

Rising Tide Of Driftwood Dissatisfaction

by D.A. Heier

Evergreen's Driftwood Day Care Center exists in an almost unnoticed wrinkle of this state's bureaucratic fabric. One state agency can't license another, so Driftwood isn't currently state certified. As a result it doesn't have to live up to state-mandated standards for child care facilities.

Recent informal assessments of Driftwood indicate that the facility does not conform with minimum state standards. The parents whose children populate the center are not happy. Recently 18 of those parents signed a petition calling for improvements in "safety, cleanliness, equipment, management and staff training in child development." Specific deficiencies cited include; lack of adequately trained staff, lax supervision of children, lack of first aid training for staff, and poor responsiveness on the part of the center's administration. Some have even called for Driftwood director, Virginia Brian's job.

College Dean of Student Services, Larry Stenberg held a meeting with the parents, Brian, and Student Activities director Lynn Garner. Garner was there because good ole S&A foots the biggest chunk of the Driftwood bill. The purpose of the meeting was to air grievances and try to reach a mediation of differences. At the end Stenberg assured the parents that, "(he) would be personally accountable for bringing Driftwood up to minimum state standards by next Fall."

One student parent who recently withdrew her child from Driftwood, Kara Neff, said that she was pleased that Stenberg

was willing to take responsibility on the standards issue but that before she enrolls her child next fall she will "go into Driftwood with the state license requirements in my hand"

Another student parent, Charlotte Todd, researched the state day care standards. She found that Driftwood missed those standards in several areas. She too was encouraged by Stenberg's commitment, "He now realizes what the parents have been up against. He has a plan of action and is willing to let the parents help evaluate the (driftwood) director's performance."

Director Brian responded to some of the criticisms; "I believe Driftwood meets minimum standards. What isn't compliance to one parent, may be compliance to another. Many parents are supportive but apathetic. Driftwood could be cleaner but nurturing sometimes comes first with a limited staff. When you have to make a choice between reading a story and washing the floor, sometimes the story is more important."

Greg Krall has two children at the center and is supportive of Brian; "Virginia has done a wonderful job, with little or no support from the college. Until this latest controversy things were improving. I can't understand why recent meetings have deteriorated into Virginia defending her job. That's not at all constructive."

Almost no one would argue with the importance of daycare for student parents, but Driftwood poses some knotty problems. It's housed in an old inadequate building,



Does Driftwood provide adequate daycare?

photo by Albright

it sits in limbo regulation-wise, its budget (like others) is tight, Evergreen has no curriculum in child development, and parents have widely different expectations.

Some parents think the director should spend more time supervising children and interns, others think she should be better prepared for the S&A budget battle. This built-in schizophrenia is a common problem with this type of organization. Almost all priority setting is accomplished in budget hearings. This poses two big problems. First, not only do personnel for these type jobs have to know and be

competent in the specific field, they also have to be budget experts and be able to effectively represent their organization in budget hearings. If such a person is ineffective in either area, the program suffers. Second, once such a multi-talented person is found, that person and their supervisors have to decide how much of each function is to be pursued. Again, if the priorities don't follow a very thin line, the program suffers. If you don't have money, you don't have a program, but if all your energy is going into the budget, how can you have an effective program?

COOPER POINT Journal

Playing Power In The Pacific Northwest

both public power agencies. Only with a knock in the head, this time an astronomical leap in electric rates, has the public again grown concerned about their interests. The battle is again being waged. A battle with hazy boundaries and unclear interest groups. The victor will determine the future of public political power over electric power.

Before looking at today's problems it is useful to examine yesterday's, beginning with Muscle Shoals, a 37-mile stretch of white water on the Tennessee River that was to set the stage for a power debate that continues today.

In the early 1900's, controversy centered on whether private enterprise or the federal government would build a dam at Muscle Shoals. World War I forced the

federal government to play its hand. They needed massive amounts of electricity to produce nitrates for munitions. After the war, with no need for munitions, the United States government was deciding how to use what many called "the white elephant." Bills were introduced, but were usually variations of the same theme and were often written by private enterprise.

Their aim was to deliver Muscle Shoals to private hands. Henry Ford, the automobile entrepreneur, graciously offered to take this burden from the federal government, so he could make fertilizer (from the nitrates) for the farmers. However, production of fertilizer used only about one-eighth of the total power output. Clearly Mr. Ford wanted something else. Newton Baker, Secretary of War, may have provided the answer when he suggested, "If I

were greedy for power over my fellow-man I would rather control Muscle Shoals than to be continuously elected President of the United States."

Because energy is the key to the industrial revolution, it is no coincidence that Exxon, Shell, and the rest of the energy monopolies are among the world's financial brokers. If you control someone's meter, then you control a portion of their life. You enter the realm of political power—power over people. The Fords and the Rockefellers have known this for years. A handful of visionaries have battled against it, and the general public has intuitively sensed it.

By 1936, the control of Columbia River power was of major concern to taxpayers, and power brokers. In the election year, continued on page eight

Evergreen : The Politics of Athletics

This development has been of benefit, not only to the athletes involved, but to the public relations and image of TESC in regard to prospective students in the southwest Washington area. However, rapid expansion of the intercollegiate sports program over the last four years has generated dispute centered on a number of philosophical issues, and has been the subject of a great deal of controversy.

The development of intercollegiate athletics has been closely related to the development of TESC itself. Conceived in the 1960's, Evergreen was originally designed to accommodate both an expected increase of 17,000 high ed students and a perceived liberal trend in education. By the mid-seventies, failure of these projections to materialize caused severe enrollment troubles for the institution. A general perception emerged that the role and mission of the school should

be redefined. One of more visible results of this was substitute Senate bill 3109. Passed in 1977, the bill directed the Washington Council for Postsecondary Education to study TESC and determine actions necessary to broaden the institution's clientele base by introducing traditional undergraduate and graduate course offerings and reduce the institution's total operating costs per FTE student to that of the other state colleges (now regional universities).

In response to the directive the CPE produced a very unusual and detailed report. The 450-page study was only the second known instance of a statewide agency conducting a comprehensive review of a college. The report admitted that conducting what was in many respects an institutional evaluation had created some "unusual circumstances" in that the council found itself making

recommendations on matters "usually views as the province of the institution." However the council noted that reflection on such matters was essential for comprehensive study.

Recommendation 17 of the 1979 CPE report which concerned intercollegiate athletics provides an insight to the motivations and goals behind the development of this program.

"The subject of intercollegiate athletics at Evergreen is a sensitive one," the report states. "Many of the present students and faculty have expressed themselves in opposition to the idea. These sentiments can be appreciated. At the same time, the topic emerged in so many instances as a factor that could be employed effectively by the College to broaden its appeal to a larger range of high school students and enhance its community relationships that it simply cannot be ignored"

arts and events

more arts and events on page 11



The Annual Grand Ball is here again, and so are the Pastoralians. This band plays roots-gospel music that will have everyone swinging to the Caribbean beat. So come out and celebrate the end of the school year with the Grand Ball, June 3 in the CAB Mall. The doors open at 9 p.m. and the show begins at 10 p.m. Admission is \$3 and there will be free refreshments.

"Las Desastres" is a suite of 18 sketches by the Spanish artist Jose Goya, which will be exhibited at The Evergreen State College's Gallery 4 through June 6. These etchings, produced by Goya in the eight years preceding his death in 1808, depict disturbing behavior of people in the face of war and death. The sketches are open to the public from noon-6 p.m. on weekdays and from 1-5 p.m. on weekends.

The Evergreen Galleries will present a juried exhibit of work in various media by students at Evergreen in Gallery 2 of the TESC Library from May 7-June 6.

Densely will be performing seminars in the Recital Hall of the Communications Building, Saturday, May 28, at 8 p.m. There is no admission.

The Whale Museum in Friday Harbor on San Juan Island is celebrating the 4th Annual 5th Annual Whale Festival. The festival will include films, music, a benefit concert, special video programs, a Kids Day, and guided tours of the museum for all ages. The Whale Museum is located two blocks from the Friday Harbor ferry landing on First Street.



On Wednesday, June 1, at 8 p.m. the Advanced Film Roundtable. The show will include films and videotapes made by students over the past three quarters. The show will take place in the Recital Hall of the Communications Building and admission is free.

The 4th Ave. Tavern presents a weekend of reggae music featuring Soundance from Seattle Friday and Saturday nights at 9:30 p.m. There is a \$3 cover charge. On Sunday, May 29, KAOS in conjunction with the 4th Ave Tavern will present "The Reggae Experience" featuring the group Soundance. The show begins at 9:30 p.m. There is a \$2.50 cover charge.

The Rainbow Restaurant at 200 W. 4th in downtown Olympia presents The New Smithfield Jazz Trio every Wednesday during May from 8-11 p.m. Thursday in May, The Bert Wilson Quartet performs at the Bert Wilson Quarter-per-hour Restaurant presents "Excursions," an evening of exploratory jazz with John Atkins-piano and Harlan Mark Vale-drums and varied percussion. That show will begin at 9 p.m., and there is a \$3 cover charge.

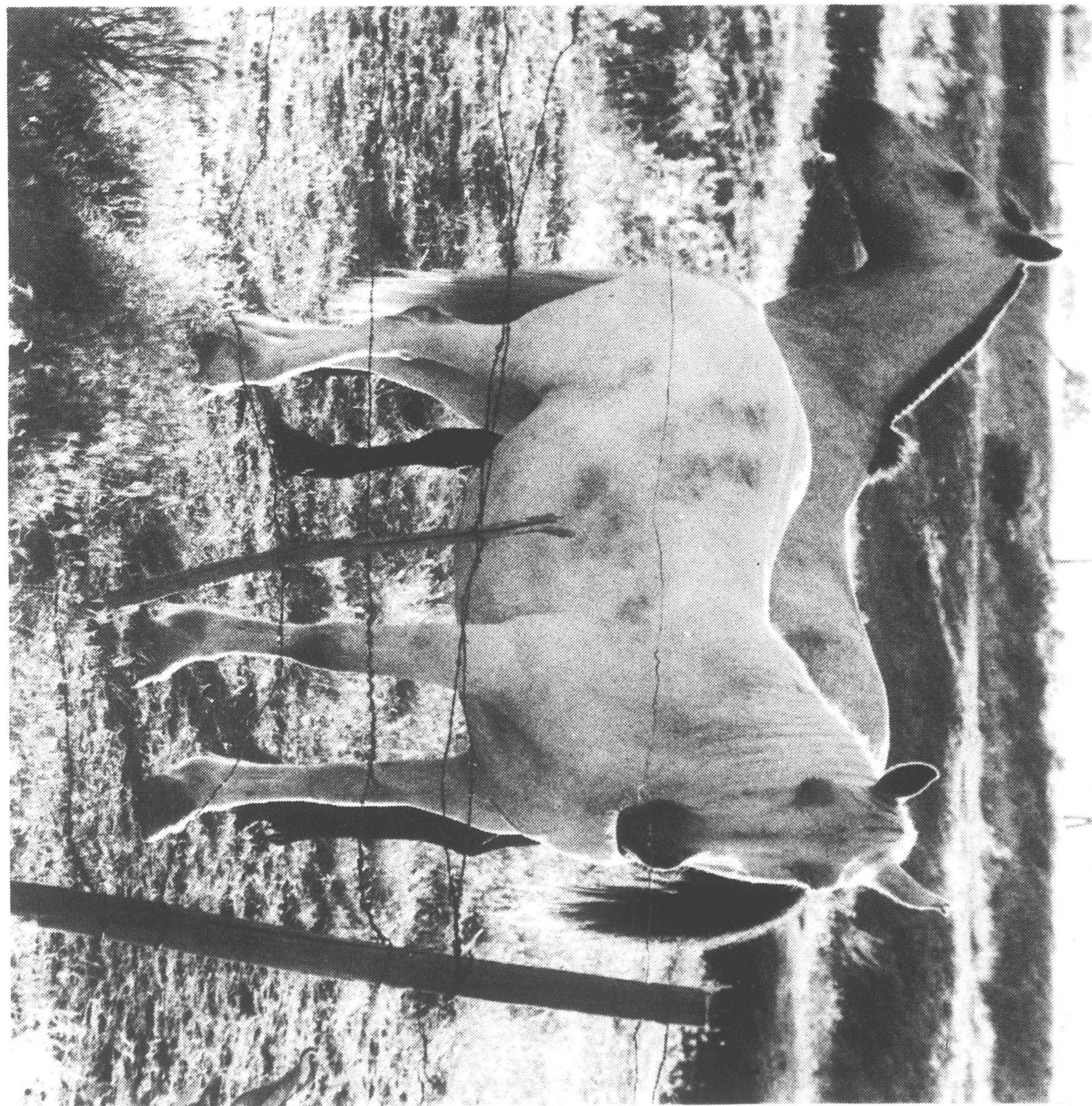
A musical entitled "Hunt's Feet on High Plains" adapted from the book of the same name by Hannah Hurnard, will be presented in the Evans Library lobby at The Evergreen State College at 8 p.m. on May 26, 27, 28, 29 and 31.

Produced by Evergreen students Rick Dupas and Greg Gavel, costumes done by Lynn Norton. There is no admission, but donations will be accepted. Tickets are required and are available on a first-come, first-served basis at the Good News Bookstore, Christian Supply Center and the Evergreen Bookstore in Olympia.

Wednesday of the Slavic Dance to the Slavic Arena for an exciting dance concert. The Slavic Arts have crossed all age barriers with their infectious rockably songs including "The Slavic Call, Strid, and Rock This Town" which have been performed by the Slavic Arts. There is no admission, but donations will be accepted. Tickets are required and are available on a first-come, first-served basis at the Good News Bookstore, Christian Supply Center and the Evergreen Bookstore in Olympia.

Mayor Royer has proclaimed May 4-30 Northwest Folklife Festival Week at the Seattle Center. The mayor officially opens the festival on May 27 at 7 p.m. in Center House with a special presentation. The festival continues through Monday, May 31, 10 a.m. to 11 p.m. Some of the featured events and dance from over 25 countries, the Shepherds Extravaganza and the Fokliffe Marketplace.

Friday Night Circus presents "The Devil and Me" at 8 p.m. in the Center House with a benefit concert. The show will include films, music, a benefit concert, special video programs, a Kids Day, and guided tours of the museum for all ages. The Whale Museum is located two blocks from the Friday Harbor ferry landing on First Street. Admission is \$1.50.



The Evergreen State College
Olympia, WA 98505

Volume 11 Number 23
May 26, 1983

COOPER POINT JOURNAL

NON-PROFIT ORG.
U.S. POSTAGE
PAID
OLYMPIA, WA
PERMIT NO. 65

Archives
The Evergreen State College
Olympia, Washington 98505

Would Gorton Bill Protect Northwest Wilderness?



Wilderness in the balance.

photo by Oberbillig

Two Wheeled Political Action

by Todd Litman

Any visitor to Evergreen is sure to notice the great number of bicycles used by students here. Even on a wet winter day, 30 to 75 students arrive by bicycle. On a nice spring day this can jump to several hundred.

A recent survey of bicyclists indicated that the TESC-West Olympia-Downtown Olympia corridor has the heaviest bicycle traffic in Thurston County with Division St. as the single busiest road.

Since bicycle commuting benefits everybody in our community through less pollution, energy consumption and road wear, you might expect that some special consideration for bicyclists might occur along this route. In fact, the route has several serious problems for bicyclists. Consider:

The Division St. bikeway is below state and national standards in design, surface condition and width. This stretch was listed third on the survey as a difficult or dangerous bottleneck to bicycling. Cooper Point Rd. is in good shape for cycling except for the short stretch between 28th and the Evergreen Parkway which is part of the Olympia-TESC corridor.

The up-bound lane of Harrison Blvd. on the Westside hill is too narrow for bicycles to share the lane and the sidewalk is too narrow, cracked and littered with leaves and glass. This stretch was listed first by bicyclists as a difficult and dangerous bottleneck.

A new group called the West Olympia Bicycle Action Committee wants to draw attention to this situation and build support in the community for dealing with these problems. Several of our elected officials have expressed a general interest in bicycling as a form of transportation. However they couldn't be expected to support improvements unless bicyclists become an informed and organized constituency. This is especially important because very few of the people in positions of management depend on a bicycle as a form of transportation. The West Olympia Bicycle Action Committee will represent people who bicycle in all conditions. If bicyclists are to be safe in the rain, after dark and on busy roads, some improvements to streets like Division, and Cooper Pt. Rd. are important.

The two improvements that the West Olympia Bicycle Action Committee is recommending are to pave the shoulders of Cooper Pt. between 28th and the Evergreen Parkway, and laying a shoulder on the east lane of Division St. and removal of the cement curbs that form the present bikeway.

The first recommendation is non-controversial. Thurston County, whose jurisdiction this road is under, has done some good bikeland construction on 28th up to Cooper Point Rd. The short dangerous stretch was simply an oversight on the part of the people who arranged the work and won't be very expensive to repair.

The improvement of Division St. is likely to be much more difficult. For one thing, it will cost quite a bit of money. Also, the city of Olympia has invested in outdated bike path designs and it will be difficult for them to admit that they made a mistake. Their approach is to use cement curbs to "separate" the bikeway from the road. This philosophy ignores that most bicycle accidents occur at intersections, and this type of path makes intersections more complicated. Almost all bicycle facility planners with any understanding of bicycle safety abhor this design but there are still plenty of engineers, parents and even some bicyclists who haven't learned the basics of bicycling theory.

If you would like to support these efforts to make the roads safer and more comfortable for bicyclists here is what you can do:

Contact the Olympia City Council to express your support of the proposal to improve Division Street for bicyclists by bringing the bikeway up to standard. Write: Olympia City Council, P.O. 1967, Olympia, Washington 98507. Or call: 753-8325.

Contact Thurston County Commissioners to ask that they fund improvements to the short stretch of Cooper Point Road between 28th and the Evergreen Parkway and that Mud Bay Highway be improved for the sake of bicyclists. Write: Thurston County Commissioners, Bldg. 1, 2000 Lakeridge Drive, Olympia, Washington 98502. Or call: 753-8031.

Contact the Intercity Transit Board to request that they install bicycle racks on the TESC #41 bus. Point out ways that this might help you, the low cost of the program and the potential of this program to pay for itself. Write:

PTBA Board c/o Jim Slakey, 1401 S. Eastside, Olympia, Washington 98501. Or call: 753-8107.

West Olympia Bicycle Action Committee is part of the Thurston County Bicycle Action Committee, an organization dedicated to addressing a wide range of problems that bicyclists face. If you are interested in either organization write to: P.O. 1624, Olympia, WA 98507.

by John Kersting

Washington's most important wilderness lands designation bill is now being drafted for submission to the U.S. Senate and House of Representatives. As it stands now, Senate bill 837 sponsored by Slade Gorton, could add up to 2.5 million acres or as little as 365,000 acres to Washington's National parks system. The flexibility of this bill could allow the omission of many spectacular and ecologically sensitive areas, several of which are directly adjacent to existing National Parks. The bill also contains a dangerous and, very possibly, illegal transfer of an existing Pacific Crest Trail wilderness area over to a privately owned skiing resort. On June 3, from 9 a.m. to 5 p.m., both Senators and several Washington representatives will be holding a field hearing in Seattle on the 4th floor of the Federal Building. This hearing is essential to the designation of wilderness areas in Washington State. Our representatives are very dependent on public input to determine what areas in Washington are popular or need protection and therefore should be designated as protected, public wilderness. The areas that do not receive any public support will very likely not be included in the bill allowing the sale, development, or multiple use (or abuse) of these lands.

Senate Bill #837 is presently structured on a bare bones study called RARE II (Roadless Area Review and Evaluation-1977). This nationally conducted study proposes that only 365,000 acres of Washington 3.6 million acres of roadless lands be designated as wilderness areas. This study was heavily influenced by the timber industry and has been legally struck down in two courts as being inadequate. In January of 1983, California's 9th Circuit Court ruled in Block vs Calif. that the RARE proposals were wholly inadequate, especially concerning specific impacts of development. As a result, California, Washington, and many other western states will have to totally revamp their roadless area wilderness designations. Our senators and congressmen are extremely dependent on public response to determine what areas besides the sparse RARE II proposals should be added to Senate Bill 837.

The bill is now divided into two parts, Title I will rubberstamp the Carter Administration's RARE II 365,000 acres designated for wilderness protection. It also has language allowing a legal challenge to the studies' acreage limit. It also provides for some very interesting "boundary adjustments" in the Goat Rocks wilderness area. Title II is now a general list of 12 areas that are worth public consideration. The study states that these areas "are of concern to many citizens" and "should be considered during congressional hearings." There are no specific maps, acreages, or sites that can now be examined.

The list of Washington roadless areas is long and includes only areas that are undeveloped, and for the most part useless to any private interests. However, development and exploitation can take many forms, so certain areas are in desperate need of wilderness designation to survive the chainsaw and trailer parks. — Cougar Lakes area. A favorite of Justice William O. Douglas, it is an incredibly beautiful area in the rainshadow of Mt. Rainier.

—The Olympic Range valley areas of the Duckabush, Dosewallips, and Greywolf rivers all need protection to provide spawning beds for steelhead and salmon.

—Glacier Peak has only a tiny area presently proposed as wilderness, it's a long-time favorite of climbers nationwide.

—Mt. Adams' lower elevations need protection from the watchful eyes of timber interests.

—The Lake Chelan-Sawtooth area is a spectacular and very popular area to a great variety of outdoor enthusiasts.

—The Kettle Range is recognized as a valuable scientific study area as well as providing an invaluable watershed resource to the semi-arid region.

—The Patos Islands deserve special attention since it is the only proposed area known to be a natural habitat for eagles and may be the only San Juan Islands that become permanently protected from development.

Other areas worthy of consideration include: Mt. Baker, Higgins Mountain, Boulder River, Eagle Rock, Tatoosh, Glacier View, Dark Divide, Indian Heaven, Trapper Valley, Tiffany, Beaver Meadows, Nason Ridge, Devils Gulch, Goat Rocks, The Okanogan Highlands, Salmo-Priest, Chopaka Mt., and The Juniper Forest area. Many other areas deserve special attention and people are being asked to provide support at the hearing as well as by letters written to our representatives. The Sierra Club and other conservation groups from across the state have drawn up a "Conservationists Wilderness Proposal" to be presented at the hearing. It is a diverse and comprehensive package containing 2.5 million acres in two dozen areas. There are 3.6 million acres of roadless area in the state under consideration. This proposal would still leave 85% of the commercially feasible forestlands intact for development or timber harvesting. This proposal needs broad-based support to become viable to our representatives. Even a short card describing a certain area that has been especially enjoyable to you or your friends could make a difference in this critical period. There is time before this bill is finalized but the sooner response is made, the better.

Now, here's the political catch you've all been waiting for. A majority of the lands contained in the Conservationist's Proposal may be held hostage for a trade-off written into Title I by Rep. Sid Morrison. His district contains over 50% of the lands contained in the Conservationist's proposal and he has made it clear that he will not support the proposal unless he gets the trade-off included in the bill. Rep. Morrison wants to delete an existing section of the Goat Rocks Wilderness area in exchange for a larger, separate section of roadless area. The deleted area would be given to the White Pass Ski Resort to be developed into a World Class skiing slope. While on the surface this would seem to be a worthy trade, especially for Rep. Morrison's support, there are several distinct technical and legal problems.

First and foremost, the Wilderness Act of 1964 clearly states that Wilderness areas are "for the use and enjoyment of the American people in such a manner as will leave them unimpaired for future use and enjoyment as wilderness and so as to provide protection... and preservation of their wilderness character." This wording obviously shows that wilderness areas are for the unspoiled, undeveloped enjoyment of the American public—forever. The only deletions permitted are those deemed by Congress to be "in the national interest" and has only been done continued on page 8



These Photos are in appreciation of the sometimes maligned and generally unheralded folks from Facilities, who keep this place trimmed up, watered down and bolted together. Their efforts have helped keep Evergreen one of the cleanest, best ordered campuses anywhere.

ALL WAYS TRAVEL SERVICE, INC.



WESTSIDE SHOPPING CENTER
OLYMPIA, WASHINGTON

943-8701
943-8700

Bill's Capitol Scuba



Air - Gear - Supplies - Rentals
Dive School
Basic Scuba Class \$75.00
107 E. State St. 357-4128
Olympia, WA 98501 BILL ALLEN



THE BUBBLE BLOWER

Helium Balloons
Bouquets

Dorms and ASH special
866-6000, ext. 5135

Hanging Out With Goya At TESC Gallery Four



by Claire Kuhns

"Los Disparates," a suite of 18 etchings by the Spanish artist Francisco Goya, is presently on exhibit at Evergreen's Gallery 4. These etchings, produced by Goya in the eight years preceding his death in 1828, depict the disturbing behavior of people in Goya's native Spain.

"Los Disparates" has been recognized as one of the most perplexing of great etching styles. Much of the obscurity that clings to this suite of prints can be attributed to their nightmarish quality. "Los Disparates" was done between 1821-1828, during the time Goya also worked on his famed "black paintings," of the Quinta Del Sordo. A similarity in story,

mood, and composition links the two sets of works. A spacelessness, where existing figures move about in a desolate world, defined by few props, natural or man-made, contributes to the eerie effect pervading both "Los Disparates" and the black paintings.

Born in 1746, Goya grew up near Saragossa as the son of a guildler. He showed a precocious bent toward drawing and was apprenticed to a painter at the local academy when he was about 13-14. His attempts to compete for acceptance to the Royal Academy of San Fernando in Madrid were unsuccessful. Consequently, he was forced to travel to Italy in the late 1760's at his own expense. On his return to Saragossa in 1771 at the age of 25, he

secured a commission from the local cathedral. Later he moved to Madrid and married a sister of the famous court painter, Francisco Bayeu. It was through Bayeu's influence that Goya became a protegee of Ralph Antoin Mengs, and was introduced to the Spanish court by this teacher. Mengs, a German painter was the director of the Vatican school of painting and an influential proponent of Neo-Classicism in Europe. Under his guidance Goya was given a job in the Royal Tapestry Factory.

In 1792, a serious illness left Goya completely deaf. For a man like Goya, who walked the tight rope of a rising career, among the fashionable and intrigue infested court, it was a devastating effect. But Goya was to become one of the most sought-after portrait painters in Madrid, and in 1799, he was accorded the highest honor possible for an artist in Spain; Goya became First Painter to the King.

From the time of his illness, Goya began to produce a new kind of painting. He became fascinated with abnormal states of mind. The suite of prints on exhibit, demonstrate this strange fascination and we are tempted to read into them the working of the Enlightenment idea—an intellectual revival which appeared in Europe in the 18th century—which shuns and satirizes the madness and superstition abundant during this period in Spain.

Was Goya a cartoonist of satirical genre? On a conscious level, perhaps he

was, and his works invite such interpretation. But he is not simply an observer, considering the increasing persistence and intensity in dealing with these subjects. One might conclude that his deafness and increasing isolation from society led him to the same madness and fantasy found in these images.

Goya was fascinated with his own creative imagination, or appears at least to be struggling to understand the nature of the imagination. Goya is known as one of the giants of the Romantic Age. From the bright Rococo style of his early years in the court of Charles IV, Goya moved to a dark and powerful expressionism that reflected the tortured Spain of the 1800's. Goya drew the world he saw, a world full of war, menace and desolation, producing some of the finest art works the world has seen.

Goya's etchings will be open to the public from 12 noon to 6 p.m. on weekdays, and from 1-5 p.m. on weekends. This exhibit comes to Evergreen from the Museum of Art at the Washington State University through a grant from the Evergreen Foundation. For more information on the Goya exhibit, and opportunities for internships, contact the Evergreen Galleries at 866-6000, ext. 6075.

Special thanks to Hiro Kawasaki, Evergreen professor of Art History who graciously allowed this writer to share his notes on Francisco Goya.

More Arts And Events

Victor Borge brings his unique blend of comedy and music to the Seattle Opera House, Thursday, June 9, for one performance only at 8 p.m. In 1953, Borge made theatrical history by developing the one-man show, *Comedy in Music*, which debuted in Seattle, and ran in Broadway's Golden Theatre for a record-shattering 849 performances, a feat which has since been unequalled. Since then, his ever-changing concert and stage presentation has been enjoyed by people of all ages in every corner of the world. Victor Borge has been called "a legend in his own time" and "an international treasure." And, as one critic said: "We're fortunate, indeed, that Victor Borge does exist, for who could have invented him? Appearing with Borge is internationally acclaimed opera soprano, Mary Ann Mulvey. Tickets for Victor Borge's *Comedy in Music*, presented by Cornish Institute, are available at all Ticketmaster outlets. Phone orders can be placed by calling 628-0888.

Albatross productions presents **Joan Armistead** at the Paramount Theatre on Friday, June 17 at 8 p.m. Tickets are \$12.50 and \$11 reserved and are on sale at all Ticket Master outlets.

The Artist's Co-op Gallery at 524 South Washington in downtown Olympia will feature as their artists of the week May 28-June 4 oil painters Rita Norquist and Norm Gardener. The gallery hours are from 10-5 Monday through Saturday.

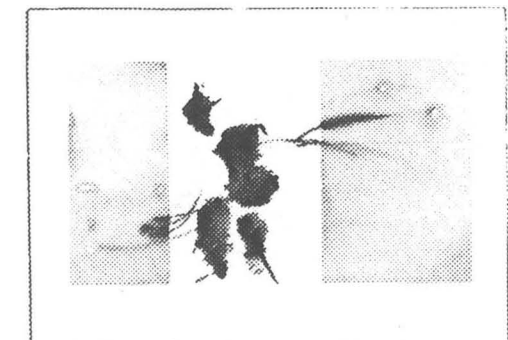
The Artist's Co-op Gallery at 524 South Washington in downtown Olympia will feature as their

artists of the week May 21-28 watercolorist John Cash and oil painter Claudia Marsh. The gallery hours are 10-5 Monday through Saturday.

The Artist's Co-op Gallery at 524 South Washington in downtown Olympia will be featuring as their artists of the week June 11-18 watercolorists Lynn Paveza and Judy Mitchell. The gallery hours are 10-5 Monday through Saturday.

The Olympia Film Society at 911 E. 4th in downtown Olympia presents "Loulou" (France, 1980, 110 min., color, subtitled), directed by Maurice Pialat Sunday, June 19 at 8 p.m. The film stars Isabelle Juppert, Gerard Depardieu and Guy Marchand. Tickets are \$1.25 for members and \$2.75 for non-members.

Phoenix Design, a cooperative of three individuals dedicated to the design and execution of finely etched glass panels will feature their work in a special exhibition sponsored by the Mandarin Glass Gallery, 8821 Bridgeport Way, S.W. in Tacoma, April 17-May 31. A reception honoring the artists will be held Sunday, April 17 from 1-4 p.m. Gallery hours are from 10-5:30 Monday through Saturday.



The Bellingham Hardware Gallery at 215 W. Holly in Bellingham will present watercolors and pastels by TESC student **Pablo Sehugrensky** May 3-28. There will be an opening reception on May 6, from 7-10 p.m. The gallery hours are 11-6 Tuesday through Saturday, or by appointment.

Clay Vessels, an exhibition of ceramic pieces by graduating Evergreen students John Hendrickson and Lilli Crites will go on display in the Rotunda of the Lecture Hall at The Evergreen State College on Sunday, May 29, at 3 p.m. The pieces will remain on display for three days only. For more information, call 866-6000, ext. 6247.

Portrait photos, taken by Evergreen faculty member **Lynn Patterson**, will go on display at the Northwest Center for Visual Anthropology during the month of May. The studio gallery is located at 2110 1/2 West 4th in Olympia. The Northwest Center for Visual Anthropology is coordinated by Patterson and Evergreen faculty member Sally Cloninger.

The Evergreen Galleries will present a **Chicano Poster Exhibit** including work by artists both within and beyond the Pacific Northwest in Gallery 4 of the TESC Library from May 5-June 6

Shadow Box Handles Subject Matter Well

by Gail Pruitt

Going to a play on death was not my idea of a fun Friday night. My premonitions were right, it was not a fun evening. I was uncomfortable. I giggled, I sniffed. I walked out moved and engrossed in thought.

The "Shadow Box," performed last weekend, was a play about three terminally ill people. Set in cabins where the terminally ill go when the hospital can do no more for them, the play centered around stories of the different people interacting with their loved ones.

Characters included a senile woman, attended to by her meek daughter, an intellectual man with his male lover who gets a visit from his "floozy" former wife, and a New Jersey working man visited by his wife and son.

Interwoven throughout the play were the five stages of the grieving process

which people experience when they face death—denial, anger, bargaining, depression and acceptance.

For instance, the working man, Joe (Bradley Aiken) had come to terms with dying but his wife Maggie (Heidi McClure) denied his impending death by refusing to enter the cabin where he would die and by neglecting to tell their son (Austin St. John) of Joe's terminal illness. She kept insisting that he did not "look sick." McClure and Aiken built up the tension well and created a powerful scene near the end with Maggie finally reaching the stage of acceptance and asking Joe to tell her he was dying.

The play was gut-wrenching yet not overwhelming or depressing. Surprisingly, there was quite a bit of humor mixed in. The intellectual philosopher Brian (Bill Droegge) told his former wife Beverly (Dana Dunnells) that he wrote letters to everyone he knew and told them exactly

what he thought of them because he wanted to make sure the wrong people did not show up for his funeral.

Though humorous and celebratory of life, the "Shadow Box" injected into the audience an element of realism regarding death. The play suggested the ideas that when you die, you die alone, you lose everything material in life that you have worked for, and your death comes more quickly than you are prepared for. These thoughts make well-reasoned philosophies about death less important than the emotions people experience when facing death.

Perhaps the most disturbing scenario was the cantankerous, senile woman, Felicity (Julie Stewart) and her daughter Agnes (Marla Steffler).

It was evident Agnes loved her mother but it also became clear as the play progressed that her mother was in so much pain and made so many demands that her

death would have been a relief to Agnes, an agonizing situation many people find themselves in.

Evergreen students performed the play and Terry Swenson, also a student, directed it. The quality of acting by all the performers was excellent, and it is impossible to single out one performance above the rest. The cast interpreted their roles well. The trio of Brian, Beverly and Mark (Gary Frey) interacted naturally and almost effortlessly with each other.

One slight flaw was that the play started out strong but hit a lull during part of the second act, seemingly due to lagging development of some characters. But instead of fizzling, the performers came on strong in the end, which is a credit to their skill.

"Shadow Box" contained difficult subject matter that was sensitively portrayed by its cast. It was a gratifying way to spend a Friday evening.

O.O.P.S. Offers Rituals For The Future

by Ben Fuchs

Last Saturday a *Performers' Open Mike* was held in an artists' studio at 215 N. Capitol Way. The event was a part of the Celebration of Olympia Artists series and organized by Our Original Performing Society (O.O.P.S.).

The "Open Mike" was sparsely attended but those who were there had tremendous enthusiasm and energy. The performances included a staged reading of a new play, vaudeville routines, a Shakespearean monologue, story telling with musical accompaniment, juggling, and stand up comedy. The final performance was the character of a bag lady. The actress who wrote the monologue developed a touching portrayal of a street-wise social outcast who had not lost her warmth and humanity. She invited the audience to come see what she had in the several large shopping bags she carried laboriously on stage. One by one, people got up and started to unpack her things. The bags contained costume pieces, toys, props, flowers, hats, and many other imaginative things. What followed was that as people picked out

assorted things to play with, spontaneous improvisations developed.

At one point, almost everybody in the studio was participating in this collage of creative play. The energy in the room was vibrant. People were absorbed in role-playing, playing with costumes, and acting out improvisations. This activity went on for over an hour until people slowly drifted off the stage. As we left, people were buzzing with energy. I walked out feeling a sense of excitement, release and joy. The events that had taken place were a wonderful celebration of Olympia artists.

O.O.P.S. was formed in September of 1982 by six people from Evergreen and the surrounding community under the direction of the late Richard Nesbitt. The group worked closely for several months developing material through improvisation. They documented the work carefully and gave the material to Constance Monaghan, a playwright and Evergreen alum. The final product of this collaboration was *A Lover, The Moon, A Bus, An Empty Street* which performed last winter in the downtown studio. More recently, the group performed a staged reading of

Help Wanted by Martin Kimeldorf, a local playwright. The play, which deals with the psychological impact of unemployment in a mill town during the recession of 1983, was performed at the I.W.A. union hall in Shelton as a benefit for the county food bank.

I got together with an old friend, Jeff Noyes, a member of O.O.P.S., to talk about the *Open Mike* over a couple beers. We talked about the excitement of doing new and original material and about the ritual of theatre. I told him about my cathartic experience at the *Open Mike*. He seemed pleased that my response was positive and said, "I think we need to develop new rituals for the future." As the evening progressed and the beers dimin-

ished, our discussion turned toward acting. (Which often happens when drinking with actors.) I asked Jeff about his process as a performing artist. He thought about it a moment, emptied his beer and said, "Acting is holistic. Acting is all inclusive. An actor puts life on stage a step above the everyday life. You try to observe everything you know about humanity and you try to put that on stage in both a humorous and empathic way."

Our Original Performing Society is currently in the planning process for their next event which will be announced at a future date. Until then, all I can do is wait with anticipation for the next adventure and ritual with Olympia's experimental theatre group, O.O.P.S.

BPA

continued from page 8

Shortly thereafter, in 1976, the BPA delivered their infamous "Power of Insufficiency" notice, informing preference customers that there would be "inadequate resource available to meet their estimated needs." The warning was clear—build WNP 4 and 5 or face power shortages. This time, however, without net billing, WPPSS would carry the full burden of financing construction.

The policies of the BPA, the internal structure of WPPSS, and the Hydro-Thermal Power Plan, "coincidentally" combined in the early seventies with devastating effect. With no serious challenge to load forecasts and with an attitude of nuclear nirvana, WPPSS entered into the full scale development of nuclear power. WPPSS would assume financial responsibility for construction, the BPA would incorporate the higher cost of thermal power into its grid, and industry would receive a free ride—paying a reduced cost for non-preference power production. The public went along with the experts.

And what about today. The WPPSS debacle is more than just a black eye for public power. Public power is a bruised and crippled body and will demand plenty of attention to fully recover. Judging by past actions, the Washington State Legislature will be of little help. They have already formed the Executive Council (the inner sanctum of WPPSS) which moved

the public further from the decision making process, they have taken steps to prevent WPPSS' ability to file under Chapter 9 Bankruptcy, and they never really objected to the governor's closed door meetings (which were designed to find alternatives to the potential WPPSS default, but further alienated the public). Wall Street is certainly not going to help; they will more likely hinder, threatening to foreclose on loans, and refusing to issue new ones.

The advocates are coming out of the woodwork. Ex-Representative Dick Bond from Spokane, "This kind of mismanagement is not acceptable and couldn't have happened with an investor owned utility. What we have, therefore, is a colossal failure on the part of government owned utilities." Another political sage, former Governor Dan Evans sees it differently. He said the first step towards rebuilding public confidence in the Northwest has already happened, the "people's attention has been captured at the grass roots level." To the three ousted PUD commissioners in Mason County this is an understatement. (Of 24 other PUD commissioners up for reelection, only six incumbents were returned to office in 1982.)

The tide has turned and the public's ire is aroused, but there are no easy solutions. The knives have been sharpened and are ready to slice up the public power pie. Lawsuits and counter lawsuits are flooding the courtrooms, but in the words of one observer, "this is not a legal question but rather a political question. This is too big to be a legal question."



T-BONE BURNETT



in solo CONCERT at THE 4th AVE TAV on SUPER SATURDAY

JUNE 4

Shows at 9:00 p.m. and 11:00 p.m.

T-BONE BURNETT has worked extensively with BOB DYLAN, THE WHO, and LEO KOTTKE; PETE TOWNSEND, Ry COODER, MICK RONSON (of DAVID BOWIE fame)

Admission \$5.00 in advance

\$6.00 at the door

KAOS

P R O G R A M G U I D E

SPRING AUCTION MAY 12-14

Spring is here—time for outdoor fun, gardening, baseball, cut-offs, and of course, the KAOS Auction. Our traditional spring festival of values on the air will kick off with Jeff Clark on the morning of Thursday, May 12, and continue until Saturday, May 14. And for those three days, KAOS and community-spirited local business people will be giving you a chance to pick up all kinds of goods and services for incredible prices. And of course, all proceeds go to benefit KAOS-FM non-commercial community radio.

promises to be a chance for you to pick up all kinds of goodies. For those of you who have never participated in a KAOS auction, it works like this: During each hour, we'll open bids on 20 or 30 different items, ranging

in retail value from \$10 to \$100. Opening bids are \$5, unless we tell you otherwise. Then you listeners take over—call us up and make your bid. At the end of the hour, the highest bidder will take that item or service for their bid. Once you

pay that bid, we'll give you a certificate and inform the business involved that YOU are the lucky person.

As a bonus, any person who makes a bid over \$15 will automatically become a KAOS subscriber, receiving the program guide, a subscriber card, and discounts on all KAOS events, and our T-shirts too.

So, if you held out for something better during our marathon, or if you just want to pick up on some great deals, be sure to listen to the KAOS auction. We'll be auctioning on the air on Thursday, May 12, and Friday, May 13, from 7:30 to 11 a.m., 5 to 6 p.m., and 7:30 to 10 p.m. Then on Saturday, May 14, we'll be on from 9 a.m. to 9 p.m., with really special items, and during the last two hours, the Bargain Basement Close-Out, where we'll auction off packages of items or any bid over \$5.

Help raise money for KAOS, get some great deals, become a subscriber, and join the fun, during the KAOS On-The-Air Auction. No better deal in town!

KAOS On-The-Air Auction

Thursday May 12 7:30 to 11:00 a.m.

Friday May 13 5:00 to 6:00 p.m.
7:30 to 10:00 p.m.

Saturday May 14 9:00 a.m. to 9:00 p.m.

ALIVE IN OLYMPIA ALBUM

Remember the "Alive In Olympia" series? Well, even though the series is over, it still lives with the "Alive In Olympia" record. This album features the best songs from the series by bands such as Heliotroup, Early Music Consort, Travelog, Factory Girls, Angry Young Poets and more! This is a limited edition release so order today!

Send \$6.50 plus \$1.50 p & h to:

KAOS Album
TESC CAB 305
Olympia WA 98505

Name _____

Address _____

Allow 6-8 weeks for delivery

KAOS STAFF

The KAOS Program Guide is published monthly by 89.3 FM* listener-sponsored community radio. The views in the Program Guide do not necessarily represent those of KAOS or The Evergreen State College. Please address editorial or advertising correspondence to: The KAOS Program Guide, 89.3 KAOS Radio, The Evergreen State College, Olympia, WA 98505.

Operations
Technical
Music
News
Production
ISA's
Community Calendar
General Manager
Program Guide
Typesetting

Kate Dresen
Norm Suhl
Geoff Kirk
John Kirstin
Bill Eisman
Duaine Heier
Eric Brinker
Michael Huntsberger
Kevin Olson
Shirley Greene

KAOS T-SHIRTS AVAILABLE AGAIN NEW! IMPROVED! BETTER TASTING!

The NEW 1983 KAOS T-shirts have arrived! Jet black with the 89 1/3 logo, our call letters, location and "Listener Sponsored Community Radio" emblazoned across the chest in bright yellow, this T-shirt will make a welcome addition to your spring wardrobe. Give them away as presents! Buy 7—one for each day of the week! Fights headache pain—fast! Available in small, medium, large and extra-large. The price—a measly \$6.50, or \$6.00 for KAOS subscribers (Tax already included). On sale now from 9 am to 3 pm at KAOS, CAB 304, The Evergreen State College; or outside the TESC bookstore on Tuesdays and Fridays, 11 a.m. to 1 p.m. Or use this handy mail-order form below and send it to us at:

KAOS-FM
CAB 305 TESC
OLYMPIA, WA 98505

Order now and receive, absolutely free, salutations from admirers, the envy and admiration of your friends, and the thanks of the entire KAOS staff.

ORDER FORM

Please send me _____ Enclosed is a check for _____
 1983 KAOS T-Shirts • (Sales tax included in price—please include \$1.00 for postage and handling on mail-orders)
 \$6.50 regular rate
 \$6.00 subscribers
 Please indicate size(s) _____

SEND MY T-SHIRTS TO:

Name: _____
 Address _____
 street city state ZIP

Please allow 6-8 weeks for delivery.

KAOS WEEK AT A GLANCE...

6:00 SUNDAY Classical	MONDAY KAOS VARIETY MORNING	SATURDAY VARIETY
7:00 GOLDEN OLDIES	TUESDAY AMERICAN TRADITIONAL MUSIC	Children's Show
10:00 BLUES	WEDNESDAY FOLK MUSIC FROM ALL OVER	A Woman's Place
1:30 VARIETY	THURSDAY CLASSICAL	CINEMA THEATRE
4:30 VENUE	FRIDAY JAZZ	EL MENSJE DEL AIRE
5:00 LIVE FROM TESC STUDIOS	ROCK & ROLL SOUL NEW MUSIC FUNK REGGAE	LA HONNA (CHICANO)
7:30 GAY SPIRIT	Y A R I E T Y	NEW releases
12:00 Variety	Oldies	ONE LOVE
		RS GIGGLE
		Rock & Roll - NEW MUSIC

KAOS 89.3 FM
Olympia, WA
address
correspondence

Nonprofit Org.
U.S. Postage
PAID
Olympia, WA
Permit No. 65

