

COOPER POINT Journal

Arts and Entertainment

THURSDAY NOVEMBER 19
Through November 21, **The Artists' Co-op Gallery**, at 524 S. Washington, in downtown Olympia, will be featuring as their Artists of the Week, painters, **Florence Lemke** and **Sharon Wallace**. Hours of the gallery are 10 a.m. to 5 p.m., Monday through Saturday.
PAUL HORN, noted for his extraordinary solo flute recordings made in the Taj Mahal and Egypt's Great Pyramids, will bring his quartet from British Columbia to **Jazz Alley** for the remainder of the week, Thursday through Sunday, three on Friday and Saturday. Tickets are available at all BASS outlets. **Jazz Alley** is located at 4135 University Way NE, Seattle. Call 632-7414 for more information.
The 1982 Graduation Committee will be meeting this Thursday in CAB 108 at 5:30 to discuss the speaker format for 1982 graduation.

FRIDAY NOVEMBER 20
Friday Nite Films presents **Petulia**, 1968, Color 105 minutes. Directed by Richard Lester. Julie Christie, George C. Scott, Richard Chamberlain. Set in San Francisco, this is Lester's first attempt at a psychological drama, an attempt to portray the impossibility of romantic love in modern 60's society. The fragmentary narrative techniques—flashback, jump-cuts, flash images—brilliantly reflect the swinging world and its disjointed relationships. (Also glimpse appearances of Janis Joplin and the Grateful Dead). Plus: color cartoon King Looney IV.
Singer songwriters, **Reilly and Maloney**, return to Olympia and with them bring friend and master steel-string guitarist, **William Ackerman**. The date—Friday, Nov. 20, at 8 p.m. in the Library Lobby of TESC. Tickets available at Rainy Day Records and TESC Bookstore. Admission is \$4.50. For further information call 357-4755.

Astrology, The 80's and You: This evening lecture with Gail Fairfield explores the big changes coming up in this decade and how we can prepare ourselves to meet the challenges of the decade. Fairfield will also explore with a few audience members how these changes may apply to their own charts: so bring yours with you for an exciting evening of astrology! 7:30 p.m., Recital Hall, \$3 general, \$2 students.
The **Harmonic Tremors** will be appearing at **Popeyes** this Friday and Saturday nights. Show is scheduled for 9 p.m. till 1 a.m. with a door cover of \$2.50. **Popeyes** is located on Harrison Ave. on Westside in Olympia; telephone number is 786-9299.

For your listening pleasure, the **SKI Colloquium** will be presenting **Charlie Teske**, this Friday afternoon with a discussion entitled "Alchemy as a Sacred Science (and as a Fraud)." This will take place in the TESC Lecture Hall 4. Tea, coffee, and cookies will be served in the rotunda at 3 p.m., prior to the 3:30 p.m. lecture starting time.
The **Harmonic Tremors** will be appearing at **Gnu Deli** at 111 N. Thurston will present **Eric Tingstad** this Friday night. Cost of admission is \$1.50 and the show starts at 9 p.m. Eric will be playing classical and baroque guitar for your entertainment.

SATURDAY NOVEMBER 21
The place: **Lib. Lobby TESC**. The time: 8:30 p.m. to 1 a.m. The reason: The fall quarter **Environmental Resource Center Benefit Dance**. The bands: **Sundance Rhythm Band** and **The Vacations**. What day: This Saturday. What else: Spirited beverages available, Etc., Etc.; **Reggae** from Seattle and **Progressive rock** from Olympia.
The **Muddy Bottom Boys**: One of the favorite bands featured at the Turnwater Bluegrass Festival. Classic bluegrass and country with emphasis on the obscure songs to thrill and delight you. Come on down! If you're a picker, check out the afternoon workshops. Special Instrumental Workshops with the Muddy Bottom Boys, 3 p.m., \$10. Open mike: 8:15, main act follows, admission is \$3. Applejam, YWCA, 220 East Union, Olympia.
An afternoon of **Christmas Craft Demonstrations**: with Diane Jones, Bev Jackson, Jan Nutting, and Michelle Elhardt. **Timberland Library**, Southgate Shopping Center, Turnwater, 1-4 p.m., free.

The **Artists' Co-op Gallery**, at 524 S. Washington, in downtown Olympia, will be featuring as their Artists of the Week, Sam painter, **Nobu Burmer**, and oil painter, **Paul Lambert**. Hours of the gallery are 10 a.m. to 5 p.m., Monday through Saturday.
The **Gnu Deli** will be having a N.W. new rock show this Saturday night starting at 9 p.m. The bands performing will be the **Neo Boys**, **Twin Diet**, and **Jumbo Zen**. All original new rock and roll for a cost of only \$2.50. The **Gnu** is located at 111 N. Thurston, Olympia.
For a special show, go on over to the **Rainbow Restaurant** this Saturday night to see **Linda Waterfall**. She will be performing a solo acoustic show for a cost of \$3. The show begins at 9 p.m., Columbia and Fourth, downtown.

Appearing at **Parkers** this Thursday, Friday, and Saturday nights will be **Ray Charles Parkers** is located at 17001 Aurora Ave. N.; the phone number is 542-9491. Ticket prices are as follows: Thursday night, dinner w/show at 8 p.m. is \$20, Thursday w/out dinner, at 11 p.m. is \$10. Friday and Saturday nights show with dinner at 8 p.m. is \$22.50, Friday and Saturday nights show w/out dinner either the 8 p.m. or the 11 p.m. show is \$12.50. Advance tickets may be purchased at **Parkers** or via telephoning with a visa credit card.
Introduction to the **Tarot** is the topic of a 14-hour intensive workshop scheduled for this Saturday and Sunday at TESC. For registration, call 866-6144. Cost is \$45 per person and the size of the workshop is limited to 15 people only, so insure your place with a \$15 registration deposit.

The **ONEC** will be appearing at the 4th Ave. Tav this Friday and Saturday nights. The show starts at 9:30 p.m. and ends at 1:30 a.m., and costs \$2. **DWI** is a "semi-country-rock" band featuring Danny Wynms.
The **Harmonic Tremors** will be appearing at **Popeyes** this Friday and Saturday nights. The show is bound to be one of their best yet. Show starts at 9 p.m. and carries a cost of \$2.50 at the door. **Popeyes** is located on Harrison Ave., Westside, Olympia.

WEDNESDAY NOVEMBER 25
Jim McInnes will be entertaining audiences at **Carnegie's**, at S. Franklin and E. 7th starting the 25th, and continuing through the 26th, 27th, and the 3rd, 4th, and the 5th of next month. Jim's show begins at 9 p.m. and is free. He plays guitar, piano, and sings while you wine and dine.

FRIDAY NOVEMBER 27
Appearing at the **Gnu Deli** this next Friday night, not tomorrow, will be **Eppo and Rossett**. An acoustic duo, performing country and bluegrass tunes familiar to one and all, these two remain an Olympia favorite. Show begins at 9 p.m. and costs \$2.
The band **4 cast** will be playing at the **Fourth Ave. Tav** this next Friday and Saturday nights. The cover is \$2 and show starts at 9:30 p.m. 4 cast plays original pop rock and familiar tunes. **Fourth Ave. Tav** is a 210 E. Fourth, downtown Olympia, and the phone is 786-1444.

The **1st Annual Popeyes Jazz Festival** takes place this next Friday and Saturday nights at all of places, **Popeyes**, 2410 W. Harrison, Olympia. The show both nights begins at 7 p.m. and goes until at least 1 a.m. Many different N.W. jazz performers will be present; to name a few, **Don Chan** will be there, along with **Oberdor, Barbara Donald**, etc., etc. The cover is \$5. For more info, call 786-9290.
In Seattle, at the **Showbox Theatre**, **Iggy Pop** will be performing this next Friday night after Thanksgiving. For ticket prices, show-times, etc., call **Corporate Records** in Seattle at 625-9834.
Also in Seattle: remember the **Heats?** Well they will be giving a free concert at **Everybody's Records**. The address is 130th and Aurora, and the show is scheduled to commence at 2 p.m. Friday afternoon.

SATURDAY NOVEMBER 28
Get yourselves ready for this one! The **Elbows** and **The Detentions** will be appearing at the **Gnu Deli** in a special show this next Saturday night. Cover is \$2 and the music begins at 9 p.m. Both bands are formed of local musicians and reflect the climate of the Olympia pop rock music scene. So be on time, don't miss this one. The **Gnu** is at 111 N. Thurston, Olympia.
For the week of November 28 to December 5, the **Artists' Co-op Gallery** at 524 S. Washington, will have as their guest artists, oil painters, **Tom Shoely** and **Catherine McSweeney**. The phone, if you need, is 459-0946.

MONDAY NOVEMBER 30
The one, the only, **King Crimson** with **Robert Fripp** and **Adrian Belew** will be appearing at the **Showbox Theatre** this next Monday night. For all the necessary details, call, in Seattle, 625-9834.

TUESDAY DECEMBER 1
The **Medieval, Etc. Film Series** presents **Catherine The Great**, U.K., 1934, 97 minutes, B and W. Directed by Paul Czinner; screenplay by Lajos Biro; cinematography by Georges Perinal. Places, battlegrounds and royal chambers were all carefully re-created for the camera, with the end result being a film with remarkable rich detail and sense of presence. Shows at 3 p.m., 7 p.m., and 9:30 p.m., with a cost of \$1.25. The show is Tuesday in the TESC Lecture Hall number one.

WEDNESDAY DECEMBER 2
The **Gnu Deli**, 111 N. Thurston, will have an **Open Mike Session** for Irish musicians Wednesday the 2nd. This show is set for musicians who would like to perform with other musicians who play traditional Irish music. Participation and/or attendance is free and open to everyone. Show begins at 9 p.m.

TESC Appeals Certification of Staff Union

By Shelley Baxter

The Evergreen State College has filed an appeal in Superior Court against the Washington State Higher Education Board's (HEP Board) certification of the Washington Federation of State Employees (WFSE) as the sole bargaining unit for TESC classified staff in contract negotiations. TESC claims that the board's ruling of October 28 was arbitrary and capricious and was made contrary to the preponderance of evidence. In addition it claims that the decision violates Higher Education Personnel Board rules. Evergreen also claims unlawful procedures were followed and that the law that the decision is based on is in error.

Most of the classified staff are members of the Federation of State Employees AFL-CIO, which was certified as exclusive bargaining agent for staff employees in July of this year. Out of 204 classified staff, 114 or 56% are union members although all staff, with a few areas exempt, are bound by any contract negotiated by the union as a result of the HEP Board ruling.

Director of Personnel Rita Cooper, who is appealing the certification on behalf of the college, when asked about the appeal, explained that a number of non-union members have expressed the view that they expected an opportunity to vote on whether they wished to be represented by the Washington Federation of State Employees or not. An election never took place and the HEP Board ruled that the 52.3% of the staff that submitted consents for union dues deductions from their paychecks constituted a sufficient majority of interest in approval of WFSE as their representative.

Cooper says that a 60% majority is appropriate in this type of situation and that the HEP Board rule is contrary to good collective bargaining practices. Director of the Higher Education Personnel Board, Doug Sayan, stated that he believed the college was trying very hard to keep the union out. He said that in the short term the college was probably hoping to have the union forced to call

formal elections to determine who is to be the bargaining agent for the staff. Union members have expressed the view that the college is using stalling tactics. "We are very angry about the harassment from the administration. They are spending thousands of dollars on court appeals, disciplinary actions, and challenges to the legality of our bargaining unit, and we have to pay for it. Our payroll taxes go to their legal fees and administrative salaries, and we have to use our union dues to defend ourselves. We pay for it all, and we pay for it twice," said union member Steve Kant. Rich Montecucco, attorney for TESC stated that the Washington State Attorney General's office charges over \$27 an hour and that an appeal generally costs around \$500 in legal fees.

TESC is budgeted \$18,000 per year for legal services based on past expenses, according to Myrna Aiken, accountant for the Attorney General's office. The legal fees for the fiscal quarter, June-September were \$9,347.25, over double the usual fee. Al Warber, Budget Coordinator for TESC Library and one of the seven union shop stewards, in a letter to the Board of Trustees of the college indicated some of the reasons why many staff members felt a union was necessary. According to Warber an accumulation of instances of questionable circumstances in the college has demoralized the staff.

He said the first incident leading to union organization was the dismissal of two employees from facilities as a result of a general reduction in force (RIF) of the college. Some staff contend that the employees were selectively cut as opposed to standard procedures of reducing the work force over the entire college on a seniority basis. Rita Cooper of Personnel claims that neither of the employees in question or anyone else filed a complaint with her office. In addition Warber cites the instance where a college custodian, Bruce Van de Walker, was fired for an alleged theft before a sufficient investigation was held.



Both the Higher Education Personnel Board and a Washington State Supreme Court judge found him innocent. The college is presently appealing both decisions. Another example of practices of the administration that the staff objects to according to Walker were instances of posting job announcement late or failing to post them at all so that the positions were competitively filled. Cooper says that no complaint was filed on this issue either. Warber also contends that the administration is spending money to appeal a court decision in order to harass a staff member. He states that appealing a court order demoting another employee that was found guilty of theft will cost the school more than the savings in his pay differential as a result of the date of his demotion being put back. The appeal is still before the court. Warber claims that the Evergreen council, which is the voice of staff, faculty and students at the college, failed to hold proper elections for the classified staff positions on the council. Dan Evans, in a memo last June, reminded the Evergreen community of

TESC's unique system of governance. He expressed the view that the Washington State Federation of State Employees represented outside involvement in the college, and would substantially change the nature of Evergreen. He said that Evergreen's governance depends on an extensive mediation and hearing process and a union would make personal relationships of the college community more formal and distant. Vice President for Business Dick Schwartz and Director of Facilities David Wallborn both declined to comment when asked their views of the implications of staff unionization on Evergreen's philosophy of governance. They both expressed the view that the employees should have the right to unionize.

(continued on page two)

Special Session Adjourns

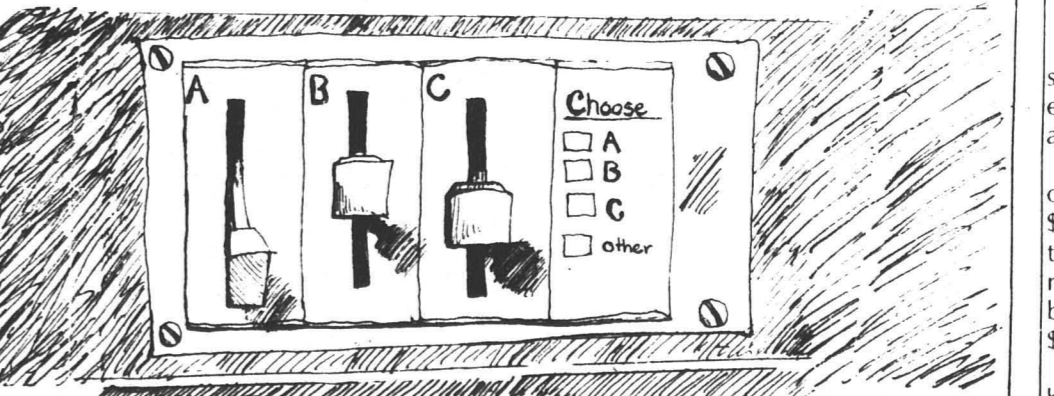
By John Bauman

The special session of the Washington state legislature adjourned last Wednesday evening after passing a revised budget and a one cent increase in the sales tax. The budget contains \$286 million in cuts. The sales tax is expected to raise \$525 million in additional revenue. Thus, the legislature leaves, having put an \$800 million band-aid on a problem that has been estimated to amount to from \$1.1 to \$1.5 billion. Governor Spellman signed the sales tax bill yesterday and the new rate became effective at 12:01 this morning. Evergreen lost about 5 percent of its budget, amounting to \$1.3 million. This is about half the 10 percent cut the college planned for early this fall. Still, there is little chance any of the cut funds will be restored. "I don't see any changes this year," said Evergreen Business Manager Ken Winkley. "There will probably be some revision of the plans for next year," he added. The Board of Trustees is due to reconsider TESC's budget at its January meeting. Among the bills that didn't pass this session were House Bill 793, which would have closed Evergreen, and House Bill 784, which would have raised tuition at state colleges and universities, tightened residency requirements, and allowed 4-year institutions to put a 10 percent surcharge on tuition.

S&A Board Releases Allocation Process

By F.W. Fatsese

The Evergreen Services and Activities Board (S&A) will spend the remaining meetings this Fall Quarter gathering student input and debating the process to be used in allocating funds during the Winter and Spring Quarters. The main function of the S&A Board is the distribution of S&A funds to various organizations on campus. The funds are from student tuitions and fees. Out of the tuition payed by each full-time student, \$60 goes to S&A. Three proposals were introduced at the November 25th meeting of the Board, and these were later condensed into two alternative proposals. One of these, offered by Theresa Connor, provided that the Board and all the representatives, or "liaisons," shall be included in the decision-making process. It states that budgets must be approved by a consensus of both the Board and liaisons, but provides that if a consensus proves impossible to achieve, the budget could be approved by a two-thirds majority vote. No provision was offered as to how the decision would be made to revert to the two-thirds vote method. This proposal was amended by Chris Sullivan to provide for a "veto" power by any member of the Board on a two-thirds vote decision. The provision was added to prevent the possibility of any large group or coalition of groups from pushing through any action which would be un-



fair to minority or less well-represented interests. The other proposal before the Board was a "design-loop format," in which the Board, after setting aside its reserve fund, would review all budget requests, prepare a preliminary budget, and then present it to the liaisons for debate and approval. The liaisons would then make voluntary changes in their requests, and re-submit them to the Board. The Board would draw up another budget plan, after discussions with Byron Youtz, Dean Perkins, and Richard Schwartz, and submit that to the liaisons for approval. Finally after another round of debate and reductions, the Board would draw up a final budget. The final authority for approval of the budget in this plan would lie with the Board itself. The Board decided at its November 25 meeting to delay discussion of any monetary allocations until next quarter, so that

full consideration could be given to these and other options, including input from S&A liaisons and other students, before deciding on a final allocation process. Speaking in favor of restricting the process to the Board only, Ted Buchart, a Board member who will be retiring next quarter, said, "By defining the community as only those groups getting the money, it creates a strong emphasis on factionalism, even including accusations of racism." Buchart explained that the interests of the various liaisons were often narrowly concerned with their own groups, making a consensus decision difficult to achieve. He went on to say that if groups receiving funds had a voice in the disbursement policy, then representatives of the student body at large, whose money was being spent, should also have a voice.

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"Stop The World" Gets Off

By Martha Wolfe

"A three-ring circus in one ring." That's how one stagehand described "Stop the World—I Want To Get Off," which will be playing in the Experimental Theatre at The Evergreen State College December 4, 5, 6 and 10, 11, 12, and 13. Through music, acting, juggling, singing, and much more, the fourteen member chorus fills this show with irresistible activity.

The play, directed by Ruth Palmerlee, is rumored to be the hottest thing to hit campus since the 100 plus weather this summer.

"We had a run-through last night and it looks like it's going to be a great show," said one cast member.

"Stop the World" follows the life of Littlechap on his journey, birth to death. It explores the choices he makes in order to become a success and the gains and losses he experiences as a result. The actress who plays his wife also plays three other women he becomes involved with as well as her own role.



The evening performances begin at 8 o'clock and the two matinees, December 6 and 13, are at 3 o'clock. Tickets are \$4 general and \$2.50 for students and are

available at Yenny's and the Evergreen Bookstore. Reservations can be made by calling 866-6070 during regular business hours.

Shakespear Troupe Gives Good Show

By Katie Lieuallen

The Oregon Shakespearean Festival's presentation of sample skits provided a delightful evening of varied entertainment Tuesday, December 1, in TESC's Recital Hall.

Using minimal props and costumes, festival actors Kevin Loomis and Sam Pond skipped smoothly through a two-hour performance of scenes from various plays by playwrights ranging from Shakespeare to Dudley Moore and Peter Cook. The program, entitled "Friendships and Favorite Fanatics," included outstanding performances of short scenes from *Romeo and Juliet* as well as Neil Simon's *God's Favorite*, proving Pond and Loomis to be disciplined, professional actors. The swift, flowing character transitions were executed with care and control, keeping the audience continuously focused, never allowing a moment to lose the fast pace of the sequence or skip a beat between scenes.

Almost all of the selections were humorous and light, and Loomis and Pond made use of the intimacy of the small, packed Recital Hall with illustrative facial expressions and body movements. The visual effects kept the audience captured and laughing most of the evening.

Several of the characters seemed somewhat underdeveloped, as in the case of Pond's interpretation of George from Steinbeck's *Of Mice and Men*. The character lacked the subtle, almost neurotic personality implied by his words and actions as he copes with his idiotic companion. Likewise Loomis' portrayal of Brutus in Shakespeare's *Julius Caesar* lost its necessary intensity at times.

It was made clear, however, that the program was meant to entertain and please, and in this it succeeded marvelously. Because the audience was shown only samples of a variety of theatrical styles, they are left purposely unsatisfied. From this it is obvious that the performance is meant to encourage interest and stimulate curiosity for the Shakespeare Festival, not provide a comprehensive reproduction of it.

All in all the two actors provided a fun, informal evening free of all but a few moments of intensity and fewer moments of instability.

Staff Union continued from page one

Rita Cooper did not wish to express any opinion on the subject.

Members of Evergreen's staff union have been meeting twice a week for the past six weeks to hammer out a union contract to present to the college.

Shop stewards and other union members have been utilizing the Department of Labor and Industries bargaining agreement as a model as well as the Washington State Department of Personnel, the Department of Social and Health Services and the Human Rights Commission Employee's agreements, according to Al Warber.

The final form will have to be agreed upon by representatives of both the college and the union.

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Another Record for TESC

By Lewis Pratt

From a dark corner of Evergreen's 8-track studio, Drew Canulette comes forward to snub out another Lucky Strike. As he crushes it sullenly in a faded Mardi Gras ashtray, he begins, "The deadline for submissions is next Monday..." Then, reconsidering, he strikes another match against his shoe and laughs. "Ask Ben..."

The deadline for the third Evergreen album project is next Monday, December 7, at 1 p.m. At that time, the 13-member selection committee will begin auditing all cassette and reel tapes for originality, compositional strength, and producibility.

"These are just demo tapes we'll be going over. They don't have to be finished quality or anything, they just have to represent the composition," said co-producer Ben Goldfarb.

Due to the tremendous volume of submissions, musical scores and sheet music will not be accepted. "We just don't have the time to mull over a lot of sheer music by itself," he added.

From there, all selections will be audited and mulled over again and again. In the first meetings of the selection committee almost a month ago, Drew Canulette outlined the goals and process of selection as being "the most equitable way of insuring that this album will contain a variety of musical styles which meet our



standards of compositional and production excellence."

Both producers said their first goal is to gather a cross sample of the music being produced in the Evergreen community that represents Evergreen musicians.

The producers also explained that they want to organize a technical project that will fully utilize Evergreen facilities to their intended potential. Canulette expressed that Evergreen facilities aren't fully used. He also said you never see complete organized projects.

He explained, "The generous exposure to media time and facilities can have the effect of creating a certain atmosphere of complacency. The facilities we have here offer a potential to create excellence. The album project seeks to create a work which reflects depth and excellence and is in itself a work of excellence."

KAOS Gets Off Too

By D.S. DeZube

Two KAOS programmers were dismissed last week from the radio station for smoking marijuana in the station and broadcasting slanderous material. Jim Skutt and Andy Vengrove admit they were smoking marijuana in the studio, but they say that the reporting of the incident was an act of vengeance on the part of another programmer, who they slandered over the airwaves.

The problems started during the two programmer's show, which began late in the evening of Sunday, November 22. The two claim that KAOS staffer James Finley was in the studio when they arrived and had begun to verbally harass them about the type of music they had chosen to play. They say that they had smoked a joint, during the long side of a Grateful Dead album. After that they claim that Finley tried to call Security and report them.

Vengrove said that he pushed Finley aside when he reached for the phone.

"I couldn't believe he was doing it. I pushed him out of the way and hung up the phone. I said, 'Deal with it here,'" he said.

Finley said that as he was leaving the station, after trying to call Security, he

told the two that they would have to control the amount of Grateful Dead music they were playing.

KAOS has a music policy which emphasizes independently produced music as opposed to major labels.

Security was eventually called and told that two persons were stealing records and vandalizing the station. Security's log says that the complainant, Finley, seemed to be the one causing the problem and there is no mention of marijuana in the log entry.

Meanwhile, Skutt and Vengrove went on the air and explained the situation to the listeners. After telling their listeners what was happening, they began to play more Grateful Dead music, saying they hoped it would "mellow out" Finley.

Finley said that he had gone over to a friend's house and had listened to a tape of the show, and had heard the programmers go on the air again, calling him names and attempting to ridicule him.

Skutt and Vengrove were reported to have said, "This is what the crowd thinks of your fascist policies," and then to have turned on 30 seconds of crowd laughter.

After the incident, Skutt said that it was Finley's attitude which had upset him, adding that his fascist statement may have been uncalled for.

Station Manager Bob Shirley said that incidents like this one are hard on a volunteer organization.

"However when people freely admit to



breaking the long-standing policy of the station, there is no choice but to enforce station policy," said Shirley.

Shirley said that a little more than three years ago the station started to make an effort to eliminate the use of marijuana and alcohol at the station. He said that other people have been dismissed from the station since that time.

Vengrove said that he doesn't want to be a part of the radio station anymore. "I'm fed up with the station and the people who work there," he said.

Skutt, though, wants to continue working with the station, even if he will not be allowed back on the air.

"I feel like I can benefit them. I don't have a grievance against the station. My grievance is against the attitude of harassment on Finley's part," he said.

Finley said that he cares about the station and will keep working there.

"I feel like the station has a lot of programming that doesn't go along with station policy. I'd like to help programmers without disturbing them," he said.

Food Co-op Hits Hard Times

By Sue Skillman

A near-crisis for the Olympia Food Co-op was averted two months ago, but to continue to survive in the current economic climate, emergency measures still need to be taken by the store.

"We were close to the brink," said Cher Stuewe-Portnoff, training coordinator for the 921 N. Rogers food store. But after making several changes in operation, she said, "We're holding our own now."

An emergency meeting for the co-op's members has been scheduled for Dec. 10 to discuss how to continue to keep the store alive.

Stuewe-Portnoff explained that the Olympia Food Co-op has expense problems other businesses don't have. Primarily, these result from the discounts given to members. Membership is attained either on a simple paying basis, or by working for the store. Senior citizens are given an automatic membership and ten percent discount.

When earlier this fall the Co-op found its sales were much lower than predicted, the staff implemented a training program for store workers, Stuewe-Portnoff said. Staff hours were then able to be cut back because of the increased worker efficiency.

Also helping the Co-op pull out of its financial crisis was the negotiation with a large grocery supplier for better prices on a wider selection of goods than had previously been found. Stuewe-Portnoff said customers can now truly do all their shopping at the Co-op.

The Co-op shelves hold everything from granola to flannel sheets, and a frozen food section offers organic meats. Stuewe-Portnoff suggested customers consider buying gifts from the co-op's selection of pottery, books and household utensils.

The Olympia Food Co-op was originally a buying club, then moved to a storefront location downtown, and has been at the Rogers St. location for two years.

classifieds

FOR SALE: A luxurious 1967 Lincoln Continental for the unheard of price of \$500. This car needs work, but with a little time and money, this could be an excellent restoration project. New battery and brakes, and good tires, make this auto ready to drive away. Contact Michael at the CPJ office of at the Exp. Theatre or at 866-5191.

FOR SALE: One News and Notes, Arts and Events Editor. High mileage, but still runs great. Best offer. Contact Dona at the CPJ office.

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CORRECTION: Red Vespa 125. 4300 miles. Excellent condition, basket, spare wheel, 2 helmets. \$850.00. 357-8174 eves.



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Olympia Food Coop

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B Dorm's Beef

Dear CPJ: We are sick and tired of all the bad PR that B Dorm has suffered at the hands of jealous off-campus squatters!

First and foremost, rarely has this vestibule of placidity broken the sound barrier with the soothing tones of Johnny Rotten and Sid Vicious of the Sex Pistols.

Although we may march to a more syncopated beat, and occasionally get happy feet at odd hours of the moon, never have we been known to yell Marxist comments at the poor Pepsi man.

Rather than make harsh unfair judgments on us, why not stop by and chat. We're just like the kids next door, we sit around the table discussing the Romantic aspects of Nihilism and listening to the Wizard of Oz on our close-and-play phonograph.

Lets be friends! Your pals in B203, Terry Reasor Wendy Byers Polly Pure & Raoul

Response To Response

I am responding to the stupid and lame response to the response to the response to the letter about the fellow taking his shirt off at the dance.

Taking your shirt off "is not a matter of guts" we are told, yet later in the letter we find the writer afraid of being stared at, having someone think sexual thoughts about her or hassle her, they wait a minute isn't that what they did to that poor guy at the dance?

Also, the writer neatly sidesteps the ideal of civil disobedience ("I could be arrested") in her attempt to smash the patriarchy (and similar boring rhetoric), very lame indeed.

True, as a male, I can't know what it's like not to be able to take my shirt off at a dance, but she'll never know what it's like to have long hair in Mississippi in the early 70's ("Kill the queers").

An extremely bored man

Problems

In an otherwise obscure and ambivalent piece of writing, the author stumbled upon a real issue. The Student Union has discussed this issue at length and is now coming to terms with it.

Evergreen is a unique institution with unique problems. Unlike other schools, there is a structure provided for direct student participation. The problem is students, either because of apathy or lack of awareness, do not take advantage of the structure.

How then does a small group of students go about confronting the problem of apathy? If, before we can act, we must engage the support of a majority of students, then we are stuck in a Catch-22—we must first overcome apathy among the students in order to begin to approach the problem of apathy among the students.

Our hope is that as we begin to struggle with the issues and with minor victories, the students will see that they can influence events, and that there is a group of supportive students who are willing to help them do so.

Contra to the implications of the Student Union editorial, we do hold our meetings in a public place (Lib. 3200) and do publicize our meeting times in advance (usually Tues. 7:00 p.m.).

If we as women want what men have, we should expect to have to fight for and pay the same price they've had to pay. So, go to jail, if you try, you'll maintain some semblance of perspective, and emerge from the experience a more enlightened member of our human race—

and not just about the fight for shirtlessness. We can't be "FORCED" (caps. mine) to do anything unless we let ourselves be forced.

Sincerely yours, Michael Barnes Student Union member

Sexual Nonsense

I must begin with your ending: your letter loses considerable credibility without a signature. You're angry but aren't sure enough of that anger to stand behind it with a name?

When men first started taking their shirts off in public they could be, and were, arrested for indecent exposure. My grandmother, a woman, to this day, will not permit a shirtless man in her presence.

When men first took their shirts off, they were "hassled, stared at" and not all because of thoughts about "some sexual nonsense."

If we as women want what men have, we should expect to have to fight for and pay the same price they've had to pay.

and not just about the fight for shirtlessness.

Re: rape: Are you so naive that you can claim unawareness of the raping of men by women? The raping of women by men is what we're all so aware of because it's that which the media has chosen to play-up.

"How long will we have to be patient before violence and oppression against women goes away?" As long as we keep responding with the same.

What goes around comes around. "You get what you give." "Do unto other what you would have others do unto you."

I ask you as a woman to recognize that YOU, as a woman, have freedoms that are not men's. Both sexes share a multitude of freedoms as members of the humane race.

I rest my case, Kathleen Granger

Ed Note: It's obvious this question can not be solved on the editorial page of the CPJ. May I suggest that the interested parties take themselves and the argument to a quiet corner of the Oly Food Co-op?

them so when it is my turn I don't know what to say and I just say I couldn't sleep or that I forgot or I make something up I read in science fiction.

So, last night I had this nightmare and I am so shaken and if he tells this one, what does it mean? I mean I can't even tell you about it.

Can there be something to scientology after all?

Dreamer

There could be something to scientology, but it has nothing to do with your nightmare.

I had a nightmare the other night. I was spending the night at a friend's Modular home, sleeping on the sofa.

When I rounded a corner there was a huge snake coiled. When he unleashed himself and lunged at me I screamed. Must have been a loud scream because my friend and her three roommates all ran out into the living room, thinking I was being axe murdered.

Well, sweetie, I don't know what my dream meant. And if I don't understand my own dreams how can I understand yours?

Sweet dreams, Norma

Dear Norma



I came to an Alternative College seeking the Alternative experience. I have been here a week, so how come I haven't been asked out yet by any of the alternative women?

An Alternative Male Student

I have wanted to (you know) with a guy who was in my seminar class (last year) for quite some time now. But, if I do, and it doesn't work out, then I'll have to see him again and again and again, because it is virtually impossible to avoid someone on this campus.

Help!

I have never talked to him ever and it is awful because he tells things that I would never tell. But, I really did dream

You are suffering indirectly from the effects of post-coital tension, and a phenomenon known as smothering. There is only one solution for most people and that is to go to Seattle and take a room in the YWCA, and try to meet a nice person of the sex of your choice.

I am in this dream reflection seminar. Every night we have to write down our dreams and bring them in to seminar so we can discuss them. For the last month this guy in my seminar (he is a hot number, I mean he makes my earlobes tingle) has been bringing my dreams to class.

I am in this dream reflection seminar. Every night we have to write down our dreams and bring them in to seminar so we can discuss them.

When men first started taking their shirts off in public they could be, and were, arrested for indecent exposure.

There could be something to scientology, but it has nothing to do with your nightmare.

I had a nightmare the other night. I was spending the night at a friend's Modular home, sleeping on the sofa.

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Well, sweetie, I don't know what my dream meant. And if I don't understand my own dreams how can I understand yours?

Sweet dreams, Norma

THE K A O S Program Guide

THE PROGRAM GUIDE IS PUBLISHED BY 89.3 FM RADIO, OLYMPIA, WA 98505

VOLUME 8, NUMBER 11

December, 1981

Jazz Lives in Olympia

by Kathy Davis

Olympia may be mainly thought of as a small, quiet, conservative town where the big stars are the three-piece suited politicians.

November 28 and 29 marked the first Annual Thanksgiving Jazz Festival held at Popeye's Tavern. Over two consecutive evenings some of the very best musicians from Olympia and beyond took to the stage to promote the style of music they love—JAZZ!

The event was the brainchild of Barbara Donald, trumpet virtuoso, who said she got the idea from something jazz great Anthony Braxton once said to her.

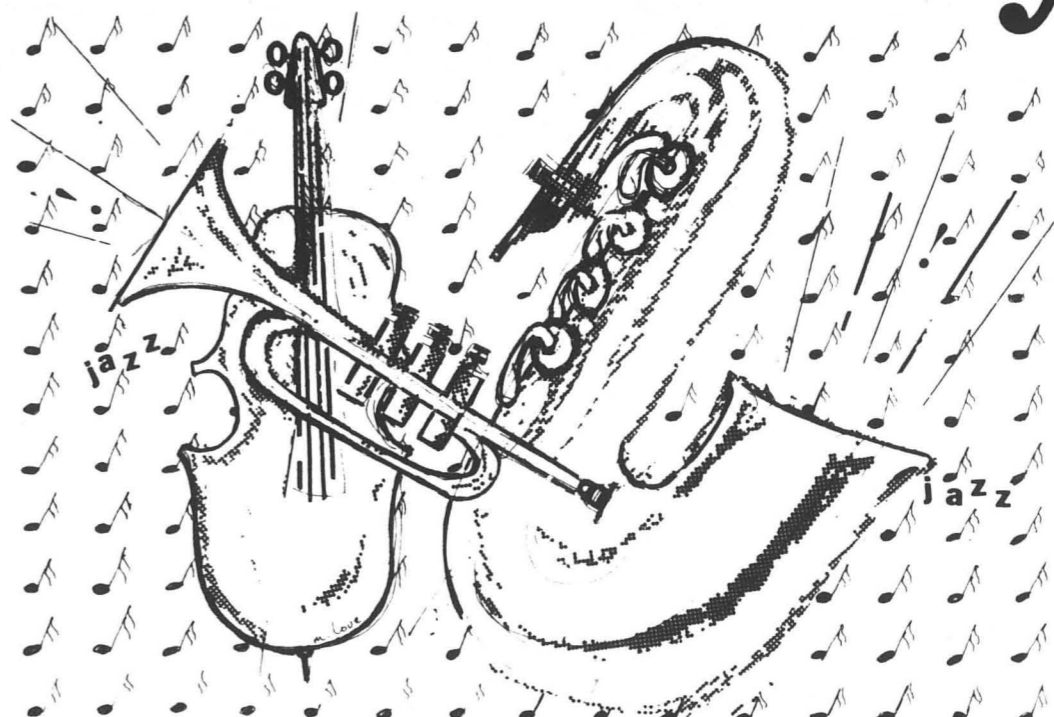
Through the efforts of Donald, and the financial gamble of Popeye's manager, Patrick McGrory, a virtual who's who of the area's jazz artists were lined up for the event.

Wilson has played and/or recorded with some of the most extraordinary of jazz men such as John Coltrane, Dexter Gordon, Joe Henderson, Linc Chamberlain, and Smiley Winters.

The seven-member group formed in Olympia about three years ago and, fortunately, have chosen to remain here rather than seek their fortunes in L.A. or New York.

Barbara Donald came to Olympia in 1980 because she "needed to get away from California," she said, "and Bert (Wilson) said 'C'mon up here.'"

Largely through the efforts of members of Obrador, sax player Bert Wilson came to Olympia in 1979. He was in a bad situation he said, "stuck in the woods in New York (state) with no transportation."



wheelchair.)

When his plans to move to the Big Apple fell through, his friends here held benefits and garage sales to raise the money for him to make the move.

Wilson has played and/or recorded with some of the most extraordinary of jazz men such as John Coltrane, Dexter Gordon, Joe Henderson, Linc Chamberlain, and Smiley Winters.

His music is outside be-bop jazz in the tradition of Coltrane and Charlie Parker. Along with his group Rebirth, consisting of some members of Obrador, Wilson added a hard-driving set of his own unique style of music to the festival.

Barbara Donald came to Olympia in 1980 because she "needed to get away from California," she said, "and Bert (Wilson) said 'C'mon up here.'"

She is happy with the community of musicians she has found in this area. "Some are a little snobbish and they know who they are," she said, "but most are real supportive."

Playing along with Donald and her group Unity (Irvin Lovlette and Mike Besio) were Carter Jefferson and Victor McCadd. Jefferson, who has played with Jimmi Hendrix, Art Blakey, Roy Haines,

Woody Shaw and others, was "the most international figure" according to Donald. He has recorded with Unity in New York and his family now lives in Seattle.

Donald met McCadd while playing in a club in Tacoma, where he was visiting family. When he got up and jammed with them, she thought "Wow, he plays good," and she asked him if he would perform at the festival.

Also playing piano with Unity was Don Chan, a professor of music at Evergreen. Chan, who in his early days played with the likes of Shelly Mann and Clark Terry, now spends his summers conducting with such performers as Joel Gray, Florence Henderson and Gene Kelly.

Another group who performed, Flute Madness, featured flutist Nancy Curtis, who rearranged such non-jazz composers as Debussy. The supportive atmosphere of the close-knit musical community was typified by the fact that backing Curtis were Russell and Lucino of Obrador and Lovlette of Unity.

Overall, the event showed what a group of people dedicated to their art could do. Said Michael Olsen of Obrador, "It's real important that so many people were willing to put in so many hours for so little money to promote jazz in the community."

All of the musicians expressed a desire that a jazz festival become a recurring event in Olympia.

Workshops Explore Broadcasting

by Michael Huntsberger

Beginning in January, KAOS will be offering two workshops for those of you who would like to get involved at the station. The workshops are offered through Leisure Education at The Evergreen State College.

"Radio for Everyone," offered once again, this six-week class provides you with the easily learned skills for producing live and taped radio broadcasts. Taught by Michael Huntsberger, the class will begin Tuesday, January 12, from 7 to 9 p.m., and will run for six weeks. The cost is just five dollars to cover the cost of the training manual for the class.

Registration for both workshops begins December 28 and ends January 15. You must register in person at the Campus Recreation Center room 302. For those of you who can't register during the day, four evening registration times will be offered: 5 to 8 p.m., Monday through Thursday, January 11-14.

Community radio is fun and educational; get involved through KAOS training.

specific topics in music and spoken-word production and broadcast administration. Coordinated by Marjori Schmugler, the class will be taught each week by a specialist in one aspect of broadcasting, and will begin Wednesday January 13, from 7 to 9 p.m. The cost is just ten dollars.

Registration for both workshops begins December 28 and ends January 15. You must register in person at the Campus Recreation Center room 302. For those of you who can't register during the day, four evening registration times will be offered: 5 to 8 p.m., Monday through Thursday, January 11-14. For more information, contact KAOS at 866-6073, or Leisure Education at 866-6530.

Community radio is fun and educational; get involved through KAOS training.

Trivia Time at KAOS

Friday evening, December 11, from 9:30 until 11:00 or so—

Due to clamorous demand from the audience, a special edition trivia show will be aired Friday evening, December 11, from 9:30 until 11:00 or so. All new questions! Lots of fun for the whole family.

To whet your appetite, here are just a few of the dozens of questions that will be asked over the air:

What was the family name of Germany's Kaiser Wilhelm?

Name the actor who played Mr. Miniver in the movie, "Mrs. Miniver."

In the movie, "The Gold Rush," Charlie Chaplin ate something not generally considered food. What was it?

What was the original name of Liberty Island in New York Harbor?

What old-time radio show offered whistling rings, secret decoders, and hike-o-meters as prizes?

Lefty Grove, Joe Heuing, and Fritz Ostermuller were the leading lights of what 1939 baseball pitching staff?

Stage star Anna Held married her famous producer. Who was he?

What is the national song of Puerto Rico?

From whom did the United States purchase the Virgin Islands?

What auto manufacturer made the Erskine?

Get your team organized and put on your thinking cap. Tune in to KAOS on the 11th and pit your wits against your fellow fans. See how far your trivia mind will take you.

KAOS 89.3 FM OLYMPIA, WA 98505 address correction requested

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Hey You! Come write for the CPJ next quarter... It's a fun way to get credit! Come by CAB 104 SOON!

Program Descriptions

Sunday

7:00-10 a.m. CLASSIC HICK SHOW Bill Wake

10:00-noon JUST SO STORIES Debbie Roraback
Music, stories and folktales, including selections from C. S. Lewis' chronicles of Narnia.

Noon-2:00 p.m. POETRY THEATRE Robin James
Lorraine Tong
Theresa Truax

An exploration of poetry. Each show is very different. A theme is explored in a variety of fashions. Some coming themes: Bird Calls, the Dance, War, Forgotten, Miracles, Birthdays. Listeners are invited to get involved. Original material (poetry and stories) is always welcome. Contact through KAOS, Box 26.

2:00-4:30 p.m. A BAG FULL OF SOUL/FOLK, ROCK AND BLUES John Thors
Incandescent blues illuminating w/keen native intelligence edits collectors edition of black cat bones, Zen tones, mojos and gofer dust from idiomatically viable, rhythmically resilient hallucinatory scrap heaps. Uncanny power, inspired abandon. Turn on, tune in, trip out.

4:30-6:30 p.m. ANYTHING GOES Annie Jacobs
Mary Deraitus

Broadway melodies

6:30-7:30 p.m. VIETNAMESE PROGRAM Vern Nguyen
This Vietnamese Public Affairs and Music show is sponsored by the Vietnamese Mutual Assistance Association in Olympia. The show features news from Vietnam, world-wide news relating to Vietnam, and news from the local Vietnamese Community. A variety of Vietnamese music is also played.

7:30-10:00 p.m. GAY SPIRIT SHOW Major Tom
Music news and literature.

10:00-midnight SLIDEWHISTLE—THE POOR PERSON'S TROMBONE Dennis Bloom
David Rosenfield

Variety, a mixture of music, from all genres; conversation, interviews, book recommendations, and bedtime stories on which to stay awake—plus THE TAJ EXPRESS BY ZBS Media.

Dec. 6—This Is Impossible by Himanshu Joshi
This story concerns one man's perspective of the social upheaval in India during the Moslem and Hindu clashes.
—**After the Storm** by Attia Hossain
A young girl's perspective of the fighting taking place in her homeland and her life since then.

Dec. 13—Jahanavi by Madhur Joffrey
A young woman goes against tradition and pays for it.
Also—**Two Men of Different Sizes** by Giriraj Kishore. The relationship of two men in conflict with themselves.

Dec. 20—The Daughter-In-Law by Attia Hossain
A strange girl is disturbing the ethics of a family lifestyle since she entered it.

Dec. 17—The Co-professionals by Satyendra Sharat
The Storm by Sharawan Kumar
No Shoulder to Cry On by Sunita.
These short stories are by three of India's finest authors.

12:00 a.m. INSIDE MONDAYS Paul O'Brian
Variety

Monday

7:00-10:00 a.m. AMERICAN GUITAR PHILOSOPHY SHOW Jeff Clark
On the American Guitar Philosophy Show, we will listen to the beginnings of the development of the American guitar style in its various forms, and also explore the music of modern American-style guitarists who are carrying the tradition a step further.

The guitar and its roll in music today is a far cry from the simple rhythm instrument that was imported from Spain two centuries ago. American guitar stylists such as Charlie Christian, Riley Puckett, Robert Johnson and the Reverend Gary Davis, among many others, have had a profound effect on the development of the guitar.

Today, this tradition is being carried on by musicians such as Duck Baker, Stefan Grossman, Norman Blake, Sam Mitchell and countless others. Unfortunately, most of these innovative musicians do not receive exposure to broad listener groups. Listen to the American Guitar Philosophy Show to hear the music of these pathfinding musicians.

10:00-noon CRAB PINCHER SHOW Dave Hakala
This show features Irish American, new and traditional folk music, and local acoustic musicians.

Noon-1:00 p.m. FACES OF THE MOON Lorraine M. Tong
This show devotes its hour to the various audio flavors of poetry and sounds using original material from local and well known writers. Sometimes there are guests reading live or on tape, sometimes stories are read. One hope is to air collaborations between writers and musicians working to create interesting sound-voice pieces.

1:00-3:30 OUT OF THE BLUE Larry Champagne

3:30-6:30 p.m. CLASSICAL FEATURE Jonathan Scheuer
Dec. 7—Music of Ruth Crawford Seeger (1901-1953); string quartet; two movements for chamber orchestra; nine preludes for piano; woodwind quartet; three songs of Carl Sandburg; chant for women's chorus.
Dec. 14—"Jonny Spielt Auf"—Ernst Krenek's 1926 jazz-influenced opera.
Dec. 21—"Missa Sub tuum Praesidium" by Jacob Obrecht, 15th Century Flemish composer.

6:30-7:00 p.m. NEWS
The KAOS news department brings you state and local news, as well as sports and weather. National and international news is provided by the Pacifica News Service. The news is a daily feature at this time, Monday through Friday.

7:00-9:30 p.m. NEWSMAKERS Ethan Kelly
Features guests, panel discussion, and call-ins.

9:30-10:00 p.m. WRITERS FORUM Diverse programmers
Local writers reading their own works

10:00-12:00 a.m. LOST DOG ROCK Rhoda Flieshman
alternates with
WAXY BUILD-UP Kathy Wanda
The Waxy Build-up show features rock and other goodies with emphasis on women composers/performers. Each week one band is covered in-depth for 15-20 minute segments, including live tapes, interviews, etc.

12:00-3:00 SHOCK TREATMENT Rick Maughan
The Doctor takes your sick body and pumps new life into it. This show is not for those who don't like Punk, New Wave, Heavy Metal, Oldies. If you suffer from lack of get up and go, tired blood, dragging limbs and just don't have the music to get you goin' then this show is what you've been searching for. Tune in and get the feelin' again!

3:00-6:00 COUNTRY FM SHOW Rick Maughan
This show is for the original country music fan. E. Tubb, Bill Monroe, Patsy Cline, Grandpa Jones and true bluegrass and Grand Ole Opry music and stars. So wake up to good country music and have a good feelin'. The Country FM Show!

Tuesday

6:00-10:00 a.m. COUNTRY MORNING SHOW Gordon Newby
The best sounds from Nashville and all over. Country western music.

10:00-noon CORNFIELD SHOW John Heater
Folk and ragtime music. Also Paul Tinker and David Wilke live each week at 11:45.

Noon-1:30 p.m. PUBLIC AFFAIRS Public Affairs Department
Interviews with guests, news, and community affairs.

1:00-3:30 p.m. INTERNATIONAL VARIETY Eric Strandberg

A blend of ethnic music spiced with contemporary classical (new music) and traditional classical music.

3:30-6:30 p.m. WINGS OF THE FOREST SHOW Jeffree Stewart
A variety of classical works interspersed with acoustic guitar, lute and harp music as well as other harmonious pieces. Very lively, moving melodies and inspirational themes are featured. Requests from listeners are welcomed. Another component of this show is a weekly series of informational addresses on environmental themes. In the weeks ahead, the Alaska Wilderness, Whales and World Oceans, Development in Thurston County and others will be discussed. Jeffree blends the information into the total format to bring you an enjoyable afternoon of music through which we can learn about environmental concerns.

6:30-7:00 p.m. NEWS

7:00-9:30 p.m. J MEANS JAZZ Joel Davis
Alternates with
SWING AND OBSCURE JAZZ Doris Faltsy
J Means Jazz" airs on the first and second Tuesdays of the month, and brings the best in jazz by the not-so-famous. We also present musical salutes to the Birthday people of the week."

December 1, Billy Strayhorn (11/29/15) and Brownie McGhee (11/6/15)
December 8, Dave Brubeck (12/6/20)

9:30-10:00 p.m. READER'S THEATRE
December 8; Religion and Inner/Outer Space: Genetic Engineering and Quantum Physics."
Host for the special: Joel Davis

Reader's Theatre with Doris Faltsy returns on December 15.

10:00-midnight BOY MEETS GIRL ROCK Calvin Johnson
alternates with
THE BLUES IS EVERYWHERE Dave Corbett

This exciting upbeat program combines the best in contemporary/historical electric blues and R&B with a little rockabilly thrown in for flavor. Listen in and join the fun.

Midnight-3:00 a.m. THE MIXER Geoff Kirk
Dr. T. Trite
Geoff alternates with Dr. T. Trite. Geoff plays soul, jazz, new rock and old rock and rockabilly. Plus the patented 20 turntables at once and other surprises after two.

3:00-7:00 a.m. BAREFOOT NEW AGE RHYTHMS Cauli

Wednesday

7:00-10:00 a.m. THE FLY AWAY SHOW Jesse Peters
Listen to the Fly Away Show for an alternative in the morning. Folk and variety.

10:00-noon MISTY MORNING Bob Gammaliu
American variety music, influenced by the weather for moods.
Editor's note: Bob's last show will be December 9. Misty Morning's replacement will be announced. Thanks for the memories, Bob.

Noon-1:00 p.m. TU HORA LATINO AMERICANO Fernando y Pablo
Latin American music and language. Features rare South American and Spanish recordings.

1:00-3:30 p.m. EARLY MUSIC Norman Sohl
Early European music (pre-1619) is featured with a strong emphasis on the medieval period, including works by Dufay, Dunstable, Machaut, as well as the troubadours and trouveres, as interpreted by groups such as the Studio Der Truhen Musik and the London Pro Cantione Antiqua. When possible, some time is also given to modern European music in the folk tradition, such as the music of Brittany, or Scandinavia, where medieval instruments will survive and are played in the traditional fashion.

Host Norm Sohl is a builder of historical woodwind instruments in Olympia.

Program Descriptions

Friday

3:30-6:30 p.m. GO FOR BAROQUE/BROKE Petrina Walker
In addition to playing classical music, Petrina Walker shares information on what is happening in the arts—locally, nationally, and internationally. She gives art updates concerning a variety of controversial issues. She plans to do live and taped interviews in the near future.

6:30-7:00 p.m. KAOS NEWS

7:00-9:30 p.m. JUST JAZZ Irvin Lovilette
Jazz from the 1940's to the present. This show also features live and taped interviews, and tapes of live performances.

9:30-10:00 p.m. READERS MYSTERY THEATRE James C. Finley
Join James each Wednesday evening for a story in the macabre. Return to your seats; do not be alarmed. His show is a half-hour long saga-episodal science fiction readers' theater program. It is intellectual and philosophical. Each week details one character's reactions to the strange and unusual worlds he visits in his travels through asteroids and suns as if he were without flesh and bones. After your disembodied host introduces the program, the narration begins, over the eerie sounds of the Bitter Suites," Music on a Long Thin Wire," and other New Music selections from the KAOS library.

10:00-midnight LIFE'S A GAMBLE Toni C. Holm
alternates with
NACHO'S PARTY Nacho Bravo
Toni features new singles, and Nacho plays rock and roll.

Midnight-? ROCK AND NEW MUSIC David Hoskin
Ventures will be made into the arenas of experimental, live, and new music by local artists, and listener participation (i.e. call in, requests, etc.). Something different every week.

Thursday

6:00-9:00 a.m. STAY TUNED—TO BE ANNOUNCED

9:00-noon AMERICAN RETROSPECTIVE: RHYTHM AND BLUES Geo Melville
Phoebe Fine

We will explore the rich and diverse history of the musicians from the Deep South and progressively onward to the great cities of Detroit, Chicago, Kansas City, St. Louis, and elsewhere. The guitar, both electric and acoustic, plays an enormous role for these poets of the soul. We hope to convey the great versatility of this instrument both past and present. We shall see the cross-cultural legacy that indigenous American music has had on modern music from its roots through contemporary styles. Live music will be featured on occasion.

noon-1:00 p.m. PUBLIC AFFAIRS Doug Grumwald

1:00-3:30 p.m. THE WORLD SONG—BAREFOOT (or NEW AGE RHYTHMS) Cauli
alternates with
ISLAND MUSIC Amy Levinson

NEW AGE RHYTHMS spans contemporary and classical music from India as well as the classical, spiritual, and ritual music from Zimbabwe, Bali, Japan, China, South America, and the Caribbean Islands. Allow your heart to sing and your body to move to a worldly celebration as we walk together, freely.

ISLAND MUSIC includes ethnic, reggae, and world folk music.

3:30-5:30 p.m. CLASSICAL MUSIC To be announced

5:30-6:30 p.m. TALK AND INTERVIEW John Shepherd

6:30-7:30 p.m. KAOS NEWS KAOS News Team

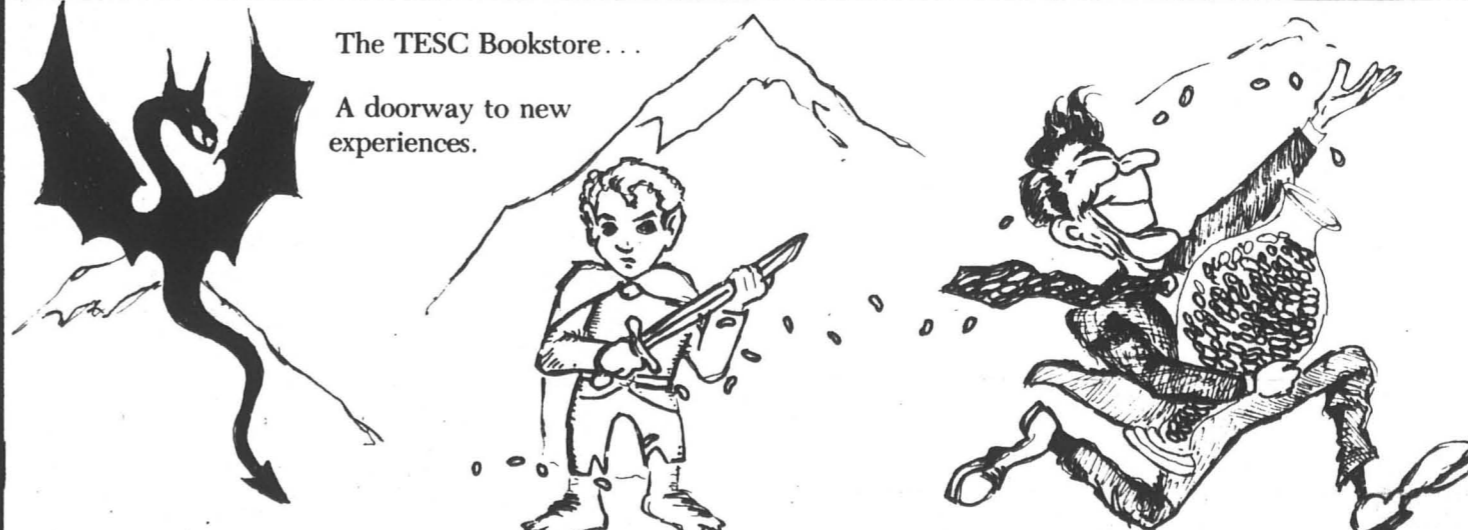
7:00-9:30 p.m. JAZZ WITH A SMALLS FLAVOR Albert Smalls

9:30-10:00 p.m. ? THEATRE Radiotheatre Club
Radiotheatre Variety

10:00-midnight SAME TIME NEXT WEEK Dave Rauh
alternates with
ADVANCED ROCK AND ROLL SHOW Tucker Pertertill

The Advanced Rock and Roll Show features independent rock and related good music with an emphasis on accessibility. Quizzes are optional.

Midnight-? LATE NIGHT WHATEVER Rusty Boris
Michael Zwerin



The TESC Bookstore...
A doorway to new experiences.

Whether you are off "In Search of Reagan's Brain" with Garry Trudeau, or hunting Dragon treasure with Frodo and the gang, books can be your passport to adventure. We stock high-quality books that can open the door to experiences from the sublime to the silly...
We have the visuals to match the drama of the written word with great gift calendars. Whether you fancy

unicorns or unicyles, we have something to match your tastes.
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TESC BOOKSTORE

7:00-9:30 p.m. EASY MORNIN' COUNTRY AND FOLK Dan Sullivan
Featuring good music that won't jangle your nerves.

9:30-10:00 MINESTRONE SOUP Robin James

Traditional homegrown music, soul music, Latin music, trucker music, marching band music, breed music (Native American), rockabilly music, some public affairs shorts, and so on. There will also be new voices from time to time; this is a regular training slot.

10:00-noon LONESOME COWBOY SHOW John Price
Usually a mixture of bluegrass, country and folk. The folk realm consists of anything from Bodie Wagner to Irish music. One consistent thing about the music is that it is 90% acoustic traditional folk and country music with an authentic sound to stir the ol' ancestral spirits!

Noon-1:00 p.m. METAPHYSICAL REVIEW Geoff Kirk
Dr. T. Trite
Call in and talk about anything! Past editions have included features on television, suicide, and physics. We review records, movies, and books in a manner that must be heard to be believed. Call in at 866-5267.

1:00-3:30 p.m. AUTOMATIC MEDIUM Jeffrey Bartone
A survey of contemporary composers, performance artists, and poets of the '50s-'80s, investigating the extraordinary variety in process, style, concept, performance, and aesthetic. The 20th century has seen the introduction of new forms, sounds, silences, instruments, media, and methods in music, resulting in greater complexity, new meaning, and expanded purpose in all the (musical) arts. Tune in.

3:30-6:30 p.m. CELTIC LARKE SHOW Kate Simmons
Irish, Scottish and Welsh music. Celtic and gaelic legends and folk tales. Poetry by native sons and daughters. History and descriptions of areas Kate has visited in Scotland, Ireland and Wales, and the traditions of those countries. Reviews of current and classic books about the Celtic countries. Announcements of events around the Sound area of Celtic clubs and organizations.

6:30-7:00 p.m. KAOS NEWS KAOS News Team

7:00-9:30 p.m. HAPPY COW Tom Riley

The Happy Cow Talk Show is an open format, call-in talk show in which the audience participation plays an instrumental role. Tom Riley hosts the show which runs from 7 p.m. to 9:30 p.m. every Friday night. The content of the Happy Cow Talk Show varies from a documentary style of presentation to interviews with local and national figures. Riley's unique perspective is the basis for original presentations of a variety of subjects, and issues.

The main objectives of the show are to give listeners information that will help them understand the world better, and to stimulate active communication among people. The Happy Cow is dedicated to dialogue. Future programs include:
Friday, Dec. 4. "The Wall Street Influence." Featuring Dennis H. Peterson, Vice-President of Foster and Marshall; and bank representative to be determined.
December 11. "Generosity and It's Measure." A look at Christmas, and it's economic relationship with business. Guests to be determined.

9:30-10:00 p.m. RADIO THEATRE Radio Theatre Club
Comedy!

10:00-midnight DR. STRANGELOVE Matt Love
alternates with
LOCAL BANDS Pamela Meritzer

Dr. Strangelove features independent singles album cuts, and requests.

Pam has been bringing the music of local bands to Local Bands is just that; live and studio recordings of talented area musicians. Mostly jazz and rock.

Midnight-3:00 a.m. ONE LIGHT DREAD—NIGHT SESSIONS John I-on" Gauvzer
Sister Amy Levinson
Ras Thomas George

Reggae is music for the body and soul. The voice of the downpressed in all Third World countries, a cry to unity. The words of the One Most High, Selassie I. Dubbed with the shanty-scenes of the island Jamaica. With its roots in R & B, Soul, Rock, their Mento, and grounded in the African music, it moves many people in many ways. A music for the body and soul. Dial us in and we'll cue you up to Reggae, Rockers and Rasta. Selah.

3:00-7:00 a.m. THE NIGHT HAWK Dave Corbett
Blues, rock variety

(continued on back page)

Subscribe!

If you have not joined the ranks of happy KAOS subscribers, now's the time... DO IT NOW.

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Please enclose check or money order, or check here if you wish to be billed.

— \$5.00 per month for the amount above

Name _____

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Mail to: KAOS FM
Olympia, WA 98505

Program Descriptions

Saturday

7:30-10:00 a.m. COME SATURDAY MORNING Jim Patrick
Three hours of the best in classical and jazz listening pleasure! In contrast to many other classical and jazz programs, COME SATURDAY MORNING rarely attempts to develop a programmatic theme or synthesize a specific classical or jazz era—it's much too early in the weekend for that type of intellectual exercise. CSM simply presents excellent music to start your weekend on a positive note.

Classical music is presented between 7 and 9 a.m. and jazz is heard from 9 to 10. Try COME SATURDAY MORNING—you'll love it!

10:00-noon A WOMYN'S PLACE Kathy Mason
This is a show for and about women. Producer/DJ Kathy Mason would like to provide women of the Puget Sound Community with programming that you feel is important. She encourages you to leave a message for her at 866-5267 and she will return your call. Future programming includes: Health, Music, Nurturing, Physical Culture, Women Loving, live interviews.

Noon-2:00 p.m. CINEMA THEATER Ford Thaxton
Ford Thaxton's "Cinema Theater" has been appearing on KAOS longer than anyone can remember. This soundtrack-oriented show occasionally leans toward the bizarre.

December 5th. **Music for World War II**
Music from such films as "The Great Escape" by Elmer Bernstein; "In Love and War" by Hugo Friedhofer; "The Battle of Neretva" by Bernard Herrmann; "Patton" by Jerry Goldsmith; and John Williams' march for the film "Midway."

December 12. **"Composer Spotlight: James Horner"**
Music by this young screen artist from such films as "Humanoids from the Deep"; "The Wolfen"; "The Hand"; "Deadly Blessing"; and "Battle Beyond the Stars."

December 19. **"We Wish You a Merry Christmas"**
Miklos Rozsa's song cycle based on his scores for "Ben Hur" & "King of Kings"; Edward David Zelfiff's score for "The Living Word"; and Alfred Newman's classical score for "The Robe."

December 26. **"New Releases"**
Among our new releases will be "Heartbeeps" by John Williams; "The Final Conflict" by Jerry Goldsmith; and others. Have a Happy New Year!!!

2:00-3:00 p.m.	EL MENSAJE DEL AIRE	Raphael Villegas
3:00-4:00 p.m.	LATINO AMERICAN PROGRAM	Lisa Levy
4:00-5:00 p.m.	LA ONDA CHICANA	Jose Pineda
5:00-7:00 p.m.	SUBTERRANEAN POP alternating with NEW RELEASES	Bruce Pavitt Ken McNeil

Rock Variety

7:30-10:00 p.m. **EVENING DREAD** Amy John Thome

Playing Jah music upon creation for an irie meditation... featuring Rare Imports and other good stuff.

10:00-midnight **ROCK IN OPPOSITION** Mark Porter
Progressive European Rock

Midnight-4:00 a.m. **OLDIES REVIVAL** Rick Maughan
This show is dedicated to the TRUE Rock 'n Roll. If cruisin' in your '55 Chev, the Duck Tail, Blue Suede Shoes, and Allen Freed is your life style than join the Night Owl, Mr. Hollywood 1 & 2 and the Whole Revival Gang for a Rock 'n Roll Party. Give up the Punk and be reborn! Rock 'n Roll, Rock 'n Roll, Rock 'n Roll!!!

DECEMBER MUSIC GNUS
Music usually starts at 9pm

111 N. Thurston
943-1371

GNU deli

EVERY MONDAY: OPEN MIKE50c
Featuring the Breadwinners!
EVERY THURSDAY: JAZZ JAM99c
Featuring Trumpet Lady Barbara Donald
2, 16/IRISH MUSIC SESSIONS --9pm DONATION
Join in as player or listener
4/ ROBBIE BASHO & SPECIAL GUEST \$4 ADV/\$5 DOOR
Windham Hill recording artist plays steel-string guitar
5/ LATIN NIGHT\$1
Benefit for radio KAOS featuring great records and special open mike performers
9/ PRESTO CHANGO\$2
New Music/Art performance by A. Woodruff, Jeffery Morgan & Robert Heywood. An odd Wednesday.
11/ SCOTT COSSU\$3
Seattle based jazz pianist will include selections from his latest Windham Hill album
12/ REGGAE PARTY50c
D.J. Richard Mott plays rare imports
18/ AN EVENING WITH MARK TWAIN\$2.50
Family favorite Bill Moeller in a vivid portrayal of the literary legend Sam Clemens
19/ SAHARR & MILLIONS OF BUGS\$2
Exotic mid-Eastern belly dance troupe plus original pop/rock combo
25, 26/ MERRY CHRISTMAS! [CLOSED]
31/ WHO? YOU! AT THE GNU IN '82!\$3
Live rock & roll party featuring PELL MELL from Portland & the always popular BREADWINNERS!

GNU DELI is open Monday thru Saturday all day from 11:30 am to 9 pm for Delicious Soups, Salads, Sandwiches and Dinner Specials. Open until Midnight for scheduled music.

Static

MAXIMUM ROCK 'N ROLL

On December 16 at 10:15 p.m., KAOS will air the first of two "demo" editions of Maximum Rock 'N Roll. This is a hard core punk show with interesting documentaries and interviews.

This show contains a now semi-famous debate between Bay area concert promoter Bill Graham and anchorman Tim Yohanon.

Tim and a variety of cohosts (including Jello Biafra) present obscure and largely unknown records and basement cassettes from all over America and elsewhere. Maximum Rock 'N Roll contains no offensive language, is non-sexist and anti-fascist. Tune in! If you like it; if you hate it; call up and let us know.

TAJ EXPRESS

Each week, a fascinating picture is painted in sound. Go with us to the big cities of India, Bombay and New Delhi: these are just some of the places where the stories actually took place. Go as well to Rishikesh at the foothills of the Himalayas, down to the tip of southern India. K.A.O.S. and the Taj Express present a story each week by a contemporary Indian author. Sound effects and live recordings were recorded in India by ZBS Foundation of Ft. Edward, N.Y. Check the Program listings inside this guide for details. Sunday evenings at 10:00.

Radio Active

GET INVOLVED AT KAOS

Are you interested in being a volunteer at KAOS? If you can type (neatly, but you don't have to be fast) and have an uncanny ability to say the most with the fewest words, then we have the position for you. KAOS is in need of an assistant PSA director to type the community calendar twice each week. This position requires approximately 5 hours per week, or more depending on how much time you have to offer. This is a great opportunity for you to become involved at KAOS, listener-supported community radio. Help make it happen by calling 866-6073. Leave a message for Margaret or Dave. There are numerous opportunities to help in management, public affairs, radio drama, and production. Call KAOS today for more information.

RADIO THEATER CLUB

The Radiotheatre Club is accepting scripts for broadcast on Theatre, broadcast 9:30-10 p.m. Thursdays. Your ideas and comments are welcome. Contact the club through Box 26 at KAOS.

89 1/3 NEWS
Weeknights
6:30 p.m.

THURSTON WOMEN'S HEALTH CLINIC INC.

146 N. Plymouth Olympia, Wa. 98502

OB/GYN
NURSE
PRACTITIONER

Pat Shively
C.R.N.

Menstrual Disorders
Physical Exams and Paps
Menopause Diagnosis and Treatment
Pregnancy Detection and Referrals
Birth Control Counseling and Prescribing
Women's Sports and Insurance Physicals
Sexually Transmitted Disease Detection and Treatment

EVENINGS AND NOON HOUR APPOINTMENTS
AVAILABLE
PHONE 943-5127 FOR APPOINTMENT

CONSUMER FORUM

Consumer Forum, a new public affairs feature, will be broadcast at 7:30 p.m. Tuesdays. This 10-minute spot, hosted by Doug Shadel will present information on the legal rights of consumers in the marketplace. Subjects include: Landlord/Tenant Law, Women and Credit, Mail Order Schemes, Collection Agencies, New and Used Car Sales, How to Establish a Good Credit Rating, and much more.

Consumer Forum is sponsored and written by the Consumer Protection Division of the State Attorney General's Office.

THE FOURTH TOWER OF INVERNESS

Entering it's fourth week, the Fourth Tower of Inverness is broadcast three times daily, Monday through Friday: 7:30 each morning, noon, and again at 7 in the evening, just after the news. Join the programmer as he enters another adventure with Jack, Lady Jewels, Little Frieda, Dr. Mazzola, Old Far Seeing Art, and the Madonna Vampira as well, as each day we hear yet another episode on K.A.O.S. 89.3 FM.

Feedback

Dear KAOSians:

According to the terms of our phone conversation this afternoon, I enclose my check for \$25. I trust that I will not again hear any of you use the word "real" as an adverb, i.e. "real good program." Should this occur, I may call for a refund. I suggest that an appropriate measure might be to threaten a 25¢ fine for each violation. I have too high regard for the Evergreen State College to condone the use of the college air-waves to transmit bad grammar. With very best wishes,
Bernice L. Youtz

Thank you for your letter, Bernice. As you probably know, KAOS is an open access station; we do not discriminate on the basis of race, sex, age, sexual preference, or the ability to articulate ideas clearly. We have programming in Spanish and Vietnamese as well as quasi-English. I think that your 25¢ fine is a real good idea, though.

THE PROGRAM GUIDE STAFF

EDITOR: Matt Love
ASSOCIATE EDITOR: Kathy Davis
PRODUCTION: James Finley, Robin James, Corine Love
TYPESETTING: Shirley Greene

The Program Guide is published monthly by 89.3 KAOS FM, listener-sponsored community radio. The views in the program guide do not necessarily represent the views of KAOS or The Evergreen State College. Please address editorial or advertising correspondence to: The Program Guide, 89.3 KAOS Radio, The Evergreen State College, Olympia, WA 98505. Permission is not required to reprint articles in the program guide as long as proper credit is given. Printed by Shelton-Mason County Journal.

Opinion

Open Letter

DEAR HUSKIES:

It was sure keen the way you won that football game. Now if you could only show our legislators how to do the same thing!

DEAR RICHARD ALLEN:

So you put \$1,000 in your safe and forgot about it, eh? You know, we do that a lot too.

DEAR JIM BARNETT:

You left your lunch in our office last week and we'd appreciate it if you'd come and get it. It's starting to smell, and it's changed color since you saw it last. Aren't you getting hungry?

DEAR ABBY:

Sometimes when I'm reading a column in a newspaper I'll suddenly seem to be reading a different column. In fact, something like that is happening to me right now. It's very disconcerting, what can I do? Sign me confused.

DEAR CONFUSED:

We really can't help you, being ourselves confused... A similar thing happens to us when we write.

DEAR PET PARADERS:

Have you been taking your pet out on parade, like you were told? You all know that you can't be lazy during the off season. Go put a leash on your pet, and parade around, and parade every day, all day, from now on, or Santa won't come.

DEAR "DAILY O":

Sure we copied this format from the "Daily O." We freely admit it. We read your "open letter" last weekend and we treated it like we treat everything we read, we plagiarized it. And don't bother to get miffed, there's nothing you can do about it. We all know that you can't copyright banality.

Forum

Stealing Grapes Can Put You In Jail

By Jennifer Micheau

Jennifer Micheau is an Evergreen student and works at Self Help Legal Aid (SHLAP)

There are lots of reasons to shoplift. It's one way to get all those great little items you can't afford. It may be a personally satisfying way to "get back at" a store that's offended you with obnoxious prices and more obnoxious salespeople. It might even fit in with your scheme of politically correct behavior for the oppressed classes. My purpose in this article is not to judge the validity of these reasons, but to present another aspect of shoplifting that's equally worthy of consideration: It's against the law.

In Thurston County, shoplifting is classified as theft third degree, a misdemeanor. The offense carries a maximum penalty of \$1000 and one year in jail. (RCW 9A.56.050.) The standard penalty for the first offense is a \$250-\$275 fine, a day in jail and a criminal record. For the second offense, the jail sentence is increased to a week. Self Help Legal Aid has dealt with shoplifting cases involving Safeway, Yardbirds, Peterson's and Mark-It within the last two years. All of these stores prosecute shoplifters, including first-time offenders.

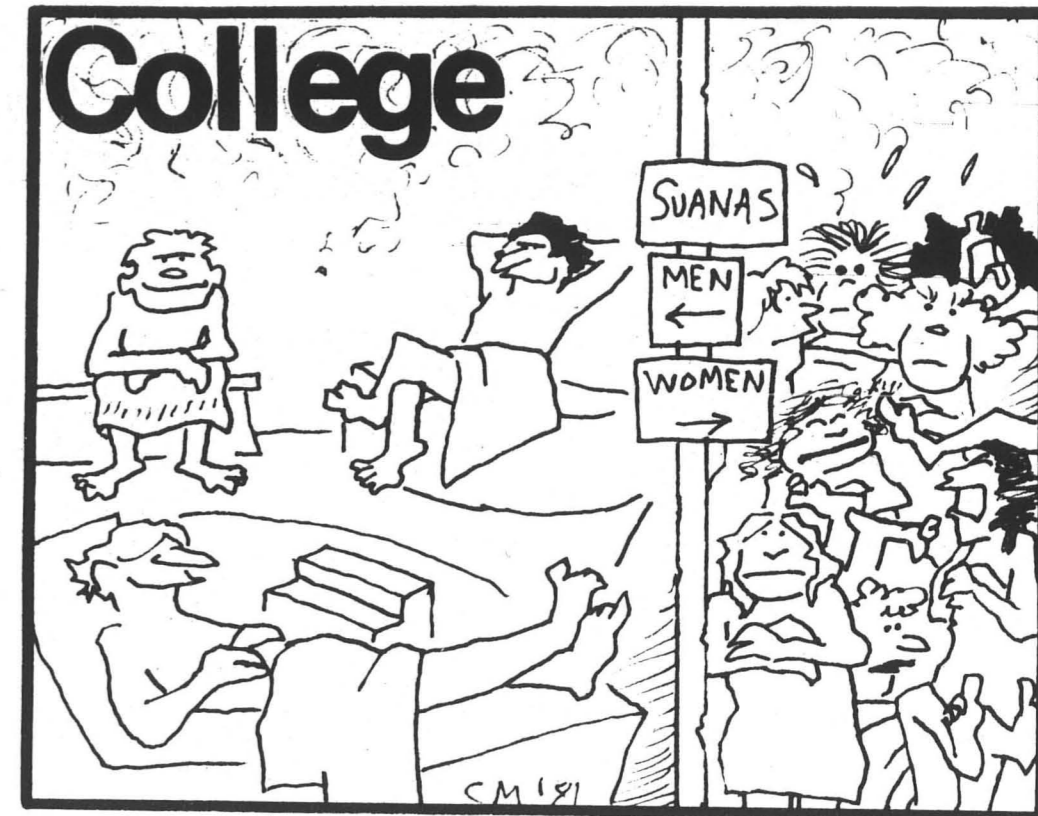
Some people, with the help of an attorney or a knack for looking repentant or innocent and un-Greener-like in front of a judge, manage to reduce these penalties substantially. Others are not so lucky. Attorneys aren't cheap (\$60/hr. in Olympia), and your chances of securing a public defender are slim indeed unless

you face a possible jail sentence and can prove indigency. Indigency requirements are strict in Thurston County and the city of Olympia—a house, a car, or job may disqualify you, even though your actual financial situation could not possibly carry the burden of attorney's fees. It's up to the judge to decide if you qualify for free counsel.

If risking \$275 and a jail sentence for a couple of dollars worth of groceries still seems sporting to you, there's another aspect of shoplifting you should give some thought to. A conviction for shoplifting goes on your record. This could have a serious effect on your future, especially concerning your eligibility for certain jobs. A bad record may adversely influence a judge or jury if you are ever tried for similar offense. Don't underestimate the significance of having such a conviction on your record.

In addition to the criminal charges (the fine and jail sentence), the store can press civil charges against you for damages. They cannot impose an additional fine or jail time, and are restricted to suing for actual money damages and court costs. This means, that is you steal a 25¢ apple they can only sue you for 25¢, costs that are a direct result of your stealing the apple, and their attorney and filing fees. Filing fees are \$20 or \$10, depending on whether the case is filed in District or Small Claims Court. Attorney's fees will depend on how much time an attorney spent preparing the case.

There are also some things you should know about store policies and court systems in Olympia. One is that you need not leave the store with unpaid-for merchandise to be cited for shoplifting. Opening a package in the store and eating the contents while you browse may be



Owes Past Due Bill

Nearly every year the CPJ does a story about how the women's sauna is 40% smaller than, and therefore unequal to, the men's locker room, and hence, in violation of Title IX.

This year we're not going to do one. The time for writing stories has passed. We tried being nice. Sisters and compassionate brothers, the time for action is now!

It's time for some radicalism on this campus. For a decade now, Evergreen has been hiding beneath the facade of equal opportunity and equal access while it has silently been screwing over its women.

I'm talking saunaing on our back with our feet on the walls. Nobody likes to sauna on their backs, the sweat drips up your nose. I'm talking switch here. Evergreen has a 10-year-old past due bill owing to the women of this campus. I say

don't let them slide. We want the men's locker room, and we want it starting next quarter.

And if Facilities won't give it to us, I say take them on a personal tour of the sauna. Take them on a tour that lasts until they shrink two feet and lose twenty pounds. Show no mercy, make them sauna on their backs, until they dry up like slugs in the sun.

Don't let them tell you that there's a new gym being built and that we can wait until it's done. Because we can't wait any longer. That gym won't be finished for another four years. And if we have to extend the tour of the sauna into a four-year enterprise, then I say let's do it. It's time to unite and demand your rights to equal facilities!!! And remember Facilities, we'll be waiting for you after break... D.S.D.

Advertise in the CPJ

WHY? Because we'll like you,

and you'll like us.
Think about our
4000 circulation:

The Evergreen campus,
state office buildings,
and the Olympia area.

ews & Notes News & Notes News & Note

The National Science Foundation plans to award approximately 500 fellowships in the spring of 1982. Awards are made in all fields of science, including interdisciplinary and multidisciplinary areas. Minority students are encouraged to apply. Application deadline is December 18, 1981. Call or stop by Career Planning and Placement Office, Lib. 1213, 866-6193.

A free **Animation Film Festival** will be held Wednesday, December 9, in Lecture Hall 1 at 7 p.m. Sponsored by the Beginning Animation Module. The class film will be shown along with Cosmic Zoom, Closed Mondays, The Nose and others. FREE.

The Explorations of the Future Cluster Contract is seeking interested students for winter quarter. The group is involved in two areas of activity: (1) organizing a regional conference for April, 1982; the Northwest Community Stewardship Conference. (2) Reading and seminareing of current and historical trends in global, personal and community-based change. Part and full-time options are available. Interested persons or those with questions can contact Tim, Darrel, Kris or Eileen at Innerplace (x6144), or Lib. 3226.

With the addition of the new pool manager's position this quarter, there's been lots of action and lots of plans for things to come at TESC's beautiful 11-lane pool. Since September a staff of mostly new guards has been hired and trained, three swim teams have been organized and begun practice, a variety of leisure education swimming courses have begun, and special events have been planned.

The swim teams include an A.A.U. age group team coached by Don Martin, the TESC intercollegiate team also coached by Don Martin, and an A.A.U. Master's team for swimmers 20 years old and over.

The Leisure Education courses to be offered next quarter will provide an inviting variety of aquatic activities ranging from preschool lessons, lifesaving courses, scuba diving, kayaking and much more.

The talented and energetic aquatic staff has also made plans to promote special events such as monthly stroke clinics for adults who want to improve their swimming through films and video taping.

The first pool party for kids has been set for November 28 from 10 a.m.-noon and volunteers are welcome to help out.

Beginning next quarter the aquatic schedule will also feature a therapeutic swim program in conjunction with local physical therapists for those who need special attention for orthopedic injuries or other health problems.

Plans are also being made for under water hockey workshops, intramural pool "bashes" and a giant marathon fundraiser for spring.

Whatever your aquatic interests or needs, we are now offering it or will be glad to set it up for you. Simply contact Rick Cherry, who is acting as Assistant Pool Manager through an individual contract or Pat Schaffer, new pool manager at 866-6534. The pool program is also seeking lifeguards and instructors for next quarter.

For all lovers of Handel's "Messiah," there will be a Read-In Performance, sponsored this year by the **Masterworks Ensemble**, to be held on Sunday, December 6 at 2 p.m. in the **Abbey Church at St. Martin's College**. All interested singers and instrumentalists are invited to come and join in the performance, which will be directed by Dr. Wayne Hertz. Singers should bring music, if possible, though there will be a limited number of copies available for use. Dr. Hertz will begin promptly at 2:00, so plan to arrive before that time.

This event is primarily for performers, but an audience is also welcome, subject to available seating. Anyone having questions may call Jane Edge at 943-1205 or Barbara Theiss at 357-8934.

Marilyn Skerbeck, reproductive rights activist, Linda Roman of the Line of March's Women's Commission, Deborah Gay, member of Women Acting Together and Megan Cornish, representing Radical Women. The forum starts at 8 p.m. at the Central Area Motivation Program (CAMP), 722 18th Ave. For childcare or information call Jean at 323-0162 or Susan at 783-1539.

The Draft, Resistance, and creating positive alternatives; A Participatory Workshop. Dave Bullock, member of the National Resistance Committee will speak on the history of draft resistance in America, current policies and actions by the Selective Service aimed against those who have not registered, and finally, building creative alternatives to military conscription through individual and collective resistance. Wed., Dec. 9, 7 p.m. CAB 108.

If you have received a **National Defense/Direct Student Loan** while attending Evergreen and you plan to graduate, withdraw, or go on leave next quarter, you are required to go through an NDSL Exit Interview before leaving. This will not only meet Federal requirements, but will benefit you greatly by informing you as to total amount of your loan(s); date payments begin; repayment schedule; procedures for applying for student deferments, teacher postponements and cancellations; and other ways we may help you in your understanding and successfully completing repayment. Please contact the Student Accounts Office at 866-6448 to make an appointment for an Exit Interview.

The **Admissions office** is seeking Evergreen students who have graduated from high school within the last two years and are returning to their home town for the holidays.

They would like volunteers to meet with students and counselors at their old high school, and share their "Evergreen Experience."

If interested, please contact Ann or Christine in Admissions as soon as possible. Lib 1200, 866-6171.

Health Services/Women's Clinic will be closed December 17 through January 4. If you will need birth control refills or other supplies during our closure, you should make arrangements to come in prior to December 17. There will be no practitioners working during this period.

A referral list will be posted on the door of Health Services and at the Information Center for those needing medical care and treatment during our closure.

Our entire staff would like to wish you all a happy and safe Holiday Season.

White Pass and the Evergreen Ski Team are offering discounted lift tickets at White Pass for Evergreen students, this year. Lift tickets good on Mondays and Fridays will be available for \$7.50 each. A 1 1/2-hour lesson is included with this price if individuals want instruction.

White Pass also has two interconnecting 3 1/2-mile cross-country ovals which form a 7-mile figure eight. This is available for use at \$1.00 a day for students. Transportation will be in private vehicles at an estimated cost of \$4.00 per person, for gas.

For more information come to the E.S.T. meetings at 6:30 p.m. on Tuesdays and Thursdays in CRC 202 or call Jeff Clark at 866-9487 or David Henderson at x5193.

FAMILY PLANNING CLINIC OPENS IN OLYMPIA: Women and men of all ages have a new source of sex education information and contraceptive care when **Planned Parenthood of Thurston County** opened a new clinic in Olympia.

The clinic, located at 10th Ave and Columbia Street, is open three days a week. Medical appointments, supplies and counseling are available on Wednesdays and Fridays from 8:30 to noon. In addition, clinical services, including pregnancy testing and physical exams are available on Thursdays from 12:30 to 8:30 p.m. Appointments can be made by calling 754-5522.

The **Tacoma-Pierce County Civic Arts Commission** announces that it will purchase existing works by Washington State artists for the Pierce County District Court, 6th Floor, County-City Building, 9th & Tacoma Ave., Tacoma. Well-mounted works in any medium are acceptable.

Artists are requested to submit up to ten slides of available work and resume by 5 p.m., Friday, January 8, 1982. A project prospectus may be obtained by calling the Civic Arts Commission at 591-5191.

SUNDAY FUN!!! The **Evergreen Alumni Association** presents a special Sunday matinee performance of Anthony Newley and Leslie Brucusse's smash hit musical "Stop the World—I Want To Get Off."

Word is out that several notorious local theater critics are finally in agreement on one point: "Stop the World" is destined to be the theatrical highlight of the Olympia season. "Glorious" proclaimed one caloused critic. "Outrageous" bellowed another.

Come join this gala event... 3 p.m. Sunday afternoon at the Experimental Theatre. Admission is \$4 general and \$2.50 student and senior citizen. You'll be glad you did!!!

Students covered by either of our **health insurance plans** have the option to be covered by the same plan during one quarter while on leave or during summer vacation. Anyone desiring this coverage needs to fill out an insurance card specifically for that quarter and submit it to Student Accounts by the 5th class day, and also pay for the premium no later than the 30th calendar day of the quarter to avoid having it cancelled for non-payment. The 5th class day of Winter Quarter 1982 is January 8; the 30th calendar day is February 2, 1982. See Anna Mae Livingston in Student Accounts (866-6448).

Graduation Committee met Thursday, Nov. 19, to count the ballots. Gary Trudeau came in first, tied for second and third were Bill Cosby and Reverend Hunt-Hausen, tied for fourth and fifth were Giovanni Costigan and Elizabeth Kubler-Ross.

A Ceremonies committee was set up to arrange the schedule for graduation. The issues of money to pay the speaker, the possibility of a catered reception and having a classy but informal graduation were raised. We want a reply from our speaker as soon as possible, before New Years.

MEDIEVAL, ETC. FILM SERIES WINTER QUARTER
January 5 Yojimbo
January 19 A Man for All Seasons
January 26 Beauty and the Beast
February 2 Alexander Nevsky
February 9 Brother Sun, Sister Moon
February 16 A Tale of Two Cities
February 23 MacBeth
March 2 The Celtic Trilogy
March 9 The Private Lives of Elizabeth and Essex
March 16 Start the Revolution Without Me
The Medieval, Etc. Film Series will now be every Tuesday instead of every other Tuesday. The films will be shown at 4, 7, & 9:30. Admission is \$1.25.

Internships

Assistant Exhibits Coordinator Olympia

Student intern will do research for displays for public information and education pertaining to ecology, conservation, etc., with emphasis on marine biology and will help construct such exhibits.

Prefer student with work experience or academic background in one or more of the following areas: graphic arts, photography, writing, biology, geology, oceanography, and alternative energy. Student must be committed to conservation.

1-2 quarters. 20 hours/week. Volunteer position.

Career Counselor Lacey

Supervise the formal career planning function at a high school; including coordinating and assisting teachers with the unit of study, coordinating the career center in the library, counseling individual students, and researching the project.

Prefer student interested in working with high school age clientele.

3 quarters, hours negotiable, volunteer position.

Legislative Intern Seattle/Olympia

Monitor activities of natural resource committees, research environmental bills and issues, write for newsletter, work with W.E.C. staff and volunteers.

Prefer student with academic background in environmental studies and/or political science.

1 quarter, hours negotiable (up to full-time), volunteer position.

Publication Program Intern Olympia

Assist with the publication program of a state office corporation division. Intern will research, write, edit, design and otherwise prepare text and materials for a planned series of informational pamphlets/information sheets.

Prefer student interested in pre-law or journalism. Exposure to non-fiction publication processes would be helpful. Good writing skills are essential.

1-2 quarters. 20+ hours (flexible), pay negotiable.

Public Affairs Intern Olympia

Intern's responsibilities will consist of the full spectrum of public relations activities performed by policy-making public agency. Production of news releases and feature articles. Producing/editing monthly newsletter. Preparing, editing, producing and broadcasting twice-weekly sport/commercial fishing hot-line broadcast for toll-free telephone network. Research/compose/edit/produce written material on department activities.

Prefer student with academic background in journalism, broadcasting, public relations, sociology and psychology.

2 quarters, 32 hours/week, volunteer (possible paid position).

Men's Advocate Port Townsend

Intern would be responsible for client advocacy for battering males; and will promote and inform the community of the batterer's group.

Prefer student who has a strong commitment to end the cycle of violence, has a creative flair for problem solving, is familiar with systems requirements and obsessive with recordkeeping.

3 quarters. 15 hours/week. Volunteer position.

Legislative Aide Seattle/Olympia

Intern would be responsible for legislative issues research; collect, read and digest legislative bills; attend committee hearings, and write summaries; draft press releases and/or weekly news summaries re: legislative activities; assist in preparation of legislative testimony; and assist in the other duties as necessary.

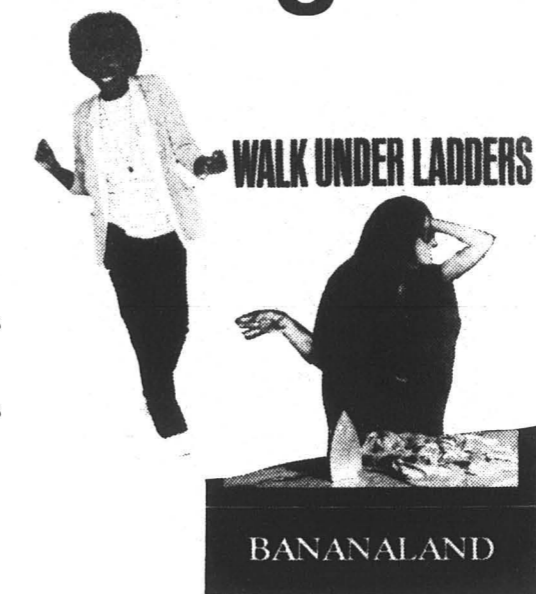
Prefer student with some academic background in political science, journalism, social services and English.

1 quarter, hours negotiable, volunteer position.

For further information, contact the Office of Cooperative Education and schedule an appointment with a counselor, LAB 1000, Ext. 6391.

Waterfall, Armatrading, and Faithfull, Sing It With Style

By David Gaff
CJ Music Critic



BANANALAND



Linda Waterfall, Joan Armatrading, and Marianne Faithfull all have new albums out. They are all good albums, and I recommend each of them. These three women have several similarities. They all have distinctive voices, write most (if not all) of their own material, and they each are established artists with several albums out. Joan Armatrading and Marianne Faithfull differ from Linda Waterfall in that they are internationally known artists on major labels. Linda Waterfall is basically known on the West Coast and records on an independent label.

Linda Waterfall's new album, *Banana-land* seems to be a random collection of songs at first listen. With each additional listen, a clearer understanding of Waterfall's styles becomes apparent. On the first side, Waterfall's singing is similar to Judy Collins and Joan Baez. Linda Waterfall, like Collins and Baez dominates the music she makes with her remarkable voice. On side two, however, Waterfall's vocals take an equal part to the music. This method seems to suit Waterfall better.

Waterfall ends side one with Wyoming Boys, a song which she obviously enjoys doing. This is one of the three best songs on the album. Long Hard Road and Eye of the Cyclone are also excellent songs. The production is surprisingly good and clean, considering it is an independent record-

ing. These three songs should have no problem finding their way onto the airwaves. The independent production will probably guarantee airplay only on alternative stations such as KAOS.

One annoying aspect of Waterfall's music is that she does both lead and backing vocals. She has a great voice, but she should get a backing vocalist to help her out. Overall, though, it is a good album.

Two years ago, Marianne Faithfull appeared from the ruins of the 60's to record one of the years surprising albums, *Broken English*. She was angry, her voice was

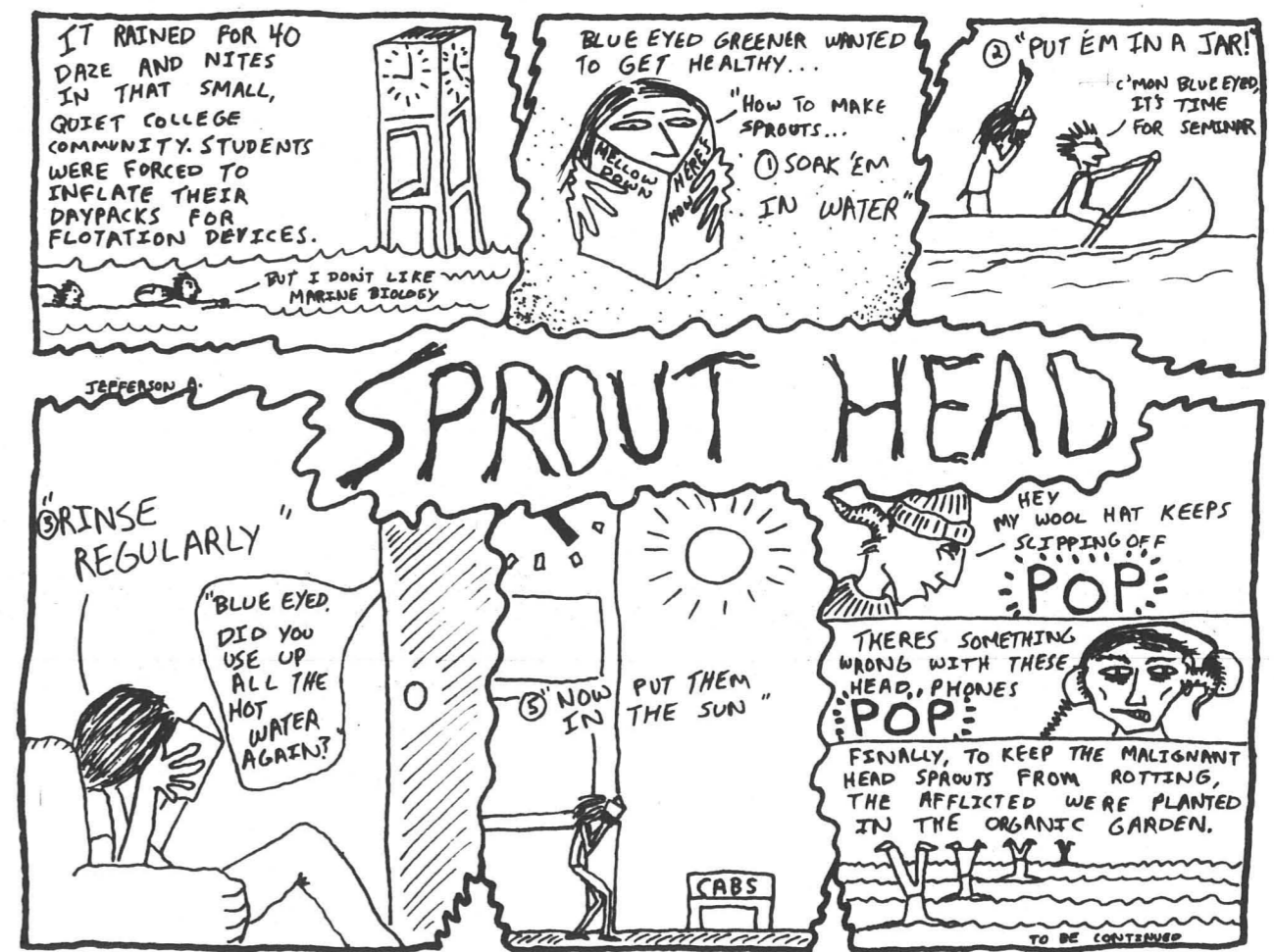
weathered, and her writing brought about a wave of both controversy and acclaim. She has just released a new album, *Dangerous Acquaintances*. Faithfull is not as visibly angry two years later, and it shows. Most critics have decided that since she has lost her anger, her song-writing has lost its power. I disagree with his viewpoint. Nobody can be expected to stay angry for over two years. Marianne Faithfull has changed, and her music should be taken as it is now. Her writing, just as good as ever, but it is different.

Dangerous Acquaintances is an excellent album. For *Beauties Sake*, written by

Faithfull and ex-Traffic member, Stevie Winwood, is an obvious standout. Faithfull is attempting to deal with her past on this album. Faithfull's remembrance of the 60's are quite evident on *Intrigue*, which sounds similar to the Rolling Stones, *You Can't Always Get What You Want*. She must be getting even with the Stones for *Sister Morphine*. When was the last time the Rolling Stones came up with two consistently powerful albums like Marianne Faithfull has?

Joan Armatrading's last album, *Me Myself I* catapulted her to worldwide recognition, success, and airplay. Her newest album, *Walk Under Ladders* should continue her success. One important choice that Joan Armatrading made after her last album, was to change producers. Her new producer is Steve Lillywhite, who has produced many widely acclaimed albums, including records by U2, the Psychedelic Furs, XTC, and Peter Gabriel.

Armatrading has also added some excellent musicians including: Rico Rodriguez (horns) from the Specials, Andy Partridge (guitar) from XTC, and Sly Dunbar (drums) and Robbie Shakespeare (guitar) who back up such artists as Grace Jones, Peter Tosh, Black Uhuru, and Joe Cocker. Rico Rodriguez' horns make *Romancers* a great song. *Eating the Bear* is another favorite. Armatrading's only problem with her next album, will be in keeping up the quality she has continued in this album.



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Arts and Entertainment

SUPPORT COLLEGE DAYCARE: DRIFTWOOD IS HAVING A TOY PARTY!!! Open to all parents, friends, faculty and staff. Learn about toy safety, appropriate toys for different ages, and even buy one or two for Christmas presents. PLUS!! a party for children 2-6, with games, pinatas, peanuts, popcorn and juice. 3-5 in CAB 110, 50¢ donation is asked to cover refreshments.

FRIDAY NITE FILMS PRESENTS: Notorious 1946 B&W 101 minutes. Directed by Alfred Hitchcock (YEAH!!!). Cary Grant, Ingrid Bergman, Claude Rains. This classic Hitchcock (YEAH!!!) film is about WWII Nazis, atomic bombs, fugitives in Brazil, and romance, naturally. Come early for good seats! Plus: Mr. Magoo color cartoon **WHEN MAGOO FLEW**.

Mark Papworth in a discussion entitled "The Dimension of Man." Tea, coffee and cookies will be served in the Rotunda at 3 p.m. before the colloquium. The lecture will start at 3:30 p.m. in Lecture Hall 4.

MUSICA VIVA CHAMBER PLAYERS PRESENT: A Christmas Concert-seasonal selections featuring **DUE VOCE** (Barbara Coffin, soprano, and Carolyn Mia, mezzo-soprano) with Henrietta Mastenbrook, piano. Also, **BRAMMS Liebeslieder Waltzes** for vocal quartet and piano. Concert begins at 8 p.m., 1153 John St., Seattle, corner of Fairview N. and John.

THE ARTISTS' CO-OP GALLERY, at 524 S. Washington, in downtown Olympia, will be featuring as the Artists of the Week, watercolor painters, **John Cash** and **Claudia Marsh**. Hours of the gallery are 10 a.m. to 5 p.m., Monday through Saturday.

Stop the World, I Want to Get Off! If not tonight, **Donny & Marie Osmond** will be playing in Seattle at the **Paramount Theatre**. Special prices for students are in effect for this show. Just think, you can get \$10 off any \$19.75 ticket. **Donny and Marie** will be playing through the 6th.

opened last night at TESC Experimental Theatre is the show of the season, "Stop the World, I Want to Get Off." The musical that captured the hearts of theatregoers in London two decades ago plays ten performances under the direction of Evergreen's own **Ruth Palmerlee**. Known for its classic hits, "What Kind of Fool Am I?" "Once in a Lifetime," and "Gonna Build a Mountain," this enduringly popular musical by Anthony Newley and Leslie Brincusse brings "Little Chap" to life with a cast and chorus that appeals to audiences of all ages. Tickets: \$4.00 general, \$2.50 students and senior citizens. Performances are scheduled for Thursday through Sunday, December 3 to 6, and December 10 to 13 at 8 p.m. plus 3 p.m. matinee Sunday the 8th and 13th. To get your tickets, call 866-6070 during business hours. TESC Experimental Theatre.

THE ARTISTS' CO-OP GALLERY, at 524 S. Washington, in downtown Olympia, will be featuring as their Artists of the Week, oil painters, **Catherine McSweeney** and **Tom Sholly**, through December 5th. Hours of the gallery are 10 a.m. to 5 p.m., Monday through Saturday.

Original pianist **Jim McGuinness** will be at **Carnegie's** Thursday through Saturday, December 4, 5 and December 10, 11, 12, 9 p.m. no cover. Folk, blues, 12-string guitar and piano. 7th & Franklin, Oly.

YOU'RE A GOOD MAN, CHARLIE BROWN! 8 p.m., December 4, 5, 10, 11, & 12. At the **Cabaret Theatre**, Chinook Center for the Performing Arts, Bldg. 12-B-14, N. Ft. Lewis. Doors open at 7:30 p.m. For advance tickets and information call 967-3085. Tickets are \$3 in advance and \$3.50 at the door. Produced in cooperation with **Tams-Witmark Music Library, Inc.**



Photo by Carrie Gevirtz

The Sleepy J will be on vacation this month. We will be back in mid-January and we hope you will join us then...

DECEMBER 6

REGISTRATION AGE PEOPLE, an anti-war group of draft age men and women has begun a new fall meeting schedule. They meet Sundays at noon, at the **UW Ethnic Cultural Center**, 40th NE and NE Brooklyn, Seattle. They meet every Sunday at 12 noon.

The Olympia Film Society presents on **Sunday, Dec. 6: STEELYARD BLUES, USA, 1973**, 91 min., Color, directed by Alan Myerson. Starring: Jane Fonda, Donald Sutherland, Peter Boyle. An anti-establishment romp, complete with music by Paul Butterfield, Michael Bloomfield, and Maria Muldaur. Fonda, Sutherland and Boyle, as outlaws, join together in this comedy about America's military-industrial complex. Showtimes at 7 & 9:15 p.m. at Capitol City Studios, 911 E. 4th. Tickets: \$1.25 for members, \$2.75 for non-members.

DECEMBER 9

The Wilmar 8, a documentary concerning a union formed by eight apolitical women who start the first bank strike in Minnesota history. The film deals with the grassroots of feminism and is a relevant study of conditions that are daily events in the lives of working women. Director: Lee Grant. 55 minutes. Shown at 7:30. Lecture Hall 1, also Tuesday, Dec. 9 at noon, CAB 110.

THE RETURN OF PRESTO CHANGO: A sound-visual exposure featuring: **Robert Heywood, Jeffrey Morgan** and **A. Woodruff**, Wednesday, December 9 at 8 p.m. Admission is \$2 at the **Gnu Deli**.

Join **David Grisman** at the **Moore Theatre** in Seattle at 7 p.m. for an evening filled with an explosive interplay of innovative, improvisational jazz. Tickets for this concert are \$9.50 reserved and are on sale at all usual Ticket Place Outlets.

DECEMBER 12

Saturday, December 12, from 8:30 p.m. to 1 a.m., in Library 4300 dance to the sounds of THE NORTHWEST ORIGINAL ELECTRIC BIG BAND... "THE NATIONAL BAND," straight from Seattle, for a celebration of the Christmas season. Let's not forget what Christmas is all about—peace, love and unity. Come and hug your fellow greasers, get mellow, and celebrate! 8:30 p.m. to 1 a.m. Lib. 4300. \$2.50 at the door. Refreshments available... all ages welcome!!!!

DECEMBER 15

MEDIEVAL, ETC. FILM SERIES PRESENTS: THE LION IN WINTER, 1968 134 minutes. Color. Directed by Anthony Harvey; produced by Martin Poll; screenplay by James Goldman, based on his play; photography by Douglas Slocombe; music by John Barry. With **Katherine Hepburn, Peter O'Toole, Jane Merrow, John Castle, Anthony Hopkins**. Twelfth-century England is the setting for this story of love, ambition, conspiracy and politics. It is the tale of the lusty Plantagenet family, specifically the rivalry of Henry II's four sons as they scheme for control of the throne. Playwright James Goldman's dialogue is swift and authentically medieval without becoming labored or anachronistic. The New York Film Critics voted this the best film of 1968.

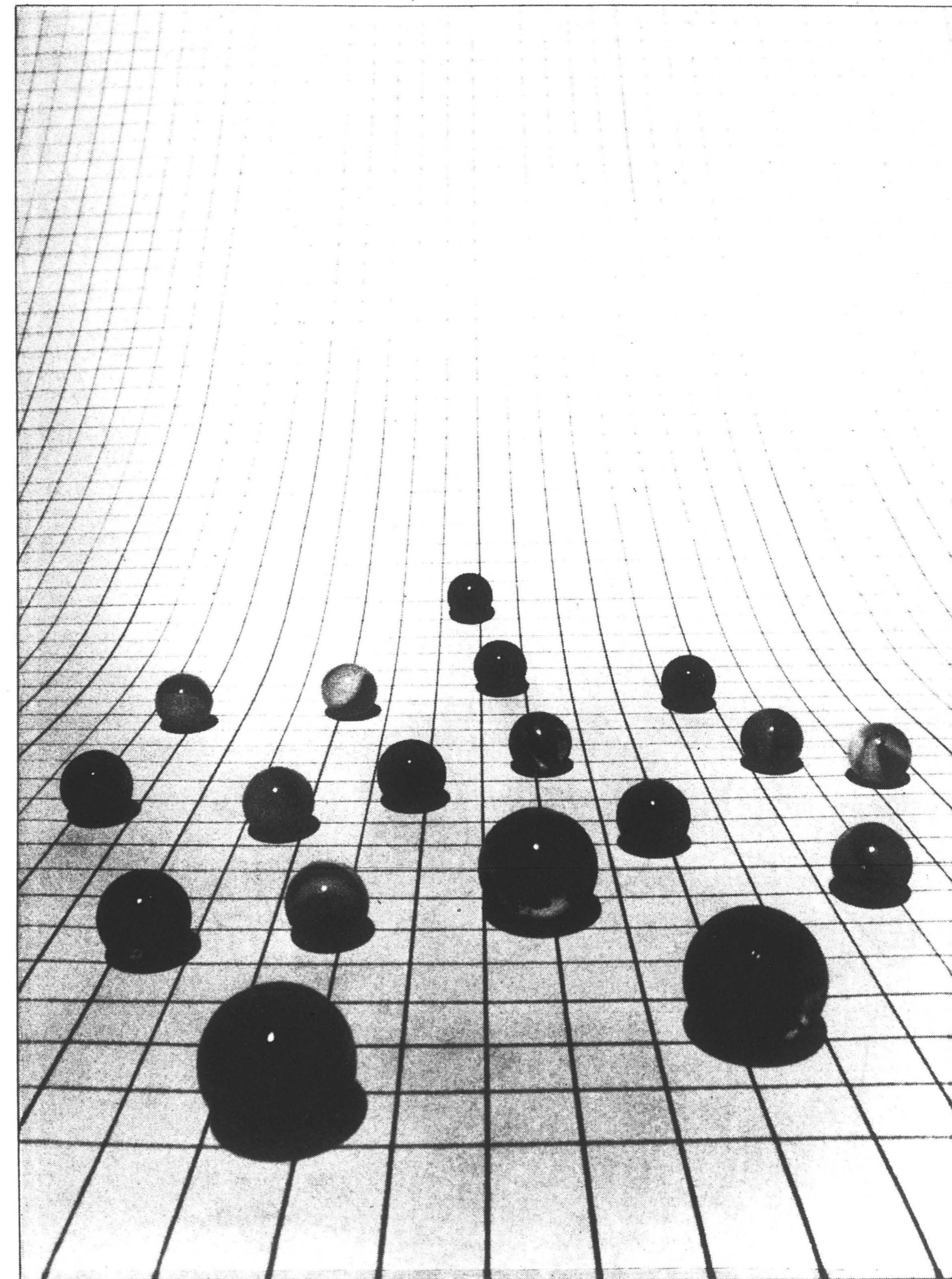
The Artist in Residence Program presents: **WORLD WATCH, Through the Eyes of Dr. Bish**. A "Newsreel" collection of films by Evergreen students. Potluck at 6:00, COM. Bldg. 322. Film show at 7:30 in COM. Bldg. Recital Hall, FREE.

DECEMBER 10

Alun Francis and The Northwest Chamber Orchestra present "Messiah." An authentic Baroque performance of Handel's masterpiece with St. Mark's Cathedral Choir, December 10, 11, & 12th. **Northwest Chamber Orchestra**, 1205 E. Pike, Seattle. For more information call 328-2550.

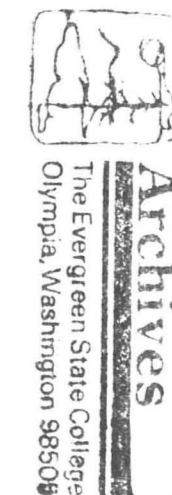


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The CPJ Arts Issue December 7, 1981

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THE CPJ ARTS ISSUE December 7, 1981

Edited and Designed by
Carrie Gevirtz and Kate Crowe

cover by Jacques Zimicki

This publication has been made possible by a grant from The Evergreen Foundation. We will be publishing again next quarter and we welcome submissions at the CPJ Office, CAB 104. We wish to extend a special thanks to the artists who submitted their work this quarter.



SESTINA

By Donald Nitchie

Take any six words you find in the heart.
(One or more of them perhaps will be broken.)
That's O.K.; language, like America, heals
itself by momentum—making a road
where there was none, following it home.
In this fashion we encircle a world.

Slag heaps in the rain. Barges from another world
of commerce and coal tar push into the heart
land up blackened rivers past the battered homes
on the outskirts of cities. Broken
men, mute and defeated, litter the road
to the ocean. The town where you come from heals

to a scar. Follow the tracks to where the heal-
ing starts: the bitter ends of towns—worlds
of shanty-time and low-down—gravel roads
that turn to dirt, where girls from school, (with good hearts)
ride porch swings, crochet samplers saying: "Home
is where my love lies"—still pretty, unbroken

after two kids. Maybe you liked one once, broken
music from a juke-box whining down the heart
of Friday night Main street and the world
in a girl's quick eyes in the match flare. Home
by twelve, she liked you too much to heal
your eager silence with a word. Roads

you never drove down, and familiar roads
you did, will someday intersect like broken
promises that come true years later. Whose heart
knew it all along? Though tenderesses heal
not always tenderly. But faith in this world
is always a question of coming home.

When you arrive, the lit windows of anyone's home
will beckon through the trees. Exhaustion heals
us in its lap of deadened-ends—broken
fences that the storm knocked down. In this world
of aimless acres, windbreaks of poplars till the road
comes clean, I know what we travel on is heart.

Take any well-healed way to the junk-yards,
word-heart, worlds with nothing left to ruin,
while the road back home forever breaking before you.

THE BONEYARD

By Bill Gravengood

Wendy felt good beside him. For the first time in her life, she felt as if there were someone who understood her completely. She took his arm and led him slowly along the gravel path past the old warehouse and down to the railroad tracks. They walked past stranded boxcars where working men stood, laughing and smoking, and further down to where the tracks moved outside the base of a high cliff and all the way to the river. The night was clear and cool, and the stars glowed white over the darkness.

She could hear the sound of feet tapping quickly behind her. It was a sound she'd heard many times before, but never quite like this. Tonight it was different—more pronounced, affected, almost as if someone were dancing.

Her hands came tight around David's wrist. "Do you think they'll notice us gone," she asked. Her eyes shifted from his face to the tracks ahead.

"I'm not sure they noticed us in the first place. Besides, what difference does it make?"

Wendy turned to look at the river. Her dark hair fell over the shoulders of her wool sweater. She could feel David looking at her body.

"None," she said softly.

They climbed the scrawny hill to a plateau where the grass was dark and brittle from the heat of summer.

"Look at the water," said David. "I've never seen a river so inviting. Does anyone ever swim here?"

"When I was little," she started, "my father would bring me here on Sundays. There was never anyone else around. We'd dive in the water and follow the current down to the abandoned mill. There's a stream that comes off the main, and leads round back of the house where there's a little clear pool. It was always warm in summer, we'd stay for hours sometimes. But you can't do that now. The water's dirty. There was a big flood a few years ago."

"A flood?" said David.

"It was a bad one. It dug up all the land along the banks. There were fence posts and old tractor tires float-

ing in the water, a lot of things. People's furniture, dead farm animals, some of the cottages were ripped up completely. People had to sell what was left and move away. I haven't been swimming since, nobody has."

After another small climb, they reached the top of the hill. David saw what it was she wanted to show him. It was a boneyard—a small cemetery that had been in disuse for several years. Many of the graves were ragged, the weeds were overgrown and some of the stones were on their backs. In the tall grass a cricket sang its usual night song. They saw lights from the refineries and distant towns. Wendy guided him slowly through the shadows, her hands were dry and calm. They brushed old leaves from tombstones and read the names out loud: Grace, McMichael, Owens, Mirlano.

"Sometimes I come here alone at night," explained Wendy. "I look through the graves with a flashlight and wonder about the peoples lives—how they looked, what they remembered, if they loved their kids, all that. . . I feel a little out of place you know, like I was meant to live some other time. I stand by the tombstones and think about the bones beneath me."

David was quiet, watching the expression on Wendy's face. She pulled him down to a grassy spot where the moonlight came through the leaves of a cypress tree.

"How did you come to this place?"

David didn't answer. He pushed her back to the moist ground and guided his hand over the curve of her belly.

The sound of the dancer's feet were loud in Wendy's ear.

"How did you come to this place?"

"I heard there might be work," he said. "I'm looking for work."

"What do you do? What kind of work?"

"I work in the oil fields," he said. "I'm a roustabout."

"What's that mean? What's a 'roustabout'?"

"I'm the low man—the gopher. I connect the pipes that dig the wells, carry the heavy chains. Anything the toolpusher says, I do."

She asked him if he liked it, though she already knew the answer. She

thought by the way he spoke he was much older than he seemed. He was confident, worldly, she admired that.

"I'll be twenty-one in August," he said. "But I've been away from home for almost six years. My mother threw me out."

"What for?" she asked. "Why did she do that?"

"We never got along at all I guess. Not really. One day we had a fight. I said some things I should never of said. She screamed for me to get the hell out of there, so I did."

For a long time they lay watching the stars and listening to the wind blow through the graves. When he reached over and placed his hand beneath her cotton dress, the dancer started up. It's steps were loud and erratic, and Wendy thought surely David could hear them.

But David was not there. Like all the boys before him, he was somewhere else. ■

SHALL I COMPARE THEE TO A TRIPLE PLAY? (Thou Art More Lovely With Each Passing Day)

By Keith David Eisner

Yes, they cut down the flowers in the outfield and the flowers grow again; a miracle under our feet everygame, everyday; and the power that grows in the green grass grows in you.

Yes, the infield rests with power; on the clean dirt and over the basepaths, the air is sweet vibrancy. The infield rests like God. It is a grace and that grace rests in you.

You are tender and soft and kind and warm and hard when you need to be and this has nothing to do with the baseball poem but it's true.

Down below us on the field—the real field with sunlight and clouds and warmth on the wet grass and the little flowers that have escaped the mower and the breathless infield—down below us on the field dying bodies are dressed in bright colors; close your eyes almost shut and they merge with the grass, the bodies leap out of the grass like birds like dreams without names or regret—it touches my heart—it takes me away from sorrow, and this, too, is you.

We sing the anthem and the game begins and I am amazed at your kisses that are as direct as line drives. You stretch singles into babies, you bang the doubles into the alley, triples off the wall. And then as delicate as breath, you place the bunt where no man can reach it.

Out in the field you know what to do with the mean hit, the low drive, the ball over your head. Your glove is new and oiled and old and true.

And now you hit the ball so hard and so high and so deep that it leaves all gloves, strategies, fences, parks, cities, shadows and gravities. "It will fly, fly away!" Everything is changed. No body moves except the one man rounding the bases. And that man is me staggered with joy running and running and running around the bases as long as I live.

HOLLAND BLUE

By Allison C. Green

smooth the edges of this cracked and broken bottle
as you smoothed and soothed the jagged blue chips of china

My father told me, once this island was not of saints
but when the saints rose
their robes were woven brown
and soil
and they spun the holland blue
in their earth hands
it shone like the polished bones of their fingers
blue saucers
spun and sung through the air
great discs of holland blue
spinning and spinning
and everywhere a blue confetti
that now
the celebration would begin

My wide blue eyes
saw the saints dip in the ocean swells
and still the polished smooth
stones
of holland blue,
washed over by tides,
lie glass-faced up
with the round brown bottle
stones
and the green glass bottle
stones
and some clear violet bottle
stones
once they were the crust of this platter island
now the shiny steppingstones
of saints
all cloaked in
holland blue.

THE DANCER

By Donald Nitchie

She could have been a good ball player. I should know because I'm not. Sometimes what is clumsy intrudes like offensive words, pick-up games we played for keeps, fouls that left me bruised and stiff for days after-

wards. And then sometimes the world is a back-court play. Men on the make don't hesitate, but move right in their own glad graces: Frazier greased angelic down the center like a beautiful lie I learn to love

to believe. The truth is not always so seductive. All I know is, music tumbling through the hall, we move to do just one thing well. She moved because she didn't care, though I could never prove it.

DUST IN THE CORNER

By Carrie Gevirtz

From behind the book he reads a sentence or so and then pauses. He holds the tattered pages in one hand and strokes his face with the other. But the words fade. The anger that builds in the blurred letters is sparked by the dust in the corner near the stereo speaker. He had only vacuumed yesterday and he must have missed that spot. He rubs his cheek firmer now as if the friction would clean the dust from the corner. But the dust takes him to the women.

The women aren't clean like vacuumed floors. Especially the young ones. They have fantastic energy and enthusiasm for life. They don't have to worry about dirt in the corners. Why can't he have complete control over them? Why should they have the freedom to go around with whomever they please? He wants them all to himself in a secret way. None of them can know about the

others. They won't confuse him because he will have the power to demolish confusion. He will keep their lives clean. They won't have to run for shelter when they make mistakes with other men. There won't be other men. And he will have them in unfrighting amounts.

All the women are young. His flings with youth, as the psychologist says. Yes, and he is growing out of it rapidly. But the current extravagances that grow in his mind make him hope that he won't grow too mature for this type of satisfying lust. It's the kind of lust that makes masturbation exciting; the dreamy unclarity.

But she's coming for dinner tonight. He feels protective toward her even though he never has anything to say to her. But she will get broken soon and he can't stand the thought of her spilling out, bloody, on someone else's sheets or the cold sidewalk. This picture makes him scratch the bumpy skin under his chin that got abrasive and itchy from shaving. His nails move in quick, circular strokes that

relieve the peeling sensation and release his anxiety toward the destroying of this young woman.

The motion slows. He sees the color of her hair in the streaming sunlight on the pile of dust. It falls just short of her neck and he imagines nuzzling her untouched skin with his freshly shaved cheeks. And he can't let go. He can't speak either. Her enthusiasm melts into naivete and he stays buried in her soft, floating hair. Should he even fantasize about seducing this young woman? Or is that getting sick?

It's not only the hair, but the close way that she looks at him. The sun on his shoulders reminds him of her breath as she tells him about the existential novel. His head lifts higher than the book and he realizes that his knowledge is superior to her beauty. Maybe he should just leave her as a physical enigma.

The mystery in this woman's naivete pulls him toward her. It's hard to tell if she's as innocent as she appears. He sees his ego as if it were as sensitive

as the pages in his book. They fall out with abuse. He tries to bring himself back to his book, the words. But they blur without his full attention. And with half-attention he grabs words here and there that inspire thoughts.

Now he compares his constant woman with the enigma. They are both vivacious. They both stand strong with what they think. But does the enigma really think original thoughts? Or does she latch onto ideas that walk into her life? She doesn't seem very trustworthy. He remembers the project that they all worked on. She seemed at the beginning to be a drifter, and then to be struggling to be consistent. She listened with wide ears. And he loved it when people listened and treasured the words that he spoke. He felt that he knew how to use words more seriously than most. He likes to be a sage to people. They always swoon at him. He's used to it and he thinks he deserves the speciality. And he isn't afraid to argue his insights into truth.

Arguing. Ah, yes. The conflict between the thoroughly youthful, starry-eyed woman and his normal woman. The sensitivity in the mystery is wrong to begin with. It doesn't seem real. But then it goes further. The enigma falls at his arguing as if he, and only he, knows what is right. He likes to think that the world, life has order like that. It's like the dust in the corner: if he'd been as orderly as he could be, the dust wouldn't be there. Although the dust and the vacuuming are different. He wasn't vacuuming alone. Again he delved into another aspect of youth: the ten year old that boredly helped him cleanse the rugs. She reminds him of his time that runs out. It runs and he chases. He is exhausted and flops deeper into the chair, losing his long limbs to the leather.

These thoughts are out of control. The women that motivate him aren't normal. How could they be normal? Maybe if they were like his first love. If he could be oblivious like he was with his first love. But the woman herself brought that on. They have the power when he gives it to them. And he gives it to them when he can't see the pocket they keep the

power in. Those women are sly. They aren't to be trusted. Instead he should let them play their moody, passionate games and take from them only what is offered.

The dirt and the women. Where had the book gone? The dirty women and their power over him to stop him from reading; his real passion.

When would he take control of himself anyway? This addiction to women was going on too long. They walk into his mind and he can't find a place for them to exit. They are poison. And yet, laying in the arms of one that has become comfortable makes the uneven future roll instead of jag into his mind.

Why did he invite her over to dinner tonight? He is tired of people and boosting himself up to their levels. He is exhausted and no matter how much sleep he gets he still feels tired.

The exhaustion comes from trying to control the women. He tries to organize them in his mind but he falls off the track into a seductive fantasy.

Again, why is she coming for dinner? She is much more exciting in a bank line than for a few hours at his home. And the other woman will be there. They will walk on each other and touch, nuzzling like cats. But they hate each other. And he will have to watch, humorously. What else can he do? He could just leave them alone to be kitties. He either gets all or none. The one will walk on the other. And he will have to sweep up their messes like the dust. That goddamned dust. Why did he miss it?

He stands up, lanky and long again. The women fall to the bottom of his pockets and he feels the weight around his groin. He walks over to the dust with his arms still in the air, stretching, almost hurting. And he bends down very stiffly. The stiffness reminds him of the many hours that he spends in chairs behind books. The dust won't sit in his hand. It sprinkles onto the clean rug like the young women when they leave his house after dinner. ■

HAIKU

By Cara Bryan

beneath the sparrow
the tombstone faces the wind
and forgets to cry

the summer suns died
the autumn rusted and bled
and the snows blew dark

the lover's heart sighed
and like the drizzle of rain
chilled each heart that heard

a harvest moon dripped
slivers of diamond crystals
through the night's dark cloak

the flower petal
lay torn in the statue's hand
the wind looked away

TOO MANY WINDOWS

By Kate Crowe

Spelling comes breaking,
Through syllogisms of windows,
We are partners,
While dark dumps its load,
The pain has not arrived,
He wants to cry with me...but

Doggie on the stairs
Doggie on the stairs

I fought with old bones
Skirting his beard
Be good chocolate
For Christmas sake.
My only black suit
Will remember his face
On town sidewalks
My brain would chill
To cellophane
Seeing him
In Winthrop town.

Never will happen.
Never will happen.

Black trains move through blue...
Why can't we?
We murmured and murdered
In the Paris bordello
Saucy spoons of us
In mid-morning gravity...
Straw earrings on male sheets
Snoring, snowing and pink
A slit of satin...
Pillows off to sacredness
Why can't we sneeze capers?
Snickers do last in that booth
I caught envelopes there last week
A fever of fools
Took forever, then croaked..

Mirrors do hold
Mirrors do hold

Smells of smallness
entered his mind
He loved her anyway
Underwear picnicing
Through Thanksgiving minds
Prayers imploding
In those shoes
Wickedness Whistles!
So fly it!
Take the big ride to
Moo-train madness
The farm loved rock and roll
Potatoes out back
Trucks held up front...rumbling

Through basement windows
We stacked piles of purple/black pieces
Monsters from below
Big thick chunks of meanness
Thundering amid
Sock-stink smells of
Grandpas relieving.
Grandma canned cherries,
For March wind screams.
Bucket it up!
Bucket it up!

I like the color,
You can't go wrong with relivings,
So rumbles are nice!
Knock me some cabbage
Over here!
And some beer goddamnit!
I'm German this afternoon,
Come groan with me
Summer memories
My birthday was the ocean
and kelp didn't die in her
die in her...
Come... Come...
Make smirks by me
The moon might roll
Into our mouths
Someplace in motel gristle
Our love will glisten
Neon trains
Pulsing toward Jupiter
Whirly-o's of domination
Flying left corners
Hearaches braked by engineers
Pulling love through the
Cell-block guts of tomorrow
You can't spank me tonight
You can't
Maturity lies hidden
Behind TV's and
The waves are too high
Slapping, slapping
Against the glass,...

I could break!
I could break!

The house has too many windows...
Too many windows...
To gather the dark
From our true true minds.

PASCAL WAGERS AT THE TWO-MILE
HOUSE ON A WEDNESDAY NIGHT

By Steve Hunter

Rutabaga-Rutabaga
Bromo-Seltzer Bromo-Seltzer
Dice

The Dice!

Probability
in coatlinings and carriage rides,
triple pot winners:

Buy the House a Round!

Buck-toothed and lard-asses Gracie,
I love you and our incantations
over the dice table.

Rutabaga-Rutabaga
Animal Pleasures Animal Pleasures
We become more than the sum of our parts.

Oh, can't we buy a thrill Gracie?
Can't We?

HARBOR STORM

By Julia Taussig

When the air starts to move
They sway softly
Tethered to baybottom
Rigging picked clean

Then with the blowing, the blowing,
Like startled horses they fight their leads
Lifting and dancing, pulling and plunging,
Til the shroud song becomes a cry, a wail,
And they keen—

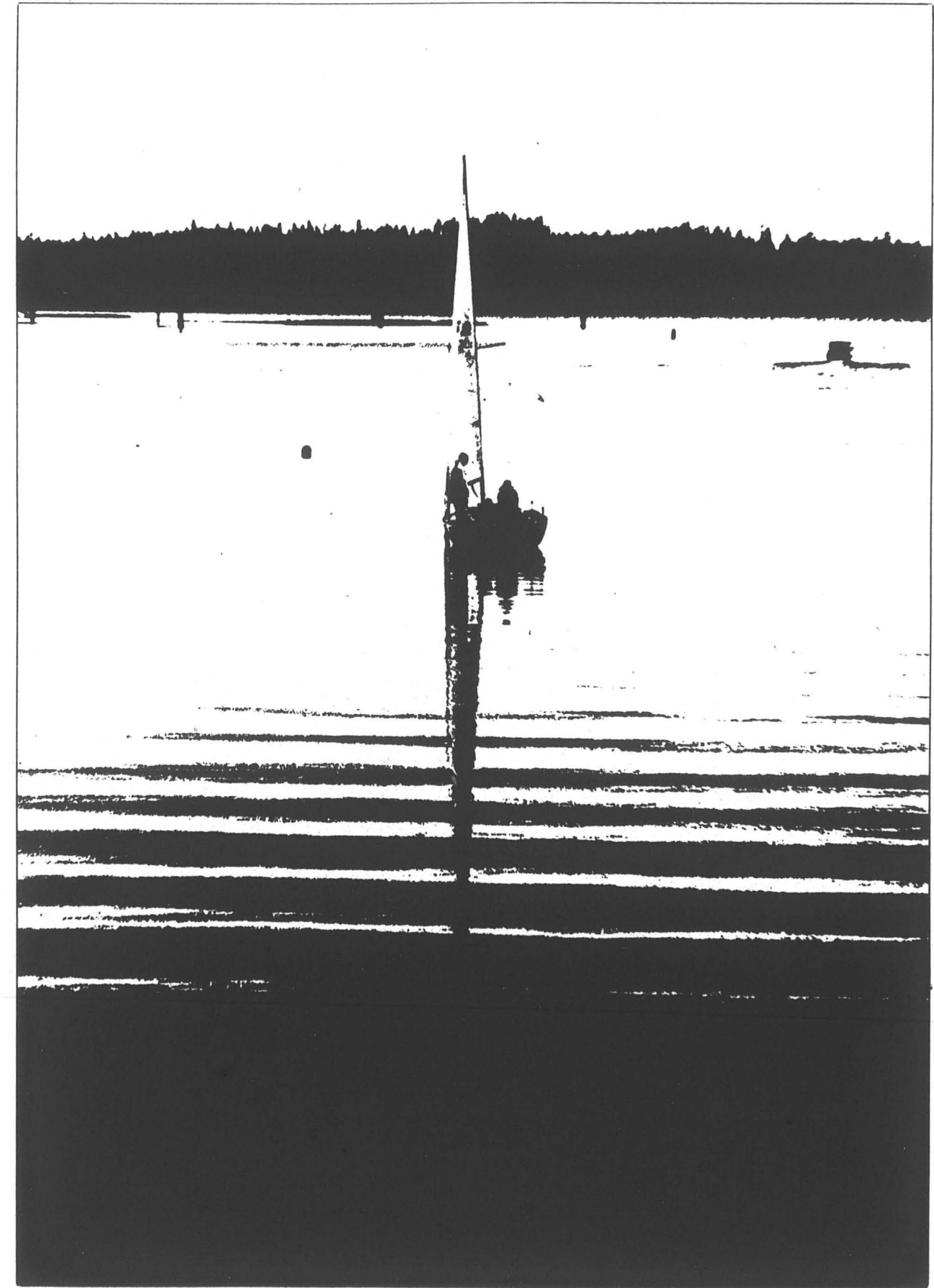
O la lu O la lu

They are children in a crowd
Only hand on mother's hem
To keep from drifting, lost
In knees and boots and hips,
And so surely comes the fear, that they loose their grip
And they weep, and weeping fills the day,
And they keen—

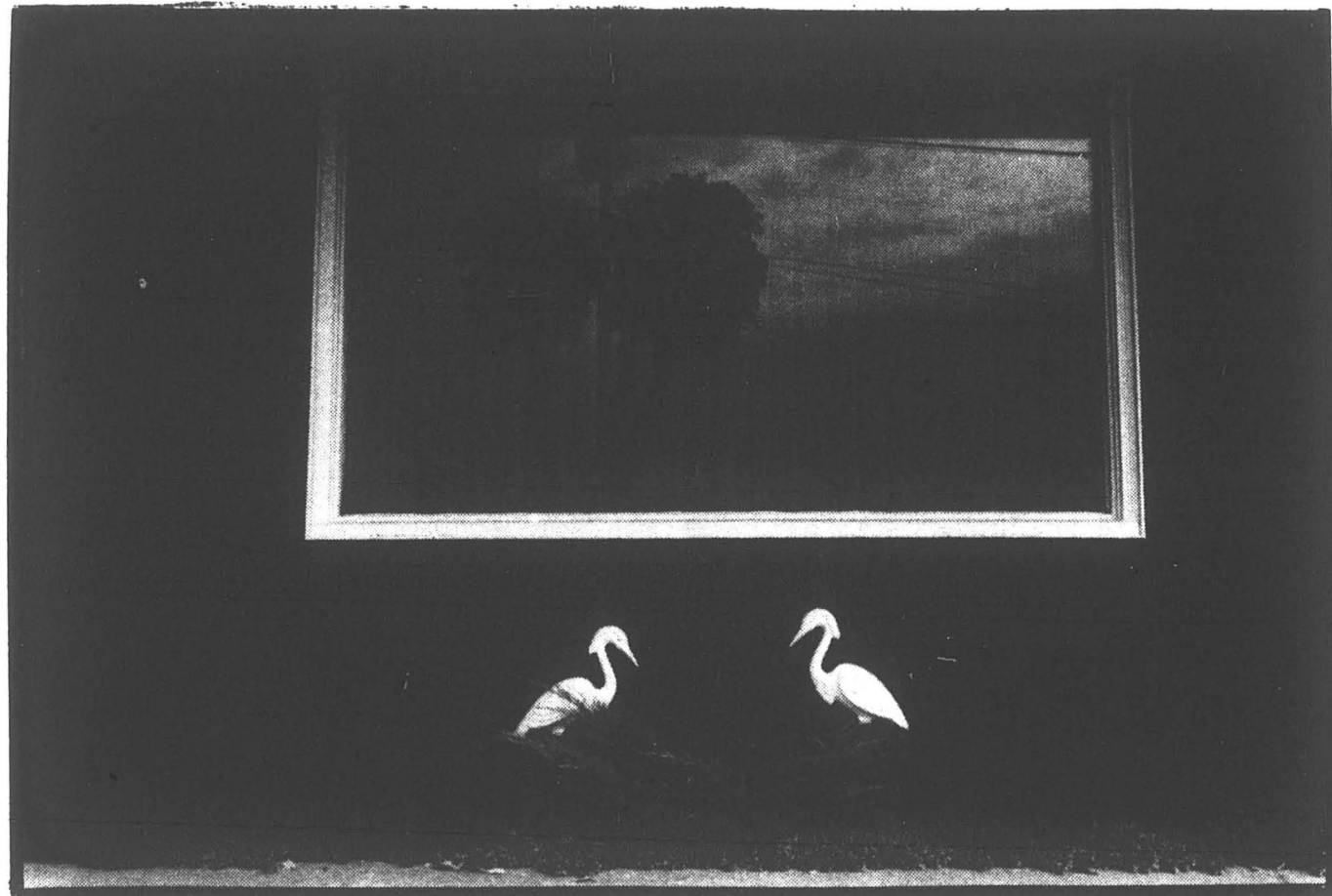
O la lu O la lu

And one, in middle, weakens and she cries:
"I am weary, I cannot hold!" bursts free
And she spins like a leaf in swift rivers
And she whirls, and she soars until caught
By the reef she is eaten
Chewed and spit, chewed and spit
And bits come back to rub the others,
And they keen—

O la lu O la lu



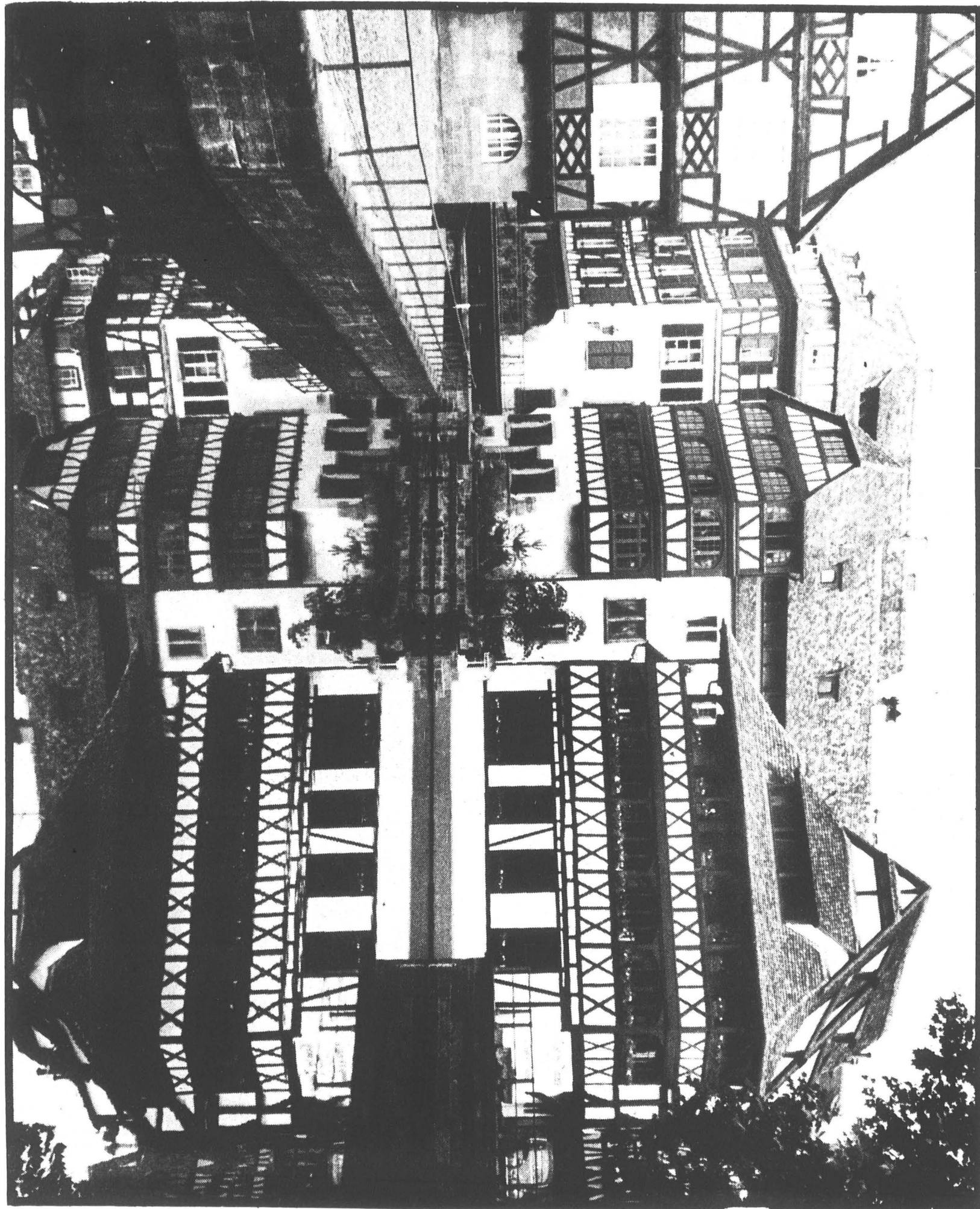
Jennifer E. Knauth



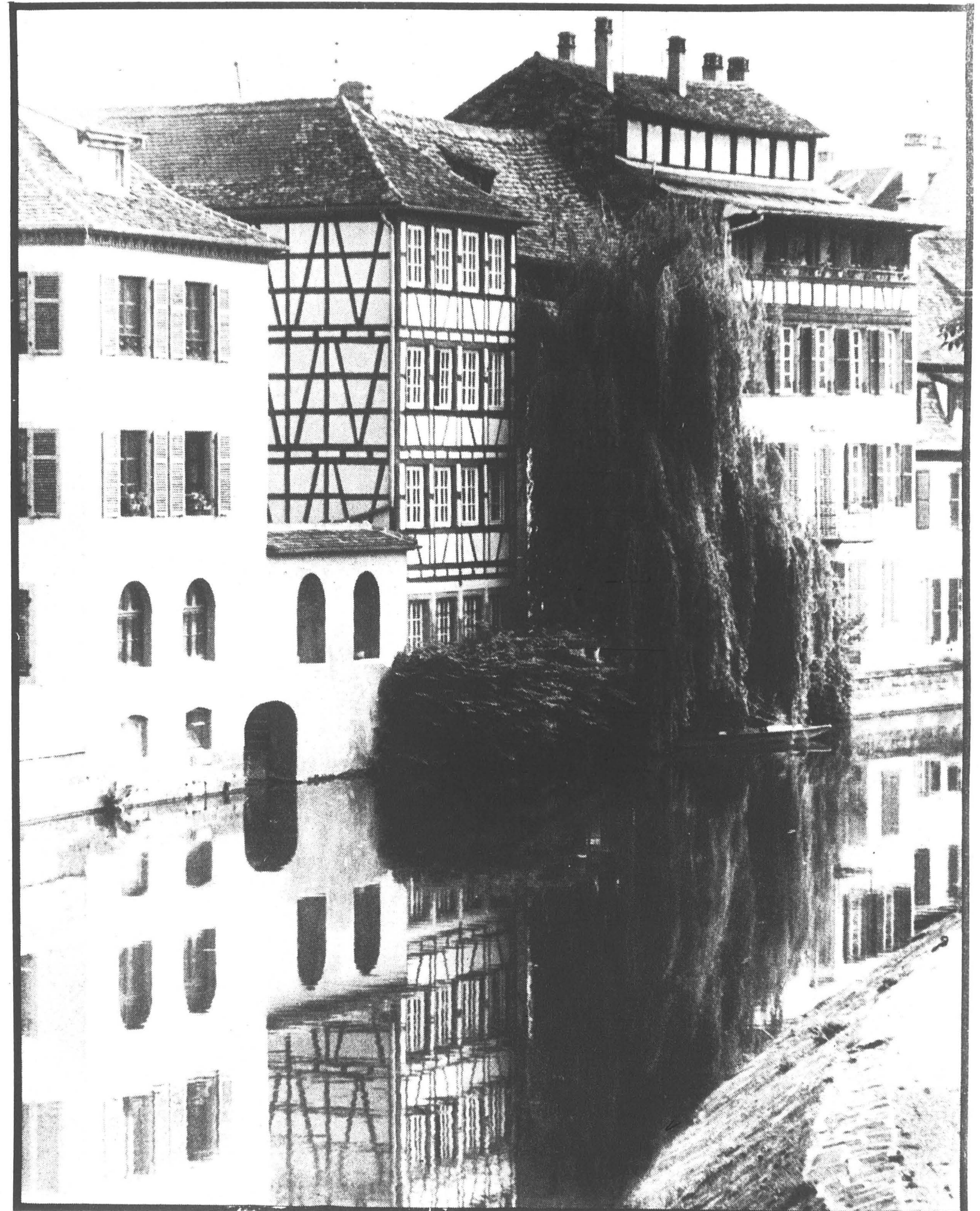
Brian Williamson



Peter Mumford



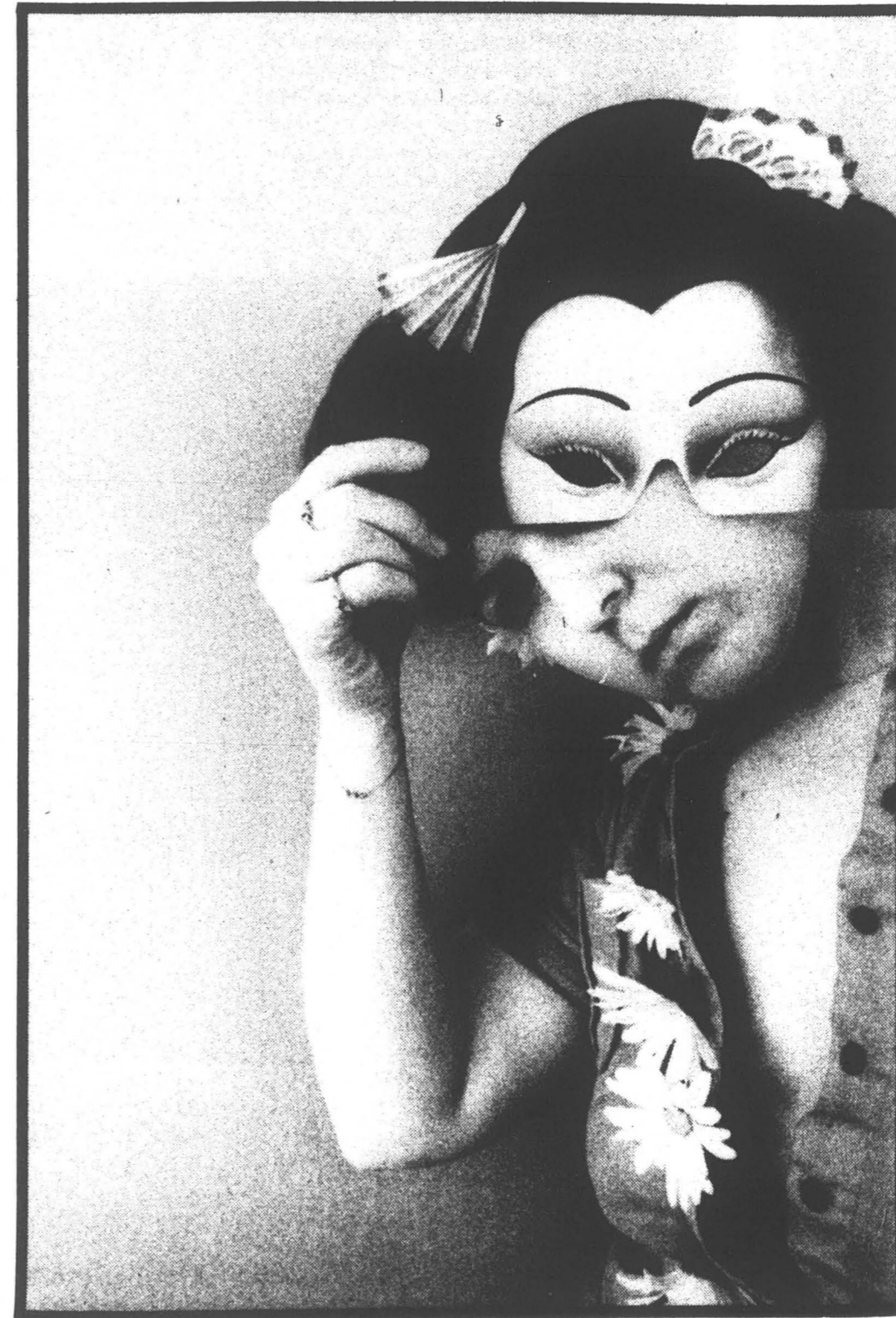
Jennifer E. Knauth



Jennifer E. Knauth



Suslich



Petrina Lynn Walker
"Madame Butterfly"

BLITHERING SLIGHTS

By Curt Marsden

1901—I have just returned from completing the registration procedures at Earnshaw Community College. If it were not for the fact that I have already invested my savings in the purchase of my tuition, I would not be bothered with the place! When leaving from just beyond the moors, I dreamed of arriving at a place which would tantalize my senses with unceasing newness. Instead, I arrived at Earnshaw Campus—a dreary place devoid of anything stimulating, either physically or intellectually. The Earnshaw Building itself is unusually small for college use. It is well structured, however, as it must need to be, imagining the moor winds billowing upon this area in times of storm. The stone foundation and reinforcement beams projecting throughout the primarily cedar construction supersede their intended purpose and tend to significantly contribute to the air of oppression. The situation was not improved upon at my first confrontation with Professor Heathencliff. An odd man, his eyes are almost completely concealed beneath bushy, unkempt eyebrows. In addition, he went as far as to pick his nose just to avoid shaking my hand.

"Prof. Heathencliff?" I said.

A blank expression was the answer.

"I am to be a new student here at Earnshaw Community College. This is my first opportunity to complete my registration requirements, and my first chance to meet you, my new professor. I heard yesterday that you would be available for acquaintance today at the Academic Orientation Fair—"

"I am the head professor here at Earnshaw Community College, sir, and I do not wish to be inconvenienced by any damn freshman, but if it must be—enter my office!"

The "enter my office" was uttered with a scowling, twitching upper lip which consequently exposed an array of rotting yellow teeth and gray lifeless gum tissue.

We walked up a set of cold, dark stairs.

"What is this cold, dark feeling I experience as I walk up these cold, dark stairs?" I ejaculated.

"Perhaps it is caused by the fact that old man Earnshaw (the original dean here) died on the spot, practically where you stand now, Mr. Balsawood." He read my nametag with beady, soulless eyes, for he did not know my name, and Mr. Balsawood is what it is and is what is written down there.

"How did he die?" was my inquiry.

"You ask annoying questions," hissed the dark, ape-like devil, "and if I was to hear that you are not a paying student and consequently a contributor to my salary, I should be inclined to shove your long, zitty nose in an electric pencil sharpener until it was reduced to a chewed, bloody piece of offal." (We did not have electric pencil sharpeners in 1901 or did we use the term, "zit," but Prof. Heathencliff was ahead of his time, as I was destined to discover.)

We entered his office, and there was a pacified old dunce sitting near the large desk.

"This is Jowlsuff, my assistant," snorted the villain.

"Zo, y'is anuuderwan uv doze vvrezsamin dat de pruffessa iz always coisin' aboit!" babbled the old dunce. Don't ask me what he said, because I certainly did not know!

"What is that you wished to confer about?" belched Heathencliff.

"Well, I am not exactly sure!" I ejaculated, "I was hoping you would be in the position of offering me information that I might find useful in preparation of your class!"

"Ass," he wheezed, "I have no inclination to indulge your sophomoric endeavors."

"Sophomoric? But I am a freshman, sir!"

"Get out!"

"Blugmuknasooda!" said Jowlsuff.

I got the hint, and quitted the room. In fact, I quitted the whole building, and the campus too, but it was my initial inclination to assume you would derive these points. I returned to my dormitory, nearly two miles away.

Upon my arrival to my room, I settled down to examine my new books for my classes. Many of them were, in fact, not new but used copies (which were cheaper than the unused

equivalents). Inside of one of the more ancient volumes was written the name Kinky Earnshaw. A little ways underneath it was also written Kinky Lintbasket. I was unmoved and tired. Then, at the back, I found an amusing cartoon drawing of Jowlsuff. Suddenly, I was obsessively interested in Kinky. I thumbed through the book, examining all possible doodles in the margins until I collapsed in a restless sleep. (I even forgot to brush my teeth.)

It was then that my mind floated into a bizarre nightmare. I heard a scraping at the window and was startled to see a young lass in a ponytail, cashmere sweater, poodle-skirt, and bobby-socks with color-coordinated pom-poms. She was strange, even ghostly-looking. I could not comprehend her clothing, since none of these things were due to be in style for another fifty years. I grew quite frightened of her, and opened up my window to shoo her away. This did not work, and I proceeded to violently rub her mascara into an unsightly mess. She did not budge, but instead met my eyes with an unceasing gaze of demonic want!

I screamed and awoke to discover the noise was being caused by a swaying branch just outside my pane! I was not able to return to a state of unconsciousness again that evening.

I was aroused by a maid letting herself in to clean my room.

"Excuse me, Mr. Balsawood!" said the old hag, "I did not realize you had arrived as yet!"

"It does not matter, old-weather-beaten-one, I compel you to commence your activities." I retorted.

Soon, I was seized by a desire to question this wench.

"What is your name?"

"They call me Smelly."

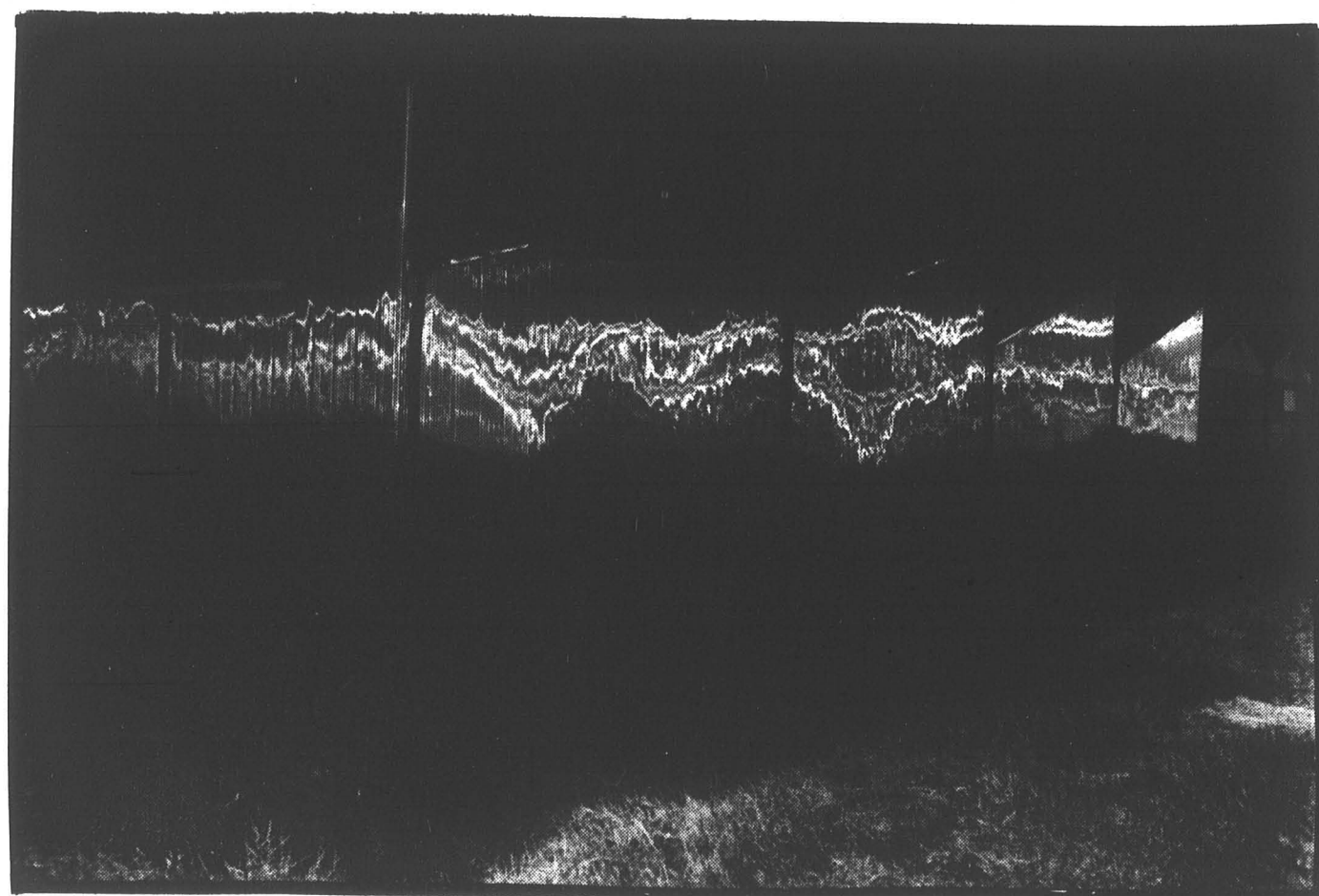
"Are you or were you ever familiar with a girl named Kinky?"

"Miss Earnshaw?—oh, I mean Mrs. Lintbasket?"

"Why yes, I suppose. I had a terrible dream last night, in which I think she was present."

"Oh, I wish you had not told me that! I don't like to hear of such things!"

"What?" I ejaculated.



Brian Williamson

"Mrs. Lintbasket is long since dead—at least physically. I have been an attendant of the area for many years, and it would be difficult to relate her story without going in-depth."

"I am interested in hearing it," and I walked over to wake my roommate, who was unusually still in his bed. He was dead.

"Too bad penicillin hasn't been invented yet," said Smelly.

The carrion was removed from the room by some cooperative members of the maintenance office. I was not too alarmed, I hadn't got a chance to know my roommate, and people die a lot in this story.

"Please, Smelly, tell me about the Earnshaws," I reiterated.

"Certainly, although it goes beyond merely the Earnshaws!"

She commenced.

The year was 1869, and a young girl named Kinky Earnshaw was one of the first students to enroll at her father's newly established Community College; in fact, she was the only student disregarding her brother, Spindley Earnshaw.

One morning (it was a Saturday, and there were no classes) Master Earnshaw, the self-appointed dean announced he would be taking a trip to Liverpool in order to recruit some students for the college. He did, however, leave his children with the assignment of reading Burrough's *Tarzan of the Apes*, which was strange, considering it was not due to be published until 1914.

Master Earnshaw did not return until late Sunday evening. With him he dragged a bound and gagged youth.

"It was quite a job bringing in this lout! You think he would have happy thoughts regarding a pending college education," he expelled.

The youth was freed and stood up. He started yelling curses in a foreign language.

"I did not realize he was foreign!" cried the Master, "I suppose I might have guessed at his dark complexion and Algerian headgear. Oh well, I presume he shall be our first foreign-exchange student!"

To avoid problems concerning the unwilling youth, Master Earnshaw

chose to grant him a tuition scholarship for the year. Also, having no regard for the boy's native tongue, the master created a name for him: Heathencliff. In an unfortunate accident shortly thereafter, Spindley unavoidably dropped a large slab of granite on his head. Upon his recovery, he didn't seem to recall any of his memories, and any desire to return to his native land had subsided.

The three students studied diligently and learned quickly. Master Earnshaw spent extra time with Heathencliff due to his deficiency in the English language. Spindley Earnshaw resented this, as he had resented Heathencliff's pretense from the beginning. And, although Kinky's initial instinct was to also resent Heathencliff, she grew attached to him. As the second year approached, and Heathencliff had no scholarship to lean on, Miss Kinky found it stimulating to help him with his expenses from out of her own savings. Soon after this, Heathencliff discovered some small but valuable gems among his original clothing. So, for a time, he and Kinky basted in each other's mutual wealth.

Finally, the second year came to pass. That spring, Master Earnshaw died. Spindley Earnshaw appointed himself the new dean of the Earnshaw Community College, despite the fact he had only had two years of unorthodoxed post-secondary education. Aware that she could not learn anything from Spindley, Kinky transferred to the nearby Thrushcross University. I, as her personal maid went with her. Heathencliff was unable to pass the admittance examination to TU, and was forced to remain at Earnshaw College, hoping to gain proficiency in the English language.

Thrushcross U was a new experience for my lady and I. Kinky was befriended by the institution's president and his wife, Mr. and Mrs. Lintbasket. They were very nice, and had a fine accumulation of material wealth, but died. They had a son and daughter both enrolled at TU; Vulgar Lintbasket and his sister, Illizabitch Lintbasket. All of them being fine and preppy, the three young Republicans grew fond of each other and talks concerning money.

Heathencliff came to visit often, but it was apparent on each subsequent appearance that his finances were quickly depleting. I guessed that Spindley must be draining him quite thoroughly, considering Heathencliff was the only student, and was the only person putting any money into the place.

Two more years passed. Both Vulgar and Kinky graduated. They coincidentally were voted most-likely-to-remain-wealthy. The night following the graduation ceremony, Kinky came to me.

"Smelly!" she ejaculated with a nervous flutter in her voice, "Vulgar has asked me to marry him! I love him very much and I have accepted!"

"What about his money?"

"Of course he has admirable funds at his disposal!"

"I realize he has been receiving a monthly supply of money since his parents have died, but isn't it true that a final settlement of the estate will take place only after Illizabitch has graduated also?"

"It is a provision in the will, but I am not worried for our material comfort!" cried my companion.

"What about—Heathencliff?"

"Heathencliff?! I could not marry Heathencliff now, for that would de-grade me! I realize it has always been Heathencliff who was first to share his wealth with me, but as you know, his funds are depleting!"

It was storming outside, but I clearly saw Heathencliff running away from the complex, out into the dark. He must have been listening in on our conversation. I was startled, but said nothing to Kinky.

"Smelly," continued Kinky, "I had a dream the other night. I dreamed I was in heaven, but it was full of poor people! I did not belong! Finally, the angels grew so disgusted with my love of material wealth, that they cast me out! Down I fell and I lit upon Earnshaw Campus. I awoke and I wept for joy, for I was once again among those items of luxury which meant so much. Heathencliff understands this too, for we both relate to comfort in the same way, and have enjoyed spending money together. Smelly, I *am* Heathencliff! We will always belong together, in the hallowed halls of Earnshaw Community

College, impractical and lasciviously decorated!"

Despite the fact it made no sense to me, Kinky became Mrs. Vulgar Lintbasket. Heathencliff had vanished!

That following spring, Illizabitch graduated. What a shock it was to find that 95% of the estate had been left to her! The explanation given by the deceased parents was that they felt Vulgar, being a man, was capable of creating his own fortune, and that Illizabitch was indeed such a bitch, no man would ever marry her and support her. What an incomprehensible tragedy! Vulgar and Kinky had a true love, but what can that buy? They were virtually penniless! I took a position back at the Earnshaw campus.

Years passed. But the day came that Heathencliff returned! With him he brought a horse, Minny. Heathencliff was still a pauper, but did not suffer lack of "pleasures of the flesh" as he admitted to being an avid practitioner of bestiality.

The brute's return upset Kinky greatly, for I overheard one of their conversations at the Earnshaw College.

"Come with me, Kinky," moaned the devil, "apart, we have nothing, but together, with our combined ingenuity, we could gain and create a fortune of material treasure!"

"No, Heathencliff, for I am married to Vulgar!" sobbed his ejaculating companion, "I did not wait and marry you, I know, so punish me, if you must!"

"I will punish you, bitch," he retorted, "I will marry Illizabitch, for such is her desire. And I will spend her money, and each time I hold the bills and coins in my hand, I will imagine them to be ours!"

I knew as well as they did that material wealth gained through such a marriage would be ultimately hollow to Heathencliff, for he would not be sharing it with the women who loved it as he did. Only Kinky could bring any meaning to his wealth, not Illizabitch.

Nevertheless, Illizabitch and Heathencliff married, and with her funds, they bought the Earnshaw College and its campus from Spindley, who had hardly any money left, and died anyway.

The college declined, for it meant nothing to Heathencliff without Kinky. The day came when Kinky, like just about everyone else, died. She had a cold, or something to that effect. And I do remember Heathencliff's words!

"I do not pray at your death, Kinky, for you are not one to go to heaven! Once there, you would no longer have the chance to enjoy wealth! You would never again see the shine of pure gold, or the curvature of fine, carved crystal! You must wait for me, Kinky, for it is only I who would be willing to share my material wealth from beyond the grave! This is my college, Kinky! Let the other fools go to heaven, but let us stay here and own forever!"

Since that day, Heathencliff has led a lonely life. After his wife, Illizabitch died, Heathencliff went back to school and gained the proficiency to become a professor. This has done little to enhance his hollow life, however.

At that moment, Jowlsuff burst forth into the room. Smelly was startled.

"Mr. Baaliofheyb kifjjry jh j ieudn hi y lopon! Jopp se d'jiounbbgtu yoishegvbyr. I waathcedd za tim lop din a hoot!" blubbered the fool.

"I understand!" exclaimed Smelly, "Mr. Balsawood, it seems that Heathencliff is dead! Jowlsuff found him in the vault, counting money, with a young lady at his side, but at a second glance, the lady had disappeared, and Heathencliff was not active, but dead! Don't you see, Mr. Balsawood? Heathencliff and Kinky have just begun to live! Heathencliff isn't really dead, and neither is Kinky! Their spirits will continue, in bliss!"

I left the college, trying to figure out what the hell all that crap was about, and trying to decide if I really cared. I came to the conclusion that I had been using too much marijuana, and have been an avid user of cocaine ever since.

A TRUE BASEBALL STORY

By Steve Hunter

"A Blackball and a Beanball" hollered
G. MulHalland, my sixth-grade teacher
balding unto death
from behind homeplate,

As Dougie Dew,
president of our class,
reclasped his hands frustraneously
'round the base of his bat
hoping he didn't blow it in the clutch.

Which he managed shortly thereafter,
but not before
he sold me his swell '62 Olds
with electric antenna and six-way seats
in which I tried inexhaustibly to diddle
Jenny P,
became practiced in the art of skipping school
and accustomed to Winstons.

Dougie was breeding cats in his spare time,
personally, with an eye-dropper.
(I never did understand why he couldn't
hang on to a bat better considering
his interests outside of baseball.)

Dougie swung,

with the furor made infamous
by rumors of his dick-fights
with Jim Swenson
in the bushes of Scout-O-Ramas,

and missed.

Dougie swung... and missed...
and let go of the frustraneously held bat :
wielded in rumorous furor
striking my then balding, soon to be dead
sixth-grade teacher and ump
on the left ankle,
to which he responded by chasing Dougie—
who being no one's fool,
was already running like hell—
through right field
to the diamond at the other end of the playground.

IN THE MARGINS

By Geoff Kirk

A great artist died last week. As is the case with many, he was alone, and in poverty. Many of the details of his life would have forever remained unknown except for the patronage of his brother.* This paper will discuss the man and his art on two levels, the level of an art critic, in which lengthy prose with lots of visual words will be used, and the level of the biographer, in which under the cover of a shield of objectivity, a series of rendering melodramatic interludes will be explored for the purpose of finding the "cause" of his art.

We shall never know exactly when he first began to draw, the first records begin in the later junior high school years. Before that he passed through most of the "normal" stages of development. Birth, childhood in the Midwest. Suburban aluminum-sided houses were among his first sights. Those who knew him remember an ordinary-looking boy with a passion for reading. He can be safely imagined walking home from school staring with probing eyes at the scenes which would one day form the basis of his art.

Looking at his first drawings now, they still seem as fresh as when he first scrawled them in the margin of his notebook during some boring biology lecture. Already his distinctive style is present although his subject matter is still limited to doodles. The curling lines and jutting angles speak to one across the barriers of time and space. The lines are bold and definite, with subtle shadings and nuances that tell of the talent to come. They possess the intensity that was to become a trademark.

As is commonly known today, he painted nothing and scorned modern art to the point of never using artists' pencils or paper. Yet his legacy (a total in excess of 1000) will forever be linked with the notebooks of eternity.* All of his work is untitled and much is forever lost. About 75% of the pieces in possession have been cataloged and it is habitual to refer to them by number. Number 32/5 is truly one of the great neo-impressionistic, romantic landscapes. Tiny fields

of grass flow into the distance, breaking on a peasant's house. Trees bend and twist in the unseen breeze and wispy clouds float in the sky. Beginning with abstracted scrawls and moving into the now well-known landscapes, small twisted trees, tiny houses and people, vast miniature panoramas, covering no more than inches in space yet encompassing acres of land and infinite vistas of human experience, that ebb and flow on the consciousness of the reader, his total output boggles the mind.

Never popular in school, he was now openly scorned. An incident occurred with a neighbor girl, and while the details are sketchy it is known that she rejected him. He never recovered.

In spite of the personal depression, it was here that his art matured. Everyday his margin was filled with a new masterpiece. His work turned maniacal. Trees which before curled gently now were bent and broken. His skies, formerly so gentle and containing only a few puffy clouds now became filled with black evil lumps that loom over the charred tree stumps and houses. One of his last drawings was recently found. An immense* work depicting a school of fish with a bearded devil in the center.

After high school the outpouring abruptly ceased as he began to work in a department store. His brother secretly planned a small book of the drawings but he never lived to see it finished. Just two days before it was to have been completed he drove over the line and crashed into a highway wall. He made life here a little bit more beautiful. ■

*Without whom's assistance this paper would not be possible.

*It is a pity he never reached college where he could have experienced the almost tribal-like intensity of a 500-person Business Dynamics lecture.

*Almost six inches across.

GETTING TO SLEEP

By cristine c. gilmore

1

A
tomato.
Ripe red flesh
bursting seedily
with each
downward
thrust.

2

Thick-nailed fingers
press firmly into my stomach.
These yellow nails seek
pelvic bone—
I dreamed last night: teeth
loosened, ready to fall.
My flesh gives like blanched
onion skin.
You trust. You don't trust. You trust.
Sweat (frozen) beads
across my back.
Is the window open?
I would have gestured
through the filmy, muslin
but . . .
the brush

my shoulders,
shivering.
Relax.

Your skin is translucent, fruit.
The moon is digesting
all—
Yet, I do not see a shadow.
I am here, at "the still point,"
world is turning.
I open my eyes and don't know
where to look.

3

They were slit, I remember,
as he pushed. Then open.
Slit. Open
as he breathed.
Fluorescent lights as they burn out.
He wanted breakfast.
Thick oatmeal, raisins.
He ate.
Oh, the smell—
I pressed my cheeks high.
Clogged the sink.
The thistle creep, the flurry
of flesh along my back—
like a hummingbird, a soft chemise.
So hard to deny,
ignore.
My hair, my skin . . . his fingers
and the damp porcelain
dug to bone
again.

AGORAPHOBIA for Laura

By Bill Gravengood

Lift up your thin gown again,
I've returned for your favorite game.
One will play the slow red summer,
one, the deep revenge of fall.
Draw the curtains back and watch;
our bright sun falls over everything—
over lawns and rooftops,
over the silent men that gather to work.
Over shoes, bedposts, blankets,
over the forests and oceans
that isolate this room.
Our own pasts are covered with light,
mothers and fathers naked, mute.
If you remove your dark glasses
you will see our disfigurement
with your own eyes:
we are the shadows of hands and feet,
we are the caretakers
of a place long abandoned,
in league with a distance
we could never afford.
Listen:
there is no small mystery
for the confusion you feel,
look again at the black crown
between your thighs.
Another shadow.
Now we are half way home,
so close the sweat runs again
that was coated, minutes ago
over the length of your belly.
Take hold of me here.
Will you take hold of me here?
Polish this until we gleam,
we move toward something:
the heart of your fragrance,
the heart of your fragrance.

LAUDANUM

By Carol Tucker

Mama, 'member
we'd bring pillows out
on the porch
and sometimes you'd say
get the salt
when another slug
oozed onto a step.
You'd talk long about slugs
and about your brother.
Then we'd shadow tag
in the streetlight.
Those hulking Cotoneasters
by the porch
attracted cat piss
like the last long shadows
attracted moist dusk.

SIGHT

By Carol E. Butler

women
when not in love
when without a man
suffer themselves insufferably

I want that pain of freedom
that torment of selfness
twenty-four hours a day and at night
too
when the moon smiles taunting
watching my bed and the
white sheets spread smooth

when the moon moves to see it all
but sees me instead
quiet breathing steady
I want the moon to know my dreams
of close elbows and touching faces
through resting eyelashes
on green and purple and blue pillows
that my hands have woven
with threads of cotton pain endless

A WOMAN AT THE LAUNDROMAT

By Carol E. Butler

A woman at the Laundromat
near the river which was meant to be
a diversion
and isn't
said, "No, Adrian, shut up." and looked
at the clock instead of at the
little girl with a nun's name
not the sound of a stick thin bored
mommie's helper

The woman's face never smiled
spirit weary eyeing the machine
then smoothing, folding, creasing
a man's shirts
clicking clogs say smartly "Adrian!
Get away from the door!"

On her face a visible absence of youth
in the heat moistened pores
above tightened lips bitten
while folding, folding

It seems this bitterness was with her
even in the beginning
to have gifted her daughter with so
forbidding a name
the lights on the machines go out
leaving her with boxes of folded
sadness
to be put away neatly at home

PEGASUS

By Nathan Jones

is a horse. One
riderless in a field
unfenced. His feast
is bee's plume and blue lupin:
the blossoms of the deer.

The stream of things, although
occasional and broken
comes from the undoing of ice,
comes from that hot breath
that steams the flanks
of Pegasus
as his tongue sweeps
in the crevice of salty stone.

You can see how
conversation here would be
meaningless,

how under the sun
even a horse in brightly flowered
meadows
must fly a flag of shadow.

(for Karen)

THE FACE

By Evetree Tallman

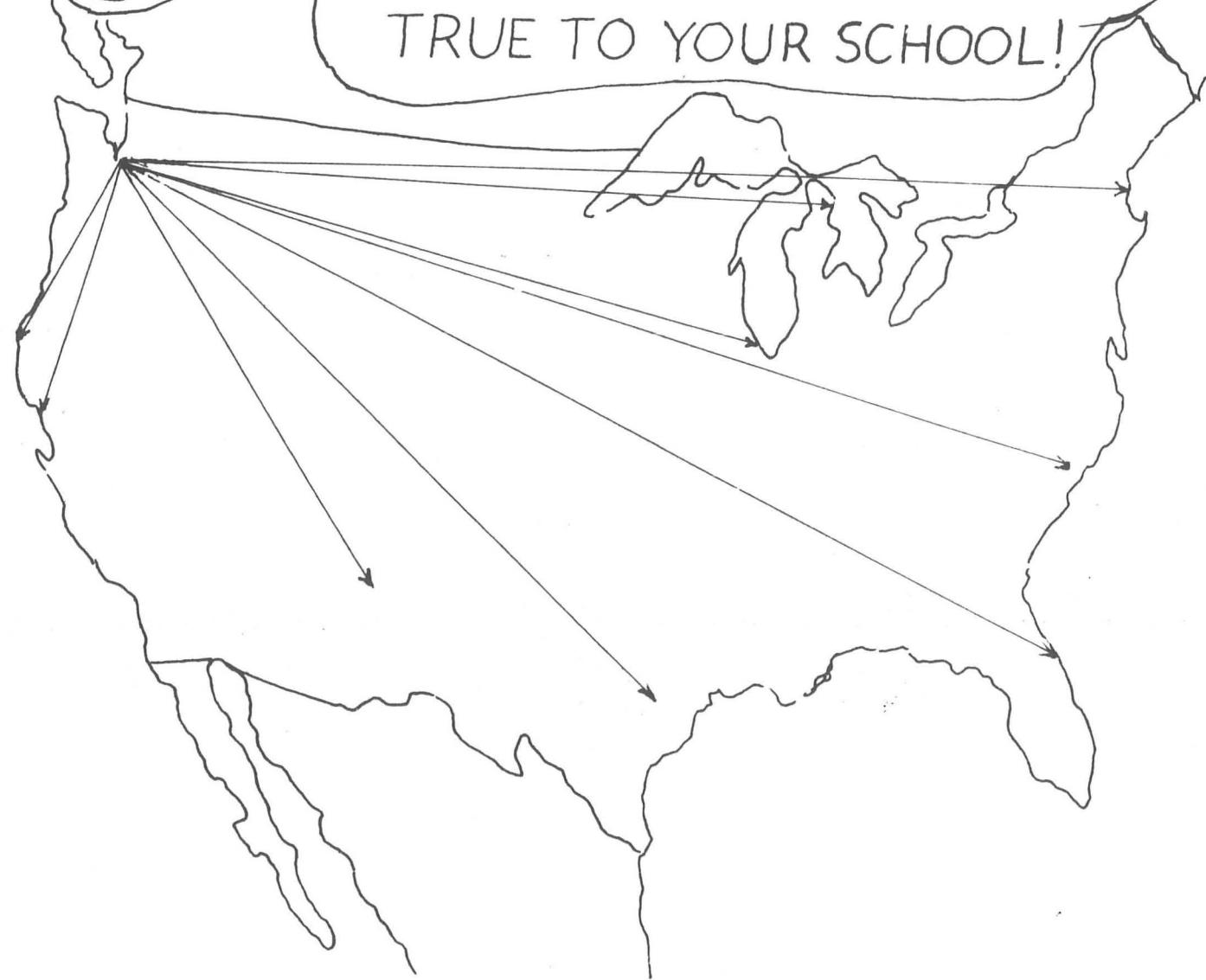
Everything kisses and burns.
There is light on the face
in blistering night, so cold
you could snap
but such wind and sweat you hang on
to the face, to ice and sharp stone.
In the night your face blisters
with cold. And everything burns,
everything kisses; you bend to the face
made of stone and you're cold,
beyond reach, and you're glad.
It is you who lights the face;
there is no other place
you'd rather be.

ROCKS

By Michael Helms

Rocks are big
And rocks are hard
You sometimes find them
In your yard.

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