Being a Washington [state] teenager in the '70s meant growing up post-hippie in an ex-forest that was being systematically converted into suburbs.

Flower power was over, but there were still some teepees in the fields. I grew my hair long and tried to become some kind of artist. I enrolled at Portland's Museum Art School. I preferred art that was funny. This marginalized me into underground comics and then independent animation. The art school had free films for students, and that's where I discovered the Tournees of Animation of the '70s and '80s. They were feature-length collections of independent, animated short films made by other marginalized artists, many with a subversive sense of humor. Seeing these, I knew that I wanted to make animated films.

I still had no idea what Hollywood was. The films I was seeing were from Canada, Holland, Eastern Europe, even the art school had free films on 35mm film, and we built sets and clay-animated films in a small Victorian house in Portland, and his was practically the only animation studio in the Northwest. I worked for him for six years, on two features and several commercials. It was an ideal film apprenticeship. Will shot his 3D stop-motion animation on 35mm film, and we built sets and operated our own cameras.

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Down Memory Lane

Read the latest issue [spring 2002] of Evergreen Magazine to cover, and I loved it! You did a fantastic job capturing the essence of each period in Evergreen’s short, but illustrious, history. I haven’t enjoyed an issue of the alumni magazine this much since the one about famous Greeners. I’m impressed and excited and was happy to read about things and people I remember as a student of the ‘80s. I loved reading articles by people I knew, seeing photos of familiar faces and otherwise being connected to the school that has made such a positive difference in my life. I always thought there should be an Evergreen yearbook, because I so often want to look back and remember people I went to school with, and moments from my four years at Evergreen. This is the closest I’ve come to being happily taken back down memory lane. Thanks so much.

—Jenny Strauss ’89, Berkeley, Calif.

Not Sure What to Make of This One, But …

I just spent the last hour and a half waiting at my kids’ dentist/orthodontist and flipped through the October 2002 edition of Evergreen Magazine (it was either that or “Tommy’s First Visit to the Dentist”). There was an article on “The 50 Coolest Colleges,” and Evergreen ranked number 10 in the list of “Top 10 Politically Active Campuses.” And in the section titled “Where Have They Been All Our Lives,” Evergreen was ranked number five. I quote: “No grades, no tests, no core curriculum. Only great expectations if you’re self-motivated enough to excel at the Oregon school.” (1) Geography lessons, anyone?

—Carrie Margolin, faculty

Draft Dodging

Regarding page 11 of the spring 2002 edition of Evergreen, your timeline showed draft registration resuming in 1981. It resumed in January 1980, and was authorized by Jimmy Carter, with active registration starting in the summer for those born in 1960 (I was one of the first groups required to register). Subsequent presidents continued draft registration, but it was Jimmy Carter who brought it back to life.

—Enrico Raynor ‘82, English faculty, Tulsa Community College, Tulsa, Okla.

From TESC to GIS

Receiving the Evergreen Magazine [spring 2002] brought back fond memories. I started at TESC 28 years after graduating from high school and with limited job skills. I graduated from TESC in spring of 1997 and today am the GIS specialist for the city of Ocean Shores, Wash. I am actually the only GIS person working for the City and I have a lot of artistic freedom in my work. Thank you.

—Kara R. Roberts ’97, Montesano, Wash.

Remember the Children

I enjoyed reading Evergreen Through the Decades—with one exception. The timeline was incomplete. Childcare on campus has played a part, however large or small, in the advancement of Evergreen. I wish we had more of a history in this community. In my mind, it’s like the radio station or newspaper. We will be breaking ground this year for our new center and are very proud of the role we play in our community. We, too, have a history—a past, a present and a future as part of Evergreen.

—Donna Simon, Campus Childcare Center

It’s a Common Error

I enjoyed looking back on 30 years of greatness. I was at this year’s graduation as one of my students received her B.A. in Native American Studies. Returning to campus, regardless of how many times I do so, always reminds me of how proud I am to have graduated from such an exceptional college. I suspect that I needn’t mention this, but Gandhi is misspelled on page 8. It’s a common error, and I’m sure that others have already let you know, but I thought I’d at least call it to your attention. Again, thank you for helping to make a good day even better.

—Ken LaFountaine ’74, Professor, Native American Studies, Shoreline Community College

Like the Corners of My Mind

The Evergreen Magazine was great [spring 2002], and I thoroughly enjoyed it. Evergreen through the Decades really brought back some memories that I had forgotten.

—Jiance Ogawa ’87, Fremont, Calif.

Readers Letters

Views, News, and What’s Cool
Greg Mullins Receives Fulbright to Brazil
Greg Mullins was awarded a Fulbright scholar grant to lecture and do research at the Universidade Federal Fluminense in Niterói, Brazil, during the current academic year. Mullins is teaching an undergraduate course for advanced students of American literature, and will work on a research project on the relation of human rights discourse and literary criticism.

A member of the Evergreen faculty since 1998, Mullins is coordinator of the Culture, Text and Language Unit, which plans some of the social science and virtually the entire humanities curriculum at the college. Mullins earned an undergraduate degree from Stanford University and his doctorate in English from UC Berkeley. He is a former Peace Corps volunteer who taught English in Kenya.

Betty Kutter Featured on 48 Hours
Betty Kutter was featured in a segment on "Silent Killers" for the CBS news show 48 Hours. The piece, which aired in September, focused on antibiotic resistance and phage therapy. She was filmed on the Evergreen campus as well as at the Eliava Institute in Tbilisi, republic of Georgia.

Writing Across the Curriculum
Although Evergreen emphasizes teaching over publishing, faculty nonetheless have been busy making significant contributions to scholarship in a wide variety of fields. Here is a recent sampling:

- Betty Kutter, Encyclopaedia of Greece, an editor of four-volume work. Academic Press, 2002. Kutter wrote a number of chapters for the encyclopaedia, as did many Evergreen students.
- Betty Kutter, Encyclopaedia of Greece, an editor of four-volume work. Academic Press, 2002. Kutter wrote a number of chapters for the encyclopaedia, as did many Evergreen students.


Michael Varnus, co-author, The Ant Fauna of a Tropical Rain Forest: Estimating Species Richness Three Different Ways. Ecology 83:689-702. Ecology is the highest ranking ecological, research journal in the country. The article discussed the most thorough inventory ever for a major insect group in a tropical rainforest—437 species of ants in an area the size of the Evergreen campus, which only has about 20 species.

Barbara Leigh Smith and John McCane, eds., Rethinking Qualities: Interdisciplinary Education, Collaborative Learning and Experimentation in Higher Education. Athay Publishing, 2003. Examines the experiences and lessons from more than 20 institutions pioneering new approaches for more effective teaching and learning. Several past and present Evergreen faculty and staff were contributors to the book, including Magda Costantino, Emily Decker, and the editors, Don Finkel, Rob Knapp, Tina Kuckkahn, Helen Lee and Jan Ott.

Sean Williams, author, The Sound of the Ancestral Ship: Highland Music of West Java. Oxford University Press, 2001. Urban Muslims singing about their rural Hindu-Buddhist past provide an example of the idea that musicians who "inherit" rural music in an urban setting can serve as a cultural and spiritual bridge to the rural past.

Paul Sparks' New Idiom
Upper-division students of Paul Sparks exhibited works ranging from bold social murals to minimalist fish at the "New Idiom Painting" exhibit in Gallery IV this fall in the Library. Artists whose works were exhibited included alumni Chaune Peck and Nate You, both '02, current students Nathan Smith, Casey Thompkins, recipient of the Jono and Mabel Young Mark Memorial Scholarships, and Tim Roberts, a Gulf War veteran.
Evergreen inspires expressive artists from salmon art to the nation's largest public glass installation, from dance to photography, from chamber music to Broadway theater, Greeners have produced an expressive arts feast for the senses.

"I see each of my works as a rehearsal in enduring uncertainty," says Tom Anderson '73, mixed media artist and a former teaching assistant at the Pilchuck Glass School. With more than 200 exhibitions in the last 20 years, and more than 750 pieces in both private and public collections, Anderson's work is currently on display at 11 galleries across the country. His work, which often features recycled materials such as copper, aluminum, steel and brass, can also be found in Hong Kong, India and England.

Olympia-based, Anderson has done work for the Washington Center for the Performing Arts, the State Theater and the currently under renovation Park of the Seven Oars.

Eight women, six cameras, a therapist and you.

Group is a largely improvisational feature film of weekly group therapy sessions among distinct personalities, including a queer punk amputee, a born-again Christian, a hypochondriac, a sea-rocketer, an enigma, a tramp, a bigot and a binger. Six simultaneous camera perspectives expand the 106-minute story on screen with multiple frames and layered narratives.

Written and directed by Anne de Marcken ’95 and Marilyn Freeman, the many Evergreen alumni, faculty, staff and students among the 40-member cast and crew plus the Olympia, Washington-based Interstate 5. Actors include Carrie Brownstein ’88 of Sleater-Kinney fame, Nomy Lamm ’97 and Lola Rock n’ Rolla, aka Lauren Adams ’99.

The film has played at festivals, including New York, London and Germany, and received much critical acclaim. “It’s usually a bad sign when directors abandon their scripts and go wherever the moment takes them, but Olympia, Washington-based filmmakers de Marcken and Freeman did just that, and it’s what makes their project so interesting,” notes TV Guide Online reviewer Ken Fox.

For anyone who’s ever been in group therapy—or in group anything—the film is easy to relate to. “We don’t have to like each other, we just have to grow,” says therapist Ruby Martin to the women under her counsel in the film.

By the movie’s end, the scrappy group has evolved into something that we felt passionate about. We looked at each other at the same time and said, ‘Therapy!’”

The Waltons, warm of family and consciousness” by muttering, ‘God, I wish I were back in London and Germany, and received much critical acclaim. “It’s refreshing when Rita (Lola Rock n’ Rolla) interrupts a particularly incoherent rant about “dolphin consciousness” by muttering, ‘God, I wish I were back in New York,” wrote Village Voice reviewer Ed Park.

Yet reconciliation comes at unexpected moments, such as when the born-again Christian shares a bible passage with the group. The idea for Group came about during a drive to Seattle five years ago, "Marilyn and I were tossing around ideas for small projects,” filmmaker de Marcken says, “because movies take so long to make. We wanted a project to perk us up and get us reinvigorated, something that we felt passionate about.”

The credits to Group end with the producers thanking “every therapist we’ve ever seen.”

Group’s producers worked with the actors for months, developing a story arc for each character but leaving the conversations captured on film to fate. “No dialogue was scripted, but the characters and their lives were carefully scripted. The actors also didn’t know about the other characters, so in that way the film approximated reality,” de Marcken says.

Shooting six cameras simultaneously allows the audience to see reactions and character development among group therapy participants. The improvisational nature of the film also created some distinct challenges for the camera crew. “We choreographed it live,” coproducer Marge Flown says. It was interesting to be a camera person because we were never sure what was going to happen.”

The film also touches on the accomplishments of Buffalo’s black community and racial discrimination. The Yard People is an award-winning documentary produced by Tacoma Program Director Joys Harris and faculty member Gilda Sheppard. The one-hour toe-tapping, heart-warming tale won an award at this year’s Black International Festival of America, for the best story about a marginalized group. It also snagged honors at Chicago’s Silver Age Film Festival for promoting positive images of people older than 50.

Imagine the humor of the original Cosby show or the warmth of The Waltons, but on a grander scale. What began as a drive to Seattle for city council, he found a light-skinned black who won a seat on the council.

"The Yard People are a mixture of classes," says Sheppard, the film’s assistant director. "There were Ph.D.’s who were relegated to working in post offices and factories, and those experiences helped to keep their class consciousness alive.”

Tacoma faculty are using the film to teach autobiography, media literacy, history, research methods and intellectual property issues. "Students have learned the importance of research when doing a film. We had to know about Buffalo in order to know which questions to ask," Sheppard explains.

The treatment of elders also sets The Yard People apart from standard Hollywood fare. "We put the elderly members at the center and moved out to the younger generations. In popular films, the elderly are not honored. We broke down stereotypes," Sheppard notes.

And that central focus on the neighborhood elders adds to their own sense of purpose. "The more they stay involved, the longer they stay alive," Hardiman adds.

Copies of The Yard People are available for $25 from Evergreen’s Tacoma campus. To order, call (253) 680-3000.

For more on Group, including bonus clips and the soundtrack, which includes songs by Sleater-Kinney, The Need, Mirah and more, see www.groupthemovie.com.
People—and dance—preferably in combination... is what Kabby Mitchell III is all about.

In an office spilling over with books and memorabilia, photos of Nelson Mandela, Margarette Cammermeyer and Sammy Davis, Jr, Mitchell’s ample library isn’t just crammed onto the overflowing shelves. A few favorites he displays by placing them on the floor, cover forward: World Ballet and Dance and The Living World of Dance.

Mitchell has performed as a soloist with Nederlands Dans Theatre, Dance Theatre of Harlem, where he received the Outstanding Service Award and, for a couple decades, Pacific Northwest Ballet. An Evergreen faculty member since 2000, Mitchell has performed with opening acts for Ernestine Anderson and Miles Davis.

Last fall, Mitchell and his students put together a moving performance that they choreographed, Dances in Response to September 11. It blended ballet with jazz and other styles and included interpretations of American injustice and oppression, such as Lynchings of African Americans and distortions by the mass media. The performance also addressed the grief of 9/11 victims’ families and friends, and the importance of moving beyond the tragedy toward more inner peace.

Growing up in New Mexico, Mitchell was introduced to dance at an early age by his mother. “We danced at home. She wanted us to be exposed to the arts,” recalls Mitchell, who started ballet at age seven and performed in several high school musicals after moving to the San Francisco Bay area. “I knew when I was a little kid that I wanted to be a dancer.”

“I can’t separate myself from dance. A painter can leave the easel, a poet can be silent, but a dancer is dance. Sometimes it’s a curse. I don’t want to dance, but the music drives me crazy. I still give concerts in my living room, and I have been exploring Handel’s Messiah. It’s fun exploring the music,” says Mitchell, who has an MFA in dance from the University of Iowa.

Joining an already strong group of expressive arts faculty, including Donnene Crable and Rama Roy, Mitchell is determined in his laid back, jovial way to expand the type of arts offered—and performed at Evergreen. After one show, he noted, “I was proud of the level with which the students came though. The audience was thinking this hippy-dippy thing was going to happen, but we gave them, a professional performance.”

Evergreen is [currently] known for Orissi and Butoh, but not ballet or modern dance. I’ve taught in science programs, and I like showing students, especially males, that they’re capable of dancing.

Currently Mitchell is choreographing Black Nativity, a soul-stirring, reef-sniffing, hand-clapping testament to the power of gospel song, poetry and dance. Written in 1961 by legendary poet, playwright and social activist Langston Hughes, the play includes singers from 10 Seattle-area churches. Performances are at Seattle’s Intiman Theatre through December 28. Black Nativity has been an annual Seattle holiday tradition since 1998. “Director Jacqueline Moscou and choreographer, Kabby Mitchell III, have unleashed the full potential of the 3-member Total Experience Gospel Choir—not just as rousing singers, but as dancers, handshakers, jokers and fiery personalities,” wrote Misha Berson, drama critic for The Seattle Times.

Mitchell got involved with the play because “I wanted to help start a tradition.” In the show, he works with the actor who portray Mary and Joseph, as well as local teenagers and Evergreen students. “I’m proud to be co-creating in Seattle and New York for my students who are interested in going into dance.”

As it goes for the Evergreen-based community orchestra, whose 30 members range in age from teens to retirees. Now in its 13th season, the orchestra was founded by Greeters Timothy Brock and Courtney Crawford as a community-based ensemble. When Chandra, who received a Ph.D. in orchestral conducting and music composition from the University of Illinois, took over as conductor in 2000, the group forged a formal contract with Evergreen. It now performs two of its seven annual concerts on campus, and provides a venue for student musicians and composers.

During a rehearsal prior to the season’s first concert this fall, the orchestra worked with the Concerto for Clarinet in E flat by Carl Maria von Weber. After a big, bawdy introduction by the full orchestra, a tight back-and-forth with the solo clarinetist followed.

“The strings are a hair behind the clarinet. We’re not together,” says Chandra, stopping the orchestra. "Would you mind playing that again?"

Chandra’s conducting philosophy is low-key, a contradiction to his musical credentials. “I’m not interested in being a showman,” says Chandra. “I’m conscious that we’re a community group and a social organisation. Players frequently disagree with me and contribute ideas, and that’s great. I try to promote an atmosphere where musicians feel they are contributing to the music’s fullness.”

Chandra grew up on “cheesy Indian film music. My mom claims that I became a musician because of the three sitters lessons she had while pregnant with me,” says Chandra, who played rock ‘n roll guitar as a New York City teenager, sang in school choirs and was mentored by the classical guitar music of Andres Segovia. He studied in Florence, Italy, with one of the master’s assistants, with the l'Accademia dei Filharmonici Orchestra in Germany, and in Taiwan, where one of his most memorable concerts was conducting a Haydn symphony that combined Chinese and Western musical instruments.

Although OCO’s members range from high school students to state workers, several are accomplished musicians, having performed with big city orchestras or studied with some of the nation’s top classical musicians. There are Evergreen students and others who just want to polish their musical skills.

For violinist Susan McRae ’82, the OCO gives her a connection with the college and the opportunity to play music on a regular basis. “There is a huge group of musicians who are very committed, and attendance in general at rehearsals is better now than at any time since I’ve been here,” she says. McRae, a manager for the Washington State Department of Licensing who serves on the orchestra’s advisory board, believes OCO’s town-gown connection is a valuable one.

“I love the Evergreen connection for the orchestra. The college was isolated from the community when it was founded, and it’s a difficult barrier to break down,” says McRae. “I’m one of the voices saying let’s try to make this a win-win partnership.”

Arun Chandra conducts orchestra, students and local folk

Where is our first horn?” asks conductor and Evergreen faculty member Arun Chandra.

“He had two papers to write, so he’s probably freaking out,” replies a violinist.
John Woo Works Across Multiple Disciplines
To Produce Rich Media and Design Projects

“At Evergreen ... I was given the opportunity to work with brilliant people and amazing resources.”

Woo, 51, is a founding partner in Woo Art International, a multimedia design and production company based in New York City. The multimedia company produces commericals, trade show presentations, visual projects for museums, animation, film and music videos. Clients range from Sony and Coca-Cola to music videos for Earth, Wind & Fire, Lisa Loeb and Pearl Jam.

Woo attributes his ability to work in a variety of media to his time at the college. “When I came to Evergreen, I didn’t do fine arts. I wasn’t interested in fine arts classes. My approach was more the technological, material and applied arts,” he says.

Another important aspect of Woo’s time at the college was access to high-tech equipment, both in and outside the classroom. “One of the main attractions was the optics lab and holography equipment. Evergreen was one of the few places at the time where you could work with holograms. It was fascinating to me,” he says. “I had many work-study jobs that allowed me after-hour access to the studios and equipment, and gave me a tremendous amount of freedom.”

Faculty member David Imanaka was an important influence, guiding Woo on audio recording, music and writing projects. “We created all sorts of things—a radio show, a TV game show, gallery exhibits and short films. Some were more successful than others. The experience exposed me to many elements of media arts. That helped me craft a kind of interdisciplinary vocabulary.”

In 1976, Woo and other students organized a conference addressing the contributions of non-whites in the making of this century. It was a dialogue among different communities focusing on history, ethnic politics, culture and the arts. We were able to raise $30,000 from Student Activities and the mayor of Olympia. “It was the opportunity to work with brilliant people and amazing resources. When you look at the work I do today, you still see all of those things.”

Woo’s multicultural education still has a marked influence on his work today. For example, a television spot he worked on for retailer Neiman Marcus is a melding of Asian and Western culture. His company has developed media installations and exhibits for museums and cultural centers celebrating ethnic heritage, such as the Museum of Jewish Heritage and the Japanese American National Memorial. Woo also chairs the executive committee of Asia CineVision, a nonprofit media arts organization that presents the Asian American International Film Festival, now in its 26th year.

Regardless of where new wave media has taken Woo, Evergreen has had a lasting influence on his life. “I recently spoke to an alumni group here about what was the most important motivation while I was at Evergreen. It was to be able to optimize everything the college had at the time. I was very interested in technology, culture and politics, and was given the opportunity to work with brilliant people and amazing resources. When you look at the work I do today, you still see all of those things.”

John Woo’s work can be seen online at www.wooaart.com/html/work.html.

Like a master surfer, John Woo ’76 has been riding the crest of the media revolution of the past quarter century.

Woo’s work can be seen online at www.wooaart.com/html/work.html.

There’s something about woman with a provocative accent, wearing black fishnet stockings, a smoking jacket and a mischievous smile.

That’s Jeannette Allee’s schtick for her over-the-top brand of social commentary monologues that have been arousing audiences in theaters and festivals in Seattle and Vancouver, British Columbia.

With “the face of Marlene Dietrich and the voice of Schwarzenegger on helium,” as one fan put it, Allee’s “Baroness Jzeannette” irreverently takes on prudes and swingers, gays and straights, women and men, putting everyone on notice that “It’s fashionable to talk about sex worker rights as empowerment. What kind of power is that?” says Allee ’99.

While generally eschewing physical comedy, the straight-forward Baroness has been known to yank aprons out of audience members. During one show, Allee pulled out the fake nose ring of a “plant,” who then made fake blood spurt from a vial Allee had given him. “The volunteer had so much fun that he insisted on buying a ticket after the show,” says Allee, who has appeared on the cover of WestEnder, Vancouver, B.C.’s alternative weekly, and in Canadian Elle.

Allee announced plans to grow up in a Brady Bunchesque family in Genesee, Idaho, where she was “Thindy,” as she puts it—the youngest of three girls and three boys. Influenced by The Tonight Show and Laugh-in, Allee was outgoing and somewhat of a class clown. By age 13, her teacher regularly gave her the last five minutes of class to tell jokes. These days, her audiences range in size from 50 to 150 at venues such as the Seattle and Vancouver, B.C., fringe festivals, the Maie West Fest, On the Boards and Annex Theatre in Seattle.

“I love to see people relaxing and enjoying themselves. I can see who’s had a bad day, and who’s had a bad life. When people let their defenses down and have a good time, that’s gorgeous,” Allee says. “Sometimes, I’ll run into a person months after a show who remembers a particular line. To me that says I didn’t just entertain, but I made a genuine connection.”

The toughest part of performing is not just the struggle for notoriety or making ends meet, but the repetition inherent in being a solo writer/performer/producer. “Sometimes I get tired of my own sound bites,” she says, adding that hecklers, both planned and unplanned, are her remedy. “I love to be heckled—it keeps things fresh and keeps me on my toes.”

Drawing from her own and others’ lives, Allee writes material for her shows on the universal search for love and understanding—and the times when we are completely wrong about who would deliver those. “She made me laugh, she made me think. And those black fishnets ... Auspach wrote” Dow Tucker in the Seattle Fringe Festival Review Rag.

For more on Jeannette Allee, “The Warm-Up Comedian in the House of Love” and the Baroness, see http://warmupcomedian.com/.

After 10 years of working her way around the world, Allee arrived at Evergreen to study creative writing and film. “I was too old to be simply lectured to, and I’d already had some real-life experience. What I got at Evergreen was a graduate-level education as an undergraduate,” says Allee, 41. “When I finished school, I saw neither creative writing or film as being quite it.” I’d been working on a contract about goofy failed romances called “The Warm-Up Comedian in the House of Love” when faculty member Bill Ransom told me that my writing would make good performance pieces.”

“I’d always secretly felt sorry for people who pursued the stage, because so few make it,” says Allee, who has a part-time day job doing administrative work and voice-overs. “But I had nothing to lose. So I did my first showcase performance at the Midnight Sun in Olympia, and was surprised at how good it felt.”

Despite her own and others’ lives, Allee writes material for her shows on the universal search for love and understanding—and the times when we are completely wrong about who would deliver those. “She made me laugh, she made me think. And those black fishnets ... Auspach wrote” Dow Tucker in the Seattle Fringe Festival Review Rag.
As in Bradbury. As in Fahrenheit 451.

Artistic Director James Brining. The process was very much like it, but they just weren't right for me. I've never been very good at following a crowd or a preset pattern."

Influential. "They were some of the first people to say, 'You are who you are—don't be afraid to say it.'"

"I wouldn't be able to sit through, I said 'Again!'" Not bad for a 26-year-old director who cut her artistic teeth at Evergreen. After trying out a variety of East Coast theaters, Adams ended up sending Adams an autographed anthology of his work—"The Flying Machine.""A quarter abroad was pivotal in testing her wings off the ground."

A spirit with a passion and business sense. "My high school drama teacher had a great piece of advice: 'If there is anything else in the world that you could do and be happy, then by all means do that.'" But what have you found that idea impossible to comprehend, if you can't figure out where you stop and theater begins, if you are miserable and can't exist without it—then you have to make a 100 percent commitment to this life that is going to require more out of you than you can even begin to dream of. Will it be worth it? Yes—in those tiny incredible moments when you will feel more alive than in any other time in your life." "I was dreaming of spirit animals...," the nation's largest public, hand-painted, glass art wall that she is designing for Sea-Tac Airport, says Seattle-based Thompson of her first large-scale work.

Public television.

The Art of Glass

The largest public, hand-painted, glass art wall in the country is being prepared for installation at Sea-Tac International Airport. And the creator is a Greener, Cappy Thompson '76.

Thompson did most of the painting last spring, and is currently working with a fabricator in Germany on a special laminating technique. The 50-plus panels—each weighing 250 pounds—will then be shipped to Sea-Tac for installation.

As a vessel painter, I combine two ancient lineages in my work—that of the medieval artists who painted on stained glass and that of the Greek artisans who painted clay pots. And, like them, I paint pictorial narratives," she says.

Whether a vase painting or the Sea-Tac installation, the central message of Thompson's work is beauty. "When the goodness of an object's form and content grabs your attention, accuses your emotion and thinking at the same time—that's the experience of beauty. Seeing something beautiful is good for you. I try to create that experience by designing and painting vessels which in a certain way, affirm the beauty of life, of love, of light, and of spirit," she told Glass Art magazine in a recent profile.

"Thompson's painting style, in combination with the metaphor of the vessel, results in lush, feminining works which inspire a childlike 'magic' reminiscent of hearing a fantastical fairy tale," reviewer Shawn Waggoner wrote.

A figure in the American studio glass movement, Thompson has been making a living doing gallery and commissioned work for the past 20 years. "Entrepreneurism comes with the Evergreen experience. Everything I've done has led me to this project," she says.

"I've had three great teachers in my life, but Marilyn Frasca was the greatest teacher. Evergreen prepared me very well to be an artist. I had an internship that put me in the world without dumping me on the street. It was a good beginning because it gave me confidence. At Evergreen, I was able to do studio work that you're usually not able to do until graduate school. If I had gone to a conventional art school, I don't think I would have been supported in the type of exploration I was doing," she notes.
PHONATHON
Not Just Another Telemarketing Call

You've just sat down to dinner and the phone rings. Who is selling what now, you wonder—a long distance service? Another credit card? Aluminum siding?

Nope, it's Carly.

The first-year student from Alaska is one of 24 student callers raising money for student scholarships, academic programs and the library through Evergreen's annual phonathon.

The buzz of the phonathon fills the cramped room tucked away in the Library building near the Computer Center. Phone cords spill out of the multiple wall jacks and onto the tables. A copy of Nietzsche's Beyond Good and Evil rests near Carly Allen's phone.

Although their phone voices are universally gentle, the appearance of phonathon callers is diverse. Bangs uncuckled students sit receiver-receiver with the neon-haired and nose-ringed.

"We really appreciate your pledge, and hope you have a great night," says one caller.

Students, who work four-hour shifts Sunday through Thursday, collectively connect with about 350 potential donors a night, not counting wrong numbers and unanswered calls. This year's phonathon goal is to raise $150,000, or half of Evergreen's total Annual Fund. Only two months into this year's drive, nearly $70,000 has already been raised, including more than $4,500 the first night, says Debbie Garrington, phonathon director since the mid-1990s.

Phonathon coincides with the academic year, kicking off in the fall with 23 hours of mandatory training for student callers who contact alumni and parents of current students.

"The training better prepares them. They become more informed, and more confident," Garrington says.

While it's tempting to lump phonathon calls in with those annoying telemarketing calls that inevitably interrupt dinner in many homes, what differs is the commitment of the student callers.

"It's not really telemarketing," says Carly, a scholarship recipient herself. "When you believe in something, there's no shame in asking for money."

Generally, alumni are very willing to talk and reminisce about their Greener years—and pledge support. This confirms that Carly made the right choice in colleges. "It's really reassuring as a freshman to hear people talk so positively about their experience here," she says.

Half of the college's Annual Fund comes from phonathon pledges. The money goes toward scholarships, the library and special projects. Here, student callers Rafael Becattinos and Crystal Lewis gear up for their nightly shift.

GREENER GRANTS
A Record Year for Grants

Evergreen Awarded Largest-Ever Grant; Will Fund Low-Income Middle School Project

Low-income middle school students at selected school districts in Pierce and Grays Harbor counties now have a direct link to Evergreen, thanks to a $4.4 million grant from the U.S. Department of Education.

The Gear Up grant is one of several such programs around the country, and the largest ever received by the college. Evergreen will contribute about $3.4 million in tuition waivers over the life of the project, which is 2002-08.

Other components of the grant include teacher training, summer institutes for middle school students at Evergreen, parent workshops, financial aid advising and mentoring. A key component of the project is parental and community involvement. Total cost of the grant is about $19 million, including $4.4 million from the federal government and $7 million from community partners such as Centralia College Talent Search, Pierce College, Clover Park, Lakes and Oakville high schools, Communities in Schools of Lakewood, Inc., Confederated Tribes of the Chehalis Reservation, Morehead and Associates, Pierce County Career Consortium, Tacoma/Pierce County MESA and the U.S. Army Third Brigade at Fort Lewis.

In conjunction with the Evergreen Center for Educational Improvement and the Master in Teaching program, Evergreen will develop the nuts and bolts of K-12 education.

"It is our belief that we must further the aspirations and skills of low-income students beginning during middle school years, before these students conclude that they ought not or cannot aspire to college," says Art Costantino, vice president for Student Affairs.

Alums from college accounts about $1.25 million in tuition waivers annually, the majority of which are need-based. Under the Gear Up program, Evergreen will help prepare about 1,000 students from Lochber, Woodbrook and Oakville middle schools where the poverty rate averages 60 percent.

The Gear Up grant is not Evergreen's first foray into innovative programs. The Gear Up grant is not Evergreen's first foray into innovative programs. For example, Evergreen has received $343,748 grant from the National Science Foundation for K-12 Curriculum Improvement and the Master in Public Administration Tribal Government program have received funding this year a variety of public and private grants:

K-12 Curriculum

The Evergreen Center for (K-12) Educational Improvement has received a $4.100,000 award from The Boeing Company to print 22 books written and illustrated by local Native American authors and artists. This project, unique in the United States, provides a complete reading curriculum and curriculum guide for K-2 Indian students. A $400,000 grant from the Higher Educations Coordinating Board funded development of the curriculum and production of a CD-ROM for distribution to teachers. The Boeing grant will allow distribution of the books to schools in both districts throughout Washington state.

Arts and Literature

The National Endowment for the Humanities awarded Evergreen a $179,000 grant to conduct a six-week institute next summer on Native American art and literature for 25 college faculty from across the United States. The institute will bring prominent writers and artists to the college including Linda Hogan, John Mohawk, Leslie Marmon Silko, James Welch and Otilia Zepeda.

Innovative Programs

Native American curriculum at Evergreen and in K-12 schools got a $125,000 boost from the Paul G. Allen Charitable Foundation. The National Indian Applied Research Institute (NIARI) and the Longhouse Education and Cultural Center. The grant will help develop and disseminate curriculum for the tribal government administration and management Master of Public Administration program currently underway at Evergreen; conduct training institutes for K-12 teachers on how to use Web-based curricula developed by NIARI on Native American issues; conduct a comprehensive assessment of how information technology impacts tribal communities; and fund a traveling art exhibit produced by participating museums of Indigenous Visual Artists of the Pacific Rim, which took place in summer 2001 at Evergreen. This is the third grant NIARI and the Longhouse have received from the Allen Foundation.

National Science Foundation Grants Computer and Math Scholarships

Beginning this fall, Evergreen will award 25 full-tuition undergraduate computer science, math and preengineering scholarships per year, for four years. The awards are made possible by a $345,745 grant from the National Science Foundation. Talented, low-income minority students are encouraged to apply. The grant will also help encourage retention and enrich the learning experience of scholarship recipients.
Evergreen Beats Yale, Princeton and UW for Top Ranking

Evergreen was ranked the top college in the U.S. for learning communities, according to U.S. News & World Report's annual rankings issued in September. The ranking was based on nominations from college presidents, chief academic officers and deans of students.

Other schools mentioned in the U.S. News & World Report ranking included the University of Michigan at Ann Arbor (2nd), University of Maryland at College Park (3rd), Yale University (tied for 9th), Princeton University (tied for 12th) and the University of Washington (tied for 15th).

Learning communities are a purposeful restructuring of the curriculum by linking courses together so that students enroll in a more coherent program with opportunities for active learning and greater interaction between students and faculty members—in other words the Evergreen style of teaching and learning.

The U.S. News accolades follow Evergreen recognition in other college guides. The 2003 edition of The Official, Unbiased Insider's Guide to the 320 Most Interesting Colleges recognized Evergreen as a "hidden treasure" that deserves more national recognition. In addition, Evergreen was named a "best buy" in American higher education by the Fake Guide to Colleges.

Peace, Time and Dedication

A peace bench and time capsule were dedicated on September 11, marking the one-year anniversary of the attacks in New York, Washington, D.C., and Pennsylvania. The bench, which has "peace" engraved on it, was designed and donated by local residents Mohamed and Gabrielle El-Sokkary as a symbol of hope of the world's peoples coming together. It is located outside the first floor of the CAB near the information kiosk. The time capsule, a project spearheaded by student Nathan Hadden, is sealed in a wall on the first floor of the CAB, and marked by a plaque.

Nader Energizes Crowd

Before even saying a word, Green Party former presidential candidate Ralph Nader received a standing ovation from a crowd of 2,700 who packed the College Recreation Center in early October. Famed for his consumer advocacy, Nader espoused on his views on politics, corporations, the economy and education, along with a call to action: "How would you like to have been the abolitionists fighting against slavery in Virginia around the 1850s? They had nowhere near the mechanisms to get their point across as we do today."

Nader's appearance at Evergreen was sponsored by the Student Activities Board. His speech was broadcast live on Kangas.

Expressive Arts/ Environmental Studies Chautauqua

Expressive arts and environmental studies programs are teaming up to create a multi-day chautauqua in spring 2003. The event will be open to the public and includes lectures, performances and art pieces that express the ecological, economic, aesthetic and spiritual values of trees and forests as a representation of one part of the natural world. The chautauqua is named for the famed summer school inaugurated in Chautauqua, New York, in 1874.

Faculty members involved in the project are Susan Aurand, Arian Chandra, Ariel Goldberger, Bob Levenchuck, Amy Cook, Wendy Freeman, Hilary Binda, Holly Colbert, Louis Nadelson, Kabby Mitchell, Louis Nadelson, Sandy Yanonne.

New Two-Credit Readiness Class Introduced

To help students make the transition from high school to college, Evergreen is offering a new two-credit class each fall quarter that is open to all first-year students.

Beginning the Journey: A Free-Year Student Readiness Seminar introduces students to the concept of learning communities, time management and study skills, as well as reading, writing, seminars and community service. Evergreen-style. Specific resources, such as the Quantitative Reasoning Center and the Writing Center, are also highlighted.

About 100 students participated in the initial class last fall. Faculty and staff were Hilary Birds, Holly Colbert, Amy Cook, Wendy Freeman, Kabby Mitchell, Louis Nadelson, Brian Price, Jolie Sloan and Sandy Yanonne.

Between the Dark and the Light

His new book, Between the Dark and the Light: The Grateful Dead Photography of Jay Blakesberg, includes 900 photos of the Grateful Dead.

During an October visit to campus for a public lecture, Blakesberg reminisced on the life of a commercial photographer.

First artists: Marty Weaver, Jefferson Airplane, Bob Dylan, B.B. King. Grateful Dead. Blakesberg shot these acts while he was still in high school.

Competition: "The Bay area is dot-com central, and there was more work then anybody could handle two or three years ago. The field of rock and commercial photography became saturated and it still is, but since Sept. 11, some of the industry has been thinned out." The business of photography: "You need to be a smart and informed businessperson. People think you just have to know about f-stops and shutter speeds, but as an independent contractor, you need to know about workers comp, taxes, overhead and profit margin. As a businessperson, photographers need to understand the real costs of doing business, and bill appropriately, or they will not succeed in the field."

What's left: "I'd like to do portraits of Mick and Keith, and Bob Dylan. I hope to get to 10 to 15 more years out of my career, get my kids through college and never have to get a real job for my whole life. Isn't that every Greener's goal?"

To see more of Blakesberg's work, check out www.blakesberg.com.
Timothy I. Blair, a licensed Architect in CA and WA, has developed new food products for food companies. He is coordinating a group of graduate students in sustainable residential design. They are also working on home studies for Americans living in Great Britain and Republic of Ireland. Seth is working on rare book conservation, and is now teaching at the University of Washington. Jeanine C. Corr, San Francisco, CA, lives with her partner, who is the director of a school for children with autism. She and her husband have been married 10 years and are active in church and musical traditions. Neal J. Denton, Portland, OR, has worked at Corr and Cormin LLP as a high-end operations manager of the University of Washington. He was recently accepted into the American Constitution Society and is now teaching English law at Harvard Law School. He enjoys playing the piano and is a member of the Harvard Law School alumni association.

Kathleen Dare Stidham, Olympic, is a master's degree in education from City University of New York and is now teaching at the University of Virginia.

Janice C. Sakai, Portland, OR, has published several novels and poetry books.

Kathy Jo Sullivan, Olympia, married in 1989, lives with her daughter, Zoe Marie, born in June 2002. She taught special education in central Texas, and is now teaching English as a Second Language at a school in the Green Mountains of southern Vermont. She and her partner of seven years, historian and musicologist Leslee C. Quiggle (Levenberg), have a son, Brendan, born in 1999, who now goes to school.

Carol M. Reister, Portland, OR, has a master's degree in education from the University of Oregon and is now teaching at Oregon State University. She and her partner of seven years, historian and musicologist Leslee C. Quiggle (Levenberg), have a daughter, Zoe Marie, born in June 2002. She taught special education in central Texas, and is now teaching English as a Second Language at a school in the Green Mountains of southern Vermont. She and her partner of seven years, historian and musicologist Leslee C. Quiggle (Levenberg), have a son, Brendan, born in 1999, who now goes to school.

Tara C. Craig, Bellingham, and her partner, who is the director of a school for children with autism, have a son, John, born in 1999, who now goes to school. Tara is welcomed "twins Simon Christopher and Sophia, born on December 20, 2000, are very happy homeschooling their 2-year-old son, Noah.

Laurelle G. Walsh, Seattle, has been published in numerous scientific journals and has contributed to several books. She worked as a project manager for the Natural Resources Defense Council, and has created the internship program at Evergreen State College. She and her partner of seven years, historian and musicologist Leslee C. Quiggle (Levenberg), have a daughter, Zoe Marie, born in June 2002. She taught special education in central Texas, and is now teaching English as a Second Language at a school in the Green Mountains of southern Vermont. She and her partner of seven years, historian and musicologist Leslee C. Quiggle (Levenberg), have a son, Brendan, born in 1999, who now goes to school.

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Rachel S. Gendell, Seattle, is currently working on a book about the history of the United States. She married in 1993, and has a daughter, Zoe Marie, born in June 2002. She taught special education in central Texas, and is now teaching English as a Second Language at a school in the Green Mountains of southern Vermont. She and her partner of seven years, historian and musicologist Leslee C. Quiggle (Levenberg), have a son, Brendan, born in 1999, who now goes to school.
Staad Thomas-Porter (Thomas), Elizabeth Corpuz, married in February with her two children.

Disaipen Jones, Seattle, wants to hear from or to firm residents and friends. She oversees the homes for homeless women. She can be reached at 253-567-8901.

Rae Miles, Portland, OR, is a nurse practitioner and is pursuing a master’s degree in public health.

Rachel E. Bennett, Brooklyn, NY, moved to Albuquerque for a year after graduating from Evergreen. She was involved in the writing center.

Bethany S. Lecroy, from other buildings. If you remember her, please reach out to her.

Katie C. Riebel, Seattle, is a student at the University of Washington.

Kathleen E. McFarland, Seattle, is a student at Seattle University.

Emily S. Hildebrand, New York, NY, is a yoga teacher.

Felicia G. Mullins, Chicago, IL, received her master’s in teaching.

Madeline S. Staveley, Canton, MI, finished her bachelor’s degree in English.

Ely, MN, is a retired professor.

Kim L. Merriman, Olympia, is a self-employed artist and started her own business, Merriman Pottery. She has worked as an artist and is pursuing a master’s degree in fine arts.

Douglas R. Peterson, Carpenter, Orange, CA, says he’s back on his feet and is working as a social worker.

Joshua M. Wayne, Chicago, IL, runs a gardening company in the western suburbs of Chicago. He is finishing a master’s program in counseling and working with recovering drug addicts. He is still bicycle-enthusiastic.

Sarah E. Chess, Chicago, IL, is a freelance writer.

Austin W. Dacey-Droth, Arvada, CO, received a four-year appointment as a visiting artist at the University of Wisconsin-Madison.

Emily S. Hildebrand, New York, NY, would like fellow Greeners to know that they are working on a new book and are available for speaking engagements.

Beverly A. Jensen, Minneapolis, MN, worked in Seattle after graduation for three years in healthcare administration.

Cavin Greer, Sr., ‘85, died in October in West Palm Beach, FL. An Army veteran, he retired as a civil engineer at the Environmental Protection Agency. Cavin was the first recipient of the Martin Luther King Junior Award.

William Clifford Armstrong, ‘78, died in November in Olympia. He worked for the past 21 years for the Department of Defense as director of several family support centers for the U.S. Army. Armstrong, 57, earned a Ph.D. in psychology from California Coast University and served as an intern at the hospital.

Scott D. Long, Tacoma, married in February.

Sara M. Martinez, Portland, OR, is a homemaker. She teaches yoga for the Portland Parks and Recreation Department in her spare time.

Margaret R. Reed-Hutchinson, Franklin, MA, was married in February to Nicholas Hutchinson and moved to Pomona, CA.

Kelly R. Riggs, Seattle, and her husband are planning an exhibition of their work. Kelly teaches first grade, and Kelly is a part-time photography and life at home.

Deborah L. Rogers-Grimmett, a former VISTA volunteer and literacy volunteer, has moved to Beaverton, OR, to attend graduate school where she received a master’s degree in Spanish.

Willie S. Smith, ‘93, is a talented musician in the San Francisco Bay Area.


William (Bill) Compton, ‘75, an enthusiastic student of life and learning. The study of all things Irish fascinated him, and he was a successful career as an English teacher at North Thurston and in Minneapolis, MN.

Gifts sent to The Evergreen State College Foundation in memory of Bill will support the Study Abroad: Ireland program.

Julie Grassland ‘95 in November.

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You’re walking through downtown Olympia minding your own business when it suddenly happens. Caught up in a swirl of thoughts about work or dinner or family, you turn a corner and bam! You have just come face to fin with a four-foot-long fiberglass salmon.

The Olympia Salmon Run Project is reminiscent of public art projects such as Zurich’s cows and Seattle’s pigs. The 10 fiberglass fish scattered around downtown will be on display through 2004, and are meant to promote dialogue about the importance of salmon. They are the latest installment of more than 70 pieces of public art in Olympia. Unveiled in September, the salmon were crafted by local artists, including Evergreen alumni Sherry Buckner ’80, Carolyn Cox ’95, Nikki McClure ’91, Ashley Shlomo ’00 and Eli Sterling MES ’91 and former adjunct faculty member Lucy Gentry.

“The idea was to do something that would offset the Fourth Avenue bridge construction. The city wanted to give people a reason to come downtown,” said Cox, past president of Evergreen’s alumni board, who leads the Olympia chapter of No Limits!, a national support organization for women artists. The group’s salmon, by Cox and Shlomo, is installed near Olympia’s transit station.

Called “Wishupona Fish,” it is covered in 7,000 pennies, all donated by people in the community. Inside the artwork are the wishes of the penny donors on slips of paper. The wishes are also published in a book that accompanies the project. “We wanted to do something that would involve the entire community. We decided that asking for a penny contribution wouldn’t put a big bite on anyone. We collected the pennies at the Farmers Market, Super Saturday and other community events,” Cox says.

The chances of a salmon returning to its birthplace to spawn are about one in 1,750. Those odds are graphically displayed in “The Lucky One,” McClure’s fish on Ninth Avenue and Capitol Way. Based on her trademark papercut designs and using automotive paint and vinyl, McClure’s 1,749 small black fish represent a flowing stream of salmon swimming in one giant school toward the ocean. The lone red salmon is the only one that will survive the return voyage back upstream.

The precarious survival of salmon is the theme of Sterling’s fish, “Souls of Extinction,” located at the north end of Percival Landing. Extinct species—and their year of extinction—are painted on the salmon to remind the viewer of the salmon’s plight, and the connection of all life on earth, past and present.

Salmon as nourishment for body and soul is represented in Gentry’s fish, “Offerings.” Located on Percival Landing near Bayview Market, the fish’s scales are covered with gold and silver joss paper, which is burned at Chinese funerals. Salmon recipes, collected from the community, cover the rest of the fish.

One of the reasons that salmon were chosen was to facilitate discussion about the endangered species. “The salmon is an icon of the region,” says Linda Oestreich, arts and communications manager for the city of Olympia. “We wanted to do a project that would stimulate conversation about salmon.”

Buckner, another salmon project artist, said that sense of community influenced her. Her project, “The Interconnected Connection,” has woven patterns of color and reflective glaze on the tiles to simulate the refracted light of watching salmon swim upstream in shallow water. The fish, installed near Schuster Park, includes patterns by five Tumwater High School students depicting the impact of salmon on the Northwest. “I didn’t want to do a salmon unless I could work with students,” Buckner said. “I didn’t want this to be just my piece.”

A Little Bit of Olympia In Your Cup

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