

# Cooper Point Journal

March 14, 1991 Volume 21 Issue 19

## Activist decries porn as 'Bible of male sexuality'

Dworkin draws large crowd to Evergreen's Library Lobby

by Honna Metzger

"If you film any act of humiliation or torture, as long as the victim is a woman, it is free speech. That is the 'freedom' the boys want you to accept."

Andrea Dworkin systematically dismantled the civil liberties and free speech defense of pornography in a presentation that shocked and captivated a standing-room only audience in the Library Lobby on Saturday.

Pornography, Dworkin said, "creates physiologically real hostility toward women. And it creates sexual abuse."

Dworkin attempted to turn the free speech and civil liberties pro-porn arguments into pornography's own condemnation.

Pornography, she contended, denies women these very rights—and more—in its creation and in the abuse women suffer because of it.

She warmed up the audience to her anti-pornography convocation with a grisly descriptions of real pornographic images.

"The basic theme of pornography is forced sex—rape."

The rape, usually of an "uppity," non-submissive woman, is "destruction that is applied systematically to every part of her physical body," Dworkin said.

But in the world of pornography, abused women, "begin to feel pleasure in the pain. They say 'Do it more, do it harder, this is what I wanted all along, this is what I'm here for,'" said Dworkin, the nationally-known author of *Intercourse*.

In the other pornography scenario, Dworkin said, the woman has agreed to be raped in advance, displaying her purpled and propped-open genitals for "whoever is looking."

Today's ultimate pornography is the snuff film, Dworkin reported, which features the real mutilation, rape, torture,

and murder of the female victim.

The films' triumphant moment shows the man pulling the uterus from the eviscerated body and ejaculating onto it. Other snuff films celebrate "skull-fucking," wherein "the man penetrates every orifice of [the woman's] head," Dworkin said.

Videos of maimed, disabled, and retarded women being raped enjoy increasing popularity, Dworkin said. If the woman is missing a limb, so much the better: "The man ejaculates onto where the arm has been cut off."

"Usually," Dworkin said, "when so many people are being hurt, at least some people think that that's a political problem. That's not the case when it comes to women."

*Hustler* and *Penthouse* legally peddle incest-inducing "child" porn, Dworkin said, with elaborate techniques that visually turn the woman into a five-year-old, who, the text assures the reader, eagerly awaits anal penetration from "daddy."

Men believe pornography, according to Dworkin, which makes it "the Bible of male sexuality in our time."

Therefore, "When women say, 'Look at the woman hanging from the meat hook...She's being hurt,'" Dworkin said, "They say, 'Oh, her? She likes it.'"

Men "want their dates to do what is in the pornography. They want their daughter to do what is in the pornography," she said.

"Throat-fucking," for example, has killed several men and women, a direct result of pornography telling men they can trust their penises to the bottom of the throat, Dworkin said.

Several gang rapists have told police that they patterned their crimes after a racist pornographic video game, she said.

Rapists and serial killers use pornography to plan their crimes against women; and empirically, pornography increases male aggression against women, makes men less able to recognize rape,

see pornography, page 3

## Spring blossoms



With the vernal equinox approaching, flowers such as these camellias commune with the life force. A harbinger of spring, camellia is in the tea family and is named for Georg Josef Kamel, a Moravian Jesuit missionary who lived three centuries ago. photo by Leslyn Lee

## Black-Winged Despair

Descend now, black-winged despair  
Land amidst empty mind  
Settle your vast and empty shape  
Upon my pleasant visage;

Let your cruel vulture's beak  
Rend away in pain the crumbling face  
This oh far too pleasant mask  
I'm always wearing for public view

Dig in poisoned talons, gripping tight  
Every corner of my naked brain  
Leaving no shred unburned  
And no dark places uncovered

Now lift! Your star-studded wings  
Carry my ravaged, living self  
Into some dark and wind-torn eyrie  
Offer my eyes as food to your chicks

For your new-hatched fledglings  
Are hungry for pain-scarred flesh  
They are Despair, Hatred, Loneliness  
I'll not escape your mighty wings

So descend, take me now  
I'll not wait, but gladly clutch you  
Painful life in your terrible nest  
Is life nonetheless.

Come, mighty bird:  
I entreat and welcome you.

Allen Richards



Uncle Goopy by J.C. Smith



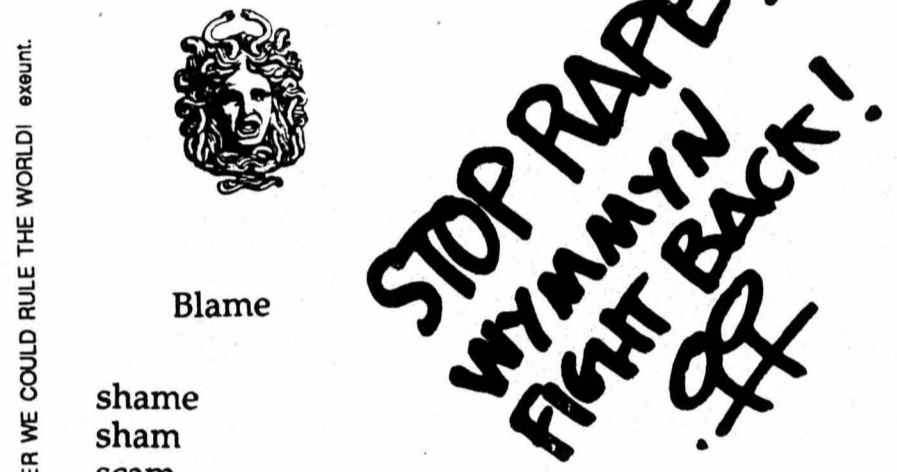
## What Cha Doin'?

What cha' doin now my friend?  
Don't cha know we're near the end?  
The time has come to free the land,  
In givin' time you'll understand.  
One day you'll see that man's been wrong,  
Then look! The forest's almost gone.  
They cut the trees without remorse,  
They think the forest's just resource.  
Where will the animals reside,  
When there's no place left to hide?  
It's time we stopped their greedy ways,  
Before the blue sky turns to haze.  
We need to make decisions now,  
What to do, where and how?  
It's time we stopped those C.F.C.'s  
Stop chokin' smoke from factories,  
Rid the land of toxic waste,  
And the trail of trash left in our haste.  
We can change this world somehow,  
Take a stand and do it now!  
It takes a change in attitude,  
A simpler life must be pursued.  
You've got to find your niche in time,  
Find a way to make it rhyme.  
Before it's time for us to go,  
We've got to let the people know.  
The damage done can be reversed,  
Just remember it's first!  
So what's the reason now my friend,  
You haven't started to begin?  
The more you wait, the more you lose,  
The answer's in the path you choose.

Cobalt Catnip



Photo by Leslyn Lee



## Blame

shame  
sham  
scam  
flim flam

palm it off on some loser that never had a dime he knew by name  
"Bones," he said with a whistle  
where teeth should have been

scam  
sham  
shame  
blame

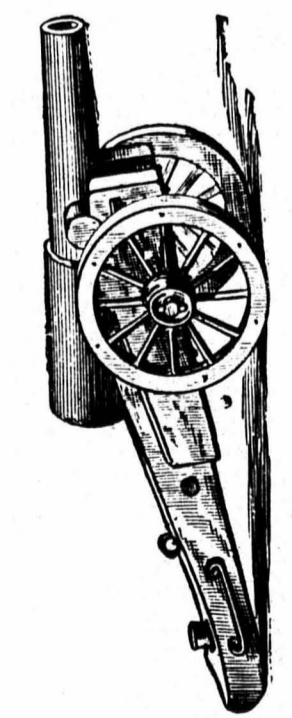
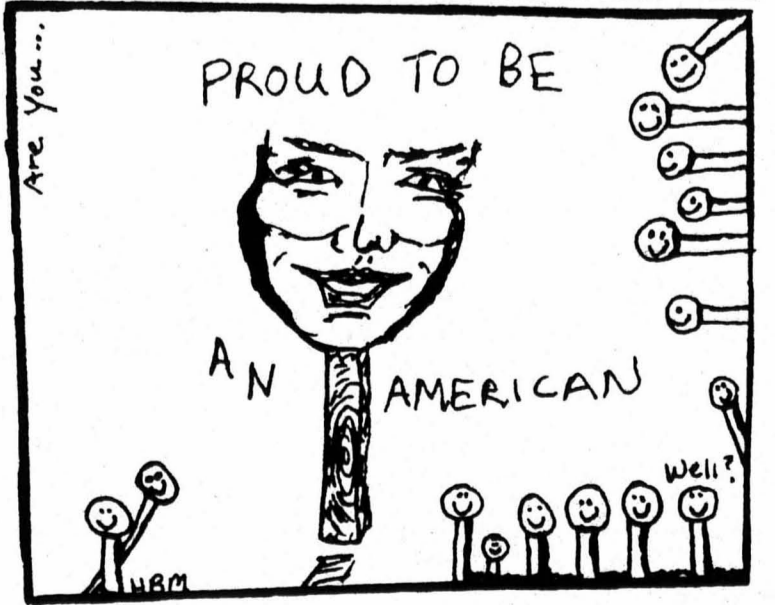
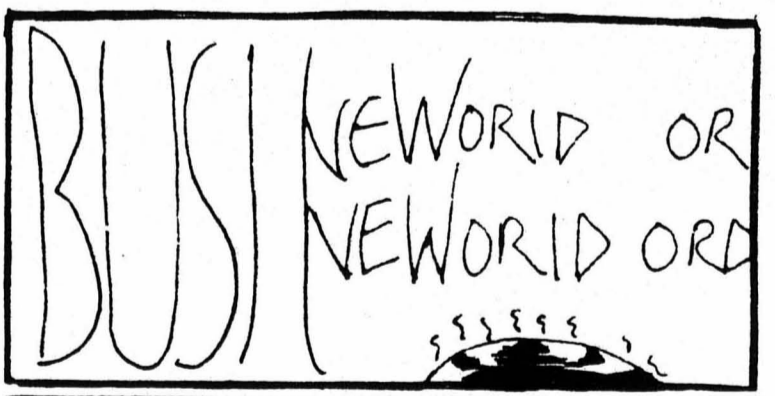
take it back wrapped as a twisted blanket  
wrenched into a rat tail necktie  
cranked tighter with slow turns  
of a sardine key  
yeah, you've been tucked in  
up to the neck  
in the pocket of an old woman's housecoat  
she crumbles your bedtime cookies  
turns out the light

Molly McCloy

## THIS WEEKS ANGRY MUSING

This week, try and get angry about meaninglessness. Before you, paint, artist, reflect. What is your purpose? Before you write that poem, poet, question your motives. What are you saying and why are you saying it? Why do you did you choose the words, poet? Why those colors, painter? Why the chords, musician? I condemn those who say, "I dunno, it just happened." Convince me.

Sri



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# KAOS 89.3-FM schedule

**Friday**  
 5-9:30 am Dancing Barefoot--variety & suchlike  
 9:30-10 am Second Opinion with Erwin Knoll--interview  
 10 am-1 pm Moutingh Off--Call-in public affairs  
 1-4 pm The Rhythm Rug--R & B, rap, reggae  
 3:15-3:45 pm Crossroads--multicultural public affairs  
 4-7 pm First Peoples' Coalition--Native American & more  
 7-10 pm Bring the Noise--Rap to the max!  
 10 pm-midnight Outernational/Synergistic Roots--reggae  
 12-2 am Borscht Circuit Radio--Techno-folk  
 2-4 am Cream of Broccoli--soup to nuts

**Saturday**  
 7-10 am Light Breakfast--New Age & acoustic  
 10-11:30 am Round Table--storytelling  
 11:30 am-1 pm When You Wish Upon a Star--showtunes  
 1-5 pm El Mensaje del Aire--in Spanish, music & news  
 5-8 pm Othersounds--bizarre noises from all over  
 8 pm-midnight Hideaway--blues 'n' news  
 12-2 am Strange Angels--way-out-there weirdness  
 2-4 am Mish Mash--rock 'n' stuff

**Sunday**  
 7-10 am The Classic Hick--classical and more  
 10 am-1 pm Sister Sound--women's music  
 1-3 pm Hands on the Dial--new programmers on the air  
 3-5 pm EOC's Foundation Gospel--feel the spirit!  
 5-8 pm Gyrimbo Sessions--Afro-Pop & world beat  
 8-11 pm The Beat--goes on  
 11 pm-1 am Keep This Frequency Clear--rap, R & B  
 1-3 am The Festering Umlaut--punctuating rock 'n' roll

**Monday**  
 5-9:30 am Notes from the Underground--folk & variety  
 9:30-10 am New Voices--news & public affairs  
 10 am-1 pm Kaleidoscope of Sound--world music  
 1-4 pm Sheik Yerbooti--world beat  
 3:15-3:45 pm New Voices--news & public affairs  
 4-6 pm Ritmo y Mas--salsa & samba  
 6-8 pm Radio Babel--latest sounds from Africa  
 8-10 pm Indigenous Peoples' Network--Native American music and news  
 10 pm-midnight World of Sin--really depraved rock 'n' roll  
 12-2 am Cheez Death--oh-so-heavy metal  
 2-4 am Bob, the Man who Hates Calculus--hate it with him

**Tuesday**  
 5-9:30 am A brand new morning show, starring Milo!  
 9:30-10 am Cycle-Babble--call in with your bike questions  
 10 am-1 pm Wimmin Do This Every Day--women's music, interviews  
 1-4 pm Global Perspective--public affairs & music  
 4-5 pm Drive-Time Story Hour--sometimes very strange!  
 5-7 pm Swing Session--big band music  
 7-9 pm Tuesday Night--tomorrow's classics tonight  
 9-10 pm Hello Olympia--live comedy  
 10 pm-midnight Jigsaw Radio--rock, roll, & rock  
 12-2 am Lawrence of Olympia--roll, roll, & rock  
 2-4 am The David Pleiman Show--rock, roll, & roll

**Wednesday**  
 5-9:30 am Wednesday Morning--folk & great stuff  
 9:30-10 am This Way Out--news of the gay community  
 10 am-1 pm Wheels of the World--Celtic  
 1-4 pm The Umoja Show--African-American music & public affairs  
 4-7 pm Linger Awhile--just the jazz, Ma'am!  
 7-9 pm Texas Gumbo--sounds from the southwest  
 9-10 pm Comme C'est Bizarre--French language & Afro-Pop  
 10 pm-midnight 4th Dementia--rock from the Beyond  
 12-2 am All You Can Eat--delicious rock 'n' rap

**Thursday**  
 5-9:30 am The Us Show--variety music for Us  
 9:30-10 am Crossroads--multicultural perspectives  
 10 am-1 pm Canto Libre--music of Latin America  
 1-4 pm Afternoon Delight--public affairs & music  
 3:15-3:45 pm This Way Out--news of the gay community  
 4-7 pm Jazz Medium--rare cuts!  
 7-9 pm American Anecdotes--bluegrass  
 9-10 pm Tap Skram Comedy, funny business  
 10 pm-midnight The Good, the Bad & the Smug--rock  
 12-2 am Screams in the Darkness--hardcore & punk

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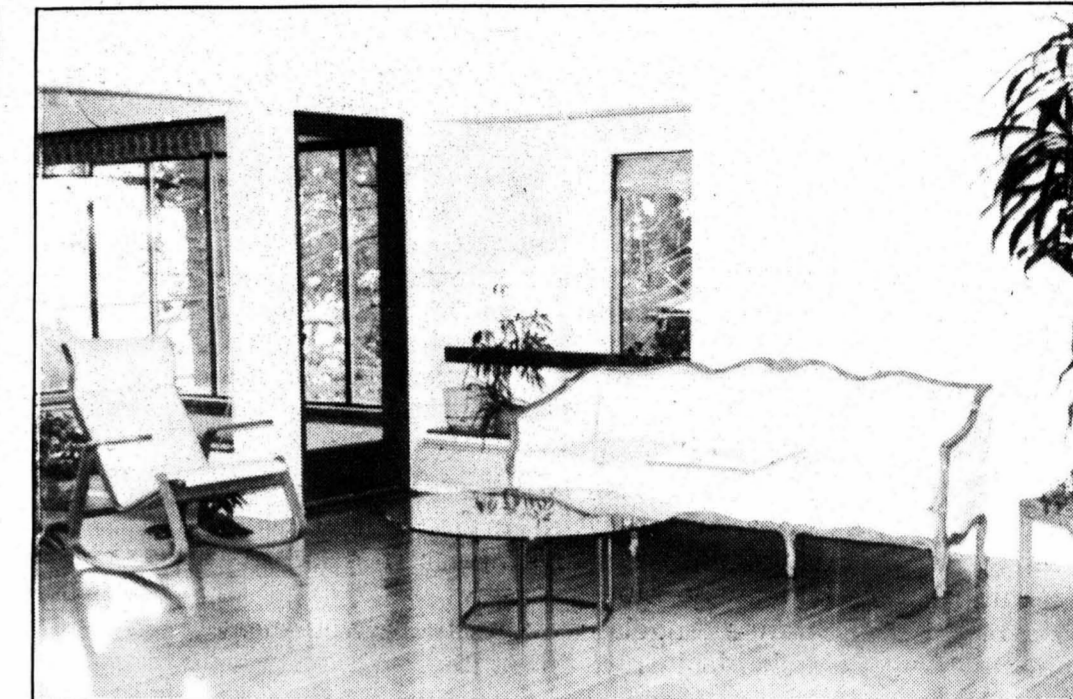
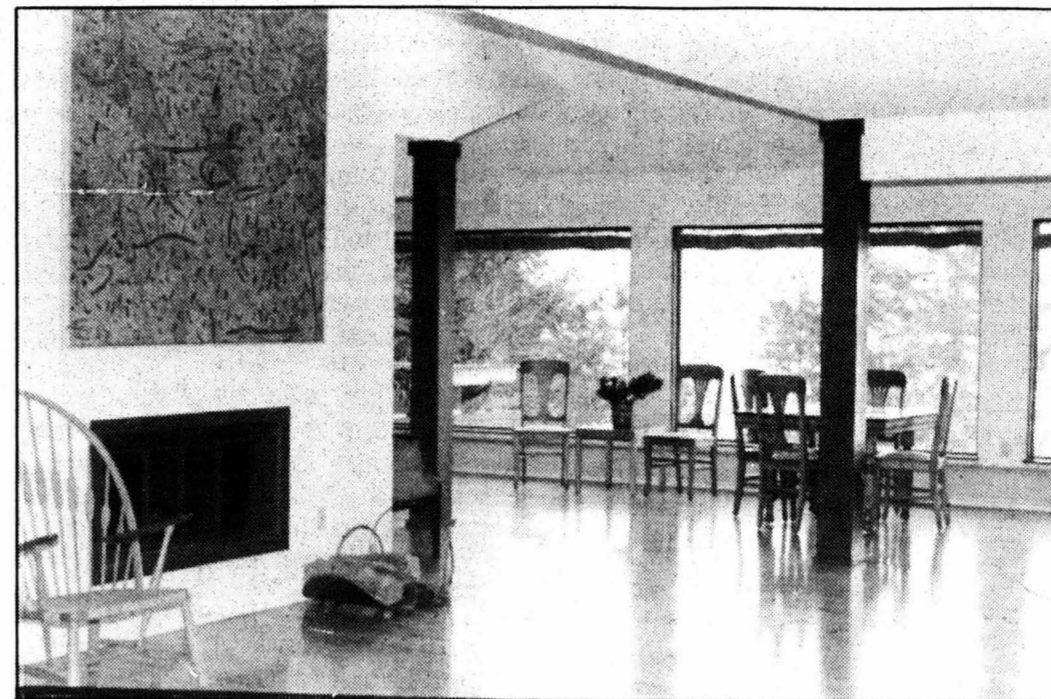
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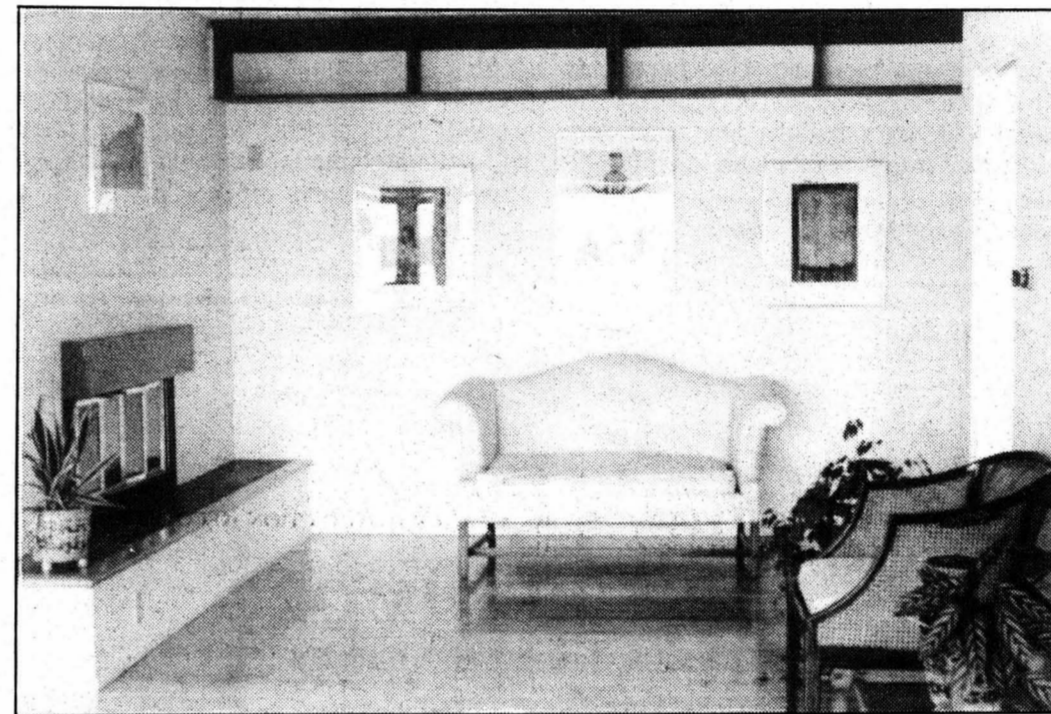
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# President's house sits empty



Vaulted ceilings, shiny wood floors...



...and dying houseplants characterize home

# TESC power nest awaits new master

House purchased for \$118,216 now worth well over \$400,000

by Tedd Kelleher

This lovely two story, 5 bedroom, 2 1/2 bath, two kitchen home is perched high on a bank overlooking the waters of Eld Inlet with the Cascade Mountains framing the background. As you approach the home, located on Cooper Point, you will be greeted by an exotic Japanese garden, complete with a raked pebble garden surrounded by distinctive plants. The inside of the house features natural hardwood floors and vaulted ceilings. Skylights and large picture windows provide generous amounts of natural light, not to mention a panoramic view. If this were just any unoccupied house, you could purchase it for "well in excess of \$400,000," according to the broker/owner of RE/MAX, Four Seasons

Real Estate, Dave Seeman. But this home awaits someone special; the next president of Evergreen.

The house was purchased by Evergreen in 1968 for \$118,216 as a residence for Evergreen's presidents. The home is cared for by Facilities, and the utilities are paid for by the college. The president's house fire/security system is directly linked to the school. Free rent is one of the benefits of being Evergreen's president.

The home, last occupied by Joe Olander, now sits empty. Interim President Les Purce chose not to live in the home because he did not want to move his family, including his two daughters, out of their home and schools for the relatively short period of time before a new president is selected. The new president should be hired sometime in July 1992.

Until Evergreen selects a new president the house will remain unoccupied, except by a few neglected houseplants.

Tedd Kelleher is the editor of the CPJ.

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## Art Splash presents "Women, Women and Song"

### Five female acoustic acts to sing on Monday

by Rob Hill

The return of acoustic music to the pop charts over the past several years has been led largely by female singer-songwriters. Artists such as Tracy Chapman, Michelle Shocked, Suzanne Vega and The Indigo Girls have soared in popularity while at the same time bringing a female perspective on social issues and male-female relationships previously underrepresented in commercial music.

On the local level, Olympia has no shortage of talented women singer-songwriters, several of whom will be featured in a concert called "Women, Women, and Song" on Monday, March 25 at The Columbia Street Public House. The event, a presentation of The Olympia Live Music Society in conjunction with the Columbia Street Pub and Thurston Community Television, is part of Art Splash, the weeklong celebration of the arts in Olympia that begins Friday, March 22. The concert, to be aired on TCTV at a later date, showcases five of the Olympia area's top female acoustic musical acts: Holly Graham, Jo Ann Thorn, Betsy Wellings, Lisa Lindquist, and Cloudburst.

Holly Graham, probably the most political of the five artists, at least musically speaking, has five albums to her credit, including two on her own label—*Earth Anthem* and *The Bellybutton Club*, both available on cassette. Her work includes love songs, and songs about the environment, children's issues, peace and the funny side of womanhood.

She's also written seven full-length musicals for kids to perform, which have been produced all over the state. Now enrolled in the Masters in Teaching program at Evergreen, Graham is also an artist in residence for the Washington State Arts Commission, bringing theatre arts to thousands of young people in schools throughout the state.

In 1982, at age 23, Jo Ann Thorn had an unexpected brush with stardom when "Children Raising Children," her song about a teenage mother that she had recorded on a 45, became the most requested song in East Texas.

Uncomfortable standing in the limelight, she left Texas and eventually landed in Olympia. Last fall, she assembled a band and recorded her first album, *The Elephant and the Owl*, which will be released sometime this year on compact disc and cassette. Her songwriting ability is complemented by a dynamic voice and an unimposing stage presence that can make audiences feel as if they are being sung to in their living rooms.

Betsy Wellings learned to play the guitar while she was an exchange student in Mexico. Latin American music became a permanent part of her repertoire, which also includes American folk music as well as original music ranging from the serious to the silly, a sampling of which is found on her self-titled cassette album. Though influenced by such artists as Phil Ochs, Bob Dylan, Joni Mitchell and Christine Lavin, Wellings has a musical style and sense of humor all her own.

Native Idahoan Lisa Lindquist recently released *The Hands of Time*, her first cassette album, made up of traditional and original folk songs. Her soft, clear voice is heard regularly at The Columbia Street Pub, The Asterisk, and The Antique Sandwich in Tacoma. Her repertoire includes familiar songs by Joni Mitchell, Suzanne Vega, and Sinead



Lisa Holm and Robin Downey are Cloudburst. photo courtesy Art Splash

O'Connor, as well as tender original compositions about relationships and motherhood.

Robin Downey and Lisa Holm make up Cloudburst, a duo perhaps best described as an eclectic mixture of jazz, big band and gospel music. The two collaborate to assemble complex vocal arrangements of familiar standards and original songs, which they often perform a cappella (without musical accompaniment). Holm and Downey began singing together when both were music majors at Western Washington

University in 1975. They went their separate ways after college, but reunited in 1986 and have been singing together ever since.

"Women, Women, and Song" will be emceed by TCTV's Shelley Stevens, and is scheduled to begin at 8pm on Art Splash Monday, March 25 at The Columbia Street Pub, 200 West 4th Ave. in downtown Olympia. There is no charge for admission.

Rob Hill is the editor of "South Sound Sounds," a journal of acoustic music.

## Three-hundred pound pumpkin plays at Surf Club

TAD, HELMET, AND OSWALD 5-0  
THE NORTH SHORE SURF CLUB  
MARCH 7, 1991

by Andrew Hamlin

Each act had a mystery noise, something that didn't seem to come from the instruments and noises on stage. In Oswald 5-0's case, it was harmonies sung when nobody was near the microphone. Not that they didn't have strange enough harmonies by themselves; the (male)

### Tad refrained from lowering his trousers which was a big disappointment

guitarist and the (female) bassist crossed tones in the abrasive style of X. They were pretty good, but a shorter set might have de-accentuated the sameyness of their material and the incomprehensible (although strident and sincere) singing—lyrics were not the strong point of the evening. The lead guitarist, who is possibly a dwarf, could be the next Bob Stinson if he keeps going.

In between bands we hung out in the rear of the Surf Club, which is exactly like a bar except for the alcohol. There isn't any. The pool table has two cue

balls and you have to lift it up by one end to shake the balls out when you've finished with a game. They fall out the other end into a cardboard box. The place also features two pinball machines, one of which only works every 23rd minute, some video games, and two screens blaring MTV. I watched the Divinyls doing "I Touch Myself." They did. A lot. You can buy water at the bar for 25 cents with free refills.

Helmet has two guitars, bass, drums, undefineable whining noises, and these things with red dots that zip back and forth and look like Cylon's eyes from "Battlestar Galactica." They play hard, fast, and abrasive, with no vocals, and the "mosh pit" in front heated up to boiling. At one point a woman told us not to stage because we'd ruined the band's monitors. At one point the band gave the mike to a guy in a wheelchair at the side of the stage who said, "I started off in rock and roll, and I tell ya, you're not dancing enough? Why don't you dance, to this rock and roll band that you have here?" He gave the microphone back and started whooping with his arms in the air. Me, I was doing the first stage dive of my life.

Stage dives are trickier than they look, for me anyway. First you have to slam your way up to the front without getting mushed, smashed, or smothered. Then lucky people who got to the front before you come sailing overhead, flailing like amateur crawlstrokers caught in the deep end, and you either catch them or

get elbows and knees in your noggin. Then you push through the two or three dues at the front, jump up—don't get a leg broken in the mob push—and regard the mob reaching up for you. Don't regard too long though; that's how a friend of mine got kicked in the ass by Henry Rollins at a Black Flag show. Just jump. They catch you most of the time. My first dive went splendidly, my second one I sort of pooted out three feet from the stage. After that I got pushed back to the side and almost fell under a bunch of people, but Don and Dave pulled me up.

Tad was in fine form. His new drummer isn't as crisp as the old one, but he plays with great energy, and the rest of the band was demonic as always. Tad refrained from lowering his trousers,

which was a big disappointment, but he did play "Jack Pepsi" and "Sex God Missy," two of my favorite tunes, and grinned like the 300-pound Halloween pumpkin he is. The mystery noises here were more easily accounted for: Tad, playing rhythm guitar parts, was highly visible, his merry man spinning out the band saw noises.

The audience clapped between every song, yelling out "Tad! Tad! We love you, we love you...Tad's got a nice ass, we love you Tad!" He then waddled off stage, Ed Gein-embossed chest thrust toward the West Coast and future victories for Tadism. All hail.

Andrew Hamlin reminds readers—Wordperfect thinks that "Tadism" is "Taoism" misspelled.

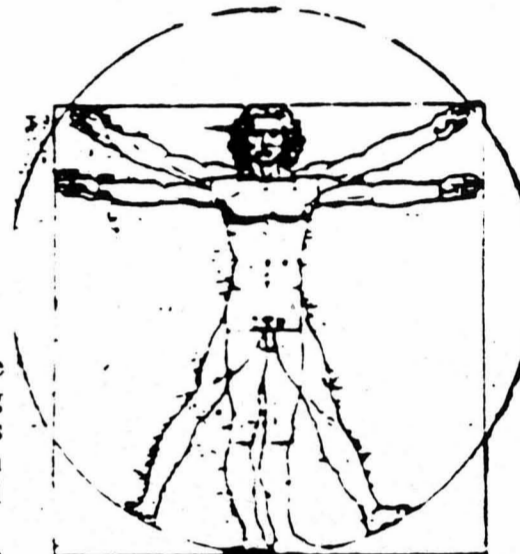
## The Crucible promises to mirror our own evils

by Claire Littlewood

Eve Hilgenberg, a first year graduate student in the Masters in Teaching program, has been tremendously busy this quarter producing "The Crucible" with students in the program Society, Social Change, and the Expressive Arts.

With 13 years community and college drama experience Hilgenberg knew she could tackle the task of directing the play. "It's been a lot of work," she said. "We've been rehearsing every day for the past couple of weeks," she added. Hilgenberg feels the play has been "a mirror from which we can view our own evils."

"There's been a lot of talk on campus about people being wrongly accused of things. That's exactly what the Crucible is about," she added.



The play, with a 20-member cast, according to Hilgenberg, is "a dramatization of the witch trials which took place in Salem, Massachusetts in the time of the early colonization of America."

Hilgenberg invites one and all to come and see the production March 14-16, at 8 pm in the Recital Hall. Admission is free.

Claire Littlewood is Stacy Perrinwinkle's alter ego.

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Next Issue Published April 11th

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