

Merry Christmas



photo by Kirby Erickson



photo by Kris Corrie



photo by Kirby Erickson

and A

As Evergreeners disperse to their other homes for the holidays, the CPJ wishes them all a very merry Christmas.

Happy New Year!!!



Flames erupt through the windows of C-314

photo by Chris Corrie

C-dorm burns

by Kurt Batdorf and Charlie Campbell

Four candles left on a dorm room floor are the suspected cause of a Sunday night fire that engulfed apartment C 314.

The fire retardant construction of the bedroom and a one-hour rated door contained the heat and smoke inside the room. When the occupant returned to the room and opened the door, the mattress and desk were in flames. Heat and smoke rushed into the common area of the apartment.

Amy Comfort, an occupant of the five-person apartment, said, "Even when the [apartment] hallway filled with smoke the alarm had not gone off."

When the alarm went off, Mike Roberts looked out of his window and "saw smoke streaming out of the window" of the apartment below him.

Residents, many in their pajamas, fled the building and watched the fire from the A-dorm walkway.

Nathan Green returned to the building to make sure everyone was evacuated. He later was treated for smoke inhalation.

At 10:06 p.m., three engines from the McLane Fire Dept., on Mud Bay Road, responded to an "unknown fire" and arrived at C-dorm within three to four minutes. Flames coming from the apartment window caused the first unit to call another engine and rescue unit from the 36th Avenue McLane station and an engine and a ladder company from Olympia. No ladders were used.

The 18 firefighters extinguished the fire in eight to ten minutes.

One bedroom was gutted, the charred remaining half of a wardrobe the only recognizable object in the room. The walls were burned to the outside supports of the building. The burned door warped off its hinges. Clothes melted from their hangers in the hall closet. All rooms suffered heat and smoke damage.

Thick soot blackened the ceiling and top two-thirds of the building's third floor hallway walls, while leaving the lower part of the walls strangely untouched. Ash filtered through the ventilation ducts to the building's fifth floor.

Residents returned to their rooms by 1:30 a.m., except those in third floor apartments and the apartments immediately above and below, who slept at friends' dorm rooms.

The Evergreen capital budget request includes \$994,000 to refurbish the campus alarm system. The fire detectors in several of the non-housing buildings are located in the ventilation ducts and provide no protection when the ventilation system is turned off for the evening.

Facilities Director Ken Winkley said, "The reason for the request for the upgrading of the fire detecting system is to provide 24-hour detection for all buildings. The current system in the buildings — exclusive of the dorms — do not have fire detection systems after 5 p.m. each day, since the systems that report fires are shut down to save energy."

The new system will also provide added protection to the dorms.

The building suffered no structural damage, said McLane Fire Chief Bob Allen.

Ken Jacob, director of facilities, said, "The kitchen appliances may be salvageable," but the rest of the apartment will take three to four weeks to refurbish."

Housing found temporary rooms for the occupants of the burned apartment and three other apartments damaged by smoke or water.

Allen estimated losses at \$75,000. However, Jacob said that the estimate covered only damages to the building, not personal property, and added that an insurance adjuster and a fire inspector will have to agree on the final cost of the damage.

Controller Karen Wynkoop said that a housing fund will pay the first \$5,000 and the college's insurance company will pay the difference.

Jackson honors King

by Rob Dieterich

"We, right here in Washington, can give Martin Luther King a birthday present," said Jesse Jackson, speaking Wednesday at Saint Martin's College Pavilion. "Let's choose the human race over the weapons race and give peace a chance," he added, drawing his first applause a few minutes into the hour long speech.

He was relating the fear he had felt upon hearing of the errant Soviet nuclear missile that recently strayed over Norway and Finland. "Had it been over North America," he warned, "the response would have been on automatic."

Jackson spoke about this and several other current news items including his own travels and his meeting with Pope John Paul II. But the scope of his speech was larger.

Jackson decried the trends of the last four years in social justice, welfare and militarization. "Today," he said, "our world is less defensible." He pleaded for the audience—and America in general—to examine their values and act according to the "feeling of their heart." Such behavior is, in essence, the gift for Martin Luther King to



photo by Chris Corrie

which he referred.

Building his speech around remembrance of King on his birthday, Jackson often referred to Martin Luther King, often used him as a point of departure, a case in point. "Martin Luther King was born ordinary; grew up under conditions of apartheid that were sub-ordinary; and rose to heights that were extraordinary," stated Jackson.

Most effectively bringing together this theme and his style of speaking, Jackson closed his speech with an incantation punctuated by the phrase, "Happy Birthday, Dr. King."

Saint Martin's College, South Puget Sound Community College,

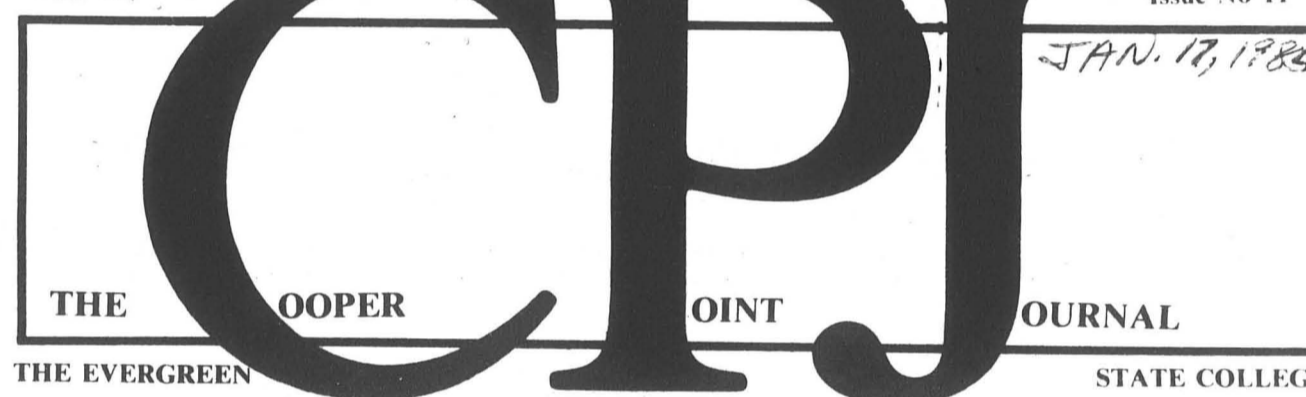
and The Evergreen State College jointly produced this event. Support at Evergreen came from the Peace and Conflict Resolution Center and its coordinator Paul Gallegos. The three speakers, Paul among them, who introduced Jackson, emphasized the tri-college sponsorship and expressed hope that future tri-college events could be arranged. This event set a strong precedent, filling the pavilion to capacity with 5000 people from the colleges and the Olympia community.

The crowd was enthusiastic and attentive to Jackson, who spoke to them of social values, consciousness and action. "There is no new idea

continued on page 2

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JAN. 17, 1985

Trustees Condemn S. Africa

by Nancy Boulton

The Evergreen Board of Trustees at their January 9 meeting passed a resolution proscribing investment in The Union of South Africa in condemnation of that government's apartheid system. They also adopted new language in the general investment policy that prohibits investments of college monies in any nation which by law violates human rights.

The new policy emphasizes Evergreen's commitment to non-

discrimination and reinforces the values put forth in the college's plan for the development of intercultural literacy, according to several pleased college officials.

"I'm thrilled about it," said Rita Cooper, director of employee relations. "We are a place that thinks of itself as being sensitive and I'm always pleased when we live up to the ideals we espouse."

The Administration is not aware of any college funds presently invested in South Africa, according to Karen Wynkoop, controller.

The college will review investments semi-annually to find and divest itself of any "transactions which may involve violation of human rights."

The placement of college monies has been discussed at the college since it was first brought before the Board in 1981 by Cooper and Wynkoop.

According to Cooper, the Board did not act on the proposal at that time because it had not circulated through the community and therefore lacked support.

The Evergreen Council took up the issue last year and designated an investment policy study group, composed of staff, faculty and students. The group worked on the policy for the greater part of the year. In November they presented the Trustees with a thorough document addressing each of the Board's concerns along with the final policy draft adopted by the Board.

The resolution against investment in South Africa is the strongest statement against apartheid by any major college in the state, according to research by the study group. Members of the group and of the Board of Trustees expressed hope that more institutions will soon join Evergreen and other colleges and organizations across the state that have decided, quite simply, to put their money where their mouths are.

Olander lands see profile on page four.



photo by Eileen McClatchy

Joe Olander: "A part of me is serious and another part is absolutely frivolous."

Chuckle:

When you're perfect you have to do everything yourself.

REVIEWS...

The last burlesque

by Barbara Howell

A needle plays its way over a scratchy record as a bored, unsexy woman on stage makes movements like a turtle. This is the last show. Tomorrow the property is being converted into a parking lot.

"But this is not how it used to be," moans T.B. (Top Banana, Hugh Crawford). "In the old days there were strippers with talent. You never saw much skin, but they could move to anything... Where has all the beauty gone?" In a dream, S.B. (Second Banana, William Darkow) appears and hands T.B. his old costume. There will be one last true performance before the end.

Pretty, sexy, flirty, enthusiastic young women dressed in spectacular costumes decorated with sequins, tinsel, coins and plumes danced, kicked, twirled and sang across the stage. There were risqué skits, jokes from the drummer in the balcony, staggering appearances by Harvey the House Drunk (Robin Wahler-Fielding) and thwarted efforts at singing by Clutz (Ronelle Russell) as she introduced each act.

Did you hear about the best bait for catching fish, the four skin divers and Adam's dilemma with a pear? Or how about the Widow Westfall, whose name the judge never did get right? When she described the deeds of her late husband, the judge thought he should be hung -- the widow assured him that he was.

One number that caused audience participation was the "Bump and Bang." Provoked by her unfaithful boyfriend, the Leading Lady (Nancy Zevley), holding a bouquet of balloons, sang what she'd like to do to him -- and popped a balloon with her ostrich feather. The dancers hit balloons into the audience and descended to sit on an unsuspecting gentleman's knee and to POP the balloon held in his lap. Surprised laughter filled the place. The man I was with grabbed for more balloons. One dancer tickled a bald man's head with her turquoise ostrich feather. Another drew into a man's ear, "I just love wavy hair!" as she patted the top of his head.

Tess, *Tess It's a Burlesque* was Richard Johnson's four year dream to give an audience a frolic into a part of theatre's past -- burlesque. The script, by Johnson and Mark Sternberg, is based on traditional material researched by Johnson.

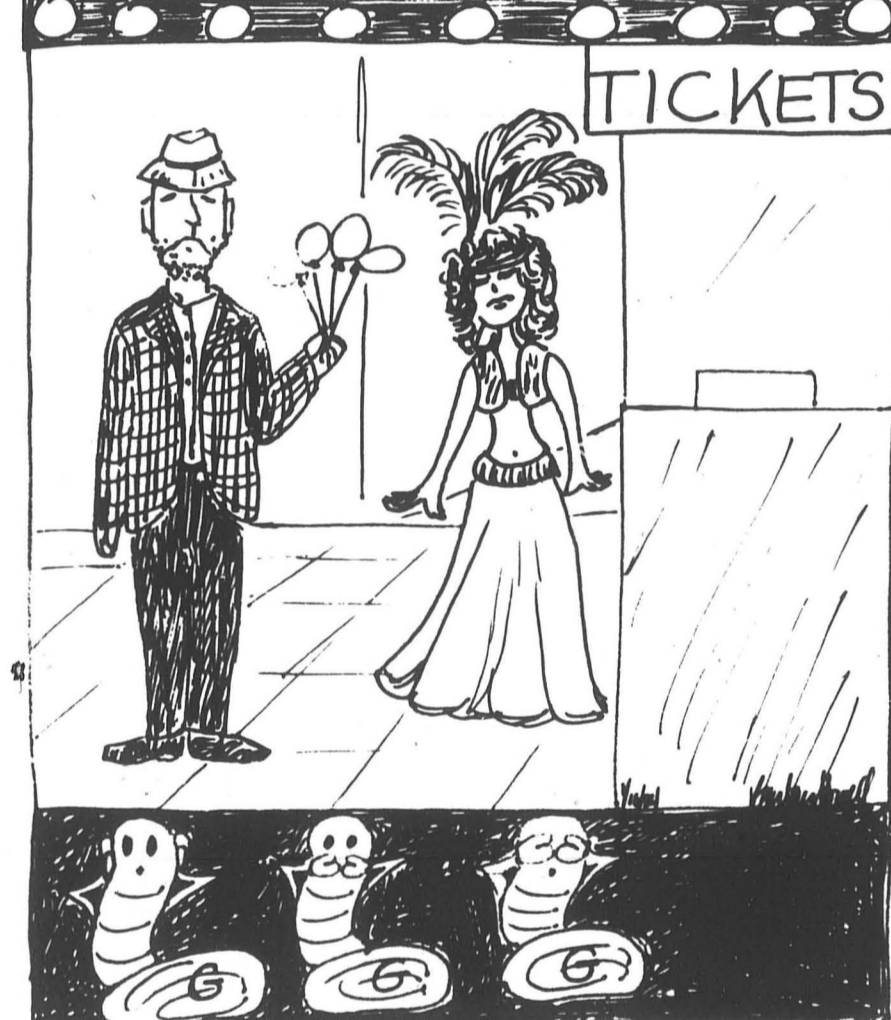
Four years ago Johnson completed his thesis project "Jack and Jill Coming of Age." It was then that he fell in love with the large production format. That summer he saw *Sugar Babies* on Broadway. It had a polished and finished look but lacked spontaneity. Burlesque had, as a basic element of its performance, an off the cuff feel that accented mistakes, mishaps and weaknesses to make them appear intentional. Johnson researched and worked for four years (part of that time at student wages) to save

\$10,000 of his own money to put into *Tess, Tess Its a Burlesque*. \$4,000 was spent on costumes alone. This amount was not difficult to spend once you consider the materials and time spent on a costume for one dancer, just in the Sally Rand Feathered Finale: a basic leotard, panty hose, six yards of chiffon, twelve yards of sequins, three yards of stretch sequins, a nylon backpack strap, a camera strap, a six-inch by six-inch piece of masonite -- to keep the tail feathers up -- eighteen yards of welding rod and eleven boas. The fans were thirty-six ostrich feathers, 150 down fluffs and six daws. In addition to costumes, props, theatre rental, and all the other expenses that come up with such a grand production, Johnson lavished the audience with free balloons (unpopped) tied with tinsel strings and free little boxes of Milk Duds thrown to us in handbills.

Unfortunately, such dedication is not always rewarded. In addition to difficulties with the bureaucracy of Evergreen, a forced title change, and low faculty turn-out, ticket sales were surprisingly low. Johnson estimated he's around "\$7,000 in the hole." If you missed *Tess, Tess It's a Burlesque*, you missed a good time.

One of my favorite images was Adam, a wizened old man (played by T.B.). He stood in white cotton long underwear, a green felt leaf hung precariously over his crotch. He was struck by the realization he was lonely. His comic postures were accented by his start-halt-start-halt across the stage as he searched for companionship. His leaf swung as though at any moment it would fall, and it was ludicrous because so what if it did? There was still all that long underwear. I could not believe my eyes were seeing this. Then I laughed that someone would look so ridiculous for me.

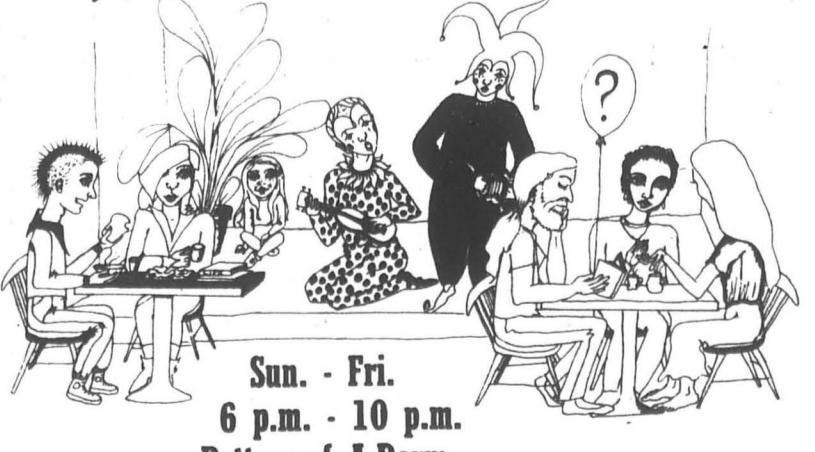
And that is what this burlesque has all about -- the players seemed to say, "The joke is on us; we know it. Laugh. Have fun. We're doing this for you." And laugh I did. I felt good inside when I left. That night we reveled in the silly, funny side of sex. We sat back, relaxed and laughed. All blue noses had been checked-in at the door.



Welcome To The Corner Cafe!

The Corner Cafe was begun 6 years ago by a student with the goals of providing cheap, tasty food & a social space. We are now a student operated collective with the same goals. Our prices are set just to cover the cost of food & labor.

We want to welcome all of you. We are here to offer you access to quality food as well as a place to socialize, study & enjoy occasional entertainment.



Sun. - Fri.
6 p.m. - 10 p.m.
Bottom of A-Dorm

Album notes

by R. Powell

Hey, all you vinyl enthusiasts, the Evergreen Album Project is going strong. We have an art director, Kevin Olsen, and a marketing director, Chris Bingham. We are still looking for interested personnel for such jobs as photographer, research and distribution assistants, album cover production assistants, and of course, we are still accepting submissions right up to the deadline of March 1st. Also, we are still looking for a title/concept for the album.

This winter quarter is going to be the fundraising portion of the project. We would like to thank everyone who came out and supported our Last Chance to Dance on December 7. Thanks to you it was a financial success and we are on our way to meeting our budget goal. Remember all funds for this project come from fundraising events. We hope everyone will continue to support the project through its fundraisers, some of which this quarter will be:

- Feb 5—Showing of "200 Motels," a movie by Frank Zappa
- Feb. 16—Co-sponsor of The Beaux Arts Ball, along with Ujamaa
- March 15— All campus fundraiser, bands to be decided upon

As you can see, we plan to continue giving you entertaining events at reasonable rates; the type of things we think you would like to participate in. Also if anyone has any ideas for fundraisers we are open for suggestions.

So keep your eye on the bulletin boards for posters and more promotional information. And, of course, keep reading the CPJ for more album updates.



Meet UNCLE BONSAI in person at Rainy Day

Thurs. January 24th at 3:00 p.m.

Westside Center Division & Harrison 357-0755

Facist Gordon meets Rasputin

in DUNE

by Margot Boyer

This dreadful movie will be most disappointing to fans of Frank Herbert's novel *Dune* who have been eagerly awaiting the film: writer and director David Lynch manages to follow the outward form of the book while corrupting its inner vision beyond belief. But anyone who goes to see *Dune* expecting to be entertained is in for a shock.

Lynch and De Laurentiis have created a film that is deeply oppressive, from the details of its costuming to the totality of its effect on the audience. The interiors are darkly baroque, strangely reminiscent of 1930's futurism. The court of the Emperor Shaddam IV looks like something from Imperial Russia, which makes a suitable background for the women's corseted Victorian outfits. The Bene Gesserit voice of power is conveyed by making people sound like the devil in the *Exorcist*. The dialogue is appropriately wooden for the actors, who don't so much act as pose and submit to special effects. The narrative tends to announce rather than describe occurrences: Paul meets Chani and they are in love, Paul meets the sandworm and rides triumphantly. It is difficult to tell on what planet the action is occurring. And despite all the busyness, the movie feels like a prolonged preview because there is no build-up of tension to justify the alleged climaxes.

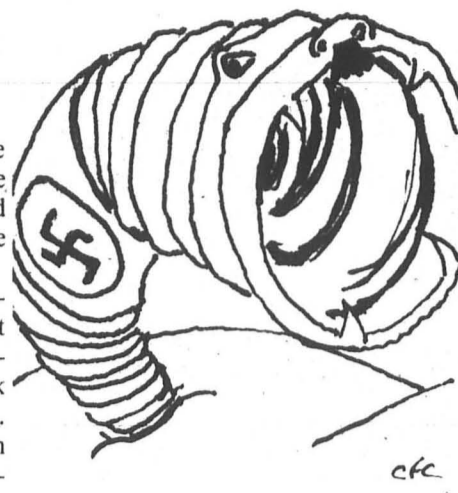
There are a few modestly interesting bits among the humorless chaos of the film. Kenneth McMillan plays the evil Baron Harkonnen with more energy than anyone else displays. The moment of the child Alia dancing with her knife after killing the Baron is wonderful. Some of the special effects, such as the

space navigator's visit to the Emperor, and the sandworms, are quite good. And the spice-addicted people of Arrakis sure do have blue eyes.

Other effects are obviously sloppy and fake, like the little lights that bob along the ceiling on their hidden wires and the planets that look like grade school science projects. What I found most disturbing in the film was the strong, unexamined fascist tendencies of the god-hero Paul Muad'Dib. The menfolk of the House Atreides wear what look like Nazi uniforms. The entry of the Duke and his family into the castle on Arrakis looks like something out of *Triumph of the Will*. Paul talks like a totalitarian, declaring, "Who can destroy a thing, controls a thing." He leads the firemen into orgy of violence which, we are told, heralds the coming of peace and justice to the Universe.

In the book we understand the helplessness of Paul's position as the unwilling instigator of a Universal Holy War. But the film glorifies his bloody rise to power and blandly tells us that it is allright because he is good.

It has been suggested by some viewers and reviewers that the violence in *Dune* is meant to be disturbing to the audience. If so, I think it fails. The film encourages viewers to identify with and cheer for a Fascist Messiah. We are expected to be distracted by special effects and fast action from the essential emptiness of the characters and theme. This movie is miserably dull, painfully oppressive and insulting to the intelligence and taste of the audience. I felt screwed to have paid four bucks to see a film so diminishing to the human spirit.



LIVE

Common Cause

Fri. & Sat.
January 18th & 19th
Cover at the Door



Beers Olympia Beers

210 E 4th Ave.

Longing for Holmes

by Heidi RoecksHunt

"A little bit of each of us longs for a Holmes to solve problems for us," says faculty member Tom Foote of the continuing fascination he shares with many people for the adventures of Sherlock Holmes. Next Wednesday at 7pm, each of us has a chance to see Sir Arthur Conan Doyle's timeless hero in action in "The Adventures of Sherlock Holmes," with Basil Rathbone and Nigel Bruce.

Complementing the film will be a presentation on "Getting Around London in the Fog." Both presentation and film are part of the Sherlock Holmes Film Series that began January 9th with "A Study in Terror" starring John Neville.

Foote, working with students, and fellow Sherlock Holmes enthusiasts, Lisa Miller and Ann-Marie Wehrer, spent winter quarter rounding up films and various faculty members for presentations. Accompanying "A Study in Terror" was faculty member Wilfred C. Humphreys' explanation of deductive reasoning. Humphreys, a logician, engaged the audience with exercises to test their deductive reasoning powers. Foote was pleased with the opening night and is optimistic that future Wednesdays will go as well.

No presentation was given this past Wednesday, but as will happen every other week a double feature was shown instead. The January 30th double feature includes "Dressed to Kill" and "The Woman in Green". Both star Rathbone and Bruce.

Robert Knapp, physicist at Evergreen and a long-time Anglophile--one devoted to things British, will speak on the previously mentioned topic of London fog. He developed his expertise on the subject by being married to a Londonite.

Says Foote, the presentations are "to entertain and to have fun. They won't bore you silly!" Future movies in the series include, "Murder by Decree" and "The Seven-Percent Solution" in



which Holmes is cured of his cocaine addiction by Freud.

Publicity for the series has included a unique display of Sherlock Holmes memorabilia in the library, featuring a hat supposedly worn by Holmes. Also in the display are three Holmesian questions which will be changed weekly. At each movie the first three people to correctly answer that week's questions will be admitted free. Foote hinted that there may even be a person dressed as Holmes wandering the campus with his magnifying glass in search of more people to enjoy the series.

GREAT START... GREAT DEAL




Now Serving Breakfast
7:45 - 10:00 a.m.
in "The Greenery"

SPECIAL this week in
"The Deli"
CHILI DOG
\$1.79 Offer good 1/21/85 - 1/25/85

T.E.S.C. Food Service

PEACE CORPS Special Work For Special People



Peace Corps volunteers are people pretty much like you. People with commitment and skills who have assessed their lives and decided they want to be of service to others in a troubled world.

The problems our volunteers deal with overseas aren't new. Such as the cycle of poverty that traps one generation after another because they're too busy holding on to get ahead. The debilitating effects of malnutrition, disease, and inadequate shelter. Education and skills that are lacking, and the means to get them too.

Your college training qualifies you to handle more of these problems than you might think. Such as teaching nutrition and health practices; designing and building bridges and irrigation systems; working on reforestation and fisheries projects; introducing better agricultural techniques; advising small businesses and establishing cooperatives; or teaching math and science at the secondary level.

The number of jobs to do is nearly as great as the number of volunteers who have served since 1961: Nearly 90,000. More volunteers are being chosen now for two-year assignments beginning in the next 3-12 months in Africa, Asia, Latin America, and the Pacific.

Our representatives will be pleased to discuss the opportunities with you.

The Toughest Job You'll Ever Love

INFORMATION BOOTH:
Mon.-Wed., Jan. 28-30
CAB, 9:00 a.m. - 4:00 p.m.

FILM & SEMINAR:
Wed., Jan. 30
Location to be announced.
4:00 p.m. All students invited.

INTERVIEWS:
Mon.-Tues., Feb. 4-5
9:00 a.m. - 4:00 p.m.
Sign up in advance in the Placement Center, Library Room 1213. Bring your completed application to interview.

ALL WAYS TRAVEL SERVICE, INC.

Allways

WESTSIDE SHOPPING CENTER 943-8701
OLYMPIA, WASHINGTON 943-8700

Greeners Groove at Fourth

Common Cause, the Seattle-based "power groove" band will appear at the Fourth Ave. Tavern on Friday, January 18. The Funk and Fusion Sextet, recently back from a successful 8-week tour in Hawaii will again be playing their popular repertoire of contemporary covers, oldies, obscure tunes, and originals.

The band features Evergreen Alums Cheryl Harrison on lead vocals, who is also a member of the group "Girl Talk," and on vocals and percussion, Steve Bader, presently a counselor with the KEY Special Services program. Current "Greener" Rick Powell, of "Tiny Giants," is production coordinator and back-up vocalist. The rest of the band are seasoned professionals, including bassist Owen Matsui, who has recorded and performed with The Platters, Exit, Passages, Marva Scott, and jazz pianist Deems Tsutakawa. Admission is \$2.50 at the door.

KAOS: where it comes from, where it's going

by Michael Huntsberger

KAOS 89.3 FM is a listener-supported non-commercial radio station licensed to The Evergreen State College and funded primarily by student activity fees. KAOS broadcasts 6 a.m. to 2 a.m. weekdays, 7 a.m.-2 a.m. weekends from CAB 304, next to the S&A offices.

Just the Facts Ma'am: KAOS runs different types of programming each day of the week. Our morning variety shows Monday through Friday are generally light rock, jazz, folk and "new acoustic music," with a smattering of rock, ethnic, comedy, and a little news. The weekday format is folk, blues and bluegrass 10 to noon; ethnic music 1-3:30 p.m.; classical 3:30 to 5:30 p.m.; public affairs topics 5:30 to 6 p.m.; the Pacifica National news and local news 6 to 6:30; KAOS Specialty programs 6:30 to 8 p.m.; jazz 8 to 10; rock 10 to midnite; and late night rock, blues and other stuff from midnite to

2 a.m. Weekends are divided into specialized programs, including women's music, big band/swing, Broadway and film soundtracks, reggae, oldies, even programs in Spanish and Vietnamese. Complete program details are published about the first of each month in the KAOS Program Guide. The Guide is mailed directly to subscribers, and is available at the KAOS offices.

KAOS facilities include two broadcast booths (studios A and B); a third room (studio C) for meetings, panel discussions, interviews and live music; a reception area; offices and a news room. The broadcast studios can be connected to the Library building or the Communications building. The KAOS record library contains some 12,000 records, most of which are from non-corporate, independent record companies.

KAOS has a paid staff of six, including a staff advisor and five student positions: manager/program director, operations manager, production manager, technical director, and volunteer coordinator. There are also a number of unpaid positions which may be engaged as academic internships. These positions cover a range of activity from broadcast production to news to fundraising and promotion. The general staff of volunteers in programming and radio production numbers just over 100 individuals. In addition, KAOS contracts for engineering services from TESC Central Repair Service.

KAOS undertakes a number of special projects each year, including membership drives in October and April, the KAOS Auction in May, the Halloween Dance in October, the "Alive in Olympia" series broadcast

live, Mondays, 6:30 to 8 p.m. beginning April 8, and a live broadcast from Super Saturday on June 8. This year, we are also undertaking a Northwest Regional Community Radio Conference, February 22, 23, and 24, jointly sponsored with the National Federation of Community Broadcasters and the Corporation for Public Broadcasting.

KAOS is a community radio station, open to students and the general public alike. We provide basic radio training free of charge. People are invited to participate at all levels of activity, not just in programming, but also in promotion, planning, management and station governance through the Communications Board. KAOS is one of about 200 public access stations in the U.S., and the only station of its kind in western Washington. KAOS is one of two stations licensed to a college that are full participant members of the National Federation of Community Broadcasters. This voting membership in NFCB strengthens our voice in the governance of public broadcasting at the federal level.

All this costs about \$40,000 per year. The KAOS budget is generated from TESC's legislative appropriation (about \$5,500), your S&A fees (about \$25,000), and contributions from the public, which this year should top \$10,000.

How to Get Involved: Jim Hartley, KAOS volunteer coordinator, is responsible for training new volunteers. Jim is in the office Monday from 1-3 p.m., and Tuesday and Thursday from 11 a.m.-2 p.m. Air training consists of several on-air sessions in our "Hands on the Dial" program which runs three times per week. You can also talk to Laurian Weisser, station manager and program director. Laurian is available Wednesday, 9 a.m.-2 p.m., and Saturday, 10 a.m.-3 p.m. You can also contact the station at 866-6822 to arrange an appointment.

KAOS holds weekly management staff meetings Monday from noon-1 p.m., and you are encouraged to sit in on these meetings. We also hold occasional meetings of the entire station staff. These meetings can give you a good idea of the range and depth of KAOS activities. The next general staff meeting is tomorrow at 7 p.m., Friday, January 18.

☆☆☆☆☆☆☆☆ Films

Thursday Night Films.
Welcome back to Winter Quarter and all that the new year has to offer! If your break was spent catching up on all the fine (and almost-fine) holiday films at your local multiplex, you may rest assured of an unbroken pattern of movie-viewing with the new Thursday Night Films schedule.

Program coordinator Vikki Barreca along with Gregg Osborn spent the larger parts of the end of last quarter putting this repertory together. With co-operative sponsoring from other campus groups, Thursday Night Films has been able to pick up a broad range of subjects as well as newer releases. Susan Siedelman's independent features *Smitherens* opened the series last week—the schedule continues with:

TONIGHT—Becoming American. Ken and Ivy Waterworth Levine's story concerns the resettling of a Hmong refugee family from highland Laos to the U.S. Shot partly in Seattle, the film follows the adjustment of Hang Sou and his family to their new home. Winner of several educational film awards, the *School Library Journal* says of *Becoming American*: "This extraordinary documentary...helps build understanding and empathy for new Americans. It is highly recommended for its beauty, poignancy, and its ability to relate the hardships of one of America's new immigrant groups as it adapts to American culture." (Co-sponsored with the Asian/Pacific Coalition)

Also this quarter:
Jan. 24 **Metropolis** and **Nosferatu**—Silent classics by two of Germany's greatest filmmakers, Fritz Lang and F.W. Murnau. 7 and 9:30 respectively.
Jan. 31 **Not a Love Story**—Bonnie Sherr Klein's sobering documentary on pornography and how it affects women and society. For mature audiences. (Co-sponsored with the Women's Center)
Feb. 7 **Wildstyle**—Grand Master Flash, the Rock Steady Crew and the best of New York's graffiti artists in one hot hip hop flick. (Co-sponsored with Ujamaa)
Feb. 14 **Rules of the Game**—Jean Renoir's tale of romance and betrayal among the upper class on the eve of WWII. It's great. Go.
Feb. 21 **Koyaanisquatsi**—Godfrey Reggio's stunning portrait of modern man's war against his world. Great cinematography by Ron Fricke and scored by Philip Glass. Get there early for this one. (Co-sponsored with the Environmental Resource Center)
Feb. 28 To be announced.
March 7 **Seven Samurai**—Akira Kurosawa's epic samurai adventure; his most exciting film, starring Toshiro Mifune.
Admission is \$1.50, showtimes are 7 and 9:30 p.m. in Lecture Hall One. For more information, office hours are Tuesday from 11 a.m. to 5 p.m. and Wednesday from noon to 5 p.m. in Lib. 3215 or leave a message at 866-6000, ext. 6220.

POETRY ETC...

AN ENGRAVED INVITATION TO CONTRIBUTE YOUR WORK

Do you write? Do you draw, doodle, take photographs or write graffiti? Whether you consider it work or play, this page is for your creations.

By having something printed in the CPJ you will achieve instant minor celebrity. You will have something positive to tell your mother. You can communicate with other members of the community. You may even receive praise or criticism for your work. None of this can happen if you keep your art, your poems, your stories, jokes and photographs to yourself.

Please bring your poetry, prose, visual art, etc. up to the POETRY envelope outside CAB 306. Please type your written work. Make sure you put your name and phone number on your work, so that I can contact you if necessary. The deadline is Monday at noon for that week's issue.

You may get the thrill of seeing your work in print, and we will all get to enjoy your creations.

thank you. Margot Boyer

PLURALISM
Oh come on
Stop being such a
fucking academic
J.W. REINAUD



Gregorian Chant

Soft western sky is darkening, darkening;
The colors fade and with them,
The heat of a 99-degree day.
I sit on back porch watching, listening:
Male voices sing ancient Latin songs,
Probably in praise of God,
or expiation for their sins.
This cathedral sound is haunting, resonant....
Again I remember childhood, churches,
Nuns and priests in flowing robes,
And incense, and a sense of holiness, cleanliness.
The music alone purifies my soul.

Bright, three-quarter moon moves slowly westward,
Chasing the sun;
Giant spider climbs the porch steps,
Drawn, no doubt, by the music,
And wanting to see the view.
He's welcome on the porch,
But I think I will not invite him inside
For holy wafers and wine.

gregbeutel

The Old Female Story of the Poet and Drummer

Let's get a little power from this flawed quilt.
You were a maid, your true love went off to a ship,
his head welling with Caribbean islands,
you stayed home, busy in your abstract house.
You wrote
"If he goes the books fly, the bread is all soft".
You put henna in your hair, read what is happening
in the islands, what the action is, you eat a plum,
you note the texture of the baby's hair.
You were by yourself, friend.
The god walked in to your cold apartment.
He was a Silky, like in the old tales,
he knew you're not the goddess but granted your wish.
Love is a genius Orion
Points of light within
Poems are stars far away
Necessity is his sword
this seemed like the linguistic drama we all know.
You wrote a last letter to your true love,
telling him,
"I wish to read my bicycle.
Think by progress of more poems".

margot boyer

GOD WE WERE GREAT,
DRINKING GIN AT THE BAR
SCRATCHING OUT POEMS ON THE NAPKINS
DRINKING AND DANCING AND SMOKING AND FUCKING
AND BABY MAKES THREE
MY BELOVED IS TO ME
A BAG OF MYRRH
THAT LIES BETWEEN MY BREASTS
HER LIPS ARE A SCARLET THREAD
LITTLE RED BOATS ON A SUNDAY LAKE
SING APPLE RED FROM EAR TO CHEEK
AND CHIN TO LIP
DIAPER WHITE FROM RIB TO TOE
SING NURSERY RIMES IN WHITE ICE CREAM
MY TOOTSIE POUND CAKE DOUGH
SING A SOFT LULLABY CLEAN AS A SHRIEK
MY ORCHID SUCKLING PEARL
SING A SYMPHONY IN BONE WHITE PAINT
MY SUPPLEST EGGHELL GIRL
SING BOOGIE WOOGIE MADE OF MOONBEAMS
SING A RAG IN PINK CHAMPAGNE
SING GOSPLE BLUES FOR YOUR DADDY
CAREFULLY KISSED AND GONE AWAY

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