

SEERAGE BY RUSSELL RICHARDSON

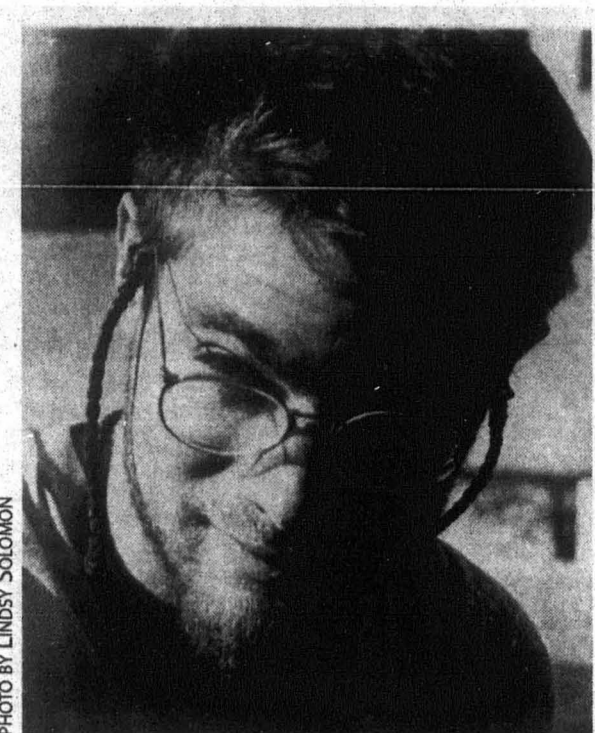


PHOTO BY LINDSY SOLOMON

## Is Evergreen really diverse?

### The college's push towards multiculturalism leaves some behind

BY OSCAR JOHNSON

Many white students at Evergreen are "Talking About Race" in an open forum that allows them to question the fears and beliefs that make this a difficult issue. Last January students of color gathered for a "Day of Absence." There were workshops, festivities and a "Dumping Board" where students posted anonymous notes. Notes venting a barrage of offensive experiences these students face daily at Evergreen. By Noon the board was full.

Few of Olympia's Evergreen students know much about their sister-Tacoma campus -community. Last year some of the campus' faculty faced charges of ("reverse") racism from ten of their students. Although the charges were not substantiated, it left the campus in a precarious position. Evidently Washington state colleges can either maintain the Eurocentric norm or experiment with "multiculturalism." Any other cultural "...centricism," however, will not be tolerated.

Evergreen's Tribal Program is "the best kept secret all over the place," according to program faculty Carol Minugh. It is a "community-based program" located on the Quinault, Skokomish, Makah, and Port Gamble S'Klallam Reservations. Many Native American students at the main campus, however, believe that the success of this program contributes to what TESC alumni, Tiokasin Veaux, calls the "Apathy of [Evergreen] staff and faculty" in addressing their needs. Veaux believes this results in an inadequate Native Studies Program and a "lack of active recruitment" on Native Reservations for the Olympia campus.

The Evergreen State College poses fundamental questions about how our society, this institution, our local community, and we, as individuals, deal with the reality of "diversity." In this sense, Evergreen can be considered a kind of sociological-magic mirror. As we gaze into it we see both a reflection of contemporary society and, perhaps, a glimpse into its future. Is Evergreen as diverse as it could-or even should-be? How equitable is Evergreen as an institution. How tolerant are we as a community?

According to the latest TESC promotional booklet, our college has a "commitment to build a student body of diverse cultures, ages, ethnicities, and background[s]." The booklet states that this is necessary because this institution "believe[s] strongly that our students' educational background are enhanced and their lives enriched in a multicultural environment."

So, just how diverse is Evergreen anyway? The statistics say that students of color have been 15 percent of Evergreen's population for the last two years. Since "numbers don't lie" lets just say their influenced by Evergreen's student of color population at the Tacoma campus (58 percent of 189 students) and the Tribal Program (88.9 percent of 27 students). Despite rare student and occasional faculty cross-campus activity, these are education centers for local communities. At TESC's Hill Top, Tacoma campus 38.6 percent of the students are African-American and the entire 88.9 percent of students of color enrolled in the Tribal Program are Native American. According to TESC's statistics for the Olympia campus, students of color are actually 13.7 percent of the population, students declining to identify their race make up 12.2 percent of the population and Caucasians, the remaining 74 percent. For the Northwest, these figures are a relatively impressive argument in favor of a diverse Evergreen.

If your one of 3,409 Olympia Greeners, then you know that these days, as a Greener, there is a good chance you are not from the Northwest. This is an important fact when TESC looks to the local state population as its model for diversity. According to the Director of First Peoples Advising Services, Ricardo Leyva-Puebla, "Racial wise, the campus is equal to the state. We're on target with the percentage ratio of the state of Washington." Leyva-Puebla admits, however, that "based on normal circumstances, [Evergreen's] out of state population is gradually increasing." Based upon enrollment for the last four years, nonresident students are estimated at 30 percent of TESC's current population (not accounting for retention rates and students who change residency status). As nonresident enrollment increases it seems more equitable for nationally renowned schools like Evergreen to use the national population (with 26.4 percent people of color) instead of Washington state (11.5 percent people of color) as a model for diversity.

Is Evergreen really on the way to becoming more diverse? According to First Peoples Recruitment Coordinator, Diane Kahaunia, First TESC's Recruitment began as an effort to increase the student of color population on the Olympia campus. Kahaunia, says they target both "traditional" areas and programs with a high percentage of students of color such as; urban high schools and community colleges, as well as "nontraditional" opportunities like YMCA's Big Brother/Sister

See DIVERSITY on page 7

## Evergreen loses one of its own in crash

BY REYNOR PADILLA

Evergreen student Jachin Thomas, a hopeful teacher and lover of literature, was killed when his van flipped over on Kaiser Road Monday.

According to a report prepared by the Office of College Relations said, "Jachin was enrolled in *Universal Themes in Great Literature*, as well as in *Introductory Neon, Issues in Ethnobotany* and a two credit contract."

He was a member of the Evergreen Geoduck Swim Team for a year and a half and a member of the S&A Board during the 1993-1994 school year. He was a life guard at the Evergreen pool, and also worked at the Copy Center, the report said.

Janette Parent, the Geoduck Swim coach, is organizing an on-campus memorial service. Those who want to help prepare the service should call her at 866-6000 x6536.

## R.A.'s are coming soon to a dorm near you

BY JENNIFER KOOGLER

The names of the student Housing staff will change next year from steward and A.R.M. (Assistant Resident Manager) to a new, multipurpose name, R.A., or Resident Assistant. The name change, which had been in deliberation within Housing since October, will combine the current positions and responsibilities into one position.

According to Beverly Peterson, (insert her official title here), in a mandatory meeting for prospective R.A.'s on March 11, the change comes in light of the fact that when current and future residents ask for a definition of a steward's or an A.R.M.'s position, they are usually answered with something resembling, "Well, they are kind of like R.A.'s". Therefore, Housing "caved into peer pressure" from other universities and colleges and replace the current titles with a more accessible term.

There will be around 19 R.A.'s hired for the next school year, creating a ratio of one Housing elite member for every 50 students. Some areas of the grounds, like A-Dorm and Phase II and III (those are the apartmentesque dorms) will have a higher concentration of R.A.'s than other areas. Two resident assistants will be on duty every two weeks and will undertake the same duties stewards and A.R.M.s execute.

Currently, there are ten stewards and four A.R.M.s in Housing, each living in and serving a different section of the Housing grounds. One steward and one A.R.M. are on duty at only given moment when the Housing office is not open, from 4:30p.m. to 8a.m. on weekdays and noon to noon on the weekends, every day from late September to mid-June, including all of the breaks. Their various activities while on duty include anything from crisis intervention (which is primarily an A.R.M. responsibility) to enforcing policy violations (like vandalism and canine loitering spotted while doing a walk through) as well as the more pleasant jobs of turning off smoke detectors and unclogging toilets.

The increase in student resident staff members is an attempt by Peterson and other Housing staff to build a stronger sense of community, and not to have the dorms just

"be an apartment complex". R.A.'s will be required to host at least four activities a year for their residents and work together as a group to produce events for the entire Housing community. This is very similar for the current stewards and A.R.M.'s, who sponsor activities for both their area residents and Housing as a whole.

Arthur Dennis, a steward in Phase II, stated at the meeting that likes the fact that the R.A. structure will be less hierarchical, placing everyone on the same level of training. Rosalinda Noriega, an A.R.M. in Phase II and III noted that the combination of an A.R.M. and steward's job into a R.A. position takes a lot of pressure off of the current assistant resident managers, who are trained to deal with crisis situations and roommate conflicts, unlike the stewards. Having everyone with the same background will allow the responsibility to be spread among others.

In addition to resident assistants, Housing will also be hiring Resident Directors, who will take over some of the higher A.R.M. responsibilities as well as some of the duties of the Housing staff members. They will directly supervise the R.A.'s and work with issues of student development and long term resident concerns. R.D. positions will be filled by graduate students or actual graduates.

In order to further the sense of community in Housing, the staff will be forming a number of boards to deal with certain issues that affect students who live on campus. According to Chuck McKinney (insert his title here), the groups will have themes such as social events, to plan activities for residents, and an emergency response team that would prepare for major upheavals like earthquakes and power outages. These groups will get more residents to "facilitate and support" the community.

Peterson hopes that the structural changes will give residents a stronger sense of community and a greater support network. People who live in Housing are "a bunch of people trying to achieve the same thing, getting a college education", and therefore should work together to survive the tribulations of the experience.



PHOTO DOWNLOADED BY JONATHAN FINK

## Cyberpunk author William Gibson visits Evergreen

BY JENNIFER KOOGLER

On Tuesday, March 12, William Gibson, the "father of cyberpunk" and author of at least a half a dozen novels, spoke to a group of students from the Virtual College, Student Originated Studies, and Data to Information programs as part of their continuing PLATO lecture series. During his conversational talk with faculty member Tom Maddox, Gibson touched on several aspects of his works, cyberspace, the Internet, and the reactions to the film he wrote, *Johnny Mnemonic*.

Gibson has just finished a new novel called *Idoru*, which according to Virtual College student Jonny Fink, who had the pleasure of transporting Gibson to the airport after the lecture, is a Japanese term for young female pop stars. Although the closeness to the time he finished the novel prevents him from

See GIBSON on page 4

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SECURITY

Thursday, February 29

- 0921: Vehicle broken into in F-lot.
1050: Fire alarm at the CUP.

- 1201: Attempted burglary at the Greenery occurred during the night.
1424: Balance stolen from Lab II.

Friday, March 1

- 1805: Assault in N-dorm.
2058: Library elevator malfunctions, entrapping five occupants.

Saturday, March 2

- 2116: Street lamps between the Mods and Phase III viciously smashed.

Sunday, March 3

- 1248: Hit and run in F-lot.
1849: Cellular phone recovered from F-lot.

Monday, March 4

- 0750: Theft of \$800 worth of property from CRC.
0752: Vandalism found in the Library basement.
1123: Canine loitering without a leash picked up outside the CAB.

- 1615: Yellow rain jacket reported stolen from the Library.

Tuesday, March 5

- 1048: Person experiences a chemical sensitivity reaction in A-dorm.
1101: Person stuck in A-dorm elevator. Car was moving between floors but the door wouldn't open.

- 0752: Someone gained entry to the facilities cage overnight.

Wednesday, March 6

- 0009: Reckless driving in dorm loop.

COMPILED BY CRISTIN "TIN TIN" CARR

Newsbriefs

Peer Health Group

There's a new student group on campus... the Peer Health Education Group. It will be comprised of students serving as educators on campus and doing lots of outreach.

If you're interested in being a peer health educator this spring and/or next year... call Casey at 866-6000 ext. 6555.

New Speed Limit

A speed limit increase by five miles along Washington State's interstate highway was announced last month by the Washington State Department of Transportation (WSDOT) and the Washington State Patrol (WSP), and the Washington Traffic Safety Commission (WTSC).

Thanks To...

The Leonard Peltier Action Group owes its utmost gratitude to the following individuals and groups who for the success of our recent events: Northwest Indian College, Gail Trembley, Yvonne Trembley, Kenny Farmer and Carol Apple, Tom, Delmar Blind, Mr. and Mrs. Hapy, Nancy Haque, and Tara Perkins (thanks for the blues!), The Corner Cafe, Pat Tassoni and Works in Progress, Copwatch, KAOS, Bullsweet, Gangula Stretch, Timothy Hull, The RMBB, JoNiTo, Oliver and everyone at ABC House, Mirah, Arrington and the Old Time Relijun, Second Hand, the downers, Pillar, OMP, IASO, NSA, ERC, The CPJ, the Native Studies Program, TESC-Tacoma, The Olympia Food Co-op, and, of course, all of the attendees.

Safeplace

Safeplace Rape Relief and Women's Shelter Services is now recruiting volunteers. Spring training starts April 9, 1996. Applications must be received by March 22nd.

Battery Recycling

For a new recycling program, there is a small recycling bin for batteries in the bookstore, CAB, 2nd floor. Household disposable batteries currently account for 88% of the mercury and 52% of the cadmium released by Americans into the environment.

Professional Development

The Staff Professional Development Committee encourages classified and exempt staff to apply for funds to pay for attendance at Workshops, conferences, training programs, etc.

Julius Caesar by William Shakespeare / directed by Peter Kappler. The Midnight Sun presents fourteen women in an unusual treatment of a classic tale at the Midnight Sun Performance Space. Tickets \$7.00 general, \$5.00 students / seniors.

Mediation Center provides safe ways to resolve conflicts

by Brian O'Keefe. Did your hard work last quarter leave you with zero credits to your name? Do your roommates hide whenever you suggest that they clean their dishes? Were you insulted by a campus employee? Thanks to the Center for Mediation Services, you don't have to suffer these indignities and misunderstandings anymore.

This week I sat down for an interview with Lynne Stockwell, head of the Center for Mediation Services at Evergreen to discuss the center's low profile and other pressing issues.

But these settlements are not always final, and many disputants have to resort to other methods. Lynne told me that mediation "doesn't stop you from going ahead. It gives you an opportunity to give this a try, and if it doesn't work, sometimes its appropriate to call a grievance officer.

Any member of the Evergreen community is permitted to use these free services. Lynne

and the center's volunteers see all kinds of people come in to find closure on some difficult problems, but there is an imbalance among the users of the service. When I asked Lynne how faculty usually respond to mediation requests, her answer surprised me.

Sometimes the reason for coming to mediation services is hard to identify. Lynne explains that "sometimes it's misunderstandings, sometimes it's an issue that you can't really track, its not a sweater, its disrespect, its put downs, its a value that you've felt verbally abused about.

Don't be worried about confidentiality. Things that are said in mediation sessions are never repeated under any circumstances, in an effort to

Abortion clinics defended by Pro-Choice advocates

Every Thursday at the Eastside Women's Health Clinic, anti-choice picketers form a line on the sidewalk facing the clinic. They carry signs showing pictures of bloody fetuses, and slogans with words like nazi, murderer, and killer.

After years of dealing with these militant "pro-life" protesters, the clinic is now being "defended" by people in orange vests with signs of their own. These people act as escorts for women into the clinic, and mostly try to block attention from those yelling to the women from the anti-choice side.

Clinic Defense goes on every Thursday from 8:30a.m. to 3:30p.m. Volunteers are greatly needed and appreciated. Rain or shine, it is as good time for conversation with a variety of interesting people, while defending an important cause.

The address of the clinic is 1100 Eastside Street SE, Olympia. The phone number is 943-5127. If you are interested in setting up a carpool, call the Women's Resource Center at x.6162.

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Opportunity Beckons YOU South Sound Sounds internships available spring and beyond Writers. layout 943-8064

The Washington Center for the Performing Arts presents an extraordinary performance artist. Rinde Eckert The Idiot Variations. The line between genius and lunacy is often blurred. March 27, 28, 29 & 30 8pm Stage II \$16 general \$14 student/sr. Call 753-8586

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**GIBSON from cover**

really being able to explain what it is about, Gibson did state that "the world we live in causes so much cognitive dissonance", he believes that the novel is an interpretation of the prevailing confusion. His intent was to capture what Tokyo is like, not to predict any sort of futuristic world, like so many science fiction novels tend to do. Gibson commented that the book is most likely about "the near impossibility of writing a science fiction novel in 1996", much to the delight of the audience.

Much of the discussion between Maddox and Gibson focused around *Neuromancer*, Gibson's novel which was published in 1984 and is often cited as defining the genre of cyberspace. Maddox reflected that the novel speaks to the implications of computer networks, even though the technology did not exist at the time. Gibson noted that at the time he wrote the novel, he'd never even seen a computer, much less a PC, as had most people back then. Looking back on it, Gibson believes that the book kind of predicted the "takeover" of computers, but that the technology has become so "eroticized" that the image is becoming unrealistic to an extent.

Maddox asked Gibson about the intensely visual approach to science fiction writing and how it evolved for him. Gibson described how that his writing began as a reaction to the science fiction he had read that lacked descriptive elements. His earliest attempts at writing were always descriptions of objects which bought to mind their implied history, using the example of a chewed pencil. He would ask himself about where it had been and

who had chewed it. Although he's not as conscious of his efforts, he feels it, "necessary to describe everything in a little more detail" than usual.

Maddox brought up Gibson's reactions to *Johnny Mnemonic*, the film he wrote that was released last year starring Keanu Reeves. Gibson, who winced at the mention of the topic, said that trying to explain why the movie failed to live up to his expectations would be "trying to explain why your family is dysfunctional." He didn't want to obsess about it in public, but did go into several reasons why the final film was a thorn in his side.

Gibson commented that "what you see in the film is what you would have seen if they had taken over David Lynch's *Blue Velvet* in the last month of post-production and tried to make a mainstream modern day thriller." Studio executives, according to him, did their best to water down the film's content, one even said he would act as an advocate for the "Gibson-impaired". After test audiences reacted in a confused manner to the film (a whole process Gibson disagrees with), the studio would "make changes based on what the dumbest people in the audience think." He noted that *Pulp Fiction* tested badly, but nobody bothered to make any changes to it because they never expected it to make any money. Because of the enormous success of *Speed*, which was released

halfway through the filming of *Johnny Mnemonic*, Keanu Reeves became a highly marketable star and the studio anticipated a large audience, therefore they wished to make it more accessible. Despite his frustrations, Gibson remarked that it was fun to watch the cast and crew physically make the film, and that "they loved it in France".

Gibson discussed the definitions of the word "cyberpunk", a term which he help coin. "It's become an inescapable as a label", he noted, as well as fast becoming a "pop adjective". "If you say 'those are very cyberpunk trousers', people will know what you mean." He also found it "infinitely weird" that some people base their entire way of looking at the world on cyberpunk ideology, like a group he encountered while on a lecture tour in Italy who formed a political party around it. Gibson worries that the term is fast becoming obsolete.

On the subject of the Internet, Gibson and Maddox pondered whether or not it will become a tool of the dominant capitalist society or will take on a completely new form. Gibson said that the Internet is wonderful in that anyone can talk to anyone, anywhere, and literally marks "the death of geography and political boundaries." He has some anxiety about what the future will bring, but notes that more legislation like the "deranged telecommunications bill" could jeopardize the Internet's potential to develop outside the clutches of corporations. The Internet, web sites, and other things lingering in cyberspace are, in his eyes, still in an infant stage that the nature of cannot as of yet be defined.

Gibson told the crowd that his future is still "a beautiful blur". He hasn't got a clue what he'll be working on now that his new novel is finished, "and that's the best". He will wait to see how it strikes people and then go from there.

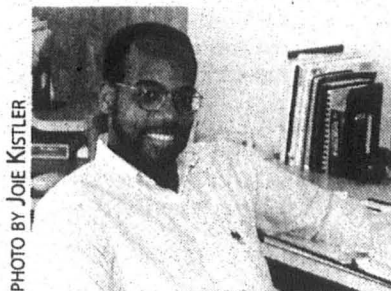


PHOTO BY JOE KESTER

**Meet the real Greg Porter**

Last week the *CPJ* printed a story about the that you see here, Greg Porter, the new head of S & A productions. We also ran a photo accompanying that piece that was well, a little bit on the blurry side. There-fore here is a new and improved and identifiable picture of Greg, to whom we apologize for last week's photo. We're sorry it's so little Greg.

•Once upon a Whine

**For columnist, modern day folklore takes a twisted turn**

BY ARIEL BURNETT

All the magic has gone out of our lives, or so modern science would have us believe. There are no mysteries too big, no wonder too inexplicable for the rational mind to break down into concrete parts. What is not explained is dismissed. Yet, somehow, even today, questions persist that are unanswerable by scientific method ("Why is it always sunny when I work and rainy on my days off?"). We make sense of these questions as humanity always has, by believing that invisible forces are meddling with us.

Folklore is about finding the motivations of these invisible forces and sharing your wisdom with others. Outside of accepted, rational thought, floats a network of anecdotes and old wives tales that pass along word of mouth and lodge in people's consciousness. I thought I would take a look at some of the folklore that has lodged itself in my brain. Maybe you'll recognize some of these:

The Contagious Zit Theory. I have a friend who strongly believes that you should never, never acknowledge someone else's facial blemishes. Not even in your own head. The minute the pimple registers in your mind, you are doomed to grow one of your own in the exact same spot (or darn near to it). It goes without saying that pointing at your own zits out to someone else is a horrible betrayal, passing on your affliction. As far as I'm concerned, this is the absolute betrayal, passing on your affliction. As far as I'm concerned, this is the absolute truth. The other day, one of my roommates had the audacity to announce the appearance of a spot on her chin, now everyone present at the time has a spot there as well...this is not a coincidence.

Smoker's Karma. I think this is a pretty much universally acknowledged belief among people of the smoking persuasion. There is a cosmic balance between the amount of cigarettes you bum in. Every time you give a cigarette to someone jonesing at a bus stop, you are making a karmic deposit and at some point, when you're all out, you can make a

withdrawal. I'm not sure what happens to those people who insist they're non-smokers so they never buy a pack, but always smoke yours. They should spontaneously combust.

If You Think Something Bad Will Happen-It Will. This is something everyone around me invariably believes when I'm feeling pessimistic. Thinking that failure is probably imminent makes any good luck that was in the area turn tail and leave. I'm not so convinced. From my point of view, lame things happen whether I expect them to or not, I might as well be prepared. At least that way I have the satisfaction of being right.

The Soul Mate Hypothesis. This is the belief that somewhere out there is the exact match for everyone. When you finally meet your soul mate, there will be a harmonious meeting of minds and bodies, everything will fall into place. There must be some truth to this, occasionally you meet a couple who were just meant for each other. On the other hand, if the perfect match for everyone exists, why are there so many unhappy people? One of my friends insists his soul mate died in a horrible boating accident, that's why he's never met her. Really, this whole idea's only believable with such a disclaimer. Sure, there's someone for everyone, it's just unlikely they ever meet each other.

Everything is Drew's Fault. Global warming, computer viruses, war, plague, famine, hangnails...all these are Drew's fault. Next time all of your well laid plans disintegrate due to something that you could have never foreseen or prevented, just be aware that it is due to Drew. Seeking Drew out to demand retribution does no good. He doesn't really mean to screw everything in the world up, he just does somehow. Despite the obvious drawbacks to the existence of Drew on earth, it is rather comforting to have someone obvious to blame when those unreasonable messes appear. Drew is a necessary evil.

These are just a few examples of the

folklore that is constantly growing around us. As long as people make observations, they will seek an understanding of these observations. As long as the irrational and absurd exist in the everyday, the answers to their existence will be sought along irrational and absurd lines. I love the details of everyday life and how those details spawn ideas and beliefs. Please send me your

•Evergreen, Christ and Me

**Was Christ a Feminist?**

BY PAULA SOLIS ANDERSON

Shocking thought, isn't it? Jesus Christ, who you think condemned and shunned women, a feminist???

Believe it or not, Jesus Christ was a radical advocate for women in his day. Okay, maybe not Gloria Steinem, or bell hooks, or Evergreen's own nomy lamm, but if you take the time to understand Palestinian culture and read through the book of Luke in the Bible, you'll get my drift.

Woman in Palestinian culture when Jesus was alive were classified with children and slaves, i.e. DIRT. They were not allowed to study Scripture, say the same prayers as men, or speak to a rabbi in public. In fact, a literary work called "Proverbs of the Father" contain counsel, such as "those who speak much with a woman draw down misfortune on himself, neglect the words of the law, and finally earns hell". The bottom line is women were good for one thing, child bearing, and that was about it. Makes your blood boil, doesn't it?

The same time these things were being taught in this culture, Christ and his disciples were teaching something very radically different. In fact, Christ himself blew the social constraints out of the water by teaching women the Scriptures and showing concern for their intellectual life; a first in this culture. The story of Mary and Martha found in Luke 10:38 is a good example of this. Martha is frantically running about, preparing for Christ's visit, more than likely cleaning and making dinner - the role expected of her in that day - while Mary, her sister, sits to listen to Jesus' teachings. Martha

theories/inherited knowledge/minor and major irritations/paranoias and I'll print the best ones in a later column. If I really like it I'll give you a prize (I'm not above bribery). C'mon, don't leave me hanging. E-mail burnetta@elwha.evergreen.edu or mail c/o CPJ.

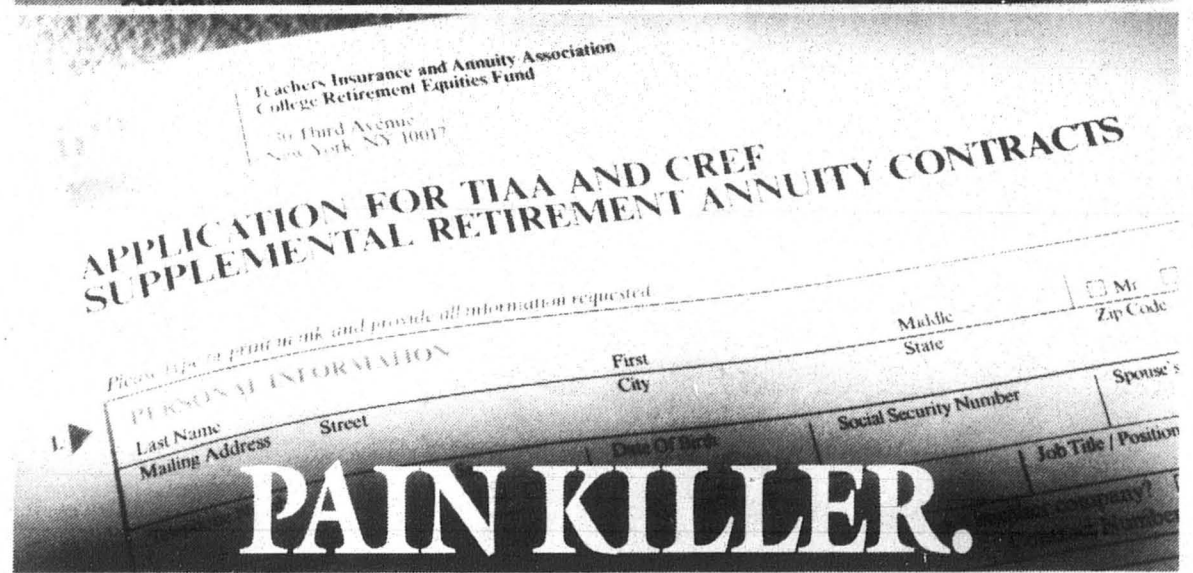
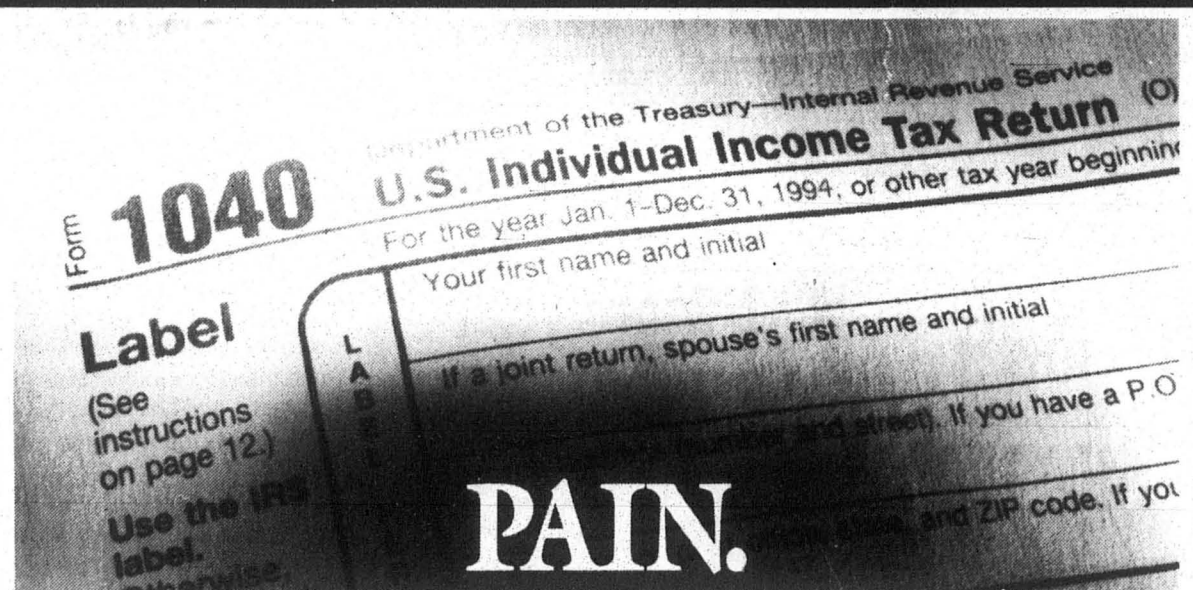
in frustration asks Jesus to make Mary help her, in which Jesus explains that Mary, in learning, has made the better choice of activities.

Jesus had women disciples, followers, and ministers; in addition, he talked to them in public, all of which went against the cultural grain. He made a bold statement on one of the greatest stereotypes oppressing women: women as sex objects. In the story of the woman of ill repute in Luke 7:36, Christ acts radically, and all are stunned by his culturally discordant response.

Christ did some revolutionary things in his day to liberate women. Why? Because his message wasn't just for men, but for all of God's creation: men and women alike. God doesn't have some scorebook where men are better rated than women - he sees his creation as people he loves, esteems, and sets apart for his joy and pleasure. That is why Christ ministered, talked with, taught, loved, and thought highly of women in a society which did not. God's love is one of liberation and esteem, especially for women.

So let's look at the life of Christ with integrity. Yes, people have certainly screwed things up throughout the years by oppressing woman in serious ways. However, it's fair to say Christ was a great advocate for women and women's rights. His message was one of liberation and love to those who would listen and contemplate the things he came to say. His message is still the same today for those who take the time to listen.

PRINCIPLES of SOUND RETIREMENT INVESTING

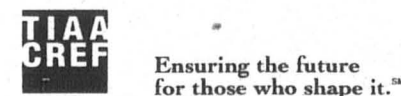


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# Diary of a Green-man: Salvage Rider protest for the Rocky Brook, Dosewallips River



The Rocky Brook, Dosewallips River in what is left of the beautiful Olympia National forest  
Photo by The Greenman

9 March 1996  
0900 Left with a caravan of vehicles from the Asterisk Cafe, and proceeded onto highway 101. Continued along the 101 until reaching the town of Brinnon, and the Dosewallips day use campground. Large number of protesters had already arrived, and forest service personnel were directing traffic towards parking areas.

1100 After listening to several speakers, the rally began marching across Brinnon and onto Dosewallips Rd. We continued for approximately one mile before turning onto Rocky Brook Road. A closure order had been placed on this road barring access for a several mile parameter around the Rocky timber sale. 1200 We reached the police blockade enforcing the closure order. Forest cover around the rally location was largely thin second-growth of Douglas Firs approximately 40-80 years old. Approximately 30 police and armed forest service officers were arrayed against some 250 protesters. Throughout the rally, bubbleman provided our audience with great amusement and humor with his bubble

displays. Beyond the many songs and humor this rally entailed, the event had a number of moving speakers. Following this series of speakers, the head ranger spoke, saying that crossing the closure boundary would represent a violation of both federal and state law. Protestors that were willing to face arrest then crossed the closure line and began marching towards Rocky Brook.

1300 Started walking along Rocky Brook Road proceeding up the Dosewallips drainage. Forest varied in canopy along this road, with most trees ranging between 50-120 years old. Species were largely Douglas Fir although many small patches of Arbutus and Pacific Yew were visible. Large clear-cut were visible on the opposite (southern) slopes of the Dosewallips drainage.

1330 Reached second police blockade where approximately 25 federal officers were preparing for a mass arrest scenario. At this point I opted not to get arrested and entered into the surrounding forest (south) along with approximately 30 protesters (10 others

headed north). Forest canopy in this region (2 miles inside closure) was considerably larger, ranging between 60-50 years in age. Understory vegetation largely consisted of salal, cascara and stink current. Continued down southern slope off logging road in an attempt to circumnavigate the police blockade, and rejoin the Rocky Brook Road further up within the watershed. Along my route I teamed up with three others protesters in trying to circumnavigate the blockade. This proved too difficult and we reconsidered our options, deciding instead to try and evade the authorities by crossing Rocky Brook and exiting along the Dosewallips River. Our attempt quickly proved impractical, however, as the slopes near the waterway quickly reached 70 degrees. [The Rocky Brook sale unit we were protesting matched this slope inclination]. This sojourn to the Brook did, however, prove amazingly beautiful. We stayed for several minutes to take pictures and examine the waterway. This section of Rocky Brook passed over a bare rock strata and went through several rapid elevation drops, creating small waterfalls. After reconsidering our options, we decided to retrace our route and parallel the road in an attempt to exit the closure area.

1345 We climbed north up the slope once more, and proceeded east in an attempt to parallel the road. Along our route the canopy was largely Douglas Fir although we also travelled along an old logging road overgrown by young Alder.

1415 On reaching the road again we managed to evade several forest service vehicles, only to be discovered by a police cruiser. I was not seen, so I quickly climbed the northern slope and proceeded away from the roadside. On reaching the ridge-line of this slope, the forest canopy opened up somewhat, with understory vegetation more

wide spaced. The understory was largely composed of salal, false solomon's-seal, false lily of the valley, and sticky current. I continued along this ridge-line for approximately one hour before rejoining the road below.

1515 Rejoined road and managed to move undetected for only ten minutes before discovery by a slow moving police cruiser. I quickly moved back into the forest cover, proceeding rapidly north up the slope once more. The officers below beckoned my attention, exclaiming, "Why don't you just give up, and come down right now ... The dogs will get you anyways..."

1530 On reaching the ridge-line once more, I continued in my easterly progression out of the closure area. Along the way, I passed through a variety of forest zones, evidence of the past intensive management this region had received. Similar to my roadside observations, I passed several groves of Pacific Yew and Arbutus trees. Fatigue began to set in after travelling one hour, inducing severe leg cramps. Witnessed an owl at 1645.

1700 Reached closure limit, where the earlier rally had been held. Large number of forest service and police vehicles remained, so I cautiously climbed to the top of the ridge-line. Along route I startled two deer grazing in the understory salal. After carefully circumnavigating the closure blockade I angled back towards the road and rejoined it approximately half a mile further down.

1800 Quickly followed road back towards Highway 101, moving away from closure site. Passed two forest service vehicles without incident before rejoining highway. Found ride with fellow protesters and returned along the 101 back to Olympia, happy and free.

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# Diversity continued from front page



By Sonja Sivesind  
"Anarchist Aerobics is designed to be an intimidation free aerobics class," explained Catlin McCracken, founder of the group. Open to community members and free to everyone, this class meets on Wednesdays from 4 to 6 p.m. in CRC 116.

For those curious about the exciting details of what actually goes on in such a group, and have been too cautious to join it, read on. "People can choose what's right for them," says McCracken. High and low impact techniques are used, along with freeze tag wars, follow the leader games, and strengthening exercises. The activities are decided upon by those present, and just about anything goes (except anything violating CRC rules: positions where your head is below your feet when no limbs are touching the ground, i.e. flips in mid air). Alanna Levy, a regular class participant, describes the class by saying that, "there is a time and place, but no agenda. I would encourage people of all shapes and sizes to come and not be intimidated by the word aerobic. You work at your own pace, but with other people."

Ideas for next quarter include inviting students in to lead the class in martial arts, various forms of dance, or any other skills people feel like sharing. A new "instructor" is needed for next quarter. This position does not include does not include standing in front of the mirror and yelling "make it burn!". It does require offering emotional encouragement, exercise ideas, posting flyers, showing up, and acting as a liaison between the CRC and participants. Plus, you would get paid for your time! If interested in the job, contact Vauhn Whitman-Grahler, coordinator of Intramural sports, at x.6532 for more information.

Cassidy Arkin, a participant, sums it up by saying, "I like to come to Anarchist Aerobics because I like being with people who aren't uptight about their bodies, and who are willing to participate in a different style of exercise regiment."



Evergreen student Tomae Oishi (left) visits First Peoples Advising Services to consult with Peer Advisor Naomi Ishisaka (right)  
Photo by Joie Kistler

programs. Although Kahaumia says that First Peoples Recruitment does not have a quota as a goal or to measure success, she insists that "there's been a huge difference since 1987" when the office opened. Evergreen's student of color population has increased from an average of 8.75 percent, between 1971 and 1986, to an average of 13 percent from 1987 to 1995. The Tribal program, which began in 1989, however, has also contributed to this increase.

Whether or not there is a significant increase in Evergreen's student of color population, the students of color that are here are looking to First Peoples Recruitment for answers. "Students [mis]interpret statistics and point the finger in the wrong way" says First Peoples Recruitment Admissions Counselor, Clarrise Leong. Both Leong and Kahaumia say that their department is often criticized by Evergreen students of color for not bringing more students of color to the Olympia campus. "I've been told I'm not doing my job," Kahaumia said. Leong says that in addition to being misled by statistical data, disgruntled students also complain that TESC catalogues are misleading because they over-represent students of color in their photographs of the campus community. Due to what Kahaumia suspects to be an increase in students of color from higher socioeconomic backgrounds, she says that she has also begun to receive complaints from

students of color who believe that the very existence of First Peoples Recruitment is "promoting racism."

Similar to First Peoples Recruitment, the most common complaint brought to First Peoples Advising Services "is the overwhelming feeling of not seeing a larger community of color. Students feel they may have to speak to all the issues [of their culture in seminars]" says Leyva-Puebla. Despite Evergreen's population, Leyva-Puebla affirms "Our job is to create diversity." First Peoples Advising Services offers students of color: advocacy, referral, counseling, peer and group support and access to a personal computer, library, lounge, and meeting room. In addition to sponsoring student projects like the annual First Peoples Anthology, the office was contacted by over 600 students needing assistance last year.

Claudia Sandoval, a second year cultural studies student at Evergreen, is a Peer Support Counselor for First Peoples Advising Services. "In seminar people assume that I was white but once they find out [otherwise] they start asking me questions about LA and being Chicana," Sandoval said. She recounts one time in seminar when an Evergreen faculty said "I should remold my culture-around American culture." Sandoval believes that in addition to more students of color TESC should require a multicultural program for first year students. "I'd want more people to know more about me and my culture before going into seminar," she says.

Umoja's new co-coordinator, Natasha Jatton, echoes why some African-American students believe their issues are distinct from the rest of Evergreen's First Peoples community. "This campus is diverse in the sense that it's cool to be Latin-American or Native American," Jatton said-adding that, to Greens, "South Central-ghetto-Black is [also] exotic." She says that "for [most] urban Blacks or southern Blacks it's not. We are the minority of relations for the future."

minorities." Jatton recalls how once, while at a party where mostly Latin dance music was being played, she was asked to play one of her cassette tapes. "This tape wasn't on 30 seconds before there was five people thumping through Latin tapes [for a replacement]," Jatton asserts, however, I am here for an education, regardless of whether you accept me-my world is going to continue to spin."

As a member of Evergreens racial majority, second year student, Steven Thomas believes that campus diversity is contingent upon Washington state's population. Thomas transferred from The University of Alabama-Birmingham to TESC because of its alternative academic approach, location and setting. He believes "there are two directives behind student recruitment that are at odds with each other; an imperative to recruit within state community colleges," as well as an attempt to recruit more students of color "in a state that is very white."

According to APEL Counselor, Christine Ciancetta, the overwhelming majority of students who have been attending Evergreen's "Talking About Race" forum are European-American. Ciancetta is one of the four faculty members that developed the forum from discussions that took place during last January's Day of Absence. "What I've noticed is that [these] students want to understand what the issues [concerning race] are," said Ciancetta. The discussion group, which will continue to meet weekly during Spring quarter, is addressing such issues as; "How we define racism," "White guilt," "Fear of Black men/people of color," "Understanding white privilege," and "Getting beyond politically correct." Ciancetta believes that one of the keys to unlocking these kinds of issues is "understanding how my perspective is colored by my background."

As students at Evergreen continue to explore the issues and avenues of dialogue about race; whether in the context of diversity at the Olympia campus, allegations of racism at the Tacoma campus, or the educational needs of Native students on and off the Reservation, it is evident that diversity is as much about how we interact as it is that we interact.

Many people would argue that progressive racial and ethnic relations are high on the priority list of the rising Right-wing constituency. As rising social and economic tensions continue to polarize around issues of race and ethnicity the role of Liberal institutions like The Evergreen State College become increasingly important. The current decisions we make (or choose not to make) concerning these issues, as an institution, a community, and as individuals may set the stage for national, and perhaps even global, relations for the future.

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# Evergreen Swimmers Storm San Antonio

## Conclude Successful Season in Style



**Women's Team (left)**

Top Row: left to right Christabel Fowler, Katie Uphaus, Sarah Skinner, Milu Karp, \*Sarah Godlewski, \* Sarah Calhoun.  
Bottom Row: left to right Tammi Anderson, Tara Murphy, Scotia Stebbins, Joyous Sales, Sara Lampo.\*

**"The team had a great season."  
Janette Parent, coach.**

Nine Evergreen swimmers were honored with invitations to the National Swimming & Diving Championships, in San Antonio, Texas. At Nationals, the team as a whole received four honorable mentions for relays.

The men broke 4 Evergreen records: the 200 and 400 medleys and the 200 and 400 free relays.

### Individual Accomplishments:

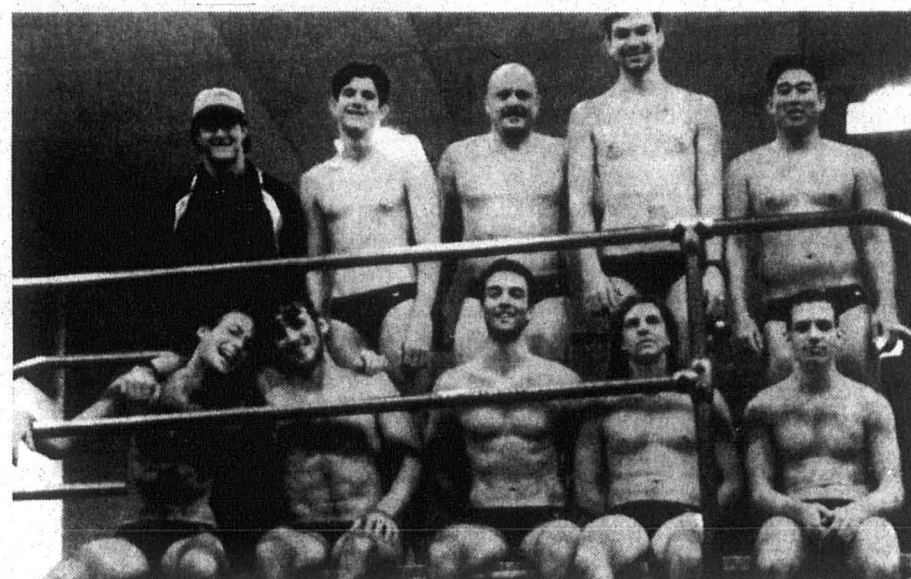
Sara Lampo was named an All-American in the 1 meter diving competition.

Milu Karp received All-American honorable mention in the 100 backstroke.

James Carsner received All-American honorable mention in the 400 IM.

Information and Photos Compiled By: Joie Kistler.

Layout: John Evans.



**Men's Team (above)**

Top Row: right to left Garren Oura, \* Jason Ferguson, \* Dan Floyd, Nate Mahoney, \* Howard Gearns.

Bottom Row: right to left James Carsner, \* Orrin Bentley, \* Jason Farmer, Andrew Ackerman, Amos Elias.

**A star (\*) indicates the swimmer was invited to compete at Nationals.**

## Should the CPJ decide what ideas are acceptable?

When I first became the Arts & Entertainment editor at the CPJ, I was reminded of the basic CPJ philosophy: print everything. Editor in chief Reynor Padilla knew that I had had problems with poorly written movie reviews in the CPJ before, and he wanted to make certain that if anything like that was submitted to me as an editor, I would talk to the writer about improving it but would still print it however they wanted.

The CPJ is, after all, a forum of self-expression for the Evergreen community. If I was the editor of, say, Fangoria Magazine, I wouldn't have to print a review of *Biodome* because, with the exception of *Phantom of the Mall*, reviews of Pauly Shore movies are not appropriate content for that particular magazine. But when it comes to the CPJ A&E section, *Biodome* is just as appropriate as Calvin Johnson, Macbeth or flamenco dancing.

I didn't have any problem with that philosophy, and as it turns out just about everything I've had submitted to me has been decent to great. The only time I ever cut anything it was because I didn't have enough space, and I still regret doing it.

But a few weeks ago, the CPJ's all-the-news-that-we-can-fit-in philosophy died a sudden and unexpected death when the editor chose not to run an almost-as-offensive-as-usual installment of Jonah Loeb's cartoon *Snuggle*. That was soon followed by a few meetings which led to a new procedure for dealing with allegedly offensive submissions.

The procedure is not as bad as it could have been - if a section editor doesn't want to print, say, (oh, I don't know) a *Snuggle* cartoon, they ask permission from the author to have it moved to the opinion section, where the editor may then write a piece explaining why they object to the cartoon (or what have you.) But if the author doesn't feel comfortable being jumped upon in writing by the CPJ staff, I suspect that their submission will not see print.

If you ever read the small print in the staff box, you'll find an official version of the print-everything philosophy: "The Cooper Point Journal is directed, staffed, written, edited and distributed by the students enrolled at the Evergreen State College, who are solely responsible and liable for the production and content of the newspaper... Evergreen's members live under a special set of rights and responsibilities, foremost among which is that of enjoying the freedom to explore ideas and to discuss their explorations in both speech and print. Both institutional and individual censorship are at variance with this basic freedom."

Tipper Gore, Jesse Helms and other moral crusaders who do not technically practice censorship, we step into shaky ground when we suddenly appoint ourselves as art critics. I mean, what the hell do we know about cartooning? I am a cartoonist and I intend to make my living that way some day, but that doesn't give me the ability to decide what's bad. After all, I've never understood the appeal of *X-Men* or *The Lockhorns*, let alone *Snuggle*.

The absurdity of drawing lines becomes apparent when you look at the things that aren't being cut. Last week's *Snuggle*, for example, depicted the lead singer of a rock band decapitating himself with a shotgun, accompanied by the caption "Nirvana cover bands." Some people around the office thought it was laugh-out-loud funny, while I thought it was heartless to make fun of a real person who found it necessary to take his own life. Apparently people suffering from depression and drug addiction are going to have to be a little more historically oppressed before they'll get our sympathy. It's funny, even within the CPJ editors, people are offended by different things. When I pointed this out, I was told that I should have brought it up before so they could have considered cutting the cartoon.

So now that it's okay to cut *Snuggle*, what's next? If you read last week's CPJ, you saw that a number of readers were offended by now-controversial travel columnist Laurel Nicole Spellman's "Depressed in Aberdeen" article. A lot of people seemed to consider it a thoughtless attack against working class people. Would it have better served the purpose of the CPJ to cut the article in the first place, or to get people talking about these issues, exploring these ideas?

Back in the world of comics, at least one reader was offended by Giles O'Dell's comic strip when it was called *False Face Society*. If you didn't like the story and characters and considered the title "cultural appropriation" as this reader did, you would probably think the strip "had no point other than to be hurtful towards people who have been historically oppressed." The problem with that description is that it did have a point - it was intended to be funny, and if other *Snuggle* cartoons are any indication then some people probably would have found it funny, even though I didn't. Like

oppressed." So maybe that one should have been cut too, or at least transferred to the opinion section as punishment for not receiving universal acceptance. Or is that reader's definition of what's hurtful less important than ours? I don't think the currently titled *Low Flow Flex* would ever get cut no matter who was offended by it because, frankly, most of us CPJ editors like O'Dell's comics better than we like Loeb's. If the CPJ philosophy is still to offer a forum for free expression, this sort of thing cannot happen. On the other hand if we are cutting offensive comics, why don't we cut the ones that are poorly drawn and badly written? Are standards of decency more important than standards of quality? Is it more important to send home the high school kids for wearing short shorts than it is to give them a good education?

In a magazine, cutting "bad" articles would probably be the best thing to do. But in an open forum for exploring and discussing ideas, it isn't. Like in a brainstorming session, no one person has the right to dismiss an idea. If you disagree with it, you let it be known. But you don't squelch it. Even if we had the right to say that certain ideas were unacceptable to express within the Evergreen community, those ideas would not go away. You can erase the cartoon, but that will only encourage the attitude that created it. You can stop the KKK from having parades, but it will only make them more secure in their hatred.

Please let the CPJ know how you feel about these issues. If you want the CPJ to be open to everyone, let it be known. Otherwise there will be no *Snuggle* and no *Biodome*. And if there's one thing you really like in the CPJ, maybe there will be none of that either. Like unarmed security guards, the print-everything newspaper was something unique about Evergreen. We'd better decide whether or not it's worth protecting.

Bryan Frankenseuss Theiss

## Fists and Fury

by Vaun Monroe

Mike Tyson will meet Frank Bruno this weekend, continuing his quest to unify the numerous heavyweight titles available right now. But it is no mere sporting event taking place on Saturday night.

Since Ali became the heavyweight champion the crown has had more meaning. No other weight class seems to galvanize spectators like the heavyweights. Fights became pomp and circumstance. Entertainment. Drama. Then there was a curious cultural malaise which seemed to grip the country in the seventies. Politics were crummy. Music was crummy. The heavyweight champions were crummy.

Into this vacuum stepped Mike Tyson. A mean juvenile delinquent straight outta the ghetto. Savage and vicious. Stepping into the ring with nothing but his shoes, trunks and a ripped towel. Dispatching opponents with a skill and relish that excited and thrilled America. Mike Tyson became The youngest heavyweight champion ever.

It all crumbled down on his head after taking Desiree Washington to a hotel room. Hardly anyone knows what happened in that room. Almost everyone has an opinion of

what happened in that room. Mike was the third guy (Kennedy, Thomas ) up on sex charges that year and America was demanding a sacrifice. Mike was it. He received six years in jail and served his time. He got out and resumed his career. He may or may not be innocent. But he did serve his time. Is his debt to society paid?

Apparently not. Mike is currently being hounded by womens groups. They picket his fights because they say he has no right to resume his life after he destroyed Desiree's. The Seattle Post Intelligencer refers to him as "the convicted rapist Mike Tyson" as though convicted rapist has become part of his name. Everyone is condemning him for his lack of remorse. America wants a confession and an apology.

What if Mike Tyson is innocent? If he is innocent why should he apologize? If he is innocent did he not take his punishment "like a man"? If he is innocent does he not deserve to resume his life? Many ifs, no answers. There does, however, remain a fight to be fought. Mike returns to the ring with many people against him. Knock his ass out Mike. I'll be rooting for you.

Vaun Monroe is a weekly contributor to the CPJ.

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## Reader urges community to think about affirmative action and education

The education of African-Americans is facing a major crisis. Well...in reality it has always been in crisis but recently the improvements made over the last 30 years are in jeopardy. As a wave of conservatism spreads across the nation, many affirmative-action programs in higher education are under coming under attack. Many whites believe that African-Americans and other ethnicities have been given more than enough opportunities to improve their condition (join the white mainstream) and should now play the game on the same playing field.

Two problems exist with this idea. Most African-Americans are ill-equipped to play the game competitively and the playing field is not level...at all. The much needed "equipment" of course, is education. Although elementary and secondary education are a major part of the problem, this article will focus on that which all of us at Evergreen are currently pursuing- higher education.

First, let's dispell a major myth. Admissions programs based on quotas are illegal. For non-believers, I will refer to the US Supreme Court's decision in 1978's *Bakke v. The University of California Regents*. Allen Paul Bakke was suing the University of California at Davis Medical School for discriminating against him on the basis of race. At the time the UC Davis Med School had a special admissions program based on a quota-system that set aside sixteen places for disadvantaged applicants (theoretically, a white person could apply and be accepted under this program).

You can research the details of the legal drama for yourself. But what ended up happening was that four of the justices ruled that the university's program was against Title VI (equal opportunity and etc.). The other four ruled that such programs were justified- including quotas- because minorities are still handicapped by the past discrimination.

One justice stood alone. He ruled that the university's special admissions program was illegal but he also thought that preferential treatment could be used if it was carefully reviewed and implemented.

The Supreme Court's decision meant several things for affirmative action in education. It prohibited quotas, so that universities could use less stringent admissions standards for minorities, but could not reserve places for them. Affirmative action, as we all know, is far from perfect. The extreme (-ly stupid) solution is to get rid of it all together. A more benevolent solution is socio-economic affirmative action. But guess what? Won't work.

First off, while the ratio of poor African-Americans is high in proportion to the entire African-American population, white poor still outnumber African-American poor. Then those poor whites still score an average of 200 points higher on the SAT. Also, the African-American SAT score average does not match the white average even for high income African-Americans. This means high income African-American students will not have a very good chance of getting into a good college. This shows that economic prosperity

does not erase the effects of racism.

Here is the last piece of brain food for you to chew on. If affirmative action was eliminated, entirely two thirds of the 3,000 African-American freshman enrolled at America's top twenty-five colleges would not have gotten in.

There too many aspects to affirmative action to talk about them in a short article. But think about these things as you turn the page or throw the paper in the trash. Culture shock- how would you feel at a predominantly African American college? Did you really get here because of your own hard work- think about the little advantages of being white that add up. Out of the "classics of literature" (like Hemingway) that you might have read in class, how many were

by African-American authors? That's it for now; agree with what I've said, dispute what I've said, but don't stop thinking about what I've said.

*Most ignorance is vincible ignorance: we don't know because we don't want to know.*

-Aldous Huxley

Terrance Young

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# UnExposed failed to challenge stereotypes

CAUTION: This critique may cause you to think. It may cause you to see things in a light unsuitable for closed minded members of the Evergreen community. It is sure to piss a few people off, make a few people laugh, and provoke those who possess no sense of humor. Exposed. What a beautiful, visually appealing, presentation of such an awful script. I have never seen such an awful show look so good. With an unidentifiable plot and an impossible to follow story line, it had to have something good going for it. An excusable rewriting of history, disguised as a myth, used not only to over expound on the universal suppression of women throughout the evolution of society, but also to draw an indistinguishable connection between spiritually menstruating women and the Olympic forests. Hm. I never realized that, as a thoroughly suppressed woman, I am fighting AGAINST my fellow brother in order to save my backyard. Of course, one of the most important reasons I have for saving this forest, is so that I might learn to make medicinal teas using an array of herbs not necessarily available in Olympia.

One must remember that it's impossible to save the whole world in just one two and a half hour long play. (It would be like me, trying to save the world by critiquing this show in less than twenty five pages). An impossible mouthful of political statements were made on this stage. Along with the ever-present issue of deforestation (subjectively pertaining only to women), there was also quite an appalling portrayal of women as suppressed, formerly united, spiritually inclined, nurturing, but subservient due to an omnipresent oppressor. This point was entirely defeated by presenting women as flawless and all men as being disgustingly self-centered assholes. Much to my disappointment, this show fell

feign to the annoyingly stereotypical gender roles of hurt woman, harmful man. Hate to break it to you, but not all women feel this way, and not all men are mean. I guess it would have been too much to ask that exceptions be mentioned in order for such a weak point to have been considered plausibly valid.

Not to mention that it is incredibly idealistic to believe that some form of deep rooted, uniting, force is a common thread among all women. Today, it is she who does not speak for herself, as a strong individual, who is allowing herself to be suppressed. This show failed to focus on the strengths of women as individuals, choosing instead to focus on the non realistic unity of women in an individualistic society. Also, it is not necessarily just men that women must stand against, but often other women as well, as both make up equal parts in this suppressing force known as society. The sense of unity created on this stage completely disregarded the reality of woman vs. woman.

I move to the rite of passage for a woman. I sat in complete amusement as the cliché of the red scarf was used to symbolize menstruation, and the laughter escaped from my lips as the young woman symbolically smeared her blood all over her face and chest. I hoped something more original would have been used, but I could hardly expect it after a scene so predictable as the one in which a high school girl loses her virginity to her "oppressor". The choppy script called not only for a good scriptwriter, but also for a certain amount of character not shown by the girl. The lines called for pleading, begging, a certain amount of whining, but instead the audience was given a strong, feminine character who threw her orders and strength over her "molecularly bonded (boner driven) coactor.

As for the technical and other aspects, the dancing was good and well choreographed. The soundtrack was immaculate, and the set was very suiting to the themes. The vocalists were notable, and I liked the live music. I'm glad the director managed to find the few hippie-musicians on campus who can stay on beat and hold a steady rhythm. I also saw some nice lighting techniques (although there were some cardboard sign hung on the lighting grid, very near to the instruments. Considering how hot those lights get, I was almost hoping one of the highly flammable signs had burst into flames). Like I said, this was a nice presentation of a poor show, in the light of realism. It was a myth that might easily have been, mistakenly, taken seriously.

On a closing note, I would like to bring attention to the most inexcusable tidbit of irony I found about this production. One of the statements made onstage, concerning deforestation, called to save our trees. I only wish that everyone in the audience might have had the opportunity to see the incredible amount of cardboard overflowing in the dumpsters behind the scene shop. Discarded signs from the building of the set that were not placed in the appropriate cardboard recycling bins. Such a short walk it would have been from the Experimental Theater to the dorms, where adequate recycling dumpsters are available. Hm. Now, if you will excuse me, I need to go join hands with every other woman on campus. We're going to go menstruate together to save the Olympic forest.

Dana Maher

Editor's note: Lately there has been a vast amount of letters being submitted. That's a really cool thing, but just so everyone can have the opportunity to be published, please try to keep your stuff within the word limits. Those limits once again are 400 words for letters and 600 words for opinions. I know that there is longer stuff than that on these pages; remember we just want them to be around that length. Thanks again for all your work.

If you'd like to submit a letter or opinion piece to the CPJ, write it up on a MAC or IBM disc and have it to the office in CAB 316 by noon on Mondays. Sorry the staff is not named anything cool in the box below this week. Stay tuned.

## COOPER POINT JOURNAL

CAB 316, The Evergreen State College, Olympia, Washington 98505

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**Advisor**  
 Dianne Conrad

This week's theme song is "Let's Get It On" by the one and only Marvin Gaye, and anything that can be classified as "soft rock."

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Evergreen's members live under a special set of rights and responsibilities, foremost among which is that of enjoying the freedom to explore ideas and to discuss their explorations in both speech and print. Both institutional and individual censorship are at variance with this basic freedom.

Submissions are due Monday at Noon prior to publication, and are preferably received on 3.5" diskette in either WordPerfect or Microsoft Word formats. E-mail submissions are now also acceptable.

All submissions must have the author's real name and valid telephone number.

# Saint Patrick's Day: a celebration of colonization

In last week's CPJ, Native Student Alliance coordinator Karyn Carterby spoke of the horrendous effects of alcohol on Native people. Karyn wrote "to put it mildly, alcohol has had a pretty harsh impact on Native peoples", and later went on to classify this oppression as genocide. Alcohol has and continues to be used as a tool of oppression of Native people in places like the Americas, Africa, and Ireland.

In fact there is even a holiday to celebrate the use of alcohol as a tool to pacify and numb Native people. The holiday is Saint Patrick's Day and the people are the Irish. Saint Patrick's Day is known as a day when "everybody is Irish"; and by no coincidence it is also a day based around the mass consumption of alcohol. This idea is mass marketed. Walking through the grocery store the other day I saw some Saint Patrick's Day stickers with the Peanuts, comic strip characters. To my dismay, one had a very dazed and intoxicated looking Snoopy along with the caption "Oh I think I drank too much green rootbeer". This is not a seasonal joke; this is racist and offensive. The idea that "being Irish" is synonymous with "being drunk" is a stereotype that has colonized both Irish and Irish-Americans for centuries. For those of you who think being Irish is drinking beer laced with green food coloring: I encourage you to look deeper into Irish culture and through the haze that alcohol has created, to see a culture rich with theater, literature, sport, and music; all of which is protected by a powerful history of political activism.

It is the responsibility of every person to stand up to the stereotypes which have colonized and oppressed Native people for centuries. Alcohol is just one of the many. This Saint Patrick's Day, may we all look at the rich and diverse Celtic culture and not the carnage of 800 years of occupied Ireland. Tíocfaidh ár lá.

Ryan Kelley Warner

# Reader responds to activist's letter

To the Editor,

While reading her letter in last week's paper, I was moved by the strength of Swaneagle's resolve. This is one reason that I am writing my letter; it seems a shame to let such resolve and devotion go to waste. Along with an emphasis on the importance of right action, I was aware of other, less admirable traits which characterized Swaneagle's letter, "Former Greener admonishes cartoonist's letter and outlook".

First of all, in her arguments, I was struck by her tendency towards ridiculous exaggeration. At one point she calls Jonah an unwitting proponent of "fascism's expansion". She then proceeds to compare Jonah's wit to propaganda employed in the training of death squads in South America. She supports her comparison by stating that Jonah's cartoon is 'fraught with ignorance, sexism, racism and violence' and that these are characteristics that are the foundation of the mentality of your typical death squad leader. Aside from the fact that I don't agree with her analysis of Jonah's cartoons, and obvious fallacy in this rhetoric is it's complete disregard for the intent and context of the two things which it compares. One could argue using Swaneagle's rational that people who embark on hunger strikes are unwittingly promoting anorexia. For both the anorexic and the activist sacrifice food in an effort to realize an ideal.

My second objection to Swaneagle's letter is in the way it manipulates its forum. After identifying herself as a proponent of peace, she tricks us (and perhaps herself) into thinking that she will focus on Jonah's letter and comic. However, the true intent in her

letter lies in the fact that if she convinces us Jonah's cartoon is destructive, she also validates her assumptions concerning: Men and their supposed quest "towards the destruction of all life as we know it", the all-infecting effect of "institutionalized colonialism", and the essential stupidity of civilized man, which she uses to support her stated point. By not putting direct emphasis on the assumptions which she uses to argue a puppet point, Swaneagle would have us accept them without actively considering their validity.

This is not the sort of treachery we would expect from a person of principle, so I will assume that Swaneagle was not aware of what she was doing. It seems from the scattered and extreme nature of her argument(s) that Swaneagle is, as am I, confused about how to improve an unfriendly world. My advice to Swaneagle is to first consider that it may be possible that the entire history of human kind has not been a conspiracy devised by a secret society of 24,000 year old male cave dwellers using magic wands to shape events with the sole purpose of making her life miserable. It may also be foolish and more than a little vain to separate one's self from the corruption which is present in our world. And accordingly it is counterproductive to solve, for one's self, all of the world's problems by associating them with easily discernible trends, like the prevalence of male authority. Articles like Swaneagle's should not be taken seriously, for passion alone does not make a point valid.

Sincerely,  
 Gabriel Clark-Leach

# ARTS AND ENTERTAINMENT

## Two views on *Hellraiser: Bloodline*

### "Alan Smithee" has no reason to be ashamed of this film

by John Evans

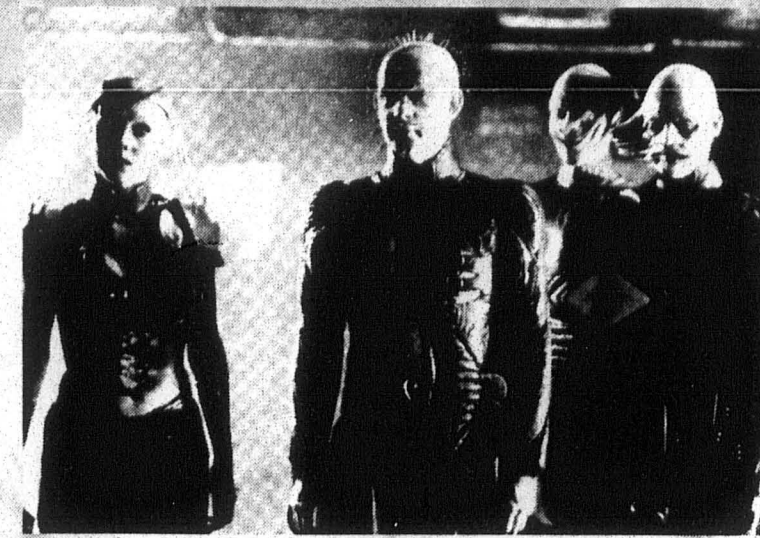
Wow, Alan Smithee has had one heck of a diverse career. He started out with *Death of a Gunfighter* (1967) and his latest film is *Hellraiser IV: Bloodline*, in theaters now. In between, he's directed such films as *Let's Get Harry* (1986), *The Shrimp on the Barbie* (1990) and *Solar Crisis* (1990).

A pretty eclectic resume for a guy that doesn't exist.

Alan Smithee, a.k.a. Allen Smithee, is a nom de plume assumed by directors who don't want their name on a picture. David Lynch, angry about the studio's final cut, took his name off *Dune* (1984) and the talented Alan Smithee got the credit. Keep an eye on this fellow. I think a Best Director Oscar, or at least a Lifetime Achievement Award, is in his future.

In the case of *Hellraiser IV*, a directorial change-up led to the acclaimed Mr. Smithee taking over the helm when Kevin Yagher bailed. Yagher, an F/X guru with a flair for corpse and zombie effects, really didn't need to be ashamed of having his name attached to this film.

The horror mythos has certain deities that are immediately identifiable: Jason, Michael Myers, Freddy. Pinhead has become no less notorious than any of them, though as a sado-masochistic Cenobite he can't be lumped in with the serial killer crowd. A demon from the infernal depths, Pinhead's ambition is to open a permanent gateway that would grant his legions of the damned total access to our world. The *Bloodline* of the title refers to a genealogy of creative



Angelique, Pin Head and Cenobite twins in *Hellraiser: Bloodline*

men, each possessing the innate ability to open doors to Hell (by building those familiar little gold puzzle boxes).

Pinhead and Angelique (another demon) need a descendent of the *Bloodline* to construct the ultimate box, but their dark designs are resisted by each generation. That doesn't make the bad guys too happy, and they take it out on the unfortunate mortals.

but it looked like it should have been. A lousy script and some bad acting didn't help, either.

The new one, however, has a cast of unknowns who do a respectable job. The numerous characters in each time period offer Pinhead and friends a lot of victims, and the baddies take advantage in various bloody ways. Some of the obligatory death scenes are way too abrupt, suggesting the coup de grace was

reduced to cool-looking serial killers.

On the other hand, *Bloodline* is closer to the tone of the original than *Hell On Earth*, and in the fine tradition of Frank-rebuilding-himself-from-the-inside-out (*Hellraiser*) and mental-patient-cutting-himself-to-remove-imaginary-bugs (*Hellbound*), there are some almost artfully repulsive scenes of bodily mutilation that remind the audience that Hell means business. True to the *Hellraiser* spirit, such acts are more often perpetrated by obsessive mortals than by demons.

Bringing the series into the past and the future is an intriguing idea, and even the science fiction elements of the story mesh surprisingly well with the Cenobite myths. But space ships, being closer to reality than sado-masochistic demons, are less convincing on such a low budget. This, combined with the fact that some of the action on board the space station is poorly staged, makes the conclusion less satisfying than it could be. With a great premise, some powerful moments and several daring new twists on the mythos, this should be a great conclusion to the saga, but it's hard to walk out without feeling like it didn't quite right; like something was missing.

Which shouldn't be surprising considering the Hollywood Hell that the movie was subjected to. The story was outlined by Barker and scripted by his childhood friend (and writer of all the *Hellraiser* sequels) Peter Atkins. The trouble is that spanning three time periods was near impossible to handle delicately using Miramax's short scheduling schedule and \$4 million budget. Worse, Miramax decided they

joined the band for a few songs during the second set, and strummed his guitar to some witty improvisational lyrics about the virtues of hemp.

Left Over Salmon played two long sets, in which the movement and energy of the music did not abate. For an encore the lead singer jumped into the hot dense crowd of revelers engaging them in a sing along celebrating the hempster's ritual of waking and baking. As the sing along came to an end the singer raised up a tobacco pipe, in which he inhaled a celebratory toke and proclaimed, "We love you Olympia!" at which point the concert concluded with a friendly and auspicious tone.

Unfortunately, we never see what the old Hell was like, and don't even hear much about it. So when Angelique sees the leather-clad, ritually mutilated Pin Head come out of the box and realizes how much things have changed, we aren't able to understand how she feels. This narrative hole cannot be blamed on the script. Early articles about the film show photographs of elegant 18th century Cenobite gamblers in wigs; apparently they had some sort of bet involving the lament configuration. None of these scenes made it into the film, and it really feels like a book with important pages torn out.

With the film in this state, it's hard to decide whether or not the strengths outweigh the weaknesses. You certainly get both in large quantities. One must at least admire what Yagher and Atkins endured just trying to get the film made right. A sequel that takes this many risks, no matter how badly it fails, is infinitely better than unimaginative, ineptly constructed rereads like the recent *Halloween* sequel. For God's sake, they added spaceships to *Hellraiser* and did a half way decent job!

As the conclusion of *Bloodline* erases the evil of Hell once and for all, the fading integrity of the *Hellraiser* saga goes with it. After all this isn't the '80s, when villains came back from the dead no matter how slim the odds. This is 1996, year of the two week maximum theatrical horror sequel. Goodbye Pin Head, goodbye *Hellraiser*, goodbye sequels to horror of the '80s. Now that's what I call a happy ending.

# Studio meddling made a potentially great film mediocre

by Bryan Frankensuss Theiss

When novelist-turned-writer/director Clive Barker unveiled his first film *Hellraiser* in 1987, it instantly raised the stakes for the horror genre and embedded itself into the public consciousness. In sharp contrast to the popular *Friday the 13th* and *Nightmare On Elm Street* supernatural slasher sagas of the time, it was a simple, low budget tale of twisted relatives and their dealings with demons. The film was successful enough to warrant a sequel - the frequently disturbing, unrelentingly surreal *Hellbound: Hellraiser 2* which was released to considerable acclaim and financial success at Christmas of 1988. But then something went sour. 1992 brought *Hellraiser 3: Hell On Earth*, a more commercial take on the series which took place at a night club, featured a lot of rock music and borrowed as much from *Nightmare On Elm Street* sequels as it did from Barker. It made money but a lot of the fans weren't happy with the direction the series was taking.

*Hellraiser: Bloodline*, which was finally released last Friday after over a year of delays, is a last ditch attempt to return the series to its roots. Unfortunately, the results are mixed due to several missteps and unwise studio interference.

The plot is very complex, so it's difficult to even describe it without giving away interesting surprises. So if you want to see it fresh, stop reading. The story begins on a 22nd century space station, where the station's designer Paul Merchant (Bruce Ramsay) is summoning the Cenobites (the sado-masochistic demons who are the backbone to the *Hellraiser* mythos). His ritual is interrupted by armed guards who have been sent to retrieve him. Merchant desperately tries to convince one of the guards that he has set a trap for dangerous beings that may be set loose now that his plan has been disrupted.

Merchant's story takes us back to 18th century Paris and involves his ancestor, a toy maker named Philip LeMarchand (also Ramsay). LeMarchand creates the original lament configuration, the puzzle box that opens the gateway to Hell. After the box summons a beautiful half-human/half-demon named Angelique (Valentina Vargas), the toy maker realizes that he must end what he has begun, and designs an antidote box called the Blyssium configuration which could, theoretically, destroy the demons.

LeMarchand, however, never cleans up his mess, so the karma is passed through his *Bloodline*, which brings the story to the present day where *Hell On Earth* left off. Here, the 20th century Paul Merchant (Ramsay, of course) is an architect working to bring LeMarchand's Blyssium configuration design to life. Meanwhile, Angelique, who has apparently been roaming the earth since her release in Paris, meets the lead Cenobite known as Pin Head (Doug

Bradley) and realizes how much Hell has changed since her day. Both Angelique and Pinhead consort with Merchant until we come back to the 22nd century, where the narrator Merchant will attempt to end his family curse and the *Hellraiser* saga once and for all.

The film is full of good ideas, but the execution isn't as consistent or as involving as *Hellraiser* or *Hellbound*. This, of course, is lethal at this point in the series because the film deals with images and ideas that have already been used in three movies. Pin Head is a striking image when he first hits the screen, so striking in fact that people consider him the main character even though he doesn't really come into the story until more than an hour into the first film. So like that poster you've had hanging on your wall for three years, he has lost his power. It's difficult to be scared of something you are so familiar with.

That being the case, the makers of *Bloodline* should have taken extra care to treat the character with at least as much otherworldly respect as he has been in the past. This, however, is not the case. Previously, the Cenobites' arrival was accompanied by blinding light, powerful wind, shattering glass and clinking chains that hang eerily from above. Most of this stuff has been abandoned in *Bloodline*, so the drama level of Pin Head's arrival lies somewhere between a collision of worlds and a *Star Trek* beam in.

There's also a new addition to the myths that borders on silliness: Pin Head, for some reason, has a dog. Not a Pin Head dog, thank god, but a pieced together beast that eats people before Pin Head is able to show them the sights in his homeland. The beast has chattering teeth similar to those of the Cenobite called the Chatterer. Perhaps it is what remains of Chatterer, Butterball and Female Cenobite who were slaughtered in *Hellbound*, but there's not much to support this theory. There doesn't seem to be any good reason to bring a dog into the story, and the fact that he eats people puts Pin Head the zealous servant of Hell on the level of the guy in Tobe Hooper's *Eaten Alive* who feeds Robert Englund to a giant crocodile.

Which brings me to one of the fundamental weaknesses in both *Bloodline* and *Hell On Earth*. Rather than expanding on the Cenobites' duty to Hell and their geometric god Leviathan, both films pretend that there's no more to understand. As a result, the ritualistic arrival of the Cenobites seems purposeless; the emotionless enforcers of order through sadism are



Deleting some of the 18th century scenes (like this one, of Angelique assaulting a gambler) left gaps in the story.

# Left Over Salmon and Jim Paige bless 4th Ave. with proletariat folk and acid bluegrass

by Christian Miller

All of those that attended the Left Over Salmon concert Sunday night at the 4th Ave. Tavern were blessed with a surprise guest appearance by Seattle folk legend Jim Paige. Paige played a short and entertaining set, in which he sang songs that blend the iracible irony of punk and the political commentary of proletariat folk.

In one song, Paige sings sarcastically: "Roll out the red carpet for the censor! Roll it out and let it flow! Roll out the red carpet, here we go."

Paige also scrutinizes the soulless, insipid ethics of the music industry: "Let's tell the tale of our culture get the monkey off your back we've been here for a million years we always sang our own song until the music biz came along."

If you have not had the opportunity to catch Jim Paige and his sardonic folk songs you should look for him at some of the festivals and political events that occur in the Puget Sound region. He has played at Bumbershoot and Hempfest and is often seen jamming in front of Starbucks at Pike Place Market.

The Acid Bluegrass of Left Over Salmon provided a festive counterbalance to Jim Paige's cynicism. The five piece used an electric mandolin, a fiddle, and a washboard (along with the standard guitar, bass, drum set up) and played one breakneck paced bluegrass song after another. With each new song an element of improvisation provided a plethora of rhythms and textures that allowed each song to have fresh harmonies and surprising melodies.

The band also mixed in an element of the down home blues as well, venturing into the psychedelic land of spectral noises that echo, shriek, expand and contract into a euphoric spiral of sound. Jim Paige

joined the band for a few songs during the second set, and strummed his guitar to some witty improvisational lyrics about the virtues of hemp.

Left Over Salmon played two long sets, in which the movement and energy of the music did not abate. For an encore the lead singer jumped into the hot dense crowd of revelers engaging them in a sing along celebrating the hempster's ritual of waking and baking. As the sing along came to an end the singer raised up a tobacco pipe, in which he inhaled a celebratory toke and proclaimed, "We love you Olympia!" at which point the concert concluded with a friendly and auspicious tone.



# Is Belly Dance feminist? The history of women's dance

by Mary-Jeanne Perry

## What is Belly Dance?

Belly Dance is an ancient dance form that has unfortunately been stereotyped by some people as exploitive of women—"the harem girls dancing for the sultan". However belly dance can be looked at as a feminist art form when you go back to the historical roots of women's dance.

There are many theories as to the origins of belly dance. One theory is that it dates back thousands of years ago to a matriarchal age. Women supposedly invented agriculture as a stable base of feeding the community as opposed to the previous method of "gathering" which involved wandering from place to place. Agriculture gave birth to villages and society.

Some people believe that in those days, people did not know that babies came from sexual intercourse. There was no word for "father" in the language. Men were merely sexual consorts to women. Women were looked on as magical beings who could create life by growing crops and giving birth. Belly dance is said to have been danced by and for women in honor of the Goddess of agriculture and childbirth.

My first belly dance teacher, Sirocco of Northampton, Massachusetts, had a theory about the traditional belly dance soloist's five-part dance. In the first part, the introduction, the dancer comes out and dances joyfully covered in her veil.

In the second part, the slow undulating veil dance, the dancer slowly takes her veil off and dances with it. She moves in and out, sensuously veiling and unveiling various parts of her body. Some people think of this as a "strip tease", but Sirocco's theory was that this represented the "Sacred Mystery" of conception from the era when it was believed that women magically conceived children without the aid of men.

At the end of the veil dance, the dancer ceremoniously presents the veil to an honored guest such as a revered grandmother. The third part of the belly dance is a joyful celebration of pregnancy.

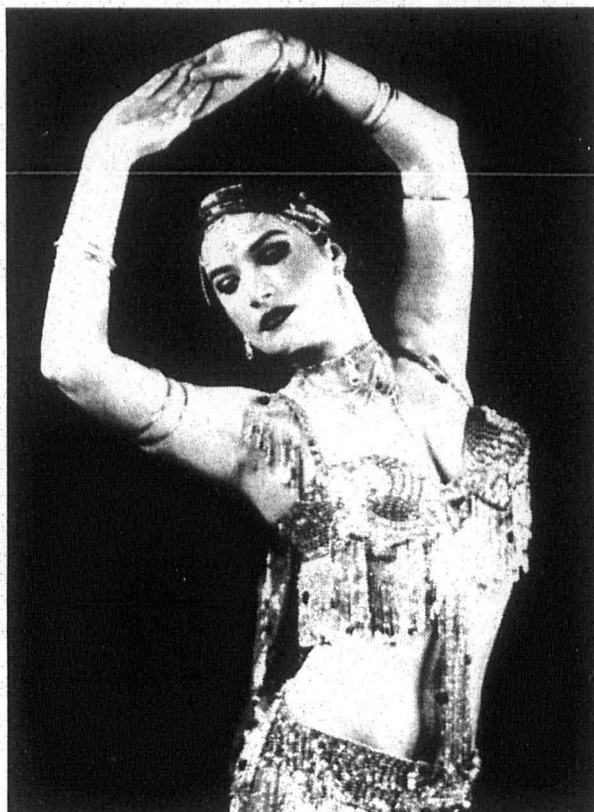
The fourth part involves the floor dance and the drum solo. The dancer kneels and lays down on the floor and slowly undulates in various positions. Then the music builds into a fast drum solo and the dancer stands up and shimmies into a crescendo.

Some people think of this as representing a sex act building into an orgasm. But Sirocco had the theory that the floor dance represents a woman in labor. She believed that the drum solo has two simultaneous yet different drum beat rhythms; and that these two rhythms represent the heartbeats of the mother and the child being born, and that the crescendo represents the final moment of birth. The fifth and final part of the dance is a celebration of the birth.

I have done further research and found many discrepancies with Sirocco's theories. Some say that the veil dance was not a part of Middle Eastern culture. They believe that Hollywood invented the veil dance, and modern Egyptian and Turkish women adopted it and added it to their belly dance.

Many people think of belly dance as a fertility dance that honors both the God and the Goddess. Others feel that the dance is not sexual but sensual. And some dance just for fun and good aerobic exercise.

There are many influences on belly dance



Aziza of Portland will be one of the dancers performing at the Olympia Center on March 23rd.

from the countries in and around the Middle East. A good reference is the movie "Latocho Dron" about the history of the Rom or "Gypsy" peoples. A tribe of people from India have wandered through the world and their culture has taken on different forms in various countries, including the "Gypsy" dancers of Hungary, the flamenco dancers of Spain and the Ghawazee dancers of Egypt. If you look at Ghawazee belly dancers in modern Egypt, you can see the roots from India.

Another influence is North African culture, including Tunisia, the Sudan, and the Bedouin peoples.

Belly dance also reflects Persian 6/8 rhythms, Turkish 9/8 rhythms, and Greek and Israeli folk dances, as well as ancient Egyptian temple dances.

What about the costumes? Why do belly dancers wear jingling coins? One theory is that once the Middle East became a patriarchal society, women were not allowed to own anything but what they wore on their bodies. Poor women had no dowries, so they danced in the streets for coins and jewels and immediately sewed them onto their clothes.

Another theory is that women could not ask for divorce. If a man demanded a divorce, the woman was immediately thrown out onto the street with nothing but the clothes and jewelry she had on her body. Therefore she sewed money onto her clothes and wore lots of jewelry as an insurance policy. Please note that this is only a theory and I do not wish to stereotype all Middle Eastern countries.

However, in the past three or four years, the attempt by some radical Islamic fundamentalists to influence governments and society has had an influence on belly dancers in Egypt. Some dancers have had stones thrown at them, and those who still dare to dance wear much more "covered-up" costumes. In the past year or two, there have been rumors of this occurring in Turkey as well. However, belly dancers are still honored and respected by some Arabs.

To sum up, Belly Dance is such an ancient and varied dance that I have only touched on about ten percent of its history. Belly dance is what it means to you.

OLYMPIA PARKS, RECREATION, & CULTURAL SERVICES PRESENTS MIDDLE EASTERN DANCE WORKSHOPS AND SHOW ON SATURDAY MARCH 23 AT THE OLYMPIA CENTER. Come and take workshops on the dance during the day or attend the evening performance. There are several solo and troupe presenters including Aziza of Portland. For more information, call (360) 753-8063.

# Calendar

by Andy Schoenstein

## Music Oriented Entertainment

14th  
-Evergreen Choral Vocal Ensemble & Voice Class proudly present: A Pre-Ides of March Concert at 8pm in the Recital Hall (Communications Building). Free.

15th  
-Evergreen's Gamelan Degung Girijaya performs live on "Conversations From the Penguin Cafe" on KAOS 98.3 FM at 11 am.  
-Sleater-Kinney, Satisfact, The Ain't - Capitol Theater, \$5, 9pm.  
-Timothy Hull recording release party at Studio 321, 7:30.

16th  
-Higher Ground, La Onda in LIBRARY 4300, a benefit for Procession of the Species parade. Tickets available at TESC Bookstore, Rainy Day and Positively 4th St. for \$6, or \$8 @ the door. Music starts at 9pm.

J. WEBB Toyota Lee Hwy. 50661	VESTER BLANTON New Cars Newton Chevrolet W.L. King Blvd. W. 266-9181	KEN HALL Village/VIP Mustangs 5915 Brainerd Rd. 895-9123	ED ZIPP Used Cars Newton Chevrolet M.L. King Blvd. W. 266-0181

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STUDENT DISCOUNTS AVAILABLE

-TchKung!, Engine 54, Code 26 - Cap. Theater Backstage, 8pm, \$5.  
17th  
-Gigantum plays the Evergreen Ballroom for St. Patrick's Day, 9121 Pacific Ave SE, 9pm, \$3, call 459-5771.

21st  
-Cannanes, Tullycraft - Capitol Theater Backstage, 8pm, \$5.

26th  
-Thekla's 3rd Anniversary celebration with D.J. K.O., featuring incredibly cheap drinks and free Old School Pizza from 9-10pm. DOORS OPEN AT 8PM, COME AND SHAKE THAT ASS!

29th  
-Gas Huffer, The Cows - Capitol Theater Backstage, 8pm, \$5.  
-Mr. Jones & The Previous, The Noses, Diamond Fist Werny - St. Martin's Pavilion, 8pm, \$5, 438-4299.  
-Blues Torpedoes - 4th Ave Tav, 9pm, cover.

30th  
-Lucky Me, Nuzzle w/ Veer & Otis - Capitol Theater Backstage, \$5, 8pm.

31st  
-5th Annual Military Band Competition w/ bands from Ft. Lewis, Canada and England at The Washington Center, 7:30pm, free.

## Theatre and Performance

Cuban National Folkloric Dance Ensemble comes to The Washington Center March 26th. The ensemble stops in Olympia on its 30-city tour with their incredible show of the traditional music and dance of Cuba, which is a blend of influences from native Caribbean, African and European. At The Washington Center, March 26, 7:30pm. Tickets are \$21-26 and half-price 'student rush' tickets will be available 1 hour before the show, call 753-8586.

The Book of Miracles - Roseneath Theatre Company's touring show about two young people's fantastic experiences with a magic book. At The Washington Center, Wednesday, March 27, 7pm. Tickets are only \$8, and yes, 1/2 price 'student rush' tickets are available an hour before the show.

Performance Artist Rinde Eckert brings his piece "The Idiot Variations" to The Washington Center's Stage II. This man does it all in extraordinary and inventive ways. Three shows on March 27, 28, 29, 30 at 8pm with post-show discussions and a free performance workshop on March 26 from 12-3pm for which

reservations are required (call 753-8585). Tickets for performances are \$14-16, call 753-8586.

JULIUS CEASAR by William Shakespeare opens at the Midnight Sun, featuring a cast of 14 women. Performance dates are: March 14, 15, 16, 21, 22, 23, 29, and 30 @ 7:30pm, the show on the 15th being a special "Ides of March" pay-what-you-can performance. Tickets: \$7 general/\$5 students, call 956-0986 for reservations. The Midnight Sun is located at 113 N. Columbia St. in downtown Oly.

## Auditions

Open auditions for Admetus, an original play by a local author in the TESC Library Building (follow the signs) March 15th @ 11am, 3pm, and 6pm. This is an independent production (not school-related). Call Jeremy @ 943-2540 or Matt @ 754-4410.

Blackwash Theatre is auditioning for its production of KEELY AND DU by Jane Martin at Studio 321 (321 N. Jefferson) on March 19 and 20 at 7pm. Parts available for 3 women and 3 men ages 20-65. Call 357-7906.

## Art

I can't remember anything... Maybe I have amnesia... I can't finish anything... an art exhibition featuring 9 local artists @ the Capitol Theatre, March 14th-31st, w/ an opening on the 14th @ 11pm.

rock-paper-scissors - a garden installation (Sumi Paintings, Garden sculpture, design and lighting) at Childhood's End Gallery, 222W. 4th Ave, on Olympia's waterfront. Through April 13.

Still - Senior Thesis Exhibition by Carrie C. O'Neill in Gallery IV on the 4th floor of TESC's Library Building. Through March 28.

## Miscellaneous

Attention members of the 1993 group contract "Nature of Natural History": there will be a reunion for the group at Professor Steve Herman's house in SW Tumwater on April 14 from 4:30-8:30. Call John Munari @ 705-1613.

Animal Stick Puppets & Shakers workshops - March 14th- 7-10pm, March 16th- 10-1pm, March 17th- 2-5 at the Procession Warehouse, 7th & Cherry, \$5 supply fee. Call 705-1087.

Animal Spirits: Making Clay Rattles workshops, March 15 & 22 from 6:30-8pm @ Mariah Art School. \$3 supply fee, call 705-1087.

Grand Opening of the brand new Olympia Farmer's Market April 6 & 7. Volunteer's from the Procession of the Specoes will be there to help make masks.

Benefit screening of "A Place In The World" for Cine Al Frente. "One of the most acclaimed recent Argentinean films, A Place in the World is a hauntingly powerful family drama of personal dreams amidst political struggle." At the Capitol Theater, 8pm, tonight only, which of course is March 14.

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# SPRING

## Spring Break is a Time to Bake!

(it rhymes)

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### DESIGN CONTEST

ACCEPTING COVER DESIGNS/IDEAS FOR THE NEW STUDENT ORIENTATION HANDBOOK, FALL 1996

SUBMIT DESIGN TO:  
**SASS, Library 1414**

DEADLINE: **March 22, 1996**

CONTACT: **ext. 6034**

PLEASE INCLUDE THE FOLLOWING:  
**New Student Orientation Schedule, Fall 1996 The Evergreen State College**

## CLASSIFIED

### Help Wanted

TEACH ENGLISH IN KOREA- BA or BS degree required. US\$18,000-\$23,000/yr Accommodation & round-trip airfare. Send resume, copy of diploma & passport to: Bok Ji Corp., Chun Bang Bldg., 154-13 Samsung Dong, Kangnam Gu, Seoul, Korea TEL: 011-82-2-555-JOBS(5627)

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ALASKA EMPLOYMENT - Students Needed! Fishing Industry. Earn to \$3,000-\$6,000+ per month. Room and Board! Transportation! Male or Female. No experience necessary. (206) 971-3510 ext A60911

NANNY NEEDED- Loving New Jersey family looking for energetic, loving nanny. Nonsmoking. 3 children in safe suburban community, 40 minutes from NYC. Call Elise (201) 731-6633.

VOLUNTEER IN AFRICA OR LATIN AMERICA- One year posts in health, environment, refugees, democratization, human rights, etc. Call (202) 625-7403.

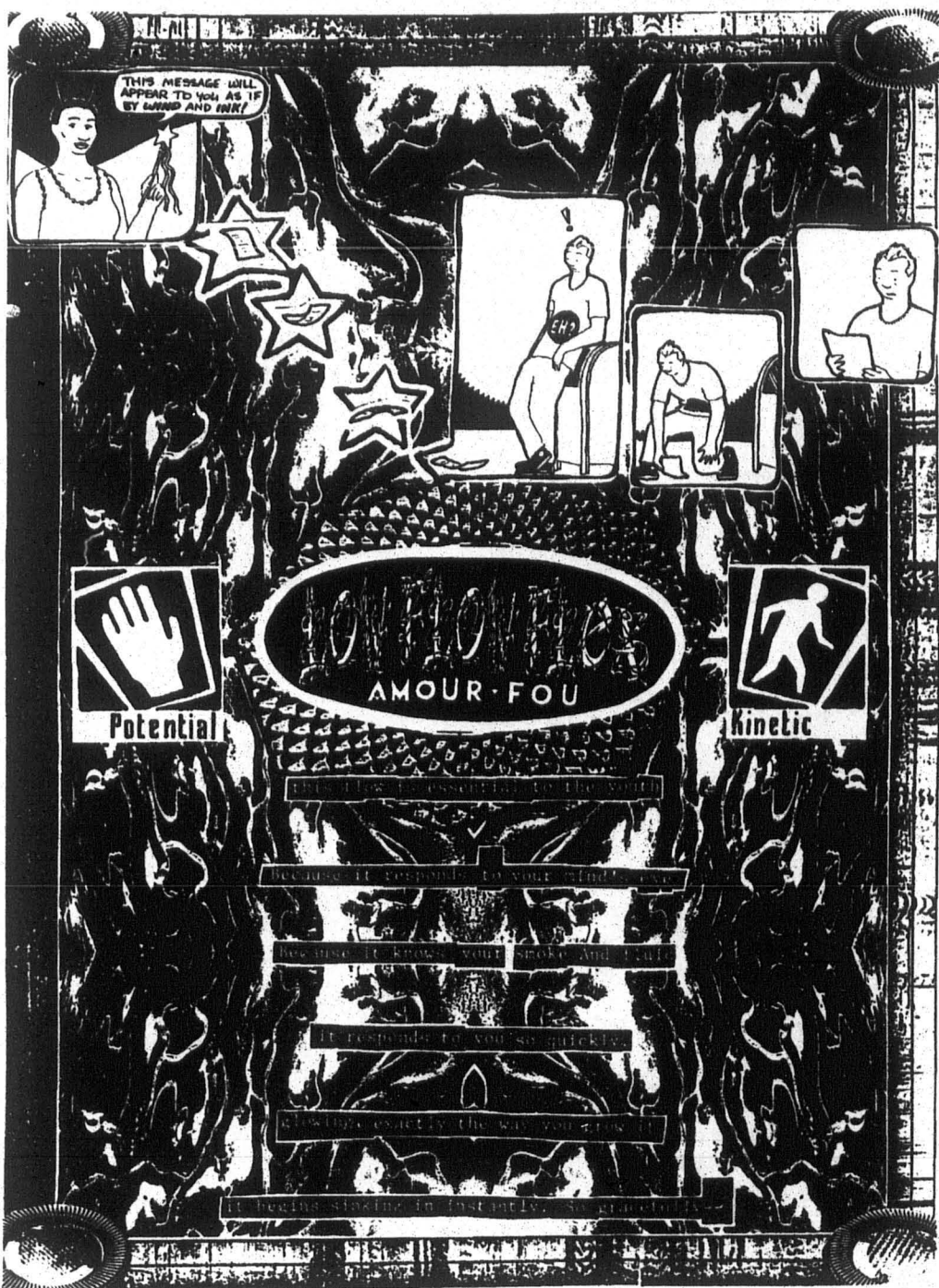
NATIONAL PARKS HIRING - Positions are now available at National Parks, Forests & Wildlife Preserves. Excellent benefits + bonuses! Call: 1-206-971-3620 ext. N60913

Found

DOG FOUND: 2/25 West Olympia. Sm. German sheperd mix. 1 year old. Call to I.D. 705-1962.

Deadline 3 pm Monday  
Contact: Graham White  
Phone (360) 866-6000  
x6054  
or stop by the  
CPI CAB 316, Olympia, WA  
98505





• The healthiest part of an egg is the beak.

• Though Batman and Robin are straight, both Alfred and Money Penny are Spanish.

• The Texas Chainsaw

Massacre as been an annual week-long festival since 1978.

• On the full moon, if you eat a live monkey, you become that monkey. This is how monkeys reproduce.

# LIES

"Lies" concept created by Ed Gibbs

LO BUDGET COMIX BY SAM DAY



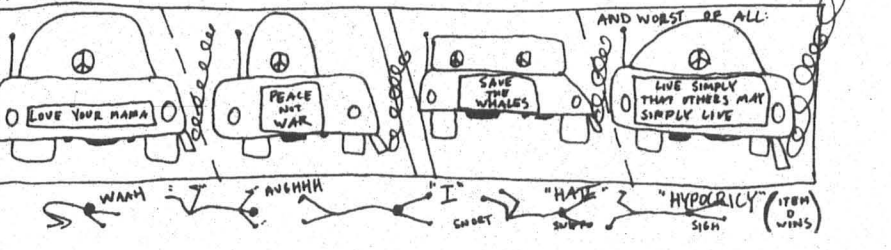
## BIKAR'S BLUES BY JENNA STEPHENS

Our protagonist, the bike commuting babe, depicted in her daily struggle to get from point A to point B without suffering from any of the following scenarios:

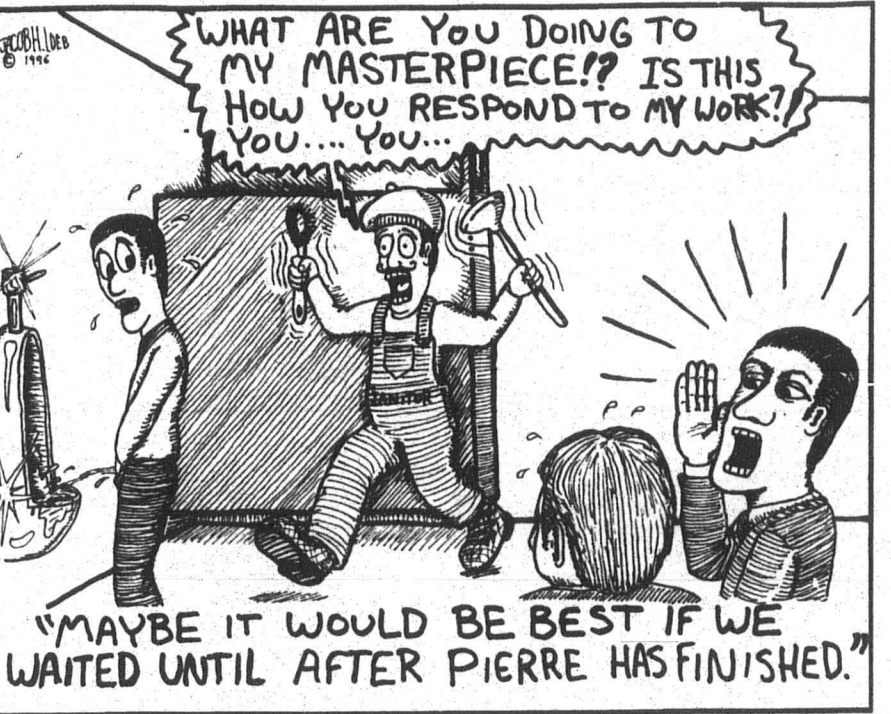
- A) INJURY OR DEATH
- B) INSULT
- C) LUNG DISINTEGRATION
- D) SELF-INFLICTED TANTEUM



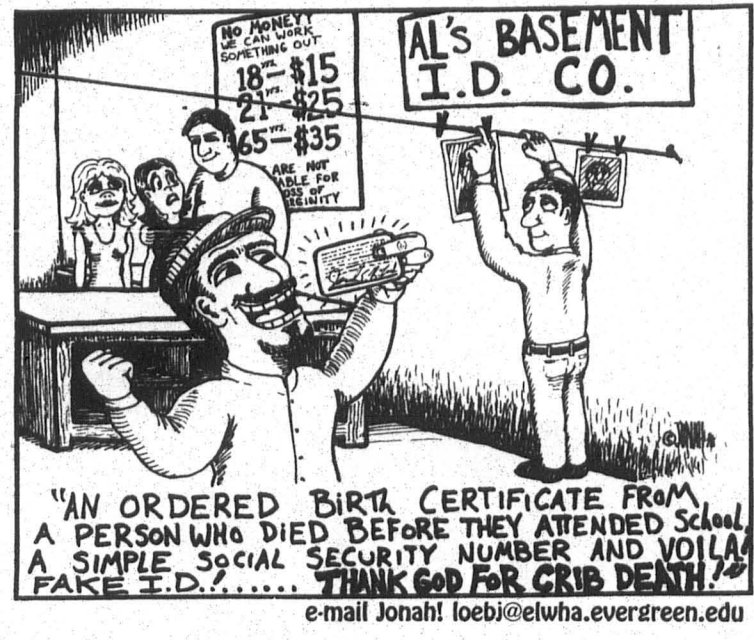
AS SHE APPROACHES THE INTERSECTION, SOMETHING CLICKS INSIDE HER (SOMETHING AKIN TO RAGE). THE SCENE BEFORE HER IS SO TWISTED, SO SKEWED, SO SICK THAT EVEN THIS HARDENED, THICK-CALVED, TOUGH SKINNED WOMAN BRAKES TO A STOMACH-LURCHING HALT...



## DOWNY BY JACOB H. LOEB



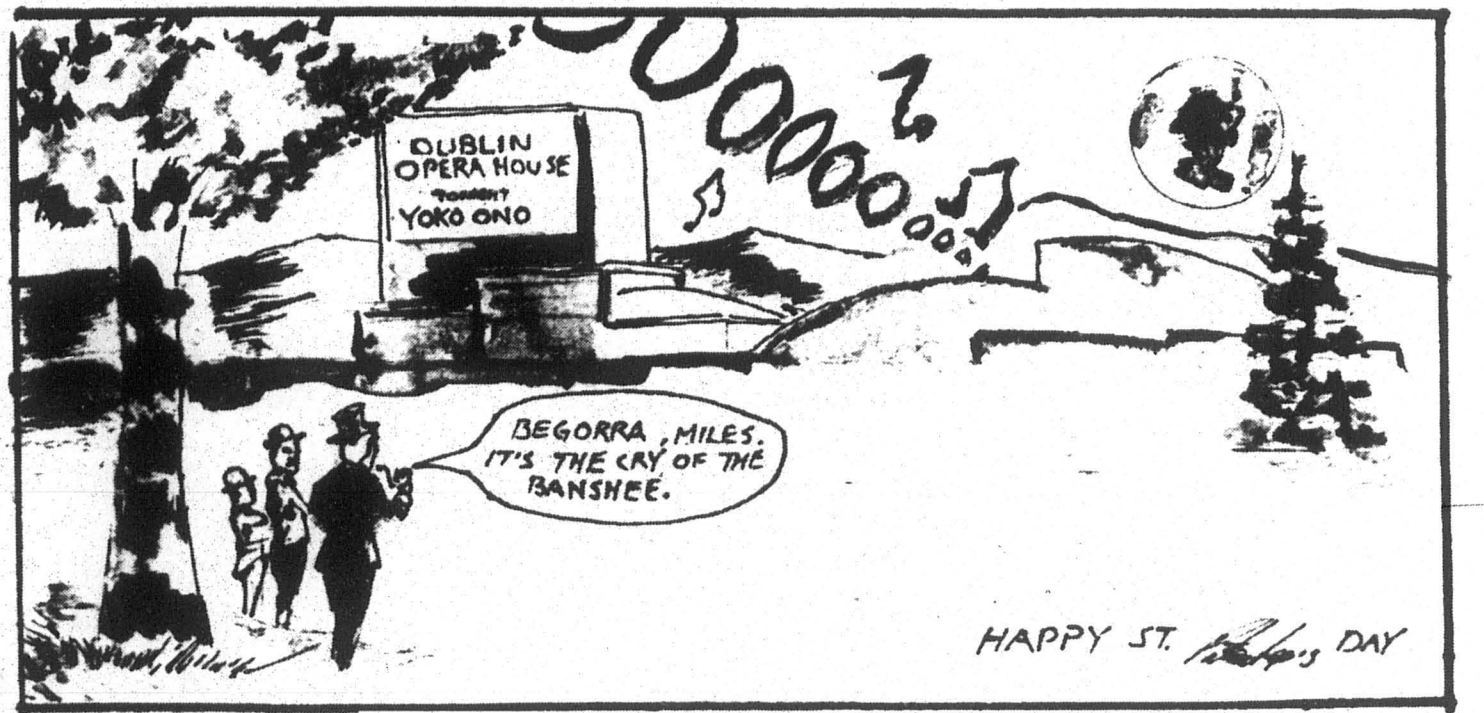
## SNUGGLE BY JONAH E.R. LOEB



## HOSE-HEAD BY JOSH KNISELY



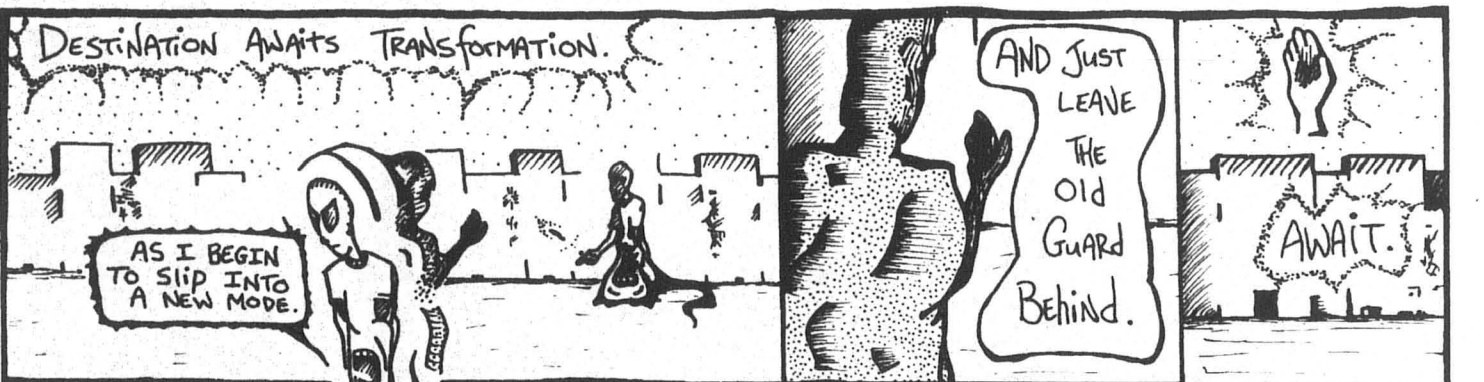
## TWISTED-FICTION BY PATRICK WARNER



## GARY THE CAT BY JAKE MANNY AND ADAM HOWREY



## DADA ONWARD BY JEREL JOHNSON



## TAD SAVAGE BY KIERAN DOWNES

