

Dr. Peter Elbow.



Thomas Ott.



Dr. Sally Cloninger.

Evergreen and the Arts



Elbow, Cloninger, Ott Honored

This issue we focus on the arts at Evergreen. The arts are defined broadly, and the issue ranges across quite an aesthetic territory.

We have articles on a faculty writer, a woodcrafter and two filmmakers. There's a short history of the college exhibits program, and an explanation of how students won a Sony Betamax and a \$25,000 grant.

You'll find out what happens to Evergreen graduates as they establish themselves in art careers. You'll get the inside story on New York City from John Woo and Katie Wigeland, and find out how Joan Turner became a graphic designer, and why professional skier Scott Miller became a filmmaker. You'll encounter an Olympia dance instructor, a television station manager and a consultant in instructional media. You'll discover how Nancy Jones became a writer, how Olympia came to have a 24-track recording studio, why Mark Smith is critical of art education, and what happened to the *Apocalypse Now* film crew.

Some patterns emerged in the commentaries of artists we contacted in putting this issue together. Most valued the freedom and facilities available at Evergreen, but the importance of self-direction was mentioned consistently. A lack of technical, job-related skills made it harder for some artists to get their careers started. Career advancement in the arts seems to be as difficult as it's rumored to be. Perseverance may be more important than talent, according to several graduates, and the ability to "make things happen; get things done," may be more important than either. A number of graduates said they acquired this valuable ability at Evergreen, though the college has never offered a course titled "Making Things Happen." As alum John Woo put it, "Just getting through a program gives you the skills you need to survive anywhere."

Evergreen faculty member Dr. Peter Elbow will soon be packing for Middletown, Connecticut; faculty filmmaker Dr. Sally Cloninger is preparing to fly to Southeast Asia, and visiting faculty film artist Thomas Ott is getting ready to tackle his first full-length documentary. The catalysts for the actions of the talented trio have been recent major awards: Elbow has received one of two Kent Postdoctoral Fellowships; Cloninger has been granted a Fulbright senior lecture-ship; and Ott has won first place in the documentary division of the prestigious Focus film competition.

Elbow, who has just recently published his second book, *Writing with Power: Techniques for Mastering the Writing Process*, was chosen for the year-long postdoctoral fellowship by the Society for Values in Higher Education in conjunction with Wesleyan University's Center for the Humanities. The grant, according to the *Wesleyan News*, will provide him "an opportunity to pursue cross-disciplinary study of humanities" and to develop "innovative and constructive approaches to significant humanistic issues" as he conducts study projects, teaches courses and participates in lectures, colloquia and discussion groups at Wesleyan.

A member of Evergreen's faculty since 1972, Elbow is a former recipient of a Moody Fellowship to Oxford, a Woodrow Wilson Honorary Fellowship, and a Danforth Fellowship. A frequent speaker at educational conferences, Elbow is slated for a very special program in Olympia next month. He'll be the guest of a Publication Party, Thursday, May 28, from 4 to 6 p.m. at the Fireside Bookstore, which promises to have copies of his newest book on hand and encourages folks to bring in their own copies of his other book, *Writing Without Teachers*, for autographs.

Cloninger will leave in late July for her ten-month stay in Kuala Lumpur, Malaysia, where she'll consult with the Malaysian Arts Academy on curriculum development in visual and performing arts. She'll also teach and lecture in film, communications and theater for the new national institution. Hers is one of only five Fulbright appointments to Malaysia for next year.

A former professor at Temple University, Cloninger joined Evergreen's teaching team three years ago, offering studies in film and television. This past year she's been serving as the convener for the Expressive Arts Speciality Area and has taught in the "Recording and Structuring Light and Sound" program.

Ott was transported to Los Angeles last week to participate in the Focus competition for student filmmakers. On arrival he knew only that he'd won "something." At a banquet April 13 he found out he and former visiting faculty filmmaker Jan Krawitz had won first place for a documentary they completed while earning their Master of Fine Arts degrees from Temple in a department chaired by Cloninger. Their 18-minute, 16mm film, called "Afterimage," focused on two blind sculptors and gave the two Evergreeners their second award in two years: last year Ott and Krawitz won a third place from Focus.

Now completing his second one-year appointment as a visiting faculty member in film at Evergreen, Ott intends this summer to again combine talents with Krawitz, who's now teaching at the University of Texas in Austin, to complete a feature-length film documenting the problems encountered by dwarfs in this country. The two hope to begin shooting their documentary this summer and marketing it to television early next year.

Earle McNeil, Faculty Artist

When Earle McNeil joined the Evergreen planning faculty in 1971, it was as a "traditional sociologist," one who had taught at the University of Puget Sound and had been a caseworker in Olympia. It was on sociology and the social sciences that he concentrated his teaching efforts his first seven years at Evergreen.

Then one day in late 1976 he went in for what he assumed would be minor surgery—and found out he had a brain tumor. From then on things began to change: his perception of time, his attitudes toward art, even his academic concentrations.

Today the soft-spoken bearded professor is gaining an increasing reputation as an artist—a craftsman of beautifully designed and executed wood works. His pieces have been selected for major shows, he's selling his creations locally, and he's devoting six months a year to further explore the artistic side of his nature.

"When I first learned of the tumor, I realized how fleeting life can be," he remembers. After a successful operation in which the nonmalignant growth was removed, he experienced an artistic awakening.

"It was as if I'd been asleep all my life," he recalls. "I found that I needed to leave something after me that was tangible; that I wanted to let the artistic side out of me by allowing it the time and concentration that were required."

McNeil says he had always been a woodworker. He remodeled the home he and his family share on Olympia's westside. He made cabinets and furniture. "But," he says, "I never felt like an artist. I felt I was simply copying other people's work."

In the five years since the surgery, he has studied art, visited arts and crafts fairs, explored how others create. And, he's begun to

craft his own highly original pieces. Beautiful bowls, tables, plates, sculptures—born of unusual woods like purple heart, koa, and paduak—surround him.

"I've begun to pay attention to my art and it's changed my role as a teacher," he notes. While he once taught "mostly social sciences," McNeil's found out "what I seem to do best is try to help people find some unique expressions of their own being, their own life experiences that give them a feeling of specialness."

"Once I started doing my own art," he continues, "I realized that the sense of specialness was something I saw a great portion of my students striving to find." Recognizing that search, he adds, "has clarified one of my roles as an Evergreen faculty member."

"I work more now with students who are in arts and crafts. I'm more willing to teach students doing something really unusual because I'm looking for the key to their specialness. I'm also a lot less willing to prejudge the value of what they're doing."

He admits this struggle to aid students in their search often causes internal conflicts. "There are often two sides of me at war," he says. "One side is the academic policeman in me who wants to insure high quality, credible content and a justifiable outcome. The other side, the artist, wants to let them explore their uniqueness without challenging its source or prejudging its results."

Currently on leave, McNeil says Evergreen has enabled him to both fully explore his own creativity, through an arrangement to teach half-time, and to help students explore their own abilities.

"Here I'm able to do what I want to do—and to help my students do the same."



Katie Wigeland

Katie Wigeland (Meighan) graduated in 1976, became an adjunct faculty member and taught part-time classes in photography. In 1977, she left for New York City and arrived in Manhattan with exactly ten dollars.

"I stayed at first with another Evergreener, John Woo, and became involved to a degree with his projects at Basement Workshop, a community outreach program in Chinatown," she says.

"But mostly, I worked for other photographers and what I saw convinced me I could never pay the price of success."

Returning to her family home in Chicago, Katie worked as a receptionist, moved to a public relations job, and finally to an art job with a publisher. "I worked 9-to-5 for two years and was awful at it," she claims, "but I needed the skills and the discipline."

Last year, she "got married, moved to the suburbs, and settled down."

End of the story? Well, no. Katie has converted their basement into a darkroom and opened a portrait studio. "I worked briefly for Magnum photographer Bruce Davidson while in New York," she says, "and he suggested I do portraits. He was right. It's a nice business; I can operate the studio from my home, plan for a career and children too, and I am dealing with wonderful people."

Katie's also involved with the community, most recently through organizing a Photo Hobby Seminar in Park Forest, Illinois, during April.

John Woo

John Woo chose Evergreen in 1973 literally for what the college catalog said about access to facilities and individualized programs.

"I knew exactly what I wanted to get into," says the Seattle native. "I wanted to broaden my understanding of what art could be, where it could lead. I had already done some of the technical work through a commercial art program at Seattle Central Community College."

At Evergreen, Woo concentrated on graphic design and produced a number of striking silkscreen posters, many of which are now in the Evergreen Collection. Feeling that the best kind of education is "latching onto someone who will teach you what you need to know," he stayed an extra year at Evergreen to work with graphic designer David Imanaka. He reports that the "four students in that group are all now doing good things, things related to that cluster contract."

After graduation, he worked in Graphics on campus for the summer, then left for New York City after winning a mural contest in Seattle. "The award bought me a plane ticket and I left as soon as the check cleared," he says.

He worked as a freelancer and found the city highly competitive. "It was kind of rough," he remembers, "especially since I received little technical training or 'language of the business' at school."

Gallery management experience at Evergreen led to a job running a gallery in Lower Manhattan, and he's since been involved in almost

all phases of the arts. "I have about 10 different resumes," he explains, "one for galleries, another for arts administration, a third for commercial art clients, and so forth."

"New York is dirty, cold, hot—a hard town to be in love in," he says, "but it's very exciting in a creative sense, with lots of opportunities for multi-discipline artwork. The things you do in New York have national impact—the nation looks to the city for cultural guidance."

"It's a town of opportunities, a business town, where you go to work out what you want to do," he explains.

Woo still maintains contacts with Evergreen, which he describes as "disorganized enough that you can combine lots of things and 'kinky' enough to attract people from around the world. I went to a party in New York last year and met 15 former Evergreeners. They all seemed to be doing pretty well. I guess that just by getting through a program you gain what you need to survive anywhere."

He finds that people now are less happy with Evergreen, but feels "anyone with an understanding of American culture would know Evergreen is a wonderful place."

LMN

Lost Music Network is a flexible group of about ten alums, students, former students, and even a couple of staff members, who run two magazines and a record label

Op Independent Music Quarterly, a wide-ranging alternative music and publications guide, began as an insert in the KAOS Program Guide in 1978 and has grown five times as large with the current 40-page issue. Its 10,000 readers include some from as far away as Poland and Japan, thanks to favorable mentions in New York's *Trouser Press* and *The Latest Whole Earth Catalog*.

Op is edited by John Foster and designed by Dana Squires (both '79). National ad sales are handled by Dave Rauh ('79) and Steve Fisk (a former student who now works at Media Loan & KAOS).

The second magazine in the LMN family is *Sub-Pop*, an independent rock & roll fanzine that's the vision of student Bruce Pavitt from Chicago. It was recently "highly recommended" by *New Musical Express*, England's top music weekly.

LMN also includes the Mr. Brown label, which has released records by the Beakers and the Macs from Seattle, the Westside Lockers, Anonymous, and a sampler called *Life Elsewhere*. Over a dozen Evergreeners are represented on these records.

Dana Leigh Squires '79 will have her first one-person show of paintings opening May 28 at Traver-Suiton Gallery in Seattle. Squires, who lives in Olympia and was raised in Fontana, California, studied under Paul Sparks and Marilyn Frasca while at Evergreen. Squires (violin) and John Foster ('79, vocals) will tour New York and Boston in May with their group The Dub Wrestlers, which includes Evergreeners Steve Peters and Steve Fisk on pre-recorded tapes.



Alum Artists



Top: Katie Wigeland (left) and Fran Field, from the Park Forest Recreation and Parks Department, discuss details for the Photo Hobby Seminar.

Center: Silkscreen Print by John Woo for the U.S. Economic Mission 1980.

Bottom: John Foster and Dana Leigh Squires. Photo by Kristine Larsen

Scott Miller

"The only way to learn to make films is to do them," says Scott Miller, a 1979 grad who will be flying to New York City in June for the screening of his documentary *Saltwater People* at the American Film Festival. Miller's film is one of 10 finalists in its category at the festival, the largest in the country for nonfiction documentaries.

"It's easy to learn how to operate the equipment," he remarks, "but volume and experience teach you how to use it. I worked about 80 hours per week on film during my last two years at Evergreen. I couldn't have done that elsewhere."

The payoff, he says, "is being at a level now that most people don't reach until six years after graduation."

A Washington native who attended Colorado State University for a year on a football scholarship, Miller was a professional skier for four years before coming to Evergreen in 1975. "I could have gone to UCLA," he says, "but I didn't want a whole host of requirements, and after five years in the mountains, I was addicted to clean air."

He began the *Saltwater People* documentary during his last year at Evergreen on a \$10,000 grant from the National Endowment for the Humanities. Additional funds totaling \$8,440 from the Washington Commission for the Humanities and the Evergreen Foundation allowed him to finish the film during the year following his graduation.

Saltwater People focuses on reef net fishing, a prehistoric form of salmon fishing which has virtually disappeared due to competition from the modern salmon fleets. "The film is about how people within a culture react to technological change," says Miller.

One of his primary sources was Dora Salomon, who lives on the Lummi reservation near Bellingham. "She may be the only Skagit Indian left who can speak three dialects," Miller notes. "She knows many legends and listening to her speak is fascinating—like living poetry. Her outlook is very compelling."

Since last summer, Miller has made nine public appearances with the film. In addition, he's been involved in freelance video productions and has done camera-work and editing on a number of film projects. He's now in pre-production on a film with Pamela Schick, a former Evergreen faculty member in dance. The two will begin filming in August.

Evergreeners living in the Puget Sound area will have a chance to see *Saltwater People* this summer. Miller was notified recently that the film will be broadcast on Channel 9 sometime in June or July.

Ross Matteson

Westsound Recording, Olympia's newest (and only) 24-track studio, is the result of nearly three years' work by Evergreen alums Ross and Kirk Matteson. The foundation was laid for their East 7th Avenue building in the late summer of 1979, but that event was preceded by more than a year of planning.

Ross Matteson, a 1980 Evergreen graduate and one of four Olympia brothers involved in the project, visited more than a dozen Los Angeles recording studios and coordinated the "ordeals of city permits, incorporation and so forth. I got a good technical background at Evergreen, but I also learned how to get things done," he observes.

One method he favored was "freelance learning—catching a faculty member on the way to the CAB. They'll talk more openly outside the classroom and are usually very helpful if you have a basic respect for their time."

In true freelance spirit, Ross enrolled in no Coordinated Studies during his 1975-80 stay at Evergreen, but managed to take Group and Individual Contracts with almost all faculty in music, media and the arts. Media and audio engineering was a common thread that ran through each contract.

"You need an exceptionally diverse background and experience in 'making things happen' to succeed as a small-businessman," he notes.

The studio was a "real group effort," he explains. "We had help from a lot of people."

His older brother Lance, a graduate of Harvard and the Willamette Law School, acts as their attorney and his younger brother Teale, a student at UC-Berkeley, is the California sales representative. Another brother, Kirk, a member of Evergreen's first class in 1971 and a 1975 graduate was a "guiding force" during the project's initial evaluation phase. Tim Nickell, a friend of the Mattesons', supplies his expertise in business and advertising.

"One thing I've learned," observes Ross, "is that I'd never go into business with people I wasn't close to."

Ross himself did much of the construction work on the studio building. "I was out in the rain for a year—I got soaked," he remembers. "It was fun, though. I didn't mind the work—it's figuring out what to do next that's hard, trying not to blow the cut on a twenty-dollar 2x6 board."

The studio, actually two buildings acoustically isolated from each other, is heavily insulated to exclude outside noise. The electronic equipment is the most sophisticated available in the area. Even Evergreen's 16-track studio in the COM Lab doesn't quite match it.

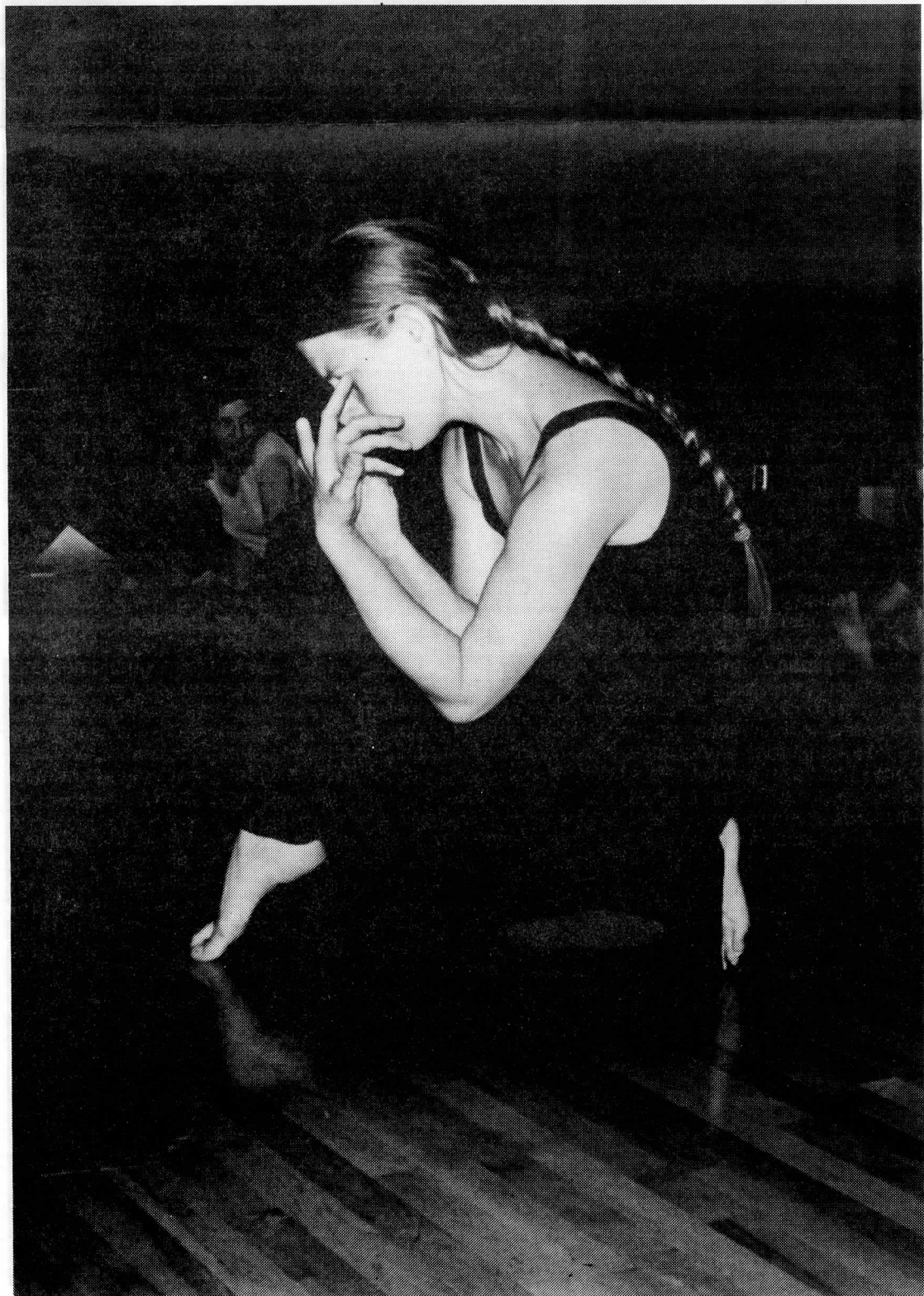
Since their January 1981 opening date, Westsound has hosted musical groups, commercial accounts and radio stations. Their rates are \$40-60 per hour, compared to \$80-100 elsewhere, "and it doesn't bother us to work with people who haven't recorded before," Ross says.

And how does a 24-track studio prosper in Olympia, a place outside the mainstream of the music industry?

"There are only a few 24-track studios in the Northwest and we're centrally located between Seattle and Portland," Ross explains. "Commercial accounts are an important part of our business and Tacoma and Olym-

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Top: Mark H. Smith. Photo by Kristine Larsen

Bottom: Karen Kirsch.

pia are proving a better source of clients than we expected."

A primary interest is working with musical groups, and "we've had people up from Los Angeles and Hollywood, as well as from Portland and Seattle. Even someone from New York could do better here. Our rates are much lower and they can work at a more leisurely pace."

Ross thinks the studio will be "a great boost to the arts. There's lots of talent around here."

Mark Smith

Mark Smith '79, prefers working in music "because it's a more accessible and tolerant environment for art/ideas." He finds the "painting-drawing-gallery-corporation and marketing of art objects do nothing more than reinforce bourgeois attitudes toward culture and history."

Presently with the rock band Three Swimmers, he was formerly with the Seattle group the Beakers for over a year, through 100 live performances, two records and a West Coast tour supporting the English group The Gang of Four.

Of eight members of an advanced Group Contract in art, Smith says, "only two of us are making a living in art-related activities and none have really broken through, except maybe myself and that only in a minimal way with music."

He feels Evergreen's art offerings are "out of touch. They teach how to make pictures fairly well, but not how to work with ideas or what is happening nowadays."

"I like Evergreen," he says, "but I'd take more history-lit-philosophy programs if I had it to do over. The art faculty worry too much about the 'is it art?' question. It really doesn't matter. They should take more time looking at what art does, to our culture, and what are its potential uses, political or otherwise."

Smith's February 1981 installation "Make Friends with Russians" and performance "Why Drink Light Beer?" at The Factory of Visual Arts in Seattle was closed after one week due to controversy.

Jim Forsman

Jim Forsman '73, completed a masters degree at the University of Wisconsin, then taught Native American history with the Seattle Public Schools prior to moving to San Francisco. He's now a bilingual/bicultural curriculum specialist with Development Associates, an international management and governmental consulting firm.

Forsman has developed a number of multimedia projects for high school students, including a package on legends of Northwest Coast Indians. He also has directed two Native American theater groups and currently is a regular on a San Francisco radio program, "Red Voices of the Western Hemisphere."

Stephen Semel

Stephen Semel, a transfer student from Reed College, graduated from Evergreen in 1973, then moved to San Francisco and started "pounding the pavement. I landed a job in film through luck as much as anything," he says.

He's now an assistant film editor for Coppola's Zoetrope Studios and is currently working on *The Escape Artist*. Earlier work includes *Godfather II* and *Apocalypse Now*. "I worked on *Apocalypse Now* for 2 1/2 years," he recalls. "Everyone is terminally different for having worked on that film. It bent our minds."

Semel attended Evergreen during the college's first two years and found it "a case of make up the rules as you go along. I thought it was great. You could get a 16mm camera if you needed it and you learned how to get things done. It leads you to be bold, and that helps, because it's a slow process to advance."

A general problem he found with undergraduate education is a "process is more important than product" attitude. "Educators know aesthetics and can teach you how to operate a camera, but they're not professionally connected." What you need to learn, he says, is a "way of thinking or proceeding that professionals and artists have, but educators don't."

Karen Kirsch

Karen Kirsch graduated from Evergreen in December, 1979, and since then has been teaching modern dance technique through Leisure Education, creative dance for children, and dance/exercise for senior citizens. She also performs and does choreography, and "hopes to create more opportunities for these pursuits for myself and others."

As a step in that direction, she co-founded Live Arts Foundation last year, a nonprofit organization which sponsors workshops and events, and publishes a quarterly newsletter.

The Foundation also sponsors Olympia Summer Dance, a four-week intensive workshop in technique held for the first time last year, and which is set this summer for June 21 to July 17.

"I began work in dance with Pam Schick in 1977," says Kirsch. "After she left, I did mostly individual contracts. Many of the advanced students left for Seattle, so I felt isolated, and still do."

"I think I worked harder at trying to create a dance community and learned a lot pushing through on my own," she remembers. "I could have benefited from arts management training, though."

An eight-year Olympia resident, she says she's "committed to strengthening the arts community here."

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David Schneider

Yakima's KIMA-TV production manager David Schneider says, "The job comes with a heavy load and lots of responsibility, but it's just what I trained for at Evergreen."

The 1979 graduate worked with faculty members Char Davies and Andre Tsai while at Evergreen, and presented a senior show called "Evergreen Almost Alive," which was broadcast live over the campus cable network.

"After graduating I worked at Timberline High School in Lacey for a year teaching television production," he reports.

Since August 1980, he's worked for KIMA-TV, where he manages the night crew and directs the 11 p.m. news program. He reports he'll soon be directing the 5:55 news show as well.

He also does video special effects "for station IDs" and has been "dabbling in film animation lately."

Joan Turner

After graduating in 1979, Joan Turner worked for the Forest Service as an archaeologist and first used her "sense of art in a practical way" by illustrating Indian artifacts and historical figures for scientific reports.

Afterward, she "sought a more serious job in design" and currently is employed as a designer and layout artist for an advertising agency in Oregon.

Regarding Evergreen, she says, "I don't know where to begin. I'd have to say 'yes' and 'no' if asked: Would I return to Evergreen, given the opportunity?"

She explains, "Evergreen was a supportive environment in which I could play with art in a creative way. It was crucial in developing my sense of design and it encouraged a sense of adventure within myself.

"Yet I would not return," she says, "at least not now. I'm years behind my co-workers in graphic technique—some have spent as many years in the business as I did in college." She feels that working with professional graphic artists is the best way to further her education now.

Faculty member Paul Sparks "was a great inspiration," she remembers. "Sid White was also an influence on me. He's more the technical person—I wish now I had listened to him more!"

Her advice to current graphics students is to "apply your design judgment to anything coming your way. I have many inelegant assignments, and they only work for me if I apply that sense to make what I'm given better than what it was."

Nancy Jones

Nancy Jones '78, could finally say "I'm a writer" when her first children's book was accepted last year by Little, Brown & Co. That book, *The Ugly Princess*, will be published this fall, and a second one, *The Dragon Kite*, has been accepted by Harcourt Brace Jovanovich. Both are picture books, published under the penname Nancy Luenn. She's currently working on her first novel for children.

"Books look easy when they're finished," says Nancy, "but the manuscripts were started in 1977 and 1978 while I was still a student at Evergreen."

She started writing for children in the summer of 1977 and read children's books, books on writing and writers' magazines. "I worked on manuscripts, studied the market and sent them out to receive the inevitable rejections," she recalls. "Gradually I began to understand that ideas are easy compared to the courage and hard work involved in writing, rewriting and sending rejected manuscripts out a second, third and fourth time. Talent may be a necessary element for success in the arts, but perseverance is what counts in the long run."

Winter Quarter 1978 she took an Individual Contract in writing for children with Thad Curtz. "It was a productive time—I knew what I wanted to do, had the freedom to do it, and an excellent sponsor to work with," she says. "In a situation like this, Evergreen is at its best."

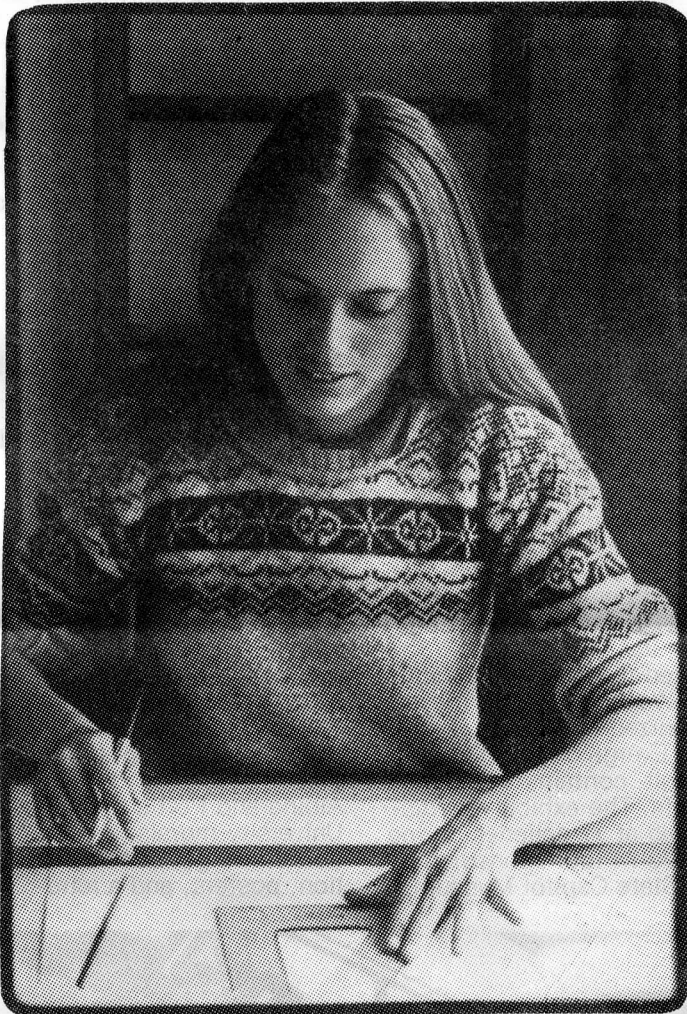
She's somewhat critical of her earlier years at Evergreen, though, citing a lack of clear personal goals and "nebulous structures which made it easy to drift and make excuses for the weathervane quality of my efforts. As students, we could reject faculty demands with the self-righteous 'who are you to tell me what to do or how to do it?' Now I know that in learning a skill, you save time and energy following the directions of experienced people."

She also feels students didn't take full advantage of internships as a "quick way to find out whether you really want to teach, do research or build bridges.

"We might also have discovered," she remarks, "that alternatives to traditional methods have shortcomings—you simply end up with a different set of problems, and rewards. I can send my manuscripts to New York or start my own printing press. Both ways involve hard work and neither guarantees success."

Currently living in Seattle and working part-time at White Water Sports as an office manager, she adds, "Either way, you'll probably need a second job to pay the rent, which is true for most of the arts."

Her advice to students in the arts would be: "It's a tough career, but if that's what you care about and you're serious, do it. It takes a little talent, a lot of stubbornness and hard work, and luck."



College Exhibits Program

Evergreen's art resources include two galleries, off-campus traveling exhibits, and the Evergreen Collection.

The two galleries are located in the Library Building—Gallery Two is on the main floor near the circulation desk and Gallery Four is on the top floor.

Gallery Two is open to the public 83 hours per week during regular library hours. Its central location gives it a high visitor count, averaging 1200 people per exhibit. Student work produced in academic programs is often featured in Gallery Two.

The most interesting way to reach Gallery Four is through the Dragon Stairwell just off the main entrance to the library. The four-story mural was completed in 1972 by student artists working under the direction of former faculty member Miriam Arguelles. Once on the fourth floor, Gallery Four is easy to find—it has the most distinctive door on campus. Lawney Reyes, a Colville Indian, carved a large wooden sculpture for the door in 1971 on a commission funded by Mrs. Robert Kinschey of Olympia.

Gallery Four, Evergreen's first art exhibit space, opened in 1971. The site at that time was near the center of campus activity, immediately adjacent to the cafeteria. The cafeteria was relocated on completion of the College Activities Building, leaving Gallery Four somewhat off the beaten track. It's open 38 hours per week, with visitor counts averaging 400 per exhibit. High-risk exhibits and work by regional artists are usually showcased in Gallery Four.

Some of the first exhibits were the *Governor's Invitational* (in cooperation with the State Capitol Museum), the *Don Heard Memorial*

Exhibit, a juried student show, and *Washington Printmakers*.

Today, the gallery program has grown to include up to eight separate exhibits per quarter. During the 1979-80 year, an estimated 20,000 visitors toured the 25 exhibits presented in the galleries.

Current exhibits, set for May 23-June 7, are *Evergreen Student Show* in Gallery Two, and in Gallery Four, *Evergreen and Photography* and *Fantasy Art*.

The student show, an annual event, features work in various media, juried by Maury Haseltine, Craig Hickman and David Gallagher. *Evergreen and Photography* is a traveling exhibit presenting works by Evergreen-associated artists Jim Dobbins, Ford Gilbreath, Craig Hickman, Bob Iyall, Donna Mitchell, Kirk Thompson, Christopher Rauschenberg and Terry Toedtemeyer. *Fantasy Art* features paintings by Centralia resident Randy Hoar, and by Olympia illustrators Kevin Johnson, a book-cover artist, and Victoria Poyser, an Evergreen graduate who has twice been nominated for the Hugo award.

Off-campus traveling exhibits form the second major part of the college art exhibits program. Since 1971, Evergreen has organized six traveling exhibits, which have been scheduled by 17 colleges and universities, 7 libraries and more than a dozen museums, galleries and art centers. During the 1979-80 academic year, an estimated 30,000 people viewed the traveling exhibits.

Washington Printmakers, organized in 1970-71 as the first Evergreen traveling exhibit, contains work by 41 artists. The exhibit was displayed at 17 galleries during a 1973-74 tour sponsored by the State Capitol Museum,

and it also was shown twice in 1975.

Regional Photography and Printmaking, organized in 1979 with a grant from the Washington State Arts Commission, features 75 pieces by 22 artists from Washington and Oregon. The exhibit has been shown at seven locations. *Visual Dialogue*, a condensed version being toured by Visual Arts Resources of the University of Oregon Museum of Art, was scheduled for five additional showings in the 1980-81 year.

Computer graphics and scientific photography by Evergreen faculty, staff and students were collected in *Visual Possibilities*, an exhibit toured in 1978 and 1979 in connection with college recruitment programs. *Evergreen Posters*, a colorful history of the college presented through posters produced by faculty, staff and students, also was toured in connection with the recruitment programs.

Currently on display in Gallery Four is *Evergreen and Photography*, a traveling exhibit organized last year with grant funding from the Washington State Arts Commission and the Evergreen Foundation. The 24 pieces by eight photographers closely associated with the college have been shown in Portland, Wenatchee and Cheney, and two more bookings are scheduled for 1982.

The largest exhibit to date has been *Isaac Shamsud-Din: Public and Personal Work*, a collection of 60 pieces featuring the work, ideas and concerns of an Afro-American artist from Portland, Oregon. The exhibit features large color photographs of Shamsud-Din's Albina and Portland State University murals, preparation drawings, documentation, posters, and a retro-

spective of drawings and paintings completed over the past 15 years. During 1980, the exhibit, with accompanying lectures by the artist, was booked in Olympia, Portland, Tacoma and Seattle. A condensed version being circulated by Visual Arts Resources has been booked through 1982 for seven locations in Washington, Oregon, Montana and Nevada.

The Evergreen Collection is the third component of the college exhibits program. In addition to large sculptures and murals acquired through public-building construction funds, the collection features 190 works in various media, with special strength in contemporary photography, printmaking and ceramics. Initial selections were made by faculty members Paul Sparks, Susan Aurand and Sid White. A limited number of new works are acquired for the collection through donations from artists and collectors, such as Fred Goldberg of Olympia. A number of other works, which currently are part of the Library Collection, have not yet been catalogued and integrated with the Evergreen Collection.

Collection exhibits are presented at least once each year, but much needs to be done to develop an acquisitions program and make the collection more visible and accessible to the public, according to faculty member Sid White, director of the college exhibits program. "The Evergreen Collection should be regarded as the nucleus of a museum of contemporary and regional art," he says. "We need to prepare a catalog and publicity materials, establish display locations, and develop part of the collection as travelling exhibits. A long-range goal of the exhibits program is to seek museum status to

better serve southwest Washington and to qualify for museum development funding."

Student interns handle much of the work related to the college exhibits program. Under the direction of Sid White, they mat, frame and install campus exhibits; do the installation of some traveling exhibits; and perform other design, curatorial and research work. Off-campus interns also have been placed in museums and galleries in Seattle, Portland and New York City. Most of the interns' academic work is done on individual contract, and "it's remarkable for undergraduates to be involved in such a range of exhibit and curatorial tasks," says Sid White.

White has been instrumental in developing the college exhibits program. A member of the original planning faculty, he designed the current Gallery Four exhibit space, initiated and directed the door-sculpture project, and curated the first campus exhibit, the *Governor's Invitational*. In addition, he organized and curated all six traveling exhibits and wrote successful funding proposals for three of them. Since his appointment as gallery director in the fall of 1978, the exhibits program has become an increasingly important part of the college's art resources.

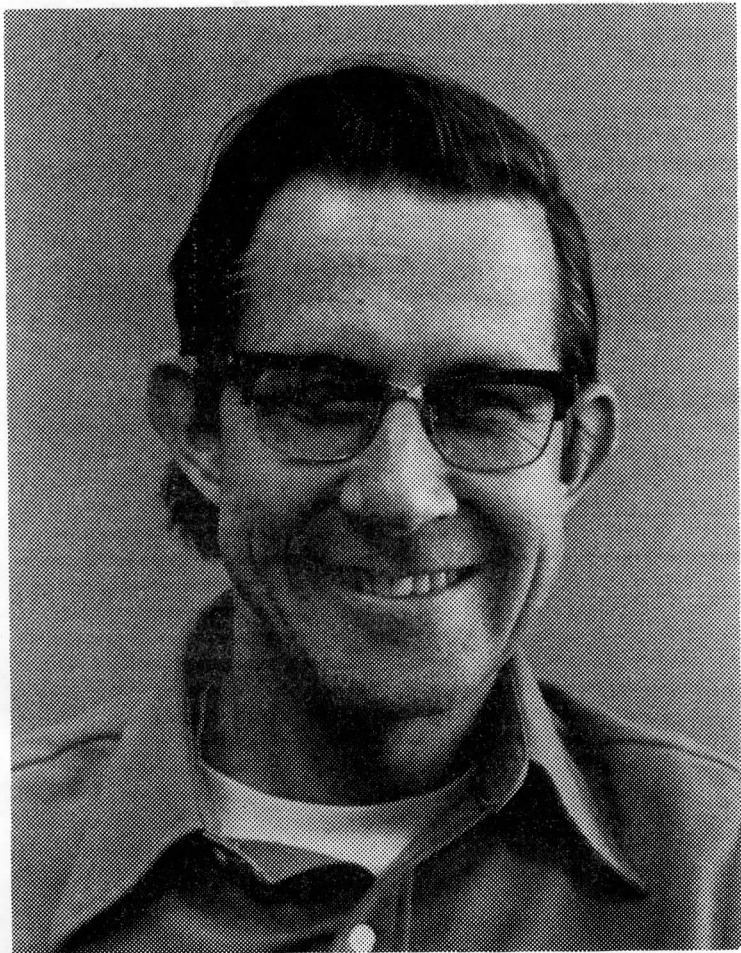
The college exhibits program fulfills instructional needs in a variety of disciplines, and also has provided support for college outreach, public relations and student recruitment projects. Sustaining the increased activity over the past two years will be difficult in the face of reduced funding, but the program is well on its way to becoming a significant cultural resource in southwest Washington.



Popular 1980 Gallery Two exhibit by Mansion Glass, a local company formed by Evergreen alums in 1973.

AlumNews

Isn't It Too Bad Evergreen Sold Out?



An interview with Byron Youtz conducted by Gary Mozel ('75)

I was part of the "mud crew" that attended Evergreen during its first years. I keep in touch with many early TESC-ites, and in recent years some of them have taken to saying things like: "Isn't it too bad Evergreen sold out? I mean, interdisciplinary studies are on their way out, and they have sports teams now. I'll bet letter grades are just around the corner."

Was this true? I interviewed Byron Youtz to find out. Byron was there in the Stone (Cement?) Ages too, and is now Vice President and Provost of the college. Also, most importantly, he's never been one to gloss over uncomfortable truths.

ALUMNEWS: I was talking with Dick Jones a while back, and one of the things that concerns him is a possible slow erosion of Evergreen's dedication to Coordinated Studies. Do you see that trend?

YOUTZ: I would say it in a very different way. We now do a number of other things in addition to Coordinated Studies, but they are still fundamental in our approach to education at Evergreen.

My view of early Evergreen—a personal view—is that we were doing a very good job with an interesting, innovative curriculum, principally at the lower-division level. I had started expressing my concern about this as early as 1973. I said, "We're the best damn junior college in the country, and now it's time to get going and fill in the last two years." Some of my colleagues didn't agree with me. Richard Alexander and Richard Jones, for exam-

ple, did a couple of Coordinated Studies at an advanced level, and in some fields I think you can do that really well. In many other fields, you really needed to have smaller groupings of more intensive specialization, rather than trying to do all of that specialization in groups of 80 students. Out of the experience of the first year, the Group Contract emerged as a way of doing specialized work, and I think we have further developed the Group Contract concept, quite extensively.

ALUM: "Further developed" meaning...?

YOUTZ: We have more Coordinated Studies now than we had in the early years. In addition, we have a much wider array and larger investment in Group Contracts.

ALUM: I remember complaints the first few years that faculty for Group and Individual Contracts were very limited.

YOUTZ: And the only way students could get advanced work was to do an Individual Contract, which has always seemed to me a very lonely way to study. The better we've done at providing options through Group Contracts, the less we've had to serve students through Individual Contracts.

ALUM: Currently, what is the ratio of students in Coordinated Studies versus Group and Individual Contracts?

YOUTZ: Roughly half in Coordinated Studies; the rest are in Group Contracts, Individual Contracts and internships.

My view is that we have simply matured. There was a considerable request by students in '75-'76 that we

repeat programs so they could count on them. They were often taking a preparatory program, and by the time they were ready to take the program they really wanted, it had disappeared. And so, we have selected a number of programs that seem to be satisfying student needs well and we are repeating those programs, but with partial changes in staffing each year.

ALUM: Is it still possible for students to suggest programs and help bring them to fruition?

YOUTZ: In the past four years, if there's a fault I find, it is that we have tended to develop advanced Specialty Areas at the expense of the innovative, one-time-only, experimental sorts of things—what we now call Annual Programs. And so we're trying to redress that balance a bit.

ALUM: That's good to hear. It's that balance I've heard people express concern over. Are seminars still the heart of interdisciplinary programs?

YOUTZ: Oh sure, they're even still the heart of most Group Contracts. I think our commitment to the seminar process is unshakeable. It's even built into the facilities. We really don't have very many large rooms for classes to meet in. That is, in some ways, a good protection. The lecture is performing more of a role than it did in the early days. There's a better balance now between the lecture and seminar—using each for appropriate functions.

ALUM: How about the size of seminars? We were very fortunate to have wonderfully-sized seminars; usually a seminar of 20 that was then divided so actual discussion groups would be only about 10 people. Have things like budget cuts drastically affected the size of seminars?

YOUTZ: The budget has continually eroded over the last 10 years. Where we were originally operating at a budgetary level of 17 or 18 to one, we now are operating at a higher level. The maximum seminar size we allow today is 23.

In the early days, we were overenrolled and tended to have 20 to 22 people in a seminar. And the faculty simply, on their own, were willing to split the seminars. In the seminar part of the teaching experience, the faculty were working twice as hard as the students.

That was when we had faculty in Coordinated Studies doing nothing but Coordinated Studies. We had a small crew of faculty set aside to do Individual Contracts. One of the big complaints, as you mentioned, was that the crew was too small—there wasn't enough variety of disciplines represented.

One of the conscious things we did was say "All right—let's try to keep some

teaching time available so all the faculty can take a few Individual Contracts. Now, if a program enrolls at a level of 23 to one, those faculty are not required to take Individual Contracts, but if a program only enrolls at, say, 18 to one, then those faculty are expected to take a few Individual Contracts. The great advantage, from the student point of view, is that almost the entire faculty is available for Individual Contracts. It makes it much easier to find a good sponsor for your contract.

ALUM: Does that seem to have worked out?

YOUTZ: Yes, but the increased workload means faculty are not really eager to split their seminars and go through that business twice.

ALUM: To send up what, to some people, is a red flag, how about the sports programs? I've heard several of my ex-seminar mates express dismay and confusion over this.

YOUTZ: At the time the Board of Trustees made this decision, few of us were in favor of intercollegiate sports. They, however, insisted we were going to do that, and the Council on Postsecondary Education included it among its recommendations.

Now, looking back, I think we've not done badly. We've focused on the minor sports, and have been able to get equal support for men's and women's sports. I think it has provided some additional attractiveness for some prospective students, but we certainly haven't appealed to a clientele of jocks. Nobody is going to come to Evergreen just to get into the sports program.

About a hundred students are engaged in the three sports we have right now: soccer, swimming and cross-country. That, after all, is only four percent of the student body.

We have not committed large amounts of our resources to the program. Local coaches are working with our teams essentially for an honorarium. We pay them a thousand dollars a season, and they've been very faithful and very good. In fact, two student swimmers came within just a little ways of going to the national swimming meets.

There is still a lot of resentment on campus about the sports program. So far, it's been impossible for us to get the S&A Board to contribute anything at all. That's rather sad, given that part of the student body, who pay their S&A fees, are engaged in the program.

ALUM: It sounds like the sports program has not established a broad base of support; hasn't really made inroads into the "character of Evergreen," if you want to call it that. Are there any plans to add other sports?

YOUTZ: Plans for this spring are to add tennis, and then, subject to funding, to bring in about two more

sports a year, for a period of a few years.

Things apt to come along are skiing, crew, sailing, etc.

I think it's simply false to assume that people interested in sports aren't interested in academics. Somehow there is that snooty assumption behind some of the resistance.

ALUM: I heard a report that a faculty-student DTF formally recommended against creating sports programs. Is that true?

YOUTZ: Yes. Pete Steilberg chaired that DTF and when it came back with a negative report, the Board of Trustees said that wasn't satisfactory and sent them back to the drawing boards, asking them to come forward with a plan to get Evergreen into sports.

I should place this in context. Given our enrollment problems in 1976 and after, all our efforts have been directed toward preserving absolutely as much of the original Evergreen commitment as we could, while trying to increase our attractiveness to a wider clientele of students.

We've taken steps that do this. Athletics is one way of diversifying. Another way has been to provide much more academic work geared for older students, part-time students and state government people. Another effort has been to provide Evergreen-type instruction as an outreach effort to people in Vancouver, Port Angeles and eventually elsewhere. Teacher certification opportunities also attract a diverse clientele. Our graduate programs are another way.

ALUM: Larry Eickstaedt, an academic advisor for the past two years—another new innovation—tells me he notices a subtle difference in what students coming in now wish to get from Evergreen, versus what we were after. Have you noticed this same change?

YOUTZ: Oh, yes. I think it's a function of the times. They're much more concerned about careers, the ability to make a living, and the overall economic situation.

I probably oversimplify, but the generation of the 60s saw the civil-rights movement and the Vietnam War. The 70s saw the winding down of the war and the upsurge of environmental concerns. And now that whole set of environmental activities is being overwhelmed by economic concerns. I think this generation of students is caught in that swirl of economic and energy dilemmas. That has some very sobering effects.

ALUM: So you see Evergreen able to serve the new population while keeping its basic tenets intact?

YOUTZ: I think we have to. We always felt we were trying to create a flexible institution, one that could

Continued on next page

Put Yourself On Report

by Joyce Weston, Career Planning and Placement Coordinator

Evergreen's yearly survey of graduates—something very few schools attempt—provides a valuable image of the institution and your success.

This year we will be surveying the three most recent graduating classes annually, supplemented by a survey every three to five years of all graduates. We had been surveying all classes annually, but our 4,000 graduates now makes that unwieldy.

This year we're seeking placement information from the 1978, 1979 and 1980 graduating classes. We still want to hear from 1971-77 graduates, though. In fact, we'd love to, and hope you will stay in touch with us.

Please fill out the questionnaire below and return it to us by July 15. The information you provide is extremely helpful in evaluating the curriculum, and in providing accurate placement information to the Legislature and interested citizens.

This is not a request that you "write when you find work." If you have found something you enjoy doing, be it work, graduate school or a project of your own, we'll be glad to hear about it. If you are in the midst of a frustrating job or job search, we need to know that, too. Career Planning and Placement serves Evergreen graduates as well as students. Our concern is to help you discover what you want to do and then how to find a way to do it.

Graduate Placement Information

1980-81 Survey

Name _____ Today's date _____

Address _____

Check if new _____

Your graduation date _____ Phone (home/work) _____

Name while attending Evergreen, if different from above. _____

I am employed: Position _____
Employer _____

I am attending (or) applying to graduate school. Area of study _____

Degree sought _____ Degree received _____ Date _____

Name of school(s) _____

Any additional comments (travel, civic involvement, political activity, etc.) _____

Mail to Joyce Weston, Career Planning and Placement, The Evergreen State College, Olympia, WA 98505.
Deadline: July 15.

Association Membership Growing

We are delighted to report that, since officially launching our membership drive in January, more than 175 grads have paid their \$7.50 annual dues to become Association members. We still have a ways to go to reach our membership goal of 300, but are encouraged and pleased with the response so far.

So, if you haven't yet joined the Geoduck network, DUE IT today. Just fill out the coupon below and mail it with your check or money order in the amount of \$7.50, payable to TESC Alumni Association, to Alumni Office, Library 3103, The Evergreen State College, Olympia, WA 98505.

Make Me an Association Member

Name _____

Address _____

Check if new _____

Phone _____

I'd like these membership benefits: (Check box)

- Discounts on Association activities
- Group travel and insurance
- More frequent newsletters
- Help with local alumni chapter activities
- Other _____

Here's what's new with me (job, school, etc.) _____

- I'm willing to be a contact for a chapter in my area.
- I'm willing to help organize alumni activities in my area.

Alumni Reunion '81

Mark your calendars now for this year's alumni reunion, September 11 and 12.

We are particularly excited about this year's reunion, because September marks the tenth anniversary of the opening of Evergreen.

The Program Committee has chosen a reunion theme of "Progress and Potential," which will be addressed by a keynote speaker and Saturday morning seminars (for those of you who wish to stretch your brain or just experience a seminar again.)

Other plans include receptions, a business meeting, an exhibit of Evergreen Collection photography, election of Association officers and Board members, a banquet dinner, recreation, and a dance.

We hope you'll join us for a weekend full of reminiscing, reacquainting, bragging, laughing, partying, and celebrating the success of the Evergreen dream.

It would really help the Reunion Committee as they make plans for this year's event to get a feel for how many of you might be able to attend and/or help with the reunion. Please send a note with your name, address and phone to the Reunion '81 Committee, Alumni Office, The Evergreen State College, Olympia, WA 98505. Of course, this does not commit you to attend.

Send a Card . . . Any Card

Alumni Relations Coordinator Bonnie Marie is collecting business cards of Evergreen graduates for display in her office. If you have a business card, please send one to her at the Alumni Office, The Evergreen State College, Olympia, WA 98505.

Interview

Continued from previous page

move with the times and the problems. And of course our curriculum allows that. We're not tied in with departments and fixtures and committees. We have an institution that can move with the times and take up the issues of those times, and turn those issues into a serious curricular experience. We have to be willing to move—we violate one of Evergreen's very fundamental precepts if we let ourselves be stuck in the early 70s.

ALUM: Are narrative evaluations sacred, or are letter grades just around the corner?

YOUTZ: For my money, narrative evaluations are sacred. It should be reassuring to alumni that last June the faculty made a renewed commitment to not allow grades to appear even as a stuck-in entry on the narrative evaluation.

ALUM: Any other changes or trends you'd like to comment on, looking over the last ten years? Any reassuring conclusions you'd like to offer alumni?

YOUTZ: I guess my overall statement is that we're in a maturing process now, but we're trying very hard to mature in a youthful way—to keep our earlier commitments, our values, and take those methods and ideals out to a wider audience. Those are not necessarily in conflict, but they provide a real challenge for all of us—a challenge that will keep Evergreen a lively place.

Dave Rauh Joins Alumni Board

David Rauh, a 1979 Evergreen graduate, was appointed on January 17 to a two-year position on the Association's Board of Directors.

While at Evergreen, Dave studied photography and communications and served as station manager of KAOS-FM. His senior project, entitled "The Homestead Reunion" won a design and photography award from the University and College Designers Association in the book category.

Dave's appointment fills the Board vacancy created last fall by the untimely death of Colleen (Hunt) Spencer.

Bay Area Reunion, In Transit

On January 20, while in California to attend a professional conference, Larry Stenberg hosted a gathering of San Francisco area alumni to reunite and acquaint over a few glasses of wine and some munchies. The small but enthusiastic group included Chris Collins '78, Jon '74 and Tess (Boley) Cruz '74, Dan Farber '79, Mark Gottlieb '78, Lee Jensen '74, Leslie Layton '75, Norm Levy '75, Geoff Rothwell '75, and Laura VanDilla '78.

Everyone shared fond memories, war stories, successes, and their unique observations about the way Evergreen touched their lives. The group vowed to get together again to plan more activities in the area.

If you're interested in getting a group together in your area, contact the Alumni Office for assistance.

Commencement Speaker Chosen

Jolene Unsoeld, highly respected Washington state political activist, has been selected as the featured speaker for commencement exercises, slated for Sunday, June 7, beginning at 2 p.m. on the central campus plaza.

Mrs. Unsoeld, veteran citizen lobbyist and widow of famed mountaineer and Evergreen faculty member Willi Unsoeld, was chosen by the 20-member Graduation Planning Committee headed by seniors Steve Charak and Crystal Rogers.

More than 600 Evergreen seniors are expected to receive their bachelor of arts or science degrees at the Sunday ceremonies, to which all Evergreeners, parents and friends are invited.

Alumni Unite

In an unprecedented show of unanimity, alumni from Washington's six public institutions of higher education joined together last month to demonstrate their support of higher education to state legislators. On April 7, the six alumni associations hosted legislators at a reception at the Vance Tyee Motor Inn in Olympia, which gave alumni an opportunity to speak directly with their senators and representatives about the importance of higher education and its contribution to the quality of life in Washington State.

Alums Joe Dear '76, Julie Grant '79, Doug King '77, Randy Ray '75, Doug Ellis '74; Alumni Relations Coordinator Bonnie Marie; Assistant to the President Les Eldridge; and Trustees Thelma Jackson and Herb Gelman and wife Barbara represented Evergreen at this first annual Alumni Day.

Alumni Photos and Artwork Needed for '82-83 College Catalog

Photos, drawings and paintings by Evergreen alums, students, faculty and staff are being sought for possible publication in the college's 1982-83 catalog.

"We're looking for pieces which depict the campus

buildings and facilities; Evergreen students, faculty and staff members; and 'location shots' of Olympia, southwest Washington and the Olympic Peninsula," says college publications editor Kennedy Poyser.

The catalog cover will be printed in full color and a high-quality transparency, photo or painting will be required, says Poyser. "We want an outstanding piece with visual impact, possibly a photo of the area around Olympia. The winning entry

will receive a cash award."

Deadline for entries is May 27. Final submission for publication must be received by July 15.

For guidelines on submissions, contact Kennedy Poyser in College Relations (206) 866-6128.

AlumNews is the official publication of The Evergreen State College Alumni Association, issued quarterly in conjunction with the *Evergreen Review*.

Editor: Ralph Smith
Writer: Bonnie Marie
May 1981
Volume 3, Number 3

AlumNotes

Ed Alkire '76, Seattle, WA, is a tax consultant with the certified public accounting firm of Touche Ross & Co.

Janice Arnold '79, Seattle, WA, owns her own business, "Sew Right Sisters," does freelance advertising, and has a batik studio in her home.

George Baitinger '79, Winlock, WA, is employed at the Mt. St. Helens visitors' center, Lewis & Clark State Park. Since graduating, he also has held interpretive positions with Washington State Parks and the Olympic National Park.

Jeff Barton '78, Denver, CO, will graduate in May from the Iliff School of Theology (Univ. of Denver) with a Master of Divinity degree and will become minister of the First Congregational Church of Idaho Falls, Idaho.

Judy Blackard '77, Seattle, WA, has been employed with the Seattle School District since 1977 and now teaches at Orca Elementary, an alternative school.

Greg Booth '75, Alexandria, VA, is employed by the Bureau of Land Management. He also spent two years in Ghana, West Africa, doing forest pathology research.

Joseph '76 and Patsy Lavelle Brecha '79, live in Tacoma, WA, where Patsy works as an occupational therapist at St. Joseph's Hospital and Joe does pottery. They were married in August, 1980, and bought a house and land that they are turning into a small farm.

Eric Banning Buck '80, Olympia, WA, served last fall as first mate on a 57-foot ketch in the Virgin Islands.

John (Spider) Burbank '77, Providence, RI, is coordinator for the Community Labor Organizing Committee.

Alice Burman '76, Seattle, WA, is a travel agent with Doug Fox Travel, University Branch.

Howard Burrows '77, Chocomauga, GA, is doing full-time service work distributing Jehovah's Witnesses publications door-to-door.

Rob Crawford '77 and Sarah Stockwell '78, Yosemite, CA, teach at an environmental education organization, the Yosemite Institute. Rob and Sarah were married last November in Big Meadow, Yosemite National Park.

Lawton Case '76, Enumclaw, WA, is a sergeant in the patrol division of the Enumclaw Police Department.

Jon '74 and Nancy (Tess) Boley Cruz '74, live in Hayward, CA, where Jon is studying for a Ph.D. in sociology at UC-Berkeley. He received his master's in sociology in 1979. Tess will receive a master's in public health/community health education from San Jose State University in May.

Al Curtice '79, Federal Way, WA, is the service manager for Computerland in Tacoma.

Andrew Daly '75, Astoria, OR, is stationed on the Coast Guard cutter Yocona.

Diane DeMoulin '80, Portland, OR, is the assistant manager in the men's sportswear department at Nordstrom's.

Chere Dill-Weiss '75, Kelso, WA, is a field representative for Consolidated Youth Employment Programs, serving as the special education counselor. Since leaving Evergreen, she has worked for the Handicap Recreation Council in Olympia, acquired her master's in special education—vocational training from Portland State University, and traveled in the United States and the Mediterranean area.

Sheila Dinwiddie '74, Norfolk, VA, is employed at the Independent Living Center, affiliated with Handicapped Unlimited of Virginia. ILC is a community for disabled persons that is managed primarily by disabled persons and works to provide services and training that will encourage and assist severely disabled persons to pursue independence.

Roland Donisi '74, Olympia, WA, is coordinator of Health Services at The Evergreen State College. Roland received his physician's assistant degree from Hahnemann Medical College of Philadelphia in 1978.

Lance Earnest '75, Windsor, CT, is a media technician in the Berlin High School media center. He plans to publish a 13-year collection of poetry and short stories and is working on a science fiction novel.

John Ernst '78, Sherman Oaks, CA, will be publishing his first book *Sadhana, In Our Daily Lives*, late this year. This book started as a project at Evergreen while John was a student of Bill Aldridge.

Jack Etheridge '78, after working for a year at Berry Academy in Rome, GA, organizing an outdoor therapeutic program for delinquent, disturbed and retarded youth, is now working in the north Georgia mountains in a similar program.

Pam Farr, '76, Olympia, WA, teaches 4th and 5th graders at South Bay Elementary School. She received a master of science degree in teaching from the University of Chicago in 1978 and was a 5th grade teacher in a northwestern Chicago suburb for one year before returning to Olympia.

Kent Ferris '75, Seattle, WA, is executive director of the Northeast Branch of the YMCA of Greater Seattle. Kent also serves on the boards of the American Camping Association, the University Chamber of Commerce and the University Kiwanis Club.

Jeff Foster '77, Hanover, NH, is in his third year of studying biology at the graduate level at Dartmouth University. He spent the winter in Costa Rica, Guatemala and Jamaica as a teaching assistant for the Tropical Biology Program.

Jann Gilbertson '77, Seattle, WA, will graduate in June with a master's degree in business administration from the University of Washington.

Brian Globberman '76, is currently enrolled in a Ph.D. program at UC-Santa Cruz and will be studying the area around Bristol Bay in southwestern Alaska. In addition he has a part-time appointment with the U.S. Geological Survey.

Tom Graham '75, Portland, OR, is a youth counselor for a CETA program. Tom received his master's degree in social work from Portland State University in the fall of 1980.

Carol Hansen '78, Vancouver, WA, is a project specialist in the City of Vancouver's Department of Community Development. She serves on the Toastmaster's Board, Community Action Agency Board, City Fire Prevention Advisory Committee and Cub Scout Pack 343 Board.

Shelby Heimdahl '76, is a Peace Corps volunteer in Gambia, West Africa, working in the areas of health and nutrition, promoting the wellness concept.

Jack Hoffman '77, Olympia, WA, has formed a company, Video Consulting Services, to provide a one-stop source for consultation, television production services, equipment purchase and rental, and audio and video tape products. He also has been employed by Pacific Communications, Inc., as a production manager; by Oscar Productions, Inc., in Seattle as a staff photographer; and The Evergreen State College, where he produced and directed video training programs.

Marsha Kaighin '75, Longview, WA, is Director of Special Services with the Southwest Washington YMCA, where she plans and implements specialized recreational activities for handicapped individuals. She also serves on several community advisory boards and serves as a resource person for local social service organizations.

Alan Kohl '79, Aberdeen, WA, is a buyer for Lamb-Grays Harbor Company and is also working for his MBA through Seattle City College.

Robin Laakso '79, Portland, OR, is employed by Knapp-ton Corp., and dispatches tugs and grain, container, log and chip barges up the Columbia and Snake Rivers to Lewiston, Idaho.

Jim Macartney '74, Olympia, WA, develops and directs outdoor programs for high school and college age students.

Conrad Metcalfe '80, Roseburg, OR, is an administrative assistant at the Hearshwind Country School, the Umpqua Environmental Education Center.

Jerry Moos '75, Seattle, WA, is a banker at Cascade Savings & Loan Association and lives on a houseboat.

Velina Murray '73, Tacoma, WA, is training as a traffic manager for Western Farmers Association in Seattle.

David Mozer '74, Bellevue, WA, is completing studies toward a master's degree in international economics and will be an intern at the American Embassy in Monrovia, Liberia, this summer.

Timothy Moore '73, Ravenswood, WV, is employee relations superintendent at the Kaiser Aluminum plant.

Myra Nowakowski '74, Enterprise, OR, is president of Northeast Oregon Worker Owned Cooperative, a group that does contracting and consulting work for government agencies and private organizations, primarily in forestry and farm-related work. Myra received a master's degree in botany, specializing in plant ecology, from Washington State University in 1978.

Charlotte Olson-Alkire '75, Seattle, WA, teaches 7th-grade biology and 8th-grade physical science in the Highline School District.

Thomas Osborn, '77, San Francisco, CA, is studying law at Hastings College of the Law.

Leonard Pagliaro '78, Middletown, CT, is completing studies toward a master's degree in biology at Wesleyan University.

Vicki Phelps '76, Tucson, AZ, is a landscaper, interpreter, botanist, and artist with the Arizona Sonora Desert Museum.

Victoria Poyser '80, Olympia, WA, a book and magazine illustrator, was nominated for a Hugo Award in early April, one of five nominees worldwide. Winners of this year's Hugo Awards, the "Oscars" of the science fiction publishing field, will be announced in September at the 5,000-member World Science Fiction Convention in Denver, Colorado.

Daniel '79 and Kitty Preston '74, live in Mt. Rainier, MD, where Dan is finishing studies toward a master's degree in American history at the University of Maryland and will continue toward a doctorate. Kitty is finishing work on a master's degree in music history at the University of Maryland, and is writing a thesis as a graduate fellow with the Smithsonian Institution. Kitty plans to enter the Ph.D. program in musicology at the City University of New York next fall to study American music history.

Linda Rasmussen '77, Seattle, WA, is employed by Seattle Center as a program assistant in the Research and Development Section, which concentrates on development of funding alternatives for Seattle Center.

Marsha Reagan '78, Santa Fe, NM, is doing sales and production work with KUSF-AM radio and is on the board of directors of Fiesta Communications Corporation.

Antonio Santoy '77, Yakima, WA, is an area supervisor for Employment Security Corrections Clearinghouse office in Yakima. Antonio has a master's degree in social work from Eastern Washington University.

Susan Shinn '78, Seattle, WA, expects to receive her master's degree in social work from the University of Washington in June. Susan is an intern in the counseling center of Edmonds Community College, where she team-teaches assertiveness training and career exploration classes.

Leslie Smith '80, Olympia, WA, has been traveling in Asia. She was employed by the Marine Biology Unit of the Department of Natural Resources prior to her departure for Asia.

Wendy Squires '76, Portland, OR, is practicing law with the Community Law Project, a public interest law firm. Wendy graduated from Willamette Law School in May, 1979, and married Angel Lopez, affirmative action director for the Oregon State Bar, in November, 1979.

Jamie Tolfree '79, Carson, WA, is an archaeology technician on the Gifford Pinchot National Forest, out of the Wind River Ranger District.

Glen Tucker '73, Danbury, CT, owns Tucker Associates, a consulting engineering firm for solar-designed greenhouses, heating systems and other buildings. They have done projects for HUD and the Department of Energy, in and in Third World countries.

Jack Van Valkenburgh '77, Jamaica Plain, MA, is a second-year student at Northeastern University School of Law in Boston.

Bart Vandegrift '75, Wenatchee, WA, graduated from University of Washington Law School in 1978 and has been practicing in a three-attorney firm in Wenatchee.

Patrina Walker '78, Olympia, WA, has exhibited her photographs in a number of shows in the U.S. and Europe, including a one-woman show in North Carolina. She also has lectured as a visiting artist in several local colleges and schools.

Diane Winslow '78, Olympia, WA, is doing a research project on the employment and training status of women in Washington jointly for the Washington State Employment and Training Council and the State Advisory Council for Vocational Education.

Super Saturday Offers International Flair, Array of New Activities

From the opening sounds of Scottish bagpipes, through performances by Polynesian, Chicano, Hawaiian and Filipino dancers, to a toe-tappin' Irish band, Super Saturday '81 will offer an array of entertainment from 11 a.m. to 7 p.m., June 6, on three stages around the central campus plaza.

The third annual spring festival, a celebration of the successful conclusion of Evergreen's tenth academic year and to herald the coming of summer, will also feature exotic foods, including special booths staffed by the Thurston County Southeast Asian community, by the local Urban League, and by an ambitious team of Hawaiian chefs who plan to roast a whole pig on campus.

When folks aren't eating or enjoying entertainment, they'll have a chance to compete in a number of recreational activities, ranging from road runs to skateboard races, from open volleyball and New Games events to frisbee golf.

Displays by more than three dozen local artists and craftsmen will be staffed throughout the campus and a number of special exhibits new to Super Saturday will

be offered, including model railroad cars and demonstrations by local Scouting and 4-H organizations.

Also new to Super Saturday this year will be a special children's circus, complete with live animals, tightrope acts, clowns and other surprises. The children's tent will once again provide special games, stories, free makeup, free balloons and other activities of interest to youngsters under ten.

The popular cartoon film festival will be shown throughout the day and new events designed to intrigue the teenage set will also be provided, along with the now traditional "adult beverage garden." Huge critters are also expected to be on campus for photo-taking sessions with human hams of all ages, and media bat busters from KGY radio and the *Daily Olympian* will once again wage war over the Evergreen diamond.

Super Saturday, which precedes graduation exercises on June 7, is especially designed to welcome parents and friends of Evergreen back to campus. Plan now to be here for this free, day-long celebration.

'81 Evergreen Album To L.A.

The result of eight months of work by 183 Evergreen students is finally on its way to Los Angeles to be mastered and pressed.

This year's album offers professional-quality music composed, performed, recorded and engineered by Evergreen students. The double-record set features jazz, rock, classical, experimental, folk and other styles.

The album project has been an excellent educational tool and a remarkable example of what is possible here at Evergreen. Last year's album provided exposure for Evergreen's unique philosophy to students and radio listeners throughout America.

Enthusiastic response to the campus-wide presale campaign has left only 300 records for sale at this point. So, get yours now! Send a check or money order for \$11 (album \$10, shipping \$1) to: 1981 Album, Electronic Media Services, LIB 1302, TESC, Olympia, WA 98505.

Student Filmmakers Awarded \$24,719

Evergreen seniors Dianne Devlin and Stephanie Hare have been awarded \$24,719 by the Washington Commission for the Humanities to prepare an in-depth documentary on Washington's salmon industry.

The grant, the largest awarded so far this year by WCH and the largest ever presented to an Evergreen student team, funds a year-long project which will provide an historical overview, examine the Judge Boldt decision, focus on fishermen personally affected, and propose some solutions to the controversy surrounding the salmon industry.

"This story needs to be visually documented," declares Hare, a film and television student from Seattle. "It's never been thoroughly covered despite the fact that fishing is a very significant industry in this state—one whose survival is in doubt."

The two spent Fall Quarter preparing their grant request and gathering research from a "complete industry cross section"—fishermen, agencies and Native American groups, and from biologists, historians and anthropologists.

The complex topic will be covered in an "air quality," 50-minute color video production scheduled to air in the spring, says Devlin, a Centralia resident who's been studying television and radio production at Evergreen for the past three years.

The project, with a total cost of \$100,000, is supervised by Evergreen faculty member Lovern King, who teaches communications and Native American studies. Assisting on the project are faculty members Thomas Ott, a filmmaker; Lynn Patterson, an anthropologist; and Dick Fuller, a technical adviser in television production.



Student filmmakers Stephanie Hare and Dianne Devlin

Students Review Master Plan

An Evergreen student research team is reviewing and updating the college's current master plan as part of their Applied Environmental Studies program. They've distributed a campus-wide survey on future use of Evergreen land, and have conducted two public meetings to present their preliminary draft and gain reactions to it.

By June, students hope to complete recommendations for establishing an ongoing review process and a comprehensive study of sites under consideration for additional on-campus housing.

They'll also complete an analysis of such current planning issues as development of the campus core, creation of additional commercial space, land use planning for the Organic Farm, management of undeveloped areas, preparation of social space within on-campus housing, and use of the college's 3,300-foot Eld Inlet waterfront.



Evergreen Summer Institute for College Teachers

Continuing its role as a leader in educational innovation and creative teaching, Evergreen will sponsor two intensive two-week residential courses for faculty who wish to improve and enrich their teaching. Working within small interdisciplinary groups, members of the Evergreen Summer Institute for College Teachers will learn how to deal with obstacles to more effective and fulfilling teaching and will develop a specific plan to revise a course they are presently teaching.

"We believe the Institute will be a fresh approach to faculty development," says

Susan Finkel, the Institute's administrator. "Our approach brings together the intellectual perspectives of Jean Piaget, John Dewey, and the sociological study of groups."

Don Finkel of Evergreen and Stephen Monk of the University of Washington designed the national-level Institute, which is limited to 24 participants for each session. Session I will be held July 6-17; Session II, July 27-August 7.

For more information, contact Susan Finkel, Seminar Building 4127, TESC, Olympia, WA 98505 (206) 866-6018.

Alternative Education Conference Receives Grant

The Metropolitan Life Foundation of New York City has awarded Evergreen a \$10,000 grant for the national Conference on Alternative Education to be held on campus September 8-10. Evergreen was one of 10 institutions selected out of 139 submissions. Other recipients included Stanford and Duke Universities, Whitman and Harvey Mudd Colleges and UC-Berkeley.

Conference panelists and participants from all over the country will gather at Evergreen to explore the rich and diverse experimentation in

American higher education initiated in the 1960s and early 1970s. They will discuss the circumstances, conditions and historical influences which favored successful innovation and those which opposed or undermined it. The focus will be on the future and on using the lessons learned to meet the challenges of the 1980s.

Evergreen alumni, parents and friends interested in learning more should contact Dr. Barbara L. Smith, Academic Dean, TESC, Olympia, WA 98505 (206) 866-6310.

"Near Death" Research Draws National Media Attention

If anyone ever doubted humanity's fascination with life after death, three Evergreen students are living proof that interest in that topic is alive and well.

The three—Sethyn Bryan, Jim Lindley and Bob Conley—first made the news in January when they ran ads in local papers seeking to interview persons who had been declared dead or who believed they had experienced clinical death. The ads led to major stories in the *Daily Olympian* and the *Seattle Post-Intelligencer*. The latter was picked up by United Press International and, reports Lindley, "We received calls and letters from all over the country. We've been reported on in San Francisco, Rhode Island and Florida. We've been interviewed by Los Angeles and Toronto radio stations. And we've even been asked for an interview by *The Star*, which we declined."

The Evergreen research trio, led by faculty member Greg Stuewe-Portnoff, interviewed several dozen people about "near death" experiences, then compared results with studies by Dr. Kenneth Ring, author of "Life at Death: A Scientific Investigation of Near Death Experiences."

For many, the near death incidents have been "the most profound experience in their lives," notes Lindley. "And, it has changed their lives. They tend to be much more compassionate and spiritual."

"It doesn't prove there is life after death," he explains. "These are subjective experiences, with no way to verify them. But they were experiencing something, and whatever it is, it's important and needs more research."

Richard Dudman Visits Campus

Richard Dudman, an award-winning reporter who has covered the nation's capital since 1954, came to Evergreen Winter Quarter as the first of six prominent visitors in the Woodrow Wilson Visiting Fellows Program.

Evergreen is one of only three public colleges in the nation chosen this year to participate in the Fellows Program, which seeks to encourage the flow of ideas between academic and non-academic worlds and to help students better see the relationships between a liberal education and their lives after graduation.

At Evergreen, the Oregon native and Stanford University graduate visited academic programs, delivered a public address, and conducted a workshop for students interested in journalism careers.

Legislature Increases Tuition

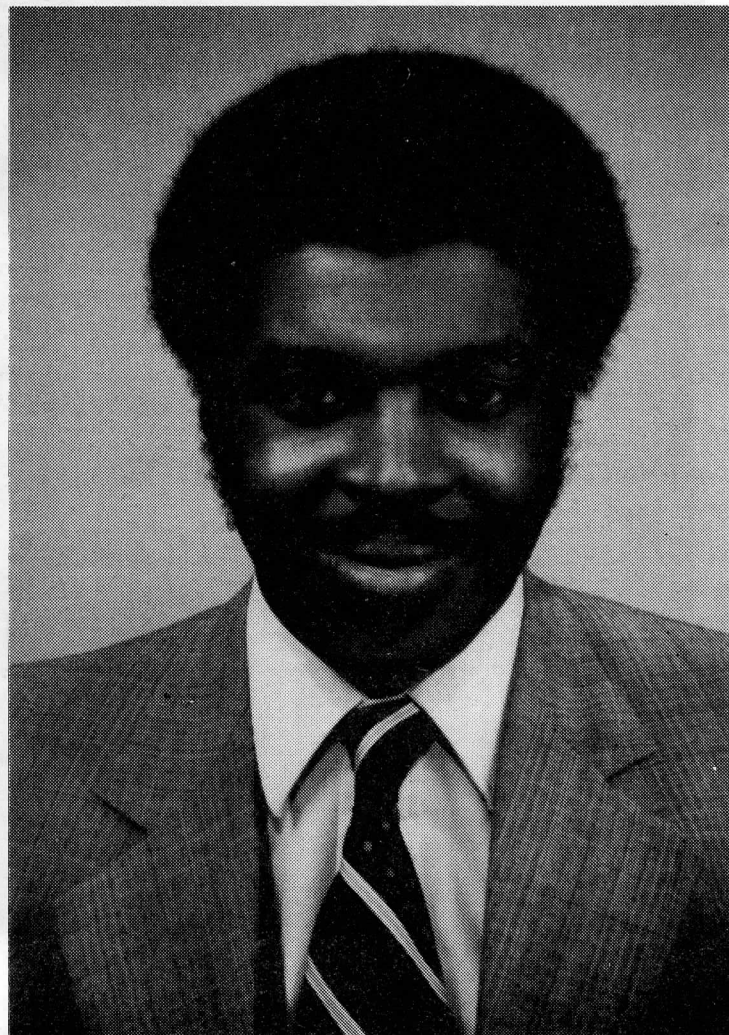
To help parents and students plan for the 1981-82 academic year, the following projected costs have been compiled. These estimates are for the average student living on a modest budget for three quarters.

	Resident	Non-Resident
Tuition/Fees	\$ 867	\$2,190
Books and Supplies	300	300
Board and Room	2,100	2,100
Personal Expenses	750	750
Transportation	540	540
	<u>\$4,557</u>	<u>\$6,600</u>

For more information, contact Laura Thomas, Director of Financial Aid, (206) 866-6205.

New Admissions Counselor Named

Albert K. Smalls III, formerly with Resource Planning Associates in Cambridge, MA, was recently named as an admissions counselor and coordinator of minority student recruitment at Evergreen. Smalls, 26, will work closely with high schools and community colleges, as well as community agencies and reservations, to assist the college in its goal of increased minority student enrollment.



Postage Guaranteed

Send Your Books to College!

Or, send your jewelry, your fine art prints, your stamp or coin collection, your musical instruments, or your boat.

Each year Evergreen receives many donations of cash and appreciated securities. There are also many other ways in which you can make a gift to the college. You may donate a life insurance policy, real estate, art objects, scientific equipment and many other non-cash "gifts-in-kind." These gifts can be equally as valuable as outright cash gifts and they may provide the donor with worthwhile tax advantages.

Evergreen students and faculty benefit from such gifts and so do you. For more information about these and other charitable gift opportunities, contact Sue Washburn, Director of Development, TESC, Olympia, WA 98505, (206) 866-6565.

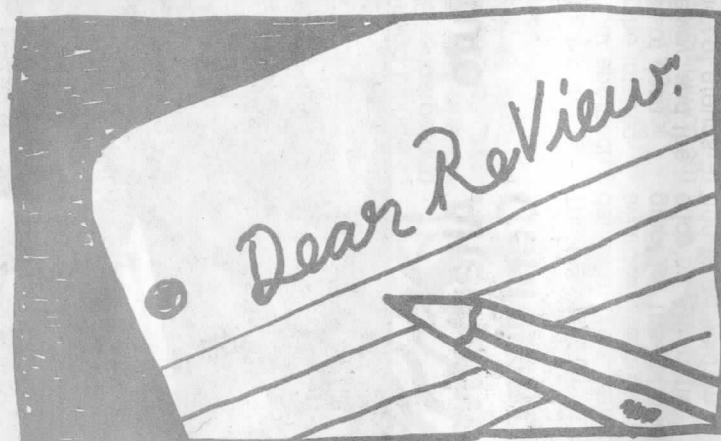
Volunteers Let It Ring For Evergreen

Over 100 student, faculty, staff, alumni, trustee and Foundation volunteers "let it ring for Evergreen" from February 19-March 3 and received pledges totalling \$16,776 from 406 parents and 248 alumni. In addition, another 893 members of the Evergreen family indicated their willingness to consider a gift before the June 30 end of the 1980-81 Annual Fund year.

"This year's Phone-a-Thon was the best ever!" says Sue Washburn, Evergreen's director of development. "Over 4,000 calls were attempted during our eight nights of phoning. We increased dollars pledged by 32% and the number of pledges by 43% over last year. And, we received hundreds of 'AlumNotes' and address changes."

Funds will be used to support such needs as scholarships, student and faculty research, special educational projects, art and library acquisitions, the Sea-wulff, athletics... all needs which are not met by state funds. Continued budget cut-backs make these contributions even more vital.

THANKS!



Student Filmmakers Win Betamax

Two first-year film students at Evergreen, Jane O'Mara of Bellevue and Lisa Jamieson of Minneapolis, Minnesota, won an award in the first National Student Video Competition, cosponsored by the American Film Institute and the Sony Corporation.

The two women, both students of faculty filmmaker Sally Cloninger in her "Recording and Structuring Light and Sound" program, won first place in the informational category for the western U.S. region.

Their award-winning, 18-minute color video tape, called "Choices," focuses on the controversy surrounding abortion rights and legislation. For their entry, they received a Sony Betamax home recording unit, valued at more than \$1,000.

What Do You Think?

Does the Evergreen *ReView* delight you? Aggravate you? Leave you feeling indifferent? Do you have some ideas, feelings, suggestions, criticisms *about Evergreen* that you'd like to share with us and with the *ReView's* 10,000 readers?

Well, here's your chance. We're beginning a "Letters to the Editor" column just for you. All letters should be typed and signed and should include the author's name, address and telephone number. Short letters are best due to space limitations. Deadline for next issue is June 15.

Poster for a campus Asian festival, produced by Evergreen graduate John Woo in January, 1976.



Archives

The Evergreen State College
Olympia, Washington 98505

WON KYUNG CHO
KOREAN DANCER-ACTOR

TWO DAYS
THE EVERGREEN STATE COLLEGE

何出來事

12-1pm a talk on Asian Theater & Korean Music 4th floor library	2-3pm Korean Poetry Lecture 4th floor library	3-5pm Korean Master Class Korean & Japanese dance 4th floor	6-8pm Dance Recital 4th floor theater
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Friday January 23

Saturday the 24th

7:30pm
A Dramatic Performance
2 Korean plays and a reading of Korean love verse
4th floor theater