

Calendar

CLASSIFIED ADS

CLASSIFIED RATES

•30 words or less-\$3.00
•10 cents for each additional word
•PRE-PAYMENT REQUIRED
•Classified deadline-2 p.m. Monday
TO PLACE AD:
•PHONE 866-6000 X6054
•STOP BY THE CPJ, CAB 306A
•SEND INFO TO: CPJ, TESC, CAB 305A
OLYMPIA, WA 98505

HELP WANTED

ATTENTION: EASY WORK, EXCELLENT PAY! Assemble products at home. Details, (1) 602-838-8885 ext. W-14,471.

NANNY OPPORTUNITIES!! Need money for school or just want a break from study? Call me, if you really love children and can make a 1-year commitment to a great family. U.S. locations of your choice - airfare paid. TRISH 1-(206) 759-0843

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Since it is very cold now, consider buying some pretty good studded tires for your Ford and be safe from accidentally sliding off the road into a crowd of nuns and orphans. 866-1453 after 5 PM.

WANTED

ORIGINAL POETRY, SHORT FICTION, & CARTOONS for publication in the CPJ. Please bring typed poems & art work with name & phone number to CAB 306A.

PERSONAL

TROUBLE IN PARADISE! THE LAST TROPICAL LOWLAND FOREST IN THE UNITED STATES IS BEING DESTROYED for geothermal development. Wells known to release toxic fumes. Wao Keleo Puna need YOU NOW! Write your concerns to: MAYOR BERNARD AKANA, 25 APUNI ST., HILO, HAWAII 98513.

SERVICES

CURIOUS ABOUT CHANGES IN YOUR LIFE & TRENDS IN YOUR LIFE? WANT TO KNOW MORE? I'M AN AMATEUR NUMEROLOGIST. I CAN READ PERSONALITY, PAST, PRESENT, AND FUTURE INFLUENCES FOR A SMALL FEE. CALL 866-2813.

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LOST/FOUND/FREE

THE CPJ WANTS TO HELP. NO CHARGE FOR LOST/FOUND /STOLEN/FREE CLASSIFIEDS.

STOLEN FROM IN FRONT OF CO. OP. "ROCKHOPPER" Mt. BIKE 20.5" frame, 18 speed, serial #0503, DEOR X-T components, Biopace Crank, was lime green. Any information helpful. Please call 754-1772.

LOST! MISSING! GONE! THE LIGHT OF MY LIFE, MY FLUTE! IT'S AN ARTLEY, SILVER, CLOSED B FOOT. IN CASE W/HAWAII STICKER ON IT. REWARD FOR RETURN. ANY INFO HELPFUL. CONTACT 866-1797.

WONDERFUL CAT NEEDS HOME. DELICATE, SPAYED GREY TABBY FEMALE. CALL 754-1329.

MISSING FROM ABC HOUSE LAUNDRY ROOM LONG SLEEVED SILVER-COPPER COLORED DRESS W/OVERSKIRT. FOUND? INFO? PLEASE...352-9524.

LOVE LINES

RJ, I'll be there for you now and always, for you're the best thing that's happened to me. S.S.

Edward, Happy Valentine's Day, my Fiance. I cannot wait until the day I become your wife. Forever Love, Katrina.

Happy Valentine's Day, Muffin.

My honeybun - I love you more - your moonface.

MOM AND DAD: HEY! LOVE YOU AND MISS YOU AND NEED FOOD AND MONEY. YOUR SON KEVIN B.

Poky, thank you for the love you've given me for the last year. Happy anniversary babe. Love, Doug.

Happy Valentine's birthday Jules from all your 4th Ave fans.

Amora, all your hard work has not gone unnoticed. Thanks for giving so generously to make the Raindance a success.

To all the Bookstore staff: Love and Thanks. Have a wonderful Valentine's Day and a happy forever, Marda

Glad you hang out with me even though I can't say your name. Love, Tedd.

BECCA! Happy Valentine's Day from your famous sister.

Katrina, no-one on this planet is happier than I at the thought of being your future husband-- Edward.



THURSDAY FEBRUARY 8

Leticia Nieto-Johnson will speak about creativity and career development at Four Seasons Books at 7:30 PM, free.

Lifedesign Career Development Center 3-4 PM, L1406A

Evergreen Veterans/Reservist Group will meet from 4-5 PM in LIB 2218.

The Asterisk presents an evening of live music with Bill Hollier 5:30 - 7:30, free.

The Third Northwest International Lesbian/Gay Film Festival is approaching and flyers need to be mailed. Com to COM 308 at 6:00 to help. There will be music and food.

FRIDAY FEBRUARY 9

Resume Writing Workshop 12-1 PM, L1406A

An Introduction to Flower Essences will be presented by Arlene Adams. Designed to share a basic understanding of Vibrational Healing and provide an overview of Flower Essence practice and theory, the presentation will go from 7-9 PM at Illusions Bookstore, 113 Legion Way SW. Free.

What could be changed by doing a thorough inventory of dumpster contents and what bearing does that have on the recycling efforts at TESC? Become a part of the doings and discover the answers. Call X6784 for more information.

Walker Celebration Lecture Hall 3, 7 PM Sponsored by Umoja, \$1.00.

SATURDAY FEBRUARY 10

TESC Reinfield Memorial A real all-day U.S.-rated four-round no-elimination tournament. Registration open from 9-9:40 AM, rounds at 10, 1:10, 4:20 and 7:30. Entry fee \$4, U.S.C.F membership required. Prizes. Special Section for pros. CAB 108

The Concert for Shelter will benefit the Broadview Emergency Shelter. Featuring The Seattle Women's Ensemble, Adefua African Music and Dance Company and Motherlode, the concert will begin at 8 PM in Kane Hall, University of Washington. Call 622-3108 for more information.

3rd Annual Raindance and Raffle 8 PM, TESC LIB 4300.

Two great bands: L'Orchestra (afro-pop) and Blackfish (zydeco). Free childcare. Tickets \$5.00, available at the door or TESC Bookstore, Yenny's, Positively 4th St. and Rainy Day Records. All proceeds go to rainforest preservation.

Olympia Old Time Dance 8PM South Bay Grange, 3918 Sleater-Kinney Rd. N.E. Everyone invited. Call 357-5346 for more information.

NW Folklife Festival winter concert 8PM with TESC alumni Linda Waterfall, mud bay jugglers and other acts. Tickets \$9 general/\$5 students at the door. Call 684-7300 for more information.

MONDAY FEBRUARY 12

A Microsoft information session will be held from 3-5 PM in LIB 1600 for summer and fall quarter, 1990, internships.

The Olympia Film Society will show A Dry White Season, a portrayal of racial tensions in South Africa, at the Capitol Theatre downtown at 6:30 and 9:00 PM. Call 754-6670 for more information.

The Quilt Project will show in the Edge in A Dorm at 7 PM. Free. Drawings for Mr. Condom t-shirts and save your sex kits.

TUESDAY FEBRUARY 13

A community forum - Barbara Smith, Gail Marin and Ken Winkley will discuss the impact of possible expansion of the weekend and evening college in CAB 108 from noon - 1 PM.

Happy Valentine's Day

WEDNESDAY FEBRUARY 14

Cabin Fever Dance Series presents the Defenders and Village Drum and Masquerade. 8 PM, TESC gym, \$5.

Unsold Seminar Lecture - Jim Hightower, Texas Commissioner of Agriculture, will speak on "Sustainable Agriculture: Everybody's Issue." LIB main lobby, 7 PM.

Mose Allison plays at Jazz Alley, 6th and Lenora, Seattle. Call 441-9729 for more information.

ANNOUNCEMENTS

Through Feb. 18, the Seattle Rep presents Peter Glazer's *Woody Guthrie's American Song*. Ticket information: 443-2222.

Cultural Enrichment applications for the 1990-91 school year are being accepted until Feb. 28 for those interested in performing for public schools. Contact: Washington State Arts Commission, 110 9th and Columbia Bldg. Mail stop GH-11, Olympia, WA 98504.

Storytelling/Dinner Theatre at Buck's Fifth Ave. each Wednesday from 5:30 to 7 PM. \$2 cover, applies to dinner cost.

Bikes Not Bombs for Nicaragua - meets at the Bike Shop Wednesdays at 7:30 PM.

Olan/Palmerlee Productions presents *Torch Song Trilogy* at the Washington Center Feb. 15-24. Call 753-8586 for more information.

The Media Production Center (MPC) is sponsoring a series of workshops on Saturdays. Call X6270 for more information.

Timberland Libraries have Compact Discs available for check out. For a list of what's available, check the computer access terminal. If you need help, just ask a librarian.

The Olympia Friends of Poets, Writers, Artists, and Performers (OFOPWAP) is a not-for-profit group interested in supporting the arts in the community. They will meet on the last Thursday of every month at 7 PM at Four Seasons Books. Call 786-1356 for more information.

Through the most current national forest management legislation, the Hatfield-Adams rider (Section 318 of the Federal Appropriations Act of 1989), was billed as a compromise between timber and environmental interests, citizens concerned about the fate of the remaining 5 percent of the Pacific Northwest's ancient forests still feel that they have reason to protest.

Richard Nesbitt



Richard Nesbitt

d. February 14, 1989

Cooper Point Journal

February 15, 1990 Volume 20 Issue 15

MARCH: Students organize to save forests

by Cara Nelson

On February 26, in every state in the nation, citizens concerned about the fate of America's remaining virgin forests will make their voices heard as part of a nationwide march for environmental justice.

The Student Environmental Action Coalition (SEAC) decided to sponsor the event after the idea for the march was endorsed by 1,700 students at the Threshold conference in October of 1989. The protest is an all out effort to show that the new generation will tolerate neither the current mismanagement of public forest lands nor government fiscal irresponsibility.

"The new generation will tolerate neither the current mismanagement of public forest lands nor government fiscal irresponsibility."

Students from Washington state colleges and high schools, joined by members of the Ancient Forest Alliance, Seattle Rainforest Action Group, and other concerned organizations and citizens, will participate in the nationwide March for Environmental Justice by "Marching for the Trees" in Olympia.

The action will begin at 10 am, when marchers will gather at Sylvester Park. At 11 am, the group will march to the steps of the State Capitol. After arriving at the steps at 12 noon, an hour-long rally will feature speeches by Mitch Friedman from the Greater Ecosystems Alliance, Project Lighthawk, and local students. Nationally renowned performers including Jim Page and The Citizens Band will provide politically poignant entertainment.

Through the most current national forest management legislation, the Hatfield-Adams rider (Section 318 of the Federal Appropriations Act of 1989), was billed as a compromise between timber and environmental interests, citizens concerned about the fate of the remaining 5 percent of the Pacific Northwest's ancient forests still feel that they have reason to protest.

The bill established an allowable sale level of 7.2 billion board feet in Region 6 (Pacific Northwest) over the next two years, including 5.5 billion board feet from spotted owl forests. In order to achieve this goal, the harvest level in some forests will actually have to be increased.

It is important to note that even some local Forest Service employees are skeptical about the feasibility of this management plan.

While the bill also mandates the preservation of "significant" old growth and the restriction of fragmentation, the non-specific language used in the legislation may prevent any real progress towards those ends.

Besides this lack of environmental



Clearcutting and other logging practices have eliminated all but 13% of United States' old growth forests. If current policy remains unchanged, in ten years only 6% of the original old growth will exist. For a related story, see **The Solid Earth, page 6.**

photo courtesy of the Environmental Resource Center.



Virgin Forests 1620



Virgin Forests 1850



Virgin Forests 1989

teeth, many believe that the high allowable sale level alone is an indication of a lack of commitment to preservation and decreased fragmentation. Environmentalists feel that our federal legislators have yielded to intense pressure from the timber industry and forest service lobbyists in creating the Hatfield-Adams rider.

Organizers of the Washington state march, "March for the Trees", have pledged to protest until the following positions have been adopted by our national government:

- REDUCE THE TIMBER HARVEST LEVEL ON PUBLIC LANDS.
- BAN THE EXPORT OF UNPROCESSED OLD GROWTH LOGS FROM PUBLIC LANDS. Restructure timber industry markets and federal

regulations to promote processing timber in the U.S. Promote the export of finished forest products.

- BEGIN REAL SUSTAINABLE FORESTRY NOW. Begin a system of forest management that includes short rotation fiber production, longer rotation top quality timber production, and rotations that are long enough to regenerate Old Growth ecosystems.

- RESTORE ANCIENT FOREST ECOSYSTEMS. Create new jobs in the forests while healing the scars of forestry malpractice by planting trees, removing roads, and grooming forests to enhance wildlife habitat.

- PRESERVE NATIVE SPECIES BIODIVERSITY. Manage timber harvest

and human activities to truly allow all native species enough top quality habitat to maintain viable populations. Ensure that rare, threatened, and endangered species have enough top quality habitat.

- RECYCLE PAPER NOW. Shift tax subsidies from clearcutting to recycling. Promote paper recycling in all levels of government agencies, and the private sector. Establish paper recycling plants and industries in timber towns to diversify their economies and replace lost jobs.

For more information on the Washington State march contact: Mark Langston or Becka Smith at The Environmental Resource Center, The Evergreen State College, Olympia, Washington 98505.

(206) 866-6000 ext.6784.

Monday, February 26
Sylvester Park at 10.
Capitol steps at noon. **MARCH**

The Evergreen State College
Olympia, WA 98505
Address Correction Requested

Nonprofit Organization
U.S. Postage Paid
Olympia, WA 98505
Permit No. 65

NEWS BRIEFS

Quote of the Week

"They say George is doing his best...that's what's so sad, isn't it?"

Jim Hightower, Texas Commissioner of Agriculture, during his address to the Evergreen community at the Willi Unsoeld seminar Wednesday night.

Security Blotter

Monday, February 5

1348: Harassing phone calls were received at the CRC. The situation was resolved peacefully.

Tuesday, February 6

0954: A defective smoke detector caused a false alarm in the Seminar building.

1222: In the CAB a verbal disturbance occurred between two males. The argument involved a female.

1428: Three canvases were stolen from the Library basement near the wood shop.

2300: Grass was torn up in the medians on Driftwood and Kaiser Roads and Evergreen Parkway.

Wednesday, February 7

2147: A female outside the CAB was approached by a male who grabbed at her teddy bear.

Thursday, February 8

1404: Skateboarders vandalized the CRC.

Friday, February 9

0940: A small fire in 1 dorm was caused by someone overfilling a kerosene hand warmer.

1600: Recreation field 5 was being torn up by someone driving a car on it.

Saturday, February 10

0825: A lap counter was stolen from the pool area of the CRC.

0915: Graffiti was reported on the CAB third floor Coke machine, and in the second and third floor women's rest rooms.

1551: Five gunshots were reported from the area of the mods.

1713: Fire alarms at R and S dorms came within 30 minutes of each other. One was caused by burning wax during candle-making. The other was caused by Top Ramen.

Sunday, February 11

0117: A liquor violation was reported. Students were drinking in A dorm on the second floor.

0148: Graffiti was reported near the art studio on fourth floor of the Library.

0224: A candy machine on the CAB first floor was smashed and papers were strewn around it.

0242: Coke cords in the CAB were cut.

1105: At the Housing Community Center the soda machine cord was cut, beer bottles and trash were in the men's room and graffiti was found in the women's room.

1134: The bus stop shed at the Library loop was sprayed with red paint.

1136: TM graffiti was found in the Library 4300 men's room.

1429: A lamp by the footpath behind the HCC was smashed by falling trees.

2133: A plastic barricade post near the new dorms was reported missing.

Ninety seven public services were performed during the week by security and Crimewatch. One car was towed.

Terry posters vandalized

In response to Wallace Terry's upcoming lecture at Evergreen, several posters advertising the event have been destroyed or tainted with graffiti. According to Alison Halstead, S&A Productions coordinator, posters have been removed, ripped up, and tagged with racist remarks. The offenders remain anonymous, and it is unknown if these incidents are linked to the defacing of posters advertising the Evergreen Veterans'/Reservists' Group, which co-sponsors the Terry presentation.

For more information on the Wallace Terry lecture, see page...7.

Campus gets art

Alan Storey, an artist from Vancouver, B.C., has been commissioned to create a site-specific work for the Evergreen campus. An exhibition of several models of Storey's work is currently on display in Gallery II of the Library. The models show several works designed for viewer participation and dynamic visual impact. The various pieces can be found in the United States and Canada.

The Evergreen commission was made possible by a Washington law which requires one-half of 1% of funds designated for construction of public buildings to be directed to display of art. The recent construction of the Art Annex and the Gym provided the necessary funds for the commission.

A DTF was formed to investigate how to use the percentage of funds made available. The DTF sought an artist to capture the Evergreen spirit in a permanent exhibit. After reviewing the work of many artists, internationally recognized Storey was selected.

Alan Storey will discuss his work on Wednesday, Feb. 21 at 10 a.m. in Lecture Hall 1. For additional information, contact Peter Ramsey at ext. 6488.

Your Legislators Working For You

College men would be ineligible for state financial aid unless they had registered for a possible military draft, under a measure that passed the Senate this week. Under the bill, SB6625, males born after Dec. 1, 1970 who wish to remain eligible for state financial assistance would have to file a statement certifying they had complied with the federal government's draft registration program. The measure now moves to the House.

Senate Bill 6710 would allow police to suspend or revoke a driver's license at the time of arrest if a driver was suspected of drunken driving. The action could be taken if the driver tests above the legal intoxication limit or refuses to take a sobriety test. The "sober or suspended" measure passed the Senate and moves to the House.

SB6234, which would allow community colleges to create armed campus police forces, would also require TESC to arm its security officers. This measure was approved by the Senate 39-10 on Tuesday and now moves to the House.

HB2414 would require people who service air-conditioning and refrigeration systems or consumer appliances to recover chlorofluorocarbons released during servicing. The bill was approved in the House this week.

Measures passing the House and sent to the Senate this week included: HB2333, which would order a study of the effects of spraying sludge from sewage-treatment plants on agricultural lands; HB2494, which would impose regulations on the oil industry and the state to better respond to oil spills; and HB2390, which would require industry to reduce hazardous wastes.

The search for deans

Lack of interest, misconceptions, plague college dean search.

by S. Martin

Due to an apparent lack of interest by the school's faculty, The Evergreen State College has experienced difficulty in attempting to fill two vacant academic dean positions which will be created by the departure of Matt and Barbara Smith this spring.

In order to compensate for the loss of the Smiths, the college must hire one long term dean and one short term dean. The long term position, which has primary responsibility for the planning and implementing of the curriculum, lasts a minimum of four years. Long term deans have the option of extending their tenure by an additional four or eight years.

The short-term dean position entails a three year minimum commitment, with the option of a three year extension. Short term deans work only ten months annually, from September through June.

The two positions do not differ by rank.

On November 10, 1989, Evergreen President Joe Olander and Provost Patrick Hill sent out a memorandum to all faculty and staff requesting nominations for the available dean positions. There were several nominations, but on December 15, the closing date for applications to be submitted to the provost, only one nominee had expressed a clear commitment to the position.

With only one serious applicant for the position, some faculty members felt that the college should recruit potential deans from outside of the Evergreen faculty. Others claimed that there was an internal problem with the relationship between deans and faculty that was reducing the number of interested individuals. At this point the search was

halted, and the provost and faculty agenda committee began an inquest to determine the reasons for the lack of interest.

At a January 10 faculty meeting, it was determined that many different perceptions existed about the functioning of the deanery, the process of nomination and selection of deans and the relationship of the deans to the faculty and the administration. As a result of this meeting, a second, revised call for nominations was sent out by Olander and Hill on January 22nd. This new memorandum stressed a willingness by the administration to be "flexible, inventive and accommodating" in their hiring for the available positions.

To display the degree of flexibility, particularly in regard to hiring a long term dean, Olander and Hill made available an elaboration of the call for nominations which focused on recent changes within the deanery. This document stated that while it was impossible to assume that overall curricular planning could be undertaken by someone new to the college or the administration, the college was not seeking only candidates who had previous experience in that field. In short, the deanery would be willing to make changes and accommodate an inexperienced but committed individual from the Evergreen community.

Why should the college be so flexible in the hiring of the new deans? It seems fair to say that it would be easier and more efficient to go on a nationwide search. Although the college does maintain this option, a nationwide search is not most favorable to the faculty, who prefer to keep the deans rotating in and out of the Evergreen teaching community.

Barbara Smith, who was hired as a long-term dean from outside of the Evergreen community, sees several

Analysis

advantages to hiring from within the college.

"Hiring Evergreen faculty helps to keep the deanery alive with new, imaginative ideas," said Smith, who this spring ends her 12 year tenure as dean in charge of curriculum planning and hiring. "It provides faculty with valuable administrative experience and gives them a better overview of what the college is all about. It also helps to keep the deans and faculty closer, reducing the distance and distrust between the two."

Even though there are advantages to hiring within the college, if there is no faculty interest to fill the available positions, the provost has no other option than to hire from the outside. To prevent this, the college must determine why faculty aren't interested in becoming deans and then solve the problem.

According to Patrick Hill, Provost and Vice President of Evergreen, there exists a great difference between the faculty's perception of the deans and the deans perception of themselves.

"In December, persons who had previously expressed interest in becoming deans simply did not accept their nominations," stated Hill. "The faculty are asking for a serious look at the mode of operation within the deanery. They want to see less bureaucracy within the deans' positions, and greater commitment to the intellectual life of the faculty."

Changes within the structure of the college, claims Barbara Smith, have made it increasingly difficult for the deans to be actively involved in the classroom and with faculty.

"When I became a dean in 1978 the work was different," Smith said. "We were able to spend about one-third of our time working in the classroom and with faculty. Since then the college has grown, adding more students and faculty, and more of our time must be spent on administrative duties that have resulted from this growth."

Another perception among faculty has been that the work of the deans is rigidly divided between the six positions, with some deans receiving the choice administrative duties, and others being stuck with less favorable desk functions.

Carolyn Dobbs, who is finishing her third year as a dean, disagrees with such perception. She says that although there is a need for some continuity in specific desk functions such as curricular planning and maintenance of the academic budget, there is definite flexibility in the division of the dean's work.

"Right now, the deans are attempting to de-privatize their work," said Dobbs. "Even with curriculum and budgeting, which have typically fallen under the duties of one dean, we are hoping to decentralize the decision-making process and spread it among all of the deans and interested faculty."

"However," she added, "it is important that one person be locatable and accountable for each decision made."

A Happy Ending? Apparently the search for the new deans will be successfully completed within the boundaries of the Evergreen campus. The second call for nominations, which

attempted to bridge the gap between the faculty and the deanery, has received an increased response from persons clearly interested in entering the administration. As of February 1st, the deadline for nominations, three persons, Les Wong, Masao Sugiyama, and Pris Bowerman, have expressed the desire to assume the two available positions.

The candidates' completed application materials are due by February 15. The prospective deans will then be reviewed by the Deans Search DTF chaired by Pete Sinclair. The DTF will submit its recommendations to Patrick Hill by March 15. Barring any further delays a final decision will be reached by the provost and president shortly thereafter.

S. Martin is a staff writer for the CPJ and a student at Evergreen.

Run Club races and places

by Helen Gilmore

Summer arrived in the Northwest with the beginning of Fall Quarter. New and returning students gathered Mondays, Tuesdays, and Thursdays in the "new" multipurpose facility's weight room to stretch and mentally prepare to run around the tree laden campus. Why? Because the leaves were changing colors.

With the goal of healthful fun in mind, soon Run Club regulars decided the time was right to test their new found strength, aerobic capacity and talent in local area road races.

Last October 8th, Abbie Peterson, Brendan Ramey, and Mike Cobb ran in the Woodinville Slough Race. First time racer, Brendan placed 2nd in his age division in the 1.86 mile race. Abbie Peterson, former cross-country ski racer, also competed successfully winning the 3rd place award in her age division in the 1.86 mile race. Distance runner, Mike Cobb beat the cold 35 degree weather to finish looking hot in the 10K (6.2 mile) race.

On December 2nd, while other students were busy preparing last minute papers, Rec Sports sent Run Club members to downtown Steilacoom to participate in the spine tingling 10th annual Roman Meal Winter Glove Run.

The runners choose among the 1 mile, 3.1 mile or 6.2 mile hilly courses. Students Angie Carlson, Anne Lackland, Dan McGrady, and Brendan Ramey received sample loaves of bread or cereal, stylishly trademarked Roman Meal running gloves, a hot cereal breakfast and other memorable trinkets for pounding the asphalt.

The promise of winter running gloves prompted Rec Center staffers Pete Steilberg, Corey Meador (Rec Sports Coordinator) and Dave Brown (Acting Housing Director) to run for the loaf.

They're back! Yes, once again boys and girls... Oh yea, this is Evergreen, make that men and women. Run Club regulars and newcomers hit the roads Tuesday, January 4th. Rec Sports Run Club will meet every Monday, Tuesday and Thursday at 4:30 p.m. in the weight room for rousing vigorous fun and supportive runs. The regular runs are sprinkled with variety, such as fartleks, hills and trails, LSD's leapfrogging and canine inspired sprints. Don't worry, if you think those terms mean something else. All levels of running ability are supported, and no one is required to run in competitive races. See you on the road, we'll be running!

Helen Gilmore is a student at Evergreen.

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15, 16, 17 and
21, 22, 23, 24 / 8PM

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June 11 - August 17
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OPEN EVERYDAY

Nicaragua needs bikes

by David Morris and Minor Sinclair

Bikes Not Bombs is an organization that sends donated bicycles to Nicaragua. Since 1984, BNB has sent 3500 bikes to Nicaragua who needs cheap reliable transportation. The Olympia chapter of BNB meets in the TESC Bike Shop Wednesdays at 7:30 pm.

Contra warfare has destroyed much of the infrastructure of Nicaragua. The vast majority of Nicaraguans are too poor to own a vehicle, and depend on buses and their own feet for transportation. Without revenues to maintain road system, the government cannot prevent the growth of crater-sized potholes.

Bicyclists in many countries can be accused of not taking bicycles seriously, ignoring the potential of bikes to contribute to the strength of the nation. In

Nicaragua, bicycles save lives.

Last fall a malaria epidemic broke out in the Managua area, infecting hundreds. To combat the plague, the Ministry of Health asked BNB for 50 bikes to outfit their malaria eradication team.

Soon, scores of health promoters were fanning the countryside on bicycles, taking blood samples and distributing medicine. The Ministry of Health credits BNB for helping control what could have been a national disaster.

A local agricultural co-op has also benefited from a donation of 13 bikes. Instead of walking 3 hours a day between their homes and farms, farmers can spend more time in their fields, making more income and producing more food for Managua's markets.

Likewise, rural teachers and literacy educators are more mobile on bikes than by foot in making their rounds. Cycling nurses can see three times as many patients.

In the Managua shop Rene, a soldier left for dead after a contra attack, teaches other disabled vets how to build rims with spokes laced in an intricate pattern, to be used on wheelchairs.

"I can't walk," he said quietly, "because a bullet, made in U.S.A., penetrated my legs." But with a laugh he added, "Here I am, with help from Americans, building wheels so I can ride."

Rosa Garcia, Managua BNB shop administrator, spoke frankly of bicycles and the revolutionary process.

"In Nicaragua the revolution

encouraged us to try things differently, to have a different model for development. The revolution has given us a chance to solve problems ourselves. Still, too many see bicycles as a sport for the wealthy and not a tool for the poor."

Bikes Not Bombs is beginning to operate again in Olympia. We meet in the TESC Bike Shop (located in the CAB basement) at 7:30 Wednesday nights to talk, organize, fix bikes, listen to the shop's great record collection ... No bike repair skills are necessary for you to participate.

Donations of bikes and bike parts can be taken to the bike shop, and are much appreciated. We will be out on Red Square when the sun shines again, and there will be a BNB table and repair stand on Earth Day '90.

Cafe provides alternatives

by James Egan

I think most students would agree with me, that when it comes right down to it, the two opposing choices for what to do on a Friday night would be either drugs or dinosaurs. Now dinosaurs lived many millions of years ago, and their decayed bodies became our natural resources, such as coal and oil. Vaseline is a byproduct of oil, which might be an option for some people I know on a Friday night, but that's not the kind of dinosaurs I'm talking about.

I'm talking about the Jurassic Cafe, a student-run hangout on Friday nights held on the first floor of the CAB in the Faculty and Staff Lounge. It is run by the group of same name with the motto, "Dinosaurs not Drugs," whose mission it is to provide activities to those choosing not to use drugs or alcohol. Even if you do use drugs, you should stop by there, because it's the only time you'll ever get to see the lunchtime aura of your teachers, where they hang out and reflect on the psychedelic paintings on the walls.

When I entered the room I was determined to find the root of this dinosaur alternative over drugs, and was glad to discover no real dinosaurs seeking prey in the staff lounge. (I was sometimes reminded of dinosaurs by a former teacher of mine, specifically the terodactyl, and was glad not to find her here either.)

Owen Glist, who appeared to be a strong force behind the drug-free group, clarified the group's name as best he could. "The name is sort of a parody on 'Hugs not Drugs.' Dinosaurs lived many years ago, didn't use drugs (Gary Larson might disagree), and are the most distanced idea from today's society. The name 'Jurassic Cafe' comes from a prehistoric period of the Mesozoic Era."

The volunteers wear baby blue colored t-shirts with a menacing stegosaurus print on the front. When I

asked why they used this particular dinosaur as opposed to another, Kim Carl, a student volunteer, explained: "A stegosaurus is a peaceful dinosaur, and strictly vegetarian." While it is possible one of these happy creatures could stumble upon a patch of hallucinogenic mushrooms, it is unlikely they would deliberately do any drugs on a Friday night, or any other night for that matter.

Owen, who incidentally started taking drugs when he was twelve and stopped two years ago last Monday, said that "using drugs destroys motivation and prevents development." But he does not want the Jurassic Group to be associated with the "misguided" war against drugs. "Instead of crushing the supply of drugs, the government should spend its money on rehab centers and alternative groups for non-drug-users like this one. Telling drug addicts to 'Just say no' is like telling manic depressives to just cheer up." Or like telling U.W. frat boys to just stay away from sheep. But that is a different story.

The Jurassic Group of nine students meets Monday afternoons at the Counseling and Health Center, under the direction of Shary (pronounced "Sherry", as in wine) Smith. Shary, whose brain-child was the Jurassic Cafe, encourages those interested to get involved. "We have many other ideas, and also, if we get enough volunteers, we can expand the cafe's hours to Saturday night as well. We're having an acoustic guitar play next week, and are considering an open mike night."

Besides the Jurassic Cafe, Shary wanted to inform me of other accomplishments of the group. "Next year, for the first time, we're going to give the students the option of drug-free housing. To get assigned to this, they should write so on the bottom of their housing applications." To get housing

with drugs, you don't write anything.

But for those who don't use drugs, the Jurassic Cafe seems like a good place to hang out on a Friday night. There is good music, board games like chess, Risk, and Pictionary, and cookies, pastries, and coffee. When asked why a drug-free group serves caffeinated espresso, volunteer Sally Spear protested. "Caffeine's not really an abusive drug. And besides, you can get decaf if you want."

As fate would have it, the espresso machine exploded during the course of the evening. The finger of one volunteer was wounded lightly by shards of glass from the pot, and this incident probably wouldn't even make the Security Blotter this week except that I'm writing that,

too. As one student fiendishly put it, "That's what happens when you try to make drugs." However, the Jurassic Group assured me they would have a working espresso machine next week.

While the Jurassic Cafe seems to have had a successful opening night, Shari Smith encourages support from all students. "Be sure to write that the Stegosaurus t-shirts are on sale in the bookstore for only twelve dollars. And write that students who want to join the Jurassic Group can call me at the Health Center at extension sixty-eight hundred (x6800)."

James Egan is a First-year student at Evergreen, and as of this week is the new writer of the Security Blotter. He can sometimes be found at I Dorm.

Governance Student Union Minutes

February 14, 1990 Minutes

Facilitator: Chris Wells

Minutes Taker: Michelle Shephard

Members Present: Brian Almquist, Dianna Caley, Chris Chandler, Gayle Clemens, Lydia Cooley, Debbie Dillenbeck, Matthew Green, Tony Greenidge, Larry Jefferson, Knoll Lowney, Mark McKechnie, Mary Lou O'Neil, Scott Richardson, Michelle Shephard, Mark Sullivan, Chris Wells, Lyn Wicks

ANNOUNCEMENTS:

The Gun Bill passed Senate goes to House. Help is needed to post information. (Mary Lou O'Neil)

PROPOSALS:

S&A Board Member Staff Position (Mark Sullivan)

Tony Greenidge is the new staff member. He voiced concerns over involvement in the S.U. and would like to aid organization and formation of a better structure.

3:35 Long Term Agenda Setting (Gayle Clemens)

The S.U. is lacking a sense of

purpose which is needed to increase involvement. Tony suggested that the matter be put to a public forum or a campus vote, to have a process for the campus to be involved. Gayle wished to start as soon as possible, to gain impetus for spring quarter. A poll was suggested, or a questionnaire.

Mary Lou suggested that the need for the long term agenda was so the S.U. does not have to be reactionary, instead it can get to the roots of problems.

Dianna suggested that a committee be formed, with Gayle Clemens as chair, to report back next meeting. Tony asserted that there must be process before you can set an agenda or else there will be shambles.

3:55 Motion to approve proposals with amendment of a Committee of process headed by Gayle Clemens.

ext 5 min.

3:59 Failed. 12 - 1 - 2

Knoll said he cast his opposing vote because he believed the wording of the agenda, as it stood, was limiting the

process committee. A amendment was suggested: to change the wording to meet the needs of a multicultural college campus.

4:01 Passes. 14 - 0 - 2

4:02 Student Union Voter Registration Drive (Knoll Lowney).

To do so would give us an opportunity to be more visible, and have more of a voice in local, state, and national politics, as there will be more voters registered.

A question was raised about voter residency. Knoll said he would check into it and have the information available at registrar training.

4:10 Passes. 15 - 0 - 1

4:10 National Student Lobby Day (Chris Wells)

To do this, will show student solidarity. A postcard/letter writing campaign, or a student petition will make it more visible. Have a media blitz about this.

4:17 Unanimously passed.

4:18 Emergency Proposal (Debbie

Dillenbeck)

The purpose of the guidelines are to provide a format to use when there are emergency proposals. A discussion ensued on the usefulness of the proposal, but as the S.U. accepts emergency proposals, there must be guidelines.

4:36 Passed. 14 - 0 - 1 with the change from "facilitator" to S.C.C. Coordinator/Board Member for Communication.

4:42 SUB HIRING

Motion to reject consideration.

Passes.

DISCUSSION:

4:55 Memo Wras

All three memos put the S.U. in a bad light, showing it to be non affirmative action. However, it was agreed that the memos were a personal matter, and should be dropped.

5:00 Motion to extend meeting 10 min.

5:00 Budget Proposals

Next Thursday, there will be a Budget Proposal Writing Workshop at 4:00.

Student Union Highlights

by Scott A. Richardson

On Wednesday the Student Union passed a proposal to commit to a long-term agenda which reflects the needs of a multi-cultural campus community. Several suggestions for the long-term agenda have been brought to the SU, with elimination of sexism and racism being a preliminary focus. Gayle Clemens was selected to head a committee which will investigate the agenda options and develop a process for implementation. If you have ideas for the SU long-term agenda, you can contact Gayle at ext 6036.

National Student Lobby Day will be March 5. Students from around the country will converge on Washington, D.C. to draw attention to this year's theme, "Education is a Right." For Evergreen students unable to make the trip to the nation's capital a massive letter campaign aimed at Washington state representatives is being planned by the SU.

Trustees hear from... S&A Reorganization!

by Scott Again Richardson

The Evergreen Board of Trustees was introduced at its Feb. 14 meeting to the efforts of the Services and Activities Reorganization Team. Joe Olander referred to the "very intense effort by the students to reorganize." Then Lydia Cooley, Student Union interim liaison to the board, made a presentation which included a brief history and summation of the Reorganization objectives. Ham Niles, Reorganization Team member, responded to several questions from the board.

The Reorganization Team, having received feedback on their proposal draft,

will work in the upcoming days to draft a final proposal for discussion and approval. The modified timeline calls for the completed and Student Union approved proposal to be presented to the Board of Trustees at the April meeting.



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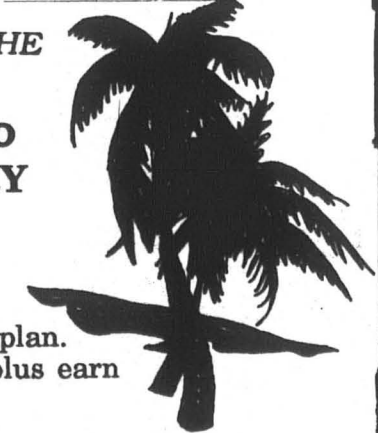
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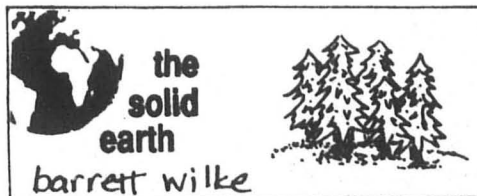
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by Barrett Wilke
We have to look at trees as a commodity, a property we need a return on. We have that responsibility toward fifty-five thousand stockholders.
Cy Scheider, chief forester, Boise Cascade

Oddly enough wild animals prefer man's way of running a forest.

Time Magazine; for the St. Regis Paper Company

While it's fun to hike through the old-growth forest mile after mile, it gets to be pretty dreary if you don't have a cutover area once in a while so that you can get out into the sunshine. God has not given us these resources so we can merely watch their ecological changes occur.

H.D. Bennett; Executive Vice-President, Appalachian Hardwood Manufacturers, Inc.

Forestry has always been an environmental undertaking. Its main thrust has always been taming the wild forest for man's use and enjoyment by managing the ecology instead of letting it run rampant as though there were no people around.

W.D. Hagenstein; Executive Vice-President, Industrial Forestry Association

These are dated quotes. They come from the logging industry in the first two years of the 1970's, back before the slick media campaigns of the Reagan Era. These are the true beliefs, agendas and goals of the present-day Forest Service, Bureau of Land Management, and logging companies, only now their tongues are tied.

The pseudo-environmentalist campaigns of the industry today are the only detriment of Middle America's sudden "awareness" of environmental issues. The most notable example of this catering to the public's "caring" side while practicing destructive logging practices is the recent Weyerhaeuser television commercial. This blissful, glowing advertisement shows the investigative ecologist in a helicopter circling around a bald eagle's nest, and keeping detailed notes (or perhaps just doodling for the camera) in his enlightened Weyerhaeuser Journal.

This commercial soothes us, telling us not to worry because Weyerhaeuser is deeply committed to preserving the environment. But in reality, the Weyerhaeuser ecologist is little more than Public Relations representative, whose job is to offset Weyerhaeuser's image as landscapers. If you want to see for yourself what they are doing to the land, drive by their Enumclaw processing plant, which is surrounded by miles of scattered clearcuts, some reaching down into the surrounding rivers, eroding away the topsoil, and young monocultures (douglas fir) replanted in their place to be harvested again at a later date.

So what is wrong with the logging practices of today? Are things really "getting better" as the media-conscious spokespeople of the logging companies say? And finally, the tricky question, are we hypocrites for criticizing the logging industry when we all use wood products?

The answers to the first question are abundant, but it all boils down to one

Commercials disguise truth about trees

thing, they are not sustainable. Clear-cutting and replacing a ecologically diverse community with a monoculture of one species of tree is a relatively recent phenomenon. When the Evergreen State College campus was logged by several companies earlier this century, the general idea in most places was to thin out the trees, leaving some unwanted species behind to help the forest community repopulate. If it were to be logged today by a major corporation such as Weyerhaeuser, this kind of thought would not be put into the decision.

In order to compete in the logging industry of today (and to maintain that "responsibility to fifty-five thousand stockholders"), a company cannot afford to look on the long term. The U.S. Forest Service and the Bureau of Land Management have rapidly allowed

increased cutting on all public unprotected forestlands, far beyond long-term sustainable levels. These two government agencies are currently pursuing a policy that will level off the last remaining 7% of unprotected old-growth in the continental U.S. over the next 10 years! According to the Sierra Club's definition of old-growth, there is 13% total old-growth remaining with only 6% protected. Unfortunately, only 3% of these protected forests are capable of sustaining wildlife.

So in the light of all this, are things truly getting better? Are the newer, more efficient logging methods going to sustain the industry in the years to come, so we can all enjoy the benefits?

This brings me to the final point. We all use the forests for lumber and paper. None of us can afford to blindly damn

the logging industry. But we must put the pressure on our local representatives and logging corporations to reform our Forestry laws. We must put an end to exporting raw old-growth logs to Japan and other Pacific Rim countries. We must also be willing to pay a bit more for wood products. This will be the only side-effect to us consumers. A small price to pay to be able to keep our forests, and to truthfully call ourselves the Evergreen State. There are solutions and alternatives to destruction. It's up to us!

We abuse land because we view it as a commodity belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect.

Aldo Leopold

KAOS: Listen and win CDs!

by Tina Cook
KAOS will be giving free albums and CDs to listeners from Feb. 10 through the 25.

Two bundles of ten albums or CDs will be given away every day as part of the music giveaway promotion. Listeners won't know when the giveaways are scheduled, so the only way to win is to keep listening and call in when one is announced.

According to Tom Hinds, KAOS Program Director, the giveaway is an attempt "to get people to keep listening so they can find something they enjoy."

"It's also a way for me to find out how many people are listening at what times."

Arbitrary numbers will be used to choose the winner, Hinds said. For example, the fifth or seventh caller would win.

It's up to the winner to come to the KAOS radio station and pick up their music bundle. Each collection of ten albums or CDs will be wrapped in brown paper. The winner will pick a bundle at random, not knowing exactly what is inside.

The choice of albums or CDs will be up to the winner, subject to availability.

KAOS is able to sponsor the music giveaway, Hinds said, because "we receive a tremendous amount of free albums, specifically from major labels. A lot of times they send out more than one

or they're too commercial for KAOS," which is committed to having independent labels form 80% of its music.

Tina Cook is a CPJ staff writer and an Evergreen student.

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Dig through the dumpsters

by Tina Cook
"What could be changed by doing a thorough inventory of dumpster contents and what bearing does that have on the recycling efforts at TESC? Become a part of the doings and discover the answers."

The above quote is from a flyer distributed on campus by Recycling Coordinator Glen Duncan. Last Monday, six Evergreen students took Duncan up on his dumpster digging offer.

Doing the dumpster inventory, Duncan said, was a way to find out, "what's going to the landfill in the course of a year and how much of that can be recycled."

The students inventoried 4 dumpsters from 4 different areas on campus: housing, the CAB, the Library Building, and Lab I. Altogether, there are 52 dumpsters on campus in 15 different areas, Duncan said. Once he has translated the raw data into extrapolated, year-long figures, he plans to distribute an all-campus memo detailing the results. He hopes this will get more people interested in improving the recycling effort at Evergreen.

"The recycling situation as it now stands is like Evergreen's illegitimate child," Duncan said. "We're not ready to push off and abandon it," but neither is

the college committed to making it work.

For the Evergreen recycling program to reach its full potential, Duncan said, changes need to be made. Among them, new equipment, such as compartmentalized dumpsters for easy separation of recyclables, and more paid staff for pickup.

Duncan doesn't want to stop there. "My attempt is to institutionalize the standard operating procedure." This would include putting recycling containers along with posted information and instructions in each student housing unit. In addition, Duncan would like to see a recycling unit added to student orientation, telling new

Greeners how and why the college recycles.

Now, Duncan said, the college generates from 75,000 to 115,000 pounds of trash a month, while 18,000 pounds, including glass, paper, and aluminum, are recycled each month.

According to Duncan, an improved recycling program would not only help the environment, "we could save some money," as well. By not sending as much to the landfill, fees would be reduced, and more recycling would bring in more money as well.

Tina Cook is a CPJ staff writer and an Evergreen student.

Farmers Market

News Release

The 1989 Farmers Market season has come to a close and the report card is favorable!! Gross sales for 1989 were up 14% from the previous year. Total sales were \$1,143,348.18. Sales of farm products and processed goods were \$950,646.66 and sales of crafted items were \$192,701.52.

Market leaders state these figures illustrate excellent growth given the space limitations at the market. Organization and management improvements include the acquisition of an on-site computer which allows for more accurate Market and vendor records.

In addition, Market Manager Ray Messenge, built and donated a portable office to the Market. This gives Ray an on-site work station and protects Market equipment. Physical improvements to the site have also been accomplished for a total of \$12,685.32.

Plans are well underway for the 1990 season. The Market will open Saturday April 7 and continue every Saturday until Thursday, April 26, when they will resume the four day per week schedule through October 28.

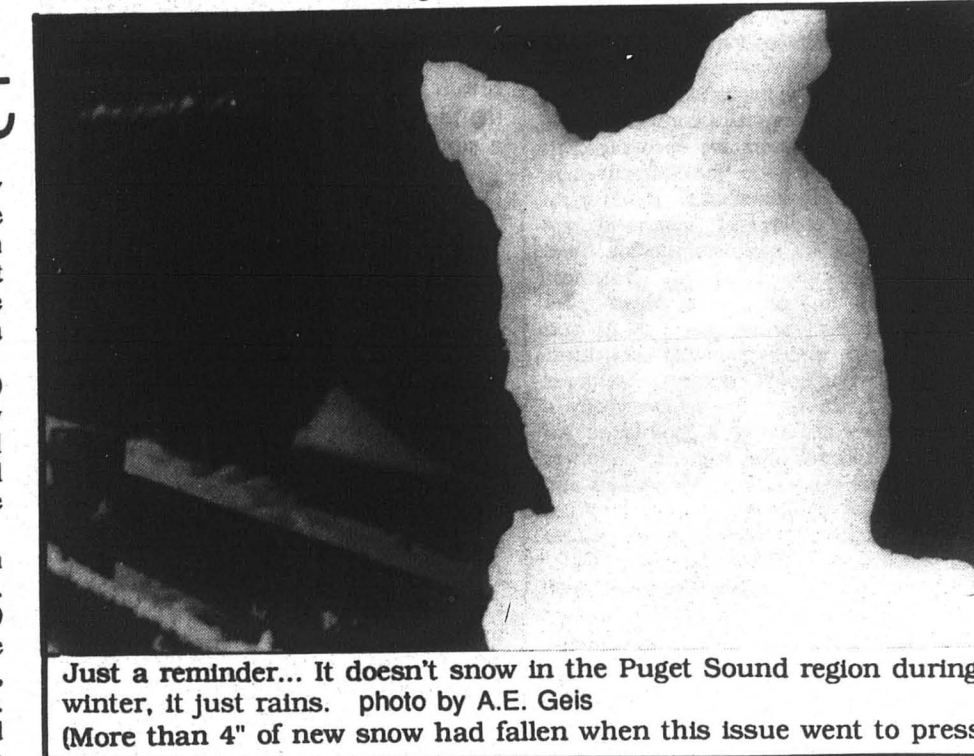
The Market will again be open Saturdays in November and December. Market hours of operation will be 10:00 a.m. until 3:00 p.m. Board meetings are held the second Tuesday of each month, 8:00 p.m. at the Olympia Center. Colleen Hunter is the new Board President and Steven Wilcox, Vice President.

The Olympia Farmers Market continues to be a fine example of a public-private partnership between the City of Olympia, Yard Birds and the Market vendors.

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Just a reminder... It doesn't snow in the Puget Sound region during winter, it just rains. photo by A.E. Gels
(More than 4" of new snow had fallen when this issue went to press.)

Terry's Bloods

by S. Martin

Wallace Terry, author of the highly-acclaimed documentary *Bloods: An Oral History of the Vietnam War by Black Veterans*, will be a featured speaker at The Evergreen State College gymnasium on Tuesday, February 20 at 7:30.

Terry's multi-media presentation, also entitled *Bloods*, is based on the best selling documentary. A lecture by the author about his book will be followed by a slide show featuring actual photographs and voices from the battlefield that Terry collected while covering the war in Vietnam.

Both the book and the presentation have been celebrated with rave reviews. The book was nominated for a Pulitzer Prize in 1984, and the ensuing presentation, which has been featured at over 100 college campuses throughout the U.S., won the 1987 National Lecture Award of the National Association of Campus Activities (NACA). In 1989, Terry won the NACA's Best Campus Lecturer award.

One focus of the presentation deals with what Terry describes as "a glaring oversight of blacks in war movies such as *Platoon*, *Full Metal Jacket*, and *Hamburger Hill*."

Terry, however, also hopes to give a much broader representation of the aftermath of the Vietnam conflict.

"Bloods," he told the Richmond, VA News Leader, "is first of all a human experience. It is an American experience second, and a black experience third."

Terry, 50, is also an ordained Baptist minister. After graduating from Brown

University, he continued his studies in theology as a Rockefeller Fellow at The University of Chicago, and in international studies as a Neiman Fellow at Harvard. Later, he served as a professor of journalism at Howard University.



©Mario Ruiz

At the beginning of his writing career, Terry covered the Civil Rights Movement as a reporter for The Washington Post. He served two years as deputy Saigon bureau chief for TIME magazine, and has also worked as a radio and television commentator at CBS.

The presentation is sponsored by the Evergreen Veterans/Reservists' Group and S&A Productions.

Tickets are \$2.00 for students, and \$5.00 general admission. For further information, call 866-6000, ex. 6220.

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OTHER UNITS ALSO AVAILABLE

IN YOUR FACE

by Jon "Eppo" Epstein

How do you think organizations operate? What criteria do you use to judge how well an organization functions? Who cares?

Your "point of view," as a minimum wage worker, matters little in a large corporation. However, if you happen to be the CEO your "point of view" takes on new meaning.

The dominant view today has its foot firmly placed in the capitalistic ethic. CEOs and public administrators are encouraged to promote efficiency and cost-effectiveness within their organizations. Hierarchical structures and chains of command are dominant forms in most corporations and government agencies. Imagine yourself sitting at the top of one of these piles contemplating my earlier questions. If you come from a regimented and structured background you might suggest that your organization functions well when everybody is doing their jobs and having a good time. An organization where your authority is never questioned and everything is harmonious and groovy. When conflicts do arise, they are handled maturely and everyone backs you up when you make the final decision.

I believe that our current president, with his military background, subscribes to a form of this view. I do not wish to place a value judgement on this "point of view" at this time. I only am interested in identifying it.

As I said earlier, I believe this is the dominant view today. Evergreen has never subscribed to many dominant views. In fact, a reading of the Evergreen College Social Contract speaks clearly to a different "point of view." A more radical view of organization sees conflict as the natural order of things. Through the use of the terms "collaboration" and "consultation" the Evergreen Social Contract stresses this more radical view. Conflict is seen as an opportunity to promote discussion and learning. This is very important in an educational community. The military mind sees conflict as a threat to power and an undermining of leadership. Conflict is to be avoided.

My feelings about this issue are well known. I subscribe to the more radical approach and it is for this reason that I think Joe Olander is the wrong guy for President. Dr. Olander, through circumstance, spent formative years in the military. I do not think he understands how organizations can operate in a different sphere. He has been here for five years and he still hasn't figured out how it works. One other issue is of great concern to me. Is Joe Olander a man of "character?" Is he a man of honor and integrity? Is he honest? The President of the country is none of these things. Is it fair to expect the President of this College to achieve this ideal? Hell yes it is! If we start requiring our local officials to uphold higher standards we might stop the tide of Bush-league officials so predominant these days.

It is not the resume stuff that concerns me. Regardless of whether the allegations about his resume are right or wrong, another issue has raised its ugly head. When is it time for Joe to say, I am doing more harm than good for the College? Is that time upon us or will we wait till the issue goes to trial? At what point does a man of honor and integrity put the concerns of the institution ahead of his personal misfortunes. Is Joe a man of character? Would a man of character threaten to go down kicking and screaming (dragging the College along) if he was forced to leave prematurely?

I think the jury is still out on this point and we will have to wait and see what develops. I have not actually heard Joe threaten to go down kicking and screaming. I am only trying to explore this issue. I certainly hope that Joe has more "character" than former President Richard Nixon. I hope he will keep his pulse on state government. I hope he will have the courage to resign quietly if the political heat should continue to build around this resume issue. Joe will know when he crosses that line and becomes a liability instead of an asset. If that time comes I hope he has the wisdom, and compassion for the College, to leave gracefully.

Eppo is a long-time student at Evergreen and does important stuff on campus.

Opinion

Dancing vs SEX

Elisa R. Cohen

The fears a National Condom Week invoke in me as a single girl are pretty depressing. Nothing is truly safe. A box full of condoms and saran wrap, a gallon jug of high-test spermicide, affidavits of negative HIV tests, are all only means for safer sex. Only yoga breathing alone in the solitude of one's own space is safe. But a girl has got to live, and touch to me is as essential as food or even breath itself. This scary new reality of the nineties can be indeed depressing for a single girl.

But I have found a way, here in Olympia, to get some of the most nourishing, completely safe and sensual touch a single girl could hope for at least one night a month. Scoff if you may, but I believe Country Dancing may be the sensualist's savior of the nineties.

Just as I felt myself withering on the vine of life from lack of physical touch, a friend of mine called me and asked me if I would like to go the South Bay Grange, for a night of Contra dancing. Somehow I had never connected the Contras with dancing, but always curious, I accepted his invitation.

A fiddler and a piano player warmed up the dance hall with hot waltzes, to which the few early arriving couples danced. Before long, the hall was filled and warmed with body heat. The men and women formed two separate lines, facing each other for the first contra

dance. The name Contra comes from the fact that the men and women stand in opposite lines.

As a complete Contra novice, I stood opposite my partner listening intently to the instructions of the caller. The music began. I bowed to my right and I bowed to my left, then into the swirl of rhythmic bodies, we all moved, guided by the words of the caller and the fiddler's music.

In the course of the three hour evening, I wrapped my arms around the waists and shoulders of at least thirty men. They twirled me to the right and whirled me to the left, then passed me down the line to the next smiling man who swept me up into a warm sashet and, laughingly, we balanced back and forth. My friend and I danced as partners for the first few dances, and then we split up and danced with strangers. Two hours later, we met up again, to dance a slow, sweet waltz before leaving for home.

As National Condom Week works to educate the world about the necessity of precautions against disease, I think that a National Dance Program should be considered as a mandatory part of public education. Couple and line dancing should become a way in which the youth of America can experience and enjoy the sensuality of rhythmic bodies in motion, without the fear of disease and pregnancy.

I am not naive enough to believe teenagers will stop having sex, because they are dancing together. But I do know that if the legislature had succeeded in outlawing teen sex, it would have only caused teens to be outlaws. Once in that category, teens would then have an affinity for other outlaws. Outlawing teen sex would only increase the problem. Once on the wrong side of the law, the sexually active young outlaw would question the whole validity of the judicial system, and his or her future role in the American democratic process.

Now I know a National Dancing Program will not solve the problems of AIDS, crime, addiction, and poverty overnight, but I do think it would be a positive step for increasing the communication and enjoyment between the sexes, and between the peoples. A National Dance Program taught to the youth of America would give our nation's future a healthy alternative way to sensuously enjoy the each other.

Here in Olympia, every second Saturday night at 8:00 p.m., South Bay Grange opens its doors and hosts the Country Dance. The cost is four dollars, and all dances are taught. At least one night a month, single sensualists can satiate some needs.

Elisa Cohen is a CPJ staff writer and a student at Evergreen.

The CAB II country-club

by Tom Zahn

It is not uncommon that in our efforts to do better, to achieve more, and to right countless wrongs, we often wind up worse off than when we started. I believe this to be the case with the approval by the S&A board and student organizations of plans for expansion of the CAB.

I understand the current lease agreement which provides space for student organizations in the Library building is due to expire in 1991. I am also aware that plans for phase II of the CAB have been in the works for a long time. Nevertheless, I feel the S&A board and the student organizations are making a grievous error by approving of these plans.

To begin with, the decision to spend more money than is on hand can only be seen as fiscally imprudent. By financing half the cost of this project, what we are in essence doing is placing the burden of debt on future students. I find this to be very American indeed. Furthermore, the plans call for the creation of more of the same Steel, Glass and Concrete that has become typical of Evergreen's de-evolution into just another state institution.

We have charged the S&A board, along with the student organizations, with the difficult task of managing our money wisely. And, as I was recently reminded, it is far easier to criticize this process than it is to improve upon it. Therefore, it is not my intent to cast dispersion on any one of these groups or individuals I merely want to pose a question. Is the proposed expansion to the third floor of the CAB really necessary or desirable? Once the construction begins this summer, it will be too late to reconsider this question, and I am convinced that the ultimate effects will be far-reaching and in the long run detrimental to the Evergreen community.

My apprehension is based on the simple fact that when a physical pyramid is created, in which space is developed vertically, hierarchal social stratification ensues. In addition, I feel that, as the plans are now, they will create an environment of hostility and competition over access to preferred space. I can foresee the building of a penthouse on top of the CAB as a prelude to a country-club type atmosphere.

My recommendation would be that the students' money be used to build an entirely separate and unique structure, something akin to the farmhouse, or conceptually similar to the proposed longhouse. Perhaps the construction could

even be integrated into different programs. In any event, this building could be used both to house student organizations and to accommodate community functions.

Most important, though, is that this should be a student initiative. We should not be so content as to allow the state legislature or the campus architect to do our work for us. Besides, a College Activities Building expansion, no matter what shape it takes, must serve to bring the students together, and its form should reflect the underlying beliefs and concerns of the special people who come here.

Tom Zahn is an Evergreen student.

Letters

Dirty Dozen Brass Band is sexist

The Dirty Dozen Brass Band concert on February 7 set two conflicts against each other: white guilt, and sexism. White guilt was set in motion by 1) knowledge that every member of the band was black and played what has historically been black music, and 2) the introductory statements by the KAOS employee before the show, reminding us that this is a band that students "should" hear. This guilt made the audience effectively blind to the sexist actions during the show.

The lead singer/trumpet player's lyrics and comments were largely unintelligible, but I happened to catch a phrase he invented that he decided to explicitly demonstrate onstage. "Milkshake," he kept saying, referring to the women dancing in the aisles, pulling

out his shirt at his breast. Then, "I don't know whether you get the idea of what I'm talking about here," he said, and left the stage to find two women to help him illustrate his point. Fortunately, they were unaware of his point, and did not understand when he made motions for them to shake their breasts for the audience. He then changed the subject, mentioning that one of the women was "bursting at the seams."

Everyone who caught his point was shocked, but inactive because of the white guilt phenomenon. Who were we to complain about this man's sexism when so much racism against blacks still exists? I think we were wrong to not communicate our repulsion to this performer's sexism. Beth Carter

Letters

Union organizer appreciates support

Thank you very much for printing last week's article about the developments on our organizing effort at Marriott. However, there are some points of clarification that need to be addressed.

The first point is that the CPJ contacted the wrong manager concerning my denial of hours. The Greenery manager, Scott Tarrant, is not the person responsible for cutting my hours. For the area he manages, there truly were not hours available due to my schedule. It was in the Deli that I could have been scheduled for the evening and weekend hours I am available to work.

The other area that needs to be

addressed is the goal of the organizing committee. My quote was taken out of context about how we "can't really talk about specifically what we want." That was in reference to a specific dollar amount raise we wanted. We know very specifically that we want a legally binding contract which will offer a grievance process, benefits, scheduled hours, and of course we would like to negotiate for a raise above the legal minimum.

The real goal of this campaign is to involve Marriott employees in a process where we can sit down, together with management, and improve our working

conditions. We will become the union ourselves and democratically make decisions and utilize the assistance and representation of HERE, Local #8.

Many thanks to all of the Evergreen community who have shown their support to our campaign. We especially appreciate the endorsements from the Student Union and the AFSME Local #443, the campus union for classified staff.

Our struggle is especially important for students who are not eligible for work-study, and are desperate for jobs on campus. We refuse to continue to be exploited as the most vulnerable labor

force on campus.

It is very important to celebrate the victory of students at the hearing before the National Labor Relations Board. Their ruling affirmed that students do have the right to organize and negotiate for fair representation in the work place.

However, Marriott filed an appeal against this ruling to a higher level of the National Labor Relations Board on February 8. This will not deter us from holding our election on March 2, but the ballots will be impounded until the ruling comes in from this appeal. Kimberly Wilson

Microsoft plays hard

In response to the two page advertisement for Microsoft Internships, I'd like to relate my experience when applying for an internship last quarter.

The idea was originally brought up by an academic advisor. I expressed concern that I would not get hired since I have no experience with programming. Both the school advisors and Microsoft advisors stated that programming wasn't necessary for all positions and that I should apply.

So I did. All went well until I got to my second interview. After commenting on the weather, the interviewer stated, "Well, I need to know a few things about you, like how much are you willing to bribe to get this job?"

There was a pause, then he laughed and said, "I don't know why that popped out."

I didn't get the job based on an inability to program, and not enough experience with using existing programs.

You be the judge. Holly Ann Smith

'Slur,' not 'graffiti'

On January 31st, I reported a racist slur carved into one of the lockers in the CRC (new gym). In last week's CPJ, the report was logged in the Security Blotter as racial graffiti. As far as I am concerned, there is a world of difference between a slur, which cuts deeper than a knife ever could; and graffiti, that in some cultures is considered an art form. If we are going to talk about racist acts on this campus, than let's call them as such. If we don't talk honestly about racism, how can we educate ourselves properly about racism. Thanks for your time. G.W. Galbreath

Editor's note: The term "racial graffiti" came from the incident log at security.

Denying the obvious?

Concerning President Joe "Montana Slim, Okie-Dokie" Olander, I love this guy. I love people with chutzpah who, in the face of reality, deny all. He reminds me of the middle-aged executive who tells his wife that he has a late night business meeting. He gets home at 4 in the morning, his clothes are all disheveled and he has lipstick marks on his neck. When confronted by his wife he promptly says, "Are you going to believe what I tell you or are you going to believe your lying eyes?" Martin Litwak

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Editorial Policy:

The Cooper Point Journal (CPJ) editors and staff may amend these policies.

The CPJ editor and staff are determined to make the CPJ a student forum for communication which is both entertaining and informative.

Deadlines:
Calendar—Friday, noon
Articles—Friday, noon
Letters—Monday, noon
Ads—Monday, 5 pm

Rules for Submissions:
Submissions are accepted from CPJ staff members as well as students and community members. Submissions must be original. Before undertaking time-consuming or lengthy projects, however, it's a good idea to contact the editors ahead of deadline.

Submission should be brought to the CPJ offices on an IBM formatted diskette. Any word processing file compatible with WordPerfect 5.0 is acceptable. Disks should include a double-spaced printout, with the author's name, daytime phone number and address. Disks will be returned as soon as possible.

If you are unable to comply with the submission requirements for any reason, contact the editors for assistance.

Letters will be accepted on all subjects. They must include the author's name, phone number and address. Although the address and phone number will not be published, the CPJ will not publish letters submitted without this information.

Letters will be edited for libel, grammar, spelling and space. Letters should be 300 words or less. Every attempt is made to publish as many letters as possible; however, space limitations and timelines may influence publication.

Letters do not represent the opinions of the CPJ staff or editors.

Advertising:
The CPJ is responsible for restitution to our advertising customers for mistakes in their advertisements in their first printing only. Any subsequent printing of this mistake are the sole responsibility of the advertising customer.

Open meetings are held weekly in the CPJ office (CAB 306A), Fridays at noon.



Think before you cut

I am writing this letter in hopes that it will inspire certain individuals in the Evergreen community. The people I hope to reach are those who are responsible for cutting the cords on the soft drink machines around campus. I am assuming that the individuals who are doing this are doing it for a reason. I suppose that by cutting the cords, they are attempting to make a political statement. I am writing to tell them that they are failing miserably.

I am aware of the Cola-Cola controversy, but am unaware as to what "politically incorrect" actions Pepsi is performing. Forgive me for being so naive, but I am not alone in my innocence. If you want to make some sort of statement, do just that. How about putting up some flyers instead, that way you can inform us of certain companies

downfalls and then let us make our own choices.

Sure, when you cut the cords and make the machines useless, you stop us from buying the product. What you are neglecting to do though, is tell us uninformed individuals why we shouldn't buy the product. Isn't that what it's really all about? Making people think about the reasons why the company shouldn't be supported?

I challenge all of you cord cutters to make the ignorant public think. If you want to make a statement, do it. Don't take action without explanation. The next time you feel the urge to cut a cord, don't; make us think about why we should boycott products and let us make our own decisions! Julie Lary

U.S. out of Panama!

Workers World Party denounces in the strongest possible terms the illegal U.S. invasion of Panama. The Bush administration's deployment of massive U.S. troops violates the U.S. constitution and violates the Panamanian people's right to self-determination.

The attack on Panama and Manuel Noriega has nothing to do with drugs, corruption or democracy. It has everything to do with control over the Panama Canal and U.S. strategic and economic interests in Central America, the Caribbean, and all of Latin America. The U.S. invasion of Panama is also a dress rehearsal for an attack on revolutionary Nicaragua as it prepares for elections.

Why is Bush starting a war against Panama? Is it to protect "democracy?" NO! The U.S. government arms and finances rightwing death squads and dictatorships from El Salvador to Guatemala to Chile and Haiti, and it collaborates with the murderous apartheid regimes in South Africa and Israel.

Does it have to do with "Stopping Drugs?" NO! Bush and the CIA are

working hand in hand with bigtime drug dealers to try to overthrow the governments of Nicaragua and Afghanistan. The Bush administration looks the other way and allows U.S. banks to launder billions of dollars in illegal drug money.

The Bush administration wants to keep the Panama Canal under the control of the U.S. military. They want to keep Panama as the base for the Pentagon's Southern Command, ready for armed intervention to protect the profits of the bankers and corporations that are making billions at the expense of the impoverished people of Latin America.

That is why the U.S. keeps over 10,000 troops stationed in Panama on 11 military bases. That is why the U.S. has intervened militarily in Panama 19 times.

We assert that the U.S. government has no right to intervene in the affairs of Panama or any other country in Latin America. The people of the U.S. need money for jobs, education, and health care, not an invasion of Panama. U.S. troops out of Panama now! Jim McMahan

Mud Bay Jugglers at Playhouse

News Release

With a flick of his wrist, Doug Martin tossed Mark Jensen a set of juggling balls and challenged him to mirror his actions. Soon after that first encounter in 1980, Martin, Jensen, and Allen Fitzthum created the style, tone and rhythm of the Mud Bay Jugglers.



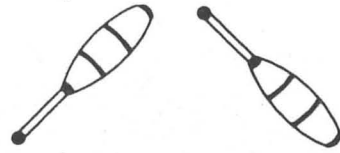
"Founding the company was easy. It naturally spun out of our love for theater, juggling, and 'zen-like fun,'" explained Doug Martin.

"Mirror Juggling," performed with two people and six or more balls, started the company rolling. "It was simple, amusing and audiences loved it," said Allen Fitzthum.

"Our aim from the start was to engage the audience in theatrical styles of juggling," he continued. "We soon discovered our patterns revealed a form of motion closer to dance than to juggling. For the past ten years, we have been refining our dynamic style of humor, theater, and dance."

The Mud Bay Jugglers are presenting a revue of their work titled, "Passing Through Time -- A Celebration of the Decade's Best Theatrical Moments." There will be only one performance in the Capitol Playhouse, 206 E. 5th, on Saturday, February 24 at 8pm. Tickets will be available at the door for \$6. The production features the jugglers, along with percussionists Brad Holmes, Sue Smiley, and Courtney Crawford. Hary Levine will join the juggling ensemble.

So if you haven't seen the Mud Bay Jugglers perform at Bumbershoot, The Oregon Country Fair, or The Vancouver, B.C. Children's Festival, don't miss your opportunity.



Yakima Reservation weirdness

Another Washington by Chris Bader
The Yakima Indian Reservation, a rolling range country surrounded by deep canyons and dense forests, has been the site of countless UFO and Bigfoot sightings.

The timberland that makes up the reservation is prone to forest fires requiring constant supervision by forest rangers, who spend days at a time in isolated towers, watching for such fires.

W.J. Vogel had been Staff Fire Control Officer and stationed on the reservation for about twenty years when he began to hear strange stories from other rangers and reservation inhabitants.

One man claimed that he was followed by a Bigfoot for a distance of three miles, while another came upon the creature's tracks in a remote pasture. Following the footprints, the man came upon "something that was large and definitely not a man."

Rangers stationed at the Satus Peak lookout have heard strange noises and one employee says that he will never return to the area. He and his wife continually heard wails like "a woman screaming or a baby crying."

Meanwhile, construction crews who were building a new lookout reported

encounters with UFOs. The group said that three "orange colored balls" swooped out of a canyon and circled the new building several times, as if checking the workers' progress.

The objects also appeared when a new microwave station was being built.

The strange lights have caused more than a few problems for forestry workers, as lookout employees have reported fires several times, only to have those "fires" disappear shortly before helicopters arrive at the scene.

Vogel, a skeptic at first, has subsequently seen and photographed some of the UFOs. Vogel's photographs picture a tear-drop shaped object surrounded by a bright glow "at an altitude of some eight thousand feet."

Also, Vogel knows of several creeks, including Dry Creek, which disappear underground. This is the same area from which many of the UFOs seem to emanate from. Vogel wonders if perhaps UFOs are using subterranean caves beneath the reservation as a base.

(Quotes are from *Bigfoot* by B. Ann Slate and Alan Berry)

Chris Bader is a staff writer who specializes in weird stuff.

SPAZ: guidelines for 'artzone'

by Angela Leonard

What is art? It is green. It is a foot stool. It is hot air. It is a bouncing ball. It is an adjective. It is a symptom. It is eggplant. It is. As the new coordinator for the Student Produced-Art Zone, (formerly the Student Art Gallery), this is one of the questions myself and other people involved with SPAZ have come cheek to cheek with. This intimacy is not easy. SPAZ has been faced with the challenge of creating a process for submitting and selecting work, a complaint policy, and a criteria to be considered when judging what gets display space and what doesn't. We all seem to agree with the idea that these documents are somewhat arbitrary in light of the nature of creative expression. This has certainly not made matters any easier.

The necessity of addressing some of these issues was evidenced after an incident of censorship occurred last spring on this campus. Since that time a moratorium has rendered the gallery space dead.

The primary goal of SPAZ is to revive a space for student-originated art. One that is run by students, for students, and about students' creativity. It is obvious that what exists now, display cases in the first floor hallway of the CAB, does not qualify as a gallery.

Hence, another issue, one of space. Contrary to all our hopes and wishes it has become very obvious that a new gallery is no easy undertaking. There is a need for funding, design, and most of all a vacant space available for renovation. Working these details out will take time. So, it is now a matter of working with what we've got and working for a newer and freer space.

In the meantime, we've generated documents to deal with the issues that are attached to having an art zone in a public space. The biggest concerns have been focused around the First Amendment issues such as the freedom of expression and the limitation, by law, of certain types of expression in public places. The timeliness of this issue is exemplified by the fact that the National Endowment for the Arts, is being threatened by people who feel they have an answer for what is acceptable art. It is obviously absurd, yet at the same time so telling of our nation's mentality.

Censorship has become a scapegoat and a band-aid, to cover up the numerous social realities that our nation must come to terms with. I firmly believe that the act of censorship is not innately bad. We do it every day, deciding what we do and don't want to do, see, listen to, participate in, etc. What I don't agree with is the fact that our society,

in general, is avoiding the causes of concern in this modern day. Issues such as sexuality, disease, death, drugs, love, violence, oppression and the like, are treated as big problems, when in fact, they are the realities of the human experience that we need to accept rather than try to obliterate. Decisions are being made to quiet and thus avoid our true human concerns. I perceive this to be the true challenge of creative expression and thus the basis for examining what we call art.

These guidelines for the Student Produced Art Zone, are a working draft. SPAZ is a space for everyone therefore input and ideas about the issues concerning these guidelines is essential. Your response should be directed to the SPAZ office at Lib. 3212, in written form. There will also be a meeting to express your ideas, Tuesday February 20 at noon, in Lib. 3212. The goal of SPAZ is to have the kinks and comices worked out of this draft by February 26, so art can be hung in time to coincide and celebrate International Woman's Day. The time has come for revitalization.

Guidelines of the Student Produced Art Zone (SPAZ)
A project of the Student Art Gallery

I. Statement of Purpose
A. To provide an exhibition space for students' work.
B. To include students in the process of showing their work.
C. To show support for the community through involvement and support of artistic endeavors of every person.
D. To act as a resource for persons interested in all facets of the expressive arts.
E. To advocate for the creation of an adequate gallery for student art.

II. Procedure for the Display of Art Work
A. Art submitted to SPAZ will be jury by the Student Art Review Committee. This committee will consist of 4-6 students selected by the members of SPAZ. Selection shall be based on the students' expertise or interest in art.
B. All art to be considered for a show must be submitted to the SPAZ office one week prior to the given exhibition date. Most shows will begin on a Wednesday and last for two weeks.
C. All art work must conform in size to the Art Zone space.

D. The artist selected to show work is expected to work closely with the SPAZ staff in preparing and presenting the art work for exhibition in public places.
E. The Student Art Review Committee will jury art based on its artistic and aesthetic value. In making its decisions, the Committee will consider the "Criteria for Selecting Art for Display," below.

III. Criteria for Selecting Art for Display
It is the understanding of the Student Art Gallery that the process in which art is created can be placed into various stages of artistic process. At each of these stages, a judgment can be made as to the quality and significance of the piece. These stages are:

A. Aesthetic Interpretation: the point in which the physical eye identifies, either bestial or repulsive, a stimulus that triggers an artistic purpose.
B. Purpose/Intent: the point in which the imagination runs through a series of emotions and ideas that lead the mind to communicate through an artistic process.
C. Artistic Process: the physical work the artist executes to create an aesthetic representation.
D. Aesthetic Representation: the object that is displayed

and becomes an expression of an aesthetic interpretation. This series of situation, imagination, work, and object seems to be a universal process for art. Each of the stages have different weight and value dependent upon the individual. At a result, each should be looked after by the Student Art Gallery, so as to provide a consistent guide for artists and the community. There are moral grounds that govern art in our society, as well as artistic considerations and technical procedures that should be recognized.

Aesthetic interpretation is a choice of the artist; it seems that only the artist can choose a suitable subject of discovery. The purpose of the work should not be to degrade any group or individual on the basis of sex, race or any other human status.

The work in question should be suited for the site in which it is displayed. The judgment of suitability should be based on aesthetic and artistic value rather than on content. It is the duty of the Student Art Gallery to discuss each of the stations carefully and conscientiously to provide an active, artistic environment.

IV. Procedure in the Event of Complaint

A. If any member of the Evergreen community objects to the display of any art, he or she should submit, in writing, the basis for concern or complaint to The Student Art Gallery.
B. The Student Art Gallery will respond to the complaint by reviewing the procedure and criteria it used in selecting the work, and will respond in a timely fashion to the complainant in an attempt to resolve the issue.

C. In the complaint is still not satisfied, the complainant will to the Student Art Advisory Board, which shall be composed of two faculty members of diverse fields, two students and one academic dean.

D. The Student Art Advisory Board shall convene a meeting with the Student Art Gallery membership, the complainant, and the artist to discuss and resolve the issues of concern. The burden of proof shall be on the complainant to make the case that the art should not be displayed. After that case is made, the artist shall be given the opportunity to defend her/his art and to rebut the case made by the complainant. After these two presentations, the Advisory Board shall use its discretion to determine the procedure it will use to hear the viewpoints of others. However, the Advisory Board should attempt to hear the views of all who wish to speak.

E. The Student Art Advisory Board may recommend any art be removed from display unless there is consensus among its membership that the art in question does not have any serious literary, artistic, political or scientific value. Nor may the Advisory Board recommend removal if the complainant is based on any of the following reasons:

1. The art in question is offensive. In a free society, those rationale may never serve as the basis for censoring expression. In an academic setting, censorship on that basis is particularly abhorrent.
2. That the art in question is indecent. A society cannot have an elected or self-appointed arbiter or dictator of decency and still be free.
3. That the art in question is in bad taste. Again, the notion of a norm of "good taste" to which society must conform is incompatible with the freedom of expression required in a free society.

4. That the art in question offends a particular group of class of persons, whether racial, ethnic, political, social, religious, sexual, or economic. In a free society, liberty of expression cannot survive if any individual or group has the right to veto it.

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Mud Bay Jugglers at Playhouse

News Release

With a flick of his wrist, Doug Martin tossed Mark Jensen a set of juggling balls and challenged him to mirror his actions. Soon after that first encounter in 1980, Martin, Jensen, and Allen Fitzthum created the style, tone and rhythm of the Mud Bay Jugglers.



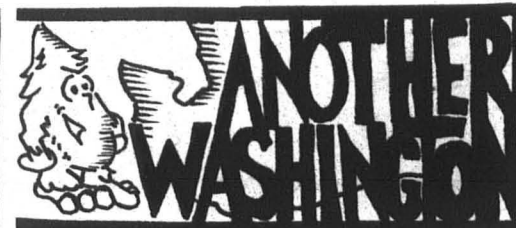
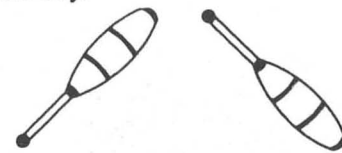
"Founding the company was easy. It naturally spun out of our love for theatrics, juggling, and "zen-like fun," explained Doug Martin.

"Mirror Juggling," performed with two people and six or more balls, started the company rolling. "It was simple, amusing and audiences loved it," said Allen Fitzthum.

"Our aim from the start was to engage the audience in theatrical styles of juggling," he continued. "We soon discovered our patterns revealed a form of motion closer to dance than to juggling. For the past ten years, we have been refining our dynamic style of humor, theatrics, and dance."

The Mud Bay Jugglers are presenting a revue of their work titled, "Passing Through Time -- A Celebration of the Decade's Best Theatrical Moments." There will be only one performance in the Capitol Playhouse, 206 E. 5th, on Saturday, February 24 at 8pm. Tickets will be available at the door for \$6. The production features the jugglers, along with percussionists Brad Holmes, Sue Smiley, and Courtney Crawford. Hary Levine will join the juggling ensemble.

So if you haven't seen the Mud Bay Jugglers perform at Bumbershoot, The Oregon County Fair, or The Vancouver, B.C. Children's Festival, don't miss your opportunity.



Yakima Reservation weirdness

encounters with UFOs. The group said that three "orange colored balls" swooped out of a canyon and circled the new building several times, as if checking the workers' progress.

The objects also appeared when a new microwave station was being built.

The strange lights have caused more than a few problems for forestry workers, as lookout employees have reported fires several times, only to have those "fires" disappear shortly before helicopters arrive at the scene.

Vogel, a skeptic at first, has subsequently seen and photographed some of the UFOs. Vogel's photographs picture a tear-drop shaped object surrounded by a bright glow "at an altitude of some eight thousand feet."

Also, Vogel knows of several creeks, including Dry Creek, which disappear underground. This is the same area from which many of the UFOs seem to emanate from. Vogel wonders if perhaps UFOs are using subterranean caves beneath the reservation as a base.

(Quotes are from *Bigfoot* by B. Ann Slate and Alan Berry)

Chris Bader is a staff writer who specializes in weird stuff.

The timberland that makes up the reservation is prone to forest fires requiring constant supervision by forest rangers, who spend days at a time in isolated towers, watching for such fires.

W.J. Vogel had been Staff Fire Control Officer and stationed on the reservation for about twenty years when he began to hear strange stories from other rangers and reservation inhabitants.

One man claimed that he was followed by a Bigfoot for a distance of three miles, while another came upon the creature's tracks in a remote pasture.

Following the footprints, the man came upon "something that was large and definitely not a man."

Rangers stationed at the Satus Peak lookout have heard strange noises and one employee says that he will never return to the area. He and his wife continually heard wails like "a woman screaming or a baby crying."

Meanwhile, construction crews who were building a new lookout reported

SPAZ: guidelines for 'artzone'

by Angela Leonard

What is art? It is green. It is a foot stool. It is hot air. It is a bouncing ball. It is an adjective. It is a symptom. It is eggplant. It is. As the new coordinator for the Student Produced-Art Zone, (formerly the Student Art Gallery), this is one of the questions myself and other people involved with SPAZ have come check to check with. This intimacy is not easy. SPAZ has been faced with the challenge of creating a process for submitting and selecting work, a complaint policy, and a criteria to be considered when judging what gets display space and what doesn't. We all seem to agree with the idea that these documents are somewhat arbitrary in light of the nature of creative expression. This has certainly not made matters any easier.

The necessity of addressing some of these issues was evidenced after an incident of censorship occurred last spring on this campus. Since that time a moratorium has rendered the gallery space dead.

The primary goal of SPAZ is to revive a space for student-originated art. One that is run by students, for students, and about students' creativity. It is obvious that what exists now, display cases in the first floor hallway of the CAB, does not qualify as a gallery.

Hence, another issue, one of space. Contrary to all our hopes and wishes it has become very obvious that a new gallery is no easy undertaking. There is a need for funding, design, and most of all a vacant space available for renovation. Working these details out will take time. So, it is now a matter of working with what we've got and working for a newer and freer space.

In the meantime, we've generated documents to deal with the issues that are attached to having an art zone in a public space. The biggest concerns have been focused around the First Amendment issues such as the freedom of expression and the limitation, by law, of certain types of expression in public places. The timeliness of this issue is exemplified by the fact that the National Endowment for the Arts, is being threatened by people who feel they have an answer for what is acceptable art. It is obviously absurd, yet at the same time so telling of our nation's mentality.

Censorship has become a scapegoat and a band-aid, to cover up the numerous social realities that our nation must come to terms with. I firmly believe that the act of censorship is not innately bad. We do it every day, deciding what we do and don't want to do, see, listen to, participate in, etc. What I don't agree with is the fact that our society,

in general, is avoiding the causes of concern in this modern day. Issues such as sexuality, disease, death, drugs, love, violence, oppression and the like, are treated as big problems, when in fact, they are the realities of the human experience that we need to accept rather than try to obliterate. Decisions are being made to quiet and thus avoid our true human concerns. I perceive this to be the true challenge of creative expression and thus the basis for examining what we call art.

These guidelines for the Student Produced Art Zone, are a working draft. SPAZ is a space for everyone therefore input and ideas about the issues concerning these guidelines is essential. Your response should be directed to the SPAZ office at Lib. 3212, in written form. There will also be a meeting to express your ideas, Tuesday February 20 at noon, in Lib. 3212. The goal of SPAZ is to have the kinks and cornices worked out of this draft by February 26, so art can be hung in time to coincide and celebrate International Woman's Day. The time has come for revitalization.

Guidelines of the Student Produced Art Zone (SPAZ),
A project of the Student Art Gallery

- I. Statement of Purpose
 - A. To provide an exhibition space for students' work.
 - B. To include students in the process of showing their work.
 - C. To show support for the community through involvement and support of artistic endeavors of every person.
 - D. To act as a resource for persons interested in all facets of the expressive arts.
 - E. To advocate for the creation of an adequate gallery for student art.
- II. Procedure for the Display of Art Work
 - A. Art submitted to SPAZ will be jury by the Student Art Review Committee. This committee will consist of 4-6 students selected by the members of SPAZ. Selection shall be based on the students' expertise or interest in art.
 - B. All art to be considered for a show must be submitted to the SPAZ office one week prior to the given exhibition date. Most shows will begin on a Wednesday and last for two weeks.
 - C. All art work must conform in size to the Art Zone space.
 - D. The artist selected to show work is expected to work closely with the SPAZ staff in preparing and presenting the art work for exhibition in the display cases.
 - E. The Student Art Review Committee will jury art based on its artistic and aesthetic value. In making its decisions, the Committee will consider the "Criteria for Selecting Art for Display," below.
- III. Criteria for Selecting Art for Display
 - A. It is the understanding of the Student Art Gallery that the process in which art is created can be placed into stations of artistic process. At each of these stations, a judgment can be made as to the quality and significance of the piece. These stations are:
 1. Aesthetic Interpretation: the point in which the physical eye identifies, either beautify or repulsive, a stimulus that triggers an artistic purpose.
 2. Purpose/Intent: the point in which the imagination runs through a series of emotions and ideas that lead the mind to communications through an artistic process.
 3. Artistic Process: the physical work the artist executes to create an aesthetic representation.
 4. Aesthetic Representation: the object that is displayed

and becomes an expression of an aesthetic interpretation. This series of situation, imagination, work, and object seems to be a universal process for art. Each of the stations have different weight and value dependent upon the individual. As a result, each should be looked after by the Student Art Gallery, so as to provide a consistent guide for artists and the community. There are moral grounds that govern art in our society, as well as artistic considerations and technical procedures that should be recognized.

Aesthetic interpretation is a choice of the artist; it seems that only the artist can choose a suitable subject of discovery. The purpose of the work should not be to degrade any group or individual on the basis of sex, race or any other human status. The work in question should be suited for the site in which it is displayed. The judgment of suitability should be based on aesthetic and artistic value rather than on content. It is the duty of The Student Art Gallery to discuss each of the stations carefully and consciously to provide an active, artistic environment.

IV. Procedure in the Event of Complaint

- A. If any member of the Evergreen community objects to the display of any art, he or she should submit, in writing, the basis for concern or complaint to The Student Art Gallery.
 - B. The Student Art Gallery will respond to the complaint by reviewing the procedure and criteria it used in selecting the work, and will respond in a timely fashion to the complainant in an attempt to resolve the issue.
 - C. In the complaint is still not satisfied, the complaint will be to the Student Art Advisory Board, which shall be composed of one faculty member of diverse fields, two students and one academic dean.
 - D. The Student Art Advisory Board shall convene a meeting with the Student Art Gallery membership, the complainant, and the artist to discuss and resolve the issue of concern. The burden of proof shall be on the complainant to make the case that the art should not be displayed. After that case is made, the artist shall be given the opportunity to defend her/his art and to rebut the case made by the complainant. After those two presentations, the Advisory Board shall use its discretion to determine the procedure it will use to hear the viewpoints of others. However, the Advisory Board should attempt to hear the views of all who wish to speak.
 - E. The Student Art Advisory Board may not recommend any art be removed from display unless there is consensus among its membership that the art in question does not have any serious literary, artistic, political or scientific value. Nor may the Advisory Board recommend removal if the complaint is based on any of the following reasons:
 1. The art in question is offensive. In a free society, those reactions may never serve as the basis for censoring expression. In an academic setting, censorship on that basis is particularly abhorrent.
 2. That the art in question is indecent. A society cannot have an elected or self-appointed arbiter or dictator of decency and still be free.
 3. That the art in question is in bad taste. Again, the notion of a "good taste" in which society must conform is incompatible with the freedom of expression required in a free society.
 4. That the art in question offends a particular group of class of persons, whether racial, ethnic, political, social, religious, sexual, or economic. In a free society, liberty of expression cannot survive if any individual or group has the right to veto it.
- In these guidelines, this protection of artistic expression does not extend to art which has the purpose or effect of degrading any group or individual on the basis of sex, race or any other human status. This policy is based on the Student Art Gallery's belief in equality and dignity for all individuals and groups in our society. It is consistent with the First Amendment for at least three reasons. First, The Student Art Gallery is not a classic public forum, such as Red Square or the Capitol Campus, which anyone has the immediate and automatic right to use for free speech purposes. Second, the space provided is, by necessity, limited and therefore a precious resource. The First Amendment does not obligate us to expend that resource on expression which degrades human beings based on their status. Third, our policy is consistent with the Social Contract -- both Evergreen's explicit one and any civil society's implicit one -- which guarantees protection from intimidation, violence and uncivil abuse in order to assure the rights of all.



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Arts & Entertainment

Dirty Dozen warms library

by Andrew Hamlin
THE DIRTY DOZEN BRASS BAND
EVERGREEN LIBRARY LOBBY
FEBRUARY 7TH, 1990

The Dirty Dozen Brass Band swooped onto campus, and they burned. They burned, screamed, screeched, tapped, hammered, and most of all served up notice that traditional American music for the sake of unbridled pleasure has not succumbed to the onslaught of more modern developments. The flames gave off an erotic heat; more than one couple slithered into each other's arms to press their hips and lips together. The congregation shook it at the sides of the stage, in front of the stage, on the mezzanine up the stairs from the lobby level, on the steps leading up. The seven-man band joined the holy sure-footedness of a Baptist service and the bootstomp drive of a marching band at homecoming, for a show that got the ya-yas out, then made them shake 'til they fell raggedly to the ground.

The band picked up their horns and let out a mighty steam whistle roar to announce their presence, then quickly settled into an intricate arrangement, driven by percussionists Jenell Marshall (snare) and Lionel Batiste (bass drum and cymbal). Roger Lewis uncorked a solo on baritone sax, followed by trumpeter Gregory Davis, the ensemble's leader.

Efrem Towns, the other trumpeter, beat on sticks and shook a tambourine before launching into his own solo. Towns is the band's comedian; time after time he pointed his horn dead at the mike and ripped out a stratospheric high note several measures long—then grinned wildly behind his mouthpiece. When not blowing, he prowled the stage with his percussive, imploring the audience to stand up and dance, rolling his eyes and shimmying on his feet.

Lewis held a curved soprano sax next to his baritone and blew them both at once, a la Rahsaan Roland Kirk, then the song ended with another mighty ensemble blat. They launched into "Oop Pop A Dah," a track from their new album *Voodoo*; once again Marshall and Batiste lead the way with their tricky tapping. Here part of the crowd rushed to the sides of the stage and began to jump. From that point on in, the band never lacked for dancers. They segued into "a trip down to New Orleans," with some lovely whistling from trombonist Charles Joseph. Marshall sang some call-and-response verses in a tough, declaiming voice; the others backed him up.

After a fifteen-minute break (which I slightly resented, since things had just about reached a peak), they retook the stage and Davis called for a shift "into R-rated territory." No public nudity

occurred, but as the band launched into a call-and-response pattern built around the phrase "Lil' Liza Jane," things did begin to steam. Davis stuck out his chest and limboed between microphones, tweaking at his shirt with thumbs and forefingers to suggest a stripper's swinging nipple tassels. Then he jumped down and invited several women (selected by Towns' exacting eye) up on stage. As the two drummers rattled through a duet, the women shook their hips with gusto. Davis, mock-irritated at their moves, stamped his foot and shouted, "Ladies, LADIES! Attention! This is not the Richard Simmons show!" Towns blared, Lewis and tenor saxophonist Kevin Harris skronked, and at Davis' call the entire audience stood up for a groove-in.

Marshall came back to the mike for "It's All Over Now," another track from *Voodoo*, with an especially lithe bassline from sousaphonist Kirk Joseph, who anchors the band's unpredictable pulse. Everybody pranced and spun.

Then came a bump-and-grind blues, slow tempo, begging for some hothouse embellishments. Lewis coaxed amazingly dirty squeaks from the soprano sax, as did Harris with his tenor. At one of many climaxes Davis opened his mouth to let out a scream as high and loud as any of Towns' trumpet notes. Davis strode through the audience, growling his

horn into the crotches of two women on the steps; he dropped to his knees and yowled like a alley cat in a furnace. I thought I caught part "Things Ain't What They Used to Be" in the middle of everything, but the exact title is of no importance next to the performance.

"Feets Can't Fail Me Now" (with a bit of Charlie Parker's "Moose the Mooche" thrown in) finished the set. Did they play an encore? You bet your sweet black drawers. The very last tune may have been "Rock Around The Clock"; it may have been "When The Saints Go Marching In." It certainly featured more onstage females, more high-register chicanery from Towns, and the audience's whooping approval. Davis called for the house lights to come on; Joel the light man, faster than a rabbit, scampered over the back of the staircase and dropped ten feet to the light switches at floor level. Unfortunately, those were the wrong switches, but nobody seemed to care.

Just before the concert, Epso thanked the audience for coming out despite the snowstorm. He needn't have been concerned. Under stage lights that lit up their horns like solid constellations, the Dirty Dozen brought the heat, humidity, and tactile promises of a New Orleans night to this (currently) very chilly little corner of the world.

Composers cook

by Andrew Hamlin
IN SPECIAL REMEMBRANCE...THE COMPOSERS
EVERGREEN EXPERIMENTAL THEATRE
JANUARY 27, 1990

Les Purce, in his opening remarks, referred to Dr. King's stature as a moral leader, rather than a political one: that is, he dealt with deep-seated issues among people and rose above the ever-changing arena of politics. And the compositions presented at this concert—all from Evergreen students or faculty, all but the first making their public premieres—reflected those conditions—struggle, strife, grief, joy, playfulness, conflict, resolution—essential and unchanging in the human spirit.

That first piece was Peter Randleite's *Wateries*, a moody keyboard realization filled with pulsating sustains. A slide projector at the rear of the stage broadcast pictures of Dr. King through the sonorous chords. Randleite dedicated the piece to Maya Lin, who designed the King memorial at Montgomery, Alabama, and also the Vietnam Veterans' Memorial in Washington D.C.

The curtain closed, and after a time music faculty Andrew Buchman stepped through it. Buchman (who is currently on leave in New York state but returned to campus for this concert) played his own *Variations on "We Shall Overcome"*. This piano solo weaved its jerky way through many different kinds of sounds, as Buchman played audacious hammered chords, softer, more lyrical passages, and ringing tones that vibrated ever softer under the sustain pedal until they passed out of the audible range.

John Marvin's *Nocturne: The Death of Martin Luther King* uses as libretto a poem by fellow Evergreen faculty Camilla Stivers, aka Camilla Day. Chuck Pailthorp, longtime Evergreen faculty, sang the poem in his rich, finely controlled baritone. A string quartet gave Pailthorp melodic backing, while the piano part, played by visiting faculty Peter Winkler, consisted of "percussive effects and colorations." When Pailthorp sang of the caged animals in the Baltimore zoo, "Sensing, as they move, the measure of their cages/Their fierce eyes shining as the city burns," he concluded a vivid musical drama.

After intermission came a collaboration between Marvin and choreographer Meg Ryan: *Love Drew A Circle: A Parable For Movement Choir*. The dancers played together in a huge happy group—until one half of the group put on black face masks and the other half, white ones. The two groups grew angry and shoved each other around, then crouched painfully in the resulting loneliness; eventually they discarded the masks and learned to play together again. The piece's metaphor was a bit obvious, but the dancers performed with great energy and flair.

Peter Winkler, a visiting faculty from the University of St. Mary's, took the stage again, this time to play his own *Yaa Amponsah: Fantasy on a Ghanaian Popular Song* with his violinist wife Dorothea Cook, to whom the piece is dedicated. Cook plucked out a simple but irresistible rhythm while Winkler clapped out time, then he put his hands on the keyboard to chase after her. The original "Yaa Amponsah" is a very popular Ghanaian melody, and Winkler's interpretation sacrificed none of its infectiousness. I felt the whole theatre bobbing up and down to the syncopation, and smiled at the spectacle of two people creating such a joyful ruckus.

Terry A. Setter's *Aphorism III: Like A Coat or A Mask* finished the program. A band of performers took the stage and performed a spoken word section with the refrain "mask...assume...consume...assume..." They wore masks with wrinkled layers, unlike the smooth ones in the Ryan piece, and when the music began they stood and went through a series of slow motions, except for one diminutive figure who ran among the others giggling, screaming, and throwing herself on the floor. Some of her convulsive fits were funny, some were frightening; the ambiguity added to the already sinister atmosphere. At the end of the music, one figure spoke the denouement: "My name is an outer reality, like a coat or a mask. I can assume it, or lay it aside, as I choose." Provocative words to end another impressive installment of the Evergreen Expressions concert series.

Andrew Hamlin is the A&E Editor.

Arts & Entertainment

Charting The Ocean Blue

by Scott Brown
INTERVIEW WITH THE OCEAN BLUE

"In 1492, Columbus sailed the ocean blue." While that phrase has a given amount of significance to those of us who live here in the United States, it has given even more to a young new band from Hershey, Pennsylvania (Yes, it's the same place where the chocolate comes from). The Ocean Blue, all of their members in their early 20's, are experiencing a new world of success on the strengths of their self-titled debut record. Though their music style draws from English bands such as The Smiths and Echo and the Bunnymen, it has the foursome is hoping to establish themselves on solid musical grounds of their own. During a telephone interview from St. Louis (the band is currently touring with The Mighty Lemon Drops), I talked with saxophonist/keyboardist Steve Lau about The Ocean Blue.

kind of guitar sound to it, but if you have a chance to listen to the whole album I think it's really diverse. There are some other songs on the album I wouldn't compare to Echo and the Bunnymen in a million years.

CPI: As far as production of the album you here stories about young bands going into the studios and the record company dictates what gets put on record. Was that a problem?

LAU: That wasn't the case with us at all. We were really lucky. We always joke about it because we were in the studio for 3 months in London and once a week someone would come over from the record company to give us our money and nobody had heard anything off the record until it was totally finished. I

CPI: Would it bother you if your shows were being filled up by 13 year old girls?

LAU: Um...actually...probably. I don't know why. I don't know if that sounds elitist or something. You would have to wonder why they're there.

CPI: There are a lot of bands out there, and not to say that you guys are being pushed, but do you feel The Ocean Blue's sound is in demand? Do you sometimes ask, "Why are we here?"

LAU: See, we're making the same music that we always made and we wrote these songs a few years ago and we just write songs, basically for ourselves and what we like to hear. I do think there is, not necessarily a demand for it, but there is an audience for it. We weren't really

if we could, I mean what are we going to say, "No"? I don't know. Our ideal at this point, I think, is to keep progressing. It's something we're doing right now and it keeps getting better and better and the album is selling better now than it ever has. So we keep going.

And at the rate they're going, with their crafty, infectious pop, The Ocean Blue may soon be charting various forms of success. If your interested in checking them out, they'll be playing the Moore Theatre in Seattle next Wednesday (Feb. 21) with John Wesley Harding and The Mighty Lemon Drops. Tickets are only \$10, so this may be the best opportunity to be on the good end of a good thing.

Scott Brown, aka the Alleged Concert Reviewer, is an Evergreen student. He likes socks.



THE OCEAN BLUE

CPI: You've been referred to as anglophiles by some of the press, why do you think that is?

LAU: Well, we get compared to a lot of English bands and I'm sure that's what they meant. With our sound and our look and how we dress and everything, a lot of people think we're English.

CPI: Your band draws a lot of comparison to English bands like Echo and the Bunnymen and The Wild Swans, does it bother you being "categorized" in that way?

LAU: We don't like to be categorized at all, but we're definitely going to draw a comparison to every type of music as far as the band and the new album, it has to be compared to something. We grew up listening to bands like the Smiths, U2, Echo and the Bunnymen and I guess it's going to manifest itself in our music, but we don't try to sound English at all.

CPI: Is there a stronger influence of any one band?

LAU: Not really. I think we get compared to Echo and the Bunnymen a lot because our first single was "Between Something and Nothing" and more than any other song on the album I think it has that type of keyboard sound, that

sure of that before, but now with the success of the record and the single we kind of see that. We're going to continue to write songs the way we did before and hopefully there will be an audience for it. You can't start shifting the song writing process to writing for people or writing to have a hit.

CPI: So you're happy with the album?

LAU: Yeah, we're happy with it, we're just perfectionists and we listen to it and we think oh, we'd like to do this better. But we're proud of it and it's definitely where we were at at the time.

CPI: Who would you like to appeal to?

LAU: Right now we want to appeal to whoever likes our music, we're not going to be elitists about it. The original thrust was for college radio and that type of thing because the type of music we like is usually played by that type of format; college, modern, alternative and the type of stuff. We're not going to say to someone "no, don't like our music because you don't like college radio or something".

CPI: Is this your first major tour with another band?

LAU: We did a tour this fall, but this is our first tour with another band. Touring with The Mighty Lemon Drops is great and anytime time we're playing it's productive for us. We're selling out everywhere and we're playing to a lot of people who have never heard us before.

CPI: What is the ideal future of The Ocean Blue? Do you fear potentially turning into an "arena band"?

LAU: I don't know, it's hard to say what our ideal will be when it comes to playing arenas. I think it would be great

by Scott Brown
COMING ATTRACTIONS:
SEATTLE

February 21, Wednesday: JOHN WESLEY HARDING and THE OCEAN BLUE with THE MIGHTY LEMON DROPS at the Moore Theatre.

Harding is a Dylan-esque folk singer from England and The Ocean Blue are an up and coming band from Hershey, Pennsylvania. The Mighty Lemon Drops are touring behind their new album *Laughter*. Their hard-edged rock style, combined with the more atmospheric Ocean Blue should prove to be a good bill. It's only \$10 too.

February 22, Thursday: THE PRIMITIVES with the SUGARCUBES at the Moore Theatre. Potentially another excellent bill, The Sugarcubes' eccentric style of music should make for an interesting show. The Primitives have been a recent pop/dance hit in both the U.K. and here in the States. Tickets are \$17.50 (ouch!).

February 24, Saturday: SOUNDGARDEN and VORVOID at the Moore Theatre. Seattle's new "bad boys of rock" will return home for a little Northwest hijinx. It's not clear which band is opening, so get there early to ensure you won't miss any of the fun. Tickets are \$13.

March 1, Thursday: THE THE at the Moore Theatre. No opening band has been mentioned yet. Lead man Matt Johnson has been one of the more enigmatic figures in modern music in the last 5 years and his band (with ex-Smiths guitarist Johnny Marr) should put on a performance well worth the \$17.50 ticket price.

March 16, Friday: PETER MURPHY at the Moore Theatre. No opening band has been mentioned yet. Murphy, former lead singer of the legendary Bauhaus, will be bringing his solo act to town (with help from his back up band, The Hundred Men). Having achieved mild commercial success, Murphy will be touring behind 3 excellent solo records, the latest being *Deep*.

317 E 4th Ave
Dial 943-SHOW
or 352-1900 for more info

DETROIT'S at Crackers

Ticket Outlets:
Crackers Restaurant
Positively 4th Street
Rainy Day Records
Music 6000

Sweatband
The local boys blow the new kids right off the block. Heat the meat on your feet. Dance Detroit's and catch the sweat!
9 PM \$5

Detroit's Hazz Jazz the Tommy Russell Jazz Jams
The best in local Jazz talent
8 PM \$3

Taco's 'N' Tequila, Ladies Nite & Sweatband
Who can ask for anything more!!
8 PM \$4

Special Event

Paul Collins & the Beat
Just back from a tour of Europe. San Francisco's favorite boys. Come dance with Paul Collins and the Beat.
8 PM \$5 in advance \$6 at the door

Thurzday Komedy
featuring Stephen B "comedy for humans", with Joe Vespaziani from Arizona & Nym Parks
9PM \$5

Shock
High voltage music to Dance, Dance, Dance at Detroit's. Come loose yourself with this hot band from Portland
9pm \$5

To order tickets by phone call 352-1900

Friday & Saturday Feb 16 - 17
Monday Feb 19
Tuesday Feb 20
Wednesday Feb 21
Thursday Feb 22
Friday & Saturday Feb 23 - 24

Pierre's Electric Rose
TATTOO
Studio
115 North Capitol Way 786-8282

Oh! Calcutta!
"THE CHILDREN OF THE ORIGINAL AUDIENCES ARE NOW COMING TO SEE OH! CALCUTTA!" AND THEIR CHILDREN DOUBTLESS WILL TOO!
TIME: 1986

The World's Longest-Running Erotic Stage Musical Comedy

Thursday, February 22nd at The Washington Center for the Performing Arts 8:00 p.m.

Tickets available at the Washington Center, Yenny Music, Rainy Day Records and The Bookmark or call 753-8586.

Direct from New York - The Farewell Tour.

For mature audiences only

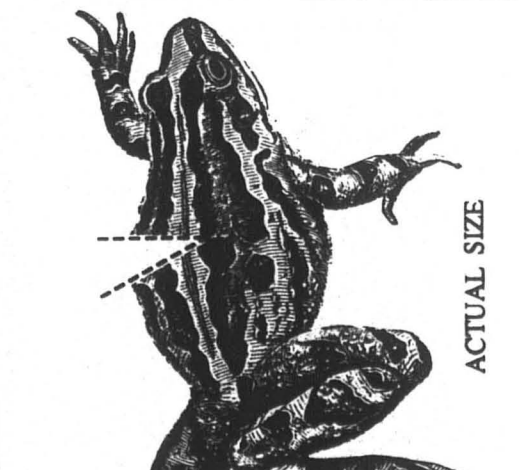
AVE 4 TAV

The Brittons
cover \$4.00

Fri. & Sat.
Feb. 16 Feb. 17

210 E. 4th • 786-1444

MICRO BREWS MICRO BREWS MICRO



Calendar

CLASSIFIED ADS

CLASSIFIED RATES

•30 words or less-\$3.00
 •10 cents for each additional word
 •PRE-PAYMENT REQUIRED
 •Classified deadline-2 p.m. Monday
TO PLACE AD:
 •PHONE 866-6000 X6054
 •STOP BY THE CPJ, CAB 306A
 •SEND INFO TO: CPJ, TESC, CAB 305A
 OLYMPIA, WA 98505

HELP WANTED

ATTENTION: EASY WORK, EXCELLENT PAY! Assemble products at home. Details, (1) 602-838-8885 EXT. W-14,471.

NANNY OPPORTUNITIES!! Need money for school or just want a break from study? Call me, if you really love children and can make a 1-year commitment to a great family. U.S. locations of your choice - airfare paid. TRISH 1 (206) 759-0843.

REWARD! 100 over weight people wanted to get paid for losing weight. Call Deena at 786-5258.

Camp Counselors for NW Girl Scout Camp. Must enjoy working with children in outdoor setting. SALARY/MEALS/LODGING/TRAINING provided. (206) 633-5600 for application. EOE.

ATTENTION: EARN MONEY TYPING AT HOME! \$32,000/yr. income potential. Details, (1) 602-838-8885 EXT. T14,471.

FOR SALE

ATTENTION - GOVERNMENT SEIZED VEHICLES from \$100.00. Fords, Mercedes, Corvettes, Chevys. Surplus Buyers Guide. 1-602-838-8885 EXT. A14471.

Since it is very cold now, consider buying some pretty good **studded tires** for your Ford and be safe from accidentally sliding off the road into a crowd of nuns and orphans. 866-1453 after 5 PM.

WANTED

ORIGINAL POETRY, SHORT FICTION, & CARTOONS for publication in the CPJ. Please bring typed poems & art work with name & phone number to CAB 306A.

Vocalist/Performance Artist desires non-functioning kitchen appliances. Toasters, blenders, whatever. Don't throw them away, give them to Dan in D114 or call 866-9926.

PERSONAL

TROUBLE IN PARADISE! THE LAST TROPICAL LOWLAND FOREST IN THE UNITED STATES IS BEING DESTROYED, for geothermal development. Wells known to release toxic fumes. Wao Kelelo Puna needs YOU NOW! Write your concerns to: MAYOR BERNARD AKANA, 25 APUNI ST., HILO, HAWAII 98813.

HOUSING

Wanted Someone to buy my unit lease housing contract for a 2 FA. Cathedral Ceilings, huge windows & storage area, nice kitchen, \$340.00 total. Available NOW! Call Janice 754-8782. Thank you.

SERVICES

ACUPUNCTURE & BODY WORK
 CHRIS SYNODIS, certified acupuncturist, licensed massage therapist, masters in counseling. Practice of acupuncture integrated with acupressure, and chinese herbs. Covered by student insurance. 1722 W. Harrison call 786-1195 for appt. or consultation.

CURIOUS ABOUT CHANGES & TRENDS IN YOUR LIFE? WANT TO KNOW MORE? I'M AN AMATEUR NUMEROLOGIST. I CAN READ PERSONALITY, PAST, PRESENT AND FUTURE INFLUENCES FOR A SMALL FEE. CALL 866-2813.

LOST/FOUND/FREE
 THE CPJ WANTS TO HELP. NO CHARGE FOR LOST/FOUND /STOLEN/FREE CLASSIFIEDS.

STOLEN FROM IN FRONT OF CO-OP. "ROCKHOPPER" Mt. BIKE 20.5" frame, 18 speed, serial #0503, DEOR X-T components, Biopace Crank, was lime green. Any information helpful. Please call 754-1772.

LOST! MISSING! GONE! THE LIGHT OF MY LIFE, MY FLUTE! IT'S AN ARTLEY, SILVER, CLOSED B FOOT, IN CASE W/HAWAII STICKER ON IT. REWARD FOR RETURN. ANY INFO HELPFUL. CONTACT 866-1797.

WONDERFUL CAT NEEDS HOME. DELICATE, SPAYED GREY TABBY FEMALE. CALL 754-1329.

MISSING FROM ABC HOUSE LAUNDRY ROOM LONG SLEEVED SILVER-COPPER COLORED DRESS W/OVERSKIRT. FOUND? INFO? PLEASE...352-9524.

RING FOUND at Feb. 10th Raindance, LIB 4300. Describe to claim. Contact Chris X6054.

LOST GOLD CHARM (Feb. 8th) FAMILY HEIRLOOM, great sentimental value. Charm is size of quarter with thistle design, and irreplaceable. Reward offered. Call Heather 866-1780

THURSDAY FEBRUARY 15

EPIC will sponsor a Drug War Forum at 4 PM in Lecture Hall I.

There will be a meeting at 7:30 PM in LIB 3200 to discuss the **Palestine Panel Project** by the Lesbian Work Group on display in the Library. This will be a time to vent feelings about the Israeli-Palestinian conflict and to listen.

Senator **Patty Murray** will speak on pesticides and the Washington legislature at WashPIRG's potluck at 6 PM at the Organic Farm. All are welcome.

Graduate Programs Information Night 7:45 - 9 PM, LIB 2100
 Call 866-6000 X6193 for more information.

FRIDAY FEBRUARY 16

Job Search Workshop
 Noon, LIB 1406.
 Sponsored by Career Development.
 Call 866-6000 X6193 for more information.

A kayak rolling class will take place from 6:30 - 9 PM in the Rec. Center pool. Sign up in the Rec. Center, \$3.

SATURDAY FEBRUARY 17

The Media Production Center will present a Slide Tape Workshop from 10:30 - 12 PM in LIB 1302. Call 866-6000 X6072 to sign up.

The Washington Music Association presents Jazz Night at The Washington Center. 8 PM. Call 753-8586 for more information.

SUNDAY FEBRUARY 18

Hawaii, a Rotary Travel Film, will show at 2 PM at The Washington Center. \$7.50.

MONDAY FEBRUARY 19

PRESIDENT'S DAY

S&A Board Meeting
 2nd Funding Cycle Deliberations
 12 - 5 PM, CAB 108

Evergreen Faculty Archeologist Mark Papworth will take you into ancient Egyptian tombs and provide insights into life during the 18th and 19th Dynasties of the Pharaohs via slides and narrative at 7:30 PM in Lecture Hall 3. A \$5 donation is requested at the door.

The four-woman Cavani String Quartet will play at The Washington Center at 8 PM. Call 753-8586 for more information.

TUESDAY FEBRUARY 20

Wallace Terry, author of *Bloods: An Oral History of the Vietnam War* by Black Veterans will speak in the Rec. Center at 7:30 PM as part of TESC's African American History Month celebration. \$5 general/\$2 students. Veterans admitted free. Call 866-6000 X6220 for more information.

WEDNESDAY FEBRUARY 21

Ann Troianello and Lois Downy of the Yakima Valley Museum will present a brown-bag lecture, *Quilt Heritage*, at the Washington State Capital Museum at 12:10 PM. Call 753-2580 for more information.

Summer Job Fair
 1 - 4 PM, LIB 2000

ANNOUNCEMENTS

Feb. 13 - 22 is Drug War Week.
 13th-15th - CAB lobby information table
 19th - Drug War Forum, LH I, noon
 22nd - Stop the Drug War Demonstration

Soar on the strings of the *Cavani String Quartet*, the acclaimed four-woman string quartet... Fall in love with the San Francisco Opera Center's *Carmen*... Travel back in time with *Jack Daniel's Original Silver Cornet Band*... Escape with the Seattle Rep's comic classic *Playboy of the Western World*. Call the Washington Center Ticket office at 753-8586 for more information.

College students are invited to participate in the 1990 Christopher Video Contest and share in \$8,500 prize money. Just produce an audio-visual essay of five minutes or less which captures the theme: One Person Can Make a Difference. To get an entry form and more information, contact The Christophers, New York, N.Y. 10017, (212) 759-4050.

National College Poetry Contest open to all college and university students who want to have their poetry anthologized. Cash prizes. Deadline: March 31. For further information send SASE to: International Publications, PO Box 44044-L, Los Angeles, CA 90044.

If you would like to help Wolf Haven wolves stay healthier by making their doctor's visits less stressful, you can make a tax-deductible contribution to Wolf Haven America's *Vet Center Building Fund*. Call 1-800-448-WOLF for more information.

As a way of respectfully examining the people of South Africa and their lifestyles, The Children Shall Lead Us, a non-profit organization, would like performing artists to submit resumes, slides, photographs and budgets for performing creative and original works expressing their solidarity with the people of South Africa. The fest is planned for Spring '90. Deadline for materials is March 31, 1990. Call 782-3756 or mail to TCSLU, c/o Ms. F.J. Nubee, 7735 14th Ave. N.W., Seattle, WA 98117.

Volunteers needed for NAIA Pacific Northwest Swimming and Diving Championships, Thurs., Fri., and Sat., Feb. 22-24. If you can read a watch, we want you! Contact Debbie Waldorf, CRC 210, X6530 or Aldo Melchiori, CRC Pool, X6536.

Dances of Universal Peace take place the first Monday of every month at 8 PM at Unity Church, 1335 Fern St. A prayer for peace and a personal healing of the heart invoked through dancing which calls to God through the many names and forms of the worlds religions. Shared by Safiya Crane. All welcome.

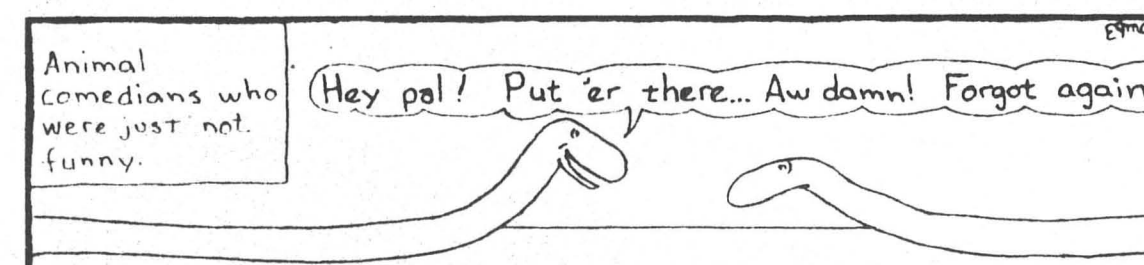
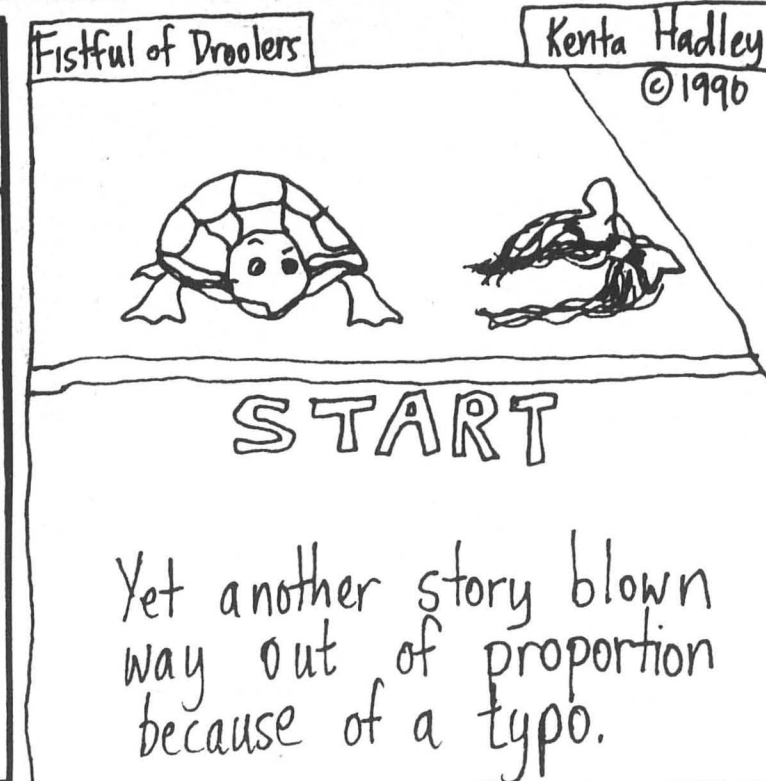
Give Our Kids Room To Grow.

If we don't do something to reduce class sizes today, our kids won't be ready for tomorrow.



Washington Education Association

CARTOONS



SAFE-SEX ORIGAMI!! FOLD YOUR OWN CONDOM!

Cut out this special spermicide-treated rectangle of newsprint and follow these 8 easy steps to obtain your own free condom:

1. Make five equally spaced creases lengthwise.
2. Fold the paper carefully along the diagonal so that these instructions are covered.
3. Fold up on creases one, three, and five so as to obtain a sort of truncated triangular shape.
4. Fold the left end inward at a 45 degree angle so the left end is aligned with the upper edge.
5. Unfold the first, third, and fifth lengthwise creases while preserving all lengthwise angle creases, and then re-fold along the second and fourth lengthwise creases.
6. Make a 30° fold which passes through the first word of this sentence, and turn the resulting flap inside-out to form the lip of the condom's open end.
7. Unfold the triangular fold in step 4 and double-fold in a fan shape to create a cone-shaped tip.
8. Turn the upper half of the cone inward, and then push half of that back outward to create a receptacle at the end.

For extra security, staple the flaps brought together in step 7 (BEFORE applying the condom). If you prefer a ribbed condom, crumple up and flatten out the rectangle before proceeding to step 1. This rectangle will provide a condom 10 inches long. If you prefer a smaller size, refer to this chart:

7-9 inches.....	use 3/4 of this rectangle
5-7 inches.....	use 1/2 of this rectangle
3-5 inches.....	use 1/4 of this rectangle

NEXT WEEK: an origami diaphragm AND the origami pill!

