

# Open Port Journal

## Student art explodes with talent

By Dean Batail

Students from the *Images of the Person* program have a variety of works on display through May 27 in Gallery II. Their creations show Evergreen visual artists at their best.

Faculty members Susan Aurand and Craig Carlson have nurtured an impressive group this year. Almost all of the students could individually fill the Gallery with works of their own if their other material is anywhere near the quality of what we are able to view.

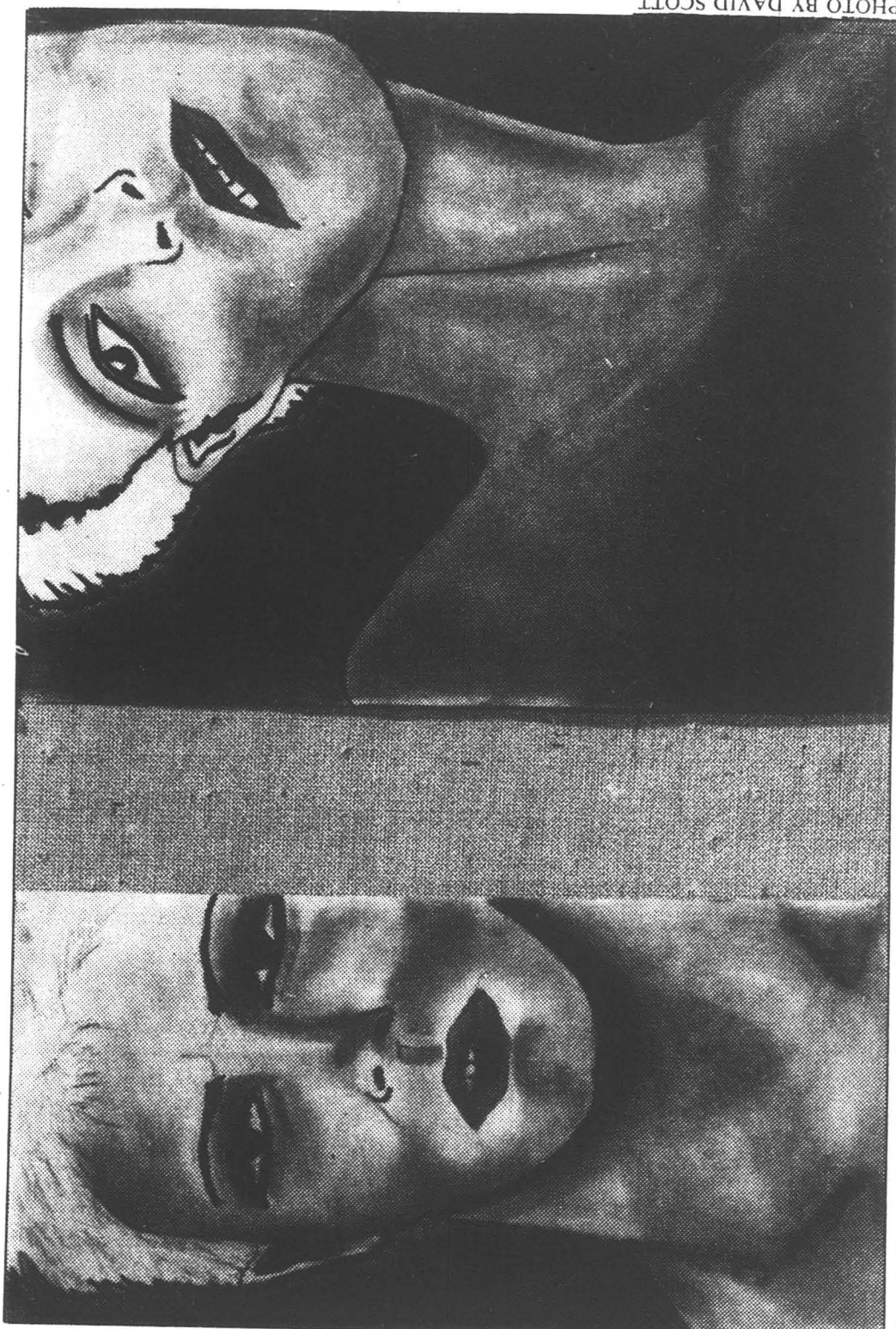
The excitement I felt when seeing the exhibit is not easily transferred to paper due largely to the number of artists on display. It is difficult to discuss a theme, since, though each comment to some degree on the study of the person, all have different viewpoints, though, causes the excitement. Richard Maywald's work stares at us before we enter the library. Eerie faces (and a slightly wild one) boldly ask our motives for journeying to the Gallery.

Other pieces overflow out of the library and on the outside walls of the Gallery. A good deal is displayed in the hallway across from the library entrance (past the elevator). Almost before we realize it, we are inundated with responses and images of the person. Everywhere the eye moves it is greeted by interesting, provoking, detailed, and sometimes humorous art. Photographs, pastels, pencil sketches, and three-dimensional clay creations call for our attention.

The one flaw of the exhibit is that there is too much good stuff in one place to appreciate. A larger gallery or two-part exhibit might have helped the effect.

Though individual opinions will vary on the images presented, I found a number of the works especially interesting and deserving of mention.

Ginnie Daugherty's *People Watching*



Pastels by Jenny Covington

T. F. unites clay, spray paint, wire, cardboard, and plywood to produce alive, intriguing artwork. Her use of paint and shadows gives a realistic illusion of hypnotic activity.

Photographs by Pauline Barstasty and Beverly Joeston should also receive attention. Barstasty says, "My art work has promoted in me a healthy awareness and attitude about being female." Her images are her statement, and she leaves enough mystery to allow us freedom to build our own thesis.

Joeston's series involving a woman and her clothesline will cause at least a smile or two.

The above names serve merely as an example of the fine artists who share their work in this exhibit. Yet "fine artists" seems such a mundane term. Perhaps "impressible" is too strong, and "talented" too overused. But I forgive me; these are incredibly talented artists.

These works all but overwhelmed me when I saw them. It almost seems demeaning to call these artists students. Many of them have already mastered their craft. Remember lots of their names.

Set aside time to view *Images of the Person*. It is entitled to more than a glance when walking into the library. Impressed by what I saw, I look forward to seeing more from these individuals.

PHOTO BY DAVID SCOTT

## Chinese photo exhibit bridges Pacific Ocean

By Dean Batail

Delegations from Washington State and Sichuan Province, China, signed a Friendship Relations Agreement in Chengdu, the capital of Sichuan, on October 11, 1982. As a result, our state and Sichuan have begun sharing art, ideas, and culture.

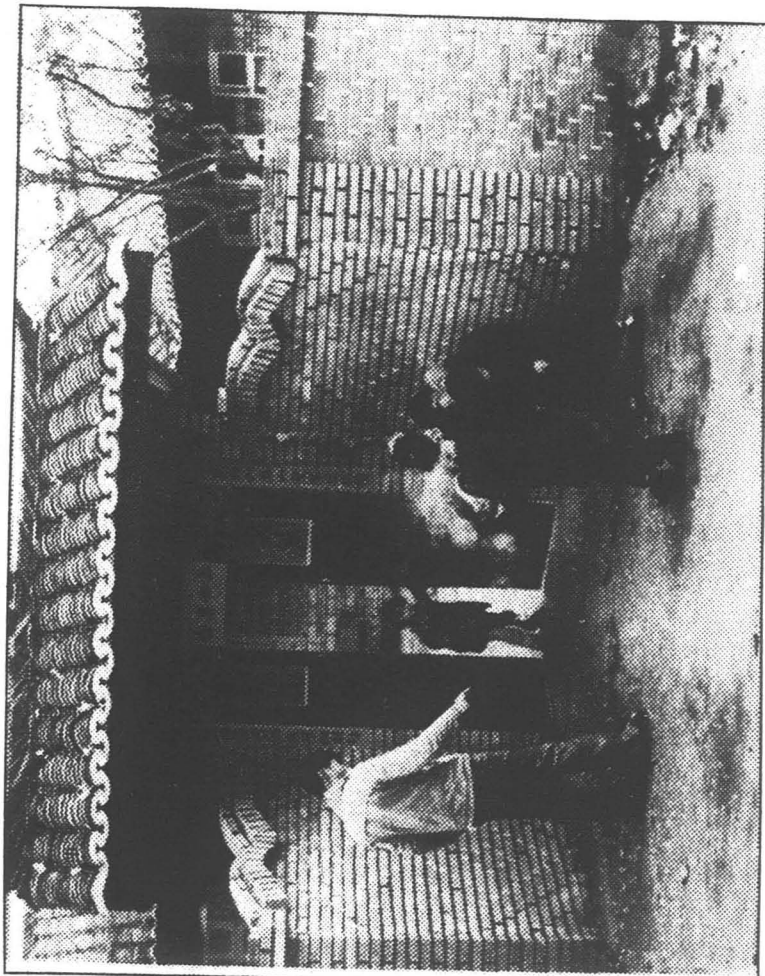
Evergreen's Gallery Four proudly displays *Sichuan Photography*, the first in a number of art exchanges, between Washington State and Sichuan. The theme of old and new Chinese life is explored through black-and-white and color photography. I entered Gallery Four tired and unsure of what to expect. "More pictures," I mumbled as I noted what I thought would be standard landscape shots and over-photographed people.

Grabbing a brochure, I quickly skimmed over something about 'friendship relations' and 'photography and culture.' Then I looked at the photographs. And began to smile. I almost had no choice, since most of the subjects smiled back at me.

Entering the exhibit, I had entered Chinese life, and my guides were anxious and excited to share with me.

The Chinese believe that art-speech (photography) ought to concern itself with what is good. They present ideals to the public and try to convey a sense of propriety and perfection. The photographers shown in Gallery Four succeed.

On the walls we view ordinary folk play-



From the collection of Sichuan photographs

ing, working, relaxing, and truly enjoying themselves. We're given a glimpse of a different culture and realize how similar we and a society an ocean away are.

There's something uplifting about these photos. Perhaps it is their simplicity.

Political and social differences are left somewhere behind the camera. In front are people who, like ourselves, want to enjoy life. As we watch, our desire is to join them.

Because of the geographical proximity

## Apologies

Last week's photo of Cath Johnson and Kathy Glaz carrying the torch should have been credited to Karen Demman. Sorry, Karen.

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See pages 4 - 5

BIG BROTHER IS WATCHING YOU

THE EVERGREEN STATE COLLEGE  
Olympia, WA 98505

### Thursday

Volleyball, noon, campus plaza.

"Women in Sports: Issues and Answers," a symposium on economic and social issues affecting women athletes, 8 p.m., Evans Library. Tickets: \$40 for general public, includes luncheon; \$20 for students and seniors; \$10 for TESC students without lunch and \$15 for TESC students with lunch. TESC students who work at the Run For Your Mom or Super Saturday Auction get in free. For reservations call 866-6000, ext. 6530.

Celebration of Expressive Arts continues with music by Charles Davis and Eric Dannevig, noon, campus plaza or CAB Mall if rainy.

Images of the Person program hosts open critique, 9 a.m. - noon, LAB I, room 1040.

The production of "Orlando," a stage version of Virginia Woolf's novel, hosts open set, 3-6 p.m., COM 110.

Thursday Night Films presents, "Ludwig," the story of the mysterious Bavarian King and his relationship with composer Richard Wagner, directed by Hans Jurgen Syberberg, 7, 9:30 p.m., LH 1. \$1.50. Childcare provided.

David Ward-Steinman, composer, arranger and musician, presents multi-media concert, 8 p.m. Recital Hall, Communications building. Tickets: \$5 general, \$4 students, senior citizens.

"Natural Birth Control Methods" is the title of the Friday evening program at Bread and Roses House of Hospitality on Friday, May 11. The talk and discussion will be led by Anne Marie Schaeffer. The program begins at 7 p.m. at 1320 E. 8th Ave. All are welcome.

For more information on Bread and Roses, its program of hospitality for women and families in need, and its regular Friday evening services and discussions, call Lanora at 754-4085.

Scientific Congress on medical issues affecting women athletes, 8 a.m., Evans Library. Tickets: \$40, including luncheon; reservations at 866-6000 x6530.

JAZZWOMEN, a collection of rare film clips featuring women in jazz, including Ella Fitzgerald, Billie Holiday and the Boswell Sisters, will be shown tonight at 7

### Friday

Gigantic garage sale from 9-6 at 902 Division St. NW. For sale - five used cars, motorcycle, a mobile home, records, books, T.V., much clothing and lots more! Benefits the 1984 program spring festival (May 21-June 1)

May 12-19  
The Artists' Co-op Gallery, at 524 South Washington, in downtown Olympia, will be featuring as their Artists of the Week, Lois Bowden - oils, Helen Taylor - oils. Hours of the gallery are 10:00 a.m. to 5:00 p.m. Monday through Saturday.

Run for Your Mom, 5k and 10k races, registration begins at 7:30 a.m. and costs \$6, front of Evans Library. Details at 866-6000, x 6530.

Seattle  
The Fabulous Sateens...Sam Smith...Redeker...Dian Schuur... and We Three perform Monday, 7:30 p.m. at Broadway Performance Hall Seattle Central Community College to benefit Apprenticeship and Nontraditional Employment for Women (A.N.E.W.), a nonprofit organization that trains women for non-traditional jobs in the building trades. Tickets are \$10.00, tax deductible donation. Available at the Broadway Performance Hall or by calling 235-2212. All proceeds to support the ANEW program.

May 14-15  
Epic presents "Festival of New Growth." "More than Bows and Arrows," "Treaties Made, Treaties Broken," "How the West Was Won and Honor Lost." Cosponsored with Northwest Indian Center.

An all campus, open interview of the three applicants for next year's Women's Health Clinic Student Coordinator will be held from noon - 1:00 in Seminar 3151. All male and female students are invited to attend, ask questions and share concerns.

Fran Barkan, Grants Coordinator, is giving the final workshop on grant and proposal writing at 10:00 a.m. - 12 noon in LIB 2204. Subject: Writing the proposal and preparing the budget. John Gallagher, Associate Director of Development, and Bill Zaugg, Grants and Contracts Accountant, are helping with the workshop. Open to all and free, of course.

Summer academic fair, 3 - 6:30 p.m. in the second floor lobby of the library.

Summer Fair provides complete details about full time and part time study opportunities at Evergreen this summer, 3-6:30 p.m., second floor Evan Library. Free.

Dick Clark, former U.S. Senator, will offer advice and information in a workshop entitled "Careers in Government: Do I have to go to Law School?" Sponsored by Career Planning and Placement, the workshop will be held Wednesday from 1:30-2:30 in LIB 1213. All students welcome!

### Early Warning

A Field Day - May 17, Thursday, from noon on... Multi-media installation event of Evergreen Artists recent works. In the Field behind the Library. Come see and/or participate.

KOYAANISQATS! is coming to Olympia! This internationally acclaimed film, featuring a sound track by composer Philip Glass, will be shown at the State Theatre, May 18-24, at 7 and 9 p.m. \$4 general, \$2 - 12 and under. 866-6000 ext. 6001 for more info.

Rare original footage of WESTERN SWING musicians will be featured at the Capital Theatre, May 23rd, at 7 and 9pm. \$4 general, \$2 12 and under. 866-6000 ext. 6001 for more info.



and 9 p.m. at the Capital City Studios, 911 E. 4th in Olympia. Seattle music historian Joe Vinikow, who assembled the collection, will be present at both screenings to answer questions. Cosponsored by Olympia Media Exchange and the Olympia Film Society. \$4 general admission, \$3 for OFS members. For more information call the Media Exchange at 866-6000 X6001.

## Bluegrass Festival

The 1984 Tumwater Bluegrass Festival is coming May 18 - 20.

Events: Banjo Contest, Workshop, Exhibits, Open Mike, Bluegrass Scramble, Kids Fun Festival, Old Time Dance, Sunday Music Gospel, Raffle - F5 Style Mandolin, Acoustical Instrument Sale (bring your instrument and let us help you sell it), Parkin' Lot Pickin'

Workshops: Fiddle by Ray Park, What is Bluegrass?, Banjo (2), Guitar (2), Bass, Dobro, Harmony, Mandolin, Showmanship, Autoharp (2), Clogging (2). Banjo Contest: Registration 9 a.m. Saturday. For more information Call: Allan Walton 206-838-6737.

Location: Tumwater High School, Tumwater Washinton. Exit 102 off I-5. Plenty

of free overnight parking for self-contained vehicles.

Hours: Friday & Saturday Evening Concerts 8 p.m., Saturday Breakfast 8-10 a.m., Saturday events 10 a.m. - 5 p.m., Sunday Breakfast 8-10 a.m., Gospel Music 10 a.m. - 12 Noon.

Ticket Outlets: Gillette & Guffy, Yenny's Music, Music 6000. Advanced weekend tickets \$10 - Tumwater City Hall 2nd & Bates 98502.

Prices: \$1 button will admit you to all daytime events, Friday Old Time Dance and Sunday Gospel Show with Sunny South. Concert Tickets \$5

Sponsors: City of Tumwater, YWCA Applejam.

BLUES COUNTRY, a feature-length documentary on the history of the blues, will be shown at 7 and 9 p.m. at the Capital Theatre in downtown Olympia. In highlights from half a century of blues on film, over two dozen of the most outstanding blues artists of all time appear in actual performance; many in footage seen for the first time. Seattle producer and music historian Joe Vinikow will be present to answer questions. Admission is \$4 general, \$2 - 12 and under. Call the Olympia Media Exchange, 866-6000 ext. 6001 for more info.

**GreenerSpeak**

*Excuse us*

Dear Editor:  
You misspelled a word within one of our GREENERSPEAK questions. The word was a crucial one, and the misspelling invalidates the meaning of the question. So, once more for posterity (and integrity):  
Is it difficult for you to resist boasting about how INEXPENSIVE your clothes are when complimented?  
With extreme sincerity,  
J. Barker & J. Jeach

**Earthfair**

*Excuse us*

Dear Editor:  
Last week's CPJ made a mistake in printing that the Earthfair was sponsored by the Wilderness Center. Actually all of the planning, organization and set up of Earthfair was done by Karen Mielbrecht and Andy McMillan of the Environmental Resource Center. They should get all the credit for their hard work.  
Mike Knuth  
Wilderness Center, board member.

*Well, Excuuuuuse us*

Dear Editor:  
In last week's issue you erroneously credited the Wilderness Center with sponsorship of Earth Fair. In fact, this year's Earth Fair was sponsored by the Environmental Resource Center, as each Earth Fair has been. The Wilderness Center, Peace Center, and Parents Resource Center all participated in the Fair and their help was greatly appreciated. Also, in addition to eating, playing and

listening to music, over 150 people attended workshops, panel discussions, films and speakers. When reporting events in the future please take a little more time to get the facts straight.

Yours,  
Andrew McMillan  
Karen Mielbrecht

**Presidency**

*A vote for McGovern*

Dear Editor:  
Well, I admit it is a bit far-fetched, but it seems to me that George McGovern would be a superb President for the Evergreen State College. Doesn't George have a masters degree in education or something like that? He could help this college keep the political high-profile that Evans brought us.

One thing seems clear; it is hard to hire a new president after having one as politically influential, and as understanding of the political history and educational meaning of this school as Dan was. I speculate that George McGovern would have at least some of that first qualification, probably little of the second, but perhaps an excellent understanding of our educational philosophy (if, as I further speculate, his political ideals are akin to his educational ideals).  
So, despite the levitous nature of the original suggestion, perhaps we should include George in the next round of invitations for "Presidency."

Sincerely,  
Matt Mero


P.S. The Nuclear Arms Race Moratorium Act will be coming up for a vote sometime in the next few months (in the House). Our representatives are key votes. It looks as though Rep. Bonker will vote for the bill but does not seem particularly devoted to it. Those who support a nuclear weapons moratorium might want to write in thanks for his support of the bill, and ask that he do all he can to prompt other representatives to vote with him. Excelsior! M.M.

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**TOWARD A human world order**

LECTURE BY  
**GERALD MISCHE**

Gerald Mische is president of Global Education Associates, a network of associates in over 50 countries. He is an adjunct professor at Seton Hall University. After directing a community development project in Latin America, in 1957 Gerald co-founded and was first director of the Association for International Development. Gerald is author of many articles and monographs and has lectured on five continents. He is a graduate of Columbia University's School of International Affairs and has done three years of graduate study in theology at St. John's University.



Lecture Hall 3  
T.E.S.C. Friday, May 18  
7:30 p.m.  
Admission \$3.00/1.00

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The Cooper Point Journal is published weekly for the students, staff and faculty of The Evergreen State College. Views expressed are not necessarily those of the college or of the Journal's staff. Advertising material contained herein does not imply endorsement by the Journal. Offices are located in the library building, Room 3232. Phone: 866-6000 X6213. All announcements should be double-spaced, listed by category, and submitted no later than 5 p.m. on Monday for that week's publication. All letters to the editor must be typed, double-spaced and signed and need to include a daytime phone number where the author can be reached for consultation on editing for libel and obscenity. The editor reserves the right to reject any material, and to edit any contributions for length, content and style. Letters and display advertising must be received no later than 5 p.m. on Tuesday for that week's publication. Contributions will be considered for publication subject to the above-mentioned stipulations.

*Parking fee increase proposed by Jacob*

Based upon the urgent need to reseat parking lots this summer and based upon the lack of funds to pay for these repairs from any other source, Gary Russell, Chief of Security, and Ken Jacob, Director of Auxiliary Services, have recommended a parking fee increase to become effective Fall Quarter, 1984.  
In 1978, only half of the lots were repaired and resealed. Sealing of parking lots should be done every seven years in order to protect the pavement from moisture, freezing and the breakup of the surface which causes chuck holes. Half the lots have not been resealed for 14 years.  
The parking operation is a self-supporting budget and receives no tax money. The only revenue to pay for maintenance and repairs is derived from the sale of parking permits and from parking citations.  
Parking revenue is also used to pay for student patrols to insure that fire lanes, handicapped zones and other no-parking

zones are utilized in accordance with the parking policy, as well as to provide security through high visibility of patrols in parking areas. Parking services provided through the student patrols include jump starts, getting keys out of locked cars, and other services. This is done free of charge as opposed to the \$20 service call if assistance were summoned from off campus. The parking office also pays \$8,000 to Students & Activities Fund each year as a partial subsidy to the bus system. There are two major changes recommended:  
1. Extending the hours of charging for parking from 4:00 p.m. to 7:00 p.m. weekdays. (Russell and Jacob are not proposing to charge for parking in the summer.) Some students and employees have complained that it is unfair that day students and employees pay for parking, and evening students and swing-shift employees do not. At the same time, Evergreen does not want to discourage

Olympia community members from attending plays, concerts, and lectures. Since most of these events begin at 7:30 or 8:00 p.m., a balance is proposed by recommending 7:00 p.m.  
2. The recommended parking fees increases are as follows:  
a) Increase the cost of daily permits from \$.55 to \$.75.  
b) Increase the cost of annual permits from \$40 to \$54.  
c) Increase the cost of quarterly permits from \$16 to \$22.  
d) Increase the cost of quarterly motorcycle permit from \$8 to \$11 and the cost of an annual motorcycle permit from \$20 to \$27.  
A meeting is scheduled on Monday, May 21 in CAB 110 at 11:30 a.m. to 1:30 p.m. to answer your questions and hear your input. If you prefer, you may send any written comments to Chief of Security, Gary Russell in SE 2150.

**Students explain Towers Project**

Evergreen faculty artist Jean Mandenberg and her students will discuss their "Communications Towers" in ECCO's final program of the 1983-84 academic year on Friday, May 25, beginning at noon in room 110 of the College Activities Building at The Evergreen State College.  
Their free presentation will outline the history, goals and challenges the artistic team members faced as they sought to create "public art" that would provide, in Mandenberg's words, "a visual link between the college and the city of Olympia."

Fourteen students devoted two full quarters to the project, which resulted in temporary installation of two 16 foot aluminum sculpture which, says Mandenberg, "have given students a chance to explore with community members the contributions public art makes to our cultural life."  
Following their free discussion, ECCO members and guest will be invited to view the sculptures, one situated in front of the LAB II Building on campus, and the other on the north shore of Capitol Lake. Car pooling will be arranged and guests are advised to plan about two hours for the complete presentation.  
Questions may be directed to 866-6000, ext. 6095.

*Footage of Western swing bands shown*

The State of Texas has always been a musical crossroads, a melting pot where traditional Anglo-Celtic fiddle tunes from the southeast mixed with Blues and Jazz influences from the deep South, with a liberal dash of redhot polka and waltz rhythms from South of the border.

Surviving film footage from the heydays of Western Swing is growing increasingly rare, but Olympia will be able to relive the images and sounds of such Swing greats as Bob Willis, Milton Brown, Carolina Cotton and Spade Cooley on Wednesday night, May 23.

Seattle film producer and music historian Joe Vinikow will be coming to the Capital Theatre in downtown Olympia with a diverse collection of old film clips and early television recordings that depict some of the finest moments in the history of Western Swing. Vinikow, an accomplished guitarist as well, will be present to provide insight and answer questions at both of the screenings, scheduled for 7 and 9 p.m. Admission is \$4, \$2 for kids 12 and under. For more information on this evening of Western Swing, call the Olympia Media Exchange at 866-6000 ext. 6001.

**Cable TV conference**

Cable television and its role in our communities and personal lives, will be examined when the National Federation of Local Cable programmers (NFLCP) hold its annual regional conference in Olympia later this month. Slated for May 25 and 26, the conference will be held at The Evergreen College and is open to the public. Community programmers, independent producers and cable-access managers from throughout the Northwest are expected to attend, with a wide variety of workshops and panel discussions planned.  
Co-sponsored by the Olympia Media Exchange, the NFLCP conference is of particular significance to Olympia residents. The Olympia City Council is currently preparing for franchising negotiations early this Summer with the City's cable

operator, Nation Wide Cable-vision. Representatives from community groups, social services and cultural organizations, and other concerned individuals are especially urged to attend the NFLCP conference and learn more about how they can utilize local cable television to get their messages across to their communities. Registration for the conference costs \$20 for NFLCP members, \$35 for non-members, with full-time students charged a special conference rate of \$25. Separate admission to the panel discussions on Friday night and Saturday morning carries a fee of \$5. For a full conference brochure and additional information, contact the Olympia Media Exchange at 866-6000 ext. 6001.

**Evergreen prof wins Scientist of year award**

Steven G. Herman, faculty biologist at The Evergreen State College, has been named Scientist of the Year for 1984 by the Washington Environmental Council. Herman, who has been at Evergreen since 1971, received the award at the Council's 15th Anniversary Banquet at the Mountaineer Center in Seattle on Saturday night, May 12.  
According to Kathy Salvog, director of the Council, Herman was selected because "he has worked tirelessly over the years to

advocate the biological imperatives of environmental struggle. He has testified innumerable times to bring to debate the facts which are invariably ignored in the political process.  
Herman concentrates on teaching biology and ornithology at Evergreen, spending much of his time with students observing birds on the Pacific Coast, especially Bowerman Basin in Grays Harbor, Washington, and the Malheur Bird Observatory in southeastern Oregon. These are the fourth annual awards for

work in the environmental field by the Washington Environmental Council, which was founded in 1969. The Council also presents annual awards to an outstanding volunteer, citizen activist, federal official, state official, and media representative. Details can be obtained by calling (206) 623-1483.

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June 11 - August 3, 1984

There is still time to plan to attend Summer Session at the University of Idaho, Moscow Campus or Coeur d'Alene Center.

\*Non-resident fees will not be applicable for Summer 1984 at either the Moscow Campus or the Coeur d'Alene Center. Thus fees for all students, whether residents of Idaho or not will be \$50.50 per credit for undergraduate students in undergraduate courses and \$66.50 per credit for graduate students and graduate courses. The change in the undergraduate and graduate fees were among changes made by the Regents of the University at the April, 1984 meeting.

For a copy of the Summer Bulletin containing complete information including an application, call or write immediately.

**University of Idaho**  
Phyllis Veien, Asst. to Director  
Summer Session  
Moscow, Idaho 83843  
Telephone: (208) 885-6237

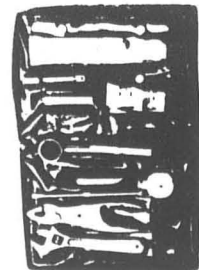
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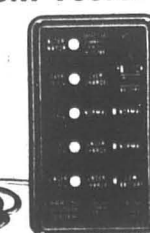
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# "1984" program brought controversy and community to TESC

George Orwell's frightening vision of a world of totalitarianism prompted four faculty members at Evergreen to organize what became one of the most intense programs on campus this year: "1984." Matt Smith, Susie Strasser, Virginia Darney and John Aikin led a group of students through a study of social control, utopias and dystopias, manipulation with language, technology and many other aspects of our modern world. These two pages attempt to explore, very briefly, some of what happened and some of what students learned.

Students in the program attempted to understand the institutions of power and authority and learn to make a positive influence on them. In order to encourage the growth of community, students organized two "Wednesday Wizardries," campus and community workshop days, featuring open seminars, lectures, films and dramatic

representations of dystopian visions. Campus reaction was remarkable. When "1984" students donned uniforms and attempted to ticket everyone with stickers, a group of students conducted a sit-in demonstration at the registration table. When posters saying "Big Brother is Watching You" began to appear, some people ripped them down, according to at least one student in the program.

Randy Tillery, a "1984" student, said the program succeeded almost too well in provoking people to respond to the misuse of power. When people protested so vehemently, he and his colleagues felt a little upset that they would focus their anger about totalitarianism so narrowly on the "1984" program.

Struggles within the program, too, surprised everyone with their intensity. During the last half of fall quarter, a group of

students suspected they were an experiment in social control by the faculty. After a week of high emotions, these students and others who were increasingly uneasy about program structure communicated with the faculty and worked out new guidelines to continue the program. Of course, there was no experiment going on. But the week is an interesting study of paranoia and how one group used their emotions to work together and actually create a better community.

The works on these pages are from the forthcoming document on the program which Jack Gillis is organizing for publication. Next week, May 21-25, is the apex of the "1984" program: the Spring Symposium. It is open to the public free of charge. A schedule is printed below.

# Computer notes: Program problems

In order to demonstrate a positive use of technology and create an accessible communication system, the "1984" students set up a computer note file in the computer center. Anyone could enter the computer and respond to previous notes, express dissatisfactions and "discuss" the program. The following are excerpts from the computer file during the "revolution," when student dissatisfaction was at a peak and a few even thought they were being used for a social control experiment by the faculty. In these notes John Aikin and Susie Strasser respond to student notes.

Note title: PROGRAM PROBLEMS???

— Written 11/8/83 — 1:33 p.m.

I have come to understand that there is a problem within the program. Not my problem you understand, but a problem that others have been feeling. Without sounding callous or uncaring I would like to suggest that these problems have their proper place in program evaluations. I, like a few others in the program, am simply trying to do the best I can with the work that is assigned and if I have problems with the present format of the program they will surely appear in the evaluation I write. I don't feel that "revolutions" have any place in this program...especially in the 7th week of the program. Come on folks, let's just do the best we can and if there are pro-

blems that you don't think can be solved then it's possible you belong in another program.

Laura

— Response 1 — 11/8/83 — 2:14

We think you're right. We LOVE the program. We feel that those responsible for inciting this "revolution" have seriously and personally insulted the faculty by accusing them of being less than honest with us. First of all, we trust the faculty; second, respect the faculty as professors and as people. The devotion and commitment of the faculty seems to us to be ABSOLUTELY UNQUESTIONABLE.

— Response 3 — 11/8/83 5:12 p.m.

Much as I would like to leave the paranoids with their paranoia and ignore them, I don't believe I can. I thought one of the tasks of this program was to try to build some kinda feeling of community, within the program, campus, and community. Their fears, insofar as they affect their outlook/performance in seminar, workshop, etc., affect me. A lot of structural problems have been discussed, and proposals put forth, at the impetus of the "revolutionaries." I do not wish to alienate them, and if in my speech and my actions, I do, than it is I who am an obstacle to community. The most important thing is that we establish an atmosphere of mutual trust and respect, so that we ALL may heal. I want to personally apologize to the folks who set up Monday's meeting sans faculty for blowing my cool. I think the meeting was productive overall. It is time now to be friends. HAL 9000

— Response 5 — 11/8/83 5:53 p.m.

Apparently there are a number of people who have some difficulties with the 1984 program as planned and implemented. Most of these problems seem to be fairly specific and can be dealt with (once they are made known to us). However, it is reported that there are at least some students who feel that the faculty (to put it bluntly) are teaching "1984" by example.

To all of you I have the following suggestion: instead of waiting till the pot boils over, why don't you bring concerns to us as you discover them? I think we are all prepared to listen to your ideas, though I have to be honest and say that you won't always convince us and that we do feel there are some kinds of program decisions that we can't relinquish to students. In such cases, you deserve and will get an explanation of the reasons why.

John.

— Response 6 — 11/9/83 12:44 a.m.

TO THOSE WHO FEEL ALL IS FINE AND DANDY. ALL I WOULD LIKE TO SAY IS HOW DO YOU SPELL NAIVE?? FROM MR PETE WINBLAD THANKS....

— Response 7 — 11/9/83 1:22pm

Oh, boy; oh, girl; what do I say and where do I start. You spell naive just like that, but that's beside the point. Although, as those who spoke with me Tuesday well know, I was more than a bit upset then.

— Response 8 — 11/10/83 8:23 a.m.

Maybe this calls for some studies in "mass psychology" at some point? It's a little late to start suggesting MORE books for Winter, but something along the line of [Eric] Hoffer's *The True Believer* would be appropriate. Incidentally, thanks again Susie — and many other people as well — for being so open.

Has anyone else noticed there seems to be a correlation between honesty and trust? Let's keep the DIALOGUE going, gang. P.S. I've seen many families that don't get along this well. Perhaps we HAVE community, but we're looking so hard for a Platonic ideal of "community" that we don't see the community we've got.

Love, HAL 9000

— Response 9 — 11/10/83 5:46 p.m.

That's (Hal's mass psychology idea) the second good idea for topics and books I've heard today; the other was one from Paul, about looking explicitly at the 1984 presidential campaign — use of media, images, etc. The latter can easily be incorporated into the new current events seminar; maybe the former can be incorporated into the new workshops. Certainly the topic fits; I don't know about assigning more reading, though....

I also want to think about the last comment in Hal's note re: possible already existing community and Platonic forms. May come back from Seattle with something profound to add to "want to think about...." but hope others will think about, too. What is community, anyhow? Who says it is fun??? Love, Susie.

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# 1984 Spring Symposium

WEEK ONE

Monday, May 21	Tues., May 22	Wednesday Wizardry May 23	Thurs., May 24
<b>Festival Kickoff Day</b> PBS Video "Good Morning Orwell" to be shown in Library Lobby and/or CAB building... Look for it!  12 — 1:30pm Language presentation by 1984 program. Lecture Hall 1. 2 — 3:30pm — Keynote speaker Haig Bosmajian on "Orwell, 1984 and the Power of Language"; Lecture Hall 1.  7:30pm — EPIC film "On Company Business" about the CIA's subversive role in U.S. foreign policy; Lecture Hall 1.	Noon EPIC film CAB 108 (See Monday)  3 — 5pm Atty. Randy Komisar will speak on "Computers and the Law: Protecting Interests in Proprietary Information" CAB 108  1984 Film "Ticket to Heaven" 4, 7:30 & 10pm \$2.00	Info table in CAB from 10am — 4:30pm  10:30 — 11:30am — TESC Faculty Thad Curtz on Men Women and Broken Promises in Dystopias Lecture Hall 4  12:30pm Computer Smash in Red Square. Get back at Technology!  1 — 2:30pm Perry Sykes from Bowling "Bowling's Vision about the World in the Year 2000" Library Lobby  2:30 — 3:30pm — Betty Kutter on Genetic Engineering. Lecture Hall 4  3:30 — 4:30pm — A representative from the State Liquor Control Board on State Liquor Policy. Lecture Hall 4  3:30 — 4:30pm — Manfred Jones A psychiatrist from The Institutional Use and Misuse of Drugs Lecture Hall 5	12:15 — 12:45pm film "Evolution of a Yogi" Lecture Hall 1          7 — 9:30pm Discussions with reps from The State Patrol, American Civil Liberties Union on issues of Privacy, Civil Liberties and Social Control in Modern Life. Lecture Hall 2

All events are free unless otherwise indicated

WEEK TWO

Tuesday, May 29	Wednesday, May 30	Thurs., May 31	Friday, June 1
Noon — Communities preview; slide tape show on the Rajneesh Puram Community in Oregon. Lecture Hall 3  1984 Film "Jonah Who Will Be 25 in the Year 2000" 4, 7:30 & 10pm Lecture Hall 1, \$2.00	<b>Issues of Community</b> 10:30am — 12pm — Lecture and Video by Rajneesh Puram Intentional Community. Lecture Hall 1  12:30 — 2pm Keynote lecture by Pollard Dickson City planner for N. Bonneville. Library Lobby  2 — 3pm Presentation by The Love Family. Lecture Hall 1  3:30 to 4:30pm Presentation by the Chinook Learning Community. Lecture Hall 1  7 — 9:30pm Panel discussion moderated by Cheryl Wilkie. Lecture Hall 1  Films and Videos all day in Lecture Hall 5	12 & 12:30pm 2 Showings of a slide tape presentation by faculty John Aikin on his experiences in the U.S.S.R. CAB 108  2pm Lecture by Lewis Hyde; "The King Who Would Be Fried: Artists in the Modern World Recital Hall	<b>Personal Responsibility</b> Tabling by a wide variety of activist groups from 11am — 2pm in Library Lobby  10:30 — 12pm Jolene Unsoeld will speak on "Activism and Personal Responsibility" Lecture Hall 1  12 — 1pm Performances by The Interweave Street Theatre and The NeuroLinguistic Ensemble.  1 — 2:30pm Special Guest Speaker to be Announced.  2:30 — 4pm Jon Nelson peace activist. Lecture Hall 1.



# Response to depressing films: People suck

JANET NUDELMAN: PAWNBROKER

I have been harassed by a nagging question since the start of the 1984 film series that I had been unable to answer until I saw "The Pawnbroker." After each film I found myself to be a physical and emotional wreck. I understood that the films were "heavy" and that they were "depressing." I just couldn't understand why they were so emotionally painful for me to deal with.

Trying to define why I was feeling like I was proved to be more difficult than I had anticipated. I wasn't satisfied with the pat explanation that the subject matter of the film was of a "troubling" nature. Why

was it troubling? It was the why that I needed to understand.

"The Pawnbroker" served as an apex, a synthesis for all of my pain to surface and come to light.

Why did "The Pawnbroker" tear me to pieces, worse than any other film I saw, yet also make me understand why the rest of the films had also presented me with similar emotional turmoil? I'll tell you why. "The Pawnbroker" made me understand what I was feeling. That people suck! I suddenly came to the realization that if there are people in the world, or if people can actually exist that would torture me in a concentration camp because I'm a Jew,

or stab me to bits because I'm anti-facist, or pump my bladder up with water and punch in the stomach because I have information that they want, then I want no part of the human race. I refuse to associate those people with my kind and if I am forced to admit that they are people, or were people, then I don't want to be a person. I reject the human race, I will have no part of it.

And then there's Sol Nasserman (in "The Pawnbroker"). Sol hated people and distrusted and disliked all that he met because of the pain he had suffered in the concentration camp. He lost his children and his wife to crazy mad people. But they

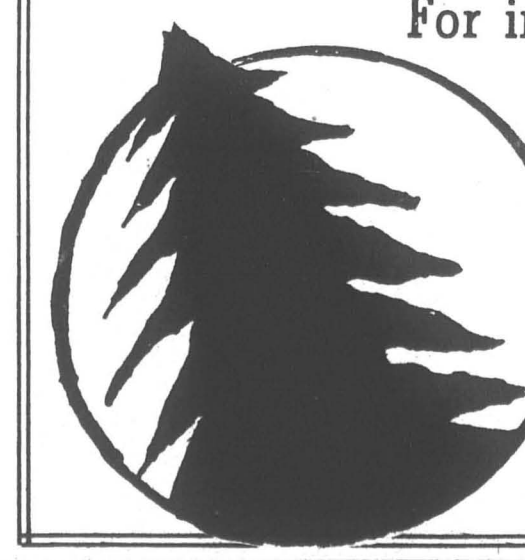
were people. Humanity had dealt Sol a raw deal and his hatred of humanity was a byproduct of the abuse he suffered.

I can accept Sol's behavior because I feel empathy for the situation he lived through and I feel like I understand what contributed to the nasty person he became. He tortured people through his silence, his snubbing of them and his unfriendly nature. People reached out to Sol and he discounted their need for him. In that way he tortured like the torturer in the camp.

But, when do excuses stop being valid? Would I need to equally accept why the concentration camp torturers tortured if they came from broken homes or were beaten viciously as children?

## Wilderness Field Studies Earn College Credit

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Note Title: Technology News — written 10/19/83

— Hi, technology watchers. After a great deal of trial and tribulation, I think that I am finally able and ready to tell you the story I have been wanting to tell for several days. This machine has not wanted me to put the word out about the other machines, but I am getting the better of it. Here's the word: this weekend, I saw my first talking Coke machine at the University Village Safeway in Seattle. When I gave it a nickel, it said to me, "Hi. I'm a talking vending machine. Thanks for shopping at Safeway." Then it took my nickel, but the nice lady gave me another one. It made me wonder about the modern world.

Love, Susie

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# Travelog: The next great American fad?

by Shannon O'Neill

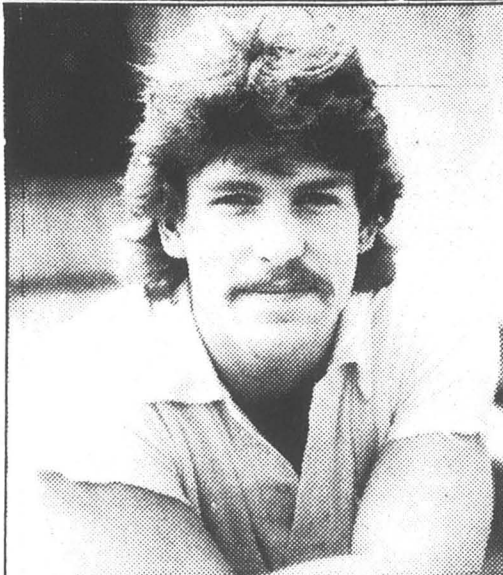
I recently spoke with that up-and-coming local band, Travelog, about their own special brand of Rock and Roll music. The boys have an exciting show coming up May 24 at 9:00 p.m. in the Recital Hall.

It's going to be much more than a regular little concert; there will be fancy lighting and a slide show to accompany the music. And it's FREE.

With this big show just a week away, I figured now was a good time to get to know Travelog. What are they about?

Who are they? I spoke with their producer, Patrick Ryall: "Travelog has lots of potential. They are a very tight band. The only thing they lack is Bob Barker on vocals. If they had Bob, they'd be number one. But seriously, they are getting bigger every day. They are a lot better than AC/DC."

After speaking to Patrick Ryall, I managed to track down the busy members of Travelog. Below they give answers to the questions that really count in the Rock and Roll business.



Gregg Lerner, Drums  
Ht. 6'1" Wt. 190

**Sign:** Gemini  
**Favorite Color:** Brown  
**Favorite Shape:** Round, of course!  
**Favorite Food:** Anything  
**Favorite Drink:** Killian's Red

**Turn-Ons:** Good personalities, being tickled in just the right spots, and definitely large drumsets.

**Turn-Offs:** Booger in the nose that goes in and out as you breathe, and anything else along those lines. You know, the kind of thing you can't stand looking at but you can't take your eyes off of.

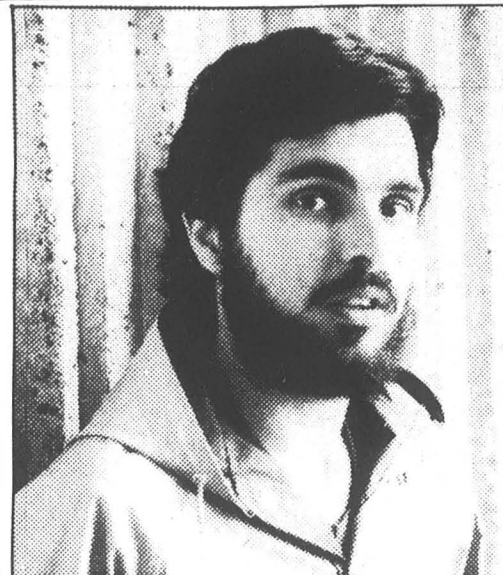
**Hobbies:** Everything else I like doing other than playing the drums.

**Who do you admire?** Michael Martin  
**Where do you stand on drugs?** I guess on the critical list.

**Musical Influences:** Danny Saraphin from Chicago.

**What IS Travelog?** Travelog is real fun, spaced out music that allows me to play my drums loud and radical-like.

**Life Philosophy:** Everybody should take up the drums.



Mike Martin, Keyboard, Guitar.  
Ht. 5'11" Wt. 150

**Sign:** Pisces  
**Favorite Color:** Turquoise/blue-green  
**Favorite Shape:** Angular  
**Favorite Food:** Macaroni and Cheese  
**Favorite Drink:** Killian's Red

**Favorite Animal:** Dolphins, because they are smarter than most of the other fish.

**Turn On:** Ladies underwear section of the Sears catalog.

**Turn Offs:** Politicians and people in the media who lead us to believe that Russians are the enemy, also people in the express lane who write checks for 9 items or less.

**Which Beatle do you most identify with?** The species Coccinellidae.

**Musical Influences:** J.T., anything by Gene Autry, Gene Pitney or Gene Simmons.

**Who do you admire?** Floyd the Barber from the Andy Griffith Show.

**What IS Travelog?** It's the next major American fad.

**Life goals:** To diffuse the bomb.

**Personal Philosophy:** Try to shut up and listen once in awhile.



Barry Fournies, Bass Guitar  
Ht. 6'1" Wt. 150

**Sign:** Aquarius  
**Favorite Color:** Sometimes grey, sometimes not  
**Favorite Shape:** Hyperbolic cone  
**Favorite Food:** Not pizza. Anything but pizza.

**Favorite Drink:** Milk  
**Favorite Animal:** Squid, because they have such a rough life, they grow up never knowing their parents.

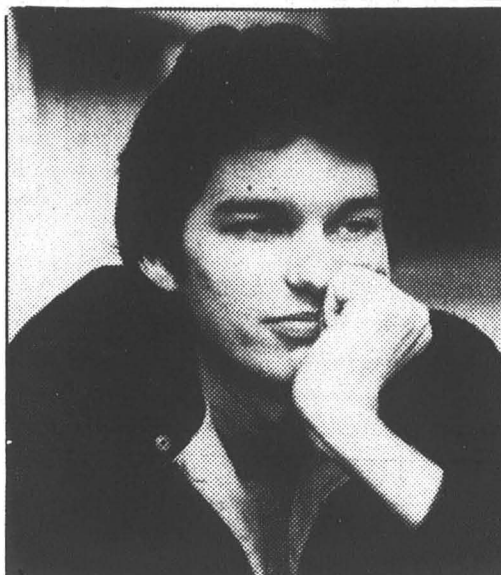
**Turn-Ons:** Emotional Music, sunshine, clouds, hyperbolic cones.

**Turn-Offs:** Pizza, empty toilet paper rolls.

**Beate you most identify with?** Who? **Musical Influences:** Rimsky-Korsakov, Camel, Julie London, Gang of Four.

**Who do you admire?** Michael Palin  
**Life Goal:** To be an ancient philosopher. No, just to be able to make it all work.

**Personal Philosophy:** Yeah.  
**What IS Travelog?** In one way, our creations are a log of our travels through life together. Our music is also emotional imagery...a kind of travelling.



Eric Martin, Electric Mandolin  
Ht. 6'0" Wt. 130

**Sign:** Pisces  
**Favorite Color:** Blue  
**Favorite Shape:** Any snack cracker shape.  
**Favorite Food:** Same as above.

**Favorite Drink:** Any chaser at this point.

**Turn-Ons:** Daisy stickers that you can put on your volkswagen.

**Turn-Offs:** Agrees with Gregg.  
**Who do you admire?** Paul Hagar — Weather.

**What IS Travelog?** It's a band where musical dexterity and seeing how fast you can play is not as important as trying to capture a mood with our music and hopefully create a kind of music for people who want something honest and diverse, and make lots of money.

**Favorite Bands:** If I told you that, you could listen to their records and find out what riff I stole from them! Heh, Heh, uh, yeah.

**Favorite Video:** "Kal Kan"  
**Which Beatle are you most influenced by?** — The fifth Beatle, "Murray the K."

PHOTOS BY SHANNON O'NEILL

## Art book challenges perceptions

By J. Bartone

Since going over *Seattle Subtext* I've really been wondering just where the 8 1/2" X 11" paper format comes from. It's everywhere. The format pervades our current society (future anthropologists, assuming any quantities of our 8 1/2" X 11" pulp survive, will be forced to posit vast cultural significance to our obsessive utilization of this particular standard). Paul Berger has just published "Seattle Subtext," a post-modernist (read: format addresses itself) publication, whose point of departure is a weekly news magazine format. "The struggle of man against power is the struggle of memory against forgetting" (Milan Kundern). *Seattle Subtext* could help you remember.

"Seattle Subtext" is a visual journal — a magazine — a one-time-only art artifact. An artist's book. It is difficult material, hard-art if you will. It evolved from a series of photographic prints of the same title. The book and the series on which it is based are "...an elaborate attempt on the part of an artist to sensitize his viewers to the power of mass media design and information dissemination which assaults us continually." (Ned Rifkin)

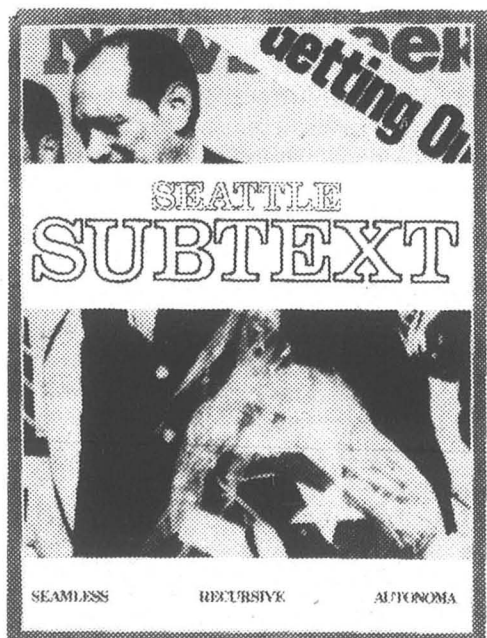
In this sequence of images, Berger mimics the layout and design of the most popular contemporary news magazines centering each two-page photographic spread around a particular topic. He begins with topic headings found most notably in TIME magazine, such as *World, Nation,*

*Sex and Cinema,* and moves on to more generalized or personalized areas, such as *Reading and Memory.* Instead of conventional text, columns of overlapped television imagery accompany the somewhat more conventional photographs, presenting a captivating travesty to the viewer that is intriguing, challenging and funny, a book whose pages more resemble film, television, or computer display, than the static printed page of the contemporary news magazine.

On the title page are the words "SEAMLESS — RECURSIVE — AUTONOMA:" the artist's version of journalistic jargon suggesting, "It blends these various media into each other, it goes on forever, and it is machine like," respectively. *Seattle Subtext* is then, an elaborate critique of media, very visual media, looking at itself. I mean, it looks like an anti-USA Today; a literal entanglement of news feeds, various television cutaways, and the browsing section at the dentist's office. There is satire and critique, though aesthetically-oriented because it gives you no cognitive "answer" to the complexity of handling information coverage (honest/dishonest — accurate/inaccurate), get it? Hard-art, right? Anyway, it might look more like art if the material were on the walls in its original form (context). In the manifestations of "magazine" it requires a diligence to puzzle together, to reach into the sub-text, of the visual language of this synthesized hybrid.

Ultimately, the context of *Seattle Subtext* resounds on a person level. Progressively, the captions, "text," photographs, and design reveal more intimate information. Under the *Memory* heading one finds a photograph of the artist's ex-wife paired with an image of junior high-school cheerleaders printed from the first roll of film Berger ever shot. The captions are suitably subjective: the former is a poem about the pain of separation; the latter is a reminiscence of intellectual revelation from childhood.

So Berger wants you to actively control the ways you receive and perceive information.



tion, which is of course, the opposite of the passive reception that characterizes contemporary mass media. Jerry Mander, in his book *Four Arguments for the Elimination of Television*, cited the story of the "influencing machine." It seems that in 1919, Dr. Viktor Tausk, a colleague of Freud's, wrote an amazing article called "On the Origin of the 'Influencing Machine' in Schizophrenia." Dr. Tausk reports that the victim cannot distinguish information — feelings, thoughts, sensations, memories — that have been received from this "external" source from those that have been personally generated or are the result of personal experience and discovery. The schizophrenic wants to believe that something else is responsible for their own perception. The lesson in *Seattle Subtext* is that it's your work. You'll have to do it.

**TESC Student Health Center (General Practice Clinic and Women's Health Clinic)** will close Thursday, June 8. All students desiring prescription refills (including birth control pills), exams, physicals for an appointment soon as the end of the quarter is typically busy. Stop by Seminar 2110 or call x6200 for an appointment.

**Public Meeting for Visual Artists with Federal Arts Directors**  
The National Endowment for the Arts' Visual Arts Program Director Benny Andrews and Assistant Director Michael Faudy, May 23, 5 p.m. at East Hall, 915 East Pine. All visual artists are encouraged to attend the session, which offers the chance to learn about NEA opportunities for visual arts forums and more.

Representative Terry Melton will take about how the National Endowment like in the past few years, and will explore through the NEA. The Visual Arts program awards fellowships to visual artists working in a wide range of media and them. There will be an opportunity for questions and answers. A series of such last two years in San Francisco, Denver, Chicago, Boston, Louisville and other major U.S. cities.

Everyone has their own idea of a good diet. And while some of us are susceptible to the latest fads in nutrition, not all personal patterns of eating are easily swayed by nutrition information in the media, at local health food stores and in the numerous publications generated each year.

How appropriate are all the health claims to the individual?  
Nutrition Information and Referral Services helps students sort through current issues and controversies in nutrition. Individuality is the key component of the program. One person's health food can be another person's junk food.

At the Nutrition Center, located in Seminar 3154, two students from the Nutrition, Culture and Community Health program are available from 10 a.m. - 12 p.m. on Tuesdays for discussion and sharing of nutrition and health information. At noon they participate in a lunch hour nutrition support group. The Center has a large file cabinet which is open to everyone and includes such topics as Nutrition and Athletics, Children's and Women's Special Needs, Medical Self-Care, Nutrition and Aging, Vegetarian Living, Nutrition and Behavior and many more. Also available is a growing list of local nutrition consultants and other health practitioners. In addition to Tuesday's office hours, appointments can be scheduled through Health Services (seminar Bldg., ext. 6200); please leave your name, number and a short message. We will get back to you. Anyone that has access to nutritional materials or information that might be useful to others is encouraged to share it with the Center.

**Should Evergreen have a policy prohibiting investment of institutional funds in South Africa?**  
The Evergreen Council is forming a study committee to discuss this question. The committee will review the TESC community's attitudes toward the need to identify social responsibilities as part of the college's investment policy. If support for such a policy is indicated, preparation of a workable proposal for consideration by the Board of Trustees would follow.

If you are interested in communicating with the Council on this issue may do so by contacting Lovern or Thomas, or may reach the council through LIB 3113.

**Seattle Trust has relaxed the qualifications for its Guaranteed Student Loan Program and is actively seeking applications.**  
The new criteria require only applicants be U.S. citizens (although non-citizens will be evaluated on a case-by-case basis), and that they be enrolled as full-time students at technical institutes, colleges, vocational schools for health-care professionals, and Students must be Washington State residents or enrolled in school in Washington State.

Undergraduates may borrow up to \$2500 per school year or a total of \$12,500. Graduate or professional students may borrow up to \$5000 per school year or a total of \$25,000. Seattle Trust also offers PLUS loans for students or parents who need additional financing beyond the limits of the Guaranteed Student Loan Program. Please call Ms. Eddie Lopez (206-223-6009) for answers to your questions about a Seattle Trust student loan.

**SUMMER FOLK!!!**  
The Parent Center would like to develop a summer childcare directory. If you have a need for summer childcare or are a student who is interested in doing childcare on a volunteer or paid basis, please contact Patti at the Parent Center in Library 3225 or call ext. 6145.

Wondering what you're going to do this summer? Are you one of those people with a creative, expressive streak or someone who likes to work with their hands? Then your summer dreams can come true! With Evergreen Summer Repertory Theatre!  
Evergreen Summer Rep offers students the chance to learn performing and technical skills in workshop-type classes that will be applied directly to the staged productions. Knowledgeable, dedicated faculty, an amazing performing arts facility and that wonderful ensemble feeling of a summer stock company insure a fun and challenging ten-week season of theatre.

**AUDITIONS** for the summer company are May 25 and 26. Students interested in non-musical and improvisational theatre should prepare two contrasting monologues that are under 6 minutes total in length. Students interested in musical theatre should also prepare two songs, a ballad and an uptempo piece, and be willing to repeat a dance routine. On May 25 the auditions start at 1:00 in the Experimental Theatre in the Communications Building and on May 26 a 9:00 in the morning in the same place. For more information call 866-6000 ext. 6070. Ask for Ed Trujillo or Christopher Malarkey.

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•Anything!

We will coordinate a showing at the end of the quarter: June 4th and 5th. (You can help if you like)

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# Travelog: The next great American fad?

by Shannon O'Neill

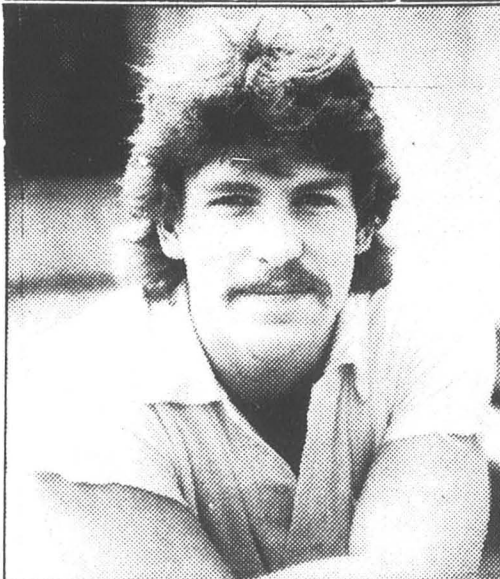
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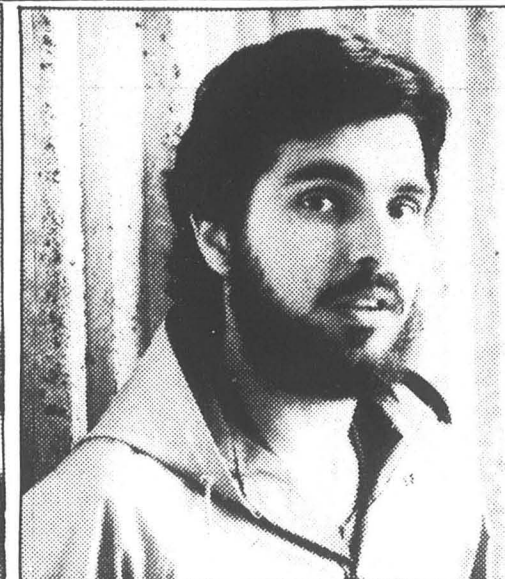
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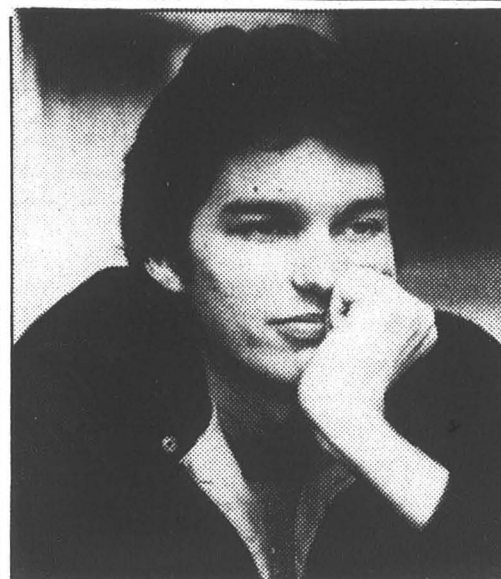
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**Turn-Offs:** Booger in the nose that goes in and out as you breathe, and anything else along those lines. You know, the kind of thing you can't stand looking at but you can't take your eyes off of.  
**Hobbies:** Everything else I like doing other than playing the drums.  
**Who do you admire?** Michael Martin  
**Where do you stand on drugs?** I guess on the critical list.  
**Musical Influences:** Danny Saraphin from Chicago.  
**What IS Travelog?** Travelog is real fun, spaced out music that allows me to play my drums loud and radical-like.  
**Life Philosophy:** Everybody should take up the drums.



**Mike Martin, Keyboard, Guitar.**  
Ht. 5'11" Wt. 150  
Sign: Pisces  
**Favorite Color:** Turquoise/blue-green  
**Favorite Shape:** Angular  
**Favorite Food:** Macaroni and Cheese  
**Favorite Drink:** Killian's Red  
**Favorite Animal:** Dolphins, because they are smarter than most of the other fish.  
**Turn-Ons:** Ladies underwear section of the Sears catalog.  
**Turn-Offs:** Politicians and people in the media who lead us to believe that Russians are the enemy, also people in the express lane who write checks for 9 items or less.  
**Which Beatle do you most identify with?** The species Coccinellidae.  
**Musical Influences:** J.T., anything by Gene Autry, Gene Pitney or Gene Simmons.  
**Who do you admire?** Floyd the Barber from the Andy Griffith Show.  
**What IS Travelog?** It's the next major American fad.  
**Life goals:** To diffuse the bomb.  
**Personal Philosophy:** Try to shut up and listen once in awhile.



**Barry Fournies, Bass Guitar**  
Ht. 6'1" Wt. 150  
Sign: Aquarius  
**Favorite Color:** Sometimes grey, sometimes not  
**Favorite Shape:** Hyperbolic cone  
**Favorite Drink:** Not pizza. Anything but pizza.  
**Favorite Drink:** Milk  
**Favorite Animal:** Squid, because they have such a rough life, they grow up never knowing their parents.  
**Turn-Ons:** Emotional Music, sunshine, clouds, hyperbolic cones.  
**Turn-Offs:** Pizza, empty toilet paper rolls.  
**Beatie you most identify with?** Who?  
**Musical Influences:** Rimsky-Korsakov, Camel, Julie London, Gang of Four.  
**Who do you admire?** Michael Palin  
**Life Goal:** To be an ancient philosopher. No, just to be able to make it all work.  
**Personal Philosophy:** Yeah.  
**What IS Travelog?** In one way, our creations are a log of our travels through life together. Our music is also emotional imagery...a kind of travelling.



**Eric Martin, Electric Mandolin**  
Ht. 6'0" Wt. 130  
Sign: Pisces  
**Favorite Color:** Blue  
**Favorite Shape:** Any snack cracker shape.  
**Favorite Food:** Same as above.  
**Favorite Drink:** Any chaser at this point.  
**Turn-Ons:** Daisy stickers that you can put on your volkswagen.  
**Turn-Offs:** Agrees with Gregg.  
**Who do you admire?** Paul Hagar — Weather.  
**What IS Travelog?** It's a band where musical dexterity and seeing how fast you can play is not as important as trying to capture a mood with our music and hopefully create a kind of music for people who want something honest and diverse, and make lots of money.  
**Favorite Bands:** If I told you that, you could listen to their records and find out what riff I stole from them! Heh, Heh, uh, yeah.  
**Favorite Video:** "Kal Kan"  
**Which Beatle are you most influenced by?** — The fifth Beatle, "Murray the K."

PHOTOS BY SHANNON O'NEILL

## Art book challenges perceptions

By J. Bartone

Since going over *Seattle Subtext* I've really been wondering just where the 8 1/2" X 11" paper format comes from. It's everywhere. The format pervades our current society (future anthropologists, assuming any quantities of our 8 1/2" X 11" pulp survive, will be forced to posit vast cultural significance to our obsessive utilization of this particular standard). Paul Berger has just published "Seattle Subtext," a post-modernist (read: format addresses itself) publication, whose point of departure is a weekly news magazine format. "The struggle of man against power is the struggle of memory against forgetting" (Milan Kundera). *Seattle Subtext* could help you remember.

"Seattle Subtext" is a visual journal — a magazine — a one-time-only art artifact. An artist's book. It is difficult material, hard-art if you will. It evolved from a series of photographic prints of the same title. The book and the series on which it is based are "...an elaborate attempt on the part of an artist to sensitize his viewers to the power of mass media design and information dissemination which assaults us continually." (Ned Rifkin)

In this sequence of images, Berger mimics the layout and design of the most popular contemporary news magazines centering each two-page photographic spread around a particular topic. He begins with topic headings found most notably in TIME magazine, such as *World, Nation,*

*Sex and Cinema*, and moves on to more generalized or personalized areas, such as *Reading and Memory*. Instead of conventional text, columns of overlapped television imagery accompany the somewhat more conventional photographs, presenting a captivating travesty to the viewer that is intriguing, challenging and funny, a book whose pages more resemble film, television, or computer display, than the static printed page of the contemporary news magazine.

On the title page are the words "SEAMLESS — RECURSIVE — AUTONOMA:" the artist's version of journalistic jargon suggesting, "It blends these various media into each other, it goes on forever, and it is machine like," respectively. *Seattle Subtext* is then, an elaborate critique of media, very visual media, looking at itself. I mean, it looks like an anti-USA Today; a literal entanglement of news feeds, various television cutaways, and the browsing section at the dentist's office. There is satire and critique, though aesthetically-oriented because it gives you no cognitive "answer" to the complexity of handling information coverage (honest/dishonest — accurate/inaccurate), get it? Hard-art, right? Anyway, it might look more like art if the material were on the walls in its original form (context). In the manifestations of "magazine" it requires a diligence to puzzle together, to reach into the sub-text, of the visual language of this synthesized hybrid.

Ultimately, the context of *Seattle Subtext* resonates on a person level. Progressively, the captions, "text," photographs, and design reveal more intimate information. Under the *Memory* heading one finds a photograph of the artist's ex-wife paired with an image of junior high-school cheerleaders printed from the first roll of film Berger ever shot. The captions are suitably subjective: the former is a poem about the pain of separation; the

latter is a reminiscence of intellectual revelation from childhood.

So Berger wants you to actively control the ways you receive and perceive information.



tion, which is of course, the opposite of the passive reception that characterizes contemporary mass media. Jerry Mander, in his book *Four Arguments for the Elimination of Television*, cited the story of the "influencing machine." It seems that in 1919, Dr. Viktor Tausk, a colleague of Freud's, wrote an amazing article called "On the Origin of the 'Influencing Machine' in Schizophrenia." Dr. Tausk reports that the victim cannot distinguish information — feelings, thoughts, sensations, memories — that have been received from this "external" source from those that have been personally generated or are the result of personal experience and discovery. The schizophrenic wants to believe that something else is responsible for their own perception. The lesson in *Seattle Subtext* is that it's your work. You'll have to do it.

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**TESC Student Health Center (General Practice Clinic and Women's Health Clinic)** will close Thursday, June 8. All students desiring prescription refills (including birth control pills), exams, physicals for jobs &/or school, etc. should schedule an appointment soon as the end of the quarter is typically busy. Stop by Seminar 2110 or call x6200 for an appointment.

Everyone has their own idea of a good diet. And while some of us are susceptible to the latest fads in nutrition, not all personal patterns of eating are easily swayed by nutrition information in the media, at local health food stores and in the numerous publications generated each year.

How appropriate are all the health claims to the individual?

Nutrition Information and Referral Services helps students sort through current issues and controversies in nutrition. Individuality is the key component of the program. One person's health food can be another person's junk food.

At the Nutrition Center, located in Seminar 3154, two students from the Nutrition, Culture and Community Health program are available from 10 a.m. - 12 p.m. on Tuesdays for discussion and sharing of nutrition and health information. At noon they participate in a lunch hour nutrition support group. The Center has a large file cabinet which is open to everyone and includes such topics as Nutrition and Athletics, Children's and Women's Special Needs, Medical Self-Care, Nutrition and Aging, Vegetarian Living, Nutrition and Behavior and many more. Also available is a growing list of local nutrition consultants and other health practitioners. In addition to Tuesday's office hours, appointments can be scheduled through Health Services (Seminar Bldg., ext. 6200); please leave your name, number and a short message. We will get back to you. Anyone that has access to nutritional materials or information that might be useful to others is encouraged to share it with the Center.

**Public Meeting for Visual Artists with Federal Arts Directors**  
The National Endowment for the Arts' Visual Arts Program Director Benny Andrews and Assistant Director Michael Faubion will hold public meetings for Northwest visual artists in Seattle on Wednesday, May 23, 5 p.m. at East Hall, 915 East Pine. All visual artists are encouraged to attend the session, which offers the chance to learn about NEA opportunities for visual arts forums and more.

Andrews, Faubion and NEA Regional Representative Terry Melton will take about how the National Endowment works, what the funding climate has been like in the past few years, and will explore the possibilities open to visual artists through the NEA. The Visual Arts program awards fellowships to visual artists making grants to organizations that assist them. There will be an opportunity for questions and answers. A series of such public meetings has taken place over the last two years in San Francisco, Denver, Chicago, Boston, Louisville and other major U.S. cities.

**Should Evergreen have a policy prohibiting investment of institutional funds in South Africa?**  
The Evergreen Council is forming a study committee to discuss this question. The committee will review the TESC community's attitudes toward the need to identify social responsibilities as part of the college's investment policy. If support for such a policy is indicated, preparation of a workable proposal for consideration by the Board of Trustees would follow.

If you are interested in communicating with the Council on this issue may do so by contacting Lovern or Thomas, or may reach the council through LIB 3113.

**SUMMER FOLK!!!**  
The Parent Center would like to develop a summer childcare directory. If you have a child who is interested in doing childcare as a volunteer or paid basis, please contact Patti at the Parent Center in Library 3225 or call ext. 6145.

Wondering what you're going to do this summer? Are you one of those people with a creative, expressive streak or someone who likes to work with their hands? Then your summer dreams can come true! With Evergreen Summer Rep offering students the chance to learn performing and technical skills in workshop-type classes that will be applied directly to the staged productions. Knowledgeable, dedicated faculty, an amazing performing arts facility and that wonderful ensemble feeling of a summer stock company insure a fun, challenging ten-week season of theatre.

**AUDITIONS** for the summer company are May 25 and 26. Students interested in non-musical and improvisational theatre should prepare two contrasting monologues that are under 6 minutes total in length. Students interested in musical theatre should also prepare two songs, a ballad and an uptempo piece, and be willing to repeat a dance routine. On May 25 the auditions start at 1:00 in the Experimental Theatre in the Communications Building and on May 26 at 9:00 in the morning in the same place. For more information call 866-6000 ext. 6070. Ask for Ed Trujillo or Christopher Malarkey.

**Seattle Trust has relaxed the qualifications for its Guaranteed Student Loan Program and is actively seeking applications.**  
The new criteria require only applicants be U.S. citizens (although non-citizens will be evaluated on a case-by-case basis), and that they be enrolled as full-time students at technical institutes, colleges, vocational schools for health-care professionals. Students must be Washington State residents or enrolled in school in Washington State.

Undergraduates may borrow up to \$2500 per school year or a total of \$12,500. Graduate or professional students may borrow up to \$5000 per school year or a total of \$25,000. Seattle Trust also offers PLUS loans for students or parents who need additional financing beyond the limits of the Guaranteed Student Loan Program. Please call Ms. Eddie Lopez (206-223-6009) for answers to your questions about a Seattle Trust student loan.

## Images From Under the Cloud

A community multi-media project  
Sponsored by the  
Peace and Conflict Resolution Center  
To facilitate sharing of individual images of what it is like to live in the Nuclear Age.

We invite you to submit any and all images that speak to you about the nuclear arms race, the human race, and the struggle to remove the threat of nuclear weapons

- Pictures
- Slides
- Songs
- Music
- Quotes
- Trivia
- Original Art
- Posters
- Cartoons
- Sculpture

We will coordinate a showing at the end of the quarter: June 4th and 5th. (You can help if you like)

There will be gallery space for artworks.

Please contact Cliff Missen 866-1400  
OR  
**The Evergreen Peace and Conflict Resolution Center**  
Basement Lecture Halls Ext. 6314

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