonium Players will perform their award-winning "Ladies Against Women," Oct. 18, 8 p.m. in The Evergreen State College Recital Hall. Tides of Change, the Women's Center, the Lesbian/Gay Resource Center, the Expressive Arts Network and the Olympia Chapter of Ladies Against Women have banded together to bring this "Evening of Consciousness Lowering."

Ladies Against Women is composed of grown-up girls, who just wanta have fun, by overdressing in frumpy clothes with too much make-up and Nancy Reagan femininity. They have taken positions (ladylike, inferior positions) on all Republican planks. They salute President Reagan who took America back. In fact, L.A.W. supports him in locating the good ol' days, whenever they might have been. The Ladies have fought liberalism with banners and lady-size picket

signs reading: 'Let's make America a man again; procreation no recreation; real men don't cry, they make others cry; sperms are people, too; and tupperware preserved the family.'

The Plutonium Players have been applauded by Ms. Magazine, The National Lampoon, the San Francisco Examiner, The New York Times and many others. Host groups have included: American Association of University Women, National Convention; AFSCME, Asilomar Conference; National Organization for Women, annual "Day in the Park;" and the American Civil Liberties Union, Northern California Conference.

Tickets are available at Yenney's, Rainy Day Records and the TESC Bookstore. They are \$4 for students with TESC I.D. and \$6 general. The Olympia Chapter of L.A.W. is sponsoring a bake sale on Oct. 14th in the CAB Lobby for the War on Drugs, "Cause Nancy and Ronnie need our support!"

Jewish Cultural Organization

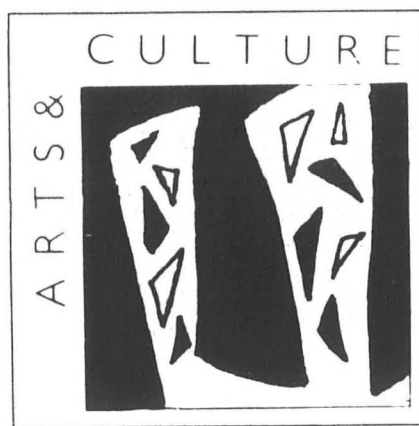
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Movie review...

"The Assault": Images involve, don't exploit

by Irene Mark Buitenkant

If you can't make the worthwhile trip to Seattle's Egyptian Theater for its current showing of *The Assault*, then put it on your "movies I must not miss" list. This film was made in the Netherlands by Fons Rademaker, who also directed *Max Havelaar*, the powerful historical film about Dutch colonial imperialism.

The Assault is a best-selling novel written by Henry Mulisch, whose Jewish mother died in a concentration camp and whose father was imprisoned for having married her. It was perfectly duplicated by the film director, who is said to have wished he had authored it. A few philosophical ruminations had to be omitted because of their literary nature, but the director's sensitive, creative interpretation powerfully conveyed the author's messages. The quality and timing of his images, never excessive but restrained, tells a haunting story which involves the audience without exploiting its passions.

The story is the life of Anton Steenwijk. It begins when he is twelve years old, in 1945 when he lived with his parents and 17 year old brother in occupied Haarlem, The Netherlands. They endured with their community the atrocious behavior of the Nazis, their collaborators and those who were part

of the resistance movement. At this time some countries were liberated but the "Hunger Winter" and terror still dominated Holland's existence. A tragedy occurred which was more horrible because people expected that the end of the occupation was imminent.

Anton witnessed the body of the collaborator dragged in front of the house and the reprisals for the murder: his house burned to the ground, the removal of his parents, the disappearance of his brother. Yet, before he was removed to Amsterdam to live with his uncle, several of the Nazis fed and clothed him kindly, perhaps identifying with his youth.

All of this was buried in Anton's memory because it was practical to get on with life, which is what he did. Most of the film tells us about his life in each of the next four decades: his profession as an anaesthesiologist, his two marriages and two children.

How he learned about the Assault is most interesting. At twelve, he did not know why those involved acted as they did. He had limited subjective impressions of his neighbors and about the system which proscribed his existence. During the following decades he and the audience, almost through his eyes, gradually became aware

of what these people did and their motivations. Although the final demystification occurs and the end of the film, there is little or no feeling of mystery at each decade. New information learned during each sequence satisfied the protagonist and the audience that the incident was fully understood.

This manner of relating is true to life. It is common to experience a kind of acceptance rather than curiosity about personal events. It isn't practical to have psychological or sociological histories of those who affect us. Besides being an enlightening story about an individual and the frightful period of Anton's youth, *The Assault* reminds us of how often we are flotsam and jetsam of the difficulty of being in charge of our own lives.

In the author's words: "This is why when the Greeks speak of the future, they say, 'What do we still have behind us?' and in this sense, Anton Steenwijk was a Greek. He too stood with his back to the future and his face toward the past. Whenever he thought about time, which he did once in awhile, he did not conceive of events as coming out of the future to move through the present into the past. Instead, they developed out of the past in the present on their way to an unknown future."

Coming soon...

Joint Forces ✓ **Portland, Oregon**
October 11, 1986 8:00 p.m.
Experimental Theatre

A highly acclaimed dance company whose emphasis is on dynamic contact improvisation. Joint Forces has toured San Francisco, Amsterdam and regionally. Performing a wide variety of new works and excerpts from their repertoire.

The Cornish Jazz Faculty Ensemble ✓ **Seattle, Washington**
November 15, 1986 8:00 p.m.
Recital Hall

The Cornish School of the Performing and Visual Arts in Seattle will present eight of the finest Jazz musicians on the West Coast. A blend of original and standard material, performed by an all star cast.

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Evergreen Expressions brings eclectic ballet

Ballet that includes classical pas de deux, symphonic ballets, jazz and modern numbers will be performed by the Keith Martin Ballet Company at 8 p.m. on Saturday, October 25, in the Experimental Theatre at The Evergreen State College.

Brought to campus by the Evergreen Expressions series, the Portland-based company of 12 dancers has performed throughout the western U.S. since 1979. Their repertoire includes dances choreographed to the music of Handel, Vivaldi and Tchaikovsky as well as works by Duke Ellington and other modern composers. Troupe members have performed with the American Ballet Theatre, the Royal Winnipeg Ballet, Pacific Northwest

Ballet and other companies before joining the Keith Martin group. Critics have described their performances as "jazzy, toe-tapping, finger-snapping ballet" and a "blend of classical and electrifying modern ballet."

Tickets are \$6 general, \$4 students, senior citizens and Evergreen Alumni Association members (with cards). Reservations, which are strongly recommended, are available by calling 866-6833 weekdays between 8 a.m. and 5 p.m. Advance tickets are available at Yenny's Music on Olympia' Westside, The Bookmark in Lacey and the Evergreen Bookstore. Tickets will also be sold at the door. Call 866-6833 for complete details.

--Information Services

Poem to Jill

Jill,
you fluttered into my life
and sat on my shoulder
singing your song.
A song that bubbled over with life,
a silly song
whose dance partner was
determined zeal.

Infinite things to do, to learn, to be
as you flew from tree to tree.
More! More!
As the tree grew
you looked down and saw
that there was even more space to
grow, to learn, to be.

You always smiled through the pain,
you sang
and carried on.
"Nothing will stop me."
nothing ever will.
On and on,
in the short time you soared.

I could say we never did enough
together,
but there was always more to do
and you knew it.
Our flight together was not long
now you're gone
flying onto other things.
I rejoice in your life.
I'll never forget
all the laughing we did.

Maybe I'll wear my sweat pants
for a week
in honor of you.

I'll be goofy
in honor of you.
I will take my binoculars out
and view,
in honor of you.

Every bird in every book
we will look, together.

Animals, birds, the zoo,
a rattle snake
laughter, your warm hugs,
birds in the refrig,
more laughter...
all these and more.

You have shown me a way to love,
to see others without judging.

I honor you
my teacher.

I love you
my friend.

—Paula Thurston

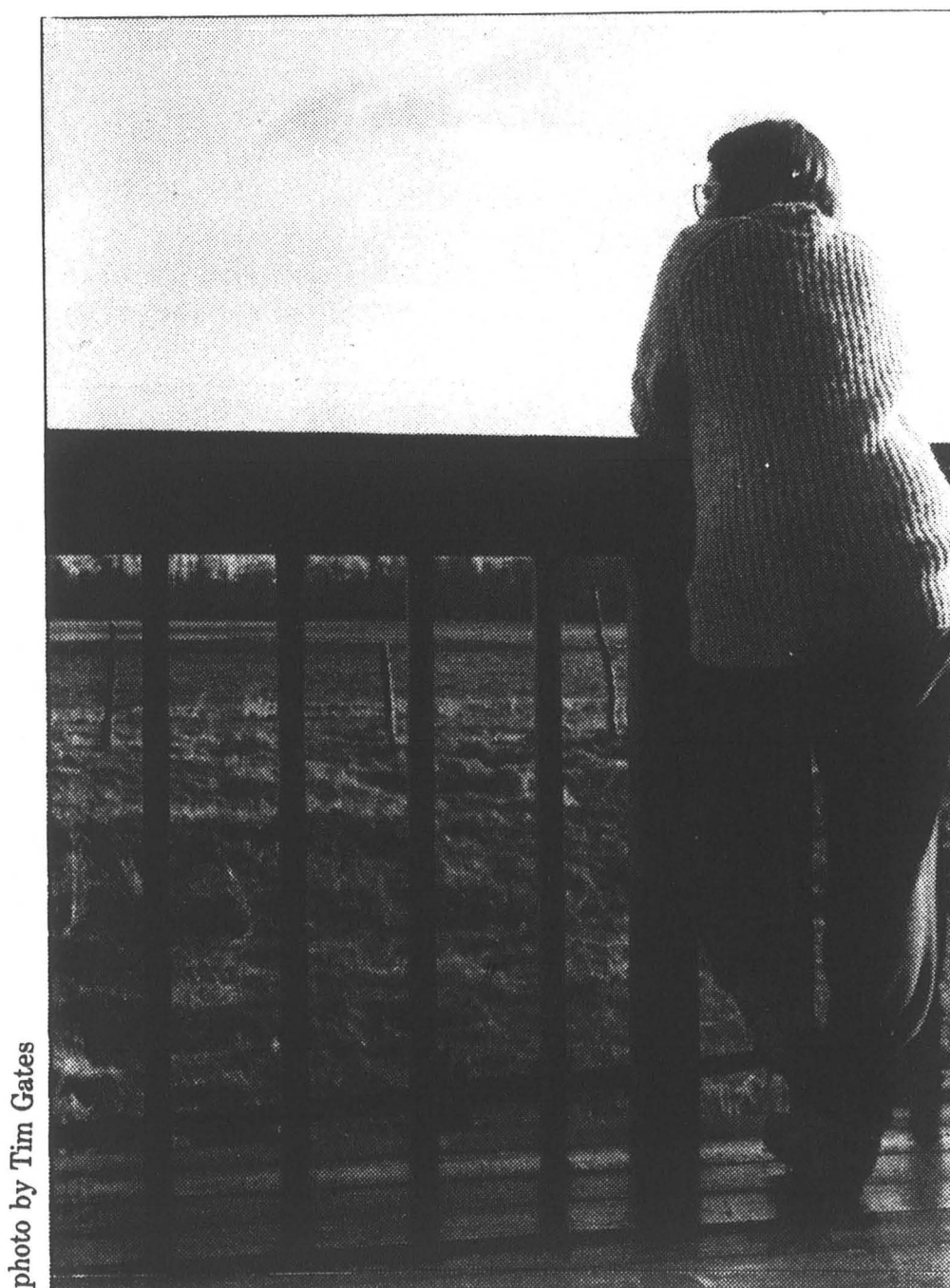
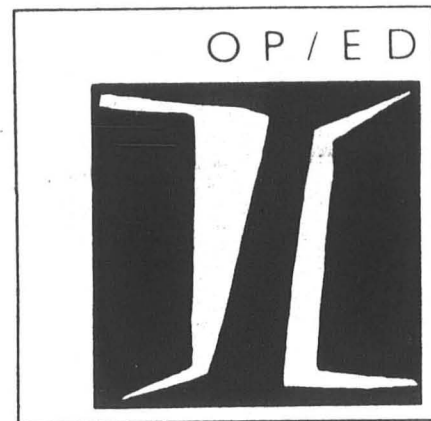


photo by Tim Gates

Jill Buschmann

August 14, 1965—September 11, 1986



Why Evergreen needs a "gym"

by Jacob Weisman

Joe Olander is worried, perhaps even a little angry. Stan Marshburn, the assistant to the president, is concerned. Recreation coordinator Corey Meador is confused and frustrated. There are others. Jan Lambertz, Ken Winkley, Pete Steilberg, John Collier.

The cause of all the commotion is an article by Helen Gilmore that appeared in the September 18 issue of the *Cooper Point Journal* — an article that President Olander went out of his way to mention in his speech before the audience at the Student Convocation Wednesday, Sept. 24. He was not impressed.

In her article, Gilmore deals with the capital budget's request for a multi-million dollar Physical Education/Multi-Purpose

Center for The Evergreen State College. It is Gilmore's opinion that a "social space" would be more desirable than a fully funded "gymnasium."

In point of fact, she may be right. But she has chosen the wrong battle ground. Worse, she failed to do her research. And that is too bad.

We do, in fact, need more space for social purposes as Helen Gilmore proposed. The problem with Gilmore's article is that her vision of a "gymnasium" is merely as one large space for people to play basketball, volleyball, or badminton. When, in truth, this facility is a great deal more.

In her article Gilmore decries the need for a performance hall that will seat between 500-1000 spectators. What Gilmore

does not realize is that this "gymnasium" would not only seat over 2,500 people, but would also come complete with classrooms and offices, as well as other needed recreational facilities.

Two years ago, Jesse Jackson spoke at St. Martin's university at an event that was sponsored by Evergreen. In the future, well known public figures and performers could come to Evergreen.

There is, however, a need for a social space like the one Helen Gilmore proposes (with the possible exception of a video arcade and bowling alley). But that will have to be somewhere else at another time. And I hope that it does get built, because I agree with Helen Gilmore. Evergreen can be a very dull place to live.

Portland Editor remembers Joe Louis

by Jacob Weisman

When Bill Hilliard was growing up, the *Oregonian* refused to give him a paper route because he was black. Today, he is the paper's executive editor, in charge of overseeing the entire news operation.

"It was Joe Louis," he says, "who inspired me to put out a little neighborhood newspaper called *The Copycat Gazette*. A lot of the material had to do with Joe Louis and his fights. Joe Louis was the only black person I saw in the paper, and he got the same play the white athletes got: Joe DiMaggio, Lou Gehrig, and those kind of people.

"Joe Louis was very exciting. He could hit. He would punch fast, and they were short punches. I think he was the best heavyweight champion of all time.

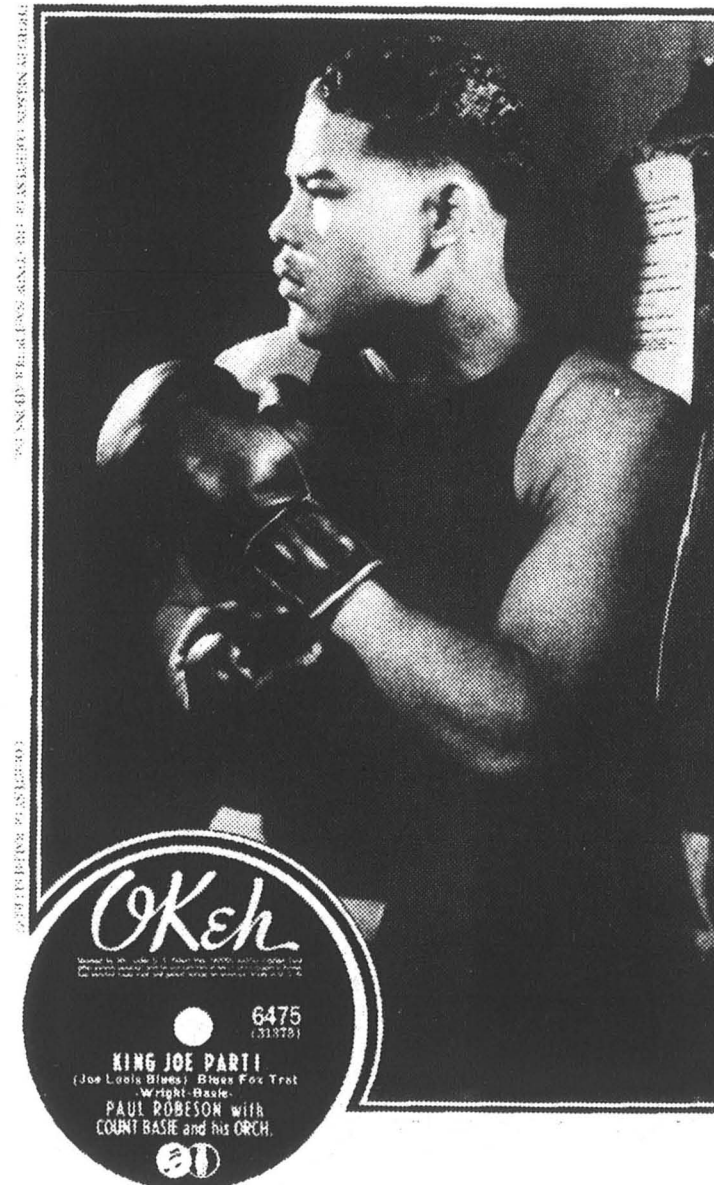
"I always listened to his fights on the radio. When Louis knocked out Max Schmeling in the first round, I must have been jumping up and down. The fight was so short. It was just 'Louis with the right; Louis with the left; Schmeling is down. Louis with the right; Louis with the left; Schmeling is down.'

"There was a lot of controversy over whether or not Louis should fight Schmeling. Because Schmeling had won, the Germans, especially Hitler, would tout the superiority of the Aryan race. As it turned out, it didn't matter.

"I think it's hard for most whites to understand the difficulty of coming up in a society where you're told you can't do certain things just because of color, and not having any role models to tell you that you can do them.

"Portland was the second city on the West Coast to pick up black ballplayers. They were outstanding ballplayers: Frank Austin, Louis Marquez, and Granville Gladstone. They made me feel that I could do things in Portland, giving me the opportunity to stay here and let my talents take me wherever my talents might let me go."

To Hilliard, it does not matter, so much, that before those players broke into the white minor leagues, they played for such teams as the New York Black Yankees, the Homestead Grays, the Baltimore Elite



Joe Louis: "The Brown Bomber."

Giants, and the Indianapolis Clowns of the old Negro Leagues, or that only one of the three players, Louis Marquez, played briefly with a major league team. For him, it was enough that they were there.

"I was not a very good athlete in high school. I ran the 400 meters and cross country. I can never remember winning a race for my school. I'd always come in third, fourth, fifth, or sixth. I was more interested in covering sports for the newspaper than I was in participating.

"I came to the *Oregonian* in 1952 as a copy boy. I went from there to sports-writing, and then to general news. Since I left sports, we have not had a full time black in that department. We hired our first about two weeks ago. It's part of our overall effort to integrate the staff with people who are representative of our society. It's only been in the last 10 to 15 years that we've awakened to the fact that we have a lot of women and non-whites with a lot of talent. We need to bring them on at an entry level and watch them and see if we can help them climb.

"I'm Death on people being treated unfairly. And if my philosophy prevails in this newsroom, there is a good chance that the *Oregonian* will be good to the people on the outside."

Evergreen ties UW Huskies, 4-4 in OT

by Jacob Weisman

The Evergreen men's soccer team tied the University of Washington Huskies in dramatic fashion in front of the largest crowd in recent memory last Sunday at The Evergreen State College. Behind 4-3 in overtime, John Small scored on a penalty shot with only one second remaining to tie the game.

Evergreen took a 3-1 lead on Sean Medved's goal late in the first half. But the Huskies managed to tie the game in the se-

cond half on a header to the far post. "I can't tell you how much this game means to us," said veteran midfielder Rob Becker. "It was our finest accomplishment. We just played aggressive man to man defense and slowed up their passing game."

Evergreen still trails the Huskies 0-2-1 in their series history. The 4-4 tie marks the first time Evergreen has scored against the Huskies. They lost 7-0 two years ago in Husky Stadium and 12-0 in 1980.

Evergreen's record now stands at 4-4-3.

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Swimming the waters of mainstream USA

by Jacob Weisman

Arnaldo Rodriguez is the Dean of Enrollment Services at The Evergreen State College. His job consists, in part, of providing information to prospective college students, hoping they will choose Evergreen for their college education.

Arnaldo was born in Cuba in 1945. In 1962 he left Cuba as part of a giant exodus of young people.

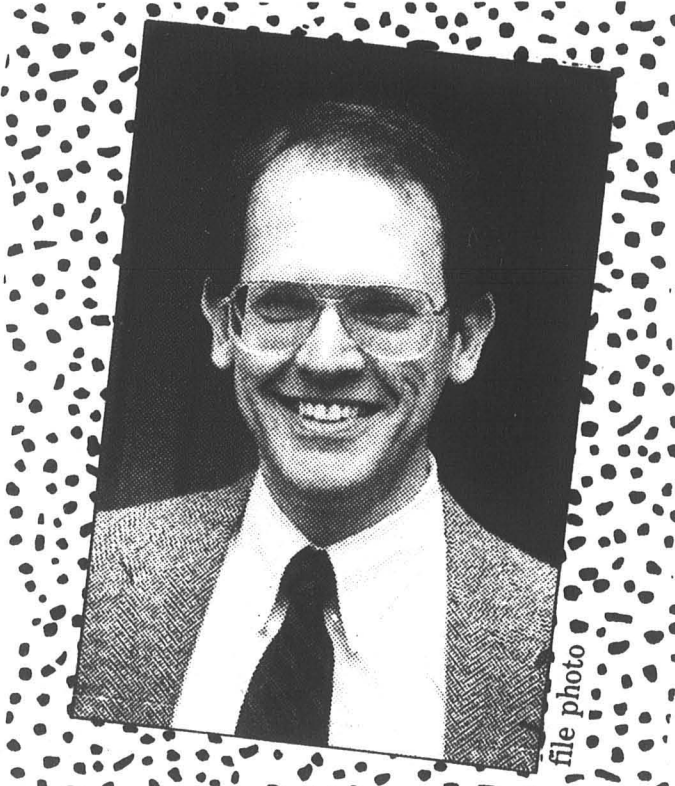
What follow are some comments by Arnaldo.

"It didn't used to be that it was fashionable for directors of admissions to be salesmen. If you went into education, you went into a real profession and you were not going to be a *salesman*, with all of those bad connotations."

"I think in fact directors of admissions have always been salespeople. The difference is that prior to, say, 1975 there were enough customers that you didn't have to work very hard at selling your institution. Since then, we've had to work damn hard to sell the place. And it doesn't matter whether you're working for Harvard. The point is that Harvard still sells Harvard. Evergreen still needs to sell Evergreen."

"I think that we always have to move in new directions. Just as a result of age. In

other words, this year we have nearly 3000 students. When I came to Evergreen, in 1977, the enrollment was something like 2500 or 2400. We are not the same place that we were in 1977. We always change."



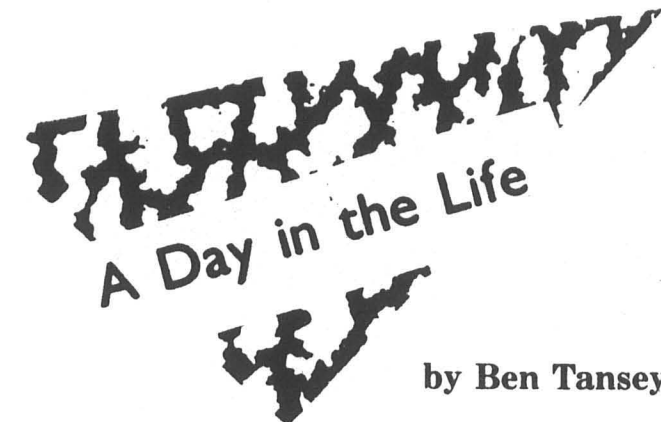
"When I came to this country I had to create a whole new life. I'm from a very small town in Cuba. If you've been to Shelton, Washington, it's very much the same thing — small. My father farmed sugarcane and did cattle work. Those were the things that he worked at.

"I didn't have time to think about the dif-

ficulties of changing cultures. When I came to this country, I had a vocabulary of around a hundred words, maybe two hundred at the most. And certainly no ability to put the words together in a sentence. Hell, there wasn't time to think about what I was leaving behind. You got off the plane; you were in a refugee camp; you got off of another plane; you were in Portland, Oregon, and you had to go to school.

"I have always been able to be Cuban — when I want to be Cuban. But I also know how to swim the waters of mainstream U.S.A. And so, in that sense, I don't feel like I have had to switch cultures. Put simply, I have situations where I can be very Cuban, and situations where I can be mainstreamer U.S.A.

"When I first came to Evergreen, the editor of the *Cooper Point Journal* came to interview me, and he asked me how long I was planning to stay on the job. And I sort of looked at her really funny. I had just moved my family here; I just bought a new house. And she's asking me how long I plan to stay here? And the background on that is that from 1971-1977 the college had had four directors of admissions. So, the record of my predecessors had not been very good. And I guess she thought I was just going to jump ship real fast. I didn't. I'm still here."



by Ben Tansey

Scott Walrus looked around him. There were shelves and reading tables. For a moment he couldn't remember whether he was in high school or college. Possibly he was working for IBM. No, no, he was in high school, right, right. Those bloody cigarettes could cause quite a rush. "Inhale deeply," his friend had said, "how else are you going to get lung cancer?" He had been thinking about something—what was it? He saw an image of his friend in his head. No, that was just now. What had he been thinking before? It was so wonderful, so distant, so peaceful. Usually, he knew, he could not remember. Oh yeah, wait, it was something about, yes another fantasy about being in England, and his sister was there, or no, a girlfriend. Another nameless girlfriend. And they were having tea, and the tea was so delicious and the sun came through the window.... Well, anyway, he was awake now, or conscious, or whatever. He felt that his right leg was "asleep"—tingly and painful to move. One of his books had fallen off the desk. He was at school. He had to go to class in about 20 minutes. He probably wouldn't go.

Often times some friends of his would show up about now. They were okay people, a bit immature, somewhat preposterous, but amusing. Good souls at heart. But he didn't want to talk to them. He decided to go outside and smoke a cigarette. His leg protested bitterly as he got up. He could feel the dirt on his body. It had been a while since the last bath. Probably ought to brush my teeth, he thought.

It was nice to get out of the sterile building and into the sun. The weeds outside were being dried out. He was always careful about smoking out here, what with the brush and all. He found a spot where he couldn't see over the bushes. The dry sandstone dirt provided a good place to sit.

A good place to think about things. But Scott Walrus spent too much time thinking. He knew that. And now that he had just come out of one his semi-dream states, the world seemed much less interesting. He wanted to go to England. He wanted to find a lover. He wanted peace of mind. The dreams were an escape. But they were a beautiful escape. An escape from what? he asked himself. Scott did not know why he was depressed. He hadn't known for the past six months. He imagined it was

because his dreams went unfulfilled, but which came first the dreams or the desire to escape? Oh, it was too convoluted to think about. Never mind. The sun was hot.

In fact, now it made him uncomfortable. He would probably be uncomfortable for the next few hours, until he got home and could settle into a nice evening of depression with the television. Parents would be out tonight. Good. Bloody nuisance.

Yes, Scott sat idly around a lot wondering what to do while waiting to grow old enough to get out of here. The show was over. There was nothing more he could do. His best friend had moved away and hardly ever wrote. he was alone, as usual. He had only himself to blame, etcetera, etcetera. The problem with having a family of psychologists, as Scott's family was, was that he always knew the psychoanalytic evaluation of his situation, but was too listless to do anything about it. How could he be depressed if he changed his attitude? That would be risky. There is security in depression.

Well it was all too much to take. He had left that time long ago. Now he had done a few different things, traveled around a bit. He'd had a lot of jobs. He was still in school, trying to get a degree. He resented going to school voluntarily because it made it harder to bitch about the system. Yeah,



that was all in the past. His new attitude was an improvement, but was still numb somehow. Comfortably numb. Another dead end.

But he still had his dreams. They were even more distant and he remembered them even less often than before. But the repository into which he had deposited his spirit was secure, and he knew that somehow, he was growing despite himself.

Where is the story going? What will become of Scott? Well, he'll be alright. The deathly horror of his youth would pass on in a wave of bitter nostalgia, in regrets of what he'd missed, but these memories too would pass. Things had gotten worse before they'd gotten better, and perhaps it would be so again. But he was learning the value of risks, and he knew, or perhaps he had to believe, that his dreams were not just the symbol of his own salvation, even if he couldn't remember them, but they were also his ticket to freedom.

Between optimism and pessimism, Scott always chose optimism. It seemed like a better gamble.

Images of Evergreen

by Ben Tansey

--One of the few remaining institutions borne on a freak wave of hope and open-mindedness which itself dissipated as curiously as it arose.

--An isolated pseudo-university where is kept a menagerie of burned-out intellectuals feeding on each other's brilliance and madness.

--The last hope of mankind. The sanctuary where curators of the past will preserve humanity's greatest works in modern catacombs while the contemporary world is swept into a new age of darkness.

--The highest form of bureaucracy yet achieved. Not just a monument to bureaucracy, but a new model for it. A truly unique experiment in which the contradiction between trying to support the individual and growing too big to do so has given rise to the most incredible system-out-of-control that one could ever hope to find.

--An example showing that if it really wants to, a government can do something right. A school that exists by virtue of an extraordinary fluke as a state college—a dichotomy which seems as though it will one day grow too large for the universe.

--A run-down bus terminal where students who can think come to find a transfer while they stand in line, trying to decide what to think about.

--The only public school in the United States where one can find instructors who combine both a sincere interest in their students with a pure open-mindedness about how people learn.

--A place where it will take you so long to find a person who you can both trust and respect that your stunning idealism will in fact be dealt a blow you did not anticipate. A group of people to be proud to admit defeat—a place I knew was too good to be true.

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QUESTION #3.

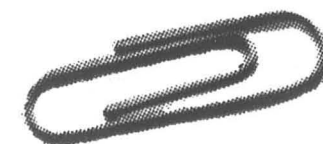
WHAT EXACTLY IS AT&T'S "REACH OUT AMERICA"?

- a) **A long distance calling plan that lets you make an hour's worth of calls to any other state in America for just \$10.15 a month.**
- b) **A 90-minute special starring "Up With People!"**
- c) **A great deal, because the second hour costs even less.**
- d) **If you'd read the chapter on Manifest Destiny, you'd know.**
- e) **Too good to pass up, because it lets you save 15% off AT&T's already discounted evening rates.**

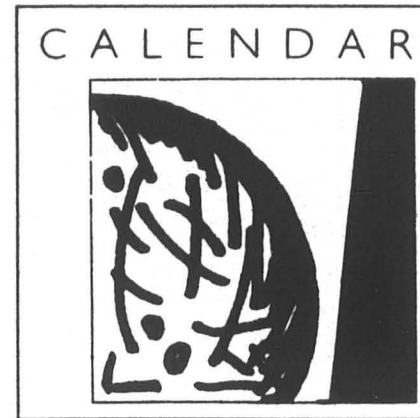
If you can guess the answers to this quiz, you could save on your long distance phone bill, with AT&T's "Reach Out America" long distance calling plan. If you live off campus, it lets you make a full hour's worth of calls to any other state in America—including Alaska, Hawaii, Puerto Rico and the U.S. Virgin Islands—for just \$10.15 a month.

All you have to do is call weekends, 11pm Friday until 5pm Sunday, and every night from 11pm to 8am. Save 15% off our already discounted evening rates by calling between 5pm and 11pm Sunday through Friday. The money you could save will be easy to get used to.

To find more about "Reach Out America", or to order the service, call toll free today at **1 800 CALL ATT**, that is **1 800 225-5288**.



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The Cooper Point Journal wants to become a community project working towards providing a forum for student information and opinion. We need your help. Here are some ways that you can help us make the CPJ as fair and comprehensive as possible:

—Come to our open meeting from 11 AM to noon in our office, CAB306A, on Fridays to evaluate and critique the last paper and to plan and set goals for future issues.

—Submit opinion pieces, poetry, photos, artwork, and creative writing.

—Become part of our newswriting team by attending our meeting from noon to 1 PM on Fridays to talk about story ideas, assign news stories, and network with staff photographers.

—Help us put the darn thing together on production day, every Wednesday from morning to ungodly hours of the night. We need experienced paste-up people, proofreaders, errand-runners, cookie-bakers and people who like us to cheer us up.

—Write us a letter telling us through honest, constructive criticism how we can do better next time or what you especially liked so that we can do it again.

Coordinator of Student Activities, and three students.

The board will hold interviews of all applicants in public meetings and submit a list of six board members and three alternates to the S & A coordinator for final selection.

The Selection Committee will meet **Oct. 15** in CAB 110 from 10 AM to 3 PM to interview all applicants. Please attend and give your opinion.

Student Job Openings: The following positions are open. Apply immediately at the S & A Office, CAB 305.
S & A Board minute taker
S & A office aid
ERC co-coordinator
Women's Center co-coordinator
LGRC co-coordinator
Survey coordinator
UMOJA co-coordinator
Innerplace coordinator
Recycling coordinator
Greenet coordinator
Tides of Change coordinator

President/Student Forum will be held **October 15**, 3-4 PM in the boardroom.

Student Representatives to the President's Advisory Board will meet with students Wednesday, **October 29** at 10:30 AM in Lecture Hall I. The purpose of the board will be explained. Also, one alternate still needs to be chosen; apply at the Information Center in the CAB. For more information call x6008.

The Enrollment DTF needs a student with Mondays off. The First meeting will be held **October 13**. For more information call x6008.

The Faculty Hiring DTF needs four students by **October 15**. For more information call x6008.

governance

The Services and Activities Selection Committee: Historically, the S & A Board has been selected by the S & A coordinator. This process has come under criticism for several reasons, the foremost being that the selection process lacks any means for community input and that the board, being selected by one person, may not be representative of the college community it serves.

The selection process for the incoming 1986-87 board will help alleviate these concerns, and help produce a board that represents the college community fairly, by creating a S & A Board Selection Committee.

This committee will consist of two staff persons, the Dean of Student Development and the

music

Guitar & Say Duo: Jonathan Glanzberg & Steve Munger play Blues and Jazz at the Rainbow Restaurant at 4th and Columbia, Friday & **Saturday, October 17th & 18th** from 9:00 PM

Jazz at the Rainbow Restaurant: Jazz showcase hosted by drummer Bob Meyer—every **Wednesday**, featuring different guest stars each week. Thursday's feature Jazz Jam session with saxist Steve Munger. For further information call 357-6616

Olympia Old-time Country Dance will be held **Friday, October 10**. The Dance will

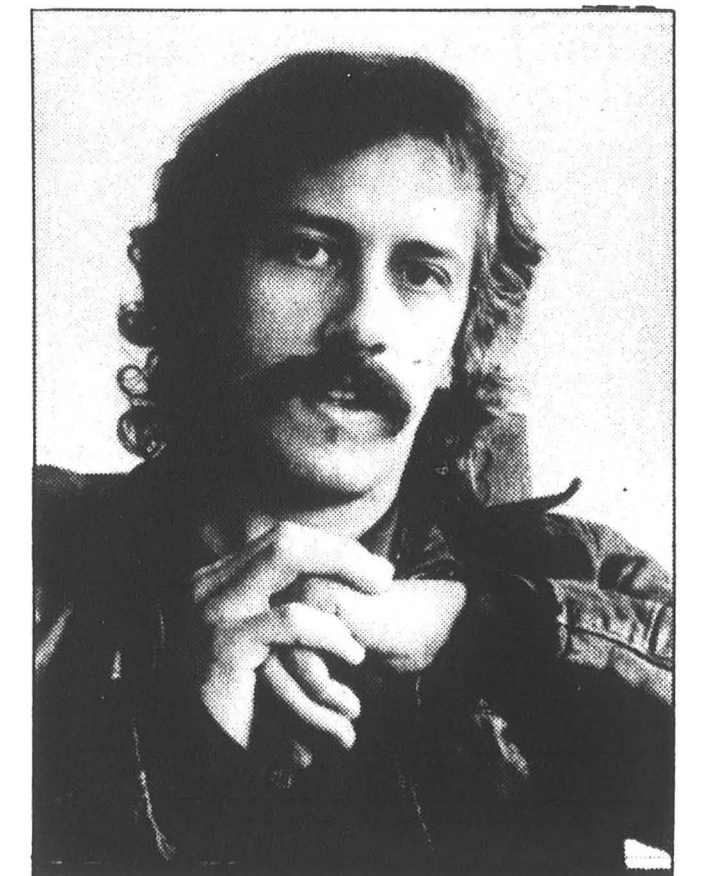
feature live music with Fiddler Andrea Hoag and Pianist Bill Boyd, with dance caller and teacher Don Lennartson. The dance will begin at 8:00 PM at the Olympia Ballroom, 116 E. Legion Way. General Admission is \$3.50; \$2.50 for seniors and young people.

Jazz vocalist **Jan Stentz** and pianist **Barny McClure** will be performing at Ben Moores Restaurant on **October 17th and 18th** at 112 W. 4th St at 8:00 PM. There will be a special cocktail performance from 10:00 PM till midnight.

"Oaydono," drumming and choral ensemble will be performing the music of Haiti, Africa, and Latin America at the Rainbow Restaurant in downtown Olympia at 9 PM on **October 24 and 25**. Admission is \$3.00.

Guitar & Say Duo: Jonathan Glanzberg and Steve Munger will play Blues and Jazz at the Rainbow Restaurant at 4th and Columbia, Friday and Saturday from 9:00 to 12:00 on **October 17th and 18th**.

Scott Cossu, Windham Hill recording artist will be performing in concert on Thursday, **October 16** at 8 PM at the Evergreen State College Recital



Hall, in an event presented by KAOS. Tickets are \$7.50; \$4.50 for TESC students, seniors, and KAOS subscribers.

Grateful Dead lyricist **Robert Hunter** and **Jim Page** will play Halloween in Seattle at the 5th Avenue Theatre, 1308 5th Ave. on **October 31st**, beginning at 8:30 PM. Tickets range between \$9.00 and \$14.00 and are available at all Ticketmaster outlets

Scottish Traditional Singer Jean Redpath will perform at the University Methodist Temple in Seattle on **October 25th** at 8:00 PM.

Singer/Songwriter Bill Staines will perform his folk music on **Saturday, Oct. 8**, at 8 p.m. at the Museum of History and Industry, 2700 24th Ave. E., Seattle. Dan Maher, known for his Celtic folk music, will open the show. Tickets are \$7 in advance and \$8 at the door. For more information call 545-4167.

stage&screen

Renata Scotto will be featured at a recital held in the Seattle Opera House, Thursday, November 6th at 8:00 PM. The performance will be recorded by KCTS TV and edited into a ninety-minute television special hosted by Spleight Jenkins in early December. For ticket information call 443-4700.

It's a Scream, a comedy about a man who inherits his father's movie studio which specializes in horror films, will be performed at the Chinook Theatre, Fridays and Saturdays from **October 3rd** through November 1st at 8:00 PM. For additional information call 967-3044.

AUDITIONS for the Capitol Playhouse production *Oliver* will be held **Friday, Oct. 10 and Saturday, Oct. 11** at 7 p.m. Children's auditions on Friday, Oct. 10, at 1 p.m. only. Please prepare a short, up tempo show tune. Pianist provided. Auditions held at the Capitol Theatre, 206 E. 5th, Olympia. Call 754-5378 for more info.

The Jail Diary of Albie Sachs, the story of a white South African lawyer imprisoned for his opposition to apartheid, is being presented by A Contemporary Theatre from **Sept. 18 to Oct. 12**. ACT is located at 100 W. Roy, Seattle. A special art exhibit of drawings by South African artist Thelma Chait can be viewed in the lobby. There will be a free public discussion following the play at the matinee performance on Sunday, Sept. 28. Tickets range from \$9 to \$17. For more information call 285-5110.

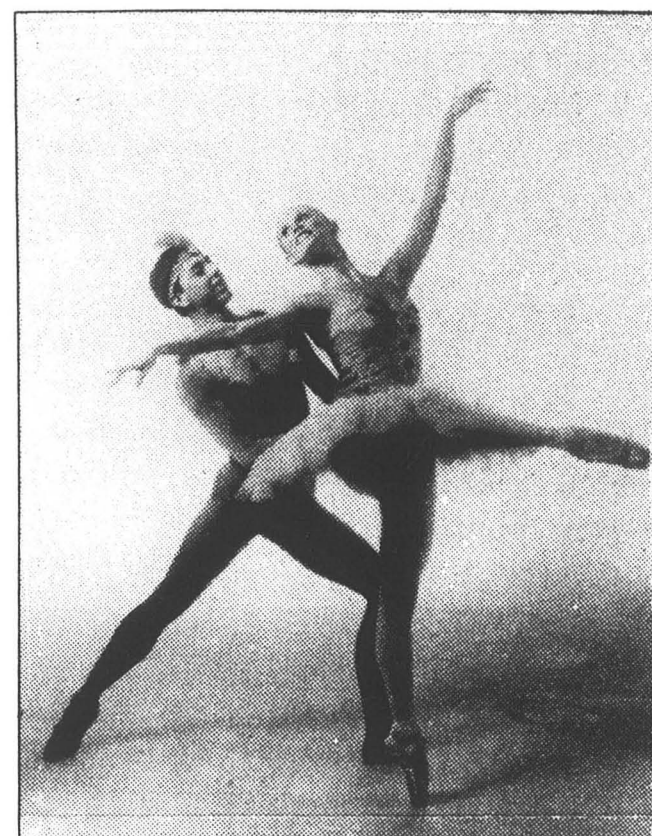
A free showing of **Citizen Kane** will be sponsored by the **Mass Communications** program, in Lec Hall 1, Tuesday, **October 14** at 7 PM.

The Atomic Cafe and **Penpoint Discussion** will be shown as part of the Society and the Computer Film Series on **October 13** at 4 PM, in lecture hall 1. For information call x6434.

The Hasty Heart, a play about a Scottish soldier convalescing in a British Army hospital in the Orient at the end of WWI. Tacoma Actor's Guild, 1323 S. Yakima, Tacoma. **Oct. 3-25**. For info call 272-2145.

Preview of Little Shop of Horrors will be held on October 19, 21, and 22 at the ACT theatre in Seattle. Tickets range from \$10-19, with discounts for students, seniors, and groups of ten or more.

Joint Forces Dance Company will open the 1986-87 Evergreen Expressions Series at 8:00 PM on **Saturday, October 11**, in the Experimen-



tal Theatre at the Evergreen State College. Tickets cost \$6; \$4 for students. Call 866-6833 for complete details.



OOPS! We forgot THE PLUTONIUM PLAYERS who will perform "Ladies Against Women" October 18 at 8 p.m. in the Recital Hall. \$4 students, \$6 general. Don't miss it!

visual arts

Childhood's End Gallery is showing the Vian Kendall's cityscapes in oil, Reid Ozaki's ceramics, Jerlyn Caba's fused and etched glass, and Rollin Geppert's black and white photographs from **Oct. 3 to Nov. 4** from 10 a.m. to 6 p.m. Monday through Saturday, and from noon to 5 p.m. on Sunday. Located at 222 W. 4th, Olympia.

The Evergreen Student Art Gallery is showing "Summerworks," a collection of final prints by Evergreen summer photography students. Located on the first floor of the CAB, directly across from the Greenery. For more information call Val Kitchener at x6412.

Duane Pasco will be showing a new exhibition of his work at the Marianne Partlow Gallery from **Oct. 10 to Nov. 18**. Included will be carved boxes, masks, chests, poles, and original serigraphs by the carver. Mr. Pasco will be available at the opening of the show, on Friday, Oct. 10 from 5 to 8 p.m., and Saturday morning on Oct. 11 at 11:30 a.m. The gallery is located at 500 S. Washington St.

Nib n' Inks' Annual Calligraphy Show will be held **September 27th through October 25th** at the Four Season's Bookstore, 3413 Capitol Boulevard, Tumwater, Monday through Friday 10:00 - 6:00 and Saturday 10:00 - 5:00.

Tacoma Art Museum will be featuring a collection of Northwest art by artists such as Mark Toby, Paul Horiuchi, Walter Isaacs, and James Martin. The exhibit will show from **October 9th to November 16th**. The museum also has a small, permanent collection of European impressionists.

Abbot Parcher, O.S.B., will present a lecture on the **Martin of Tours Collection** at the Tacoma Art Museum, Thursday, **October 16th** at 6:00 PM. The lecture is \$1.00 for students; \$2.00 for Non-member adults.

Seattle Book is an exhibition of 15 photographic and written works by Northwest artists commissioned by the Seattle Arts Commission to be featured in *Seattle Book*, a publication presenting a sampling of the varied meanings the city holds for inhabitants and visitors alike. Located on the Fountain Level of the Seattle Center House. Runs through **Nov. 16**. For more information call 625-4223.

Stained Glass Competition and Exhibition: open to all stained glass enthusiasts. Deadline for entries: **Oct. 31**. Exhibition opens Nov. 6. For more information call the Mandarin Glass Company, 582-3355.

Northwest Photography Competition: Open to all artists using photographic techniques, such as silver print, photo silkscreen, gum print, color print, photo-sculpture, etc. Entry day is **Saturday, Nov. 1**. Entries must be shipped to the Humboldt Cultural Center, 422 First St., Eureka, CA 95501. Entry fee is \$10 for the first entry and \$5 for each one after that. For more information call (707) 442-2611 or write.

Poster Contest: The Alcohol/Substance Abuse Committee of Washington State University is coordinating a state-wide poster contest. Prizes are \$250, \$100, and \$50. Deadline is **Oct. 15**. For more information call (509) 335-3575.

The Evergreen Student Gallery is now showing work by Evergreen Summer Life Drawing students. The gallery is located on the first floor of the CAB. For more information, contact Val Kitchen, x6412.

health&rec

Citizen CPR: a chance to learn or brush up on life-saving skills or cardiopulmonary resuscitation, **Thursday, October 15**, 7-10 PM at the community center. Free; advance registration required.

Fencing Club orientation and information meeting Tuesday, **October 14** at 5:30 PM in CRC-202.

Volleyball Club orientation and information meeting Tuesday, **October 14** at 7:00 PM in CRC-202

Ski Club orientation and information meeting Thursday, **October 16** at 5:30 PM in CRC-202

Basketball Club orientation and information meeting Thursday, **October 16** at 7:00 PM at Jefferson Gym. For information call x6530.

Women's Basketball Club orientation and information meeting Tuesday, **October 21** at 5:30 in CRC-202

Wallyball: every Monday 7-9 PM on CRC racquetball court number 1.

Volleyball: every Tuesday and Thursday 12-1 PM, Red Square.

Boomerang Throwing every Friday from 4-6 PM on Campus Playfields 3 and 4.

African Dance: every Wednesday 3:30-5:00 PM in Rec. Center room 307.

The Lost Horizon Hill Run will be run at the Evergreen State College on Saturday,

October 25. Race day registration for the 10th and 15th mile races will begin at 9:00. Registration costs \$4; \$2 for TESC students. For more information call x6530.

Get wRECKed party featuring swimming, beer garden, and wallyball will be held Friday, **October 10** at the Recreation Center.

Volksmarch: The Evergreen Volkssport Club of Tacoma will hold their next volksmarch on **November 15 & 16 at 8 AM to noon, in Maple Valley, WA. For more information call 584-3437.**

Sail Team meets for practice at West Bay Marina on Budd Inlet every Wednesday and Sunday afternoon, 12-3 PM beginning **October 15**. The Sail Team Shuttle leaves the Dorm Loop Wednesdays at noon and Sundays at 11:30 AM.

Team Twister: The Recreation Center is sponsoring a contest, featuring "semi-valuable prizes," on Tuesday, October 14 from noon to 1 PM on red square (or the Library Lobby if it rains). For more information call x6537

environment

Adopt-a-Stream Conference: Salmon, Education and Watershed Enhancement: Friday, Oct. 10 and Saturday, Oct. 11, at the Everett Pacific Hotel, Everett. Cost is \$45. For more information call 833-8001.

Land Resources: Public and Private Control is a symposium to explore new thinking and land use philosophies. **Oct. 17 and 18**, 8 a.m. to 5 p.m. at the Seattle Center, Olympic and San Juan Rooms. Student fee \$15. For more info write to Land Resources Symposium, Institutes for Environmental Studies, FM-12, University of Washington, Seattle, WA 98195.

Richard Feather Anderson will give a lecture on Geomancy, Tuesday, **October 7 at 7PM at the Organic Farm.** Geomancy is "the study of how architecture, technology, and other human sciences and concerns can be brought into ecological and holistic alignment with the Spirit and veins of energy within the earth."

Puget Sound Water Quality Authority: Thurston County residents can comment on the company's draft plan proposal at a public hearing on Thursday, **October 9** at 7 PM in the Thurston County Courthouse Room 152 Building 1 in Olympia.

Avoid chimney fires and increase the energy output of your wood. Learn how to heat with wood safely and efficiently. Thursday, **October 16** 7-9 PM at the Evergreen State College, Library room 2101.

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Fellowship available: The National Wildlife Federation has increased the size of its environmental Conservation Fellowship to a maximum of \$10,000 each per annum. The deadline for applications is **December 15**. For more information write: National Wildlife Federation, 1412 Sixteenth Street, N.W., Washington, D.C. 20036-2266, or telephone 703-790-4484

exploration

Zen meditation every **Wednesday** at 8 p.m. in the Lecture Hall rotunda. Free. Bring a firm, thick pillow. Sponsored by Olympia Zen-Kai.

Gay Men Support Group every **Thursday** from 7 to 9 p.m. at the LGRC, LIB3223, x6544. This weeks topic: gay life at Evergreen.

The Group, a therapeutic experience. A supportive setting for personal issues. Register at the Counseling Center in the seminar building. They will meet every Wednesday fall quarter 3:15 PM. Barbara Gibson and John Miller will facilitate.

Lesbian/Gay Resource Center needs volunteers. Call x6544.

Women's Rap Group: every Tuesday, 7-9 PM

The **YMCA Breakfast Speaker Series** will present "Fall Book Markings" at 7-8 AM, Tuesday, **October 14** at the YMCA Friendship Hall. Coke Funkhouser will speak about Fall books with an emphasis on women authors. \$3 covers the cost of a continental breakfast. For reservations call 352-0593.

What do I say now? is a group for adult daughters and their mothers being formed at the YWCA. It is a "free experience offered to mothers and daughters who want to explore and enhance their relationship with each other in a caring and supportive environment. The 6-8 week group, once formed, will meet at the YWCA at times convenient to the participant. For more info, call 273-5476 or 352-0593 by **Oct. 15**.

Older Women's League Intergenerational Workshop on aging, "What Kind of Older Woman do I Want to Be?" will be held **October 18**, 9-4 PM at the United Church. There is a \$5 fee. For more information call 943-1752

A **Women's Support Group** will meet on a weekly basis in the Counseling Center 2109, beginning Friday, **October 17** from 1:00 to 2:30. For more information call x6800.

Informational Tea for Waldorf Kindergarten will be held Friday **October 10** from 1-3 PM at the Olympia Waldorf School, 1335-A Fern St. SW, in Unity Church. Bring your child and learn Waldorf's approach to early childhood education.

community service

Ecco Celebrates the Evergreen State: The Evergreen College Community Organization kicks off its 16th year in style with its fourth annual "Celebration of the Evergreen State,"

featuring Washington's mouthwatering best on Sunday **October 19** at 4 PM in the Library at the Evergreen State College. Tickets may be purchased in advance at the Evergreen Bookstore.

The **YMCA** is having their annual "Attic Sale" Saturday, **November 29**, 9 AM to 4 PM. Donations should be brought now to the YMCA at 220 Union Ave. S.E. between 9-5, Monday through Friday.

Thurston County Rape Relief and Women's Shelter Services needs volunteers to answer crisis calls; work with clients; counseling; advocating; and working in the business office. We have a special need for daytime volunteers. Extensive training provided. Call 786-8754 for an application

politics

Anti-apartheid divestment rally will be held **October 9-10** in Olympia. The rallies will call for the State of Washington to divest from all companies doing business in South Africa. Currently, the state pension fund has over one billion dollars invested in such companies. The rallies will be held at noon on the capital steps. For more information call EPIC at x6144.

Western Washington Fellowship of Reconciliation invites you to help them raise a Challenge Fund to be used to fund peaceful community services in Nicaragua. The fund hopes to match, dollar for dollar, the money Congress is sending the Contras. For more information call 789-5565

The Good News Network invites you to meet some of the political leaders in our region at a conference entitled "Politics that Heal." You will hear such speakers as Gib Curry and Don Hynes, Emissary Foundation International; Chuck Zimmerman, Beyond War; Frank Seal, Sixth Sense; Tina Burrell, Holyearth Foundation youth exchange; Norma Jean Young, Seattle Reiki Center; Ellen Goldman, Whole Health Institute. The meeting will be held in Tacoma, Saturday, **October 18** from 1:30 to 6:30 at Lakewood Community Center, 9112 Lakewood Drive S.W. Pre-registration is \$10 before October 16. At the door, \$15. For more information call 537-9220.

Seattle activist and author **Gloria Martin** will sign copies of her recently published book, **Socialist Feminism: the First Decade**, at an autograph party Saturday **October 11**, at Imprints Bookstore and Gallery, 917 N. Second St., Tacoma. Martin's book is an inside account of the formative years of the Freedom Socialist Party.

Senator Gorton seeks interns: Applications for US Senator Slade Gorton's 1987 Senior Citizen Intern Program are being accepted now through **Nov. 1**. The internships begin Jan. 1, 1987. Applications may be obtained by calling Sen. Gorton's state offices in Seattle, 442-5545, or Vancouver, 696-7838. Applicants must be at least 60 years of age, residents of Washington state, and citizens of the US.

other stuff

GRE and LSAT practice tests will be held on **Friday, Oct. 10** in Lecture Hall 1. The GRE will be from 8 to noon and the LSAT will be from 1 to 5 PM. Call x6193 or drop by LIB1213 to preregister for either practice test.

Resume Writing Workshop: Learn how to write an effective resume for a job or an internship. On Friday, **October 10** from noon to 1 PM., the Career Development Office is presenting a Resume Writing Workshop for all students in L1213. Call x6193.

Interested in a Career in Foreign Service? The U.S. Department of State has announced the date for the Foreign Service Examination will be given this year on December 6. The deadline for applying to take the exam is **October 24**. Application forms and booklets explaining the examination process and the Foreign Service can be picked up in the Career Development Office in L1214

Foreign Language Instruction: The Defense Language Institute in Monterey will be hiring foreign language instructors over the next four years. The major languages they need expertise in are: Russian, German, Korean, and Spanish. The DLI offers intensive foreign language instruction on campuses in Monterey and San Francisco to members of the military and civilian government employees. For employment information and application documents, write Paul Palla, Chief, Recruitment and Personnel Services, Civilian Personnel Office, Presidio of Monterey, CA 93944-5006. Applications are continually accepted. For further information, contact the Career Development Office, LIB1213, x6193.

Employment Opportunities in Television: a round table discussion presented by the Seattle chapter of NATAS. **Thursday, Oct. 9** from 6:30 PM to 9:30 PM at KIRO-TV, Seattle. For more information call 682-3576.

Rental assistance program: the Housing Authority of Thurston County is accepting applications for the waiting list of the Rental Assistance Program. Further information on the program and applications can be obtained by call-

□ 31 □

ing their office at 753-8292 or visiting in person between 8 AM and 5 PM, at 505 West 4th Ave, Olympia. The average wait has been two years.

Graduate fellowships for minorities are being offered by the Committee on Institutional Cooperation. Each CIC Minorities Fellowship is for four years. Each award will pay full tuition plus a stipend of at least \$7,000. The fellowship is for members of minority groups seeking PhDs in social sciences, humanities, sciences, math, or engineering. apply now. For more information call toll free between 9 AM and 4 PM, EST, at 800-457-4420.

National Science Foundation Graduate Fellowships: Students selected will receive stipends of \$11,100 for a twelve-month fellowship tenure. The deadline for applications is Nov. 14. For more info write the Fellowship Office, National Research Council, 2101 Constitution Ave, Washington D.C. 20418 or see Career Planning and Placement.

Live and learn in the Austrian Alps with the University of New Orleans at UNO-INNSBRUCK, an International Summer School program. Register now. For more info write to UNO-INNSBRUCK-1987, c/o International Study Programs, Box 1315-UNO, New Orleans, LA 70148.

Marilyn Frasca is not on campus this quarter. She can be reached by leaving a message at her office, Lab 1 room 2026. A sign up sheet is posted for interviews for her Sping group contract "A Meditation on Faith."

The Olympia YMCA is offering a class on job interviewing. The class will be held on Wednesday, **October 15**, 6:30-9:30 PM at the YMCA.

\$10 for YMCA members, \$12 for non-members. Call 352-0593 to register, now.

"Can a Woman Get a Good Car Deal?" Peggy Daniels-Pearl will present tips on selecting and shopping for a car, and negotiating and obtaining credit. Will be held at the YMCA on Wednesday, **October 15** at 6:30-9:30 PM. \$5 for members; 7:50 for non-members. Call 352-0593.

Mountain pass reporting service operational. Call **1-976-ROAD** for road condition reportage

Washington Fair Share and the **Central America Peace Campaign** will be recruiting and providing information about their organization on Wednesday, **October 15** in the CAB Lobby frn 10-1 PM.

Olympia Timberland Library will resume Sunday hours beginning October 5. The Library will be open from 1-5 PM every Sunday until Memorial Day, except Easter Sunday.

Philip Morris Magazine Essay Competition: Write an essay of 2500 words or less that explores and questions censorship of expression, in any sector of American Life; that defines the First Amendment's application to American business; and that specifically questions the ramifications of a tobacco advertising ban on the future of free expression in a free market economy. All entries should be submitted to Philip Morris Magazine, 120 Park Avenue, New York, NY 10017 by **January 1**. You must be 21 years of age or older and a resident of the United States.



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