

notebook

Tonight, March 6

Invitational Concert with Rebecca Valrejean, Linda Allen, Laurette Langille and Julie Sakahara will begin at 8 p.m. in the LIB lobby. \$3 admission. **This year's Home and Energy Show** at South Sound Mall will carry through to Sunday March 9. Videos, seminars and slide shows will cover topics such as heating systems, weatherization and energy efficient construction. Call the Energy Outreach Center for schedules, 943-4595.

Friday, March 7

Women's health issues will be discussed with Wen Yee Shaw at noon in CAB 110. **Potluck with Rabbi Vicki Hollander** will be held at the Geoduck House at 5 p.m. **Navajo elder Pauline Whitesinger** will introduce *Broken Rainbow*, a film on the forced relocation of 13,000 Navajos from Big Mountain, in L.H. 1 at 6 p.m. Nominated for an academy award for best documentary, *Broken Rainbow* is sponsored by the Northwest Indian Center, EPIC, Peace Center and Olympia B.M.S.G. **Interested in studying in Scandinavia?** Come to an informational meeting from noon to 1 p.m. in LIB 2220 to learn about year abroad programs in Denmark, Finland, Norway and Sweden. **Jazz Night at the Tacoma YWCA**, So. 4th & Broadway in Tacoma, with singer Jan Stentz and pianist Barney McClure begins at 8 p.m. \$5 admission; \$3 for kids. Call Victory Music Review at 863-6617. **Alix Dobkin and Judy Fjell** will perform in the Recital Hall at 8 p.m. Dobkin says, "We need mass marketable pop music which confronts sex-role stereotyping, provides positive, powerful images for all women and which presents compelling alternatives to knee-jerk heterosexism." This evening of music is sponsored by Tides of Change and the Lesbian and Gay Resource Center, and will be sign language interpreted. Tickets are available at the TESC Bookstore, Rainy Day Records, The Book Store in Olympia and Imprints Bookstore and Gallery in Tacoma. Admission is \$4, \$5 and \$6, but no one will be turned away for lack of money. Call X6162 or X6544 for more information.

Saturday, March 8

Women as Workers is the title of a panel discussion sponsored by the Career Development Office from 10:45 to 11:45 a.m. in the LIB lobby. Panelists are Alberta Canada, district manager of the Social Security Administration, Ramona Bennett, former tribal chairwoman of the Puyallup Tribe, Oris Cedeno, administrative assistant with Washington Human Development, and Judie Fortier, women's rights supervisor for the city of Tacoma. For more information call Career Development, X6193. **Mothers, Daughters and Sisters** will celebrate International Women's Day in the LIB lobby, LIB 2100 lounge and LIB 2102, with a host of speakers and workshops from 9 a.m. to 5 p.m. After a dinner break, a night of celebration begins at 7 p.m. with guest speaker Dolores Huerta, first vice president and co-founder of the United Farm Workers Union. At 8 p.m. there will be a staged reading and performance of works of northwest women of color, directed by Maria Batoyola. Admission is \$3 for students; \$5 general. **Women Unite, Take Back the Night** in honor of International Women's Day with a gathering at Percival Landing at 6 p.m., a candle light march to Sylvester Park at 6:30 p.m., and speeches in the park at 7 p.m. For more information call 943-9145. **"Salute to Northwest Women,"** commemorating women in Seattle's heritage, will have over 200 women's groups displaying photos, memorabilia, scrapbooks, oral histories and books at the HUB ballroom, 2nd floor of the HUB Bldg. at the U.W. Major displays, from teepees to quilts, will be on loan from museums. At 6 p.m. KOMO's Patti Payne will host a reception and welcome speaker Jean Gardner. Contact Sue Honaker at 364-8657 for information on this free event. The event continues Sunday. **Ferryboat Musicians and Karen Bruner's Celtic Harp** will perform at 8 p.m. at the Tacoma YWCA, So. 4th & Broadway. Admission is \$4. For information call 863-6617.

Sunday, March 9

"Salute to Northwest Women" continues. See above for details.

Monday, March 10

A referendum to show student support for the continuation of Evergreen's WashPIRG chapter will continue throughout the week. Ballots are available at the polling tables which will be held in various locations on campus, and identification is required. Students are encouraged to assist in polling. Contact WashPIRG at X6058. On Monday tables will be set up from 10 a.m. to 3:30 p.m. in the CAB lobby, and from 5 to 7 p.m. in the LIB lobby. **Olympia film society presents Choose Me**, a film that "ricochets with wit, charm, pain, sex appeal and warmth." Showtimes are 5:15, 7:30 and 9:45 at the State Theatre, 204 E. 4th Ave. in Olympia. \$2.50 for members and senior citizens; \$4 for non-members. **Eugene Chadbourne** will play his brand of innovative guitar at the Rainbow Restaurant in Olympia at 8 p.m. Admission is \$3.

Tuesday, March 11

Resume and cover letter writing is the focus of the second session in the YWCA's job search for career/job changes series. Register for the class by Friday, March 7, to attend Tuesday from 6:30 to 9 p.m. at the YWCA, 220 Union Ave. S.E. in Olympia. For more information call the YWCA, 352-0593. **A WashPIRG ballot table** will be in the CAB lobby from 10 a.m. to 3:30 p.m., and in the A-dorm second floor from 6 to 8 p.m. **Feminist author Starhawk** will discuss "Reclaiming Our Power: Uniting the Spiritual and the Political" in the LIB lobby at 8 p.m. She will examine the roll that "imminent spirituality" and "liberation theology" played in the Sandinista Revolution in Nicaragua. Admission is \$2 for students and \$3.50 general. Tickets are available at the Evergreen Bookstore, Radiance Herbs and Massage. But no one will be turned away for lack of money. For information call Barbara Hinchcliff at 357-3350.

Wednesday, March 12

Starhawk will lead a workshop from 10 a.m. to 5 p.m. in LIB 4300. Entitled "Ritual and Personal Power," the workshop will explore ritual as a tool for evoking "power from within." Tickets are \$5 for students and \$7 general, available at the Evergreen Bookstore and Radiance Herbs and Massage. No one will be turned away for lack of money. Call Barbara Hinchcliff at 357-3350 for details. **The president/student forum** will be held in LIB 3312 from 3 to 4 p.m. **Evaluation writing workshop** will be held. Academic advising staff will meet with students at noon in LIB 2100 to discuss why evaluations are important, how to begin writing, and what to consider for organization, content and style. **New birth control options** will be discussed by Pat Shively, nurse practitioner and owner of the Thurston Women's Health Clinic, as part of the YWCA's breakfast series. A continental breakfast will be served from 7 to 8 a.m. at the YWCA, 220 Union Ave. S.E. Cost is \$3; reservations are required. Call 352-0593. **WashPIRG ballots** will be in the CAB lobby from 9 a.m. to 2 p.m., and in the LIB lobby from 5 to 7 p.m.

Thursday, March 13

Evergreen Macintosh user group will meet from 6 to 8 p.m., in LIB 2510. This meeting is for everyone from the Evergreen/Olympia community who owns or is interested in the Apple Macintosh computer. Call Ellen Bigham at 866-9685. **Women's Health Clinic** will sponsor a workshop on the ovulation method of birth control from 7 to 9 p.m. in the Student Health Center. To pre-register call the Women's Clinic at X6200. **Rebecca Brown, Seattle author**, will give a complimentary reading at 7:30 p.m. at the Chez Francois Bakery, 4th and Washington in downtown Olympia. For information call the Book Store, 754-7470. **WashPIRG ballots** will be in the CAB lobby from 10 a.m. to 3:30 p.m., and in A-dorm from 6 to 8 p.m.

Over 200 marchers take to Olympia streets in protest against rape and domestic violence

by Polly Trout

Women's day culminated for many with a march against domestic violence in downtown Olympia. The march was peaceful, but the message was angry. Over 200 people met at Percival Landing last Saturday to protest the recent murders of two Olympia area women and to show solidarity for women now in prison for defending themselves against abusive men.

The crowd marched from Percival Landing to Sylvester Park, despite heavy rain that broke just as the vigil began. Candles, banners and chanting drew the attention of the public. However, not many people were downtown, and many onlookers could not tell what the protest was about.

Police escort was heavy; last year women were attacked by offended onlookers, police said.

Marchers interviewed felt positive about the event. "This is really important because it makes people think," said Kyzyl Fenno-Smith. "What people really don't want doesn't happen. People don't kill babies; it's unacceptable. Domestic violence is tolerated," she said. Fenno-Smith said that for domestic violence to be stopped, "each person needs to change what they think, what they accept."

The statement of purpose for the march read: "We are here in solidarity and support for Twila Ellis, who was murdered. Twila was one of many women who lived in fear. The fear was a result of

physical, sexual and/or emotional abuse from someone close to them. It is in Twila's memory and the memory of other women who have been murdered in Thurston or Mason County that we silently gather...We gather also in support for the many women whose names we do not know, but who live daily in fear for their lives, their children's lives, and their friends' lives.

"Tonight, we gather in solidarity. Take note, for we will be silent no more. Women will band together to combine their strength and say ENOUGH! We will not be silent or isolated any more! Women have a right NOT to live in fear. Women have a right to protection from abuse from their partners. Women have a right to help and protection from law enforcement and their community regardless of who their offender is."

Speakers included representatives from Safeplace, a shelter for battered women and children in Olympia who organized the event, and Judy Bartlet, a woman who was sent to prison for "fighting back" against an abusive partner.

A letter from Bonnie Weiss was read. She was sentenced to 20 years in prison for killing her husband. Weiss related that although her husband tried to kill her and threatened her and her daughters, no charges were brought because the man had friends on the police force. She said that she killed her husband to protect herself and her daughters, because the authorities would not



"Women unite to take back the night" was the chant in Olympia's rainy streets Saturday night. photograph courtesy R.V. Milligan, The Olympian

take her concerns seriously. "Is trying to save your own life a crime?" she asked.

Anna Schlecht, an organizer of the march, said she advocated non-violence whenever possible, but women have a right to defend

themselves. "If it's you or the abuser, I'd just as soon be them," she said.

Not all onlookers were impressed. John Doby, one of several young men watching the procession, said, "I think it's kind of stupid, walking around in the rain." His friends suggested going to court or legalizing prostitution as truly effective means of dealing with domestic violence and rape.

But the marchers seemed encouraged by the turnout. Cindy Seig and Judy Prochow summed up the sentiment: "We can't hide it away in the closet anymore. People need to be angry. Be frightened. We need

to show people that we're serious," she said.

The marchers saw domestic violence as a serious problem and had many suggestions about how society could heal. Sidonie Wilson, parent, suggested, "raising male children to be sensitive and non-violent, not raising them feeling like they need to strike out at women." "A big part of it is what women think of themselves," she added.

Speakers suggested concerned individuals write to legislators, talk to children and teach them how to stay safe and say no, learn self-defense, and talk to people about it.

Student brings sound sculpture to Evergreen's skies next Sunday



The KAOS antenna looms above student Jeffrey Bartone, producer of the "Sky Concert."

by Denise Crowe

The stage will be set for Evergreen's first sky concert, from 8 to 10 p.m. on Sunday, March 16. With lights in Red Square darkened and speakers on the rooftops, Jeffrey Bartone will present his final senior recital.

Using a mixture of taped and live sources, Bartone will orchestrate speaker use from the KAOS air studio. This program is the fifth KAOS broadcast in a series he has produced called "Sound Views." Sound Views features "Sound Art" such as sound sculpture, audio installations, and environmental concerts.

The material for the sky concert is a hybrid of his audio and radio production efforts. The use of the outdoor setting is to temporarily transform the evening "high fidelity" listening environment on campus into a sound stage. The object of speaker placement on the CAB, library, CRC, and labs is not for the sake of volume, but for dynamic spatial focus of the sounds.

Although the concert will be audible all over campus, Red Square should be a very good vantage point. This is an opportunity to experience a familiar environment -- altered.

Juvenile suspect nabbed

by Sherry Hill

After a fast and furious search on Friday, February 28, Security officers nabbed a purse-snatching suspect in the library building, according to Sgt. Larry Savage. The 17-year-old male confessed to seven or eight similar incidents that have plagued the campus since January 17, Savage said.

Security received a call from someone in the library building after a suspicious person was found in an office looking at a pack stored behind a desk, Savage said. After the individual questioned the suspect, the suspect fled.

Officers began looking through the CAB and library to no avail. A call came in from a third floor office, a purse was missing. Security moved through the building, and caught the suspect on the second floor.

Savage notes, though, that the individual said that there were others possibly involved in the thefts. Security Chief Gary Russell recently sent out a memo concerning this problem, and is concerned that people will become relaxed about this again. Russell noted that people need to be aware of the potential for theft.

Russell notes in his memo, "Please remember to lock your office if only leaving for a short while...or at least secure valuables in a desk drawer or file cabinet or take them with you."

The case is being passed on to Thurston County officials, and charges will be handled through the juvenile authorities, according to Savage.

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news

'Alive in Olympia' to live again on KAOS

by Kathi Durkin

KAOS will broadcast its fourth annual "Alive in Olympia" every Sunday evening from 7 to 8:30 beginning April 13.

This year, the six week series will feature groups such as the Barrell House Flyers, an Olympia based acoustic blues band; Dale Russ and Mike Saunders, an Irish musical duo on the fiddle and guitar, accompanied by Sandi Sylva and the cloggers; and Sandy Bradley, a Seattle folk music performer, coordinator, promoter and host of a live radio show in Seattle on KUOW, NPR radio, every Saturday at noon.

"Alive in Olympia" will broadcast from the Recital Hall at Evergreen with a live audience. In the past, KAOS always brought the groups into the studio to broadcast live. "As we became good at transitions and had dealt with all the contingencies, we noticed the shows were flat and it was hard to get good sound," said Michael Huntsberger, general manager of KAOS. "They were good, but if a group did not do well being interviewed without an audience to interact with, you had problems."

KAOS has changed the format to live it up. Huntsberger said they have kept what they felt worked well

such as, live music from local groups. However, they have shortened the interview process, and 45 minutes of old-time radio comedy. This format, along with the change to a live audience, will hopefully make it a great success. "We are trying to do old radio variety shows of the 1930's and '40s such as, the Ted Mack Amateur Hour or the Ed Sullivan radio show," Huntsberger said.

KAOS has a book full of scripts. "When 40 people walk through your door every day, a lot of ideas are born," Huntsberger said. Some of these ideas are great debates over baseball, panel discussions, skits on our legislature, and an ad for a fictitious shopping center. The objective is to create material for a live, spontaneous reaction of people on stage.

Nobody in our area is doing this type of show. It is an experiment and the expectations are high, Huntsberger said. "We are trying to combine a lot of different types of entertainment under one umbrella and make it work together," he said. "If it all gets pulled off, we will really have something."

There are 200 tickets available for each performance of "Alive in Olympia." Call KAOS at 866-6397 or pick them up at the door.

'Rumors of the Big Wave' rocks Ides



Musicians Charlie Murphy and Jan Sieber

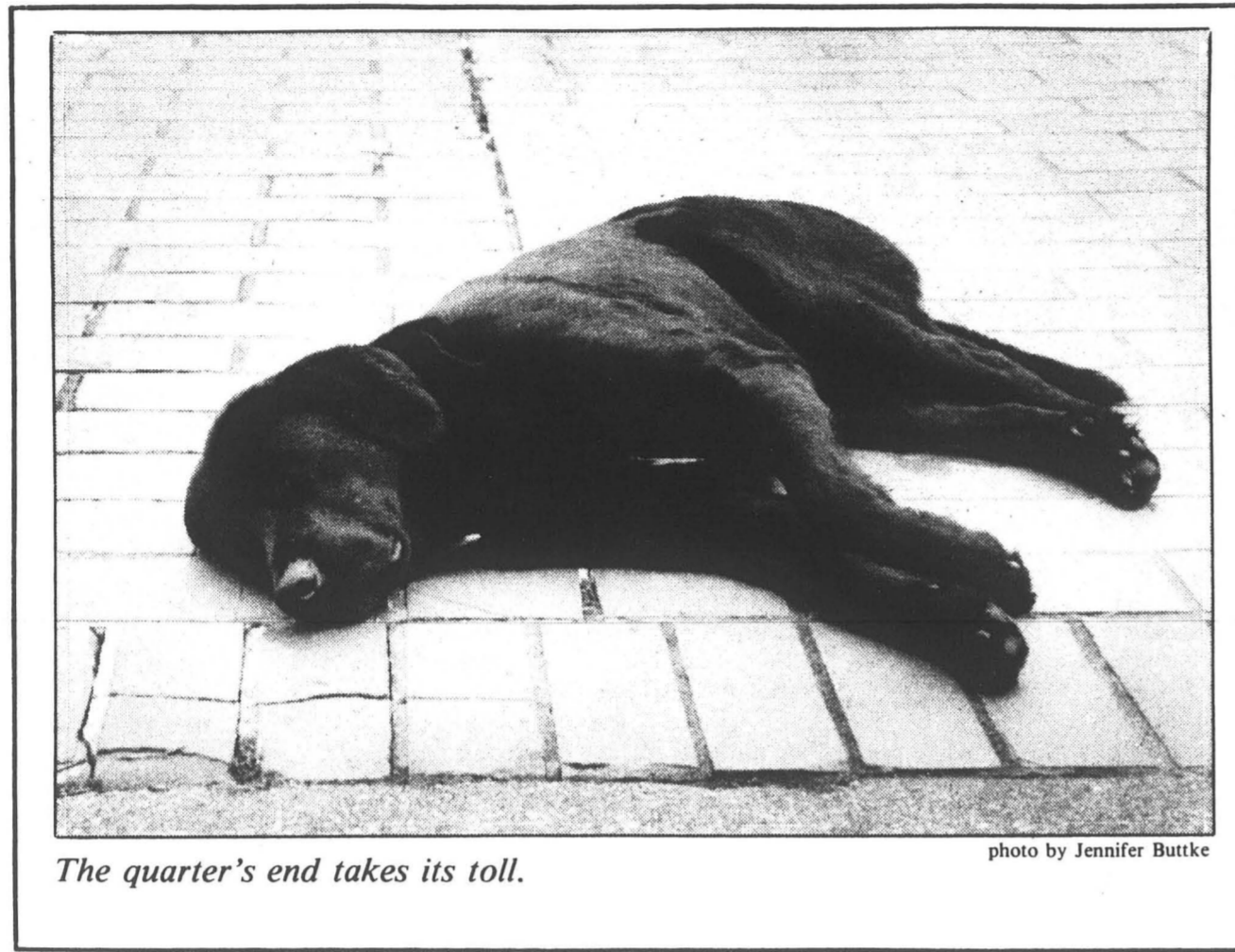
by R. Powell

The 4th Avenue Tavern was sizzling to the sounds of Charlie Murphy, Jami Sieber and their band Rumors of the Big Wave last weekend. If you haven't gotten the chance to see them, they will be performing at the Ides of March dance with Tiny Giants at 8:30 p.m., Saturday, March 15 in LIB 4300.

Murphy and Sieber lead the six member Rumors of the Big Wave, an innovative, energetic new wave rock band, that mixes synthesizers and congas, acoustic and electric cello and guitars, techno-rock and Third World influenced styles. It's everything including dance music, pieces that are poetry set against a musical background, even folk-

influenced performance art. They have been together six years with many independent recording credits, including their latest, Fierce Love (1986).

"We write songs about what concerns us, and we are people who are involved politically. We are trying to cut through a lot of apathy, and that's very exciting. In the last 10 years that we have been performing professionally, we have seen a change. People are much more open to music that has social commentary and is issue oriented, than they were years ago. The other major focus of our music is to say, that no matter how bad things get, we each have the power to not fall into hopelessness. That is the greatest ill, that sense of cynicism or despair."



The quarter's end takes its toll.

photo by Jennifer Buttko

Little-known group helps TESC

by Irene Mark Buitenkant

The Evergreen College Community Organization, ECCO, represents a continuous 15 year effort to support the existence and well-being of this college. ECCO consists of about 200 community members from Olympia, Tumwater, Lacey and Shelton and several Evergreen faculty members and staff. This organization was formed a year before the school opened to promote mutual understanding and acceptance between the college and the community.

Many college campuses are philosophically and physically isolated from the communities in which they are located. After the turbulent 1960's, the community feared the onset of "hippies and dogs" characteristic of the counterculture on many campuses. ECCO developed programs which welcomed the community to the campus and shared its facilities with its neighbors.

The energy of the members is given freely. Not only do they assist Friends of the Library, Friends of the Evergreen Galleries, the Tribute to Japan and address Christmas cards, but they respond to special needs and problems.

For many years essentially destructive proposals have been made in the state Legislature. Serious bills were introduced which would make this school a prison, a

state library or office space. When Senator Evans was the president of the college, ECCO hosted special meetings for key and freshman legislators at his home. During the nibbling of the food, provided by ECCO, the legislators were treated to the convictions of their persuasive constituents, who were aware of the cultural and economic advantages TESC would bring to Washington state.

ECCO members operate in an informal way, on a person-to-person basis. They welcome all interested in TESC to become members. They sponsor several special functions each year, such as luncheon lectures about travel and current events. Last week, there was excellent attendance when Tom Rainey talked about Russia. ECCO conducts tours of Evergreen facilities and holds receptions for cultural events.

Programs are devised to stimulate interest and effect connections. There is a play reading group, and a popular annual seafood and wine tasting event at the school. An international food group sponsors six or eight dinners a year, which broadens the palate as well as the circle of friends. The members said they thought of themselves as fun-raisers rather than fund-raisers while doing their part in the TESC fund-raising telethon.

At this time ECCO is supporting GESCCO, which is establishing an

off-campus TESC downtown center. Liaison between GESCCO and ECCO has been undertaken by Dr. Jess Spielholz and Hanna Spielholz who have been working in this organization for 10 years.

At the March 3 ECCO meeting, officiated by Debbie Arney, coordinator director, the business of the nomination of new board members was on the agenda. The rules precluded anyone from serving more than two three-year terms. The uncomfortable thought of losing the energy of Dr. Jess Spielholz and Hanna Spielholz was dispelled by appointing them to emeritus status. They are heartened by the fact that the existence of the school seems more stable than it had been. They credit this to the good publicity TESC has received nationally and the fact that graduates are now part of the community, some serving in government positions.

ECCO seems to have the deep concern of a parent or gardener for the responsible nurturing of a commitment. That commitment is to this institution, to promote the study of the humanities and celebrate achievements of mankind.

ECCO members give lecture

"We went from Los Angeles to Florida," related Debbie Arney, "the long way." The Co-Chair of the Evergreen College Community Organization (ECCO) and her husband, Evergreen faculty member Bill Arney, will discuss their round-the-world cruise in a slide/talk at noon on Wednesday, March 26 in CAB 108 at The Evergreen State College.

The Arneys were members of the University of Colorado's "Semester at Sea" program which integrated travel and study on a cruise that included stops in Fiji, New Guinea, Bali, Singapore, Sri Lanka, and South Africa. Slides include stunning portrayals of the people and places of these nations. Arney, who has taught at Evergreen since 1981, was a member of the University of Colorado faculty when the couple made the trip in 1978.

The free lecture is sponsored by ECCO. The public is encouraged to bring a brown bag lunch or purchase a meal at the College Cafeteria, next door to CAB 108.

Two committees plan for future of Evergreen

by Todd D. Anderson

Two committees are meeting right now to determine the future of the Evergreen State College. They are developing the strategic plan, which has now finished its initial fact-gathering stage. The two committees, Values and Aspirations, and Environmental, will release their initial findings to the campus constituencies in all-campus consultations April 2nd and 3rd.

The committees are part of the Strategic Planning Council, which will design the Strategic Plan, a blueprint for Evergreen's future through the next five to 10 years. The Environmental Committee is specifically tasked to "assess the external environment and to identify the most important and unavoidable features of that environment which are affecting or will affect the future of the college." The charge of the Values and Aspirations Committee is threefold: (1) to identify and articulate the animating values of the institution; (2) to describe the manifestations or embodiment of

those values in the policies and practices of the college; and (3) to elicit from the major constituencies of the college their sense of where we are and where we ought to be in pursuit of these values.

While there was some initial apprehension about the idea of developing the plan and the process that it would entail, so far reaction has been favorable. "We (students) are being listened to, I'm glad for that," said Thome George, student representative on the V&A Committee. The campus consultations featured a day session on the 2nd, attended by approximately 80 participants, and a night session on the 3rd, attended by roughly 25 individuals. Steve Hunter, director of Research and Planning for the college, felt the discussions were positive. "After being initially disappointed by the turnout at the night session, I was pleasantly surprised by the give and take," he said.

Discussions were preceded by statements by the committee chairs, Rudy Martin for V&A and Carolyn

Doobs for Environmental. Each chair released a report of their committee's initial activities. The Environmental Committee's findings concerned political, economic and demographic trends in the state as they relate to the college. The V&A Committee's report dealt with more abstract issues such as diversity on campus and concern for process, as well as others. While the Values Committee does not have the stack of facts and figures Environmental does, its mission is no less important. According to Patrick Hill, coordinator for the consultations, "The Environmental Committee surveys the lay of the land and Values and Aspirations will determine what course we follow."

The Strategic Planning process is viewed as having some faults by George. "If we had more time, I could be more enthusiastic about the final result. But this won't be the only Strategic Planning Council." George went on to say he expects there will be another council next year.

The schedule for this council is

quite extensive as it will be assimilating information from the two committees and preparing to issue a statement, which will be released April 16, 1986. The various constituencies will have a chance to respond and give input on April 23. "Each committee will submit the seven to 10 most important issues that the Planning Council should be aware of. The Council will make recommendations based on those issues," said Hunter.

The Council will submit the first draft of the plan to be followed by another consultation session in early May. Again, what comes out of the consultation session will be in-

corporated into the development of the final draft, which will go to President Olander at the end of the academic year.

The final product will eventually be viewed by the Higher Education Coordinating Board. The board advises the legislature and the governor on the issues concerning higher education. Thus, while the process may appear cumbersome and difficult to grasp at times, it will figure prominently in Evergreen's future. The HEC Board, and thus the legislature, will view the plan as "Evergreen's view of itself," and make policy decisions accordingly.

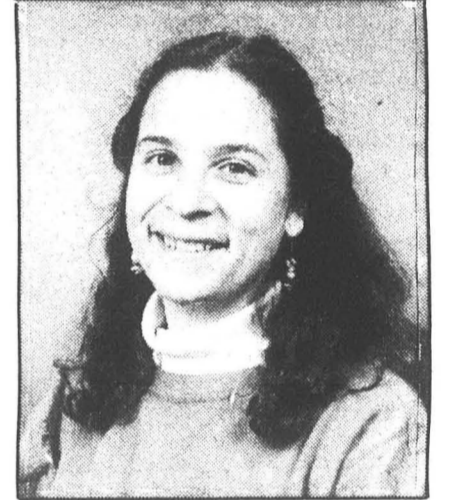
Student chosen as finalist

Nancy Koppelman, a junior at The Evergreen State College, has been chosen as a merit finalist in the TIME College Achievement Awards Program. The Pomona, New York, resident was one of 80 merit finalists chosen from a field of 10,000 college juniors nationwide. Koppelman was then selected from 775 semi-finalists.

Application to the program included academic transcripts, a resume, three letters of recommendation and a statement of purpose. Koppelman, who is currently enrolled in the "Political Economy and Social Change" program at Evergreen, stated community education as her purpose.

As a merit finalist, Koppelman has been invited to join the top 20 winners and 79 other merit finalists at an awards dinner in New York on March 31. She will also be given consideration for an internship with TIME, Inc., and participating spon-

sors who include Ford, IBM, Procter and Gamble, American Express and the U.S. Navy Officer Program. She will also be listed in a special promotional section of TIME's April 7, 1986 Campus edition.



Nancy Koppelman

Olander talks enrollment

by Cynthia M. Sherwood

The administration has been trying to slow down student enrollment due to the need for greater funding to support our current Full Time Enrollment (FTE) students, said President Olander during the staff meeting held in the board room on Wednesday, February 26, 1986. We must lessen our unit cost per student and to do this we must grow, said the president, "but grow in a way that is healthy to the college." Currently we have 2600 students, but there has only been enough funding allotted for 2380 students.

The legislature developed the current level of program funding concept which carries the budget from last year's services forward, the result of which has been the trouble with the budget. This concept only guaranteed that enhancements would be added for salary increases and growth, said President Olander.

Evergreen is the only college in the state that has experienced growth. The state has yet to recognize that when there's an increase in the student body there needs to be an increase in staff and faculty. The current budget does not facilitate this. "To eat away at the cost system we need to get to at least 3,000 and pretty quick," he said, and added that in reality it will probably take an even larger number.

President Olander plans to use any additional growth money to fund the areas of support service for students. He said the legislature's political perspective is what slows down the unit cost per student problem. "We're a very small part of their lives," said Jack Daray, Executive Associate for Policy. "Once President Olander walks out of their offices, it's forgotten until someone reminds them of our high cost," he said.

Computer privacy a concern

by Sherry Hill

Ron Woodbury, Director of Computer Services, has voiced concern about rumors surrounding the privacy of students' individual computer accounts. In late February, a computer science student was charged with first degree theft in connection with alleged copying of computer software. The arrest resulted from two months of investigation by Sgt. Larry Savage of Campus Security.

Computer Services has not looked into individual computer accounts for information involving this case, according to Woodbury. "The staff of Computer Services does not go into the private accounts of students. There is a protection and

honor of the privacy of students' accounts," he said.

Though Woodbury is aware of the potential of computer-type violations, such as computer piracy and hacking, he still does not consider that reason enough to look into individual computer accounts. Woodbury states, "There must be probable cause from outside factors to even bring about an investigation of an individual's computer activity. [and then there must be legal action to obtain that information]. Even then, Computer Services will not look into the individual's account." Woodbury noted that Computer Services is willing to cooperate with proper legal requests if backup information is requested.



The Christopher Bingham Group entertains a lunch crowd in the CAB

Kids and country on 'Evergreen Magazine'

A drama troupe with a very important message for children and the queen of old-time country musicians will be featured in April's "Evergreen Magazine." The show, produced by students, staff and faculty at The Evergreen State College, will be aired at 4:30 p.m. on Saturday, April 5, on KTSP in Chehalis/Tacoma (Channel 12 in Olympia).

The first segment of the magazine documents the work of the Heart-sparkle Players, a group of Evergreen graduates who perform in schools and daycare centers. Led by

Tira Lindquist, a counselor for rape relief programs, Heartsparkle educates children about sexual abuse and its prevention in a non-threatening approach which features dramatizations and audience response. The documentary is produced by Terry Lee Barksdale, a 1985 Evergreen graduate, and independent producer.

The second segment captures the excitement of a Lily May Ledford concert at Evergreen. Ledford, a famous, old-time country musician, delighted thousands since the 1930s with her lighting-quick banjo play-

ing and spirited renditions of down-home music. As a member of the Coon Creek Girls, Ledford and her sisters performed across the country at a time when country music was dominated by men. In the '30s they performed for the King and Queen of England as well as for President Roosevelt. Ledford died earlier this year, leaving behind a rich legacy of American music. Ledford's rousing rendition of "Ragtime Annie" on the fiddle highlights the film.

Contact Media Services Director Judith Espinola at 866-6000, x6273, for complete information.

Leisure classes offer activities for all

by Debbie Waldorf

Spring Quarter Leisure Education line-up of workshops is bursting with activities in sports, recreation, arts, crafts, dance, martial arts, music, aquatics, and personal enrichment. These areas of interest offer a learning experience, as well as being fun and challenging.

Designed for all ages, 89 workshops are offered to inspire lifelong learning and to help get fit for spring. A sample of new

workshops include: Spanish, improvisational acting, Nishiki Goi, living jewels of Japan, importing, herbal healing, birding the Washington Coast, spring flowers, advanced first aid, signs and symbols, feet with beat, dance the polka, gird rowing, white water rafting, climbing Mr. Rainier, gymnastics, northwest mountaineer, cross country ski tour, drawing dragons, creating castles, floral design, and many more!

For you early birds, a special off-

campus registration is scheduled for March 15, from noon-3 p.m. at South Sound Center near the Sears entrance. Registration begins on campus Monday, March 24 at 8 a.m. and ends Friday, April 11 at 5 p.m. Mail-in registrations will be accepted beginning March 24. Classes begin the week of April 7 and continue for eight weeks through the week of May 26 unless otherwise stated.

For further information and a complete brochure listing, call 866-6000, x6530.

opinions

Cutbacks devastate internship opportunities

by Susan Hall

The internship program at Evergreen is currently experiencing drastic financial cutbacks, resulting in a severely limited number of internship positions available to Evergreen students. In the past, internship options were wide open. Any student with the desire for prac-

described the mainly positive responses of students at Bellevue Community College who were interested in an Evergreen education. The article stated that, "Several students said that they could see enormous benefit to receiving an education through an internship program rather than the traditional class schedule. They could put me into an

Evergreen Students need the freedom to choose an internship...without the crippling restrictions now in place.

tical, on-the-job experience who worked with the Office of Cooperative Education (Coop Ed) in finding suitable field and faculty internship sponsors, in clarifying needs and goals in relation to a possible internship, and in facilitating the necessary paperwork involved in contracting an internship, could elect to participate in an internship of their choice.

In the February 13, 1986 issue of the *Cooper Point Journal*, there was an article entitled, "Recruiter trying to reach community," which

internship program in my field which I think is a great idea," said Debrah Jenkins, a second year Bellevue Community College student.

What would Debrah Jenkin's response be to an Evergreen education if she realized the current immense difficulty in getting an internship? How many others interested in attending Evergreen because of the alternative it supposedly offers to "the traditional class schedule" -- internships -- might think twice, and a third time, if they knew of the cur-

WashPIRG explains function

by Loren Jill Garber

I am writing in regard to the article entitled "WashPIRG's Status Reevaluated," which appeared in last week's *CPJ*. It seems that there are some misunderstandings at TESC about our campus chapter of WashPIRG (The Washington Public Interest Research Group).

Brian Seidman contends that "there is no student board that controls WashPIRG" and "that people in Washington D.C. set WashPIRG agendas -- not local students." This is a completely false statement. As Chair of the Local Board of Directors of the TESC chapter of WashPIRG and a member of WashPIRG's state Board of Directors I must refute these arguments.

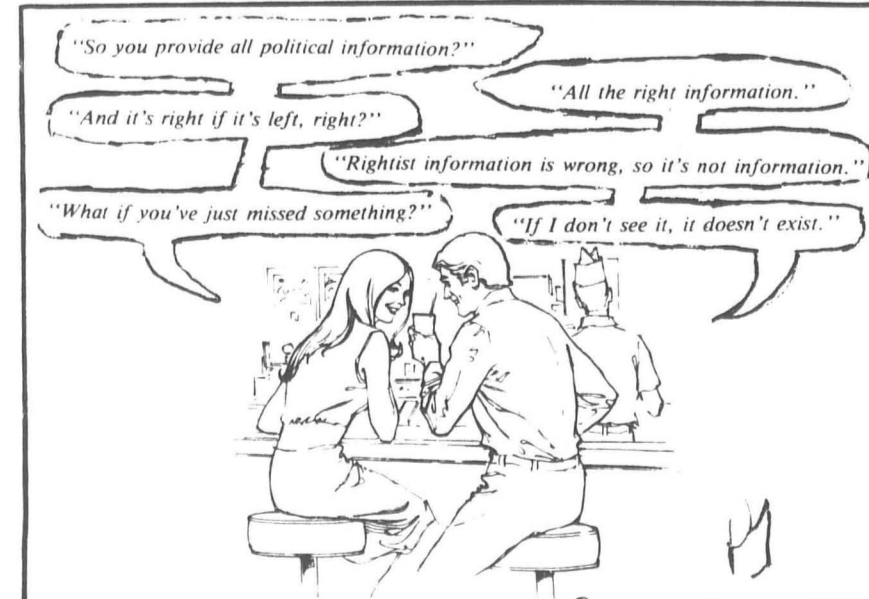
WashPIRG is a consumer and environmental group with a small full-time professional staff, but the organization is completely run by students in Washington state. The direction for each chapter's activities starts at the local level with a local board of directors -- elected in the spring for a term of one year, starting the following fall. (The campus coordinator is a staff person and as such is not a member of this "governing" body.) If elected board members drop out, replacements may be appointed by a consensus of the current board members. All board members must be students. At this time Evergreen has a board of directors with eight members.

The local board of directors is responsible for how state projects get implemented at the local level, for choosing projects to work on locally (separate from state issues), and for evaluating the campus staff person.

From the local board of directors, up to 5 members are appointed to the state board of directors. (TESC appointees currently outnumber those from UW and WWU.) The state board is responsible for coming up with a statewide agenda, hiring staff, making sure there is a feasible budget, supervising staff, and making decisions about anything which affects the organization as a whole.

Contrary to what Brian believes, WashPIRG is centralized in Washington state. PIRG's are a national movement. (There are about 20 states with PIRG's.) That is, the concept behind the PIRG's is a national movement. The concept behind that college campuses are not separate from "the real world;" therefore students can and should set up organizations to learn how to be effective on important issues in the community. This means setting up a system of self-taxation to fund it and to hire staff.

Each PIRG state has their own organization. The PIRG's are loosely affiliated. We get together to share what we have learned and to get tips from each other on how we accomplished our agendas. We "steal" ideas from each other, but do not tell



Loren Jill Garber is the Evergreen Local Board Chair for WashPIRG and a WashPIRG state member.

rent internship policy?

What of the large proportion of older students at Evergreen, coming back to school or changing careers, who know first-hand the value and importance of experience when it comes to finding a job? And what of the freshmen, sophomores and juniors, in the process of choosing major areas of study and clarifying career goals, who may need the experience of working in a particular field in order to discover whether or not that job, or that focus, is the right one for them?

I care about Evergreen. I care about my education. I respect Evergreen's philosophy concerning the value of interdisciplinary study, of close student and faculty relationships, of seminar involvements, of an education for the whole person. It is because of this caring and this respect that the policy to so severely limit internships at Evergreen is unacceptable to me. Evergreen students need and deserve the freedom to choose an internship experience as a part of their education without the crippling restrictions now in place.

Money is in short supply throughout the school, many pro-

grams have suffered financial cutbacks. The administration has been forced to operate on a budget insufficient to meet its needs. As a result, the internship program has been devastated. Yes, in my mind, the intern program is one of the few areas which must be fully supported if Evergreen is to maintain its integrity as an alternative educational institution.

The internship program needs to be viable for all Evergreen students, not just those in programs requiring internships, or for third quarter seniors. The threat extends across the boundaries of particular areas of study. Whether you are in the arts, in business, or in human services, you may be affected, and you may end up a victim.

This policy can be changed if enough faculty and students make their feelings known to the administrators responsible for funding allocations to the Office of

'WashPIRG now more than ever!'

by Todd D. Anderson

This week Evergreen students have the opportunity to vote to reaffirm student financial support for the Washington Public Interest Research Group. It is a measure that deserves approval.

Over the last decade WashPIRG has stood out as a true public interest force in our state. As well as working for environmental and consumer concerns, it has provided an avenue for students to earn academic credit while developing leadership and advocacy skills.

The organization is made up of highly dedicated students, who have a laundry list of valuable accomplishments to show. WashPIRG helped prevent consumers from being socked with the debt from the WPPSS fiasco and worked to forestall the phone companies' attempts to assess charges on a per call basis, just to name a few.

Some concerns have been raised over how WashPIRG derives its funding. When students register, a \$2.50 WashPIRG fee is added to their tuition unless they ask for refunds. It has also been said that WashPIRG isn't held accountable for what they do with the student monies collected. Viewed by themselves, these concerns are understandable, but they deserve rebuttal.

The fee is refundable and refundable, and there is always a WashPIRG representative present during registration to explain what the purpose for the fee is and, if the student so desires, how to get a refund. The fee process gives the organization a chance to explain what it is all about to students who might otherwise overlook some brochure attached to a registration form. It also allows WashPIRG to avoid having to mount fund-raising campaigns that would detract time and effort from its real purpose, to help protect consumers and the environment. This doesn't mean WashPIRG gets a free ride, however, since they have to recertify every two years. The current process actually demonstrates democracy in its truest form. If a majority of Evergreeners actually believe that WashPIRG doesn't serve their interests, they have the opportunity to vote it down this week.

Such an action would be a mistake. WashPIRG's status allows it to be an effective group, not a

Cooperative Education. Call, write, or meet with John Perkins, Academic Dean, TESC, Olympia, WA 98505; Barbara Smith, Academic Dean, TESC, Olympia, WA 98505; Rita Pougiales, Academic Dean, TESC, Olympia, WA 98505; David Marr, Academic Dean, TESC, Olympia, WA 98505; Patrick Hill, Provost and Vice President, TESC, Olympia, WA 98505; Joseph Olander, President, TESC, Olympia, WA 98505.

Let them know that internships are a fundamental part of Evergreen. It is our college, our education, our future, and now, our responsibility to see that internships remain as a realistic, vital option in our lives.

If you are interested in finding out more about this issue, call Susan Hall at 866-1294. If I am not home, leave your name and number with the answering machine and I will get back to you.

letters

Thankful for daycare

To the Editor of the *CPJ*,

Evergreen with its "questioning authority" attitude is a special place as we all know. But I can't help but wonder if sometimes we don't let our rebel minds get the best of us. I'm the mother of a 3-year-old who has been going to both the drop-in center and the daycare -- she loves both places.

I know that she is getting good meals and good care at Driftwood. She is right in the middle age-group-wise and Virginia has always tried to work out the best situation for her while she's there. I've come to appreciate the care and consideration that she has given us.

Virginia is caught between a rock and a hard spot and I wish -- as parents -- we could step back and take an honest simple look at the care our kids have been receiving. I'm a thankful parent for the children at TESC.

Angela Coleman Albright

CPJ on the block again

Dear Sirs:

At first I was upset because of the numerous occasions that the editors of the *CPJ* promised coverage of the Student Survey and did not carry out their word.

At first I was annoyed when these editors suggested that a student survey was unimportant, and that if I disagreed, I should do their job for them.

At first I was shocked that they tossed out an article on the survey that we submitted without the promised notification, because the writer was "too into the story" and then published two full pages of yellow journalism written by a member of the *CPJ* staff.

Then I remembered what the editor-in-chief said to me -- "Just because we make a promise doesn't necessarily mean we mean to keep it." And I realized, of course! Just because a newspaper expects its readers to accept its information and opinions as truth, does not mean that the editors who put the paper together need to be reliable or honest.

My apologies for being so naive, Heather Bennett

My apologies for being so naive, Heather Bennett

The *Cooper Point Journal*, is published weekly for the students, staff and faculty of the Evergreen State College. Views expressed are not necessarily those of the college or the *Journal's* staff. Advertising material contained herein does not imply endorsement by the *Journal*. The office is located at The Evergreen State College, Campus Activities Building, Room 306. The phone number is 866-6000, X6213. All announcements must be double-spaced, listed by category, and submitted no later than noon on Monday for that week's publication. All letters to the editor must be typed, double-spaced, limited to 250 words, signed, and must include a daytime phone number where the author can be reached. The editor reserves the right to reject any material, and edit any contributions for length, content, or style. Letters and display advertising must be received no later than 5 p.m. on Monday for that week's publication.

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Editor's note: Heather Bennett was the writer of the story in question, and when she was told that she was "too into the story," she seems to have misinterpreted that as meaning she was too enthusiastic about it. What was meant by the comment was that she had put herself into the story, thus biasing it.

The editor never promised coverage to Ms. Bennett, nor did he make the statement quoted above. Others present at the time remember the statement as "if you thought you heard a promise, you were mistaken."

Finally, a newspaper does not expect its readers to accept its opinions as truth, merely as opinions.

Why Driftwood difficulty?

Dear *CPJ*:

I want to thank Polly Trout for her thorough article on Driftwood Daycare Center. Drawing public attention to Driftwood's character, both good and bad, has been long overdue. If Evergreen prides itself on interactive consultation to remedy problems, why has it been so difficult for parents to stimulate change at Driftwood?

Judy Corbit
Concerned parent of
5-year-old Jordan

A theft is a theft

Dear *CPJ*:

I found Mark Lewin's letter (*CPJ*, 3/6/86) in response to the John Smith software case more disturbing than the alleged misdeed itself.

Lewin's rationalizations for unauthorized software copying reflect a belief system held by many: "If I want something badly enough, I should have it. Moreover, I am entitled to it!"

Such beliefs usually lead to nothing worse than incessant whining. However, I find Lewin's letter disturbing because more serious consequences can and do occur.

For example: A person holding this belief system passes a video store. He/she wants a VCR. Badly. He/she should have a VCR. Never mind that it is beyond the person's budget -- after all, the item is "unfairly overpriced." Feeling entitled to the VCR, he/she might enter the store and simply walk off with it.

Another scenario: A man wants to sleep with a certain woman. Badly. Although she is not interested, he believes that if he wants her this much, he should have her and indeed, is entitled to sleep with her. He follows her to a dark parking lot, puts a knife to her throat and rapes her.

A postscript: Lewin describes the Smith case as "at the expense of Smith's civil liberties." Nowhere in the Declaration of Independence, Constitution, or First Amendment do I recall any guarantee of life, liberty and the pursuit of free software.

Sincerely,
Karen Peterson

DTF to battle Red Menace?

To the Editor,

I would like to commend those who've taken an avid stand against smoking in public. The convictions of those individuals make me proud that I, too, am a member of the Evergreen community. However, I feel that there is an even larger problem that we now must address -- the color red.

Scientists and researchers have long recognized that the color red produces undue agitation and excitement. In a soon to be rumored published report, the Surgeon General warns that red may be hazardous to your health. Yet, even before these developments, many of us have recognized the dangers of the evil color red. Nazi Germany used red as one of the two colors in their flag. And we all are aware of the communist, "Red Threat." Red makes you aggressive and on edge. Even such health hazards as hypertension, high blood pressure and unplanned sexual excitement may be the results of those who wear red.

People who wear red in public have no consideration or regard for the rights of others. In class, students wearing red distract from non-red students. There are times in the CAB when so many students are wearing red that one cannot help but feeling irritated. Many times, I'll be walking down a hall and an instructor will be wearing red. But as a student, I can't tell them to go home and change. If these people want to wear red, let them go home and sit in front of the mirror.

I believe that it is high time that a campus ban against red take root. I strongly urge President Olander to appoint a DTF to explore the matter. These people are not only a danger to themselves but to the senses of others.

Thank-you,
Mark Sternberg
(Self-appointed) President
of the Evergreen Students Against Red

Curriculum suggestions praised

Dear Brian [Seidman]:

Thank you for the good suggestions on how to get student input preliminary to planning the curriculum for 1987-88. At the conveners meeting last week, I asked the conveners of each specialty area to schedule open meetings to discuss the curriculum with current students before the faculty retreat in late April. The deans will also hold an open meeting to discuss curriculum with students from 12 to 1 p.m. on April 8 in CAB 108. The meetings for the specialty areas will be an-

nounced in the *CPJ* shortly. I hope many students take advantage of the opportunity.

Sincerely,
Barbara Leigh Smith
Academic Dean

Lecture engenders confusion

To the Editor,

To paraphrase Twain, "Rumors about my gender have been greatly exaggerated." I refer, of course, to an article about my work which was printed in the March 6 issue of the *CPJ* on a page with the banner headline "Evergreen Women in the Arts." News of this emasculation comes as something of a shock to me, and even more so to my wife and children. I am bolstered, however, by sympathetic comments from my colleagues (as Ingram Marshall put it, "It's alright, Bob, we all know you're a 'real man.'") and by my abiding trust in the dictum that one cannot always believe what one reads.

In any case I am writing in response not so much to the headline as to the article itself. I have no doubt about Mr. Pope's sincerity in trying to write an honest and informative article about my presentation to the Hard Country program on February 26th. That the article falls short on both counts may be due to the fact that my presentation was something less than crystal clear. Suffice it to say that there were a number of errors in the article -- the only one sufficiently misleading to elicit this letter is the statement that I taught at the University of California. I did not. I did teach at a college that was physically removed from the University only by a few miles, but in most other realms it was light-years away.

I can understand how a good deal of misinformation might have been engendered by my presentation that night and I don't mean to be too hard on Mr. Pope. Indeed, I applaud his efforts in trying to get articles dealing with the Arts at Evergreen printed in every issue of the *CPJ*. However, these efforts would be better served by writings which are factually correct.

Sincerely,
Duane Roger Wright

"Say, who's tunafish is this? It's been in the refrigerator forever. I really can't stand it anymore."

"Don't get so upset, I was saving it for the dogs."

"But, you can't feed them rancid food. It'll make them sick."

This sort of interchange is commonplace in my dormroom. It seems to be an issue that arises almost every time our food spoils, or the chicken carcass is picked clean. Should we give it to the sickly dog that begs below our window, or should we frivolously dispose of it? My immediate reaction is to say "no" to the dogs, because it could only make them sicker. However, I have begun to see why there are so many dogs with infirmities permitted to roam campus and beg for food. Who do they belong to? I've seen them with apparent owners, yet they rarely turn out to be those who really claim responsibility for them.

Now I question whether there were people besides myself who felt strongly about the dog issue. I have found the answer to be "yes" in most cases.

I have talked to people who are thoroughly outraged that dogs are permitted to roam freely and, consequently, knock over children. There have been instances of dogs running into the day care centers as well. Many complain of the constant annoyance of dog feces under foot, especially now that spring is here. Still others fear that the dogs are disrupting the ecological cycle on campus by interfering with the natural habitats of ground nesting animals, in particular, birds. The dogs also scare away deer, squirrels, and rabbits.

To a certain extent, I care about the ecology of Evergreen's campus, however, what really interests me are those who claim a sensitivity to our eco-system, yet allow this to continue.

Why hasn't someone created a program that could practice veterinary skills on these animals? Why don't their loyal owners utilize the campus kennels, or just leave them home?

I see this argument to be an issue that causes us to question the integrity of our eco-systemic consciousness and our ideals. I ask that we be true to our pretensions.

Jennifer Buttk

Jennifer Buttk

members who practice this way eventually burn-out and quit practicing. This is their own karma and it will be their own hard lesson to learn.

As to the "peculiar vortex thinking" which "subtly undermines one's ability to trust one's own decision-making process." I say, un-categorically, this is bullshit. The majority of my friends do not practice this Buddhism, and they might tell you any number of weird things about me. But none of them will tell you that I'm a fanatic, that I'm devoid of personality, or for that matter, that they have any problem with the fact that I practice Buddhism. This is because (hopefully) I'm practicing with "Faith Like Flowing Water" which is the correct way to practice.

This all brings me to the primary point of my rebuttal which is this: by creating falsely based paranoia about an organization of which I am a member, Ms. Slagle succeeds only in alienating people from one another, namely would-be friends and acquaintances from myself, and for this I am, as an individual, honestly peeved.

Sincerely,
Duane Roger Wright

Fish gone to the dogs

Dear *CPJ*:

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Jennifer Buttk

Jennifer Buttk

more letters

WashPIRG closely examined

Dear Editor,

As a member of the State Board of Directors of the Washington Public Interest Research Group I am writing in response to the article written about WashPIRG in last week's CPJ. What concerns me are the statements made by Mr. Brian Seidman about the way policies are formed in the organization. Through the statements that were made I see he really has not closely examined the infrastructure of WashPIRG, because if he did he would realize the accusations he made are not true.

The first thing I must clarify is that our campus staff person is not a member of WashPIRG's local board here at Evergreen, she only attends the meetings to supply us with information and to give us some suggestions if we ask for them. All decisions made about what WashPIRG will do are made by students. The state board members, like the local board members, set the policies for the organization on a statewide level rather than campuswide. Our staff is there to help us and assist us, and not to control us and use us. The state board has the right to hire and fire everyone who works for the organization, except for the campus staff that is hired by the local board. It outrages myself and all the

students involved with WashPIRG when we are accused of being puppets to carry out other peoples hidden agendas.

The student members of WashPIRG set the agendas and the pace of the organization, any outside advice is simply that, advice. We do a lot of work with the United States Public Interest Research Group (Washington D.C.). They are an invaluable resource and should not be ridiculed, but instead it should be appreciated that we have a voice on the Federal level in coordination with other public interest groups nationwide.

We understand that some people do not understand our group and the way we operate. But before anyone jumps to conclusions remember WashPIRG is your organization, and all of our records are open as well as all of our meetings. WashPIRG is here for all Evergreen students and I encourage everyone to get involved.

Thomas J. O'Brien
WashPIRG

Selection process clarified

This letter is in response to the February 27 CPJ opinion "Student silence encouraging parental

governance."

Student apathy is not a child of Evergreen's but is certainly using our campus to develop and mature. Upon considering our problem I have thought of several factors creating the apathetic atmosphere. Maybe we are just a microcosm of an environment whose trends permeate upon us. Possibly there is a gagging amount of governance propaganda. Could it be turning people off? Could it be that students don't give a shit and never will? We have a problem. The students know we have the problem but have failed to react to it (I hasten to acknowledge and applaud the 1 percent of students who have donated so much effort to governance). What the hell do we do?

Amazingly enough, the administration has turned its cheek to student apathy and has tried to support student governance. As Mr. Koenig has so astutely observed, we the students have left to them to fill such positions as the student representative to the board of trustees. But this should not be misinterpreted, regarding the board representative anyway. To obtain the position that I currently hold, I had to go through a competitive process. Having submitted a letter of application with recommendations, I was later interviewed by vice-president for student affairs, Dr. Gail Martin. During the interview I was asked to reiterate my reasons for wanting to serve in the position. I was also asked some hypothetical questions, allowing Dr. Martin to

examine my awareness of possible issues at hand. None of the questions put me in the position of having to take sides with either students over the administration or vice versa. I also refused to answer several questions; feeling that they could not be answered without more consideration.

In my obviously biased opinion, I feel the process was fair. If there is an uneasiness about me holding the position, I suggest it be made an

issue and dealt with.

At the beginning of my term I adopted a goal to create a selection process controlled by the students. I hope to make you aware of it this spring. But lest we forget the main intent of this opinion, I wonder that, when I propose a new selection process, if many students will care.

Sam Segall
Student Representative to
The Board of Trustees

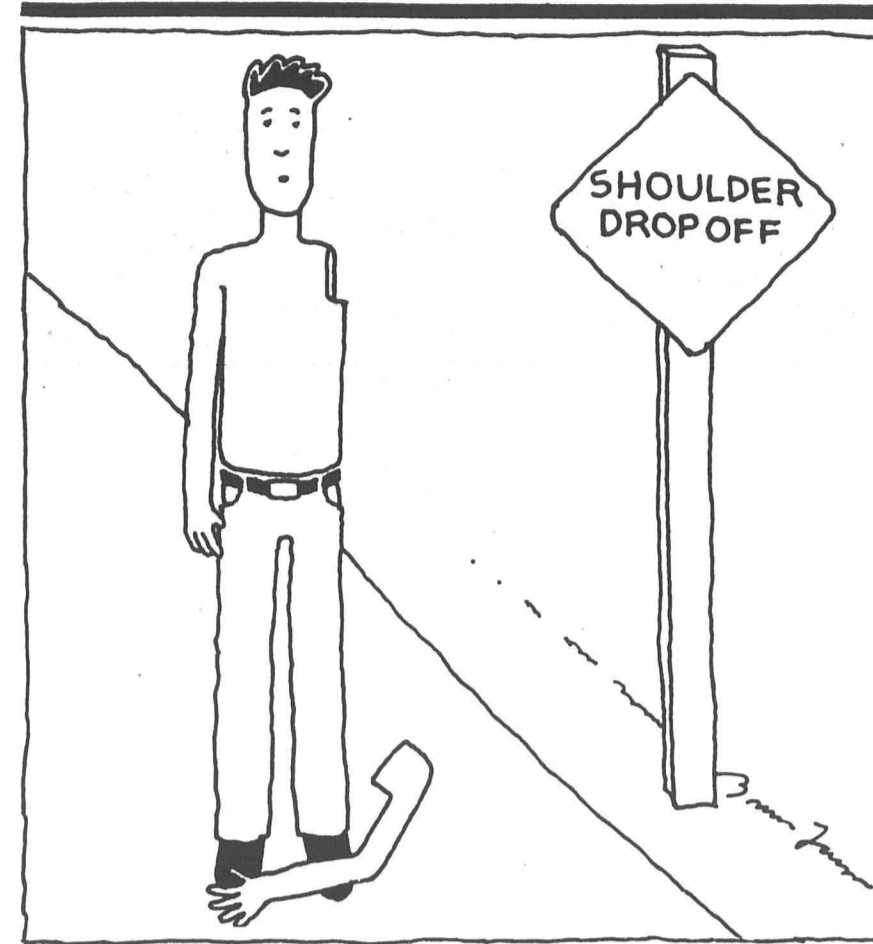
International studies

Andrew Hanfman, convener of Evergreen's Language and Culture Center, has announced that the partnership agreement between Evergreen and the University of Washington Jackson School of International Studies has been renewed for another two years. The application deadline to attend the Jackson School for the 1986-87 academic year is April 15.

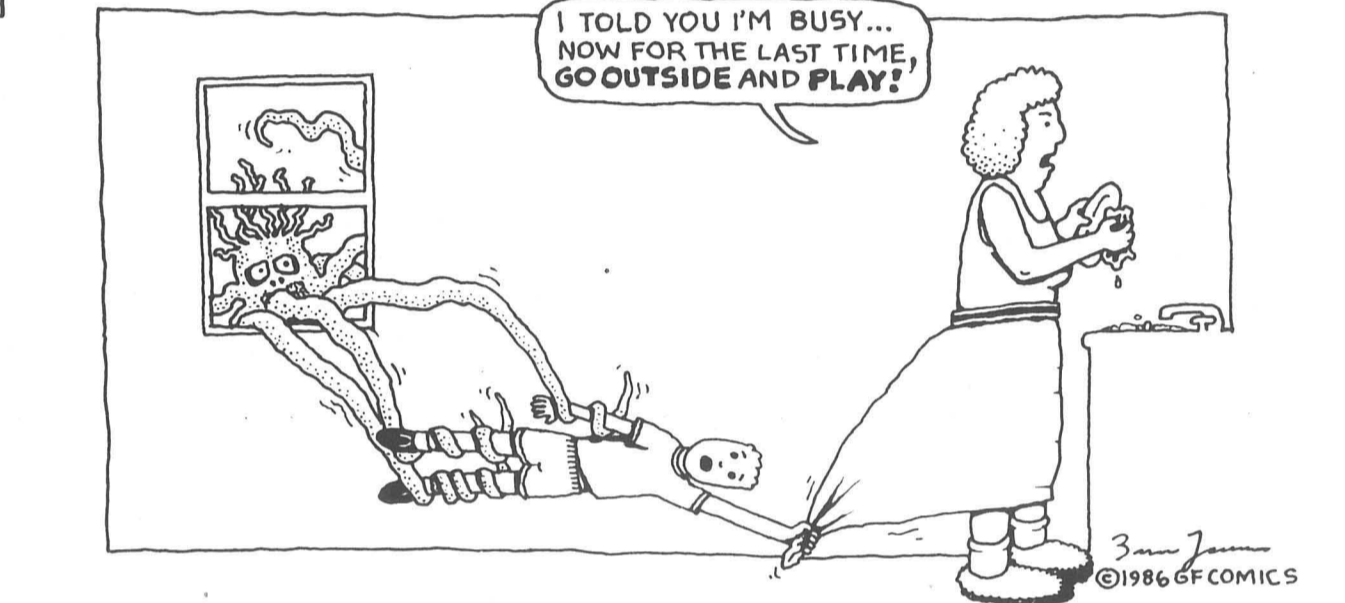
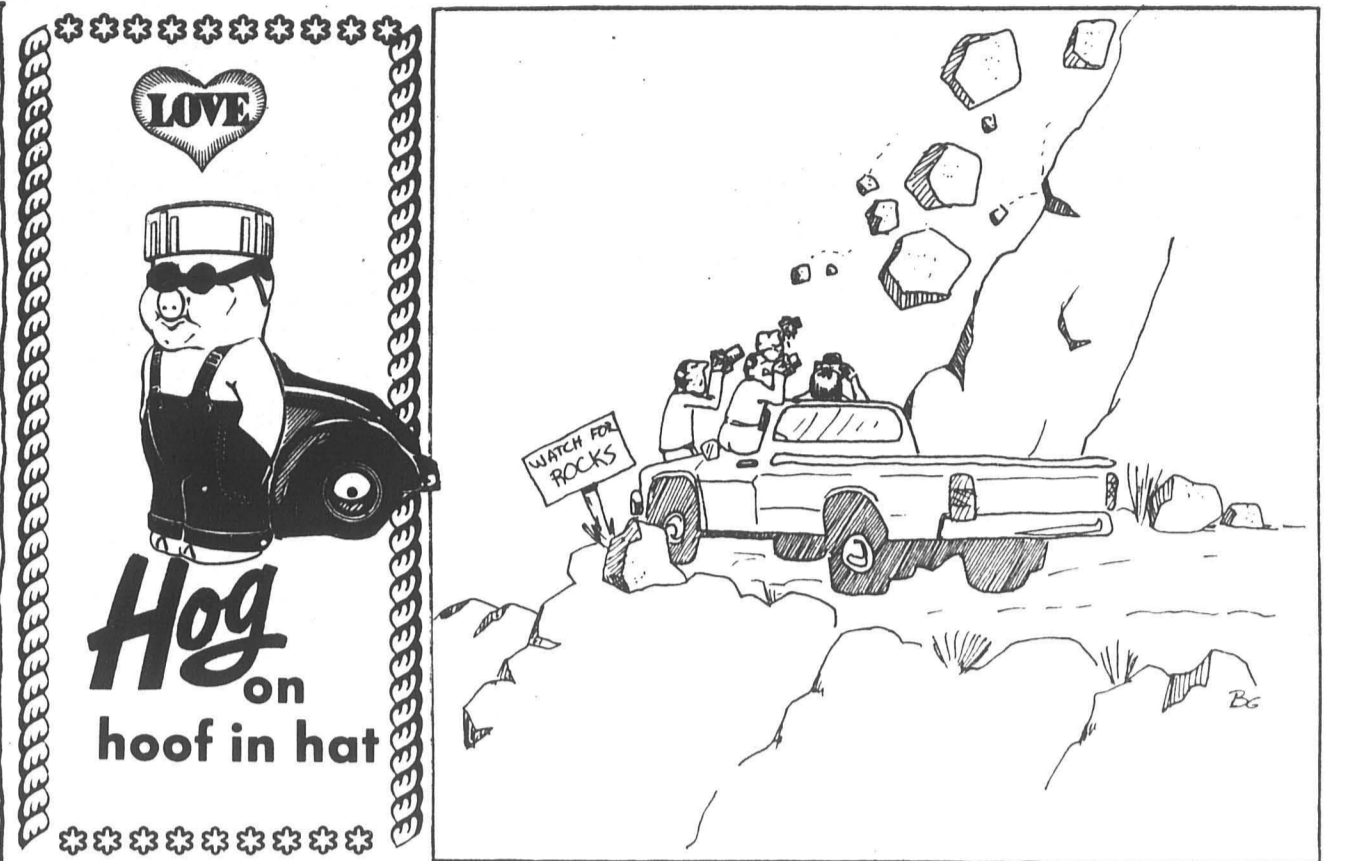
Applicants must have 74 Evergreen credits to be eligible for this program. Applications should contain a letter outlining previous college work, indicating what areas the applicant wishes to study at the UW, and the student's portfolio. Applicants should explain how the projected studies fit their background and future academic or professional objectives. Applications should be submitted to Andrew Hanfman, SEM 3109.

The UW-Evergreen partnership allows a limited number of Evergreen students to attend the Jackson School of International Studies for one year. The arrangement is particularly useful for students who wish to pursue language and culture study in areas not currently available at Evergreen.

The UW curricula offer interdisciplinary studies organized to emphasize both regional and topical studies. Students may concentrate on a major world area within the context of the humanities and the social sciences. They may specialize in topical studies, or they may pursue a more general course of study within the program. It is also possible to integrate the international or regional study with an emphasis on business, health and political economy.



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| <p>1. medical evaluation</p> <p>8. goals</p> <p>12. pertaining to tide</p> <p>13. journey</p> <p>14. negative</p> <p>15. bright color</p> <p>18. limitation (suffix)</p> <p>19. spinning toy</p> <p>20. fire remains</p> <p>22. apple, cherry, peach</p> <p>23. welcome</p> <p>24. priests</p> <p>25. scent</p> <p>26. external (prefix)</p> <p>28. perform</p> <p>29. deranged</p> <p>31. --- to lunch</p> <p>32. Rapid Transit Authority</p> <p>34. rice wine</p> <p>36. possess</p> <p>37. fishing gear</p> | <p>38. hogey shop</p> <p>39. rose</p> <p>40. consume</p> <p>41. connections</p> <p>42. Irish</p> <p>43. --- King</p> <p>45. maneuver</p> <p>46. Yoko</p> <p>47. pad (abbrev.)</p> <p>48. negative</p> <p>49. Olympic lake</p> <p style="text-align: center;">Down</p> <p>1. building material</p> <p>2. caviar</p> <p>3. nocturnal bird</p> <p>4. cowboy justice</p> <p>5. holy man</p> <p>6. A blue flower</p> <p>7. religious transgression</p> <p>9. elucidate</p> <p>10. horned animal</p> | <p>11. the racer's edge</p> <p>16. Hooligan; a ruffian</p> <p>17. revolving disk</p> <p>21. ...and so on...</p> <p>22. Ma Kettle's husband</p> <p>23. Chinese game</p> <p>24. bang</p> <p>27. sea mammal</p> <p>28. clock</p> <p>30. exercise</p> <p>33. to abound or swarm</p> <p>35. ET</p> <p>36. dog's master</p> <p>37. Braided reggae man</p> <p>38. peace</p> <p>44. chemical</p> <p>47. network newswire</p> <p>by Tom, Mr. Squeamish, and A. Gust</p> <p style="text-align: right;"><i>... ANSWERS ON PAGE 11...</i></p> |
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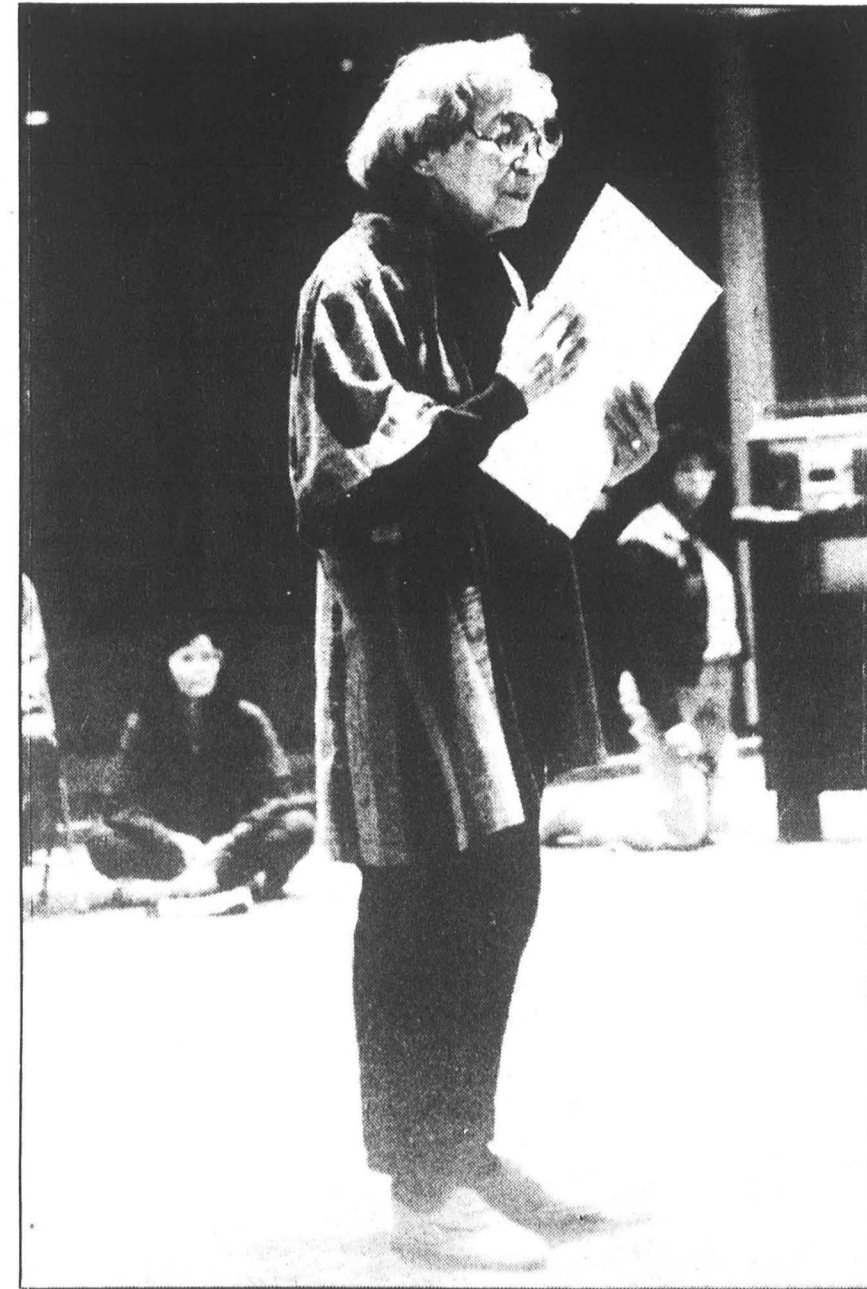


photo by Jennifer Lewis



photo by Jennifer Lewis

Teresita Bataylola remembers her last hug as she left the Hawaiian Islands from Sharon Hashimoto's "Partings."



photo by Jennifer Lewis

Leslie Ishii performs "Mirrors" by Nancy Lee Kennel, a story of Japanese women to the U.S.



photo by Jennifer Lewis

Freida Kirk and Leslie Ishii perform "The Yellow Dress." This excerpt speaks about life and children on a reservation.

Tomo Shoji, 70, presents an "Artist's Statement" by Amy Nikaitinani.



photo by Jennifer Lewis

Maria Bataylola reads her emotional adaptation of Kathleen Reye's letter to the "Gathering Ground" editors.



The crowd waits for the "Take Back the Night" march to begin. photograph courtesy R.V. Milligan, The Olympian

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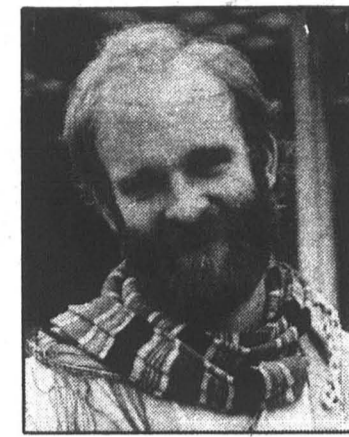
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Greenerspeak: 'What can Greeners learn from Evergreen's children?'

Photos by Jennifer Buttko



Vince Brown: Children can help remind us why we're here. College can be a pretty insular environment at times. And when I see children on campus, it puts my academic life in perspective; reminding me of my own future and the work that lies ahead.



Tina Harris: We can learn to be care free, explore, and to take risks without fear.



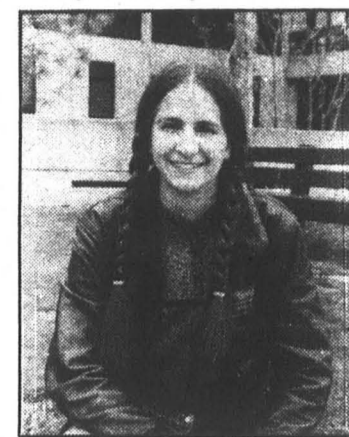
Don Grower: The administration talks about how important children are, but they never come down to the daycare center. Children aren't important to them, their security and their past history is important to them.



Angie Frank: I think I'm happier because I laugh at people. I sit down and look at people.



Eric Portnoff: Spontaneity is a very wonderful quality that kids naturally have, until it is conditioned out of us and self-consciousness sets in like a frozen vice. So, we can learn about being relaxed and fun just as we are.



Andrea Gardener: We're talking about our future, and they're right there; but they hide them off in the woods. Isn't it about time for a reality check?

Local daycares offer alternatives at higher cost

by Polly Trout

Some parents at Driftwood Daycare have expressed dissatisfaction with the program there; they claim it is not as good as other daycares. Two other daycare directors have been interviewed to help put that allegation in perspective. Questions of funding, staffing, curriculum and daily planning are issues for every daycare.

The Olympia Child Care center, located on the east side, is one of the lowest priced facilities in Olympia. It is a non-profit, United Way agency, and only 45 percent of its income comes from parents; the rest is contribution, USDA food program, and fundraising. Parents pay from \$6.75 to \$10.75 daily on a sliding scale based on parent income. With about 62 children a day, they receive roughly \$18 per day per child, according to Karen Patjens, program director.

The children are divided by age: 2 1/2 to 3 1/2, 3 1/2 to 4 1/2, pre-kindergarten, and school-age. Each group remains relatively separate, with a full time teacher and teaching assistant, in addition to some part-time or volunteer help. Each group averages 12 children.

"Daycare is not a profitable business if run properly," said Patjens. "People seem to think that this is a babysitting service, that we're paid for not doing anything. Child care is one of the lowest paid professions in the country."

She cited statistics from the January 1986 issue of "Childcare Information Exchange," and said that although the average child care worker is in the 50th percentile in education, with 14 years of school, he/she falls in the bottom 5th percentile of earnings.

Olympia Child Care receives a fair amount of money for a daycare, which goes into the staff salary and benefits, and supplies. The children have a broad range of activities, like swimming and cooking for all, woodworking and sewing for the older children.

The youngest group, according to Patjens, spends most of the day eating, sleeping, going to the

bathroom, and in free play, either outside or inside. She emphasized that free play was an important way of learning. "Our philosophy is that children learn the most when they make their own choices," she said. She added that to a casual observer, it may not look like a child is learning anything by stacking blocks, but

"We don't believe in pushing, and we don't believe in holding back."
—Pat Sarmento, Great Beginnings

they are practicing motor skill, spatial relationships, and mathematics.

Children, on this particular afternoon, were waking from naps, looking at books, playing on the playground, and watching with widened eyes two hermit crabs.

The younger children participated in "structure" activities an estimated hour in the morning and hour in the afternoon, according to Patjens. Sometimes it is an art project, such as fingerpainting or clay, sometimes a science project, or cooking, or language, or math. She stated that art activities are designed to be "creative for children." The teachers are paid for two hours of planning-time a week, and are given free reign in activity planning. Songs, games, art and projects were mapped out for the week and posted.

Patjens said that children learn through doing: feeding fish was a foundation for biology; playing in water or sand with measuring cups was a foundation for mathematics. The children are not forced to do anything, but instead presented with a variety of stimulating activities and encouraged to participate.

Discipline, says Patjens, consists mainly of redirecting and providing positive choices.

"Structure is not a dirty word. Drill is. Regimentation is. Programs that are too unstructured don't give children a sense of solidity. The kids need to know that after nap, they go outside, then wash their hands for snack. Adults can't even handle living in totally unstructured environ-

ment. Consistent limits need to be set, like 'don't climb the fence.' "

Another Olympia daycare is "Great Beginnings" which is licensed for 75 children but averages 50 a day. Children are ages 2 1/2 to 6. Parents pay \$9.25 per day per child; that is 100 percent of the budget. Co-director Pat Sarmento agreed

with Patjens that small daycares have a much harder time financially. Certain overhead prices are fixed no matter how many kids are enrolled, and it is difficult to meet them without at least 30 children. Great Beginnings, Sarmento said, breaks even with 40 children if either

her or her partner, Joanne Ponzio, teaches part time; they need 50 children for them both to administer full time.

At Great Beginnings the children are divided into five groups arranged according to developmental level. Each group covers roughly a year's span and has a full-time teacher. The groups sometimes combine for free choice, walks, music, etc.

From 9:30 to 11:30 a.m. the children are involved in "preschool," the daycare's time to focus on academic development. According to the daycare brochure, this is "scheduled activity. The planned curriculum includes a weekly balance of math, social studies, science, reading, writing, language art, creative drama, feelings, and large muscle breaks. During this time, the program allows for individual attention, small and large group activities."

Great Beginnings is dedicated to individual pacing. "We don't believe in pushing," says Sarmento. "And we don't believe in holding back. Some kids are reading, others can barely write their name."

"We are not preparing them for kindergarten," she said. Instead, their emphasis is on stimulating each child at a level that keeps them interested. The emphasis of art projects is placed on the process of learning, not the finished product. They make a distinction between art and craft.

In conclusion, Sarmento discussed their philosophy of child care. "There is never right or wrong, just appropriate. We try not to use the words good, bad, right, wrong, or can't...we want to give the children different options of values. She said that their goal is to "support people in the pursuit of unlimited possibilities."

'Slightly West' makes debut

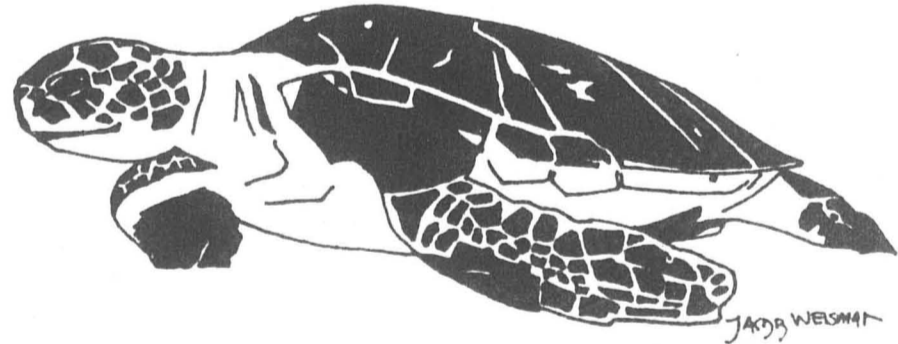
by Dennis Held

"Slightly West," the Evergreen literary magazine sponsored by MAARAVA, was released to the public on Tuesday, February 25. Approximately 250 copies were printed, and about 90 were picked up at the initial release, according to Brian Seidman of MAARAVA.

The magazine, which cost about \$300 to produce, has been warmly received, Seidman said. "It looks nice, and we feel we've been successful insofar as a positive response," he said. He added that he was excited about receiving \$300 in additional funding for the next issue.

About \$40 has been collected in donations, Seidman said, and that money will be applied to next quarter's issue. MAARAVA will be accepting copy for the spring quarter issue at the beginning of the quarter; that issue is expected to be released in mid-May, he said.

Copies of this quarter's issue are available in MAARAVA's office,



LIB 3214, and submissions can be left there, Seidman said.

MAARAVA is looking for a new editor, because coeditor Jacob Weisman will be leaving for New York, Seidman said. "We're soliciting editors for formal interviews. We'd like to get two more people, preferably someone with word processing skills," he said.

Coeditor Christie Eikeberg will continue in her role. She said the decision to print only on one side of the paper was made to avoid stories and poems bleeding through. "We thought it looked better, and made it easier to read," Eikeberg said.

Eikeberg encourages artists and photographers to submit work for the next issue. "We'd like to see high-contrast black and white artwork. We received about 15 submissions of art work for the first issue, but we weren't sure about how to use them this time," she said.

Two poems, "Flight" and "Winter Moon," written by Anthea Lawrence, were inadvertently attributed to "Unknown." Eickeberg said that names were removed from submissions for editing purposes, and Lawrence's name was accidentally omitted in that process.

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reviews

Author Starhawk fuses spirituality with politics

by Polly Trout

"The fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control."
--St. Paul, Galatians 5:22

It took a Jewish witch last Tuesday night to display the spiritual power America's Christian church often lacks. Starhawk, feminist author and human rights activist, gave a demonstration of a vital and living spirituality in her lecture. She spoke of spirituality and politics, and how she saw the two intertwining in her own life and in the villages of Northwestern Nicaragua, where she recently toured.

She stressed that what she saw and heard from Nicaraguan peasants was absolutely contradictory to the Nicaragua portrayed in the media and promoted by Reagan. She was very supportive of the Sandinistas and saw the Contras as immoral. She said that the Nicaraguans were not having a civil war, because the Contras would not exist if the U.S. did not support them.

Starhawk was angry about the situation, and represents many people who are becoming politically active because they feel that they're religious beliefs call them to "Love their neighbor."

Starhawk said that in the past politics and religion rarely mixed, because people active politically believed religion to be unnecessary tripe, and that people active spiritually thought politics would "bring them down."

Starhawk was part of a Jewish Delegation traveling with a Christian peace organization. "You may wonder what a Jewish witch was doing traveling with a Christian organization to Nicaragua," she began. She said that the common belief among pagans had been that Christianity, a patriarchal system, was an impotent religion. "We were wrong," she said. Although never explicitly stated, one got the impression that it was merely the American-European version of Christianity that was impotent in Starhawk's eyes.

Starhawk said that the Nicaraguans' Catholicism was a powerful force that had led them to a positive revolution. There are two branches of the church in Nicaragua, the orthodox church that opposes the Sandinista government and an grassroots peasant church that supports the Sandinistas. She said that although the "capitalist church" was allowed to practice freely and retain its land and wealth, the majority of the populace had left for the poorer one.

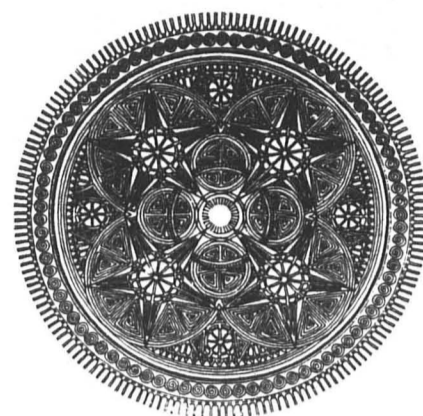
Starhawk emphasized that to be a pagan witch had nothing to do with Satanism, but meant that she followed the traditional European religion

that existed before Christianity was introduced. Paganism contrast's Christianity's patriarchal vision of God with a worship of the "Mother Earth," as well as worshipping the male principle.

Starhawk said that the Nicaraguan church was vital because it retains the idea that the sacred emanates from the earth, and is not a distant, otherworldly principle.

She also said that she found the Nicaraguan church comforting close to her own pagan worship. She was in Nicaragua during the winter solstice, and expected to have a lonely celebration. Instead, all the village feasted celebrating the Virgin Mary, who Starhawk sees as the Mother Earth deity. There was dancing, drinking, and gaiety all night.

If Starhawk is right, our own brand of Christianity could use a lusty infusion of mother-worship to



balance father-worship, a belief in the sacred emanance of all things, and some joyous ritual celebrating the goodness of life. I tend to think she is. If "the fruits of the Spirit" are a true indication of spiritual maturity, then I think that this is one witch that God loves dearly.



Starhawk speaks to a capacity crowd Tuesday night. photo by Jennifer Lewis



photo by Jennifer Lewis

"You may wonder what a Jewish witch was doing traveling with a Christian organization to Nicaragua."

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'Hannah and Her Sisters' touching and funny

by Stoddart Lawrence Smith

Often critics won't be willing to say that some film reaches for deeper meaning or even greatness unless it deals with the big, tragic, dramatic issues such as war, injustice, or mortality. It has to rip you out of your seat like Kurosawa's "Ran," Wolfgang Peterson's "Das Boot," or Victor Puenzo's "The Official Story." Well, I'm not one of those critics, at least not anymore. Because in "Hannah and Her Sisters," a comedy about the mundane and frustrating side of relationships, Woody Allen has made the most meaningful and intelligent film of his career.

"Hannah" is purportedly the story of three sisters in Manhattan and the travails of their loves and family. But what it's really about is the touching and absurd ways we fall in and out of love with some hilarious sendups of the rationalizations and guilt of relationships. The real star of the film is Woody Allen, the world-class screen writer who has created a rich tapestry of well-defined, sensitive, intelligent and terribly human people. It's hard to believe there are films that need the likes of Maureen O'Sullivan, Sam Waterston, Max von Sydow and the late Lloyd Nolan for secondary characters. This is one of them.

These characters are still the same, self-tortured, guilty, neurotic Manhattanites Allen both skewered and caressed in "Annie Hall" and "Manhattan." They seem to take their credo from the Diane Keaton character in "Manhattan," "I'm a beautiful woman, I'm young, I'm highly intelligent, I've got everything going for me. The point is...I don't know, I'm all fucked up." This is a film fortunate enough to be blessed with three Diane Keatons.

The film opens on a dinner party to which the steady, resilient older sister (Mia Farrow) plays host. Her husband (Michael Caine), finds himself increasingly obsessed with his wife's gorgeous younger sister (Barbara Hershey). The middle sister is played by the overlooked and underrated Diane Wiest, as a manic, underconfident ne'er-do-well. Add to this Nolan and O'Sullivan, their parents, who make a wonderful couple arguing and insulting each other as they try to relieve their youth. Von Sydow plays Hershey's older live-in lover, an artist given to long philippic against American culture and tempramental artistic rages. All this talent seems to build upon itself, as even Carrie Fisher leaves the two-dimensional world of Princess Leia while playing Wiest's partner, best friend and rival for the affections of architect Sam Waterston.

Popping in and out of their lives is Allen himself, as art outrageous hypochondriacal T.V. director who also happens to be Mia Farrow's ex-husband. Though he surrounds himself with a riotous bunch of showbiz characters, Allen the screenwriter has finally resisted the temptation to give Allen the actor all the funniest lines. The effect is even better since every time he steps onto the screen the audience explodes at his latest piece of satirical insanity while searching for the meaning of life in yet another role perilously close to himself.

Allen the director has grown up a lot too. This is easily the most actor-oriented film he's made. No small tribute to the talent he's got working with him. It's cut in an episodic way, like Paul Shradet's "Mishima" or a Jean-Luc Godard film. Unlike Godard, however, Allen isn't the only one who can tell what's going on. Each chapter is led by a subtitle and

is often told from one character's point of view. There is a voice-over that reveals the vast difference between what we say and do and really think and want to say. The characters grope and stumble through love and life with only the vain hope that they can get their true feelings across. The Caine character, in particular, rehearses long speeches to the women in his life only to find himself babbling and in analysis. The idea of casting tough-guy Caine as an agonizingly self-analytical "glorified accountant" was a particularly enjoyable risk that paid off.

Allen now shows a lot more care in his shooting too. Every scene is carefully framed; sometimes backing up to let two actors in conversation use the full breadth of their talents. He also displays a new willingness to move the camera and follow his characters in action, even occasionally telling the story from the character's eyes. In one scene the three sisters sit in a restaurant pouring their souls out as Allen's camera circles them continuously with perfect timing to carry their faces and emotions with the words. Nearly every shot with Barbara Hershey seems framed to show off a near glowing beauty that can easily explain Caine's consuming obsession for her.

Allen also seems to have rediscovered the long-lost art of romantic music in film. He reaches for early jazz and classical at just the right time to set a mood and yet not distract from the flow of the film.

"Hannah" is also one of the very few optimistic films that still manages to be honest to its audience. The story isn't a dark, moody, black comedy (though I happen to love that stuff), or one that makes some stern judgement on its characters or life. No matter how devastatingly

guilt-ridden or insecure his characters are while they serach for true love, they, like we, somehow manage to survive. Allen's hypochondriacal T.V. director thinks that he's come close to death (this happens about twice weekly). And after a riotous attempt to find meaning by trying religions like they were ice cream flavors, he finds out that whether he's got the answers or not, there's enough joy in simply living to make it worthwhile. I won't tell you how he finds his answer (though it's classic Allen stuff), and if I won't tell you that, then I sure won't spoil the gloriously life-affirming endnote to the film. I'll simply say that a gesture like that re-

quires a certain leap of faith on his part, and it shows that Woody Allen has not only grown up but grown wise.

In the past six years, I've given out a grand total of two 4 1/2's to American films (a true five hasn't been made since before I was born). And since I enjoy giving this kind of review, I sure hope I don't have to stick out another four year stretch, even though such a sentiment may ruin my rep as a cruel, merciless, cold-hearted reviewer. I may not have to though. Ever since "Annie Hall," Woody Allen has been a few steps away from being a world-class director (Kurosawa, Herzog, etc.). Now he has taken those steps.

Crossword answers

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Opinion: Viva Hernandez!

by Stoddard Lawrence Smith

Two weeks ago, Baseball Commissioner Peter Ueberroth decided that he had a public relations problem. Ever since last winter's Pittsburgh drug trial, baseball's sterling image has been somewhat tarnished. So in the midst of a media barrage, Ueberroth slapped a number of players with penalties and fines. Seven players were given the choice of paying 10 percent of their salary to charity, several months of community service work, and random testing for drugs for the rest of their careers. Or they could, of course, quit their jobs.

One of these seven was Mets All-Star first baseman, and former MVP, Keith Hernandez. Ironically enough, without Hernandez, the trial might never have taken place. For several years Hernandez had a spotless reputation in the game, both as a leader and co-captain of the 82 champion Cardinals, and as an accessible friend of charity. His conduct off the field was as consistent as his Gold Glove work on the field. And a few months ago, he took the ultimate risk for the game. He testified under state's evidence at the Pittsburgh trial, and forever linked his name with drugs. His testimony turned out to be crucial in convicting some of the most notorious drug suppliers in the National League.

Hernandez took a big risk on behalf of his game, admitting that he had taken drugs in the late '70s and early '80s and testifying against a pretty scary group of people. Now Ueberroth, who wouldn't even have known about him if he hadn't testified, has decided to fine him 10 percent of a year's salary. Ueberroth is also keeping him under the threat of permanent suspension for the rest of his career. Worst of all, by linking the money to charity he makes anyone who objects look like a heartless miser while he comes out like Mr. Clean. And as usual, most of the sportswriters in the country have fallen for it. Ever since Hernandez said he was going to court to fight this gross civil rights violation, every opinion I've seen has been raking him over the coals as the sort of ballplayer who would be a bad influence on the game and a terrible example for the young fans. These are of course the same bunch of guys who sang his praises for the last decade.

Past drug history is no less a civil rights issue than a job application form that asks if you're handicapped, corporations that spy on employees, or retain information on your personal sex life. Regardless of how much money he makes, when he goes to court on this, he goes up to bat for all of us. No company or organization has the right to interfere or dictate to its employees, or threaten them with lifetime unemployment for their public image needs.

Sixteen years ago, Curt Flood stood all alone as he went to the Supreme Court to end the right of ball teams to trade players like cattle. The result was the five and 10 system for players to approve trades. Hernandez is showing no less courage. (Flood hasn't been given work in the big since he retired) and this one affects all of us.

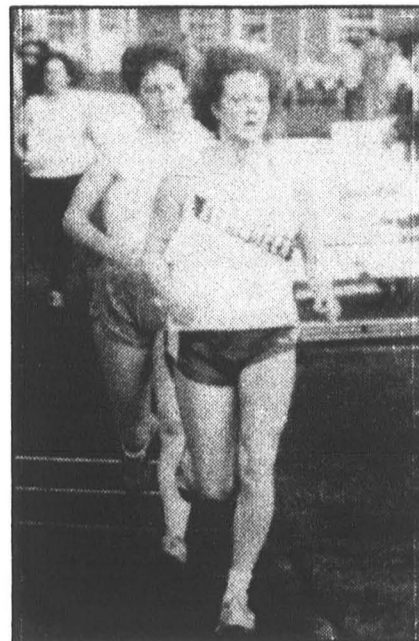
Keith Hernandez has spent his whole career proving he is a fine person as well as a great athlete. There could be no greater proof than this testifying at the Pittsburgh trial. He has done a great thing for baseball, and it seems baseball is paying him back. In spades. The court was willing to give him immunity. I think Ueberroth should too. A lot of people have fallen for this gag, and tried to ostracize him in the public mind.

Well, I say VIVA HERNANDEZ...and all the Hernandez's of this world.

Records fall in track openers

by John Kaiser

The 1986 Evergreen Track & Field team is rewriting the school record books with impressive performances at its first two meets. The Geoducks traveled to Oregon for Linfield Col-



Franny Hearn's 67-second quarter-mile. photo by Pete Steilberg

lege's season opener on March 1 and showed up a week later at the Pacific Lutheran University Salzman Relays.

At Linfield, maverick track star Baethan Crawford broke the 800 meter record with a time of 2:06 and lowered the 5000 M record to 16:01 later that day. Franny Hearn ran a tough 2:34 800 M to set the women's school record. John Kaiser turned in a 4:18 1500 M time finishing just ahead of Crawford. "I went out too fast," Crawford said of his 62 second first lap.

Seasoned Greeners know that if you want to catch a Geoduck you'd better be quick. The sprinters were living proof of this as they blazed out of their starting blocks at Linfield. Jerome Rigot of swimming and tennis team fame burned up the track with a 27 second 200 M. Becky Burton, a soccer team transplant, ran the 100 meters in 14.7 while Suzy Tvetter cruised in at 15.2.

At PLU, Tracy Stefan broke the 3000 M record with a time of 12:39.3 just ahead of teammate Caprice Brown's 12:50.6 clocking. Baethan Crawford starred in the Geoduck drama of the day. Last minute delays in the start of the 3000 M led



Jon Fritzier and Baethan Crawford in the 800. photo by Pete Steilberg

Crawford to suddenly enter the event. Frustrated from an earlier 5000 meter race, the brash Crawford ran a 9:13 to put in name in the school record book once again.

The women fielded two relay teams -- a distance medley (800, 400, 1200, 1600) and a sprint medley (100, 100, 200, 400). In the sprint medley Franny Hearn ran a 67 second quarter mile to round out the team's fine effort.

The Track team has been out in force with a strong women's turnout

and a mens team packed with quality distance runners. Franny Hearn, injured during cross country season is back and looking strong. Newcomer Caprice Brown joins returning cross country team runners Suzy Tvetter, Laurie Selfors and Tracy Stefan. "I'm seeing a tremendous amount of improvement from everyone who's showing up. I hope the team's enthusiasm and success will lead more people to come out next year," said Track assistant Neil Gleichman.

Dave Zook works his way up

by Tim Quam

David Zook is playing tennis for the first time in his life, and is playing competitively at the intercollegiate level. Though he's obviously having a good time with this sport, Zook doesn't pull any punches when asked why he's playing. "I wanted to get a letter from Evergreen. I've told that to people from last summer, and this year. They say: 'Evergreen gives letters?' So that's why I want one," says Zook.

But there's more to it than just the letter. "I was never a big sports person. It wasn't that I never thought that I wasn't good enough, it's just something I never did till I got to Evergreen."

"I do feel like I didn't try in high school, and I regret that. I didn't try in sports, academically, or socially, I just didn't try. About the only thing I did do in high school is get stoned. And now I look back on that time and realize that it seems that a lot of that time was a waste. So now I'm only trying to do the things I never did in high school."

Listening to him speak about himself, one senses the personality of a new attitude: "I'm not trying to make up for lost time, but I'm trying to do everything I can in col-

lege. I'm also doing art for the first time. Scuba diving for the first time. This is my year for doing things for the first time."

For a rookie Zook has done well. He's already competed in three matches. In one against Portland State, he held a 4-0 lead in the second set before going down 6-4. "I was a much better player, or at least as good," Zook said afterwards.

But inexperience was an obvious disadvantage. "I definitely feel I have a disadvantage because everyone on the team, and everyone we've played, has played at least a year or two. I'm tired of losing."

But playing five to six times a week since October has given Zook a chance to become competitive. "I'm getting to where I can play. I'm having long enough rallies to where I'm having fun being out there," he said. But Zook maintains that he plays to win. "In practice it's fun to hit back and forth. But, in matches I just want to win the point," he says.

Just how far has this first year player come? "I think that David has the potential to play solid, competitive tennis and win some matches for us. David's a good example of a highly motivated person making the most of his skills and enthusiasm," Coach

Bob Reed said, "David is proof that an inexperienced athlete can find a niche on an intercollegiate team."

Coach Reed also feels that Zook has become competitive with a number of players on the team, a feeling that is shared by team captain, Ben Chotzen. "Dave works pretty hard. He's had the furthest to come, and he's come the furthest. He's competitive with everybody after the first five. He's already in the running for a starting spot," says Chotzen. "It's hard, and Dave wants that letter. This is a conducive school for it," he said.

Swim team goes to nationals Tennis team 4-5 versus SPU

by Bob Reed

Do you have to win to have a good time and a learning experience? Ask the Evergreen swimming-diving contingent that traveled to Spokane for the national championships last weekend and you'll probably get a resounding NO for an answer.

"It was so much fun. The spirits were excellent and the entire team was up," said team captain Max Gilpin. Gilpin was 28th in the 400 individual medley (4:34.09) and also swam the 800 freestyle relay with Casey Pratt, Burke Anderson, and Rob Bruns (7:39.85).

Bruns was 32nd in the 50 freestyle (22.90) and teamed with Pratt, Anderson and Pieter Drummond for a school record-breaking performance in the 400 freestyle relay (3:21.84). Erica Pickell was 16th and 17th in the three and one meter diving events, respectively. J.R. Baldwin was 17th in the men's three meter.

Another highlight was the selection of Evergreen diving coach Debbie Rodgers, a former NCAA diver, as the diving referee for the national meet.

Coach Bruce Fletcher said the swimmers had peaked once for the district meet and that it was hard to carry that level of performance into the national meet. Gilpin said the swimmers hope next season to

Evergreen is a conducive school for it. A young sports program still has the opportunity for inexperienced players to have a chance. David Zook is making the most of it.

"It's really neat, the speed with which I've been learning. I'm still zooming. I'm learning things real fast. It's neat to be playing with so many people who are better than me, and are so helpful and committed to what they're doing," Zook said. Then he laughs, "They'll love that last one."

qualify for the nationals earlier in the season (rather than at the district meet) so they can then time their peak for nationals. The Evergreen team didn't score any points. Fletcher said, however, that it was a privilege just to be at the meet. "There were thousands of swimmers that stayed at home and didn't participate," he said.

Last year the men's tennis team lost 16 of their first 18 individual matches against UPS and Seattle Pacific University. This year they have won eight of 18, including four victories in the 5-4 loss last Saturday to SPU.

"We are on the verge of playing really tough team tennis. We have certainly established credibility. Now we need to refine our fundamentals and play tougher tennis when the score gets closer," said player-coach Bob Reed.

Against SPU, Evergreen's number one duo Ben Chotzen and Jim Wood lost a close match 7-5 in the third set. Reed and Nuzum turned the tables with a three set victory (6-4 third set). The number three team Gene Chong and Dave Zook lost 6-1, 6-3.

Chotzen, Wood and Reed claimed singles victories while Chong fell to Soloviev (seeded player at last year's district tourney) 6-2, 7-6 and Kirk Camer lost 6-3, 7-5.

sports

Opinion: Who mourns for Flo Hyman?

by Jacob Weisman

On January 25th, the *Seattle Times* carried word of Flo Hyman's death. At the age of 31, Hyman -- the leader of the 1984 U.S. silver medal-winning team -- was considered to be, perhaps, the best woman's volleyball player in the world. The story was placed on the third page of the sports section.

She had been playing in an exhibition match for a woman's volleyball team in Japan. The match, broadcast live over Japanese television, had been proceeding normally when Hyman left for a routine substitution in the third game. The camera was focusing in on the incoming player when Hyman suddenly slid, without warning, out of her seat and onto the floor. She was dead. The cause of her death was ruled a heart attack.

The next day American newspapers seemed almost unconcerned. Only the *Los Angeles Times* hired out their own staff writer to cover the story. No follow-up stories, it appeared, would ever be written. Not until six days after her death, was it discovered that Flo Hyman hadn't suffered a heart attack after all. She died from something much rarer, a genetic disorder called Marfan's syndrome. Did any of the newspapers take any interest?

Maybe if she'd been a man, playing a man's sport she might have received more attention. "Wayne Gretzky suffers from third quarter heart attack -- see page 3." It wouldn't have happened. Maybe if she'd been playing in a sport with more visibility (and been white) like Martina Navratilova or Chris Evert Lloyd, it might have been different. It wasn't.

It wasn't, in fact, until February 17th, nearly a month after her death, that Flo Hyman made page 1 of the *Seattle Times* sports section. The men's and women's Olympic volleyball teams were playing exhibition matches in Seattle. There had been no mention of the death of one of their star players; as if some strange deal had been struck between the team and the media that only positive coverage would be encouraged.

"Flo Hyman lives on in women's volleyball team," read the headline for Steve Kelly's column. The column was filled with superlative adjectives and some updated information -- something called Marfan's syndrome was briefly mentioned.

"Flo Hyman," Kelly wrote, "died in her prime, but her memory will linger in every high-school gym and YMCA court. Her mark on the game is indelible." But where had Kelly been 21 days earlier, before the Olympic teams had been slated to visit Seattle? The same day Kelly's column appeared, *Sports Illustrated* published their special report: "Marfan's Syndrome: A Silent Killer."

Marfan's syndrome is characterized by tall, thin, and almost elongated features--part of what made Hyman the athlete that she was. It also places an inordinate amount of strain on certain organs of the body -- most notably the heart. In Hyman's case, her death resulted from a ruptured aorta caused by a dime-sized defect less than an inch away from her heart. She had had the defect since birth.

Richard Demark begins his article with the events leading to the death of Flo Hyman. Unfortunately, there seems to have been little information relayed across the Pacific, from Japan to the United States. The information Demark has to draw on is little or no different than the newspapers had.

From there, Demark embarks on a winding tale, including the history and signs of Marfan's syndrome, as well as short pieces concerning all three of the basketball players who have been sidelined as a direct result of Marfan's syndrome within the last year. But Demark always returns to Hyman, comparing her case to the others. Hyman is the thread.

While the article is clearly about Hyman, it is almost equally concerned with Marfan's syndrome. Demark's article, as much as it might seem, is not a tribute to Hyman.

Hyman may simply have been the catalyst that set the machinery in motion, allowing the article to be written. One has to wonder if the

editors at *Sports Illustrated* already had the information on the three basketball players ready to go when she dies. She had, after all, been a member of the U.S. Olympic team since 1974. And maybe the single best athlete ever to play women's volleyball.

The *Sports Illustrated* article is, perhaps, the closest she will ever come to a true recognition of her worth as a world-class athlete. Maybe her memory really will linger on. But in the meantime, we owe an athlete of her caliber much more attention than we gave her, before--or after--her death. The endless hours of training, the years of preparation, and the disappointment of the U.S. boycott of the 1980 Olympics in Moscow are now only left to guess at.

Spring intramural info

by Tim Quam

Now that winter quarter's all but over we can all think about what fun we're going to have outdoors in the spring. Well, the nice people at the rec center have been thinking about it too. The rec center has lined up several intramural sports and a few other activities.

Ultimate Frisbee is open to both the hardcore and low-key players, on Wednesdays, Fridays, and Sundays from 3 p.m. to 5 p.m. Also here at Evergreen (this time at Red Square) is volleyball on Tuesdays and Thursdays from noon to 1:30. Its counterpart, wallyball, will continue at its usual time 7 to 9 p.m. Mondays and 3:45 to 5 p.m. Thursdays.

There will be a co-ed seven-a-side soccer league. Sign up deadline for

both individuals and teams will be April 11th. Games will be played Fridays from 4:15 to 5:30 p.m.

Other activities include a Boomerang Tournament; the All-Day event will happen May 18th. That will be followed by the fourth annual Buns in the Sun Ultimate Frisbee Tournament, the weekend of May 24-25.

Other events and activities to be scheduled include: a One Day Twister Festival, the 2nd Annual Geoduck Gallop, a spring basketball league, Housing Softball League, Inter-Program or Seminar Softball league (see Cory Meador), Rec-center/Housing sponsored Field Day.

For further information about activities or intramural sports, contact the rec center, x6530.

Want to be Production Manager?

The *CPJ* needs a Production Manager for spring quarter. This institutional job pays \$45 a week, nine weeks a quarter. You could be in charge (kind of, depending on the editor's mood and how long he's gone without sleep) of the technical and graphic aspects of the paper. Expect to work between 15 and 25 hours a week. Newspaper layout and administrative skills are helpful, but anyone pleasant to work with who can learn fast is a potential candidate. Contact the *CPJ* at x6213 or in CAB 306 if interested.

SPORTS IN BRIEF

SWIMMERS KNOCK HEADS WITH NATION'S BEST!!!! Last weekend, Evergreen sent seven swimmers and divers to the national finals in Spokane. Prior to this season, only two Geoducks had ever qualified for the prestigious event. Diver Erica Pickell was 16th in the three meter and 17th in the one meter events while J.R. Baldwin was 17th in the men's three meter. Tob Bruns was 32nd in the 50 freestyle and teamed with Casey Pratt, Max Gilpin, and Burke Anderson in the 800 freestyle relay. Pratt, Anderson, Bruns and Pieter Drummond set a school record (3:21.84) in the 400 freestyle relay. CONGRATULATIONS GEODUCK SWIMMERS!!

EVERGREEN'S FIRST TRACK WOMEN'S RELAY!!! No, they didn't set any world records, but they were in the running at last weekend's Salzman relays at Pacific Lutheran University. Becky Burton, Susie Tvetter, Laurie Selfors and Franny Hearn blitzed the sprint medley in 2:07.6. Tracy Stefan (current 3,000 meter school record holder, 12:39), Selfors, Caprice Brown and Hearn then flew thru the distance medley. The trend setters will be joined by a host of three Geoduck Gallopers and the infamous field event army as the team travels to UPS this Saturday.

The **TENNIS** teams are taking advantage of the wizardry of veteran Jim Wood, the leadership of Ben Chotzen, the legs of player-coach Bob Reed (also a 10,000 meter track competitor), the lightning quickness of Gene Chong and the stick-to-it-enthusiasm of the women. The men's team is off to strong start, losing heartbreakers to UPS and SPU 5-4. Both teams were in action yesterday at PLU.

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expressive arts network

In celebration of International Women's Day, March 8th, the Expressive Arts Network Newsletter page will feature articles and photographs of women graduates, faculty, current students, and staff that are working in the arts. We hope that you will enjoy these features which are written by EAN members. Layout by Susan Reams

Evergreen Women in the Arts

Aurand's images life affirming and encouraging

by Devon Damonte

Opening right here in Olympia on April 11th, artist Susan Aurand, Expressive Arts Specialty Area Convener, will be featured in a one-person show of paintings and drawings at the Marianne Partlow Gallery, 500 S. Washington.

Summer 1985 saw Aurand win third place in a competition at Marylhurst Museum of Art in Oregon. And, as a result, Harvey West, Director of the U.W. Henry Art Gallery, called to ask if she would participate in a show called "Fantastic."

The gallery described it as, "West Coast artists who weave tales filled with personal fantasy and humour, and often work in a highly detailed, compulsive manner." Aurand was the only artist from the Northwest in the show. She exhibited a roomful of 4 foot by 5 foot charcoal drawings which are exquisite in form, composition, and execution. They depict children in dreamlike dances with exotic birds and tropical

foliage, and can be a moving, spiritual experience. This past year she also exhibited at the University of Puget Sound's Drawing and Painting Invitational at the Kittredge Gallery, and at the Bumbershoot "Seeing Double" exhibit at Seattle Center.

Aurand said that as an artist she seeks "to create images that remind people of things they love." Her art is one that affirms and encourages life, love, memory and feeling. She also strives to the power of the erotic and the sensual through her artistic vision. On her working techniques, Aurand said that she first previsualizes a composition and then draws from life. She takes Polaroid pictures to get the necessary pieces to the puzzle. Her large drawings of birds and children in motion are evidence of her interests in transformations; the formlessness of moving objects and questioning the nature of things.

"I first heard about Evergreen when I was still an undergraduate at Kalamazoo College. My younger

sister had the catalog for Evergreen's first year and I remember she read it to me from cover to cover with great excitement." Some 15 years later, Susan Aurand is a towering figure on the faculty of the Evergreen State College. This year she is producing a 36-page survey on the arts at Evergreen.

She has had a year filled with extracurricular activities as well. In the past year she has had four exhibitions, including a major show at the University of Washington's Henry Art Gallery. A statement accompanied Aurand's drawings at the Henry Art Gallery, it read: "I grew up in a typical post WWII family with a station wagon and piano lessons."

Born in Indianapolis, Indiana, her mother was a speech therapist and her father an aeronautical engineer. Aurand got her B.A. in French language and literature from Kalamazoo College, a small liberal arts college in Michigan, where everyone in the school goes to study abroad for part of their junior year,

she said. It was at Kalamazoo that she became interested in, and committed to, concepts of alternative education. She then received her master's degree in ceramic sculpture from Ohio State University, and was hired at Evergreen the next fall of 1974.

Aurand said that she had the qualifications that Evergreen was looking for because she could teach French and she could teach ceramics and she was a woman. She has enjoyed Evergreen's emphasis on teaching, she says, versus many schools that operate under a "publish or perish" policy. That policy being that an instructor must be published or have major exhibits to remain employed. She also noted that many art departments offer good technical training but lack any teaching of aesthetics. This is one of Evergreen's strengths through frequent critiques in art programs.

Last June she married Stephen Cifka, a musician and photographer, became mother to Paul, 10, and Carrie, 8, and her studio is now in the family garage.

disciplinary liberal arts education. For the future of arts at Evergreen, Aurand said the administration is debating shifting its priorities. But she adds, "the arts are a relative newcomer to universities. As the college grows, and the community, so will the arts at Evergreen."

Although Aurand says she has thrived on Evergreen's emphasis on teaching, she felt an increasing need to be in the supportive environment of a community of artists. She said Olympia is just now beginning to come of age culturally, but when she came here there were no art galleries, no performance centers, and nothing cultural happening off campus. Consequently, four years ago Susan moved to Seattle, where she did her artwork in a studio in Pioneer Square.

There is a great value in an inter-

O'Keeffe dies but her paintings continue to live

by Catherine Commerford

Georgia O'Keeffe, a legendary American painter, died on March 6, 1986 in Santa Fe, New Mexico. She was 98 years old. It shouldn't have been much of a surprise to hear that O'Keeffe passed on. She passed on and is still moving people with images of the land and herself. The images are vital with a certain energy that comes from nature. The images are abstractions of nature, but interrelated with her understanding of life.

Near the horizon, the sky is almost white, but it darkens up above. Layers of clouds turn and gather at the top. A ram's skull floats in the atmosphere, so the clouds move in through the space between the antlers that gives way to air. The inside edge holds the air in a shape that is repeated in the antlers' curves, and in the hills below.

These hills are burned with ochre. Still, they are not charred. Terra cotta bleeds through until they are left raw. Up above, it is these colors that are picked up in the bone, just above the white of the skull. The antlers reflect these hills, while the skull pulls shades of sky.

An antler shelters a hollyhock—a delicate flower that radiates yellow onto its overlapping petals. What belongs to the land has been elevated. Both the ram and the flower have entered another plane. Away from the land, these objects have been transfigured. The subject remains a mystery.

O'Keeffe expresses through her work a concern with a spiritual nature, though her images reflect a formal structure that shows she com-

posed landscapes instead of imitating them. She interrelated opposition, transition, subordination, repetition and symmetry. She saw what was beautiful and presented it in a way that is concise and striking.

Her knowledge of design was based on formal training, reading Arthur Dow's work, looking at Arthur Dove's paintings and trusting her vision. This knowledge was strengthened by study with William Merritt Chase; reading Wassily Kandinsky's ideas that connected spirituality, painting, and music; and seeing what was art news in New York.

Another important influence was travel. In the beginning of the century, O'Keeffe lived and worked in New York, Chicago, Virginia, Texas, South Carolina, and later, New Mexico.

At some point in her 20s she absorbed what she had, put the rest aside, and decided to be her own prototype. She gave herself permission to be her own role model. Her own words to a friend do best to explain:

"One day, I found myself saying to myself... I can't live where I want to... I can't go where I want to... I can't do what I want to. I can't even say what I want to. I decided I was a very stupid fool not to at least paint as I wanted to and say what I wanted to when I painted, as that seemed to be the only thing I could do that didn't concern anybody but myself—that was nobody's business but my own."

O'Keeffe composed her experience of light and the landscape according to her personal aesthetic.

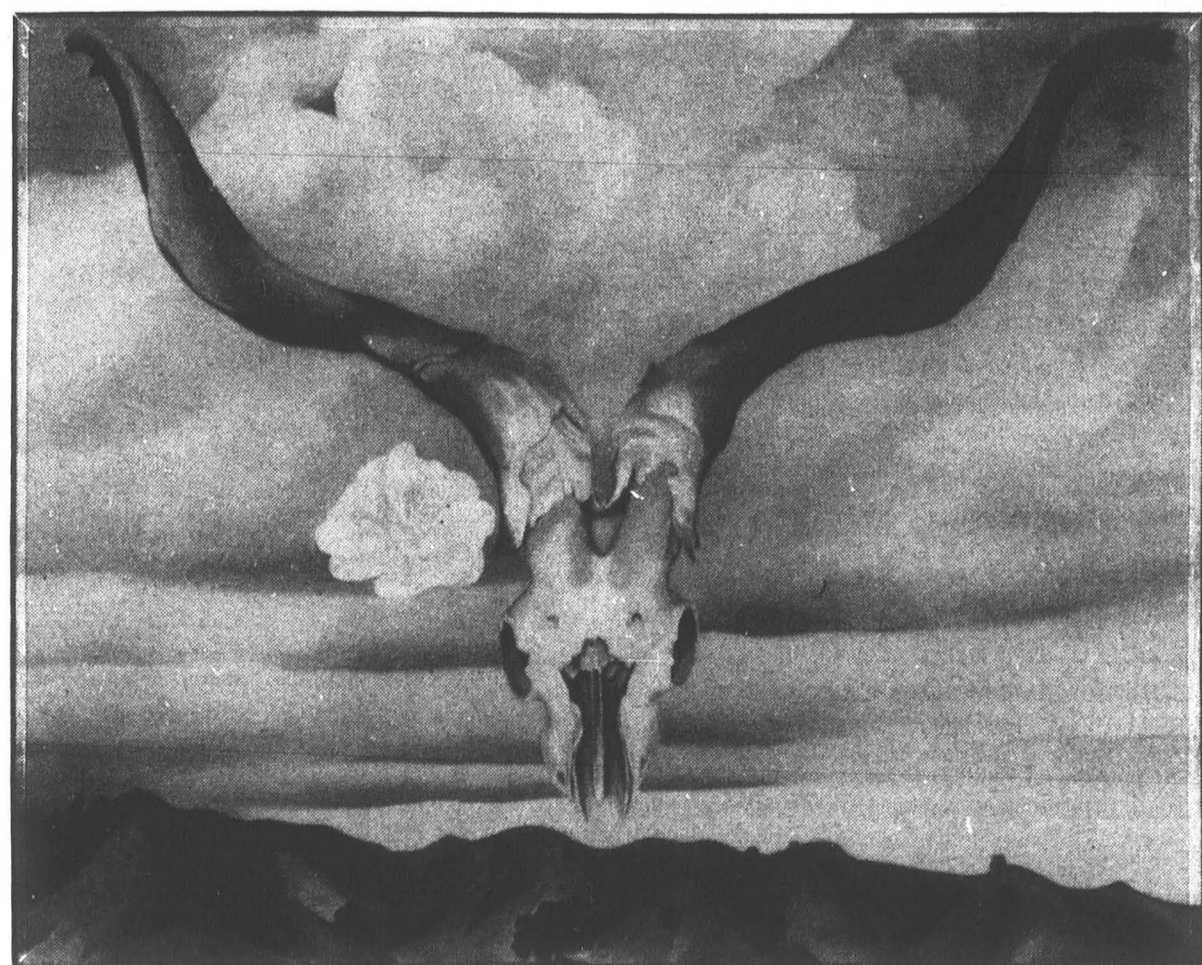
Her work was sent by a friend to Alfred Stieglitz, an exceptional photographer who ran 291, a gallery dedicated to what was new and exceptional in art. As history went, Stieglitz was astonished to see the essence of a woman on paper that he saw when looking at O'Keeffe's work. Their professional relationship led to a love that was legendary. The wonderful thing that happened

between them is expressed in both of their work. Though they were often together, they were often apart too;

Stieglitz believed in freedom being necessary to sincerity. O'Keeffe's philosophy included solitude. She once stated that one should use one's energy for work—the core of life—and ignore "the human problem." In a letter to a friend she says, "I don't see why we ever think of what

others think of what we do—no matter who they are. Isn't it enough to just express yourself?"

Information about O'Keeffe's life and work is found in "Portrait of an Artist" by Laurie Lisle, "Georgia O'Keeffe" by Georgia O'Keeffe, and also a 1977 documentary for WNET by Perry Miller Adato, and in the drawings and paintings.



Ram's Head with Hollyhock, 1935, Oils

poems

God how it hurts sometimes

Last time I saw her it was an accident. I padded down the hall to the common bath, daydreaming I guess, armed with Ajax and sandals against the grease on the bathroom floor. Didn't think to knock and there she was, one leghthrowover the side of the tub, eating grapes and reading "The Tempest" in a torn paperback copy. I could not close the door, but I could not meet her eyes, and I watched the peeling walls sweat with steam. She smiled, arching her back, conscious of the way her breasts floated on the water. I retreated without a whimper and went back to the television set.

---Polly Trout

Allusions, Metaphors and Youse

Tense.
Darkness enshrouds.
Executioner's hood covers the sun.
The last one awake.
Speech no longer possible
Thoughts turn to nameless misplaced misogyny
A waterfall frozen from the start.
Perpetual motion encased in ice.
Fantastic fantasy rooted in lonely pain.
A Romeo with no Juliet to die for.
Quasimodo playing with his bell.
Reagan with his eternity button.
Haig with his control.

One square foot of land per indian
Misanthropop Bratigan stream of consciousness.
Like Burroughs.
A naked midnight snack.
Heart beats like a thrasher's drum.
Who the fuck needs sleep?
When rich, I'll buy a banana republic.
I'll plant coca and never sleep again.
Just one more smoke, then I'll...
Bet R.J. Renynolds didn't have insomnia.
Like a camel, I could go 40 days without
Nicotine.
Too bad the hump is on the wrong side.
It always has to feel like Waterloo with her.
And I've got Napoleon by a good 2 1/2 feet.
And I've got stomach pains.
But no Josephine.
Sometimes, when I take speed,
I feel like I'll never sleep again.

Mart'n the Sasquatch

In Response to Your Question
(for P.M.)

Where are all the women poets?
We wonder if perhaps the women poets submit...
...Or just submit...
Oops a Freudian slip!

The Abandoned 62nd Ballroom Ladies

Leslie Gowell
Paige McThian

The Brotherhood

Mumblin' 'bout "mustash racks" and credit.
Funky fiddle on the country juke, and you don't have to light up to smoke.
Well, the beer here's as cheap as it gets, and when we started playin' Hank on the banged up guitar it flowed from the tap like a malted mountain stream.
The women in their cheap sequin blouses rub their breast against whoever's nearest, usually another cheap sequin blouse.
Kinda sad, you know.
But it's all real people in a real world livin' a real life, and there's no one here I want to kiss but you.
But all you say is "Knock it off." OK. Another glass of beer and smile at the guy with the patch on his eye, and wait for that other fella to take his false teeth out and chat his airless chatter.

R.P. Tyler

POST MORTEM

Exhausted, each year
Fades to black.
By the light of our
Scars we tell

Time. Security
Benefits
Accrue, certainly.
Not "in love."

We do love. Anchored,
We are safe,
But going
Nowhere.

Karen Peterson

American Collegiate Poets Anthology
International Publications
National College Poetry Contest
— Spring Commencement 1986 —
open to all college and university students desiring to have their poetry anthologized. CASH PRIZES will go to the top five poets!

| | | | | |
|-------------|--------------|-------------|--------------|-------------|
| \$100 | \$50 | \$25 | \$15 | \$10 |
| First Place | Second Place | Third Place | Fourth Place | Fifth Place |

AWARDS of free printing for ALL accepted manuscripts in our popular, bi-monthly journal and copyrighted anthology, AMERICAN COLLEGIATE POETS. Deadline: March 31

CONTEST RULES AND RESTRICTIONS:
1. Any student is eligible to submit his or her name.
2. All entries must be original and unpublished.
3. All entries must be typed, double-spaced, on one side of the page only.
4. Each poem must be on a separate sheet and must bear, in the upper left-hand corner, the NAME and ADDRESS of the student as well as the COLLEGE attended. For name and address on conditions sheet.
5. There are no restrictions on form or theme. Length of poems up to 100 lines. Each poem must have a separate title.
6. Contestants should keep a copy of all entries as they cannot be returned.
7. Prizes will be awarded to all winners. Accepted free publications will be provided immediately after deadline. 1 P. will receive three publications (1 for the anthology, 1 for the journal, 1 for the book) and 1 P. will receive 10 copies of the book.
8. There is no limit on entries per student. It is requested to submit no more than ten poems per student.
9. All entries must be postmarked and have their names and addresses on the back of the page, sealed, and placed in the contest envelope.
10. AMERICAN COLLEGIATE POETS, P. O. Box 4884-L, Los Angeles, CA 90044.

Freebox Haiku

A cow died for these shoes,
never having known
flatulence is unsocial.

Px

expressive arts network

In celebration of International Women's Day, March 8th, the Expressive Arts Network Newsletter page will feature articles and photographs of women graduates, faculty, current students, and staff that are working in the arts. We hope that you will enjoy these features which are written by EAN members. Layout by Susan Reams

Evergreen Women in the Arts

Aurand's images life affirming and encouraging

by Devon Damonte

Opening right here in Olympia on April 11th, artist Susan Aurand, Expressive Arts Specialty Area Convener, will be featured in a one-person show of paintings and drawings at the Marianne Parlow Gallery, 500 S. Washington.

Summer 1985 saw Aurand win third place in a competition at Marylhurst Museum of Art in Oregon. And, as a result, Harvey West, Director of the U.W. Harvey Art Gallery, called to ask if she would participate in a show called "Fantastic."

The gallery described it as, "West Coast artists who weave tales filled with personal fantasy and humour, and often work in a highly detailed, compulsive manner." Aurand was the only artist from the Northwest in the show. She exhibited a roomful of 4 foot by 5 foot charcoal drawings which are exquisite in form, composition, and execution. They depict children in dreamlike dances with exotic birds and tropical

foliage, and can be a moving, spiritual experience. This past year she also exhibited at the University of Puget Sound's Drawing and Painting Invitational at the Kittredge Gallery, and at the Bumbershoot "Seeing Double" exhibit at Seattle Center.

Aurand said that as an artist she seeks "to create images that remind people of things they love." Her art is one that affirms and encourages life, love, memory and feeling. She also strives to the power of the erotic and the sensual through her artistic vision. On her working techniques, Aurand said that she first previsualizes a composition and then draws from life. She takes Polaroid pictures to get the necessary pieces to the puzzle. Her large drawings of birds and children in motion are evidence of her interests in transformations; the formlessness of moving objects and questioning the nature of things.

"I first heard about Evergreen when I was still an undergraduate at Kalamazoo College. My younger

sister had the catalog for Evergreen's first year and I remember she read it to me from cover to cover with great excitement." Some 15 years later, Susan Aurand is a towering figure on the faculty of the Evergreen State College. This year she is producing a 36-page survey on the arts at Evergreen.

She has had a year filled with extracurricular activities as well. In the past year she has had four exhibitions, including a major show at the University of Washington's Henry Art Gallery.

A statement accompanied Aurand's drawings at the Henry Art Gallery, it read: "I grew up in a typical post WWII family with a station wagon and piano lessons."

Born in Indianapolis, Indiana, her mother was a speech therapist and her father an aeronautical engineer. Aurand got her B.A. in French language and literature from Kalamazoo College, a small liberal arts college in Michigan, where everyone in the school goes to study abroad for part of their junior year,

she said. It was at Kalamazoo that she became interested in, and committed to, concepts of alternative education. She then received her master's degree in ceramic sculpture from Ohio State University, and was hired at Evergreen the next fall of 1974.

Aurand said that she had the qualifications that Evergreen was looking for because she could teach French and she could teach ceramics and she was a woman. She has enjoyed Evergreen's emphasis on teaching, she says, versus many schools that operate under a "publish or perish" policy. That policy being that an instructor must be published or have major exhibits to remain employed. She also noted that many art departments offer good technical training but lack any teaching of aesthetics. This is one of Evergreen's strengths through frequent critiques in art programs.

Aurand talked about Evergreen, advising that "it is a bad choice for a student to hibernate in the arts -- there is a great value in an inter-

disciplinary liberal arts education. For the future of arts at Evergreen, Aurand said the administration is debating shifting its priorities. But she adds, "the arts are a relative newcomer to universities. As the college grows, and the community, so will the arts at Evergreen."

Although Aurand says she has thrived on Evergreen's emphasis on teaching, she felt an increasing need to be in the supportive environment of a community of artists. She said Olympia is just now beginning to come of age culturally, but when she came here there were no art galleries, no performance centers, and nothing cultural happening off campus. Consequently, four years ago Susan moved to Seattle, where she did her artwork in a studio in Pioneer Square.

Last June she married Stephen Cifka, a musician and photographer, became mother to Paul, 10, and Carrie, 8, and her studio is now in the family garage.

O'Keeffe dies but her paintings continue to live

by Catherine Commerford

Georgia O'Keeffe, a legendary American painter, died on March 6, 1986 in Santa Fe, New Mexico. She was 98 years old. It shouldn't have been much of a surprise to hear that O'Keeffe passed on. She passed on and is still moving people with images of the land and herself. The images are vital with a certain energy that comes from nature. The images are abstractions of nature, but interrelated with her understanding of life.

Near the horizon, the sky is almost white, but it darkens up above. Layers of clouds turn and gather at the top. A ram's skull floats in the atmosphere, so the clouds move in through the space between the antlers that gives way to air. The inside edge holds the air in a shape that is repeated in the antlers' curves, and in the hills below.

These hills are burned with ochre. Still, they are not charred. Terra cotta bleeds through until they are left raw. Up above, it is these colors that are picked up in the bone, just above the white of the skull. The antlers reflect these hills, while the skull pulls shades of sky.

An antler shelters a hollyhock—a delicate flower that radiates yellow onto its overlapping petals. What belongs to the land has been elevated. Both the ram and the flower have entered another plane. Away from the land, these objects have been transfigured. The subject remains a mystery.

O'Keeffe expresses through her work a concern with a spiritual nature, though her images reflect a formal structure that shows she com-

posed landscapes instead of imitating them. She interrelated opposition, transition, subordination, repetition and symmetry. She saw what was beautiful and presented it in a way that is concise and striking.

Her knowledge of design was based on formal training, reading Arthur Dow's work, looking at Arthur Dove's paintings and trusting her vision. This knowledge was strengthened by study with William Merritt Chase; reading Wassily Kandinsky's ideas that connected spirituality, painting, and music; and seeing what was art news in New York.

Another important influence was travel. In the beginning of the century, O'Keeffe lived and worked in New York, Chicago, Virginia, Texas, South Carolina, and later, New Mexico.

At some point in her 20s she absorbed what she had, put the rest aside, and decided to be her own prototype. She gave herself permission to be her own role model. Her own words to a friend do best to explain:

"One day, I found myself saying to myself... I can't live where I want to... I can't go where I want to... I can't do what I want to. I can't even say what I want to. I decided I was a very stupid fool not to at least paint as I wanted to and say what I wanted to when I painted, as that seemed to be the only thing I could do that didn't concern anybody but myself—that was nobody's business but my own."

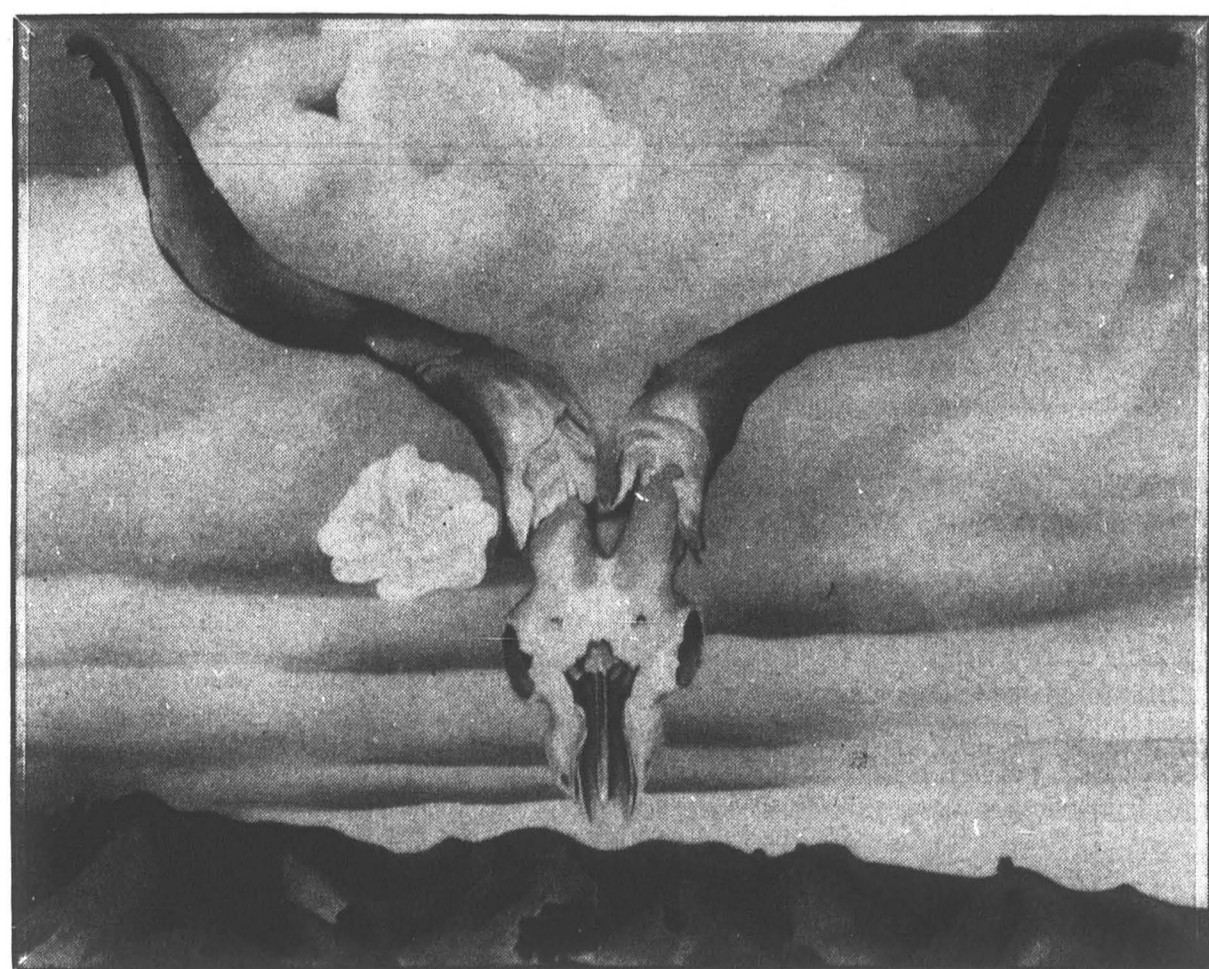
O'Keeffe composed her experience of light and the landscape according to her personal aesthetic.

Her work was sent by a friend to Alfred Stieglitz, an exceptional photographer who ran 291, a gallery dedicated to what was new and exceptional in art. As history went, Stieglitz was astonished to see the essence of a woman on paper that he saw when looking at O'Keeffe's work. Their professional relationship led to a love that was legendary. The wonderful thing that happened

between them is expressed in both of their work. Though they were often together, they were often apart too; Stieglitz believed in freedom being necessary to sincerity. O'Keeffe's philosophy included solitude. She once stated that one should use one's energy for work—the core of life—and ignore "the human problem." In a letter to a friend she says, "I don't see why we ever think of what

others think of what we do—no matter who they are. Isn't it enough to just express yourself?"

Information about O'Keeffe's life and work is found in "Portrait of an Artist" by Laurie Lisle, "Georgia O'Keeffe" by Georgia O'Keeffe, and also a 1977 documentary for WNET by Perry Miller Adato, and in the drawings and paintings.



Ram's Head with Hollyhock, 1935, Oils

poems

God how it hurts sometimes

Last time I saw her it was an accident. I padded down the hall to the common bath, daydreaming I guess, armed with Ajax and sandals against the grease on the bathroom floor. Didn't think to knock and there she was, one leg thrown over the side of the tub, eating grapes and reading "The Tempest" in a torn paperback copy. I could not close the door, but I could not meet her eyes, and I watched the peeling walls sweat with steam. She smiled, arching her back, conscious of the way her breasts floated on the water. I retreated without a whimper and went back to the television set.

---Polly Trout

Allusions, Metaphors and Youse

Tense.
Darkness enshrouds.
Executioner's hood covers the sun.
The last one awake.
Speech no longer possible
Thoughts turn to nameless misplaced misogyny
A waterfall frozen from the start.
Perpetual motion encased in ice.
Fantastic fantasy rooted in lonely pain.
A Romeo with no Juliet to die for.
Quasimodo playing with his bell.
Reagan with his eternity button.
Haig with his control.
One square foot of land per indian
Misanthropropic Brautigan stream of consciousness.
Like Burroughs.
A naked midnight snack.
Heart beats like a thrasher's drum.
Who the fuck needs sleep?
When rich, I'll buy a banana republic.
I'll plant coca and never sleep again.
Just one more smoke, then I'll...
Bet R.J. Reynolds didn't have insomnia.
Like a camel, I could go 40 days without Nicotine.
Too bad the hump is on the wrong side.
It always has to feel like Waterloo with her.
And I've got Napoleon by a good 2 1/2 feet.
And I've got stomach pains.
But no Josephine.
Sometimes, when I take speed,
I feel like I'll never sleep again.

Mart'n the Sasquatch

In Response to Your Question
(for P.M.)

Where are all the women poets?
We wonder if perhaps the women poets submit...
... Or just submit...
Oops a Freudian slip!

The Abandoned 62nd Ballroom Ladies

Leslie Gowell
Paige McThean

The Brotherhood

Mumblin' 'bout "mustash racks" and credit.
Funky fiddle on the country juke, and you don't have to light up to smoke.
Well, the beer here's as cheap as it gets, and when we started playin' Hank on the banged up guitar
it flowed from the tap like a malded mountain stream.
The women in their cheap sequin blouses rub their breast against whoever's nearest, usually another cheap sequin blouse.
Kinda sad, you know.
But it's all real people in a real world livin' a real life, and there's no one here I want to kiss but you.
But all you say is "Knock it off."
OK. Another glass of beer and smile at the guy with the patch on his eye, and wait for that other fella to take his false teeth out and chat his airless chatter.

R.P. Tyler

POST MORTEM

Exhausted, each year
Fades to black.
By the light of our
Scars we tell

Time. Security
Benefits
Accrue, certainty.
Not "in love."

We do love. Anchored,
We are safe,
But going
Nowhere.

Karen Peterson

Freebox Haiku

A cow died for these shoes,
never having known
flatulence is unsocial.

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- 4. There are no restrictions on form or theme. Length of poems up to four lines. Each poem must have a complete title.
- 5. Unread "Unread": Clean hands and white illustrations welcome.
- 6. The judges' decisions will be final. No correspondence.
- 7. Entries should keep in mind all students as they cannot be returned. Prize winners and all authors accepted for publication will be notified immediately after deadline. I.P. will reserve first publication rights for accepted poems. Foreign language poems welcome.
- 8. There is no refund on author's request for the first entry and a fee of fifty cents for each additional poem. It is requested to submit no more than ten poems per student.
- 9. All entries must be pre-addressed and dated after the above deadline and sent to post, cash, check or money order: 107 NATIONAL TOWER, P.O. BOX 10000, LOS ANGELES, CA 90004.