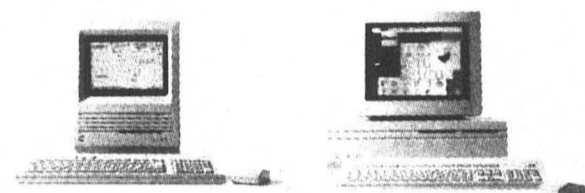


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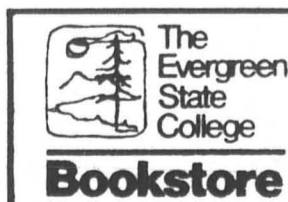


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Cooper Point Journal

March 9, 1989
Volume 19 Issue 18



Get ready for Earth Month once again! The Environmental Resource center at The Evergreen State College is organizing a month of activities focusing on our connection to the Earth. The month will run from April 6th to May 5th with this year's theme being "Sustainable Solutions to Our Environmental Crisis." Most activities will take place on the Evergreen Campus. This year there will be a balance between environmental theory and action in the presentations. The workshops, potlucks, and panel-discussion groups will all give participants the hands-on skills necessary to create sustainable solutions. The information tables, Earth Fair Weekend (April 22nd-23rd), and Earth-based celebrations will extend a sense of hope to the often overwhelming environmental threats facing us. Those

attending will gain inspiration, empowerment, and the common sense skills needed to embrace our world ecological crises.

This year's Earth Fair weekend should be especially exciting with activities to include a Maypole celebration, speakers, music, workshops, Earth-based arts and crafts, and much more.

So, if you are interested in finding some "Sustainable Solutions to Our Environmental Crisis," or would like to celebrate your connection with the Earth, come on down to The Evergreen State College, April 6th to May 5th. For more information contact the Environmental Resource Center at 866-6000 extension 6784.

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CPJ Editor has a goodbye message

by Darrel W. Riley

I'm including my name in this editorial because some people have been confused about who writes the editorials.

The following is excerpted from a letter I sent to the Communications Board.

For personal and professional reasons I am resigning from my position as editor of the Cooper Point Journal.

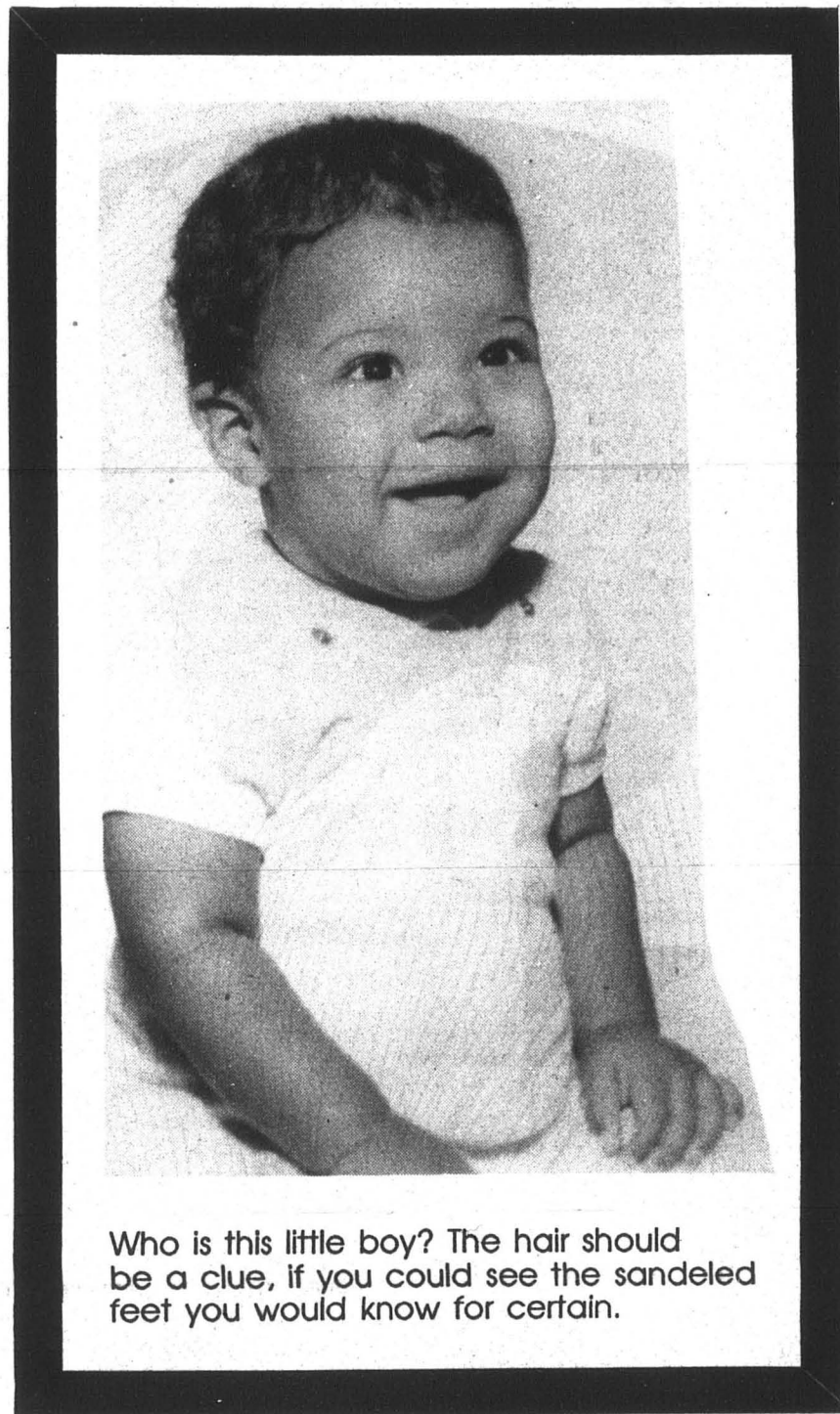
Over the course of the year the CPJ staff has become extremely capable and will be able to fulfill the requirements of the paper without my assistance as editor. I will return to doing writing which I did not have the time to do as editor.

There have been many positive changes to the CPJ since I came. For instance, the CPJ now has a regular career column. We added an arts and entertainment editor and photo editor. We have resumed the KAOS column (on an intermittent basis) that we began the year with. We have published much of the student governance and curriculum planning material.

The greatest changes to the paper have been internal. Previous papers were often being laid out until just before delivery to Shelton, 8:00 or 9:00 a.m. Thursday. Today it is extraordinary if layout runs later than midnight.

I have been proud to be editor of the CPJ. I hope we were able to heal some wounds from previous years. I leave the CPJ in good hands and headed in a positive direction.

Please accept my profound apologies for leaving this position but personal circumstances have made it unavoidable.



Who is this little boy? The hair should be a clue, if you could see the sanded feet you would know for certain.

Because of intense turmoil in my personal life I made the decision to resign in February. I had no idea my decision would be announced in the middle of such heated controversy. The controversy almost made me change my mind, but it's time to move on.

A couple of notes. I apologize to the people who did the International Women's week stories. Somehow on layout night they got left off.

The story in last week's issue bylined by WashPIRG was really by Willow Ostergaard.

We got a lot of letters too late to include in this week's paper. One brought up a point I would like to clarify. My editorial opinions are my own. I don't take a survey to find out what to write in my editorials, at most I walk around campus listening to people until I feel there is enough material for an editorial. I don't pretend to represent campus opinion. For a campus which supposedly prizes diversity there sure are a lot of folks upset by people who think differently. Oh well.

Spring break is almost here. I hope over break people will take the time to forgive and forget and to renew their commitments to themselves, each other, and their world.

God Bless you all. This Friday, March 10, Paisley Sin will be in concert at Evergreen. Besides having a number of former Evergreeners among its musicians, this band has the assistance of my very best friend, Jeanine Cunningham. I recommend you see them, it should be quite an experience.

The staff:

Interim Advisor: Janis Byrd
 Editor: Darrel W. Riley
 Managing Editor: Suzette Williams
 Ad Manager: Chris Carson
 Business Manager: Whitney Ware
 Production Manager: Bernadette Williams
 Ad Layout: Matt Carrithers
 Calendar: Catherine Darley
 Typist: Alexander Rains
 Poetry Editor: David Henshaw
 Photo Editor: Peter Bunch
 Contributors: Dollie Ogawa, Maureen Eddy, Rhys Roth, Rochelle Robbins, Eric Larsen, Tom Freeman, Stephen Engart, Business Office, SCC Staff

The policy:

The Cooper Point Journal (CPJ) editor and staff may amend or clarify these policies.

Objective:
 The CPJ editor and staff are determined to make the CPJ a student forum for communication which is both entertaining and informative.

Deadlines:
 Calendar—Friday, noon
 Articles—Friday, 3 p.m.
 Letters—Monday, noon

Rules for submissions:
 Submissions must be original. Submitting work which is not original is a legal, ethical and moral violation and an injury to those members of the Evergreen community who do complete original work.

Submissions should be brought to the CPJ offices on an IBM formatted diskette. Any word processing file compatible with WordPerfect 4.2 is acceptable. Disks should include a double-spaced printout, with the author's name, daytime phone number and address. Disks will be returned as soon as possible.

For information about other types of computer submissions, call the office at 866-6000 ext. 6213. Some help is also available at the office.

Double-spaced, typed copy with one-

inch margins will be accepted. If you are unable to comply with the submission requirements for any reason, contact the editor or managing editor for assistance. Before undertaking time-consuming projects for the CPJ, it's a good idea to call the CPJ office about deadlines, future plans and suitability of materials.

Because the CPJ is a college newspaper, priority will be given to student submissions; however, all community members are encouraged to contribute.

Letters:
 Letters will be accepted on all subjects. They will be checked for libel and may be edited for grammar, spelling and space. Letters should be 300 words or less. Every attempt is made to publish as many letters as possible; however, space limitations and timeliness may influence publication. Letters do not represent the opinions of the CPJ staff or editor.

Advertising:
 All forms of advertising will be considered.

Objectivity:
 The editor does not believe objectivity is possible. Instead, the editor and staff believe in fairness. We will make every effort to get as many viewpoints on a subject as possible. If you have an opinion about something you've read in the paper, please write and tell us.

Letters

Coca-Cola responds to TESC criticism

I read with interest the letter in your February 23 issue regarding the Coca-Cola Company and South Africa. The letter is permeated by misinformation. The company did not own any bottling plants in South Africa, holding only a minority stake in one bottling operation. Much of that interest is now owned by black South Africans. The Company pays no taxes to the South African government. PepsiCo soft drinks are produced and sold in South Africa.

Rather than continue to correct the specific misstatements, let me point out that the Coca-Cola Company's opposition to apartheid is a matter of public record. Because of our opposition to apartheid and our dissatisfaction with the slow pace of change in South Africa, we completed our disinvestment in 1986. We were determined, however, not to let our disinvestment become merely a symbolic, ultimately ineffectual, condemnation of apartheid.

Instead, in close consultation with black South African leaders, the Company developed a disinvestment plan with three principal objectives: (1) to maximize the economic empowerment of black South Africans; (2) to help South African blacks prepare for leadership roles in a post-apartheid society; (3) to strengthen the economies of neighboring black-ruled countries.

The Company has taken a number of steps to ensure that these goals are met. The Company participated in negotiations with South Africa's major bottler leading to the sale of 11 percent of its shares to 4,600 small retailers and 2,400 employees. Approximately 60 percent of the retailers who purchased shares and 75 percent of the employees who purchased shares are black. With Company support, a group of South African investors purchased a majority interest in the Coca-Cola bottling plant in East London, South Africa. Purchasers of the Company's former holdings are contractually obligated to maintain enlightened employment practices initiated by the Company.

Prior to its disinvestment, the Company established the Equal Opportunity Foundations, South African-based funds dedicated to laying the groundwork for post-apartheid South Africa. Governed by an independent board of distinguished trustees, most of whom are black, and supported by a \$10,000,000 donation, the Foundations have funded projects in areas including non-traditional education, health, agriculture and black career advancement.

In divesting, the Company closed its concentrate plant in South Africa and built a new plant in Swaziland, an independent black-ruled neighbor of South Africa. The new plant provides

Swaziland with jobs and significant tax revenues that were formerly paid to South Africa. The Company also closed its South African branch, thereby ending the Company's corporate and tax presence in the country.

The Company's disinvestment plan has shifted tax revenues from the South African government to the Swazi government; assisted black South Africans in becoming owners of bottling operations; protected South African workers rights under the Company's employment practices; and established independent, black-controlled foundations dedicated to aiding the victims of apartheid and working toward a post apartheid South Africa.

Terminating our contracts with South African bottlers -- a process we could not legally complete for many years because of their long-term nature -- would undo much of what has been accomplished.

New black South African investors -- owners and shareholders of bottling operations, retail merchants and local distributors -- who relied on the continued availability of Company products in making their investments, would be deprived of those products. Swaziland, a black-ruled nation, would lose significant tax revenues, and its people would lose jobs. The South African government would likely not experience any revenue loss, since the bottlers would be free to produce and sell other soft drink products. The most serious and tragic result, however would be that the Company would no longer be positioned to help build and participate in a post-apartheid South Africa.

Brant Davis
 Manager, Corporate Issues
 Communications
 The Coca-Cola Company

CPJ staff unappreciated

I don't work for the CPJ, nor do I personally know anybody who is presently on the staff.

In the spring of 1987 I did a little for the paper, helping with the layout and proof reading a few things. Before I did this, I had my ideas about the CPJ. I thought that it was all right but could and definitely should be better. While working on the paper those ideas did not change, but I did learn a few supplementary things. One was that the Evergreen curriculum does not include anything built around the putting together of the CPJ. One can design an individual contract, and some undoubtedly do. But apart from that there is no curricular support for the paper. Another thing that I learned is that it takes a lot of effort and stick-to-it-iveness to week after week put together the CPJ.

When I did my small amount of work for the paper Polly Trout was the editor. I would come in one night a week, Wednesdays, at about 5 or 6 pm and leave at 11 or 12. When I walked in she was there, and when I left, she was there, always looking like she could use about 10 hours of sleep. Wednesday was (and probably still is) a big day for the

CPJ staff, as on Thursday the paper goes to the printer. Sometimes on Thursdays I'd run into Polly Trout on campus, and it was obvious that she hadn't slept or had slept very little. I learned later that as well as being editor she was taking a 16 credit program. As we know, with an Evergreen program sometimes you work really hard and sometimes you hardly work. I think that Polly Trout worked pretty hard at being the CPJ editor. She put in a lot of time anyway.

All of this is to say: The CPJ staff is not nearly as inept as unappreciated. If they are five percent inept they are ninety-five percent unappreciated. For sure there may be people out there who could do a better job. But that doesn't mean a thing unless the better job is being done. I can't speak for the present, but in Spring of 1987 the CPJ staff whole-heartily accepted and genuinely considered anybody's sincere, respectful suggestion. I doubt if things have changed much in that respect.

To the staff of the CPJ I say thank you very much and keep up the good work.
 Timothy Williams

Stole your book?

I would like to respond to Michael MacSem's emotionally charged letter in the March 2 CPJ condemning the actions of certain Evergreen students who allegedly stole his book.

I found my coat!

Michael has taken the loss of his book and made it sound as though there's an epidemic of "incredibly mean-spirited and callous" individuals who roam the continued on page 5

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American Heart Association

Students, Faculty, and Staff Please Submit Your Art Works for the ART CARD PROJECT By March 23 to the Development Office, 3rd Floor of the Library.

The ART CARD PROJECT aims to promote Evergreen artists as well as raise money for the arts and the Alumni Association.

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If you have any questions contact Andy Stewart at 352-5861

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Championship includes kickboarding?

After being neglected for the entire season, it was a pleasant surprise to see the CPJ bothered to report on the swim team's performance at the district meet. The story printed two weeks ago even got most of the facts right. [Most of the facts right? Please inform your coach what facts weren't correct so that the next time he writes a story you can proof it for errors.] However, the photo printed in your most recent issue once again exhibited the slipshod journalism so prevalent in this year's CPJ.

The caption read something like, "Evergreen swimmer swims to victory at Districts," an event which is already old news. No story was printed about the team's then upcoming trip to Nationals, something that I would consider much

more newsworthy.

Even worse, on closer inspection, I noticed that the photo wasn't even taken at the district meet. It is a photo of Brad Carlson using a kickboard during practice. Kickboards are not used in racing at competitive swim meets, though I'm sure that were there such an event as the 100-yard breaststroke kick, Brad would have been victorious in true Geoduck style.

In the future, I suggest that the CPJ be more responsible about reporting sports news. Even if the editors of the paper feel that sports are not an important part of school life, there are people on campus who would like to know how Evergreen's sports teams are doing; I am one of them. As an athlete

myself, I can also say that it is nice to see meet/game results and competition schedules in print. This gives athletes the feeling that their efforts aren't going unnoticed. But for Pete's sake, be accurate. If you don't know what you're looking at, ask someone who does know, instead of making up corny captions. Tamara Nameroff

[Slipshod journalism? Be more responsible for reporting sports news? If you read the CPJ you would know that the only time sports gets covered is when people like you write for us. The swimmers get covered more than any other sport at Evergreen because the coach writes about them. Among the "responsible journalists" on the swim team none volunteered to write for the CPJ. We

asked two of them to write; "no time."

I think sports are important to Evergreen as I've said several times before. I'm not as sure the athletes feel the same way since they never have the two minutes it takes to write about their activities but always have time to complain about the coverage that someone else does.

If you felt that the Nationals were so important why didn't you write about them yourself? Oh, sorry, "no time." I understand, because I myself don't have time to cover them. I just thought since you were already there

Before we printed the picture we asked some athletes to write us a story or caption. Unfortunately they "didn't have the time."

Evergreen swimmers truly impressive

Freshman Sarah Applegate of The Evergreen State College set three school records and became the fastest woman swimmer in Evergreen's history. Sarah swam to a fifth place finish at the NAIA National swimming and diving championships in Milwaukee, Wisconsin. By placing fifth in the 200 yard Butterfly (2:11.80) Sarah earned All-American status in the NAIA. Sarah also placed ninth in the 400 Individual Medley (4:48.61) and 12th in the 100 Butterfly (1:02.12), both new school records.

Brad Carlson, also a freshman, set a new school record in the 100 Breaststroke with a time of 1:01.61. Brad also competed in the 200 Breaststroke (2:16.35).

TESC's women's relay team of Sarah, Claire Littlewood, Tamara Nameroff and Katie Nelson set four new school records at the National meet. They were: 800 Freestyle relay, 8:42.60; 400 Freestyle, 3:59.20; 400 Medley, 4:35.80; and the 200 freestyle, 1:50.43.

Evergreen placed 20th out of 42 collegiate teams, the highest finish ever for the school. There were 421 athletes competing from all across the nation.

Coach Bruce Fletcher was very impressed with his national athletes. "This group of student athletes had amazing time drops. They had a lot of class and were proud to represent The Evergreen State College."



Evergreen's winners at Nationals: Katie Nelson, Brad Carlson, Claire Littlewood and Sarah Applegate. Not pictured, Tamara Nameroff.

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Evergreen graduate runs for City Council

Nina Carter announces that she will be running for the Olympia City Council, Position Number 7, in the fall election of 1989. Carter, who descends from a Washington pioneer family, has resided in Olympia since 1978. In recent years, she has been very active in Olympia's Westside Neighborhood Association and is currently a member of its governing board.

If elected she will advocate neighborhood integrity and negotiated solutions between communities in Thurston County over such issues as sewage and garbage disposal. She will continue strong support for the downtown renaissance, historical preservation, and good relations with the Port and City of Olympia. Carter believes it critical for the

people living in an area on the verge of significant growth and change to have a voice in how those changes will be made. She advocates public involvement in determining the balance between growth and neighborhoods.

Carter has strong qualifications for the Olympia City Council. In 1982 she graduated from the Evergreen State College with a Bachelor's degree in political economy, and again in 1984, with a Master's degree in Public Administration. Her master's thesis examined relations between the local and state governments regarding solid waste management. She maintains a strong interest in questions of waste disposal and recycling. Presently, she serves as the citizen representative on the Thurston

County Solid Waste Advisory Committee. Since 1982, she has worked for the State as a management analyst, an environmental planner, and now is a program manager for boater environmental education at the Washington State Parks Commission. She belongs to several professional organizations, the Washington Daughters of the Pioneers, and has hobbies which include hiking, skiing and reading.

Prior to living in Olympia, Carter was educated in Switzerland and California. As the daughter of a career Naval Chief petty officer, she has travelled broadly throughout the world. In 1983, she and her husband, Dr. Thomas B. Rainey, professor at the Evergreen State College, lived in Japan for 6

months. While in Japan, Carter studied Japanese and taught English to college students. She regards sister city arrangements with Pacific Rim countries as an important cultural and economic opportunity.

Over 25 prominent Olympia citizens have pledged to contribute time and money to her election. A campaign committee will meet weekly at the candidate's home. A kick-off fund raiser to meet the candidate will be held at the Olympia Women's Club on March 3 from 5:00 to 7:30 pm. For more information, please call 943-9538 in the evenings.

Geo-Voice proposal passes

by SCC staff

The Geo-Voice, the proposed student governance structure, has passed! The votes were counted and 489 students voted for it (85%), 86 voted against (15%), and one officially abstained.

The first General Assembly, open to all students, will be held early next quarter. Watch this space and the

Student Communication Center for exact time and place.

Start thinking over any ideas or proposals you may have for the General Assembly. And remember, only through students can student governance work. If you have questions or comments, please come by the SCC, CAB 206, or call extension 6785. Thanks.

Business office employee Poff retires from TESC

by the Business Office Staff

You are cordially invited to join us for refreshments and cake as we wish Evalyn Poff greener pastures and the Luck of the Irish on her retirement from Evergreen after ten years of service.

There will be a short program from 3:30 to 4 March 17. Anyone who wants

to participate in this light-hearted fun, please feel free to do so. Becky Gallagher will be our emcee.

If you would like to contribute toward a gift for Evalyn, please contact either Louise or Mary in the Cashier's office. We ask that all contributions be in by March 10th.

continued from page 3

campus seeking opportunities for relieving others' of their goods.

For one thing, as Michael himself stated, he was "foolishly drunken" when he lost his book. To me that means he should probably first look to himself and his own foolishness as the original cause of his loss.

What about this experience? Two months ago I accidentally left my tan jacket in Lecture Hall 3 after a movie. For days I looked all over the place for my jacket. About a week later I had almost forgotten about it when somebody who knew me came up to me and said, "I think I saw your jacket hanging on a coat hanger in Lecture Hall 3."

Sure enough, it was hanging there, right where I left it. Untold numbers of classes and students had gone in and out of there and not one of them had taken my jacket. That made me feel pretty good about people on this campus.

I don't mean to downplay the loss of your book if in fact someone did take it, but I don't think you should draw too many gruesome conclusions and ugly generalizations about it. I happen to believe that in general, Greeners tend to be more honest and conscientious than most people.
Brian Sorenson

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Patty Larkin to perform here at Evergreen

In celebration of International Women's Week Student Activities will present Patty Larkin, favorite East-Coast based acoustic artist and two time winner of the Boston Music Awards. Sam Weiss, singer/songwriter and virtuoso 12-string guitarist, will open the show tonight, March 9th, at 8:00 pm, in the Library Lobby.

Her fine acoustic guitar playing and nimble voice earned her recognition as Best Folk Artist and for the Best Folk Album at the 1986 Boston Music

Awards. Although Larkin defines herself as a feminist, she says, "I've always believed that by example you can be political." Larkin's repertoire includes an array of love songs and humorous observations on contemporary life including country-western tune "Not Bad for a Broad."

General admission tickets are \$10.00; \$7.50 for students and seniors. For more information about this event call 866-6000, ext. 6220.

Joanne Rand opens for Earth Month

If the upcoming Joanne Rand concert is any indication of what the folks at The Evergreen State College are organizing for Earth Month, you should definitely keep April 6th to May 5th open on your calendar.

Joanne Rand will be opening Earth Month with a solo performance at The Evergreen State College's Recital Hall, on Thursday, April 6th, at 8 pm. The Environmental Resource Center and Cheetwood EFL are sponsoring this event. Admission to the show will be \$3-5 (sliding scale).

It's not often that a singer with the extraordinary range, power, and passion found in Joanne Rand comes along. "Her sound embodies the strong but supple spirit of primal warrior woman, of 'womanspirit' rising. Her voice comes across exuberant yet steadfast, with an unyielding sensuality." (EFL Journal)

Drawing from a broad range of musical genres, Joanne Rand has created her own contemporary folk style; a style that weaves together strong melody lines with lyrics that could easily stand alone as poems.

In listening to Joanne Rand sing it soon becomes obvious that this woman is in touch with what she is feeling, and is able to draw the listener deep into her sea of emotions.

Many of her songs reveal a strong bond with the earth; some expressing joy and gratefulness for the beauty that

surrounds her, others showing the pain and outrage at seeing that same beauty being destroyed by modern man.

This is music that does not tread lightly. Joanne Rand writes songs that take chances, songs that bare her soul right down to the bone.

Rhys Roth

A whole lot of Olympia and Evergreen folk displayed a whole lot of courage last Tuesday afternoon. Seriously outnumbered, face-to-face with a few hundred, often large, logger-beings (who were backed by at least a hundred big rigs in a long row) there stood the somewhat motley representatives of the last extraordinary ancient forest ecosystems in the Pacific Northwest.

What a scene! Sparks of many colors flew as worldviews clashed. A cross-cultural blitzkrieg. Real democracy is explosive. Intense, passionate, polarized debate. Some scorn, rage, and exasperation too.

We learned of the economic and cultural momentum we must blunt or redirect soon if wild nature is to continue to exist free in its countless forms across the regions of Earth. Many of us also had moments of transcendent understanding where protagonists turned

Play opens tonight



Tracey Peyton

Nick Roberts wrote a play called Excuse Me, We're Singers. It opens tonight (Thursday 9 March) at 8:00 pm in room 209 of the Communications building. Admission is being charged, but seating is quite limited so call 866-6833 for reservations. The play will run through Sunday the 12th. Come and see it. We guarantee you, you've never seen anything quite like it before, nor will you be likely to again.

A terrible group of wretched actors are attempting to stage a mediocre production of Henrik Ibsen's classic drama, Ghosts. Before 10 minutes have gone by, the cast and director are hopelessly entangled in an incredulous morass of verbal, and sometimes even physical, abuse. From the start, it's more than clear that this particular production of Ghosts is doomed. Add a talking cat, 1 can of gasoline, a bona fide pyromaniac, and 2 very irate singers, and you have the ingredients of Excuse Me, We're Singers.

The play is directed by Randall Ota and Nick Roberts. The cast includes Kathryn Cleasby, Betty Fuller-McIntosh, James Ingersol, Tracy Nance, Alan Olson, Tracey Peyton, Steve Smelker, and Dan Taylor. They do a fine job. Come watch them do strange and unusual things in the name of -- theatre!

Logger-beings vs. Greeners Rabbi Hollander to speak here

side-by-side and saw briefly as allies, and their battle was our battle and maybe vice-versa.

It was an epochal encounter, an encounter of the coming times. The industrial system is strangulating life - take a generational view: In just forty loops around the sun we've seen half the forests of the earth cut down. It is indescribably insane. Yet economic indicators yield no hint of the terminal illness. Uh, excuse me, could you ask the engineer if that's a cliff we're barreling towards - or does this train have wings? The theme, the conflict, is not about to go away.

On Tuesday the people came out, in workboots and suspenders and in backpacks and birkenstocks, to claim a stake in the future, and for a few hours politics came out of the 'vibrations, synchro-temp, powersuit caverns it seems to reside in too much these days.

by Rochelle Robbins

Rabbi Vicki Hollander will speak at Evergreen Friday, March 10, at 2:00 pm in the Library 2100 lounge. She has been invited to give a presentation and lead a discussion on "Woman and Judaism" in honor of International Women's Week. Emphasis will be given to the topic of "Finding a voice" - how Jewish women can find a spiritual voice within the patriarchal foundation of Judaism.

Maarava urges all who are interested to attend. One does not have to be Jewish to find an interest in scoping out the many different methods of maintaining the traditional lifestyles of the Judeo/Christian world along with uncovering various alternative ways to adjust these traditions to our efforts to lead politically conscious lives.

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March 12 is Seventh Annual Tribute

In addition to music, dance, arts and crafts, and food, the Tribute to Japan at The Evergreen State College on Sunday, March 12, will offer attendees economic and business insights.

A four-member panel that will discuss the future economic trends in Japan and the Northwest will offer impressive credentials for the topic, as well as more than a century of combined experience in the field of Pacific Rim trade and finance.

Their discussion, "Japan and the Pacific Northwest in the 1990s," begins at 1:30 p.m. in Library 2100 at Evergreen. Before and after the discussion, a seven-part video series shown in nearby Library 2118 will explore "Economic Life and Work in Japan."

Included in the foursome are Consul General Shigenobu Nagai of the Japanese Consulate-General in Seattle, who will also preside at the Tribute's opening ceremonies; Toshihiko Yuge, general

manager and senior vice president of the Seattle office of the Sumitomo Corporation of America; Atsuyuki Sato, senior vice president of the international division of the Security Pacific Bank of Washington in Seattle; and Ed Wack, president of Olympia Federal Savings and Loan Association.

Nagai and Sato have the most years of experience in the group, with Sato joining Security Pacific Bank in 1953 and Nagai joining the Japanese foreign service in 1954. Yuge and Wack both began their careers in 1962, Yuge with Sumitomo in Japan, and Wack at Olympia Federal Savings.

Festivities for the entire Tribute to Japan are scheduled for noon to 6 p.m. on March 12, and include entertainment, arts and crafts, food and beverages, and other aspects of Japanese culture. For more information on the free community celebration, call 866-6000, ext. 6192.



The Shuminokai Folk Dancers of Seattle entertain visitors at a previous Tribute.

Volunteers needed for Tribute

Hold on to your hats because Evergreen's lucky seventh Tribute to Japan--scheduled for Sunday, March 12 from noon to 6 p.m.--will introduce a new sound to the traditional extravaganza of Japanese music, dance, crafts, food and exhibits.

This year's Tribute will kick off at noon with the something different, the contemporary jazz and soul of Seattle pianist Deems Tsutakawa and San Francisco singer Collette Ikemi. While Tsutakawa, whose music is enjoying increasing airtime on radio stations in the United States and Europe, will be returning for his third performance at Evergreen, Ikemi will be appearing for the first time. The duo will be collaborating to produce Ikemi's first album during the week following Tribute.

Also on hand to open ceremonies for the annual celebration of Japanese culture will be Mrs. Jean Gardner, Consul General Shigenobu Nagai of the Consulate-General of Japan in Seattle, and Evergreen President Joseph Olander. Sponsored by Evergreen, the Consulate-

General of Japan, and the Japanese-American Citizens League, the festivities will include a mix of entertainment and educational activities which has drawn several thousand visitors to campus in years past. In addition to Tsutakawa and Ikemi, the performing arts stage in the Library Lobby will feature six groups of dancers, singers and musicians. The Library building and CAB will also be bustling with exhibits and demonstrations, arts and crafts, lectures, lessons in Japanese language and etiquette, and children's activities.

Volunteers from the campus community are needed to organize, set up and staff this year's Tribute. If you'd like to help the college welcome the community to a quality cultural event, contact Larry Stenberg in CAB 207 or call ext. 6192.

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Mr. Sato writes Senryu (Japanese poem) for visitors at last year's Tribute to Japan.

New Japanese tradition kicks off festival

This year's Tribute to Japan--the seventh such annual celebration of Japanese culture at The Evergreen State College--will kick off with a lively, and modern, note when festivities begin at noon on Sunday, March 12.

Instead of a traditional Japanese drum performance or dance group, which have opened Tribute in years past, Evergreen's Library Lobby will reverberate with the rhythm and soul of Seattle jazz pianist Deems Tsutakawa and San Francisco vocalist Collette Ikemi.

Tsutakawa's name should ring a bell with local jazz aficionados. Not only has he performed at Evergreen twice in recent years, but he has released two albums on Seattle's J-Town Records label and is receiving critical and popular acclaim both in this country and abroad.

While Ikemi has her own following in the Bay Area, where she has sung with a variety of groups including Hiroshima, she is a relatively undiscovered talent. The Tribute to Japan will mark her first appearance in the area. But although the duo will be performing together in the Northwest for the first time when they take the stage at Evergreen, they have appeared together before on Ikemi's home turf.

"Collette and I played the night club circuit in the Bay Area," says Tsutakawa. "It was fabulous; we played to packed houses and they loved it. We really do love together."

Well enough that Tsutakawa and Ikemi will be making an album together in a Seattle studio the week following Tribute to Japan. Tsutakawa says he's just supporting Ikemi in the venture, as this will be her debut solo album.

"She's a solid singer," says Tsutakawa. "Her real strength is soul music--she puts everything into it." Tsutakawa, who calls his own music "contemporary soul jazz," compares Ikemi's style to some of the contemporary greats, such as Roberta Flack, Gladys Knight and Aretha Franklin.

But Ikemi adds another influence--Janis Joplin--and in conversation her low, throaty voice echoes that of the Sixties rock star.

"I just like to sing," says Ikemi, who's been performing for 17 years. "People sometimes ask me if I do Japanese music," she laughs, "and I tell them to come and check it out. When they do, they're dumb-founded. My music isn't quiet or demure like the Asian stereotype. People don't expect to hear an Asian female sing like I do."

If there aren't any Japanese-American singers mentioned among Ikemi's influences, it's because she's something of a trailblazer.

"I feel there's a need for Asian females in the rhythm and blues and pop music field. We have a place, it's just a matter of us getting out there and doing

it." Plans are for the Ikemi and Tsutakawa duet to perform a variety of songs in their Tribute appearance, both original compositions and standards, including some Motown-type soul numbers, rhythm and blues, contemporary jazz and pop and perhaps even country and western.

Both performers are looking forward to their appearance, both because of the ethnic nature of the event, and the fact it's at Evergreen.

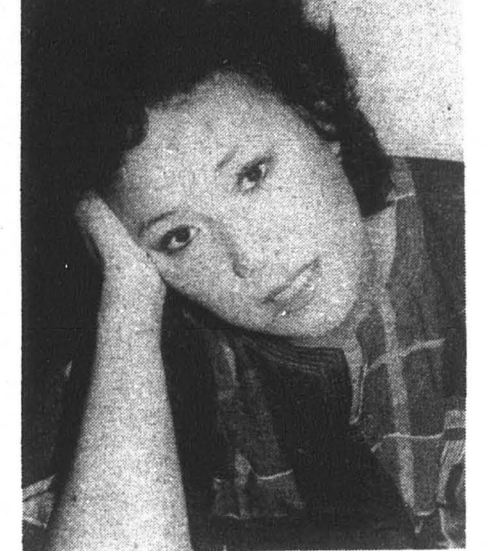
"Evergreen is real hip," Tsutakawa says. "I've been there twice, and I still have a tape from the second concert. It's electrifying--the Evergreen crowd really got into our music and we gave it back to them."

As for their heritage, both Tsutakawa and Ikemi are *sensei*, or third-generation Japanese-Americans. While the music they make is not directly out of any Japanese tradition, both say the roots that drive their musical art are inescapably planted in their Asian-American experience.

Immediately after Tsutakawa and Ikemi's performance, the Tribute to Japan will be officially opened in a ceremony featuring Mrs. Jean Gardner, Consul General Shigenobu Nagai of the Consulate General of Japan in Seattle, and Evergreen President Joseph Olander. Billing itself as "A family affair for the whole community," the Tribute to Japan

will last until 6 p.m. and feature the usual swirl of cultural activities, including traditional dance and music, arts and crafts, exhibits and demonstrations, children's activities, and mouthwatering Japanese delicacies and beverages.

Sponsored by Evergreen, the Consulate-General of Japan, and the Olympia chapter of the Japanese-American Citizens League, the Tribute to Japan is again expected to draw more than 3,000 people to the college. Call 866-6000, ext. 6192, for complete details about the free festival.



Collette Ikemi will perform at Tribute to Japan.

Tribute to Japan is a family affair

Billing itself as "A family affair for the whole community," the Tribute to Japan will feature some new wrinkles this year in its seventh annual celebration of Japanese culture at The Evergreen State College.

First is a new time and date, as the Tribute moves from January to Sunday, March 12, from noon to 6 p.m. Second is a contemporary note that will be added to the entertainment stage, usually reserved for the traditional in Japanese performing arts.

The modern addition is the upbeat jazz and soul of Seattle pianist Deems Tsutakawa and San Francisco singer Collette Ikemi, who will kick off festivities at noon in Evergreen's Library Lobby. Following their lead, the Tribute to Japan will offer six hours of cultural variety with more music and dance, arts and crafts, exhibits and demonstrations, children's activities, and mouthwatering

Japanese delicacies and beverages for the whole family.

While Tsutakawa, whose music is enjoying increasing popularity in this country and Europe, has performed at Evergreen before, Ikemi will be appearing for the first time. The two jazz artists will be collaborating in Seattle to produce Ikemi's first album during the week following Tribute.

Immediately after Tsutakawa and Ikemi's performance, the Tribute to Japan will be officially opened in a ceremony featuring Consul General Shigenobu Nagai of the Consulate-General of Japan in Seattle, and Evergreen President Joseph Olander.

Following opening ceremonies, the performing arts stage will feature six groups of dancers, singers and musicians, including Seattle's Miyagi Kai playing the Koto, a large traditional stringed instrument of Japan, and the Mamasan

Chorus. Formal Japanese tea ceremonies will be offered from 1:30 to 4:15 p.m. by Gower So-choku, teacher at Seattle's Omote-senke School. Japanese arts and crafts such as sumi painting and gyotaku, or fish rubbings, will be demonstrated in Evergreen's College Activities Building, where children can also try their own hand at Japanese crafts, such as making flying fish kites, at Kodomo No Kuni, which is Japanese for Kid's Country. Demonstrations of Japanese calligraphy and use of the Soroban, or abacus, will be offered, as will lessons in Japanese language and etiquette by Lacey's Pacific American Institute. Traditional Japanese food and beverages will be available in several locations, including the Kotobuki Cafe in Evergreen's College Activities Building, where sake and plum wine will be served in addition to refreshments and snacks for the whole family.

That's just a sampling of the intercultural swirl of activities happening at Evergreen's seventh annual Tribute to Japan on Sunday, March 12. Sponsored by Evergreen, the Consulate-General of Japan, and the Olympia chapter of the Japanese-American Citizens League, the Tribute to Japan is again expected to draw more than 3,000 people to campus. Call 866-6000, ext. 6192, for complete details about the free festival.

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Opinion

Spirit of cooperation violated by Thomas

by Thomas Mitchell Freeman

I was angered by the editorial which appeared in the March 2 CPJ. The position on the AIDS artwork taken by Editor Darrel Riley was outrageous, as was his criticism of the individuals who confronted Stone Thomas, "dean of students," for the process by which Thomas censored the work of a student artist.

The editorial states that "Yesterday I watched this man being attacked for making a decision which was his right to make about the removal of the picture." Riley's terminology does not accurately reflect the discussion which took place at the community meeting.

Thomas was being challenged for a decision which was NOT his right to make about the removal of the art work. The Social Contract explicitly states that "Meetings of public significance cannot be held in secret." Thomas, along with four other administrators, Kathy Ybarra, Margarita Mendoza de Sugiyama, Kathleen Garcia, and Jennifer Jeach, attended a secret, closed-door meeting on Friday, February 24 and voted to order the artwork down. This action undermines the concept of "learning community." A fifth administrator, Ted Hong, also attended the meeting but he courageously refused to support the decision to remove the art.

The Social Contract states: "As an

institution, Evergreen has the obligation to provide open forum for the members of its community to present and to debate public issues, to consider the problems of the college, and to serve as a mechanism of wide-spread involvement in the life of the larger community." The decision by Thomas et al, to hold a meeting on Friday afternoon when most students were gone, and to direct the coordinator of the Student Art Gallery to remove the "offensive art" undermines the intent and goal of inclusiveness and community involvement.

Thomas allegedly ordered the artwork down because the "process" of display approval was in question. Although only two students previewed the art and disagreement between them over its suitability occurred, it still went through the appropriate process and met the criteria set by the Student Art Gallery for public display.

On Thursday, February 23, a community-wide meeting was held in the Pit to discuss the artwork. Many people of differing persuasions and viewpoints attended this well publicized meeting. No administrator, with the exception of Ted Hong, attended this meeting or sent a representative.

The decision to remove the art upset many people, and the art made many in our community uncomfortable. For me, the art was liberating; it reclaimed

sexuality taken away during the '80s as a result of the AIDS crisis. I find censorship offensive. When AIDS became known in the American conscious, the prevailing attitude was one of "that's offensive to me, I don't want to discuss it. People are dying? That's your problem." The sexuality-phobic reactions to the art wasn't much different.

I believe the spirit of cooperation can be fostered through open forums and public access to information. Supposedly that's what Evergreen is about. What galls me about this debacle is that when an unpopular decision was rendered it was done covertly, and without active student involvement. In fact, the secret meeting was underway when Ted Hong called Vince Brown and told him he should attend.

It was through Brown's insistence that an administrator take responsibility for the art's removal that Thomas' notice was written and displayed in the case. If the administrators truly believed in the concept of community, public participation, and access to information, they owe the Evergreen Community an apology for their actions.

A group of students are considering filing a formal grievance against those who voted to remove the artwork. A public apology is the least that should be

expected. In my opinion, disciplinary action may be in order. However, in the spirit of cooperation and community, I am willing to forego the official grievance procedure, if there is a public acknowledgement that the secret meeting was inappropriate, and a promise that any future controversies will be discussed in the open with a broad base of community involvement.

No person should be held above criticism and accountability for his/her actions. In a public institution the administration is accountable to the people it serves. If we excuse individuals for their actions because of position, title, or previous association, then we become accessories to their actions. I was sorry to see the CPJ act timidly towards these individuals when the stakes are so high.

The Wednesday, March 1 post-art removal community meeting created support for greater involvement in the display of art on campus. One suggestion from a library staff person was that the faculty/staff lounge be converted into a Student Art Gallery.

Had Stone Thomas and the administrators decided to hold or attend the open forum from the beginning, this rift in the Evergreen community would not now exist.

Art or pornography?

Stephen Enycart

The word "morality" has gotten some bad press over the years. It is often considered subjective, purely dependent on one's own interpretation. But there is also a common morality, a philosophy of coexistence created to protect people's rights. Everything from littering to murder are adversaries to this common morality, and this must include the art

work on the first floor of the CAB.

Now, I believe in the right of personal expression but it must also be considered a privilege extending beyond the display. If the artist had given any thought to the implications of the creation, then surely there would be no problem, no complaints about visual

continued on page 11



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Opinion

Evergreen's fallacy: Differences are settled in community spirit

by Eric M. Larsen

So the Dean of Student Development has "directed" that the now famous art piece "Onanist" depicting the sexual plight of gay men be removed. So five women community members have filed complaints with the affirmative action office that they were "sexually assaulted" by the photographic piece. So an across the board "moratorium" has been placed on the student art space denying Aaron Joshua Bausch-Greene the right of artistic expression as well as Kathleen Hanna. So once again the processes of cooperation, support, and resolution that we strive as a community toward have been subverted.

I find it ironic, disheartening, and frustrating to be bombarded daily with the fallacy that at Evergreen we settle our differences in the spirit of a community that works for everyone. We are inundated with this fallacy through the school "newspaper", the social contract, and by administrative directives that start "In the spirit of locatibility and accountability..."

There are a number of issues at the root of this developing dilemma that have been skirted and ignored. The issue isn't whether people have been offended. Obviously some people were. The issue isn't whether people have had a choice in seeing the art piece. Obviously some people have seen it who would rather have not. What then are the root issues?

The issue is in the willingness and ability to take responsibility for one's feelings and experiences. Certainly if something was empirically offensive, everyone who was exposed would experience offense. Like being exposed to radiation—it burns everyone. Being offended is a choice, however unconscious it may be.

The same choice is true of the issue of confrontation. All sensory perception can be construed as confrontational.

What's unique about the artwork is that it doesn't change, what changes is the way we perceive it, judge it, and make choices about it.

I was one of the most vocal opponents of the display of Salvadoran death squad victims in the student art space last year. I found that display offensive. However, I learned to take responsibility for my feelings of being visually assaulted. I have become liberated from that feeling and not simply "manipulated" by things that I see. I chose to be offended by that display, I am clear how difficult coming to terms with that can be.

Being aware of that choice does not address the needs of those experiencing a level of offense and confrontation uncomfortable enough to be termed assault. As Margarita Mendoza de Sugiyama, coordinator of Evergreen's affirmative action office stated "these are concerns that need to be facilitated". Indeed they do, however, removing the artwork to address the needs of those offended does not address the issue of why the work is so offensive to them; it simply responds to the problem in a typically western fashion—that of treating symptoms, not causes. People so strongly affected need support, quality counseling, and an understanding yet honest environment; not reactionary tokenism designed to ease the symptoms and pacify the problem.

Whether Dean Thomas has declared himself benevolent dictator, protector of the offended, or legislative and administrative puppet we may never know. What we do know is that Dean Thomas has spoken consistently of community—of a process unique to Evergreen—perhaps best exemplified by these passages in the social contract: "WAC-174-120-020.2.a ...All must share alike in...resolving their differences

through due process and with a strong will to collaboration. Wac-174-120-050.1 Community members who come into conflict with one another should make a determined effort to resolve problems peacefully and constructively between themselves."

We also know is that this spirit and "strong will to collaboration" has been subverted behind closed doors. Dean Thomas has indicated that he is responsible. One gets a feeling from this situation that more than meets the eye has transpired at an administrative level, and that the position of Dean of Student Development reeks of a kind of

continued from page 10

assault or pornography, and no need for the little forum in the Pit on the third floor. But it happened. And like the witches from MacBeth, there was a lot of cackling as the brew stirred.

Let us begin by defining the issue. It is not the difference between art and pornography, nor is it concerning gallery space for student works. The true issue surrounds the artist's capability to control his or her intent and keep it from becoming a free-for-all fiasco. Though it may result in some restriction, it is not difficult to do. Until the time arrives when students can obtain their own separate gallery, they must respect the rights of others. A single, unexpected glance at a work of questionable subject matter will disturb or offend some sensibilities, and therefore go against the common morality. Claiming ignorance is just as unforgivable as recognition of the potential problem—sexual explicitness has long been a controversial issue.

I am of the opinion that both sides of the debate have validity in their arguments, but this can not and does not eradicate the common morality. If the artist truly intended her subject to reflect the seriousness of AIDS, this would not have happened and her work would not now be forfeited to an entirely different issue.

administrative fall guy—a kind of Evergreen Oliver North.

On February 23 a community-wide forum was called by the Student art gallery coordinator to open dialogue, exchange ideas, and view concerns orbiting the art presentation. In typical Evergreen fashion, there were shortcomings in getting the word out and some people directly involved or affected did not know about it. Regardless, the turnout was impressive with attendance from all campus constituencies. I felt that people were making a real effort to bridge the differences in an air of community spirit I had not previously witnessed at Evergreen.

It is in this sense of community that I mourn the actions of Dean Thomas, the administration and legislature, and those directly or indirectly involved with the

midnight cloak and dagger removal of the student artwork; and more importantly, the direct, calculated and dictative subversion of grass-roots community—a rarity anywhere today.

I would like to thank Dean Thomas for not suspending the student art gallery budget allocation which is derived directly from, and is in fact, student funds. As I was pondering this whole crazy mess I thought "what if people with a whole lot more power than Dean Thomas were to act similarly by informing us, after the fact, of their dictatorial decisions?" I could just see Ronny on the T.V. saying: "In the spirit of locatibility and accountability, I wish to inform you that I have dropped the bomb..."

So what are we going to do?

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Power of written word evident in *Satanic Verses*

by Dollie Ogawa

Writers over the world were shocked and amazed by the recent threats against author Salman Rushdie and his novel "The Satanic Verses." In a way, it's heartening to think that there is still a perceived power in the printed word. The pen, it is said, is mightier than the sword, but who among us would have believed it? Could one Satirical novel that deals with good and evil and the culture that the author springs from be so dangerous? Imagine! An important religion could be so disturbed that one of its leaders issued a five million dollar bounty to the person who would rid Islam of that gnat in the Prophet's beard, Salman Rushdie.

The issues are power and control no matter what you hear from the injured party about insults and honor. This isn't the first time and it won't be the last that a major religion finds itself threatened by (of all things) a work of fiction. Salman Rushdie did not write a text, he did not attempt to revise history. He explores the sometimes overlapping nature of good and evil. There isn't anything new there, writers have considered that a viable point of departure since the invention of the printing press.

What is so new? Rushdie uses a rich background of western literature to frame his novel and calls on his own rich cultural tradition. No devout Moslem would change his mind about his religion because of this work of fiction. Then what is the issue? One answer is the need to control the outside world's view of that religion. It seems incredible that anyone could be impressed with the beauty and spiritual depth of any group that is willing to kill to keep its image intact. In fact, there is something idiotic in the notion.

Perhaps the issue of control is on another level and aimed at controlling something else. Perhaps it is perceived as a chance to unify the nation and control the followers of Islam.

Make no mistake, the issue is one of control. The control of writers, authors, and maybe the next time the other forms of media. It is interesting that literature gets the heaviest repression, next to the press. Fiction is dangerous. Laughter scares the hell out of those who would

control hearts and minds. Maybe comedy, especially satire is the noblest profession. Apparently it works better than anyone had a hope or prayer that it could.

There is another aspect to the problem of censorship and banning. There are statements being made on national television about the merits of this book. Some statements have been inaccurate and many are misleading. One of the newsmen characterized "The Satanic Verses" as a 'trashy' book. He admitted that he hadn't read it. How can the public know the truth if the truth is kept from them? The ability to read and understand the controversy has been removed from the shelves.

Rushdie speaks of a poet's work: "...The boy shrugs. 'A poet's work,' he answers. 'To name the unnameable, to point at frauds, to take sides, start arguments, shape the world and stop it from going to sleep.' And if rivers of blood flow from the cuts his verses inflict, then they will nourish him. He is the satirist, Baal."

Where are those Greeners?

by Maureen Eddy

You can meet them throughout state government where they work as legislators, county commissioners, and mayors. You can gain their help in medical facilities where they work as doctors, nurses and counselors.

They are working as environmental planners, computer programmers, art gallery coordinators, costume designers, boat builders and law enforcement officers.

They are found in graduate schools throughout the country as well.

What "they" have in common is their degree from The Evergreen State College. Evergreen graduates continue to find and maintain successful careers and to use their liberal arts degrees creatively as evidenced by the 5% increase in this year's overall placement figures. A survey taken one year after "they" graduate provides Career Development with information for our yearly Placement Report.

Our most recent placement figures show that 70% of those who applied to graduate schools were accepted and that

There are writers whose job it is to disturb the cultural peace. For them there are no sacred cows. Not every idea is as worthy as another, but every idea has the right to be heard. Humanity has a better chance of developing a nonsense detector if it had the opportunity to be exposed to all points of view. No organization, no government, no facet of established religion, no accepted viewpoint of culture is above examination. If any segment of the establishment considers itself above criticism or laughter it is looking for trouble.

If the Ayatollah Khomeini didn't like the book, he could have ignored it. That is the thing that writers dread most. The act of fiction is an act of bravery. Every good writer knows that his education, his prejudices, his blind spots are there on the paper with his intent. Even successful writers know that everything that they create will not be brilliant or even good. Still, they courageously persist. Only one that I know of has had a five million dollar bounty placed on his head. Some of us

thought that getting published or read was enough of a challenge.

This threat, this death threat against one man with a sense of humor is inspiring. Be in awe at the power of an idea. It is a gauntlet flung in the face of authors everywhere. Speak up. You can make a difference, you can speak out against the ironies and injustices of our time. The pen is mighty, it may be all we have. Writers, to my knowledge, are not preparing an attack on anyone in particular but we will not tolerate control. No banning, no censorship is acceptable. Beware, no idea is written in stone. On the whole, this is probably a good thing for planet earth.

There are people without a sense of humor or proportion. That's too bad. Maybe that the only thing that could save them from the mighty power of the pen. A good belly laugh might have mitigator the effects of the tiny gnat in the beard of the prophet.

Hidden Job Market and Interviewing Skills

Career Development office will be open during Spring Break.



Administration commits foul

The campus has been embroiled in heated debates about art placement and censorship lately and so have I. Offended by the photo's content at first, but more concerned about its placement, I joined the debate. But in the back of my mind I kept wondering why it took the Administration seven days to decide the issue needed to be dealt with when the students and staff figured it out after four or five. It's not as if they couldn't be sure whether or not it was a "problem" - complaints (and congrats) had been rolling in since the morning after it appeared.

Then I find out why the Administration finally took action. It wasn't because Evergreen community members complained - it was because five minorities (women) complained to Affirmative Action that their rights were being violated. I call a foul on the Evergreen Administration. What we are seeing here is an act of reverse discrimination - Administration passing over the concerns of average community members until someone claims they've been victimized as a minority.

Don't get me wrong, I'm all for Affirmative Action and I recognize its importance. But does Evergreen's diverse Administration only listen when a diverse student complains to the right people?

R.L. Banks

Slightly West

Literary/Arts Journal

is now accepting poems, short fiction, essays, black & white photographs, etchings, lithographs and high contrast drawings for its Spring Edition, a maximum of three pieces in each category, please.

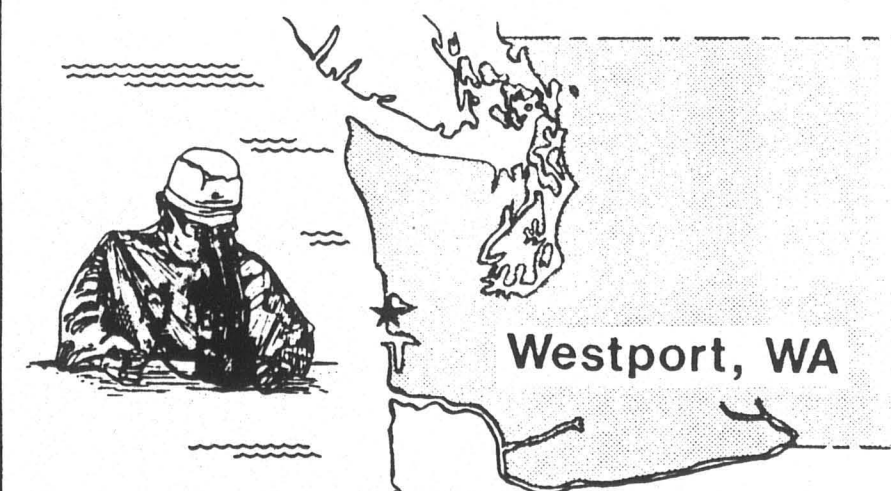
All submissions will be reviewed anonymously by the editorial board. Only neatly typed double-spaced manuscripts will be reviewed. (Word Perfect or DOS format would be nice.) Include your name, address, phone number and title or description of each piece on a separate sheet of paper.

Slightly West encourages students, alumni, staff and faculty, as well as people from the greater Olympia area, to send in their work. Don't think about it, do it.

**Deadline:
Monday, April 3**

Slightly West
Library Building
Room 3210
Ext. 6879

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Evergreen faculty consider changing from quarter to 4-1-4 semester system

by Suzette Williams

An Evergreen faculty DTF is considering adopting the 4-1-4 proposal, a switch from the present quarter system to a semester system. The members of the DTF are Don Middendorf, Diana Cushing, Gerry Lassen, Andrew Buchman, Judy Huntley, Frank Motley and Bill Aldridge. The proposal was presented two years ago by then-Faculty Chair Matt Smith, now an Academic Dean. The faculty at the time voted "overwhelmingly" in favor of the new system, but no action was taken.

The proposal calls for two fifteen-week semesters with a one month "intersession" in January. The credit earned for full time enrollment during two semesters is equivalent to the 48 quarter hours presently earned. Students could use the intersession period to work, travel or earn extra credits. For faculty, Smith says, the intersession is an opportunity to conduct research or teach topics they couldn't during the semester.

If the faculty approves the proposal this Spring it will be presented to the President's Advisory Board (PAB) and to the Board of Trustees. Smith says the PAB received the proposal in Fall of 1987, but the board was involved in grievance and appeals issues, so the 4-1-4 proposal was not addressed at that time. He says the proposal was not given much attention by faculty because they were involved with a new hiring procedure, faculty reappointment policy and other governance activities.

The 4-1-4 DTF held two meetings to gather student input about the proposal, but they were not well attended. To receive student input, several members of the DTF talked to students in their programs.

Smith says most students reacted positively to the proposal once it was explained in detail. "When we go in (to classes) people say 'Oh no, don't change anything,' but once you talk to them and start going over the issues, people change their understandings pretty rapidly."

Smith says faculty development is also incorporated in the proposal. Two years ago a new faculty evaluation policy was adopted that separated faculty evaluation and faculty development. The reason, Smith explains, was "So that the act of evaluating was not seen as an act that was supposed to be about how you should improve, it should be an act that says you are either doing an adequate job or you're not doing an adequate job." He says one of the faculty development committee's concerns was that faculty can do work outside of their programs.

He says the development policy was adopted with the feeling that "we need to do something to make sure people develop both as teachers and maintain their intellectual development." The 4-1-4 proposal addresses this concern because it gives faculty time for intensive research.

One of the DTF's concerns was how to evaluate students for work done during the intersession. Because of limited time during the intersession students will receive credit for most intersession classes on a pass/fail basis. Smith says this policy allows more teaching time and more opportunity for students to take programs they aren't confident about. Overall, he says, the policy simplifies the session and allows people to take bigger risks.

Smith says another benefit of the 4-1-4 proposal is its effect on the faculty-student ratio. Since the proposal would allow students to take more than 16 credits (the current cap), the school would generate more Full Time Equivalencies (FTE's)-- based on credit hours, not actual students. State funding is determined by total FTE count. This would allow Evergreen to accept fewer

students and could reduce the size of the student body by about ten percent.

The proposal's main drawback is that it reduces the number of times students can change programs. Instead of switching after Fall and Winter quarters, students could only exit their programs during semester break.

Smith says a possible solution is to create a large faculty pool for student originated studies. "If students find themselves entirely bamboozled by their programs they can try to set up some individual arrangements so they can earn credit for the remainder of the quarter," he says. This idea is still under consideration and has not been approved by the faculty.

Some students and faculty have expressed concern that the proposal would affect college transfers. Smith says the only anticipated effect of the 4-1-4 system is the elimination of Spring quarter transfers from community colleges to Evergreen. Students could still transfer in Fall and Winter, he says. "The major point at which we get new students is Winter and it does allow us to continue to be open and available for people to come into the winter semester on the regular schedule."

The DTF identified the following benefits to students: exploring new fields; increased opportunities for advanced, intensive study; the intersession is long enough for students to work; more than 16 credits per year could be earned; the faculty-student ratio might be reduced; more participation in curriculum planning.

The DTF identified these benefits to faculty: fewer student evaluations to write; increased research time; time to explore alternative teaching models; fewer students per seminar with the lower faculty-student ratio; more participation in curriculum planning.

Smith sees the proposal as a benefit to students because the intersession allows "more free-form, more various kinds of learning opportunities." He says learning during the winter interim would also be much more individualistic.

Smith says the '90-'91 academic year is the soonest a change could occur.



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CALENDAR

The Policy
Calendar information should be submitted the Friday prior to publication and include date and time of event, location, cost, and a contact for more information. Space for the calendar is limited therefore not every event in the Ongoing section will be listed every week.

THURSDAY, MARCH 9
"Excuse me, we're singers" will be performed in the Communications Bldg. Room 209 at 8 pm each night through March 12. For more information and reservations call 866-6833.

"Abortion Rights Under Attack," a panel discussion about the threat being posed to women's right to abortion. Sponsored by Thurston County National Organization for Women and TESC Women's Center at noon in the Library Lobby. For more information call Linda Malanchuk at 357-7272 or Jamie Moore at 754-4492.

FRIDAY, MARCH 10
St. Peter Hospital's Cataract and Laser Center is offering a forum for people interested in learning about cataract surgery, today from 10 to 11 a.m. Financial counselors will be available from 11 a.m. to 3 pm. For more information call 456-7152.

Paisley Sin and Straight Face will perform Rock and Roll and Rhythm and Blues in Library 4300 lounge at 9 pm. Cost is \$3 general, \$1.50 for TESC housing residents.

An advisor from St. Peter Hospital's business office will be in their front lobby from 11 a.m. to 3 pm to assist anyone with questions regarding Medicare coverage. No appointment is necessary, and there is no fee for the service. For more information call 456-7420.

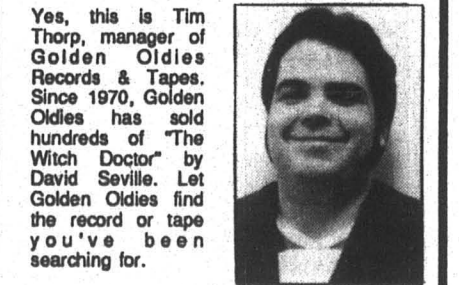
"Blockaid" the U.S. war in El Salvador - training and preparation for non-violent civil disobedience in CAB 108 from 6 to 9 pm. For more information contact EPIC.

"Women and Judaism: Finding a Voice" will be presented by Rabbi Vicki Hollander as part of the celebration of International Women's Week at 2 pm in Library 2100 lounge.

Tonight in the Experimental Theatre an evening of music and dance and audio-visual entertainment for free starting at 8 pm

SATURDAY, MARCH 11
Dance tonight with Chibata, Tilt the Baby and Blowfish at 8 pm in Library 4300, cost is \$4.

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The Olympia Old Time Country Dance, music by 3 Way Street, at the South Bay GRange at 8 pm tonight. For more information call 357-5346 or 754-6230.

SUNDAY, MARCH 12
The Seventh Annual Tribute to Japan which includes exhibits, performing arts, panel discussions and children activities will be at TESC from noon to 6 pm

MONDAY, MARCH 13
Catch a Leprechaun! Stories for St. Patrick's Day at Tenino Timberland Library at 4 pm. For more information call 264-2369.

"The Wash" is being shown at the Capitol Theatre by the Olympia Film Society. Sows start at 6:30 and 9 pm. Admission is \$4 non-members, \$2.50 members.

SATURDAY, MARCH 18
"You and Your New Baby," a class to make the transition from pregnancy to parenthood easier is offered by St. Peter Hospital from 10 a.m. to 11 a.m. Cost is \$10 per family. Participants must pre-register at 456-7016.

Catch a Leprechaun! Stories for St. Patrick's Day at Yelm Timberland Library at 2 pm. For more information call 458-3374.

SUNDAY, MARCH 19
Roma Vayspaper, Russian double bass soloist is performing with the Olympia Symphony Orchestra at the Washington Center for the Performing Arts at 7 pm. Ticket prices range from \$3.50 to \$12, and are available at The Washington Center Ticket office (753-8586), The Symphony Office (753-0074) or from Yenney Music, Rainy Day Records, The Bookmark or the Great Music Company.

TUESDAY, MARCH 14
"Puck Fair" - Tommy Hayes, Brian Dunning and Michael Odomhnaill will be performing in the Recital Hall at 8 pm. Admission is \$10 general, \$7.50 students, seniors and KAOS subscribers. Tickets available at TESC Bookstore, Rainy Day Records and Positively 4th St. For more information and reservations call 866 6833.

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PG Bill & Ted's Excellent Adventure 5:15-7:05-9:20
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STUDENT NIGHT IS THURSDAY NIGHT!
Present your student I.D. and get \$2.50 admission to any movie except for special engagements.

WEDNESDAY, MARCH 15
Kent Richards will be addressing the question "Washington Statehood: Why 1889?" as part of the State Capital Museum brown bag lectures at 12:10 pm at 211 West 21st Ave. Olympia. For more information call 753-1998.

THURSDAY, MARCH 16
Mitch Friedman will present a slide show "Forever Wild" on the future of our national parks at the Black Hills Audubon's meeting at 7 pm in the Capitol Museum Coach House. The public is welcome. For more information call 786-8020.

Catch a Leprechaun! Stories for St. Patrick's Day at Lacey Timberland Library at 4 pm. For more information call 491-3860.

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MONDAY, MARCH 20
The Olympia Film Society presents "Alice" at the Capitol Theatre at 6:30 and 9 pm. Admission is \$4 non-members, \$2.50 members.

WEDNESDAY, MARCH 22
Danaan Parry, international peaceemaker and founder of Earth Stewards will be part of the Unity gathering at the Lakewood Community Center (9112 Lakewood Drive, SW) at 7:30 pm in Rm 104. For more information call 581-7328.

MONDAY, MARCH 27
The Olympia Film Society presents "Big Time" at the Capitol Theatre as part of its winter series. Show times are 6:30 and 9 pm. Admission is \$4 non-members, \$2.50 members.

WEDNESDAY, MARCH 29
The Board of County Commissioners will be conducting a public hearing for the purpose of taking public testimony regarding amendments relating to the noise ordinance at 7 pm in the Thurston County Courthouse (Building #1, Room 280, 2000 Lakeridge Drive SW, Olympia)

FRIDAY, MARCH 31
Capitol Playhouse '24 is presenting "Pinocchio" through April 16, starting today. For further information or to charge tickets call 754-5378.

SATURDAY, APRIL 1
Paul Horn will be giving a solo flute concert at the Lakewood Community Center (9112 Lakewood Drive SW) at 8 pm. Tickets are \$12 in advance, \$15 at the door. For more information and tickets call

Calendar

581-7328.

MONDAY, APRIL 3
Art Fair with demonstrations, lessons and talk will be in the new Lab Annex main drawing studio # 2109 and 2104 from 10 a.m. to 3 pm today.

Today is the final deadline for all submissions to Slightly West, TESC's literary/art journal. For more information contact them at ext. 6879.

WEDNESDAY, APRIL 5
Randy Suko will be addressing the question "Why are so many people homeless?" as part of the Piece of my mind lecture series at noon in the Olympia Center (222 N. Columbia) This lecture is free and open to the public. For more information call ext. 6128.

THURSDAY, APRIL 6
Babysitting classes for children ages 10 and up is offered from 1 to 3 pm at the Tumwater Timberland Library. Registration begins March 23, call 943-7790.

ONGOING
The volunteer readers who read books onto tape for TESC visually impaired students need to borrow some books this quarter. For information on which books are needed or to loan books please contact Sharon McBride at ext. 6348.

Evergreen is still accepting applications for 1989 Fall Quarter Teacher Education, Master of Public Administration and Master of Environmental Studies Programs. For more information about admission into Evergreen call ext. 6170.

The Washington State Arts Commission is offering grants to non-profit organizations and units of state and local government to help support arts activities for residents. The Program and Staff support application deadline for Fiscal 1090 will be March 3, 1989. For more information contact Josie Tamayo, Karen Gose or Mary Frye at the Washington State Arts Commission, 9th and Columbia Bldg. MS: MS-11, Olympia, WA 98504, or call 753-3858.

National College Poetry Contest sponsored by International Publications will be from now until deadline on March 31, 1989. For more information contact International Publications, P.O. Box 44044-L, Los Angeles, CA 90044. Rec. Sports is organizing a spring break ski trip to Mt. Bachelor. Cost will be around \$130 for all four days. For more information call ext. 6530.

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The Washington Centennial Film Festival is sponsoring a centennial film contest open to all Washington State residents. All films must be received by Pierce College's Centennial Office by May 5, 1989. For more information contact Roland Weis at 964-6637, Bill Krieger at 964-6735 or Jenny Marugg at 964-6750.

Critical Mass is hosting a student and faculty art show in the Library's Fourth Floor Gallery which will continue through February 28. Don't miss this show! South Puget Sound Community College is offering courses in English and civics to assist immigrants in obtaining permanent residency. For more information contact Nancy Elliott at 754-7711 ext. 316.

The Olympia Timberland Library is offering several storytime programs for children. For more information on specific times contact Rosanne Thompson or Cayt Stephens at 352-0595.

The Lacey Timberland Library is offering toddler storytimes. For more information contact Bob Stalder at 491-3860.

Thurston County Treasurer Mike Murphy has announced that the 1989 Property Tax and Special Assessment Statements will be sent from his office on February 14, 1989. All payments received or

postmarked by May 1, 1989 will be considered paid in a timely fashion. BEWARE! Some IT buses are having to make detours because of the incredible weight they put on the roads which have been weakened by the weather. So the bus you take may not actually get you where you want to go. For more information call IT at 786-1881.

March 6 - 10 has been designated International Women's Week, everyone is invited to participate. For more information stop by the Women's Center, Maarava, Women of Color Coalition, LGRCC, or EPIC.

Olympia's Friends of Macrobiotics meets twice a month. Every second Friday there is a study group and every fourth Friday there is a potluck. For more information contact Loren at 943-3043.

A Contemporary Theater (Seattle) is accepting applications for Prop Master/Head of Scenic Art Dept. and for internships in its production department. Those interested in these positions should submit a letter of interest and resume of work and/or performing art experience to James Verdery, Production Manager; A Contemporary Theatre; 100 West Roy Street; Seattle, WA 98119. Application deadline is March 1, 1989.

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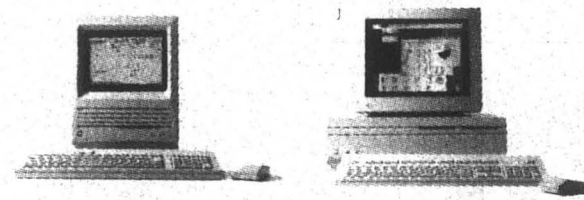
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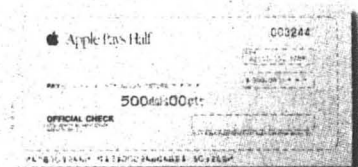
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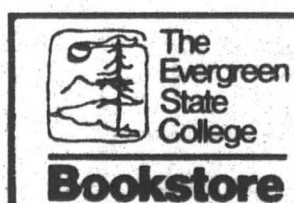
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Issues Missing, Not Available

March 16, 1989
Volume 19, Issue 19