Elbow, Cloninger, Ott Honored

Cloninger will leave in late July for the six-month Focus competition in Kuala Lumpur, Malaysia, to which he was awarded a visit fellowship by the Malaysian Arts Academy. The visit follows his success at the University of Fukuoka Sound and has been a key component of his research on the arts in Southeast Asia. At the end of his stay, Cloninger will return to Evergreen and resume his research on the arts in Southeast Asia, focusing on the role of the arts in society.

When Earle McNeil joined the Evergreen faculty in 1971, it was as a "traditional" artist. Since then, however, he has taught at the University of Fukuoka Sound and has been a key component of his research on the arts in Southeast Asia. At the end of his stay, Cloninger will return to Evergreen and resume his research on the arts in Southeast Asia, focusing on the role of the arts in society.

Earle McNeil. Faculty Artist

This issue we focus on the arts at Evergreen. The arts are defined broadly, and the issue ranges across an aesthetic territory. We have articles on a faculty writer, a woodworker, and two filmmakers. There's a short history of the college, a woodworker who's always been a woodworker, and a sculptor. All three are generous with their time and share insights on their own being, their own life experiences that give them a feeling of specialness.

"Once I started doing my own art," he continues, "I realized that the sense of specialness was something I saw a great portion of my students striving for. So I began to let people find some unique expressions of their own being, their own life experiences. When Earle McNeil joined the Evergreen faculty in 1971, it was as a "traditional" artist. Since then, however, he has taught at the University of Fukuoka Sound and has been a key component of his research on the arts in Southeast Asia. At the end of his stay, Cloninger will return to Evergreen and resume his research on the arts in Southeast Asia, focusing on the role of the arts in society.
Katie Wigeland
Katie Wigeland (Meghan) graduated in 1976, became an adjunct faculty member, and taught part-time classes in photography. In 1977, she left for New York City and arrived in Manhattan with exactly ten dollars.

"I stayed at first with another Evergreener, John Woo, and became involved in a degree with his projects at Basement Workshop, a community outreach program in Chinatown," she says.

"But mostly, I worked for other photographers and what I saw convinced me I could never pay the price of success.

Returning to her family home in Chicago, Katie worked "as a receptionist," moved to a public relations job, and finally to an art job with a publisher. "I worked 9to5 for two years and was awful at it," she claims, "but I needed the skills and the discipline."

Last year, she "got married, moved to the suburbs, and settled down."

End of the story? Well, no. Katie has converted their basement into a darkroom and opened a portrait studio. "I worked briefly for Magnum photographer Bruce Davidson while in New York," she says, "and he suggested I do portraits. He was right. It's a nice business; I can operate the studio from my home, plan for a career and children too, and I am dealing with wonderful people.

Katie's also involved with the community, most recently through organizing a Photo Hobby Seminar in Park Forest, Illinois, during April.

John Woo
John Woo chose Evergreen in 1973 literally for what the college catalog said about access to facilities and individualized programs.

"I knew exactly what I wanted to get into," says the Seattle native. "I wanted to broaden my understanding of art, something that group are all now doing that is "latching onto some- thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is "latching onto some--thing is “Clockwise from top: Silkscreen Print by John Woo for the U.S. Economic Mission 1980. John Foster and Dana Leigh Squires. Photo by Kristine Larsen.
Scott Miller

"The only way to learn to make films is to do them," says Scott Miller, a 1979 grad who will be flying to New York City in June for the screening of his documentary Saltwater People at the American Film Festival. Miller's film is one of 10 finalists in its category at the festival, the largest in the country for nonfiction documentaries.

"It's easy to learn how to operate the equipment," he remarks, "but volume and experience teach you how to use it. I worked about 80 hours per week on film during my last two years at Evergreen. I couldn't have done that elsewhere."

The payoff, he says, "is being at a level now that most people don't reach until six years after graduation."

A Washington native who attended Colorado State University for a year on a football scholarship, Miller was a professional skier for four years before coming to Evergreen in 1975. "I could have gone to UCLA," he says, "but I didn't want a whole host of requirements, and after five years in the mountains, I was addicted to clean air!"

He began the Saltwater People documentary during his last year at Evergreen on a $10,000 grant from the National Endowment for the Humanities. Additional funds totaling $8,440 from the Washington Commission for the Humanities and the Evergreen Foundation allowed him to finish the film during the year following his graduation.

Saltwater People focuses on net fishing, a prehistoric form of salmon fishing which has virtually disappeared due to competition from the modern salmon fleets. "The film is about how people within a culture react to technological change," says Miller.

One of his primary sources was Dora Salamon, who lives on the Lummi reservation near Bellingham. "She may be the only Skagit Indian left who can speak three dialects," Miller notes. "She knows many legends and listening to her speak is fascinating—like living poetry. Her outlook is very compelling."

Since last summer, Miller has made nine public appearances with the film. In addition, he's been involved in freelance video production and has done camerawork and editing on a number of film projects. He's now in pre-production on a film with Pamela Schick, a former Evergreen faculty member in dance. The two will begin filming in August. Evergreeners living in the Puget Sound area will have a chance to see Saltwater People this summer. Miller was notified recently that the film will be broadcast on Channel 9 sometime in June or July.

Ross Matteson

Westsound Recording, Olympia's newest (and only) 24-track studio, is the result of nearly three years work by Evergreen alumni Ross and Kirk Matteson. The foundation was laid for their East 7th Avenue building in the late summer of 1978, but that event was preceded by more than a year of planning.

Ross Matteson, a 1980 Evergreen graduate and one of four Olympia brothers involved in the project, visited more than a dozen Los Angeles recording studios and coordinated the " Gordons of city permits, incorporation and so forth. I got a good technical background at Evergreen, but I also learned how to get things done," he observes.

One method he favored was "freelance learning—catching a faculty member on the way to the CAB. They'll talk more openly outside the classroom and are usually very helpful if you have a basic respect for their time.

"In true freelance spirit, Ross enrolled in no Coordinated Studies during his 1975-80 stay at Evergreen, but managed to take Group and Individual Contracts with almost all faculty in music, media and the arts. Media and audio engineering was a complete thread that ran through each contract.

"You need an exceptionally diverse background and experience in 'making things happen' to succeed as a small-businessman," he notes.

The studio was a "real group effort," he explains. "We had help from a lot of people."

His older brother Lance, a graduate of Harvard and the Willamette Law School, acts as their attorney and his younger brother Teale, a student at UC-Berkeley, is the California sales representative. Another brother, Kirk, a member of Evergreen's first class in 1971 and a 1975 graduate was "a guiding force" during the project's initial evaluation phase. Tim Nickell, a friend of the Mattesons', supplies his expertise in business and advertising.

"One thing I've learned," observes Ross, "is that I never go into business with people I wasn't close to. Ross himself did much of the construction work on the studio building. "I was out in the rain for a year—I got soaked," he remembers. "It was fun, though. I didn't mind the work—It's figuring out what to do next that's hard, trying not to blow the cut on a twenty-dollar bill."

The studio, actually two buildings acoustically isolated from each other, is heavily insulated to exclude outside noise. The electronic equipment is the most sophisticated available in the area. Even Evergreen's 16-track studio in the COM Lab doesn't quite match it.

Since their January 1981 opening date, Westsound has hosted musical groups, commercial accounts and radio stations. Their rates are $40-60 per hour, compared to $90-100 elsewhere, "and it doesn't bother us to work with people who haven't recorded before," Ross says. "And how does a 24-track studio prosper in Olympia, a place outside the mainstream of the music industry?"

"There are only a few 24-track studios in the Northwest and we're centrally located between Seattle and Portland," Ross explains. "Commercial accounts are an important part of our business and Tacoma and Olympia are a Washington native who attended Colorado State University for a year on a football scholarship, Miller was a professional skier for four years before coming to Evergreen in 1975. "I could have gone to UCLA," he says, "but I didn't want a whole host of requirements, and after five years in the mountains, I was addicted to clean air!"

He began the Saltwater People documentary during his last year at Evergreen on a $10,000 grant from the National Endowment for the Humanities. Additional funds totaling $8,440 from the Washington Commission for the Humanities and the Evergreen Foundation allowed him to finish the film during the year following his graduation.

Saltwater People focuses on net fishing, a prehistoric form of salmon fishing which has virtually disappeared due to competition from the modern salmon fleets. "The film is about how people within a culture react to technological change," says Miller.

One of his primary sources was Dora Salamon, who lives on the Lummi reservation near Bellingham. "She may be the only Skagit Indian left who can speak three dialects," Miller notes. "She knows many legends and listening to her speak is fascinating—like living poetry. Her outlook is very compelling."

Since last summer, Miller has made nine public appearances with the film. In addition, he's been involved in freelance video production and has done camerawork and editing on a number of film projects. He's now in pre-production on a film with Pamela Schick, a former Evergreen faculty member in dance. The two will begin filming in August. Evergreeners living in the Puget Sound area will have a chance to see Saltwater People this summer. Miller was notified recently that the film will be broadcast on Channel 9 sometime in June or July.

Ross Matteson

Westsound Recording, Olympia's newest (and only) 24-track studio, is the result of nearly three years work by Evergreen alumni Ross and Kirk Matteson. The foundation was laid for their East 7th Avenue building in the late summer of 1978, but that event was preceded by more than a year of planning.

Ross Matteson, a 1980 Evergreen graduate and one of four Olympia brothers involved in the project, visited more than a dozen Los Angeles recording studios and coordinated the "Gordons of city permits, incorporation and so forth. I got a good technical background at Evergreen, but I also learned how to get things done," he observes.

One method he favored was "freelance learning—catching a faculty member on the way to the CAB. They'll talk more openly outside the classroom and are usually very helpful if you have a basic respect for their time.

"In true freelance spirit, Ross enrolled in no Coordinated Studies during his 1975-80 stay at Evergreen, but managed to take Group and Individual Contracts with almost all faculty in music, media and the arts. Media and audio engineering was a complete thread that ran through each contract.

"You need an exceptionally diverse background and experience in 'making things happen' to succeed as a small-businessman," he notes.

The studio was a "real group effort," he explains. "We had help from a lot of people."

His older brother Lance, a graduate of Harvard and the Willamette Law School, acts as their attorney and his younger brother Teale, a student at UC-Berkeley, is the California sales representative. Another brother, Kirk, a member of Evergreen's first class in 1971 and a 1975 graduate was "a guiding force" during the project's initial evaluation phase. Tim Nickell, a friend of the Mattesons', supplies his expertise in business and advertising.

"One thing I've learned," observes Ross, "is that I never go into business with people I wasn't close to. Ross himself did much of the construction work on the studio building. "I was out in the rain for a year—I got soaked," he remembers. "It was fun, though. I didn't mind the work—It's figuring out what to do next that's hard, trying not to blow the cut on a twenty-dollar bill."

The studio, actually two buildings acoustically isolated from each other, is heavily insulated to exclude outside noise. The electronic equipment is the most sophisticated available in the area. Even Evergreen's 16-track studio in the COM Lab doesn't quite match it.

Since their January 1981 opening date, Westsound has hosted musical groups, commercial accounts and radio stations. Their rates are $40-60 per hour, compared to $90-100 elsewhere, "and it doesn't bother us to work with people who haven't recorded before," Ross says. "And how does a 24-track studio prosper in Olympia, a place outside the mainstream of the music industry?"

"There are only a few 24-track studios in the Northwest and we're centrally located between Seattle and Portland," Ross explains. "Commercial accounts are an important part of our business and Tacoma and Olympia are a
Stephen Semel

Stephen Semel, a transfer student from Reed College, graduated from Evergreen in 1973, then moved to San Francisco and started "pounding the pavement. I landed a job in film through luck as much as anything," he says. He’s now an assistant film editor for Coppola’s Zoetrope Studios and is currently working on The Escape Artist. Earlier work includes Godfather II and Apocalypse Now. "I worked on Apocalypse for 2½ years," he recalls. "Everyone is terminally different for having worked on that film. It bent our minds."

Semel attended Evergreen during the college’s first two years and found it "a case of make up the rules as you go along. I thought it was great. You could get a 16mm camera if you needed it and you learned how to get things done. It leads you to be bold, and that helps, because it’s a slow process to advance."

A general problem he found with undergraduate education is a "process is more important than product" attitude. "Educators know aesthetics and can teach you how to operate a camera, but they’re not professionally connected. What you need to learn, he says, is a "way of thinking or proceeding that professionals and artists have, but educators don’t."

Karen Kirsch

Karen Kirsch graduated from Evergreen in December, 1979, and since then has been teaching modern dance technique through Leisure Education, creative dance for children, and dance/exercise for senior citizens. She also performs and does choreography, and "hopes to create more opportunities for these pursuits for myself and others."

As a step in that direction, she co-founded Live Arts Foundation last year, a nonprofit organization which sponsors workshops and events, and publishes a quarterly newsletter. The Foundation also sponsors Olympia Summer Dance, a four-week intensive workshop in technique held for the first time last year, and which is set this summer for June 21 to July 17.

I began work in dance with Pam Schick in 1977, says Kirsch. "After she left, I did mostly individual contracts. Many of the advanced students left for Seattle, so I felt isolated, and still do. I think I worked harder at trying to create a dance community and learned a lot pushing through on my own," she remembers. "I could have benefited from arts management training, though."

An eight-year Olympia resident, she says she’s committed to strengthening the arts community here.

Mark Smith

Mark Smith ’79, prefers working in music “because it’s a more accessible and tolerant environment for art/ideas.” He finds the “painting-drawing-pottery” marketing and art objects do nothing more than reinforce bourgeois attitudes toward culture and history. Presumably with the rock band Three Swimmers, he was formerly with the Seattle group the Beakers for over a year, through 100 live performances, two records and a West Coast tour supporting the English group The Gang of Four.

Of eight members of an advanced Group Contract in art, Smith says, “only two of us are making a living in art-related activities and none have really broken through, except maybe myself and that only in a minimal way with music.”

He feels Evergreen’s art offerings are “out of touch. They teach how to make pictures fairly well, but not how to work with ideas or what is happening nowadays. If I were Evergreen, he says, “I’d take more history/art-philosophy programs. I had it to do over. The art faculty worry too much about the ‘is it art?’ question. It really doesn’t matter. They should take more time looking at what art does, to our culture, and what are its potential uses, political or otherwise.”

Smith’s February 1981 installation “Make Friends with Russians” and performance “Why Drink Light Beer?” at The Factory of Visual Arts in Seattle was closed after one week due to controversy.

Jim Forsman

Jim Forsman ’73, completed a master’s degree at the University of Wisconsin, then taught Native American history with the Seattle Public Schools prior to moving to San Francisco. He’s now a bilingual/bicultural curriculum specialist with Development Associates, an international management and governmental consulting firm. Forsman has developed a number of multimedia projects for high school students, including a package on legends of Northwest Coast Indians. He also has directed two Native American theater groups and currently is a regular on a San Francisco radio program, “Red Voices of the Western Hemisphere.”

Look are proving a better source of clients than we expected.”

A primary interest is working with musical groups, and “we’ve had people up from Los Angeles and Hollywood, as well as from Portland and Seattle. Even someone from New York could do better here. Our rates are much lower and they can work at a more leisurely pace.”

Ross thinks the studio will be “a great boost to the arts. There’s lots of talent around here.”

Mark Smith

Mark Smith ’79, prefers working in music “because it’s a more accessible and tolerant environment for art/ideas.” He finds the “painting-drawing-pottery” marketing and art objects do nothing more than reinforce bourgeois attitudes toward culture and history. Presumably with the rock band Three Swimmers, he was formerly with the Seattle group the Beakers for over a year, through 100 live performances, two records and a West Coast tour supporting the English group The Gang of Four.

Of eight members of an advanced Group Contract in art, Smith says, “only two of us are making a living in art-related activities and none have really broken through, except maybe myself and that only in a minimal way with music.”

He feels Evergreen’s art offerings are “out of touch. They teach how to make pictures fairly well, but not how to work with ideas or what is happening nowadays. If I were Evergreen, he says, “I’d take more history/art-philosophy programs. I had it to do over. The art faculty worry too much about the ‘is it art?’ question. It really doesn’t matter. They should take more time looking at what art does, to our culture, and what are its potential uses, political or otherwise.”

Smith’s February 1981 installation “Make Friends with Russians” and performance “Why Drink Light Beer?” at The Factory of Visual Arts in Seattle was closed after one week due to controversy.

Jim Forsman

Jim Forsman ’73, completed a master’s degree at the University of Wisconsin, then taught Native American history with the Seattle Public Schools prior to moving to San Francisco. He’s now a bilingual/bicultural curriculum specialist with Development Associates, an international management and governmental consulting firm. Forsman has developed a number of multimedia projects for high school students, including a package on legends of Northwest Coast Indians. He also has directed two Native American theater groups and currently is a regular on a San Francisco radio program, “Red Voices of the Western Hemisphere.”

Karen Kirsch

Karen Kirsch graduated from Evergreen in December, 1979, and since then has been teaching modern dance technique through Leisure Education, creative dance for children, and dance/exercise for senior citizens. She also performs and does choreography, and "hopes to create more opportunities for these pursuits for myself and others."

As a step in that direction, she co-founded Live Arts Foundation last year, a nonprofit organization which sponsors workshops and events, and publishes a quarterly newsletter. The Foundation also sponsors Olympia Summer Dance, a four-week intensive workshop in technique held for the first time last year, and which is set this summer for June 21 to July 17.

I began work in dance with Pam Schick in 1977," says Kirsch. "After she left, I did mostly individual contracts. Many of the advanced students left for Seattle, so I felt isolated, and still do. I think I worked harder at trying to create a dance community and learned a lot pushing through on my own," she remembers. "I could have benefited from arts management training, though."

An eight-year Olympia resident, she says she’s committed to strengthening the arts community here.
David Schneider
Yakima's KIMA-TV production manager, David Schneider says, "The job comes with a heavy load and lots of responsibility, but it's just what I trained for at Evergreen."

The 1979 graduate worked with faculty members Char Davies and Andre Tsai while at Evergreen, and presented a senior show called "Evergreen Almost Alive," which was broadcast live over the campus cable network.

"After graduating, I worked at Timberline High School in Lacey for a year teaching television production," he reports.

Since August 1980, he's worked for KIMA-TV, where he manages the night crew and directs the 11 p.m. news program. He reports he'll soon be directing the late news show as well.

He also does video special effects for "station IDs" and has been "dabbling in film animation lately."

Joan Turner
After graduating in 1979, Joan Turner worked for the Forest Service as an archaeologist and first used her "sense of art in a practical way" by illustrating Indian artifacts and historical figures for scientific reports.

Afterward, she "sought a more serious job in design" and currently is employed as a designer and layout artist for an advertising agency in Oregon.

Regarding Evergreen, she says, "I don't know where to begin. I'd have to say 'yes' and 'no.' Would I return to Evergreen, given the opportunity?"

She explains, "Evergreen was a supportive environment in which I could play with art in a creative way. It was crucial in developing my sense of design and it encouraged a sense of adventure within myself."

"Yet I would not return," she says, "at least not now. I'm years behind my coworkers in graphic technique—some have spent as many years in the business as I did in college." She feels that working with professional graphic artists is the best way to further her education now.

Faculty member Paul Sparks "was a great inspiration," she remembers. "Sid White was also an influence on me. He's more the technical person—I wish now I had listened to him more!"

Her advice to current students is to "apply your design judgment to anything coming your way. I have many inelegant assignments, and they only work for me if I apply that sense to make what I'm given better than what it was."
College Exhibits Program

Evergreen's art resources include two galleries, off-campus traveling exhibits, and the Evergreen Collection. The two galleries are located in the Library Building—Gallery Two is on the main floor near the circulation desk and Gallery Four is on the top floor.

Gallery Two is open to the public 63 hours per week during regular library hours. Its central location gives it a high visitor count, averaging 1500 people per exhibit. Student work produced in academic programs is often featured in Gallery Two.

The most interesting way to reach Gallery Four is through the Dragon Stairwell just off the main entrance to the library. The four-story mural was completed in 1972 by student artists working under the direction of former faculty member Miriam Angellique. Once on the fourth floor, Gallery Four is easy to find—it has the most distinctive door on campus. Light and work by regional artists are featured in Gallery Two. An annual event, features work in various media, juried by Maury Haskett, Craig Hickman and David Gallagher.

Evergreen and Photography is a traveling exhibit presenting works by Evergreen associated artists Jim Robbins, Ford Gilbreath, Craig Hickman, Bob Hyatt, Donna Mitchell, Kirk Thompson, Christopher Rauschenberg and Terry Toedtemeier. Photography features painting by Centralia resident Randy Hoar, and by Olympia illustrators Kevin Johnson, a book-cover artist, and Victoria Poyser, an Evergreen graduate who has twice been nominated for the Hugo award.

Off-campus traveling exhibits form the second major part of the college art exhibits program. In 1971, Evergreen has organized six traveling exhibits, which have been scheduled for 17 colleges and universities, 7 libraries and more than a dozen museums, galleries and art centers. Dating back to 1978-80 academic year, an estimated 30,000 people viewed the traveling exhibits. Washington Printmakers, organized in 1970-71 as the first traveling exhibit, contains work by 41 artists. The exhibit was displayed at 17 galleries during a 1974-75 tour sponsored by the State Capitol Museum, and it also was shown twice in 1975.

Regional Photography and Photomaking, organized in 1979 with a grant from the Washington State Arts Commission, features 75 pieces by 22 artists from Washington and Oregon. An exhibit has been shown at seven locations. Visual Dialogue, a condensed version being toured by Visual Arts Resources of the University of Oregon Museum of Art, was scheduled for five additional showings in the 1980-81 year.

Computer graphics and scientific photography by Evergreen faculty, staff and students were collected in Visual Possibilities, an exhibit toured in 1979 and 1979 in connection with college recruitment programs. Evergreen Posters, a colorful history of the college presented through posters produced by faculty, staff and students, was also toured in connection with the recruitment programs.

Currently on display in Gallery Four is Evergreen and Photography, organized as a touring exhibit organized last year with grant funding from the Washington State Arts Commission and the Evergreen Foundation. Eleven pieces by eight photographers closely associated with the college have been shown in Portland, Wenatchee and Cheney, and two more bookings are scheduled for 1982. For the past three years, the exhibit's director, has been Isaac Shamsud-Din: Public and Personal Work, a collection of 60 pieces featuring the work and ideas of an Afro-American artist from Portland, Oregon. The exhibit features large color photographs of Shamsud-Din's travels. The exhibit was displayed at 12 galleries during a 1979-80 tour sponsored by the College Exhibits Program, and it also was shown twice in 1981.

Off-campus traveling exhibits form the second major part of the college art exhibits program. In 1971, Evergreen has organized six traveling exhibits, which have been scheduled for 17 colleges and universities, 7 libraries and more than a dozen museums, galleries and art centers. Dating back to 1978-80 academic year, an estimated 30,000 people viewed the traveling exhibits. Washington Printmakers, organized in 1970-71 as the first traveling exhibit, contains work by 41 artists. The exhibit was displayed at 17 galleries during a 1974-75 tour sponsored by the State Capitol Museum, and it also was shown twice in 1975.

Regional Photography and Photomaking, organized in 1979 with a grant from the Washington State Arts Commission, features 75 pieces by 22 artists from Washington and Oregon. An exhibit has been shown at seven locations. Visual Dialogue, a condensed version being toured by Visual Arts Resources of the University of Oregon Museum of Art, was scheduled for five additional showings in the 1980-81 year.

Computer graphics and scientific photography by Evergreen faculty, staff and students were collected in Visual Possibilities, an exhibit toured in 1979 and 1979 in connection with college recruitment programs. Evergreen Posters, a colorful history of the college presented through posters produced by faculty, staff and students, was also toured in connection with the recruitment programs.

Currently on display in Gallery Four is Evergreen and Photography, organized as a touring exhibit organized last year with grant funding from the Washington State Arts Commission and the Evergreen Foundation. Eleven pieces by eight photographers closely associated with the college have been shown in Portland, Wenatchee and Cheney, and two more bookings are scheduled for 1982. For the past three years, the exhibit's director, has been Isaac Shamsud-Din: Public and Personal Work, a collection of 60 pieces featuring the work and ideas of an Afro-American artist from Portland, Oregon. The exhibit features large color photographs of Shamsud-Din's travels. The exhibit was displayed at 12 galleries during a 1979-80 tour sponsored by the College Exhibits Program, and it also was shown twice in 1981.

The college exhibits program fulfills instructional needs in a variety of disciplines, and also has provided the college with an opportunity to reach public relations and student recruitment projects. Sustaining the increased activity over the past two years will be difficult in the face of reduced funding, but the program's resilience is due to its ability to becoming a significant cultural resource in southwest Washington.
An interview with Byron Youtz conducted by Gary Mozell (’79)

I was part of the “mud crew” that attended Evergreen during its first years. I keep in touch with many early TESCOs, and in recent years some of them have taken to saying things like: “Isn’t it too bad Evergreen sold out?” I mean, interdisciplinary studies are on their way out, and they have sports teams now. I’ll bet letter grades are just around the corner.”

Was this true? I interviewed Byron Youtz to find out. Byron was there in the Stone (Cement?) Ages too, and is now Vice President and Provost of the college. Also, most importantly, he’s never been one to gloss over uncomfortable truths.

ALUMNEWS: I was talking with Dick Jones a while back, and one of the things that concerns him is a possible slow erosion of Evergreen’s dedication to Coordinated Studies. Do you see that trend?

YOUTZ: I would say it in a very different way. We now do a number of other things in addition to Coordinated Studies, but they are still fundamental in our approach to education at Evergreen.

My view of early Evergreen is a view of something that we were doing a very good job with an interesting, innovative curriculum, principally at the lower-division level. In the last 15 years or so, we’ve really seen considerable growth in the more sophisticated degree programs. We’ve gone from focusing on doing general education through group contracts to offering a large number of area and other specializations. The point of view now is not simply a general education, but we are focused on degree programs to develop specific skills in a variety of fields.

ALUM: Is it still possible for one to be a student in Coordinated Studies and help bring them to fruition?

YOUTZ: It’s possible, but the focus has changed. We’re seeing a different kind of student now, one who’s looking for more specialized training.

ALUM: Does that seem to have worked out?

YOUTZ: Yes, but the increased workload means faculty are not really eager to split their seminars and go through that business twice. I think we’ve found that focusing on smaller groups has been more effective in terms of student satisfaction.

ALUM: Are seminars still the heart of interdisciplinary programs?

YOUTZ: Oh, sure, they’re still the heart of most Group Contracts. I think our commitment to the seminar process is unshakeable. It’s a very wonderful way to study. We really don’t have very many large rooms for classes anymore, or at least we don’t have them any more. The faculty have really come to realize the value of small group discussions.

ALUM: How about the size of seminars? Some of the programs are still very small, others have grown larger.

YOUTZ: The budget has continually eroded over the last 10 years. Where we were originally operating at a budget level of around 17 or 18, we’re now operating at a higher level. The maximum seminar size that we allow today is 23.

In the early days, we were overenrolled and tended to have 20 to 20 people in a seminar. Once they simplified, on their own, the way to split the seminars. In the seminar part of the teaching experience, the faculty were working twice as hard as the students.

ALUM: We’ve heard faculty in Coordinated Studies doing nothing but Group Contracts. How is that working for them?

YOUTZ: Roughly half in Coordinated Studies, the rest are in Group Contracts, Individual Contracts and in termships.

My view is that we have simply matured. There was a considerable request by students in 75-76 that we repeat programs so they could count on them. They were often taking a preparatory program by a level they were ready to take the program they really wanted, it had disappeared. And so, we have selected a number of ways that seem to be satisfying student needs well and we’re repeating those programs, but with partial changes in staffing.

ALUM: Is it still possible for the faculty to get Individual Contracts and help bring them to fruition?

YOUTZ: In the past four years, if there’s a fault I find, it’s that we’ve tended to develop advanced Speciality Areas at the expense of the innovative, experimental sorts of thinking that used to call Annual Programs. And so we’re trying to reassert that balance this year.

ALUM: That’s good to hear. It seems to me I’ve heard people express concern over. Are seminars still the heart of interdisciplinary programs?

YOUTZ: On sure, they’re still the heart of most Group Contracts. I think our commitment to the seminar process is unshakeable. It’s a very wonderful way to study. We really don’t have very many large rooms for classes anymore, or at least we don’t have them any more. The faculty have really come to realize the value of small group discussions.

ALUM: How about the size of seminars? Some of the programs are still very small, others have grown larger.

YOUTZ: The budget has continually eroded over the last 10 years. Where we were originally operating at a budget level of around 17 or 18, we’re now operating at a higher level. The maximum seminar size that we allow today is 23.

In the early days, we were overenrolled and tended to have 20 to 20 people in a seminar. Once they simplified, on their own, the way to split the seminars. In the seminar part of the teaching experience, the faculty were working twice as hard as the students.

ALUM: We’ve heard faculty in Coordinated Studies doing nothing but Group Contracts. How is that working for them?

YOUTZ: Roughly half in Coordinated Studies, the rest are in Group Contracts, Individual Contracts and in termships.

My view is that we have simply matured. There was a considerable request by students in 75-76 that we repeat programs so they could count on them. They were often taking a preparatory program by a level they were ready to take the program they really wanted, it had disappeared. And so, we have selected a number of ways that seem to be satisfying student needs well and we’re repeating those programs, but with partial changes in staffing.

ALUM: Is it still possible for the faculty to get Individual Contracts and help bring them to fruition?

YOUTZ: In the past four years, if there’s a fault I find, it’s that we’ve tended to develop advanced Speciality Areas at the expense of the innovative, experimental sorts of thinking that used to call Annual Programs. And so we’re trying to reassert that balance this year.

ALUM: That’s good to hear. It seems to me I’ve heard people express concern over. Are seminars still the heart of interdisciplinary programs?

YOUTZ: On sure, they’re still the heart of most Group Contracts. I think our commitment to the seminar process is unshakeable. It’s a very wonderful way to study. We really don’t have very many large rooms for classes anymore, or at least we don’t have them any more. The faculty have really come to realize the value of small group discussions.

ALUM: How about the size of seminars? Some of the programs are still very small, others have grown larger.

YOUTZ: The budget has continually eroded over the last 10 years. Where we were originally operating at a budget level of around 17 or 18, we’re now operating at a higher level. The maximum seminar size that we allow today is 23.

In the early days, we were overenrolled and tended to have 20 to 20 people in a seminar. Once they simplified, on their own, the way to split the seminars. In the seminar part of the teaching experience, the faculty were working twice as hard as the students.

ALUM: We’ve heard faculty in Coordinated Studies doing nothing but Group Contracts. How is that working for them?

YOUTZ: Roughly half in Coordinated Studies, the rest are in Group Contracts, Individual Contracts and in termships.

My view is that we have simply matured. There was a considerable request by students in 75-76 that we repeat programs so they could count on them. They were often taking a preparatory program by a level they were ready to take the program they really wanted, it had disappeared. And so, we have selected a number of ways that seem to be satisfying student needs well and we’re repeating those programs, but with partial changes in staffing.

ALUM: Is it still possible for the faculty to get Individual Contracts and help bring them to fruition?

YOUTZ: In the past four years, if there’s a fault I find, it’s that we’ve tended to develop advanced Speciality Areas at the expense of the innovative, experimental sorts of thinking that used to call Annual Programs. And so we’re trying to reassert that balance this year.

ALUM: That’s good to hear. It seems to me I’ve heard people express concern over. Are seminars still the heart of interdisciplinary programs?

YOUTZ: On sure, they’re still the heart of most Group Contracts. I think our commitment to the seminar process is unshakeable. It’s a very wonderful way to study. We really don’t have very many large rooms for classes anymore, or at least we don’t have them any more. The faculty have really come to realize the value of small group discussions.

ALUM: How about the size of seminars? Some of the programs are still very small, others have grown larger.

YOUTZ: The budget has continually eroded over the last 10 years. Where we were originally operating at a budget level of around 17 or 18, we’re now operating at a higher level. The maximum seminar size that we allow today is 23.

In the early days, we were overenrolled and tended to have 20 to 20 people in a seminar. Once they simplified, on their own, the way to split the seminars. In the seminar part of the teaching experience, the faculty were working twice as hard as the students.

ALUM: We’ve heard faculty in Coordinated Studies doing nothing but Group Contracts. How is that working for them?

YOUTZ: Roughly half in Coordinated Studies, the rest are in Group Contracts, Individual Contracts and in termships.

My view is that we have simply matured. There was a considerable request by students in 75-76 that we repeat programs so they could count on them. They were often taking a preparatory program by a level they were ready to take the program they really wanted, it had disappeared. And so, we have selected a number of ways that seem to be satisfying student needs well and we’re repeating those programs, but with partial changes in staffing.
Alumni Photos and Artwork Needed for '82-'83 College Catalog

Are being sought for possible students, faculty and staff which depict the campus in the college's publication in the college'sings by Evergreen alums, Joins Alumni Address January 17 to a two-year graduate, was appointed on

January 17, beginning at 2 p.m.

this year's alumni reunion, September 11 and 12. And more particularly excited about this year's reunion, because September marks the twentieth anniversary of the opening of Evergreen. The Program Committee has chosen a reunion theme of "Progress and Potential," which will be addressed by a keynote speaker and Saturday morning seminars (for those of you who wish to stretch your mind) just experience a seminar again.

Other plans include receptions, a business meeting, an exhibit of Evergreen's photos, a photographic exhibition of Association Officers and Board members, a banquet dinner, recreation, and a dance.

We hope you'll join us for a weekend full of reminiscing, reacquainting, bragging, laughing, and celebrating the success of the Evergreen. Please help us make plans for this year's event to get a feel for how many of you might be able to attend and/or help with the reunion. Please send a note with your name, address and phone to the Reunion '81 Committee, Alumni Office, The Evergreen State College, Olympia, WA 98505. Of course, we don't commit you to attend.

Send a Card . . . Any Card

Alumni Relations Coordinator Bonnie Marie is collecting business cards of Evergreen graduates for display in her office. If you have a business card, please send one to her at the Alumni Office, The Evergreen State College, Olympia, WA 98505.

Interview

Continued from previous page

move with the times and the problems. And of course, our curriculum allows that. We're not tied in with departments and fixtures and committees. We have an institution that can move with people and take up the issues of those times, and turn those issues into a serious curriculum experience. We have to be willing to move to—or to take on one of Evergreen's very fundamental precepts if we let ourselves be stuck in the early 70s.

ALUM: Are narrative evaluations sacred, or are letter grades just around the corner?

YOUTZ: For my money, narrative evaluations are sacred. It should be reacquiring to the user and the user. And the faculty made a renewed commitment to not allow grades to appear even as a stuck-in entry on the narrative evaluation.

ALUM: Any other changes or trends you'd like to comment on, looking back the last ten years? Any reassuring conclusions you'd like to offer alumni?

YOUTZ: I guess my general observation is that we're in a maturing process now, but we're trying very hard to become a mature in a youthful way—

to keep our earlier commitment to the methods and ideals out to a wider audience.

ALUM: Are we necessarily in conflict, but they provide a real challenge for all of us—a challenge that will keep Evergreen a lively place.
Ed Alkire '76, Seattle, WA, is a tax consultant with the closely held public accounting firm of Touche Ross & Co.

Janice Arnold '79, Seattle, WA, owns her own business, "Business Sisters," does freelance advertising, and has a batik studio in her home.

George Bartinger '79, Winlock, WA, is employed at the Mt. St. Helens visitors' center near the Clark State Park. Since graduating, he also has held interpretive positions with Washington State Parks and the Olympic National Park.

Jeff Barton '78, Denver, CO, will graduate in May from the IIIT School of Theology (United Church of Christ) with a Master of Divinity degree and will become minister of the First Congregational Church of Idaho Falls, Idaho.

Judy Blackard '77, Seattle, WA, received her BA from the Seattle School District in 1971 and now teaches at the University of Washington in an alternative school.

Greg Booth '75, Alexandria, VA, is employed by the Bureau of Labor Management. He also spent two years in Ghana, West Africa, doing forest pathology research.

Joseph '76 and Paty Lavelle Brecha '79, live in Tacoma, WA, and work as an occupational therapist at St. Joseph's Hospital and Joe does pottery. They were married in August, 1980, and currently reside in a small acreage where they are turning into a small farm.

Eric Banning Buck '80, Olympia, WA, served last fall as first mate on a 50-foot ketch in the Virgin Islands.

John (Spinder) Burbank '77, Portland, OR, is a secretary for the Community Labor Organizing Committee.

Allie Burman '76, Seattle, WA, is an intern with Doug Fox Travel University Branch.

Howard Burrows '77, Chico, CA, is doing full-time work district servicing Jehovah's Witnesses publications door-to-door.

Rob Crawford '77 and Sarah Stockwell '78, Yorkville, CA, have been married and are in full-time education organization, the Yosemite Institute. Rob and Sarah married last November in Big Meadow, Yosemite National Park.

Lawlor Case '76, Enumclaw, WA, is a sergeant in the patrol division of the Enumclaw Police Department.

Jon '74 and Nancy (Tess) Burch '74, live in Gaylord, MO, where Jon is supervisor of community development sociology at UC-Berkeley. He received his master's in sociology in 1979. Tess will receive a master's in public health in 1980 from San Diego State University in May.

Ali Curtis '79, Federal Way, WA, is the service manager for Computerland in Tacoma.

Andrew Daly '75, Astoria, OR, is a public relations manager for the West Coast Olympic Stadium.

Diane DeMoulin '80, Portland, OR, is the assistant manager in the men's department at Nordstrom's.

Chere Dilli-Weiss '75, Kelso, WA, is a field representative for Consolidated Youth Employment Programs, serving as a special education counselor. Since leaving Evergreen, she has worked for the Handicapped Recreation Council in Olympia, acquired her master's degree in business administration from the University of Washington, and will be opening a batik studio in her home.

Tom Groom '75, Portland, OR, is a youth counselor for a work-study program in the U.S. Department of State.

Rob Aldridge '75, Olympia, WA, is employed by Seattle State University in May.

Jef Foster '77, Hanover, NH, is in his third year of study in the masters program at Dartmouth University. He spent the winter in Costa Rica and plans to attend the University of Costa Rica when he returns in June with a master's degree in business administration from the Tropical Biology Program.

Jann Gilbertson '77, Seattle, WA, is doing a graduate internship with a firm in June with a master's degree in business administration from the University of Washington.

Brian Globerman '76, is currently enrolled in a Ph.D. program at UC-Santa Cruz and will be studying the area around Estoril in Southwestern, Western Africa, so he has a part-time appoint- ment to the Center for Geographic Survey.

Tom Graham '75, Portland, OR, is a youth counselor for a work-study program in the Department of State.

Janet McArthur '74, Olympia, WA, develops and directs the project for higher school and college age students.

Conrad Melcalf '80, Roseburg, OR, is an administrative assistant at the Heartland Windmill School, a University of Iowa project to train disabled persons to work in the Windmill Country School.

Jery Moo '75, Seattle, WA, is a banker at Cascade Savings & Loan Association and lives on a sailboat.

Veina Murray '73, Tacoma, WA, is a training manager for Western Farmers Association in the Portland, OR, area.

David Mozey '74, Bellevue, WA, is completing studies toward a master's degree in international economics and will be intern at the American Embassy in Monrovia, Liberia, this summer.

Timothy Moore '73, Ravenna, WA, is employed by a travel agency in Seattle.

Myra Nowakowski '74, Enterprise, OR, is president of the Oregon School for Disabled Children, a group that does consulting and serving work for government agencies and private organizations in the areas of special education and farm-related work. Myra has a master's degree in education specializing in plant ecology, from the University of Washington in 1978.

Challotte Olson-Alkire '74, Seattle, WA, teaches 7th-grade biology, social science and physical science in the Highline School District.

Kittie Platts '74, Middletown, CT, is completing studies toward a master's degree in environmental science at Wesley College.

Victoria Poyser '80, Olympia, WA, is a book and magazine illustrator, was nominated for a Hugo Award in early April, one of five nominees worldwide. Winners of this year's Hugo Awards, the "Oscars" of the science fiction publishing field, will be announced in September at the 5,000-member World Science Fiction Convention in Denver, Colorado.

Daniel '79 and Kenny Preston '74, live in Mt. Rainier, MD, where they are doing a Ph.D. in musical history.

David Vandygraf '75, Wenatchee, WA, graduated from the University of Washington Law School in 1978 and has been a partner in the law firm of THOMPSON, BARNES, and BARNES in Wenatchee.

Patricia Walker '78, Olympia, WA, has exhibited her photographs in a number of shows in the U.S. and Europe, in addition to doing projects for HUD and the Department of Defense in the U.S. and in Third World countries.

Toni Walsh '77, Tacoma, WA, is a youth counselor for a work-study program in the Department of State.

Mara Weaver '74, Idaho Falls, Idaho, also has held interpretive positions with Washington State Parks and the Olympic National Park.

Linda Rasmussen '77, Seattle, WA, is employed by Seattle Public Schools as a community assistant in the Research and Development Section, which evaluates and develops new funding alternatives for Seattle.

Marsha Reagan '78, Santa Fe, NM, is doing a research project with the U.S. Employment Security Correction Cleansing house office in Yakima. Antonia has a master's degree in social work from Eastern Washington University.

Susan Shinn '78, Seattle, WA, expects to receive her BA in June from the University of Washington in June. Susan is an intern in a training center of Edmonds Community College. She will be teaching/attending training and career exploration seminars in June.

Leslie Smith '79, Olympia, WA, has been traveling in Asia. She was employed by the Boeing Co. for a year as a research assistant in the Department of Natural Resources at the University of Washington to do her de- parture for Asia.

Wendy Squires '76, Portland, OR, is practicing law with the firm of Lusk, Yackley, Robison & Bell in a public interest law firm.

Wendy graduated from the University of Washington in May, 1979, and married Angel Peterson in November, 1979.

Janei Toffree '79, Carson, WA, is an anthropology technician at the Gifford Pinchot National Forest, out of the Wind River Ranger District.

Glen Tucker '73, Danbury, CT, owns Tucker Associates, Inc., a firm specializing in solar-designed green houses, heating systems and other renewable energy projects. He is currently working on a project for HUSD and the Oafsrn, Oregon State University in the U.S. and in Third World countries.

Jack Van Valkenburgh '77, Jamaica Plain, MA, is a second-year student at Northeastern University School of Law in Boston.

Barr Vandegrift '75, Wenatchee, WA, graduated from the University of Washington Law School in 1978 and has been a partner in the law firm of THOMPSON, BARNES, and BARNES in Wenatchee.

Patricia Walker '78, Olympia, WA, has exhibited her photographs in a number of shows in the U.S. and Europe, in addition to doing projects for HUD and the Department of Defense in the U.S. and in Third World countries.

Diane Winslow '78, Olympia, WA, is doing a research project in the residential and training status of women in a group home. She is employed by Washington State Employment and Training Council and the State Advisory Council for Vocational Education.
Super Saturday Offers International Flair, Array of New Activities

The third annual spring festival, a celebration of the local Urban League, and the Thurston County Southwest Asian community, by the local Urban League, and by an ambitious team of Hawaiian chefs who plan to roast a whole pig on campus.

When folks aren't eating or enjoying entertainment, they'll have a chance to compete in a number of recreational activities, ranging from road runs to skateboard races, from open volleyball and New Games events to a toe-tappin' Irish band, Super Saturday '81 will offer an array of entertainment from 11 a.m. to 7 p.m., June 6, on three stages around the central campus plaza.

The popular cartoon film festival will be shown throughout the day and new events designed to intrigue the teenage set will also be provided, along with the now traditional "adult beverage garden." Huge critters are also expected to be on campus for photo-taking sessions with human hams of all ages, and media bat busters from KGY radio and the Daily Olympian will once again wage war over the Evergreen diamond.

Super Saturday, which precedes graduation exercises on June 7, is especially designed to welcome parents and friends of Evergreen back to campus. Plan now to be here for this free, day-long celebration.

The result of eight months of work by 183 Evergreen students is finally on its way to Los Angeles to be mastered and pressed.

This year's album offers professional-quality music composed, performed, recorded and engineered by Evergreen students. The double-record set features jazz, rock, classical, experimental, folk and other styles.

The album project has been an excellent educational tool and a remarkable example of what is possible here at Evergreen. Last year's album provided exposure for Evergreen's unique philosophy to students and radio listeners throughout America.

Enthusiastic response to the campus-wide presale of 500 albums has left only 300 copies for sale at this point. So, get yours now! Send a check or money order for $11 (album $10, shipping $1) to: LW/Filmmakers, Evergreen State College, Lib 1302, TESC, Olympia, WA 98505.

The two spent Fall Quarter preparing their grant request and gathering research from a "complete industry cross section" — fishermen, agencies and Native American groups, and from biologists, historians and anthropologists.

The complex topic will be covered in an "air quality," 50-minute color video production scheduled to air in the spring, says Devlin, a Centralia resident who's been studying television and radio production at Evergreen for the past three years.

The project, with a total cost of $50,000, is supervised by Evergreen faculty members Thomas Ott, a filmmaker; Lynn Patterson, an anthropologist; and Dick Fuller, a technical adviser in television production.
Students Review Master Plan

An Evergreen student research team is reviewing and updating the college's current master plan as part of their Applied Environmental Studies program. They've distributed a campus-wide survey on future use of Evergreen land, and have conducted two public meetings to present their preliminary draft and gain reactions to it.

By June, students hope to complete recommendations for establishing an ongoing review process and a comprehensive study of sites under consideration for additional on-campus housing. They'll also complete an analysis of current planning issues as development of the campus core, creation of additional commercial space, land use planning for the Organic Farm, management of undeveloped areas, preparation of social space within on-campus housing, and use of the college's 3,500-foot Eld Inlet waterfront.

Evergreen Summer Institute for College Teachers

Continuing its role as a leader in educational innovation and creative teaching, Evergreen will sponsor two intensive two-week residential courses for faculty who wish to improve and enrich their teaching. Working within small interdisciplinary groups, members of the Evergreen staff will help faculty plan for College Teachers will be a fresh approach to presently teaching.

Development and Fulfilling Teaching

Richard Dudman, an award-winning reporter who has covered the nation's capital since 1954, came to Evergreen Winter Quarter as the first of six prominent visitors in the Woodrow Wilson Visiting Fellows Program. Evergreen is one of only three public colleges in the nation chosen this year to participate in the Fellows Program, which seeks to encourage the flow of ideas between academic and non-academic worlds and to help students better see the relationships between a liberal education and their lives after graduation.

At Evergreen, the Oregon native and Stanford University graduate visited academic programs, delivered a public address, and conducted a workshop for students interested in journalism careers.

Legislature Increases Tuition

To help parents and students plan for the 1981-82 academic year, the following projected costs have been compiled. These estimates are for the average student living on a modest budget for three quarters:

<table>
<thead>
<tr>
<th>Service</th>
<th>Resident</th>
<th>Non-Resident</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition/fees</td>
<td>$867</td>
<td>$2,190</td>
</tr>
<tr>
<td>Books and supplies</td>
<td>300</td>
<td>300</td>
</tr>
<tr>
<td>Board and room</td>
<td>2,100</td>
<td>2,100</td>
</tr>
<tr>
<td>Personal Expenses</td>
<td>750</td>
<td>750</td>
</tr>
<tr>
<td>Transportation</td>
<td>540</td>
<td>540</td>
</tr>
<tr>
<td></td>
<td>$4,567</td>
<td>$6,800</td>
</tr>
</tbody>
</table>

For more information, contact Laura Thomas, Director of Financial Aid, (206) 866-6306.

Alternative Education Conference Receives Grant

The Metropolitan Life Foundation of New York City has awarded Evergreen a $10,000 grant for the National Conference on Alternative Education to be held on campus September 8-10. Evergreen was one of 10 institutions selected out of 138 submissions. Other recipients included Stanford and Duke Universities, Whitman and Harvey Mudd Colleges and UC-Berkeley.

Conference panelists and participants from all over the country will gather at Evergreen to explore the rich and diverse experimentation in American higher education initiated in the 1960s and early 1970s. They will discuss the circumstances, conditions and historical influences which favored successful innovation and those which opposed or undermined it. The focus will be on the future and on using the lessons learned to meet the challenges of the 1980s.

Evergreen alumni, parents and friends interested in learning more should contact Dr. Barbara L. Smith, Academic Dean, TESC, Olympia, WA 98505 (206) 866-6310.

“Near Death” Research Draws National Media Attention

If anyone ever doubted humanity's fascination with life after death, three Evergreen students are living proof that interest in that topic is alive and well.

The three—Sethyn Bryan, Jim Lindley and Bob Conley—first made the news in January when they ran ads in local papers seeking to interview persons who had been declared dead or who believed they had experienced clinical death. The ads led to major stories in the Daily Olympian and the Seattle Post-Intelligencer. The latter was picked up by United Press International and, reports Lindley, "We received calls and letters from all over the country. We've been reported on in San Francisco, Rhode Island and Florida. We've been interviewed by Los Angeles and Toronto radio stations. And we've even been asked for an interview by The Star, which we declined."

The Evergreen research trio, led by faculty member Greg Stuewe-Portnoff, interviewed several dozen people about "near death" experiences, then compared and contrasted results with studies by Dr. Kenneth Ring, author of "Life at Death: A Scientific Investigation of Near Death Experiences."

For many, the near death incidents have been "the most profound experience in their lives," notes Lindley. "And it has changed their lives. They tend to be much more compassionate and spiritual."

"It doesn't prove there is life after death," he explains. "These are subjective experiences, with no way to verify them. But they were experiencing something, and whatever it is, it is important and needs more research."

Richard Dudman Visits Campus

Richard Dudman, an award-winning reporter who has covered the nation's capital since 1954, came to Evergreen Winter Quarter as the first of six prominent visitors in the Woodrow Wilson Visiting Fellows Program. Evergreen is one of only three public colleges in the nation chosen this year to participate in the Fellows Program, which seeks to encourage the flow of ideas between academic and non-academic worlds and to help students better see the relationships between a liberal education and their lives after graduation.

At Evergreen, the Oregon native and Stanford University graduate visited academic programs, delivered a public address, and conducted a workshop for students interested in journalism careers.

New Admissions Counselor Named

Albert K. Smalls III, formerly with Resource Planning Associates in Cambridge, MA, was recently named as an admissions counselor and coordinator of minority student recruitment at Evergreen. Smalls, 26, will work closely with high schools and community colleges, as well as community agencies and reservations, to assist the college in its goal of increased minority student enrollment.
Send Your Books to College!

Or, send your jewelry, your fine art prints, your stamp or coin collection, your musical instruments, or your boat.

Each year Evergreen receives many donations of cash and appreciated securities. There are also many other ways in which you can make a gift to the college. You may donate a life insurance policy, real estate, objects, scientific equipment, and many other non-gifts-in-kind. These gifts can be equally as valuable as outright cash gifts and they may provide the donor with worthwhile tax advantages.

Evergreen students and faculty benefit from such gifts and so do you. For more information about these and other charitable gift opportunities, contact Sue Washburn, Director of Development, TESC, Olympia, WA 98505, (206) 866-6565.

Volunteers Let It Ring For Evergreen

Over 100 student, faculty, staff, alumni, trustee and Foundation volunteers "let it ring for Evergreen" from February 19-March 3 and received pledges totalling $16,776 from 406 parents and 248 alumni. In addition, another 893 members of the Evergreen family indicated their willingness to consider a gift before the June 30 end of the 1980-81 Annual Fund year.

"This year's Phoneathon was the best ever!" says Sue Washburn, Evergreen's director of development. "Over 4,000 calls were attempted during our eight nights of phoning. We increased dollars pledged by 32% and the number of pledges by 43% over last year. And, we received hundreds of 'AlumNotes' and address changes."

Funds will be used to support such needs as scholarships, student and faculty research, special educational projects, art and library acquisitions, the Sea-wulff, athletics... all needs which are not met by state funds. Continued budget cutbacks make these contributions even more vital. THANKS!

Student Filmmakers Win Betamax

Two first-year film students at Evergreen, Jane O'Mara of Bellevue and Lisa Jamieson of Minneapolis, Minnesota, won an award in the first National Student Video Competition, cosponsored by the American Film Institute and the Sony Corporation.

The two women, both students of faculty filmmaker Sally Cloninger in her "Recording and Structuring Light and Sound" program, won first place in the informational category for the western U.S. region. Their award-winning, 18-minute color video tape, called "Choices," focuses on the controversy surrounding abortion rights and legislation. For their entry, they received a Sony Betamax home recording unit, valued at more than $1,000.

What Do You Think?

Does the Evergreen ReView delight you? Aggravate you? Leave you feeling indifferent? Do you have some ideas, feelings, suggestions, criticisms about Evergreen that you'd like to share with us and with the ReView's 10,000 readers?

Well, here's your chance. We're beginning a "Letters to the Editor" column just for you. All letters should be typed and signed and should include the author's name, address and telephone number. Short letters are best due to space limitations. Deadline for next issue is June 15.