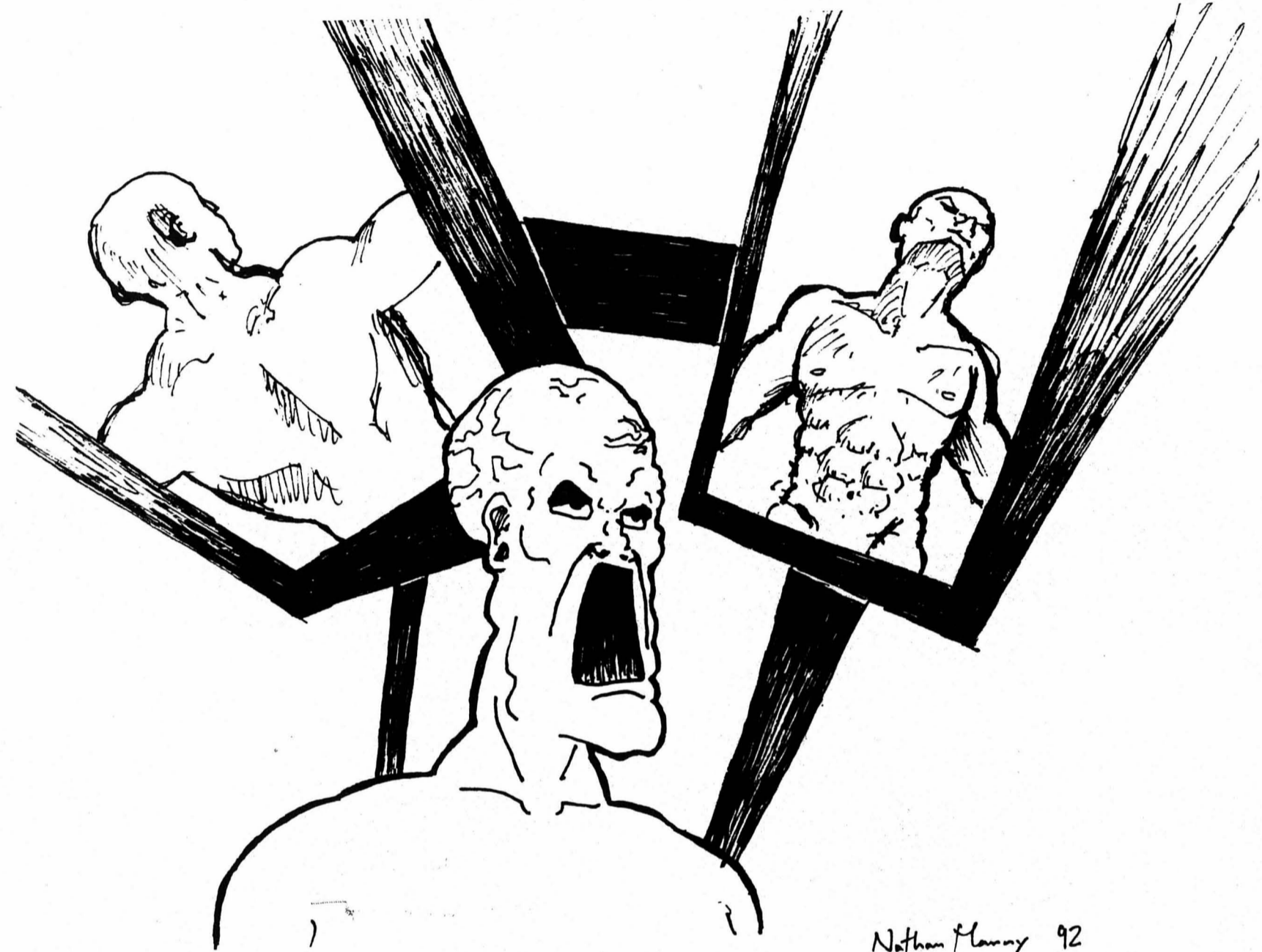


SEE-PAGE



Nathan Flannery '92

"Words
Words and expressions
All these confessions
Of where we stand
How I see you
And you see me
Dedications of symmetry
Together we will be
Forever"

-Fugazi

Bring the CPJ your words and expressions and the See-Page will make them forever. That's right, the See-Page is now accepting submissions for weekly publication. The goal of the See-Page is to showcase an artist or two per week, so bring in your creative outpourings, be they artistic, photographic, or literary (poetry, prose, fiction, etc.) to me, Leilani Johnson, at CAB 316, CPJ headquarters. And as Andy Hamlin once said, "It doesn't pay, but it's good for your karma."

It's week two - time to do your laundry

Cooper Point Journal

October 1, 1992

THE EVERGREEN STATE COLLEGE

Volume 23 Issue 2

Defying gravity



John Hall, lead scorer for Evergreen Geoducks, found the long lost banana compost pile in the middle of the field. photo by Robert McKercher.

Olympia to host Rock the Vote

by Robyn Heikes

On Friday, Oct. 2, around noonish at Sylvester Park, which is downtown on Capitol & Legion, Olympia will be hosting a funky music/political event better known as Rock the Vote. The respective line-up includes one Betsy Holt, the punk/jazz fusion Vibe Tribe, the lovely and decadent Fuse, our rock n' roll pals Creep and the ever fascinating Helioutroupe. Even if I thought the electoral system was fraudulent, pointless and plainly an example of how a good idea can be manipulated and corrupted by power-hungry people with a lot of money, I still wouldn't want to miss the music.

Registrars from Thurston and King counties will be present to register those of you who aren't. Oct. 3 is the last day to register to vote, since it has to be done at least 30 days before Election day. You can also register at the Branch (located in the Community Center) if you will be stuck on campus and/or can't make it to the show.

If you want to request an absentee ballot from your hometown, you will need to mail a little note requesting one, the address you want it mailed to and your signature. The address to mail this to is on your voter registration card. Yes, it's true...stamps are available for a big 29 cents on the first floor of the CAB. This is important for Oregon voters who want to speak their mind on that cornucopia of good will and respect, Measure number 9.

If you're wondering exactly how easy it is to vote those suckers out of office, you'll be thrilled to know that all you need is a Thurston (or King) county address, one piece of I.D. (driver's license, social security card, anything!), about two and a half minutes and on Nov. 3 you personally can Rock the Vote.

Robyn Heikes is a member of the Evergreen community and wishes she was a student.

The following is a list of places on campus and Olympia where you can rock the vote:

KAOS, the Branch, CAB Lobby, In front of the CAB, Thurston County Courthouse, and of course Sylvester Park. SATURDAY OCTOBER 3, IS THE LAST DAY TO REGISTER TO VOTE-DON'T FORGET!

Internal Seepage

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Harrassment Policy adds team

by Stephanie Zero

The new sexual harassment policy, approved in August, is now available.

Students, staff, and faculty must submit nominations for the sexual harassment investigative team to the President's Office, Library 3109 by Fri. Oct. 9. President Jane Jervis is also reviewing candidates to serve as the alternative to the present Affirmative Actions Officer, Ermelindo Escabedo.

The investigative teams and the ombudsperson (woman serving as an alternative to the current affirmative

Action officer) are two of the changes made to the Sexual Harassment Policy approved August 12, 1992.

"The Investigative Teams will facilitate the formal complaint process by carrying out... interviews with the complainant, the respondent, witnesses and any others who have relevant information about a complaint of sexual harassment," according to a memorandum sent by Jervis.

The ombudsperson, a second person of a gender opposite that of the Affirmative Action Officer, was added to

the policy in an effort to provide alternatives to people pursuing sexual harassment concerns. The ombudsperson should be appointed by the beginning of winter quarter according to Jervis.

Escabedo is working with the office of Civil Rights and the Office of Human Rights to create a training program to ensure the investigative teams will know how to conduct an investigation to the point of reasonable, or no reasonable, cause.

The candidates for the ombudsperson were selected by Escabedo and Jervis. Jervis will solicit community feedback on her final list of candidates sometime in October.

Another major difference in the new policy concerns a process called "verbal notification."

In the amendments made in July 20, to the policy Les Purce, former Interim President, said, "Anonymous complaints are not in keeping with the spirit of the social contract; nor do they facilitate mutual resolution of any concern between parties involved."

In the former policy one alternative to the formal complaint process was to verbally notify the person the complainant had a problem with. The complainant had the option of remaining anonymous in this process.

Anonymous verbal notifications are no longer an option in the new Sexual Harassment Policy. Escabedo is not sure what kind of effect this will have on the

see **harrassment** page 14

Pizza driver robbed

by Nate Waddoups

A delivery man for Brewery City Pizza was robbed in the evening hours of Wednesday the Sept. 23, according to Sergeant Larry Savage, of Evergreen's Department of Public Safety (formerly Evergreen Security).

According to Savage, the delivery man had misunderstood the destination given to him by the people who had ordered the pizza and was getting back into his car, after taking the pizza to the wrong address, when he was robbed.

"He had the pizza and [money] in one hand, and was opening his car door with the other, when someone knocked him down, stole the pizza and money, and ran off," according to Savage.

The victim went then went back to Brewery City Pizza and called 911 immediately.

"It's something that the Sheriff is taking very seriously," Savage commented, "because it is the first 'strong-arm' robbery in [a year]."

The most recent related incident happened last year, when a parking attendant was beaten and robbed.

Savage said the he felt crime might be on the rise here at the College.

"Last year, we had one robbery; this year, we've already had two," Savage said (the other robbery was the theft of a guitar from a student's residence).

Savage suspects the increase in such crimes is due to non-students that frequent the College, many of whom, "don't appreciate what we have here."

Nate Waddoups writes the Security Blotter for the CPJ.

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NEWS BRIEFS

Faculty stages Orissi dance

EVERGREEN--Faculty member Ratna Roy will perform an evening of dances at 8 p.m. in the recital hall October 2. She is a master of India's Orissi Dance, which was used to relay information and stories to large audiences. These dances are also beautiful and intricate, and should not be missed. Admission is \$5, but all proceeds will go to the Orissi Dance Program here at Evergreen. Call x6833 for ticket information, or just show up at the recital hall Friday.

Staff survey results out

EVERGREEN--The results of an Evergreen staff survey are out. The budget was the number one concern of staff members, followed by the working environment. People also wanted to hear more from the President's Advisory Board staff representatives. Other items on the survey were: harassment of all kinds, Security, multiculturalism, and "not changing Evergreen." Whatever that means.

Potluck for new SASSers

EVERGREEN--A potluck is being held Monday, October 5, in the Student Advising Center Conference room from 12 to 1 p.m. The potluck is to welcome new colleagues in Student and Academic Support Services.

Some openings at Evergreen

EVERGREEN--The following positions at The Evergreen State College are currently open: Coordinator of Community Service Grant Project, Academic Specialist in KEY, and Assistant Director for Graduate Programs. Interested and qualified persons should pick up an application at the office of Human Resources, LIB 3238.

Former faculty member returns

EVERGREEN--Kathe Taylor, a former faculty member at TESC, has joined the staff of the Higher Education Coordinating Board as a senior policy associate for Academic Affairs. Taylor, who taught in Evergreen's Masters in Teaching program

Quote of the Week

Political language is disguised to make lies sound truthful and murder respectful and to give an appearance of solidity to pure wind.

George Orwell, "Politics and the English Language", 1946

last year, assumes responsibility at the HECB for designing and conducting policy studies and projects related to major academic issues in higher education. She joined the HECB staff September 14.

New Hanford exploration

OLYMPIA--The governor has announced that the State of Washington will explore the possibility of reducing the Hanford Nuclear Site. He said the 570 square-mile facility has ample unused and uncontaminated land that can be used for economic development, agriculture, or wildlife preservation. The facility is now federal land, however if it can be reduced safely, extra land will go to state and/or private sources.

Ethnic relations wants you

OLYMPIA--The newly formed Institute for International & Multi-Ethnic Relations is looking for volunteers to serve on the board of directors and on various committees. Interested persons should stop by and see Jens Stahmer at 203 East 4th, Suite 308, or leave a note. Phone services have not yet been installed, so there is no number to call.

Commission to study testing

OLYMPIA--The Commission of Student Learning has scheduled two meetings in the next month. We missed the first, however (sorry). The second will meet at 1-4pm, Monday, October 26, at the SeaTac Legislative Office. The commission will work to build an improved school testing system for our students that better reflects the standards of the world we live in. For more information, call Lenna Mulka, (206)-753-3753.

Nuclear waste appointments

OLYMPIA--Gov. Booth Gardner has made the following appointments to the Nuclear Waste Advisory Council: Elizabeth Tabbott of Olympia, Joe King of Richland, Fred Adair of Olympia, Sharon Bloome of Seattle, Bryan Alford of Pasco, Jane Van Dyke of Vancouver, Dr. Apolonio Coronado of Pasco, and Joan Keller of Richland. Robert Stilger of Spokane and Lynne Stenbridge of Spokane were reappointed. This has been a public service announcement.

Town hall meets Tuesday

THURSTON COUNTY--A Town Hall Meeting is scheduled for Tuesday, October 13, at 7 pm, in the South Union Grange Hall. The county Board of Commissioners, county department directors, and other county staff will be available to answer questions and discuss issues of interest to citizens of Thurston County. All citizens of Thurston County are encouraged to attend and contribute ideas. For more info, call Janice Keller-Saul at 754-4111 or toll-free at 1-800-624-1234 extension 4111.

Puyallup fair flourishes

WASHINGTON--The Puyallup Fair welcomed 1,343,496 during its 17 day run from September 11-27. This was the fourth highest attendance since the Fair opened in 1900. For those of you who missed it, the Fair also featured animals, agriculture, flowers, home arts, hobbies, Alabama, the Moody Blues, and the Beach Boys.

Amnesty puts on conference

TACOMA--Amnesty International's Northwest Area Conference will feature keynote speaker Billy Frank, Jr., chairman of the Northwest Indian Fish Commission, Nisqually Tribal Fish Commissioner, and 1992 recipient of the Albert Schweitzer Prize for Humanitarianism. The conference will be held from 9am-6pm, Saturday, October 17, at the Pacific Lutheran University. Interested? Maybe? Sort of? Call (206)-622-2741.

Pesticide use wanes

THURSTON COUNTY--Pesticide use by county departments has decreased significantly since the Thurston County Board of Commissioners adopted a pesticide-use policy in 1989. A citizen committee is now working on a revised county policy that will cover all aspects of pest and vegetation management, not just pesticide use. Mark Swartout, vegetation management coordinator for the county said that reducing pesticide use and developing appropriate pest and vegetation management strategies is important to protecting our drinking water, our environment and public health.

Native American day declared

THURSTON COUNTY--The Board of County Commissions has declared Friday, October 2, to be Thurston County Day of the American Indian. This is to honor all Native Americans in the community. The official proclamation will be made at 8 p.m. on Friday, October 2, in the South Puget Sound Community College gymnasium.

Errata

Rafael Marino was, as always, the author of last week's Mathematical Witness. The correct Men's Soccer scores are as follows: Trinity Western 3-0, Gonzaga 3-1, Whitworth 1-3. The city of Mountain View, California, should have been abbreviated Mtn. View. Oops.

Scholarship Corner

The Scholarship Corner will run periodically to inform you of scholarships, grants, and other monetary opportunities. If any of these are of particular interest to you, our ever-loyal reader, contact the Dean of Enrollment Services on the first floor of the Library building (next to Financial Aid).

-Alpha Delta Kappa-Chi Chapter is accepting applications from female students interested in the field of education. Students must be at least juniors, with financial need.

-College Media Advisers, Inc. is accepting nominations for the 1993 College Media Adviser awards. Students with a CMA member for an advisor can also submit entries for competition in cartoons, advertising, and business and economic reporting.

-Applications are available for the Arts Education Action Award (AEAA). The AEAA is a new, competitive grant program providing funds to develop, assess, and improve K-12 public school art programs.

SECURITY BLOTTER

Monday, September 22
0056: Graffiti was found scrawled on the first and second floor men's rest rooms in the CAB.
1807: A fire alarm went off on the fourth floor of the B-dorm due to burnt food.
1855: A person reported that two lights had been stolen from his car in F-lot.
Wednesday, September 23
0341: Lights near Modular housing's laundry room were reported to be dim.
1300: A student injured his ankle when jumping a puddle.
1311: A fire alarm went off in D-dorm due to burned food.
2317: Room on the third floor of the Library building was found insecure.
Thursday, September 24
0927: A one car accident was reported near Overhulse and Driftwood Rd.
1356: Brewery City Pizza delivery driver was reportedly robbed in campus housing at 2300.
Friday, September 25
0613: The passenger elevator in Lab II was reportedly stuck on the first floor.
Saturday, September 26
0428: A condition was found insecure in

the Library building.
0341: A bicycle was retrieved from the housing area.
2234: A towel dispenser was reportedly torn out of the wall in the men's room on the fourth floor of the Library building.
Sunday, September 27
0006: Two compact discs were reported stolen from KAOS' recordings library.
0021: A wallet and its cash were reportedly stolen at a party in housing.
0207: Two suspicious individuals were reported to have been peering into a student's residence.
0256: Unknown individual(s) gained entrance into a residence and stole a bass guitar.
Monday, September 28
0010: Three suspicious non-students were found camping in woods around campus.
1114: A fire alarm went off on the second floor of D-dorm, again due to burnt food.
1135: Graffiti was found in A-dorm and the Community Center.

The security personnel performed 33 public services (unlocks, escorts, etc.) last week.



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Dr. Hardiman introduces Tacoma Campus

by Early Ewing
Joye Hardiman, Director of Evergreen's Tacoma Campus has two curricular missions: to globalize the curriculum and establish an Urban Institute.
"I don't mean internationalize," said Hardiman, "when I say globalize I mean environment, concepts and looking at World History rather than Western History."
Hardiman stresses the importance of shifting, changing, and reimagining that is clearly reflected in the dynamic nature of the Tacoma Campus.
"The institute is about how to turn data into information," said Hardiman, "and then how to turn information into improvements; in a family, a community, [and] a country."
Hardiman was born and raised in Buffalo, New York and has a Ph.D. in Literary Studies and Urban Education. She officially assumed the role of Director of the Tacoma Campus two years ago. Hardiman transferred to the Campus in 1980, after four years in Olympia as a Theater and Humanities faculty.
"The Tacoma Campus shows people that diversity cannot be taught," said Hardiman, "that you must be diverse."
She cites the example of The University of Washington Tacoma Campus attempting to teach classes in diversity, such as Asian Studies, African Studies and Women's Studies, rather than acknowledging and capitalizing on their own powers.
"I would hope that if people could look at us deeply enough," said Hardiman, "they could transcend the skin of the diversity and understand the creative power of the diversity."
The Olympia Campus also falls into the trap of nonrecognition.
"I would like for us to be a mirror," she said, "reflecting that when you operate from a very broad sense of diversity the creativity is powerful." Hardiman said, "we are a model, that shows: differences work, and that differences are and they can be seen in different sorts of ways."

"What is said on campus on Tuesday," said Hardiman, "will be talked about in the beauty shop on Thursday, the barber shop on Friday, the Mall on Saturday and will be preached from the pulpit on Sunday."
It is clear to Hardiman the importance of the curriculum. Information, thoughts and ideas go directly out into the community and take shape.
Hardiman quoted Dr. Richard Brian as saying, "when I teach, I teach to five generations."
The students at the Tacoma Campus often have full-time jobs, children and sometimes grandchildren, it is not uncommon to have husbands and wives or parents and their children in the same classroom.
"The information we teach," said Hardiman, "has to be information that helps people make changes in their lives and the lives of others."
The ideas and concepts studied and developed at the Tacoma Campus are put into action. Hardiman told the story of "when the faculty brought poet and writer Maya Angelou to speak at the Tacoma Campus."
"We made a decision not to make it a public event," said Hardiman, "we decided it was for Maya."
The Faculty brought in an antique rocker and foot stool, covered a table with lace and placed a tea set on it. They invited Angelou to come and share stories.
"Maya broke down and cried," tells Hardiman, "she said she had never been given that kind of gift before."
Angelou talked with them for four and a half hours. The realization that everyone takes from our speakers, sparked Hardiman to start the tradition of giving back to them.
"We ask them to give their best one day," said Hardiman, "and then we show them the best of the Northwest the next."
Early Ewing is our Tacoma Campus Correspondent.

KEY Services sponsors seminar workshops

by Jan Richmond
KEY Student Services welcomes new and returning students back to campus this fall quarter with a series of workshops on how to study. Each Wednesday at 1:30 p.m. for four weeks starting Oct. 7, KEY will host a workshop in L1600. The workshops will be facilitated by a variety of faculty and staff from KEY and other Student Services areas.
Professor Rudy Martin has consented to video his famous "How to Read a Book for Seminar" so that it can be shown to groups whenever needed. He has also consented to be there to answer questions Wednesday Oct. 7.
The following weekly workshops

will be: Oct. 14 - Note Taking, Oct. 21 - Time Management, Oct. 28 - Finding Your Learning Style. Professor Lynn DeDanaan will assist with the Learning Style workshop. This will be an opportunity for each student to take a learning style survey and find out which learning strategies work best for him/her.
Aside from the Study Skills series, KEY is also sponsoring two Seminar Support groups, one meets Tuesdays from 4 p.m. to 5 p.m. and the other on Wednesdays at the same time. Both will meet initially in Library 1600. The Tuesday group will be facilitated by Nani Jackins-Park and the Wednesday group by Jennifer Oatman. These groups are for students to share problems and successes with seminar and to learn some new seminar skills.
In addition, the following are planned for fall quarter:
"Writing a Personal Statement for Graduate School," a four session workshop Tuesdays from 3:30 to 5 p.m. Oct. 6 & 20 and Nov. 3 & 17. This will be facilitated by Nani Jackins-Park and Letitia Nieto-Johnson.
"How to Use the Library" in the library with Sara Rideout, Friday Nov. 6 at 11 a.m..
"Orientation to the Computer Lab" in the lab on Monday Oct. 19 at 3 p.m..
Future plans will include topics such as "Portfolio Development," "Budgeting," "The FAF Line by Line," and "Discovering Your Creativity." Check with me, Jan Richmond, in the KEY offices, L1417, for further information.

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Un-Cola buckles under

by Jane Laughlin
The Un-Cola, as it was known from January until the end of August, is no more. The small, drafty space located in the alley between the Capitol Theater and Mario's downtown, once known for its punk shows and art exhibits, finally buckled under pressure by local businesses to close its doors.
Though the actual, physical Un-Cola is now unavailable for booking (it's being rented as a practice space), the members of the Un-Cola collective have remained together, and are currently filing for non-profit status, with the intention of becoming a sort of production company in Olympia. They will still book shows in various places around the city, that is, until a new, permanent space is found.
A representative of the Un-Cola stated that the shutdown came about as a result of continual complaints by surrounding tenants, regarding alleged graffiti, litter, and "behavior" on the part of Un-Cola patrons, failing to acknowledge the possibility that damage could have been done to the alley during the weeknights as well as weekends, and that the Un-Cola should not be singled out. Nonetheless, the Un-Cola representative did admit that some showgoers were responsible, commenting "Fuck you all for peeing in the alley and littering. It was you that helped to shut down the club and now nobody can see bands there."
The Un-Cola was started in early January of this year, and was intended as a collective group of people who support the Olympia music scene and want to help bring touring bands to town. The people who set up shows do not make any profit, since all of the cover price goes to pay bands, rent, sound, and lighting.
Following some problems with the Olympia Fire Department last spring, the Un-Cola remained open through the summer, and was actually beginning to earn some money at the time of its closure. The Un-Cola now has \$400 in its bank account.
Meetings are still held Mondays at 7:30 p.m., at the Olympia Community Center, on the corner of Olympia and Capitol Way. All interested are welcome and encouraged to come with ideas and support.
Jane Laughlin will treasure all memories of the Un-Cola (except Fifteen), especially the one that found her sitting in front of it late Aug. 17. Bumblescrump.



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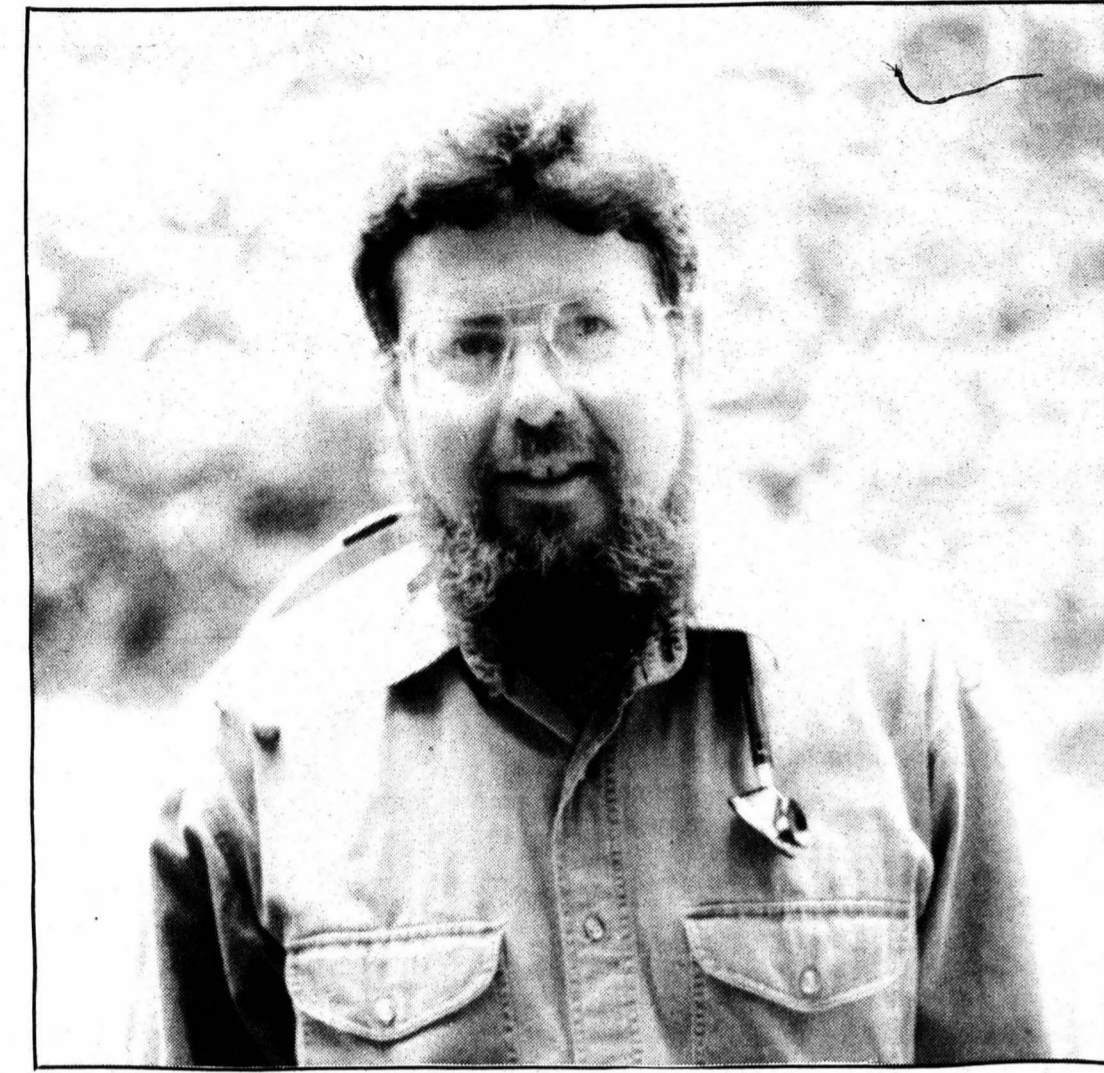
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Health Director shares practices and advice



David Schoen, Director of Health and Counseling. photo by Angeline Badolato.

by Lynn-Teresa Williams

David Schoen worked his first day as Director of Health and Counseling at the Evergreen State College September 14, 1992. A certified Physician's Assistant, he graduated from the University of California-Davis Program.

Schoen has been practicing primary care medicine for eight years. His special interests have and continue to be young adult health concerns. Cooper Point Journal paid a visit to Schoen recently to talk about his views on health care.

CPJ: Can you tell me a little bit about yourself, just a brief, you know, where you're from, where you went to school?

SCHOEN: I grew up on the East Coast, went to college at the University of Colorado and graduated from there in 1975.

CPJ: Where on the East Coast did you grow up?

SCHOEN: Washington, D.C.suburbs--I got involved in medicine when I was in Boulder by working for Planned Parenthood and some of the Health Departments there.

CPJ: Are you more inclined to promote a holistic approach to well being?

SCHOEN: Absolutely.

CPJ: What is the effect of a good spiritual life on your health?

SCHOEN: I think probably it reduces stress and keeps you healthy.

CPJ: Are you planning any seminars and workshops?

SCHOEN: Eventually. We'll do things on safer sex and lifestyle adjustment and trying to stay healthy.

CPJ: What should a student do if she or he have a chronic condition?

SCHOEN: They should come to the clinic and let us know that they are here on campus. We will discuss their medical needs, and if it's something I think we can handle here at the clinic, then we'll go ahead and take care of them. Depending on the condition it may require referral to a specialist if it is beyond the scope of our abilities here. We will do what we can to keep it on campus.

SCHOEN: I think so, to some degree. I have my ideas and I'm not into selling out and like I said the students' health needs come first. So it is really important to me-- I will go out of my way to make sure they get what they need.

CPJ: Are you approachable; can people come in and talk to you?

SCHOEN: I'm approachable, they need to

allergy injections. All medications, medical supplies, laboratory tests are extra. We sell all our medication at cost. We try to do all the lab test at near cost. We are really not here to make a profit. We are here to provide the best quality health care at the lowest possible cost to the students.

CPJ: What is the procedure in making an

"That's real important to learn to not just take anybody's opinion — get more than one. Learn what exists, and make the best use of the system so that your needs are taken care of."

make an appointment, yeah. College is a learning environment and there are really big differences from here at the Health Center and then being in the real world--and part of what I want to do is help people, when they leave Evergreen, to be able to deal with the health care delivery system in the United States. I'm going to put together some information that will talk about health insurance, cost of medicine and being your own advocate for your own health. That's real important to learn to not just take anybody's opinion--get more than one. Learn what exists, and make the best use of the system so that your needs are taken care of.

CPJ: Are you involved in any organizations?

SCHOEN: I'm involved with the Washington Academy of Physician Assistants, and the American Academy of Physician Assistants and the National Academy in Washington, D.C.

CPJ: Does it cost anything to come here?

SCHOEN: The students pay a \$30.00 per quarter fee which covers their office visits. There are certain exceptions: patients coming in for physicals are charged \$10.00. There may be some charges for

appointment.

SCHOEN: The way the clinic operates is that appointments are scheduled for the morning. There are two or three practitioners here at most times: myself, and Janet Partlow, who is another physician assistant--Janet was here last year--and Trish Sylvester who is our physician and she is here two half days a week.

Lynn-Teresa Williams is an Evergreen student.

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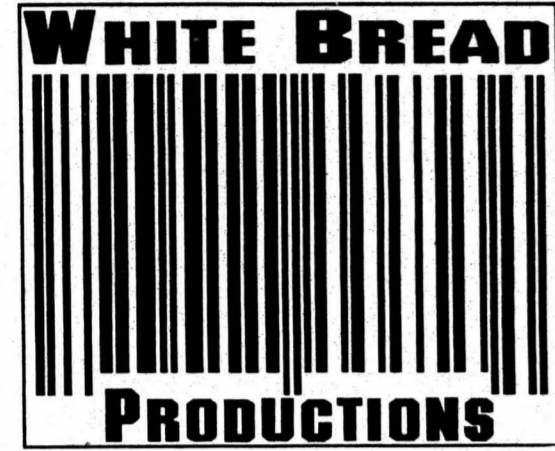
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Dumb schmuck exercises First Amendment



by Seth "Skippy" Long
Last week's column was a test. It was only a test. If that had been a real column it would have made sense to even some readers. The writers on your campus have organized this test to prepare you in the event of an emergency. If this had been a real emergency, the column you

just read would have been followed by the "Duck and Cover" routine. This concludes this test of the Pathetic Column Emergency System.
When! So much for that. I need to tell you about a letter I just wrote to a man in Pullman, WA named Mark Driscoll. You see, this Mr. Driscoll writes a column for the Washington State University newspaper *The Daily Evergreen*. On Sept. 17 he published a piece about homosexuality on the Wazzu campus. True to Eastern Washington form, the column was filled to the gills with rampant homophobia, hate, stereotypes and misconceptions. It was so amazing, in fact, that the *CPJ* editors took a line from it for last week's "Quote of the Week".
So there I was, reading this ridiculous schlock and it hits me. The sheer genius of it all. How could I have been so blind not to see it right away?

This man, this Mark Driscoll despite the fact that his personal views are both intellectually retarded and morally reprehensible, understands the true nature of journalism and the First Amendment. He has seen the light, the power. You can say anything you feel and someone will print it! What's more, some people will even read it. (Shit, the Bev Report proved that.) Things get even better if you really believe what you're writing and make people think about it.
Before I knew it I found myself in front of my monitor banging away on the keys with a fan letter to Mr. Driscoll. I did not hesitate to let him know, right away, how I felt about his opinions. But I applauded him for using his constitutional right to say it.
So many of us abstain from making statements in our lives. This seems to be especially true with our generation. We

have seen so much shit go down with our government since Nixon that we figure it's better to smile and nod, to just go about our lives and hope the shit doesn't fall on us. Until lately that is.
In the last two or three years we have become increasingly vocal, about everything from the environment to the quality and cost of our health services. We need to do more, though.
It is my belief that more people should stand up and say whatever is on their minds. That's really what I want to do with this column. Stand up and shout, it's healthy.
And to Mr. Driscoll, a thousand thanks for doing what you do, you pathetic little bastard. May the flies never land on you.
Seth "Skippy" Long works too hard.

Television programs instrument of destruction?

by James Wright
The time has arrived once again. All summer long, fans long for the return of their favorite reoccurring characters in sitcoms, docu-dramas, and nighttime soaps. During the last two weeks of September, the characters come to life once again, to give the viewer a sense of continuum, feelings of warmth and safety. But many find television an instrument of destruction.
For decades, critics have leveled the offerings of the major television networks. They cry out denouncing the new crop as unrealistic, fantasy-like, and sophomoric. Yet millions tune in nightly to share time with a character or group they hold close to their hearts.
I proudly admit an attachment to two shows, *The Simpsons*, and *Star Trek: The Next Generation*. For my own reasons, I watch weekly, faithfully, to become filled with amusement, surprise, and intrigue. My favorites are filled with bright colors and interesting personalities, but,

regretfully, they often include banal storylines. Yet, I always return.
Television has become part of our lives. To some as toddlers, to others as adolescents, and to the present generation of twenty-somethings, television makes up a large sum of our past experiences. I know many who can thoroughly describe storylines of *Gilligan's Island*, *The Flintstones*, *The Beverly Hillsbillies*, and even *Get Smart*. Are we, the TV babies at fault? Is it fair to judge our upbringing with *Sesame Street* as a basis for a lack of study skills, or an interest in the written word?
Much has television been integrated into our society.

Although it was used primarily as a tool for entertainment in the beginning years, television has always been controlled by commerce. From its inception, as in any art form, television had to find its unique utility. And it did. To make money.
To this day, nothing will be aired on the four major networks (except for mandatory FCC Public Service Announcements) unless it can turn a profit. So then, how does television turn a profit? How do you sell images to people who want to be like Milton Berle or *Ozzie and Harriet*? By having the moving figure(s) on the screen endorse consumption (especially their "favorite" brand names).
Regretfully, television will never change. Today, the four major networks strive for a common audience among an ever changing society and mass culture. People are starting to ask for more. More information, substance and reality. So

what do we receive? *America's Most Wanted* and *The Cosby Show*.
I wish I could say "I'd like to have the old television shows back on. They were really something." But I don't have any good old days! The old reruns insult my intelligence beyond reason. Even the majority of the new programs rely on gender bashing, racial tension, and worn out plots. What is a fan of television to do?
I'll tell you. Try cable. Try the Discovery channel, the Arts and Entertainment Network. Even TCTV with their wide variety of local creative programming. There is some interesting, informative programs left. They may not appeal to your taste or level of expectations for entertainment, but the new things you'll learn. Try it sometime. You might be surprised.
James Wright is an Evergreen student and a good guy to watch The Simpsons with.

Waste reduction prospers here at Evergreen campus



by Greg Wright
We have a proud history of waste reduction and recycling here at Evergreen. In fact, we have maintained a recycling program on campus since the 1970s. Here is how it works currently, with your help it will continue to grow and prosper throughout the year.
Bottles and cans are collected in over 40 RED collection containers located around campus. We expect that number to grow later this month to 50. Paper is collected from all of the office and classroom areas by a system of containers that are BLUE. Later this month every desk will have a BLUE desk-side collection container. Paper is collected in each individual container and deposited in one of 45 centrally located containers (BLUE) and those larger containers are transported to six centrally located collection points in the loading dock areas.
When you are on campus you are never far away from a recycling container - LOOK FOR THESE COLORS: RED for bottles and cans - BLUE for paper
The most interesting part of the recycling program is one that is noticed the least. It has to do with attitude and the general awareness level of the staff responsible for making the institution work. Take a look at the bookstore the next time you are shopping. Anything different? How about the large variety of products that feature recycled content or the used flashlight battery collection

container. You won't find that kind of selection in any off campus store! The next time you use the public bathrooms look closely at the toilet paper - that's right, made from recycled paper. And after you wash your hands, dry them on real cloth-not sparkle white paper towels. This month we will be replacing all of the wooden park benches with, you guessed it, recycled plastic lumber. Last year, 80 percent of all the paper purchased for campus use had recycled content. And, I know, it all probably seems easy but let me tell you in an institution this big, it is a major effort.
There are a lot of people who have helped to make our program what it is today, but none deserves more credit than Bonnie Ward. You may have seen her as she makes her rounds every afternoon collecting paper. Her job is truly "where the rubber meets the road" and I hope that the next time you run across her you will give her a "thumbs up" for her efforts.
Next week I will examine the new recycling programs at Evergreen. In the mean time drop by the recycling office and we'll talk "Trash."
Greg Wright is Evergreen's recycling coordinator.
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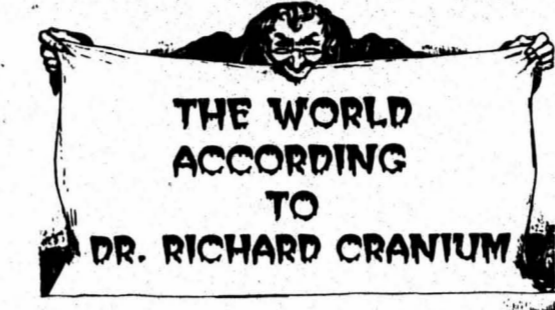
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Dr. Dick talks free WASHPIRG pizza



by Dr. Richard Cranium
I, like so many others, went last week to pay my tuition (or actually went to pick up the remainder of my grant check; no apologies forthwith) and was confronted with that nasty little charge which they levy on me quarterly, \$3.50. This I'm told goes to an organization known as WashPIRG or the Washington Public Interest Research Group.
Now, my first year here at Evergreen, I was, like so many others, bitten by the "save the world" bug. When confronted with the question of whether to give or not (in a long irritated line of other tuition payers), I thought, "What the hell? Sure." I was given little introductory information about the group and knew nothing more about it than what its name implied. My assumption was that it

represented the public interest and that it must have been an organization backed by the state. Why else would they be able to ask for money through my tuition payment?
Sometime later, after countless phone calls from the PIRGs (as they are known) requesting my attendance to their meetings with the promise of free pizza as an incentive, I began to wonder, "who the hell was funding all this free pizza anyway?" It did not take great introspection on my part to realize that it was in fact me!
Further investigation quickly ensued and I found that this organization neither represented the interests of the public, nor did it have any connection to The Evergreen State College. What I did find out was that it was run by lobbyists who were particularly adept at maintaining their organization by tapping into the resources that they could suck out of easily impressed college students who were seeking quick social acceptance by their peers. What a better way to beef up enrollment (and ultimately one's budget) than to offer students an exclusive fraternal group for which to pledge their allegiance. It works much like any other fraternity or

sorority. Those who are "in" assert their importance by reminding all of us who are "out" how much we need to be "in." It becomes a way to establish that you are concerned and that you are willing to prove it. But, what, may I ask are they trying to prove? The only firm answer I can extract from their bantering is that I, by way of my not being "in", am not concerned. And with this, they have sparked the good doctors attention!
My first objection is with the portion of their name which implies that they work in the public interest. This is a misnomer. They work for the portion of the public which agrees with them. Loggers and Republicans are by definition (contempt notwithstanding) a portion of the public. Yet I can hardly believe that they would agree that WashPIRG works in their best interest. This contention might, in fact, have the effect of beeping up WashPIRG's ranks. But, please follow along with me to the nut of my objection.
The sheer fact that WashPIRG is allowed to coerce \$3.50 per quarter out of us through our tuition implies strongly that they are a watchdog of The Evergreen State College. They are not. The institution actually has no connection with

WashPIRG other than the fact that some PIRGs once figured out a way to get their name on our tuition sheets.
There are, in fact, a bevy of equally needy student groups on this campus which are not allowed the privilege of a special box on the tuition form. If the college administrators are to consider themselves fair (an issue for another time) then they must include stipulations for tuition allotments for every student organization on campus. We would have a veritable smorgasbord of philanthropy to choose from and equality would prevail.
The only other option would be to clean the slate completely and let the PIRGs fight for funding out in the cold with everyone else.
Until then, what can we do to assert our objection to this imbalance? Well, you can do what I did. Go directly over to student accounts, grab a purple card, fill it out and demand your money back. Don't allow WashPIRG to force its group think on you and when you get your money back, go out and buy your own damn pizza.
Dr. Richard Cranium is, in fact, Evergreen student Mike Bales.

Student groups are looking for you

THE THIRD FLOOR
STUDENT GROUPS WEEKLY

- compiled by Curtis Goodman
- Slightly West is now accepting submissions and volunteers for the 1993 Winter issue. Contributors are limited to three pieces of prose, poetry and reproducible black and white artwork. Meetings are held every other week on Thursday at 5:30 p.m. in CAB 320. The next meeting is Oct. 8. We are also interested in a volunteer art editor. Interested people should call Brian or Sharon at x6879.
 - The S&A Board is taking applications through Oct. 2. Board members serve on a volunteer basis and gain experience in budget allocations and decision making. If you are interested in balancing more than your check book, applications are available at the S&A office, CAB 320.
 - The Community Gardens is planning a Harvest Fair on Oct. 11, at the Organic Farm. Activities include arts and crafts, organic techniques, food, and music. Contact Deborah Dorsey at x6160.
 - MEChA is hosting the 1992 Chicano Art and Culture symposium. This statewide conference is open to the public and is being held Oct. 31 and Nov. 1. It features the Contemporary Chicano Art and Film Festival. Guest keynote speaker is Carlos Munoz Jr. Call x6143 for more information.
 - Lesbian/Gay/Bisexual Peoples' Resource Center (LGBPRC) is looking for volunteers to table during National Coming Out Week, Oct. 5-11 from 11:00 a.m. to 1:00 p.m. in the CAB. LGBPRC is

also holding two workshops: one to discuss coming out issues for students staff and faculty (both queer and het.) and another to a support group for those coming out or thinking of coming out. These workshops will be held on Oct. 6 at 6:30 in LIB 2205, during the usually scheduled rap group meeting time. Call x6544 for more information.
•The Gaming Guild, a new student group dedicated to various forms of game playing, will hold their first meeting Oct. 1, in the third floor lounge of the CAB. Call Jon at 866-4302 for more information.
•If you are interested in getting involved in a student group, stop by CAB 320 and pick up a Student Groups Directory or call x6220.
Curtis Goodman is the Student Activities Information Officer.

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If you like seasickness, see this movie

HUSBANDS AND WIVES,
DIRECTED BY WOODY ALLEN
TRISTAR PICTURES
LACEY CINEMAS

by Brad Watkins

Most of us have come to know a Woody Allen film as an essay in personal relationships of dysfunctional characters. In due course, the appeal of such work sometimes strikes a chord within many people who can understand their struggles, combined with subtle erotic humor. The new installment to Allen's library, *Husbands and Wives* is by no means original in that respect. As a story, it moves at an extremely rapid pace. This is facilitated by a documentary style format, shooting the dramatizations in a home movie approach. The actual characters are then periodically filmed head-on in interviews conducted by a never-seen-narrator.

Woody Allen (Gabe) plays his normal, nervous little man persona seen in just about every film he has produced. Allen's profession as a Columbia University writing professor brings him into contact with a young female student, whose talented abilities infatuate Allen throughout the story. However, their relationship never extends beyond close friendship and a passionate kiss given at her twenty-first birthday party. Allen's wife Judy, (played of course by Mia Farrow) is a terribly bored intellectual who is frustrated by Allen's insistence on



Woody shows off his distinctive coiffure in *Husbands and Wives*. Photo courtesy of TriStar Pictures.

always being right, and in refusing to have any kids. Sally believes that Gabe holds little regard for her, although he denies it. The second set of misfits, friends Jack and Sally (Sidney Pollack and Judy Davis) are a husband and wife couple who at the very beginning of the film announce their break-up to Gabe and Judy. The story proceeds to document the affairs (or fantasies) of this foursome until the end, as if this is really happening. Jack has an affair with a young aerobicist/health nut

whose passion for astrology never permits her to leave the stars; Sally pursues a subdued man more her age, but never reaches any fulfillment. So, does anybody need an explanation for its conclusion? How about Jack and Sally once again getting back together, while Gabe and Judy leave each other to pursue different interests. A typical Woody Allen plot that goes full circle, but holds very little to the imagination.

One good thing I can say about

Husbands and Wives is that since Alfred Hitchcock might always be the Master of Suspense, Woody Allen should be deemed the Soap Opera King, because both men devise the same plots and themes in their work. If either man tried to pursue something unique, he would face a dismal failure or a boring film. Like Hitchcock, Allen has long ago found the best niche for what he does. Therefore, don't enter the theater expecting anything less from Woody Allen.

If you like great acting, a fast moving plot, with shaky, spinning camera angles, then go see this movie. I think the cinematographer must have been drunk during the entire production. In documentaries some call it effect, I just call it pointless. Also, for those who can appreciate Allen's pseudo-intellectualism and erotic humor the film is a must see.

However, if you perceive movies as pure entertainment, then begin a massive letter writing campaign to Twentieth Century Fox Television and insist upon a *Beverly Hills 90210: The Movie* to be made. Tell them it's time for America to experience the full meaning of human relationships in the '90s on the big screen, because those concepts put on film by Woody Allen are terribly unrealistic for a modern age.

Brad Watkins is a campus film wizard and will be writing reviews regularly for the Cooper Point Journal this year.

Ratna Roy reclaims seductive Orissi dance

by L.N. Pearson

Throughout the ages in western popular culture, we have always had goddesses, always the untouchable icons shrouded in mystery, still and posed in a frame or a word, as if only those confines could bottle the ether of the idea of them, their flesh never condensing into reality. There is no long standing tradition in western culture of female sexuality - of the physical experience of the female body - as an expression, as a means to divinity. In India, there once was this relationship of sexuality to spirituality with the *davadas* tradition of dance in Orissa, but through the "sanskritization" of Indian culture and the British colonial rule, all but a few have forgotten. Ratna Roy has not.

At the heart of Ratna's work, both in scholarship and in dance, is the reclaiming of history, of the stories told in women's voices, of the dance traditions celebrating "female sexuality as a form of realization of divinity." Ratna views dance as the highest form of expression wedding the body with the mind, art with science.

"Orissi dance is a very sensuous dance - they try to take the sensuality out. In the Judeo-Christian tradition, women are put down, the body is put down, and the mind elevated. I feel, in the process of reclaiming and elevating women, we have to reclaim and elevate the body," says Roy.

The *devadasi* (temple-dancers) of the ancient matrilineal, Tantric tradition who worshipped the great goddess Devi recognized women's spiritual power as stronger than men's but not the caste divisions which regulate a hierarchy. These women were learned and powerful: they owned land, they gave political advice, they could read and write, and their funeral rites were performed by their daughters. Reclaiming the dance in the *devadasi* tradition is of utmost importance to Ratna, because, she says, "they were strong women, politically, socially, and intellectually."

But the independence and power of these women, Ratna describes, who had "control over their bodies, their sexuality, their property" threatened not only the patriarchal caste system introduced by the Aryans of the Vedic Age, but the

establishment in late centuries by the Muslims, British colonial rule, and the independent Indian nation. Outcast, censored, and disempowered, the *devadasis* have barely survived the oppression within the complex history of India. The celebration of their bodies and sexuality through the traditions of their sensuous dance was perceived as prostitution, a threat to the patriline, offensive and immoral. Even when the dances of Orissa were revived at the end of colonial rule, they were "sanitized" by the male Brahmin scholars and choreographers. "Erotic movements" were forbidden. The women had lost all power in the revival of their own dances.

So in order to learn the *devadasi* tradition and not just the Brahmin interpretation of Orissi, Ratna not only studied with a guru belonging to the *devadasi* matriline whose choreography and lack of a legitimate father was an embarrassment to the "classical tradition," but went underground to the redlight district of Calcutta to learn from the "prostitutes" who taught her *abhinaya*, the art of acting. These women sat and danced - using their faces; Ratna comments, "that was totally untraditional." Her work continues to make distinct choices that conflict with what today in India is perceived as traditional. If she were in India, her work as a woman choreographer would be rebuked within the revived Orissi tradition. "It is very difficult to

make a woman-statement and have it accepted. Much of the choreography has no idea of the complexity of being a woman," said Roy.

This Friday, on Oct. 2, Ratna, in a rare solo performance, will dance "The Forgotten Voice." Her work is filled with women, goddesses, and animals brought to life by the subtle and sensuous complexities of the traditions she has learned. Ratna says, "Dance is a living tradition; it is a language...It is essential that we redefine womanhood and depict it in this tradition. It is important to show women who are weak and abused in society, as well as to show women who are defiant and strong...and finally, it is important to acknowledge that sexuality is not a sin." Her dances challenge the social and political oppression of women, their stories, their traditions, and their bodies, but she dances, too, as an expression of spirituality.

She says, "Even though I dance on stage, a lot of the time I am isolated...in my prayer, in my despair and sorrow, or in my joy in being a woman."
"The Forgotten Voice: An Evening of Orissi Dance with Ratna Roy"

presented by Evergreen Expressions, Friday, Oct. 2 at 8 p.m. in the Recital Hall. Tickets are \$5 and proceeds benefit the TESC Orissi dance program. For ticket reservations and information, please call 866-6833.

This article was written from an interview with Ratna on September 8, and from an interview by Sunera Thobani, published in the September 1992 issue of "Kinesis" (a Canadian feminist journal).

L.N. Pearson is an intern for Evergreen Expressions.

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Crash Worship arouses primal urges

CRASH WORSHIP WITH SAGE
SEPTEMBER 24
L4300

by Andrew Lyons

It has been a week now since the incessant, ritualistic drum beats of Crash Worship filled the fourth floor of the library building. But even now as I sit in the computer lab of the second floor I can hear its echo.

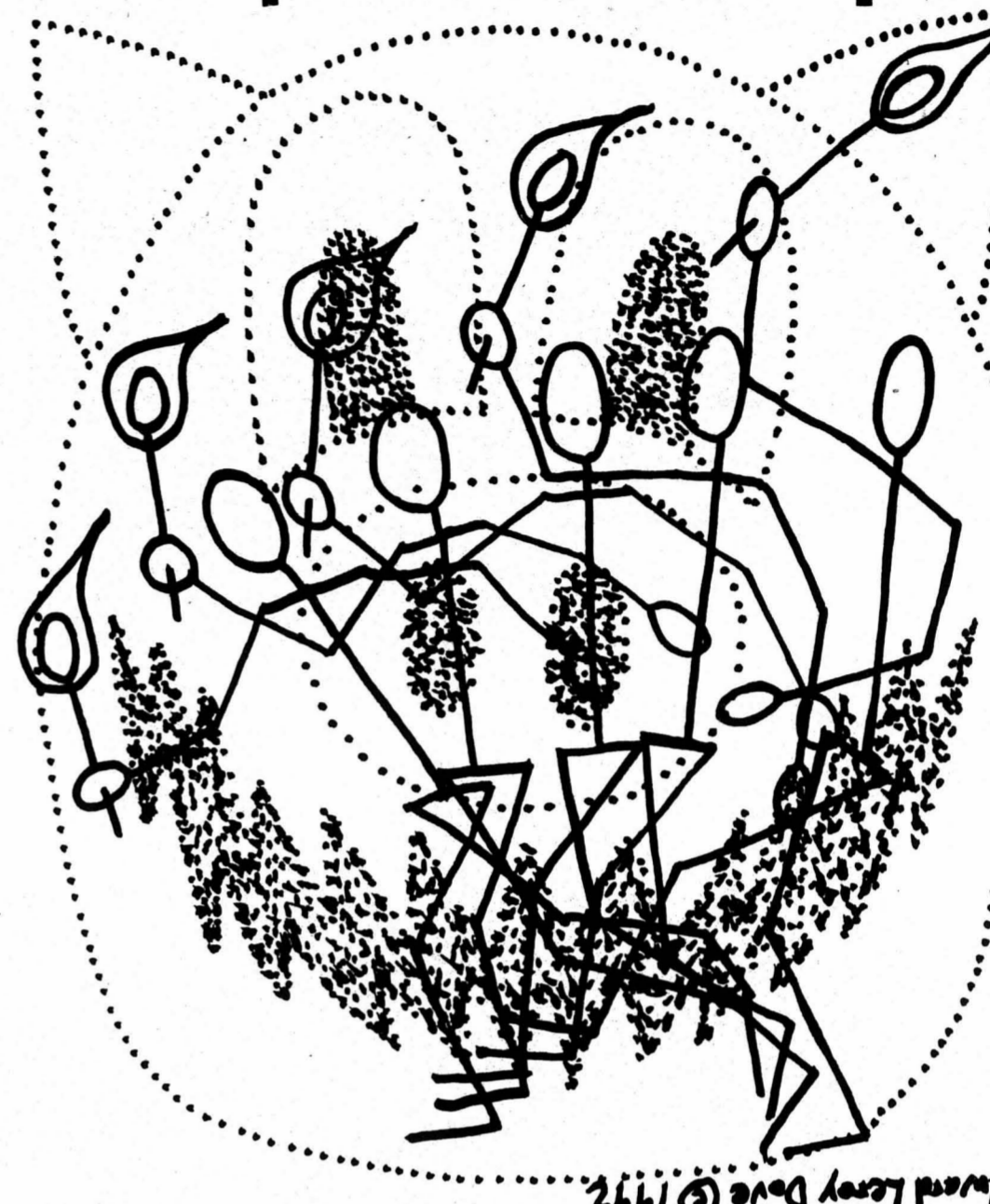
My mind is still reeling from the experiences of that night. Those who were there know. Those who weren't won't understand.

...one of the sweat-drenched crowd members who was able to retain cognitive thought throughout the rampage described it as, "The ultimate cathartic experience of a lifetime."

It started that afternoon as I was headed back towards my dorm for what I expected to be a quiet evening of study. But on the way a hyper-kinetic girl ran up and grabbed my shoulders. She stared intently in my eyes and yelled the words "pig blood." She then stuffed a Crash Worship poster in my hands, twitched spasmodically and fled before I could implore further information.

Intrigued, I went to the show with no preconceived notions as to what to expect. George Verongus of Ten Pound Bag warned that I "was in for a show."

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Verongus was right. As the band entered I stood in awe, like an anthropologist witnessing an ancient pagan ritual previously thought to be extinct. Crash Worship entered wearing pig masks made of plaster and twirling blazing torches with reckless abandon. Whistling fire works were let off as they made their way to the stage. The audience was sprayed down with water from pressurized cans. All the while a narcissistic drum beat filled the room bringing out primal human forces, previously suppressed by the constraints of civilization.

A few people fled the room, their eyes glazed with fear, as soon as they saw flames ablaze. But the majority quickly fell under the rhythmic hypnosis.

All myth aside for a moment, Crash Worship is a San Diego based performance art band who's players consist of Jeff Mattson, Simon Cheffons, Wolf Carcass, John Goff, Domingo De Santa Clara and JXL.

The predominant sound of Crash Worship is the apocalyptic drum beat, which is achieved with three separate sets of drums on stage, and other portable ones that are used throughout the show as well.

There are also a keyboard, sampling machine and guitar which add an industrial touch that completes the band's sound in a kind of Gwar meets the Shaka Zulu soundtrack effect.

Audience participation was an obvious emphasis in the show as band members played in the crowd and the crowd often took their place on stage. After the show one of the sweat drenched crowd members who was able to retain cognitive thought throughout the rampage described it as, "The ultimate cathartic experience of a lifetime." But then, maybe he had that planned before he got there. Most people tended to leave in a quiet sense of euphoria, and I'm sure had flashbacks over the next couple of days. I didn't see any of the aforementioned pig blood, but nobody really dwelled on that aspect.

Crash Worship is available on CD, but unless you see the show, it would be like watching a film with no light bulb in the projector.

Andy Lyons is a new contributor to the CPJ. We at the office think that he's pretty groovy.

CRASH WORSHIP WITH SAGE
SEPTEMBER 24
L4300

by Damon Graves

It should be pointed out from the beginning that the purpose of this review is not to provide a complete and accurate picture of anything. In fact, it's not even necessarily going to make sense. The only thing that has been decided about this review is that I will think a little bit about the show I saw and felt, while I write it. If this already seems pretentious to you, then it probably is; go read the comics or the security blotter.

...half naked people were beating on enormous and bizarre drums, creatures in pig masks seemed to be everywhere.

Sage was, well, in retrospect and compared to everything else, okay. They know how to play their instruments, you can dance to them, but I know other people far more fond of them than I am. Perhaps one of them should be writing this, since I have very little to say about Sage. In fact, I think I pretty much feel the same way about Sage as I do about sage (the plant, that is). Sage the plant is okay stuff, I don't mind the smell, but there are other plants I'd spend my money on before I went out and bought a bundle of sage.

There was a loong pause between the end of Sage and the incarnation of Crash Worship. Since most people were there to see Crash Worship anyway, perhaps they needed all that time to gather and amass as much excitement and curiosity as possible. I had trouble finding people who had actually seen Crash Worship before, and only the vaguest descriptions were floating around. Crash Worship's firm grasp of group psychology impressed me already.

Enough said. The background music died down. Someone appeared (and at this point the memories begin blurring together, as all memories of a stranger time do when you sit in comfortable surroundings unchallenged by unseen forces) on the stage and said, "Everyone will get hurt." These were the last intelligible words I remember hearing.

Hellish noises erupted from somewhere outside, on the roof of the library. The crowd in front of the stage rushed out the back doors onto the roof to meet the procession gathering there. Huge, hot, noxious torches were waving everywhere, half-naked people were beating on enormous and bizarre drums, creatures in pig masks seemed to be everywhere. By the time the procession had arrived at the stage, tortured guitar began blaring out from the stage, meeting the drums in a hypnotic, psychotic, prehistoric zone where zombies spring up at every drumbeat.

Later, when people danced around the circle of drummers and open flames in some evil synchronicity, I realized that the Crash Worship thing was just a perfection of the hippie drum circle. Yes, that's right, in my eyes every drum circle everywhere strives for that, a session of good old fashioned rhythmic suggestion, training many minds into a violent groove so deep that one thinks it out of place to hear gurgling vocals that resemble some post-apocalyptic language of some tribe of cannibalistic mutants.

Hell, that's the essence of northwest music. That's the essence of human history. Okay, fine. That doesn't make any sense. But in my mind, anything that makes me babble about that sort of thing is worth four bucks.

Damon Graves was a member of Sonic Doom, one of K-dorm's resident bands last year.

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Red Rover, let MOTHERMAYI come over

by Robyn Heikes
 After suffering a self-induced nervous breakdown and simultaneously combating what I'm sure was walking pneumonia, I suddenly found myself with a lot of spare time (i.e. I lost my job) and a severe interest in music, but no applicable talent (I can't play or sing worth beans), soooo...I gave myself a new, non-profit career as...a DASHBOARD HULA DANCER! Actually I'm writing about music personalities, reviewing shows or whatever seems interesting. My first "real" interview was with one of Olympia's best bands...MOTHERMAYI.

Van, Todd and a very reluctant Tim took time out of their glorious life to share the following tidbits with me:
 Me (the interviewer): Are you guys going for the big time or what?
 Mothermayi: (A resounding) NO!
 Me: According to most people, including

myself, you all are definitely an Olympia favorite. Do you want to be signed?
 Van: We don't have any intention of being signed. We'd like to have someone put out our record but not some huge label. We'd like to have a smaller, underground...I think that if we did something like Sub Pop, it would be weird.
 Me: So, maybe an independent label, locally?
 Todd: Should we tell her our idea?
 Van: Sure, why not.
 Todd: Well, we had an idea of through three separate small labels, or even just individuals, releasing three "7" songs simultaneously. Possibly one locally, a guy in New Jersey and maybe somebody down in California. It would be...interesting.
 Me: What about your influences?
 Van: We listen to the same things everyone else listens to. We don't really write our songs to be like any particular

sound. We just make the songs to sort of suit themselves.
 Me: Is it just me or are all your songs about 10 minutes long?
 Todd: When we are "creating," we just stay with whatever sounds, ummm, neat, instead of looking for something that sounds a certain way. We really don't know what we're doing in a lot of ways because we've never been taught. We didn't start out taking lessons. We don't think about limits that much as far as, "Oh you can't play that 'cuz it sounds weird."
 They all met in South Dakota and decided to move out here because, "It's nicely located. It's between big cities. It's between the mountains and the sea. And there's a lot here for its size. A lot of freaks, geeks and musicians."
 Me: So, about the lyrics?
 Van: We don't write songs to be hits at all. We just write about what affects us.

Me: They seem like entries from someone's diary.
 Van: That's basically what they are. We don't write songs about politics because pretty much all politics come down to self.
 Tim: (HE SPEAKS!) What I hope people get from our music is not anything other than to be themselves and feel whatever they feel and not be afraid of that. In that way, I think we're kind of political, but it's more on a personal level. There's a lot of bands that write songs about racism, etc., and just get up and say "Racism Sucks!" Well, we all know it sucks and just to get together and say "Fuck Racism" doesn't really do anything.
 Todd: The only thing you can really do to try and change the world is be a better person.

We then went on to discuss the possibility of life in outer space, social hierarchies, idol worship, and how nice it would be to get a beer at the Eastside if the line isn't too long.
 Mothermayi will be playing at the Phoenix House (one block east of the Rib-Eye on Phoenix St.) with Shlong (from the Bay Area), False Sacramento, Olympia's own Pottymouth and Rockin' Rod & the Strychnines on Sunday, Oct. 4. It's a day thing, starting about 2 p.m., so bring your bonnet, some friends and hear some "neat" music.

Robyn Heikes is still a member of the Evergreen community and wishes she was in RSLs.

Chapman sings, sparkles, and so on

TRACY CHAPMAN
 THE PARAMOUNT THEATER
 SEPTEMBER 27

by Michael Kerry

The Paramount, as ever, was packed - sold out almost immediately, so I felt lucky to be there Sunday night, able to walk past lines of scalpers and searchers in the warm interior, winding through the crowd up two flights of stairs to my perch from which to watch the festivities. On my way I passed the "Rock the Vote" table, where several volunteers were registering people to vote. The excitement was there, but low-key: the crowd seemed older, quieter than a lot of concerts. Lots of couples, and not just heteros, either, holding hands, climbing arm and arm to their seats. We settled in and waited.

The show started with an opening act, a reggae band whose name escapes me, but whose music didn't. The volume was a little too much, but the songs themselves were good. The lead singer, strutting on stage in an olive suit with a top hat covering his dreads, proved right away that he could sing, and, when his voice wasn't overwhelmed by the bass or drums, it was great to listen to him. But the band seemed to know that everyone had come to see someone else. They played a handful of songs, then quickly left the stage to the crew, who reset it for Tracy in a few short minutes. The excitement mounted as the lights fell, and amid cheers tossed into the deep blue lighting that covered the stage, she walked on.

I didn't quite know what to expect, never having been to one of her shows before...would she be alone, acoustic guitar in hand, seated on a stool, glass of water on the floor next to her? I wasn't too surprised to see a band, but I was impressed that they blended so well together: when she struck up the first chords, they were all right there with her, tight, smooth, a wall of sound upon which the silhouette of the singer stood

in sharp relief. After her brief, "Hi," Tracy spoke only through her music, and several songs came out like the first: smoothly. No problems whatsoever. The quality was so high, it almost didn't seem live, but there she was, standing in front of us, blue jeans, cowboy boots, black vest on white shirt to confirm the reality. It made me wonder what her journey had been, that it had led her here, and to countless halls like the Paramount, from coffeehouses in college so different from thousands of fans watching adoring, cheering.

The first few songs flew by. I can't even recall them. First the musicians stand, then all sit on stools. Then a short break, and only Tracy remains on stage, voice and acoustic

The quality was so high, it almost didn't seem live, but there she was, standing in front of us.

guitar to fill the hall. And she did True, it was the kind of crowd who wanted to listen to her words, and so people were quiet. But her voice filled the space. I could imagine myself in my living room, with her across the kitchen. Perhaps the best came during this solo set; when the lights came up for the next song, there she stood, alone, guitarless. She unleashed the words to "Behind the Wall," despite the cheers that threatened to interrupt her. Power, control, and emotion. I loved it; so did everyone else.

Her singing, and the whole act, were polished, but this didn't diminish her sincerity, the feeling that she was there to sing to us, that she had something important she wanted to say through her music. True, every once in a while she ended a song with a power chord and a jump kick, but it only seemed like she was having some child-like fun, a kind of tongue-in-cheek joke between her and the band. The words

she uttered between the music, about it being the last show, about being sure to register and vote, about the opening band, only heightened her sincerity; she seemed a little shy and quiet when she wasn't singing, although obviously comfortable on stage. At one point, barely into a song, she stopped, and told the crew to turn it down: "...just what you need, a deaf musician..." and then started over, calmly, steadily.

After the expected encore - how could there not be one? - she and her band came back on, did a couple of songs, and then they were joined by the opening act, and finished with a long version of "Stand Up for Your Rights," filled with solos, full of energy. Although I hadn't been impressed by them the first time, the way the first act blended with Tracy and the energy they gave her band, was great. Everybody was on their feet, dancing, clapping, swaying to the music. Tracy seemed to especially enjoy it.

And then it was time to go home, with only memories, but at least I have those. If you weren't there, you missed a great show; get your tickets early next time.

Michael Kerry is a Tracy Chapman fan. He may know all the words to "Behind the Wall."

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1 THURSDAY

WOMEN - COME ONE, COME ALL to the second meeting of the Women's Center, today at 5:00 p.m. in CAB 206 (The Women's Center.)

EVERGREEN NORML will have its first meeting today in L2118 from 6-7 p.m. Evergreen NORML is a student organization dedicated to re-legalizing marijuana for industrial, ecological, agricultural, and personal use. For more information contact NORML at CAB 320 or call 866-6000, x6636.

EVERGREEN'S ENVIRONMENTAL RESOURCE CENTER sponsors an evening with deep ecologist Lone Wolf Circles tonight in the natural amphitheater behind the CRC. The evening includes a deep ecology workshop at 7 p.m., followed by a Musical Eco-Conspiracy at 8 p.m., featuring Lone Wolf and environmental songwriter Casey Neill. Donations are requested.

2 FRIDAY

DREAMTIME plays from 9-11 p.m. tonight at Dreamz, A Galleria. Jef Ramsey and Barbara Collins play a variety of music including swing, classical, blues, country and folk. Tickets are \$3 at the door. Dreamz is located at 404 E. 4th in downtown Olympia.

"THE FORGOTTEN VOICE," an evening of solo dance by Ratna Roy, occurs tonight at 8 p.m. in the Recital Hall. Roy is an Evergreen faculty member and a master of India's Orissi Dance. Admission is \$5, proceeds will benefit the Orissi Dance program at Evergreen. Call 866-6000, x6833 for ticket information.

THE WRECKING BALL: A DECONSTRUCTION is a benefit for Seattle Group Theatre's Next Stage campaign. The party begins at 7 p.m. tonight in the Center House Theatre at Seattle Center. Party-goers will cover the walls with graffiti, hammer away, and purchase the opportunity to swing a real wrecking ball at the walls. Dance music will be played by the tropical band Bochinche. The event costs \$15 and includes a "Construction Worker's Feast" and a no-host bar. Reservations are limited to the first 250 people, to R.S.V.P. call (206) 685-4969. (And you thought Greeners were weird.)

POET JUDY FITZPATRICK AND



Ratna Roy performs "The Forgotten Voice" this Friday. See related story on page 10. photo courtesy of Evergreen Expressions.

ARTIST MARIANNE PARTLOW will read and show from their new collaboration, *Two Women Dancing*. The event is part of the Friday Night Live series sponsored by Four Seasons Books, located at 5th and Water in Olympia. The event is free and begins at 7:30 p.m.

Epicurean Restaurant in Seattle; Ballinger and Bothell Way NE. The Epicurean Restaurant is non-alcohol and non-smoking, and the show is open to all ages. Cost is \$5, call (206) 363-2779 for directions.

3 SATURDAY

TODAY IS THE LAST DAY to register to vote in the November 3 elections. Even if you choose not to vote, you should register so that political folks don't consider you a mindless slug.

LONESOME DOVES, an all women's bluegrass quintet, plays tonight at the

4 SUNDAY

ME & HIM PRODUCTIONS returns to campus with a double feature in Lecture Hall 3 tonight. *Koyaanisqatsi* plays at 7 p.m., followed by *Harold and Maude* at 9 p.m. If by some quirk of fate you've managed to get through life without seeing *Harold and Maude*, you simply must attend this screening. And hey, it's free!

THE MARK MORRIS DANCE GROUP plays tonight at the Washington Center for the Performing Arts in downtown Olympia. Morris is considered one of the world's greatest living choreographers of modern dance. Student tickets are \$15-\$18 and can be purchased by contacting the Washington Center Box Office at 753-8586. A student rush will occur one hour before the performance if tickets are not sold out. The tickets will be half price with a valid student ID during the rush.

5 MONDAY

ALL NEW INTERNS planning a winter quarter internship are required to attend an Internship Orientation today from 12-1 p.m. Call 866-6000, x6312 to sign up.

6 TUESDAY

ARTIST GARY HAMMER opens an exhibit of non-traditional sculpture and drawings at Pacific Lutheran University today. An opening reception will be held this evening from 5-7 p.m. This exhibit continues until October 29 in PLU's Ingram Hall, South Wheeler St. and 8th Ave. Court S in Tacoma. Admission to the opening and exhibit are free. For further information call (206) 535-7573.

POLISH VIOLINIST Marta Szublowka-Kirk plays with the Pacific Lutheran University Symphony Orchestra tonight at 8 p.m. in Eastvold Auditorium. Admission is free, call (206) 535-7621 for more information.

7 WEDNESDAY

MIT PROGRAM ADVISING SESSION today from 9-11 a.m. Bring filled out endorsement worksheets and transcripts. Call 866-6000, x6312 to sign up in advance. There is a session every Wednesday.

BEIRUT, a play by Alan Bowne about love in the plague years, premieres tomorrow at 8 p.m. at Studio 321. The performance is a production of Blackwash Theatre, and is recommended for mature audiences only. Tickets are \$7 at the door, phone reservations can be made by calling 456-4421. Studio 321 is located at 321 N Jefferson St. in Olympia.

calendar items due: FRIDAY NOON

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 So come on in and check us out, or come to our General Staff meeting (Monday, 4:00 pm) or our Meeting of the Minds (Thursday, 4:30 pm). Come on - you know you want to do it.

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 The CPJ is in need of a new Ad Representative. If you're interested working with the exciting people who advertise in the CPJ (e.g. selling ads, filling out contracts, etc.) please contact Julie x6054 or in CAB 316.

Security changes name

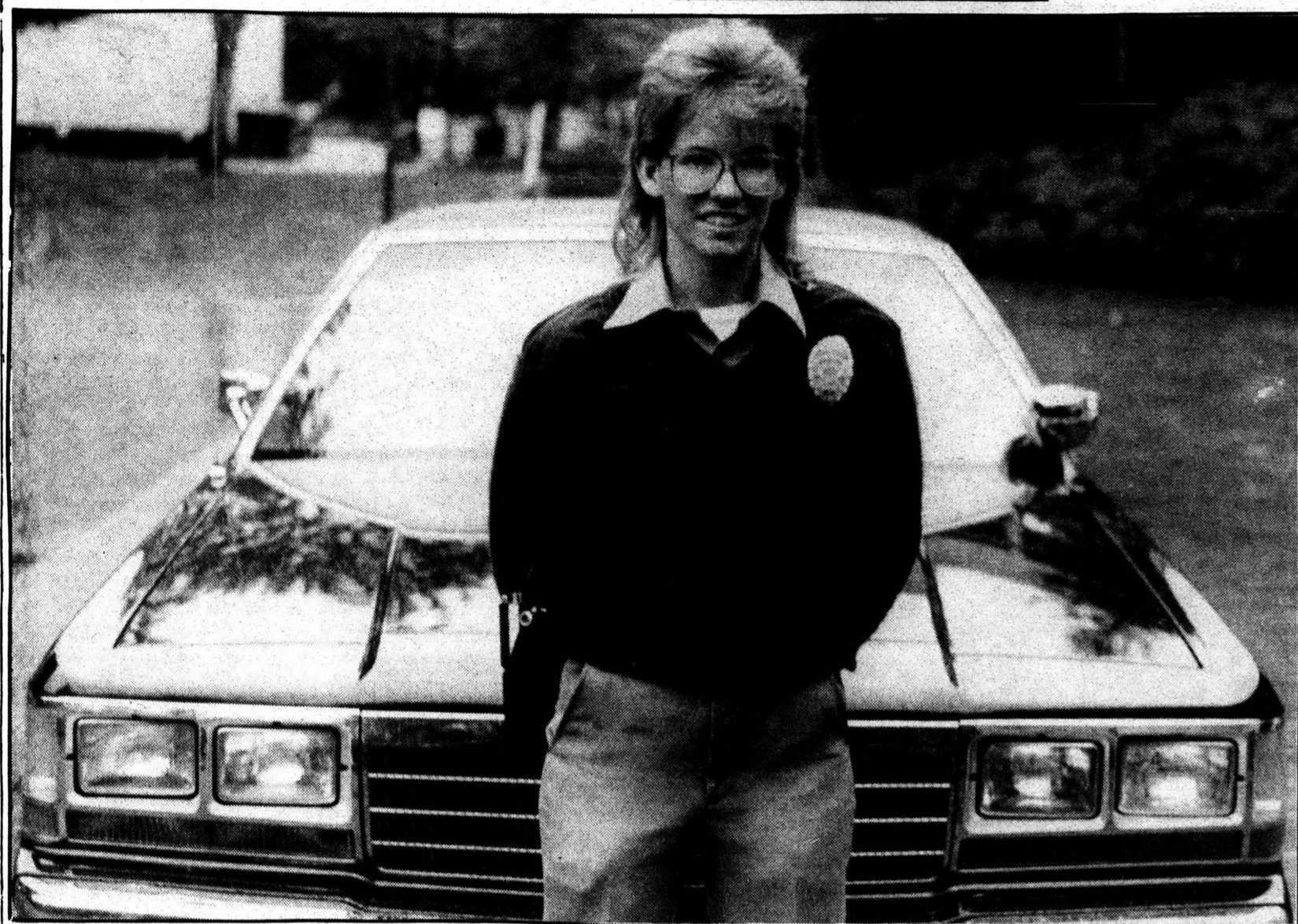
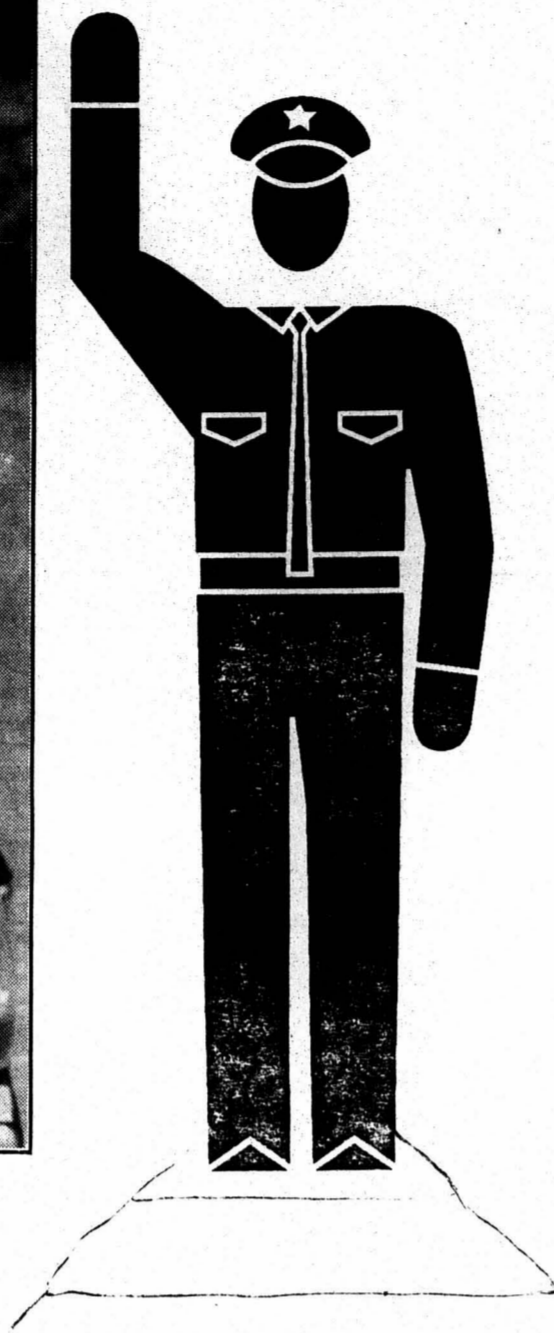


photo by Andy Stern.

Campus police officer Tammi Stretch of the newly-titled Department of Public Safety stands in front of her patrol car. Formerly called Security, the Department of Public Safety is also in charge of emergency communications, the motor pool, parking and key issues.



harassment from cover complaint process.

"We may have people file more formal complaints or people could become silent and the problem could escalate," said Escabedo.

A Disappearing Task Force was commissioned in 1991 to revise the Policy

last amended in 1986. Tension surrounding sexual harassment escalated last winter when anonymous flyers were posted to faculty doors.

Stephanie Zero is the Editor-in-Chief of the CPJ.

Bob Lollipop says:



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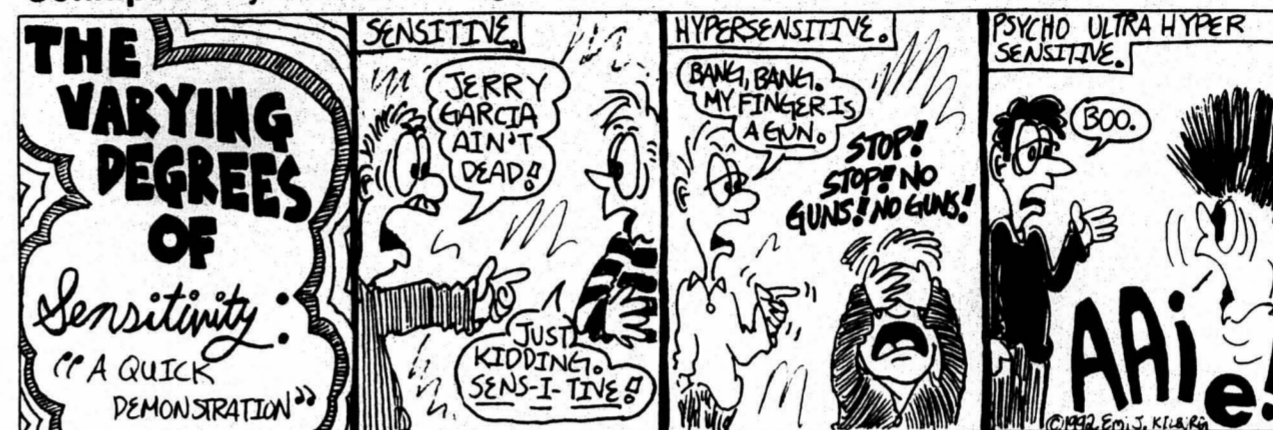
DEADLINE
OCTOBER 2nd

Comics

Coven House by Cat Kenney



Connption by Emi J. Kilburg



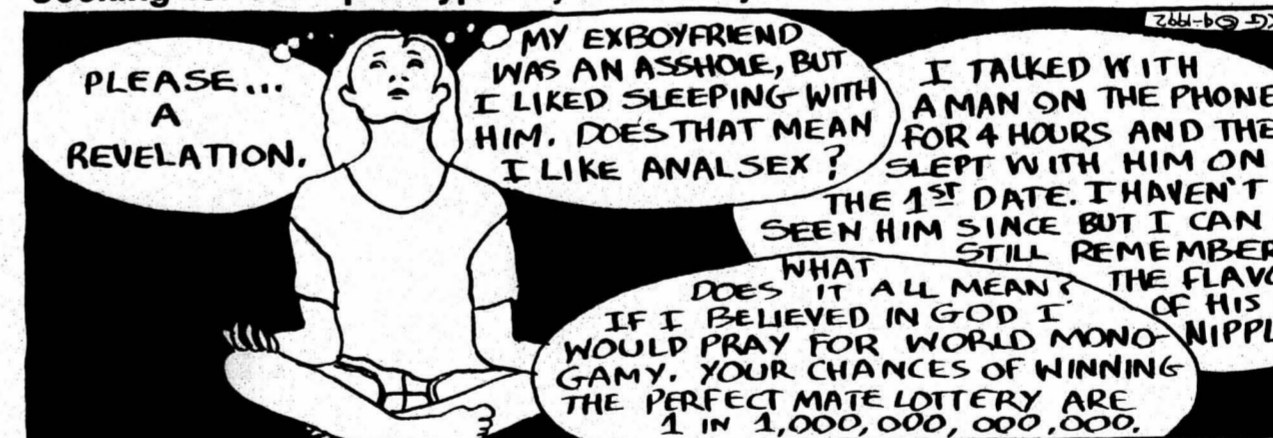
Lars the Living Lemming by Scott A. Maxwell



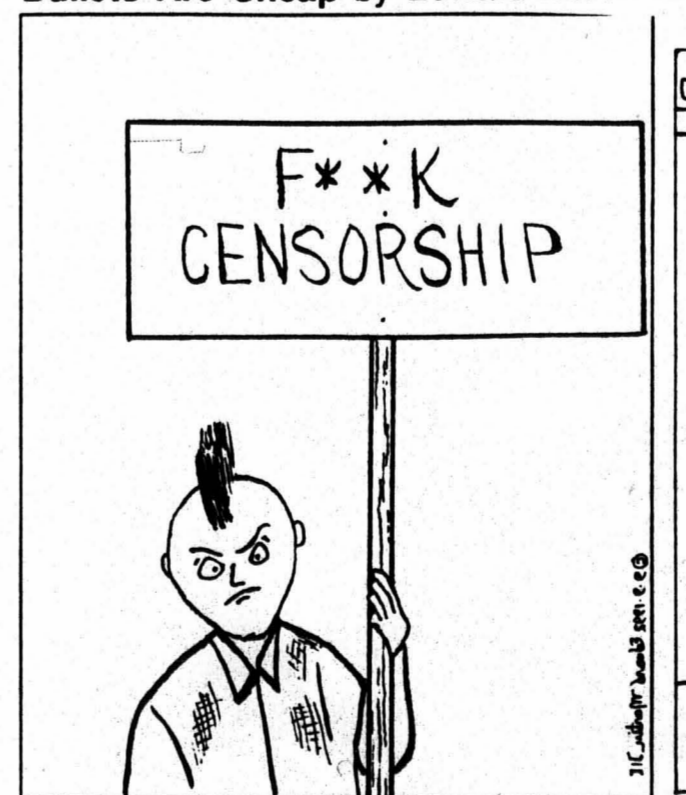
The Island by Robert M. Cook



Cooking for the Apocalypse by S. K. Gray



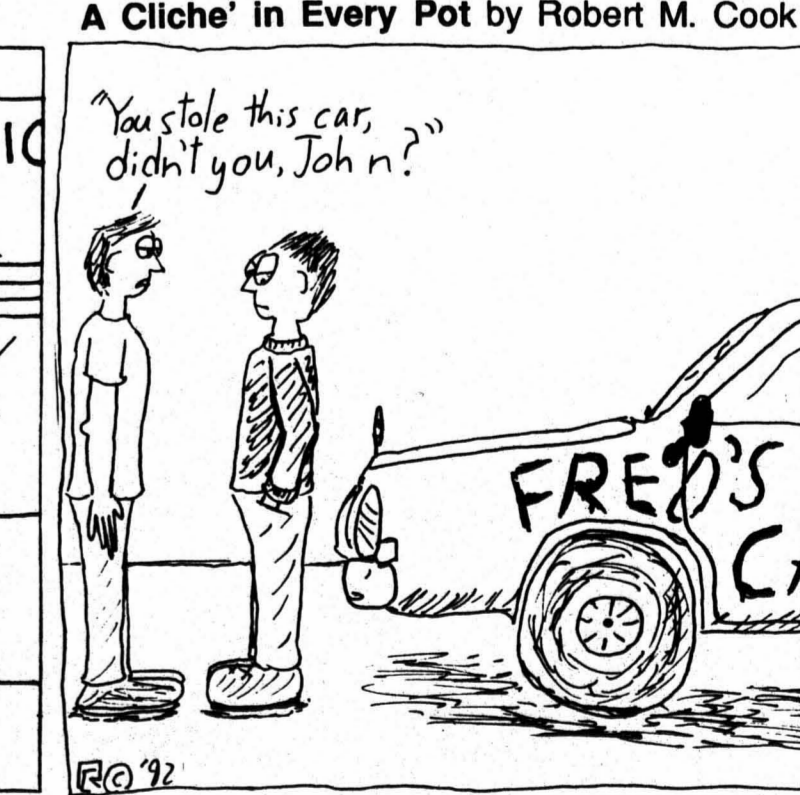
Bullets Are Cheap by Edward Martin III



Sal Jokes by Sal



A Cliche' in Every Pot by Robert M. Cook



Samizdat by Edward Leroy Dove



The Neverending State College by Paul H. Henry

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