A Year to Remember

Evergreen will never be the same after the fall quarter of 1995, a period when the college celebrated two great milestones: the opening of the Longhouse Education and Cultural Center and the inauguration of the Daniel J. Evans Chair in the Liberal Arts. Both will enhance the education of generations of students, to come, while forever commemorating individuals who made tremendous contributions to the college.

The Dream is Reality

Longhouse dedication ceremony marks beginnings

Students and faculty from more than 11 academic programs are meeting in Evergreen's new Longhouse Education and Cultural Center. The college's newest structure is much more than a building: it's a dream come true.

The Longhouse is a building with a history. It spans and transcends Evergreen's relatively short existence to capture the memory of Northwest Coast Native American communities—their structures and traditions. More than 4,000 people from throughout the region gathered September 22 for a gigantic gala celebration under the late-summer sun. Festivities in the Longhouse meadow included dancing, speeches, poetry, song and food, all offered in celebration of the cultural richness the building will bring to Evergreen and the many communities of Washington state. Native ceremony and drumming reached a peak as special guests cut the cedar-bark ribbon and the crowd packed into the center.

The dream of building a campus longhouse designed in recognition of the indigenous nations of the Pacific Northwest is nearly as old as the college. Originally proposed by faculty member Mary Ellen Hillaire of the Lummi Nation, a highly respected educator who shared her ethos and values with the Evergreen community, the longhouse concept took different forms over the years. Students helped keep the dream alive as a final gesture of their Evergreen careers—the graduating classes of 1978, 1990 and 1992 made significant contributions to the endeavor. The Washington Legislature finally put the project in full motion in 1993, funding a $2.2 million building that combines space for classes and cultural events. Already, other colleges are looking to Evergreen's longhouse as a model for buildings on their campuses.

Although the Longhouse is situated on Evergreen's campus, the dedication ceremony made it clear it belongs to all people of the Washington state. Governor Mike Lowry shared the day's spotlight with President Jane Jarvis, faculty member Dave Whitman,-sized elders Vi Hibbert, Nancy Quinalt tribal leader Bill Frank, Jr., singer and artist Buffy Sainte-Marie, author Sherman Alexie, and Makah master of ceremonies John Hotowe, among many others. Native American dancers and singers from the Lummi, Makah, Tulalip, Quinault, Chehalis tribes performed, and Hawaiian dancers echoed the multicultural theme of the Longhouse. State legislators, tribal leaders, local school district officials, and Evergreen alumni, faculty, and students were among those on hand to share the excitement of the day, which included the ceremony as well as art dedication and a potlach salmon dinner for 2,000 guests. This quarter, hundreds of students in academic programs throughout the curriculum are meeting in the spacious classrooms of the Longhouse, and a major symposium on Native American basketry is scheduled, as are a few weddings. During the day and some evenings, the building is reserved for class meetings; during most evenings and weekends it is available to the community for gatherings, concerts, lectures and other events.

Evergreen's resident orchestra is an Indonesian gamelan

2 grabs

On the Cover: Sean Williams and her students practice the Gamelan.
Greener grads make noise at the movies

BY CRAIG MCLAUGHLIN

It is a familiar scene to many moviegoers: Three bullies are throwing rocks at a young Forrest Gump, and each projectile strikes with a disturbing thump. Gump runs away, his crippled legs pounding the dirt road, and the bullies climb onto their bikes to pursue him. In slow motion, Gump's leg braces break apart and fall to the earth. Mingled with the movie's score is the sound of metal clinking, the sound of leather tearing. Gump starts to pull away. The bullies pedal faster. Bicycle tires whir, chains scrape, and fenders rattle, but the bullies can't catch Gump. When they give up, one of them hurls his bike to the ground in disgust — crash.

It's a familiar scene full of familiar sounds. The clinks and clanks and clunks of the braces flying off, however, weren't recorded during filming. Like the sound of the rocks, Gump's footsteps and the bicycle noises, they are sound effects. In fact, all the noises were created on a specialized stage — a Foley stage to be precise — at George Lucas' Skywalker Ranch outside San Rafael, California. The Foley mixer who recorded those sounds is Evergreen graduate Tony Eckert '83. "Up to 90 percent of the sounds you hear in a movie have been added in later," he says.

Producing sound for movies is a complex task that requires the skills of many people. An audio engineer records the major dialogue on location. Foley artists go into the studio and create the human sounds, like footsteps or pats on the back, that are specific to a particular film, sounds that a Foley mixer then manipulates. A sound editor goes to a library of prerecorded effects and adds sounds as subtle as ambient noise or as dramatic as the boom of cannons going off when a fighter takes a blow to the chin. Yet another person mixes the musical score so it can ebb and flow without drowning dialog or submerging effects. And at the end of the process known as post-production, a sound engineer mixes all their work together into a single sound track.

Eckert, a staff Foley mixer at Skywalker Sound, is just one of several Greeners who produce sound for film and television. They've used their exposure to sophisticated audio technologies at Evergreen, as well as what they learned from the school's emphasis on problem solving and experiential learning, to carve out niches for themselves in a dynamic, competitive industry.

"At the time I went to Evergreen," says freelance sound engineer Jan Cyr '78, "there was tons of gear, it helped that I had hands-on experience with the best equipment made. The equipment in the real world was way funkier. And having free rein like I had at Evergreen gave me incredible confidence."

"The Evergreen attitude of learning by doing and multidisciplinary work was a tremendous asset," says Alex Stahl '82, a self-employed sound mixer who works extensively with Francis Ford Coppola's production company, American Zoetrope. "It's amazing how much learning by doing is involved. You just kind of get thrown into it."

People in this line of work expend huge amounts of effort trying to make their labors invisible if not inaudible. To nurture the filmic fantasy, they try to present a seamless whole to the audience, not wanting listeners to step back from a dramatic moment to ask, "How did they do that?" Indeed, talking to sound people about their work is a little like lifting the curtain on the Wizard of Oz. What we find back there is a production process that is somewhat less magical — and somewhat more technical — than we might have expected. But that doesn't make it any less fascinating.
On the road again

Jan Cyr has recorded sound on location in Africa, Trinidad, Turkey, Bulgaria and throughout the United States and Mexico. Her house and office are a farmhouse in Seattle, and like many freelance film and video workers in the Pacific Northwest, her bread and butter comes from commercials and corporate film. But her work of recording location sound, and the occasional feature film, "feels like a hobby," she says. "I love it, I love the job, but I have worked on big budget features as well as for my own independent company." Her credits in July put her among the Native American producers by Ted Turner, and Goodwill Industries, an eight-hour, CBS special produced by Kevin Costner.

"I enjoyed working with the Steadicam," she says. "I think it's better than sitting on a chair and not moving, and not being part of the action. It helps you see the picture in your mind, and then you can readjust it while you're recording."

She also understands the importance of location sound, or "on-the-spot" sound, in bringing the movie to life. "You record the whole thing, and then you can go back later and put effects in," she says. "You can get the dialogue right, and then you can add the sound effects."

Cyr has recorded sound on location in many countries around the world, including the United States, Canada, Mexico, and Europe. She has worked on numerous feature films and television shows, and has worked with a variety of directors and producers. Her work has been recognized with numerous awards and nominations, including an Academy Award nomination for her work on the film "Chicago Hope.

Roll out the barrels

On the set of "My Own Private Idaho," Cyr was faced with a challenging situation. The film was shot in a desert location, and the crew was concerned about the sound quality of the scene. Cyr was asked to create a sound effect to simulate the sound of a large barrel rolling down a hill. She decided to use an actual barrel, and to add sound effects to it to make it sound like a barrel rolling. She also added sound effects to the background to help create a more realistic atmosphere. The scene was a success, and the sound effect was praised by the production team. Since then, Cyr has continued to work on a variety of projects, and has received numerous accolades for her work. She is a respected member of the film industry, and is known for her creativity and dedication to her craft. She is an inspiration to many young filmmakers who are just starting out in the industry. She is a true professional, and is always willing to go the extra mile to ensure that her work is the best it can be. She is a true artist, and her contributions to the film industry are truly remarkable. She is a true asset to the industry, and is a true inspiration to all who know her.
SITTING COMFORTABLY on the back deck of his home in Seattle's Capitol Hill neighborhood, Sub Pop Records co-founder Bruce Pavitt can easily spy his "serious pit barbecue brought up from Texas." It's not a Weber — nothing that bourgeois. Instead it resembles a 55-gallon drum split in two — a true barbecue's workbench. The deck, an early fall breeze and a few homemade muffins provide a pleasant environment for the self Evergreen graduate to expound on the similarities between punk rock and barbecue food.

"We live in a fast-food culture. Barbecue is gourmet soul food that takes hours and hours of preparation and it occurred to me, I've been getting more and more excited about barbecue for the same reason I get excited about punk rock," Pavitt says while munching a muffin. "There's something about entering an unassuming environment and finding something that has more character and more depth and feeling than anything you'll find in the mainstream. A barbecue place, where there's not a lot of money and the business is scraping by, is just like a sleazy punk-rock dive. It's so easy to create a McDonald's, but when you care about something, when you're passionate about it, you'll spend the time with it."

Though Pavitt began cultivating his taste for "real" barbecue only recently, he has spent the last 15 years pushing and promoting the virtues of punk rock. And during the last six years, he has helped push the genre into the media spotlight and given it a new and improved meaning.

Since 1988, Pavitt and partner Jonathan Poneman have made the Sub Pop record label the rock 'n' roll launch pad for such modern, punk-pop mega-acts as Soundgarden, Mudhoney and Nirvana. And in six years, the company has grown from a bubble-gum-and-baling-wire operation with the company to Time Warner Inc. for a reported $50 million or more. Not bad, considering Sub Pop started as an Evergreen individual contract. But then, Pavitt attributes some of his success to his Evergreen experience, particularly the program Words, Sounds and Images, which taught him a key lesson.

WE LIVE IN A FAST FOOD CULTURE. BARBECUE IS GOURMET SOUL FOOD THAT TAKES HOURS AND HOURS OF PREPARATION AND IT OCCURRED TO ME, I'VE BEEN GETTING MORE AND MORE EXCITED ABOUT BARBECUE FOR THE SAME REASON I GET EXCITED ABOUT PUNK ROCK.

"ONE THING I GOT OUT OF it was that if you're creating something, you have to have a premise," Pavitt says. "It's pretty sound advice that was drilled into my head and really helped to create Sub Pop."

Pavitt didn't leave Illinois for life in Olympia with a particular premise, but he did come with a robust interest in underground rock 'n' roll. He learned from friends about Evergreen's interdisciplinary education philosophy. It was a way of learning he had become accustomed to while attending the Active Learning Process School, an alternative high school in Park Forest, Illinois.

"I was very comfortable with that style of teaching and I really flourished at ALPS. So I was searching for a college that would complement that teaching style and Evergreen was really the only affordable option," he says.

So after two years at Blackburn College in Carlinville, Illinois, he decided to head for the Pacific Northwest. At around the same time, he learned of two Olympia-based resources, Op magazine and KAOS-FM community radio — two venues that were crucial in shaping his Sub Pop premise.

In the late '80s, Pavitt and partner Jonathan Poneman have made the Sub Pop record label the rock 'n' roll launch pad for such modern, punk-pop mega-acts as Soundgarden, Mudhoney and Nirvana. And in six years, the company has grown from a bubble-gum-and-baling-wire operation with the company to Time Warner Inc. for a reported $50 million or more. Not bad, considering Sub Pop started as an Evergreen individual contract. But then, Pavitt attributes some of his success to his Evergreen experience, particularly the program Words, Sounds and Images, which taught him a key lesson.

"It's easy to see the differences between records coming out of Austin, Texas, and those coming out of New York City created by disenfranchised art students," he says. "Every region has its flavor. My big complaint at that time with the culture was it was too homogenized. Rock music is suppose to reflect the rebellion and dangerous views. But it was totally co-opted. It made me angry because you could see a lot of music had so much more character and flavor being created in this grassroots network."

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American marketplace with icons and ideas, why couldn't two guys in
And it beat dealing with the slew of unreliable distribution companies
when I put out the first record I called Sub Pop. A multinational con-
'93 'inked Sub Pop with the Alternative Distribution Alliance, an inter-
say it. And if they wanted people to believe it, they'd say it even louder.
In late 1994, the duo took the devil into full partnership. Pavitt and
they hyped right. They never refused an interview. They lied, bent the
access to crowds of people. Instead of having to sell records out
Sub Pop 100.
success with his first record that he released
Dry as a Bone, an
with these preconceptions of what we were supposed to be." Pavitt
"We'd make things up and lie to the press — any-
and then the partners in the block. They even went so far as to release a compilation
album of Sub Pop bands titled 'What Am I? I'm Rich.'
"It's funny," says Pavitt. "There are a lot of parallels between our
company and the Sub Pop environment. The reason people are leaving their corporate jobs in L.A. to come up to
Seattle and work for half of their previous wages. We're much
more open. We encourage critical thinking and though people's jobs are focused, they're not regimented. The roles here are re-
ally interdisciplinary and that's what gives us an edge over major
record labels."

alternative rock, alternative energy
WHAT IS NEXT for a punk rock guru? Pavitt owns land in the
San Juan Islands on which he is building a self-sufficient retreat.
Creating an environment that is completely self-sufficient is an
idea that is totally punk, Pavitt says.
"My interest in alternative energy and self-sufficiency and a lot of
hippie, utopian literature is what led me to punk rock," Pavitt says. "A lot of people can't see the relationship, but it comes down to independence.
Independence in growing your own food and creating your own energy,
and independence in getting out your own records. I want to create some-
thing that symbolizes my values and the values of the company. There's
something symbolic about seeing a huge windmill in your front yard and knowing your lights are powered by it. That speaks
metaphorically of our label and of working outside of the cor-
porate structure."

But for tomorrow and today, Pavitt is working not on work-
ing. "I try as hard as possible not to do anything. That's my goal
when I wake up in the morning. I try to stay away from the
office," he says. "Because if you spend too much time at the
office, you begin to realize why you got into punk rock in the
first place."

But even when he's not at the office, Pavitt still has a pro-
cess for doing something, whether it's perfecting the art of
the barbecue or learning about alternative energy systems. "This
guy is always learning," says Dan Neelands '88, the contractor
for the alternative systems at Pavitt's San Juan retreat. "But that's not
the whole of it." Neelands, who knew Pavitt back when he was making boot-
leg recordings in a cheap apartment, says of the reasons he
agreed to work on the retreat is because he knows lots of people
will pass through it. "What I've come to appreciate about this
guy after working with him is his incredible sense of commu-
nity," Neelands says. "For him, it's about finding people, gathering
people and sustaining people."

Neelands recalls sitting around with Pavitt listening to
"I told him I thought it was really amazing that a little island like
Jamaica came up with this music that rocked the world. He got really
excited. He said, 'That's exactly it. I didn't know how to say it before but
that's what I was feeling when I started Sub Pop. If Jamaica could rock
the world, why couldn't Oregon?"

For a time, in part because of Pavitt's ability to gather and motivate
people, that's what happened. Grunge rocked the world.

The names and deeds of Greeners pack the pages of author Clark Humphrey's new book,
GREENER (Publisher's Group, $16.95), an exhaustive chronicle of the Northwest music scene.
In a workmanlike fashion, Humphrey lists nearly every band, magazine, record and con-
cert that has happened in the Northwest during the past 25 years. Thumbing through,
you're very likely to net a Greener on every page. From John Foster '79, Toni Holm '78
and Dave Rauh '79 to Steve Fisk '82 and Candice Petersen '88.

Photographer Charles Peterson released his first book of photographs about the emer-
gence and life of the Seattle music scene, Screaming Life (HarperCollins, $35.00). While
pictures of Nirvana dominate the book, it does include photos of Greeners, including Bruce
Pavitt '81, Steven Lewis '85 and Calvin Johnson.

Greener grooves in two new grunge books

Brian Rainville lives in Olympia.
Once a week, Sean Williams makes a short pilgrimage to a locked room down the hall from her faculty office in the Communications Building. Inside, she carefully lays out an offering of flowers and incense. She comes not to pay homage to a god or a goddess, but to a gong. "The gong," explains Williams, "is the spiritual center of the gamelan."

The gamelan is an ensemble of musical instruments from Indonesia, and just as the gong is the spiritual center of the gamelan, the gamelan is the spiritual center of Evergreen's ethnomusicology program.

Musicologists study notes, says Williams, while ethnomusicologists also study the cultural context of notes. They record, analyze and teach, along with the notes themselves, the conjunction of music and family life, spirituality, gender, politics, ecology and other aspects of society.

Williams says one of the reasons she was asked to join the faculty in 1991 was to develop an ethnomusicology program as part of the school's commitment to diversity. "They wanted to increase their multicultural visibility," she says. "It didn't make sense for this college to just teach music by dead white elite European males, what musicologists call D.W.E.E.M. music."

Soon after arriving on campus, Williams declared that the college needed a gamelan. She had studied gamelan for 15 years, including two years spent in Sunda, an ethnically distinct region of West Java. There she had studied with Burham Sukarma, the world's foremost player of the suling bamboo flute. The school approved the budget request, but finding a gamelan is never easy. People can't just collect individual instruments; each ensemble is tuned differently and each was assembled in a particular configuration to perform a particular social function. "If people have a really good one, they don't sell it," says Williams.

But, says Williams, "we got lucky." Her teacher, Sukarma, was living in San Jose, California and wanted to sell his gamelan. For $10,000, the school was able to buy his 1905-vintage ensemble. The price included shipping, which was significant considering that most gamelan instruments are forged from brass. This particular style of gamelan, the Sundanese gamelan degung, was used by aristocrats in the highlands of West Java to welcome other members of the aristocracy to their courts during the late 19th and early 20th centuries. It is small — seven instruments, including a large hanging gong, a set of small hanging gongs, a row of kettle gongs, three drums, two metallophones and a bamboo flute — because it was meant to be played indoors or outdoors under a canopy. "It's supposed to be intimate," says Williams.

The gamelan arrived on campus in 1993. "I've taught it every year since we got it," Williams says. "There's a growing interest as people find out what it is."

Two things made it important to Williams that Evergreen acquire a gamelan, besides the fact that it was the music she knew best and could teach best. The first is that gamelan, as much or more than any other type of world music, embodies the very thing that ethnomusicologists are moved to study; it is intimately intertwined with all aspects of Indonesian life. Some sacred gamelans are dedicated to invocations of the rice goddess. Secular ones can be used for a wide variety of social functions — marriages, store openings and military events, for example. Nearly every aristocrat's household had its own gamelan — a symbol of the court's power and prestige — but most villages also have gamelans now. Gamelan music can be combined with vocalists, dance and shadow puppet theater or incorporated into processions. A single performance can last 24 hours.

"It's not just the notes that make the gamelan fascinating, it's what people do with it," Williams says, "all the mythology that surrounds it, the way it's taught, everything."

The second reason for wanting a gamelan is more personal. Says Williams, "I think it is some of the most beautiful music in the world."
A Structure, A Style, A Spirit

The term gamelan refers to both the orchestral ensembles and the musical style they employ. Both came from South China a couple thousand years ago. Smaller gongs and metallophones play cyclical dance, processions and vocal solos.

The term gamelan refers to both the orchestral ensembles and the musical style they employ. Both performances, even when, strictly speaking, a gamelan orchestra is not present. It can be found in main melody,” Williams says. Today, the structure of gamelan music permeates Indonesian cultural melodies that are punctuated by the large gong. “The other instruments do ornamentation for the clarity of the mallet hitting the metal. The gamelan is very atmospheric; it fills the room.”

“When people talk about gamelan,” says Jenefer Bertucci ’95, who studied with Williams as a student, they talk about how it’s spiritually dreamy. But to me that wasn’t the appeal, it was more the musical clarity of the mallet hitting the metal. The gamelan is very atmospheric: it fills the room.”

A classically trained musician who also plays piano and guitar and sings, Bertucci calls playing the gamelan an “amazing” experience. “Especially when you play the largest gong. It’s a very thrilling instrument because the vibrations move through you. The gongs really have a presence.”

Next fall, she plans to go to Indonesia to study music. “Sean’s got me hooked. A lot of her students are hooked and a lot of them have gone over and studied.” Williams says four of her students have applied to graduate programs in ethnomusicology, “especially when you play the largest gong. It’s a very thrilling instrument because the vibrations move through you. The gongs really have a presence.”

Bertucci says of Williams, “She has a wonderful ability to make things come alive.”

Gamelan isn’t the only musical form that Williams and other faculty members are bringing to life at Evergreen. During her time as a student, Bertucci studied Irish old-style singing, an 18-string Indonesian zither called the kacapi, and the batucada — an African drumming ensemble called the batucada — all under Williams. Terry Setter also teaches African drumming, and Williams admits she is responsible for teaching about 70 people to play the Australian dijeridu, then setting them loose on campus. Next year she wants to teach Indonesian bamboo rattles, a gamelan-related folk genre performed in processions.

But in a program that teaches an expanding repertoire of musical instruments and styles, a special reverence is reserved for the gamelan. In September 1993, shortly after the ensemble had arrived on campus, about three dozen members of the campus community showed up for a welcoming ceremony. Setter and Williams prepared a mound of food — yellow rice with chicken and eggs served on banana leaves, fertility symbols all. An invocation was sung, ancestors called in, Islamic prayers offered. President Jane Jervis helped cut into the mound of food, a symbolic act that Williams describes as "saying the gamelan was here now. It had a new home."

The ceremony also included an offering to the gong that was a little more elaborate than Williams’ offering. It included water from the four directions, flowers, fresh fruit, sugar and salt, incense, bitter coffee and a cigar, says Williams. "The spirit of the gong lies all these things."

HOW TO HEAR GAMELAN

If you find yourself on the Evergreen campus, you may get a chance to hear the gamelan. Williams and her students perform for campus events like Super Saturday, and occasionally perform in Red Square. On nice days, they will sometimes take the gamelan outside and play on a small deck adjacent to the Communications Building. It’s totally Indonesian,” Williams says. "Birds will come down and listen. They’ll perch on the instruments. We’ve had deer listen. Children will come down and listen from the child-care center.”

Rehearsals take place in COM 341 every Tuesday between 1 and 5 p.m. Visitors are always welcome as long as they don’t disrupt the rehearsal.

And for people who live anywhere near Olympia, the Evergreen Expressions series is presenting The Gamelan and Musicians of Bali on Feb. 13, 1996, at 8 p.m., at the Washington Center for the Performing Arts. The musicians will hold a gamelan workshop the day of the performance. Tickets are $21; $18 for KAOS subscribers, students and seniors; $15 for Evergreen students. For more information on the performance and the workshop, contact Evergreen Expressions, Room 301, Communications Building, The Evergreen State College, Olympia, WA 98505, (360) 866-6000 ext. 6833.
Evans scholars for 1995
Six Native Americans selected as visiting faculty

The Daniel J. Evans Chair in Liberal Arts has brought six prominent Native American scholars to campus to participate in several academic programs during the fall quarter. Their presence was woven into the longhouse dedication, and each scholar made a significant contribution to the event. The scholars are:

- John Hottowe, Makah elder, is a spiritual model seminar held during orientation to introduce new students to Evergreen's multidisciplinary approach. But student Bruce Young says he selected the program for very pragmatic reasons—"location and price." When she started the MIT program, she was already sold on Evergreen's campus learning about urban education. It's very different to actually locate the diverse population of students I will have in my classroom," says Kido. "The progress we've made is remarkable," says MacGregor. "This faculty and student program is a tremendous experience. I feel like I'm getting a tremendous amount from Evergreen—academics, curriculum, preparation. I'm really proud of the school."
Greener on champion soccer team

Shawn Medved, who played on the men’s Geoduck soccer team from 1985 to 1990, was a starting mid-fielder for the Seattle Sounders team that won the A League professional soccer national championship October 12 in a game against the Atlanta Ruckus. The Sounders are the first professional franchise to win a national championship in Seattle since the 1973 SuperSonicss.

Counting creatures great and small

Biodiversity work gets NYT write-up

Evergreen faculty member Jack Longino was featured in the July 1 issue of the New York Times for his cutting-edge efforts to document biodiversity in the jungle of Costa Rica. The Times caught up with Longino in the high-tech jungle lab where he spends part of each year documenting an immense number of tropical species of arthropods—animals with jointed bodies and hard shells, including insects, mites, spiders and crustaceans—in collaboration with colleagues from other schools. Four full-time lab assistants keep the project going. The Times said that while the task of Longino and his colleagues might seem mundane, “these biologists are at the leading edge of a veritable tsunami of surveys poised to wash over the globe.”

Biodiversity surveys like this one, which is part of Costa Rica’s national inventory of biodiversity, have become all the rage.

Beyond counting arthropods—Longino is an ant specialist who divides his time between research and a half-time teaching post at Evergreen—these biologists are learning new ways to determine how to do these surveys, developing guidelines, goals and methodologies for doing inventories for truly diverse groups in one of the most species-rich habitats in the world. The Times considers Longino and his colleagues to be direct descendants of the 19th century tropical explorers like Charles Darwin and Henry Walter Bates. “The long jump through the muddy jungle ... poring over the tedium of ant after ant, they keep on in hopes of finishing the job of making sense of the glorious mess of tropical nature.

First Peoples’ Mentoring Program enters seventh year

Student interest in the mentoring program offered by First Peoples’ Advising Services is greater than ever as the program enters its seventh year. Mentors help new students of color adjust to academic life at Evergreen and assist them in developing tools for charting their future.

With 30 students requesting mentors this year, the need for the service is obvious. More alumni mentors are needed as new students enter Evergreen in the winter and spring quarters. “We hope to provide each student who requests a mentor with the support that a caring alum can provide,” says Ricardo Levy-Puebla, director of First Peoples’ Advising Services.

All alumni are invited to participate in the program; people of color are especially encouraged to volunteer. Alumni mentors who have participated in the program say it is extremely gratifying experience. The relationship often evolves beyond mentorship to a two-way friendship that has lasting rewards, they say.

What does it take to be an alumni mentor? An interest in helping new students of color in their transition to TESC, an ability to work one-on-one with a student, a willingness to share personal experiences about life before, during and after Evergreen, and a desire to see students of color succeed.

Jacinta McKay, who manages the Communications Building on campus, took advantage of the mentorship program as a student; now she’s a mentor herself. “I see the benefit of the mentor program from my experience as a student,” she says. “I know for myself when I first came here there was a plethora of questions — they could be social, they could be academic, they could be personal. It really helped to have someone to talk to.” Now she says she wants to give something back. “For students of color here on campus there are so many mixed messages. It always takes a while for students to find and/or create their way around. The mixed messages are amplified by issues of race, gender and/or sexual orientation, things can really get complicated.”

To find out more about becoming a mentor, contact Levy-Puebla at (360) 866-6000 ext. 694.

Did we goof?

The college is moving to a new database system to better serve alumni and donors.

During the change over period, we are converting thousands of records, and we want to be sure we get the information right. If you find that your name or other information appears incorrectly in any mailings or other material you receive from us, please let us know and we will correct the situation promptly.

You can send corrections to:
Office of College Advancement
The Evergreen State College
1732 E. 22nd St.
Olympia, WA 98505
ph 360-866-6000 ext. 6946
or e-mail to tescalumselwha.evergreen.edu

Seal of the College

Geoduck license plate

Soon, the only designer license plate worth hanging on your auto — the Evergreen geoduck plate — will be available from the state of Washington. Whether you drive a ‘63 Volvo 122S, an ’89 Honda Civic or a ’95 Chrysler LaBaron, the plate will personalize your ride, and proceeds go to Evergreen scholarships. 

The image of the geoduck emblazons the plate, leaving room for five digits. We think the plate will be popular with far more than Evergreen alumni, students, employees and others closely affiliated with the college. Where else in the country can you sport a license plate with a geoduck, the creature that represents the ultimate in alternative transportation (digging deep and fast) and is native to the Northwest? Plates will cost $30 on top of all applicable registration fees and taxes, with all of that going directly to the college. For more information about how to be the first on your block to hang a clam on your car, contact the Alumni Office, (360) 866-6000 ext. 6551, or send e-mail to tescalumselwha.evergreen.edu or manionv@wha.evergreen.edu.
Show off your business card

Alumni are invited to send their business cards to the Alumni Affairs Office to be included on a poster project coordinated by the Alumni Affairs and Career Development offices. Wendy Freeman, Career Development director, is planning to display a poster and album of alumni business cards in the Career Development Office to highlight the wide array of careers alumni occupy and to help students focus on possible career paths. "It helps immensely in directing their conversation to what skills are necessary, as opposed to 'what can I do with my degree,'" says Freeman. If you are interested in participating, please send two business cards to the Alumni Affairs Office, 2700 Evergreen Parkway NW, 1312, Olympia, WA 98505. For more information, please call Alumni Affairs at (360) 866-6000 ext. 6552 or e-mail manion@eveda.edu. To get involved, please send two business cards to the Alumni Affairs Office, 2700 Evergreen Parkway NW, 1312, Olympia, WA 98505. For more information, please call Alumni Affairs at (360) 866-6000 ext. 6552 or e-mail manion@eveda.edu.

Political Ecology 25-year reunion in the works

In traditional Greeder fashion, classmates from the 1971-72 Political Ecology academic program are bringing an idea into reality. Ideas bounced around at Super Saturday, in holiday card messages and in casual conversations have sparked interest in a 25-year reunion, and faculty member Oscar Soule is working with a committee of alumni from the program to make it happen. They sent a letter and questionnaire in August to former Political Ecology students to begin the "grassroots" organizing for a reunion. If you haven't already responded to the questionnaire, please contact the Alumni Office to get more information or to get involved in the planning for this reunion. Call (360) 866-6000 ext. 6552 or e-mail manion@eveda.edu to get involved.

Spring East Coast and California alumni Greener gatherings

"Geoducks" living in California and the East Coast will gather at local Greener events in February and March. It's not too soon to start organizing for these Greener Gatherings. If you are interested in planning gatherings in your area or have suggestions about locations or activities, the Alumni Office wants to hear from you. Prior gatherings have included visits to local attractions, receptions at alumni homes and dining at favorite local restaurants. Ideas for 1996 Greener Gatherings are welcome! Contact Valerie Manion in the Alumni Affairs Office at (360) 866-6000 ext. 6552 or e-mail manion@eveda.edu to get involved.

CLASS OF 1972

William R. Crumbacker, Seattle, passed away March 17. He is survived by his wife, Anne Marie Crumbacker, and children Michael Crumbacker, Shen American Indians in Browning, Montana. He was president and chief executive officer of Daniel Smith, Inc. and took pride in the significant contribution his company made to the art community.

Linn Jacobs, Tazauna, WA, retired from Charles Wright Academy.

CLASS OF 1973

Ken Bailey. Lacey, is self-employed in the public relations field.

Lawrence Hall, Ronan, MT, is general manager for a tribal electronics firm at the Flathead Reservation.

Michael Herger, New Brighton, PA, is vice president for Sales at Trans General Life Insurance.

James Mead, Olympia, works at the Olive Garden restaurant.

John Meke, Bow, WA, is employed by Capital Medical Center.

Glenn Tucker, Bellingham, CT, works at Tucker Associates.

CLASS OF 1974

James Bennett, Merio Park, CA, is a product manager at Pure Software.

Michael Canfield, Kent, WA, is employed by Walker, Reuter and Quimby.

Shelia Dinzdewide, Norfolk, VA, works in case management at Norfolk Community Services.

Susan Drumheller, Silver Spring, MD, is a psychologist.

Linda Eber, Brooklyn, NY, works for Planned Parenthood.

Chuck Gill, Ellicott City, MD, and wife Heike have a son, Nicolai Darrion, born March 12, and Chuck says he's "growing like a weed."

Deborah Hall, Kent, WA, is employed by Janis Renzel.

Michael Hall, Alburquerque, CA, works at the Earthquake Outlet. As a former Evergreen staffer, he says, "I hoe tomatoes all the time."

Robert Jackson, Riverside, CA, is executive director of Riverside American Indian Center, a nonprofit urban Indian center created by Indian community leaders to provide social services, job training and advocacy for American Indians in Riverside County. He was an original member of the Contemporary American Minorities program.

Harold Matheson, Hoquiam, WA, performs security work for Anderson and Maddinson.

Neil McClearnan, Olympia, was appointed interim Public Safety director at Evergreen in July. He served as an adjunct faculty in the B.S.-Criminology in America program, and in 1992 as a consultant that analyzed campus security procedures and recommended modifications to the campus Public Safety Office.

Merry Nain, Brentwood, CA, is a substitute teacher for the Brentwood School System.

Marya Noskalovski, Seattle, works for the Peace Corps.

John Unlauft Jr., Orchard Park, NY, works as Daffodi, a fancy restaurant.

Jaye Wimgfield, Olympia, is employed by the Department of Health Services.

Jan Rensel, Honolulu, HI, was awarded a Ph.D. in anthropology from the University of Hawaii in May 1994. Her dissertation was "For Love of Money: Intertribal Exchange and the Economy of Rotuma." Jan continues to research and write about the island of Rotuma with her husband, anthropologist Alan Howard, in addition to developing educational materials about Pacific Island culture and environmental issues, and singing with a string band and Hawaiian church choir.

CLASS OF 1975

Christopher Altvegg, Seattle, opened two new businesses.

Diane Berger, Bellevue, WA, received her teaching degree in 1995 and has been teaching as an elementary school computer specialist. She has a daughter, Anna.

Joan Conrad, Seattle, is an independent contractor with Conrad and Associates.

Raymond Eldred, Groton, CT, works at Foxwood Casino.

Suzen Feiner, Williamsburg, VA, works in economics and women's studies at the University of Southern Maine.

Kent Ferris, Seattle, is a student of elementary education at the University of Washington.

Cyril Laurie, Olympia, works for the Washington State Department of Ecology in the field of intergovernmental relations with Indian tribes.

Petra Lewis, Centralia, works for Petra and Dean Realty.

Patricia Neessen, Seattle, is a self-employed voice-skills teacher.

Sarah Mozer, Vashon, WA, is a secretary at the Vashon Island Community Church.

David Schutt-Stilmes, Olympia, is employed by the Squaxin Island Indian tribe.

Chere Weiss, Kelso, WA, is a disability specialist with Headstart at Lower Columbia Community College.

CLASS OF 1976

Betsy Chadwick, Windsor, CT, works at Co-opportunity, a nonprofit housing agency.

Hal Darst, Eugene, OR, works for Katherine Freeman Wilderness Therapy Expeditions.

Peter Friedman, Whidbey Island, WA, is senior planner for the City of Mill Creek, working with the city and county on land-use matters, and serves on the City of Langley Planning Commission. He enjoys downtown Seattle and cross-country skiing, hiking, camping, golfing, reading and traveling with his wife, Edith.

Leslie Young Harvill, Seattle, is a disability specialist with Headstart at Lower Columbia Community College.

Joanne Hall, Seattle, is an independent contractor with Conrad and Associates.

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CLASS OF 1978

Jane (Sameth) Fishman, Colton, OR, works at the Puyallup, WA, works at Eugene, OR, master at The Dorsai Embassy, http:// Poulsbo, WA, works at completing her nurse-practitioner’s license and intends to open a practice in the rural community of Kittitas, WA, is employed chef, Portland, OR.

CLASS OF 1979

Jane Gorstein, Issaquah, WA, is a guidance counselor at the New York Center for Children, New York, NY, is employed by the New York Public Library.

CLASS OF 1981

Jonathan Moceri, Portland, OR, is a one-year-old toddler. Paul (Fink) Cinefuegos, CA, is an outdoor educator for an old friends—e-mail theageshk.net.

CLASS OF 1982

John Adams, Bainbridge Island, WA, was published in the May edition of Conant House magazine. Raymond Kirby, Boise, ID, received a reappointment in May. Mark Kegler, Olympia, has retired.

CLASS OF 1983

Vivian Ames, Longview, WA, is director of Policy, Legislation and Planning with Thurston County Fire District 9. Joseph Beauchamp, Olympia, is a self-employed audio publisher.

CLASS OF 1984

Michael Miller, Portland, OR, is a survey technician at Pacific Northwest Laboratory. Sue Stadler, Aptos Hills, CA, established a realty appraisal business in 1993.

CLASS OF 1985

Peter Gilson, Boston, MA, is employed in management therapy at Harvard Dental School.

CLASS OF 1986

Christopher Johnson, Olympia, is a student and employee in the State Arts Commission.

CLASS OF 1987

Susan Benznik, Snohomish, is a survey technician in Pacific Northwest Survey and Technology. Jen Cook, Meghna, is a clinical nutritionist at St. Francis Hospital.

CLASS OF 1988

Nadine8h, Olympia, works at the Washington State Department of Social and Health Services.

CLASS OF 1989

Michael Eisenman, Glendora, CA, opened his own business—Castle Realty.

CLASS OF 1990

Andrew Bub, Olympia, is a survey technician in Pacific Northwest Survey and Technology.

CLASS OF 1991

Joan Cook, Aberdeen, WA, is employed by W. W. Granger.

CLASS OF 1992

Steve Holloman, San Francisco, CA, is employed by the Multicentric Institute.

CLASS OF 1993

John Brown Sr., Olympia, is a survey technician in Pacific Northwest Survey and Technology.

CLASS OF 1994

Susan Bergren, Snohomish, is a survey technician in Pacific Northwest Survey and Technology.

CLASS OF 1995

Judith McKenzie, Olympia, is a survey technician in Pacific Northwest Survey and Technology.
Page dimensions: 1172.0x761.0
[40x458]John Wason, Marcia Hart, Olympia, is a teacher in the Tumwater School Construction field. Franklin Transit. Springfield, OR, is self-employed in the house renovation business. Jennifer Rose, Tallahassee, FL, will attend Florida State University. Anecia (Debbie) O’Carroll, Mountain Academy. Daniel Bromberger, Pasadena, CA, is a computer liaison in medical administration and public administration at Western Illinois University. She works with health care administrators in the state. Florence Caplow, Bellingham, WA, is a self-employed remodeler. Lisa Coleman, Madison, AL, works for Northern Rehabilitation Services.

CLASS OF 1987
Sally Anderson, Tettino, WA, is a small business owner. Cheryl-Lee Alvarez, Olympia, is a graduate student at Chapman University. She works with health services and management. She is studying education for the state of Arizona. Scott Misra, Seattle, is a student at the University of Washington. Emily Torgerson, Woodland Hills, CA, is studying environmental policy and conservation biology. Doreen Dziko, Ferndale, WA, is a counselor at the Puget Sound Community College. Alan Bolson, Seattle, works for Adobe Systems. Katherine Brachner, Olympia, works for Rainier Research. Richard Britza, Gig-Harbor, WA, works for the Jamestown S’Klallam Tribe. Dave DeLange, Portland, OR, is a security guard for the Oregon Department of Transportation.

CLASS OF 1988
Sooze DeLeon, Seattle, works for Microsoft. Lawrence Gonzalez, Olympia, is a fish biologist with the U.S. Fish and Wildlife Service. Pamillia Reed, Olympia, is a self-employed hypnotherapist. Pamela Favro, Olympia, is a self-employed psychotherapist. Florence Caplow, Bellingham, WA, is a self-employed retail pharmacist and is the owner of sundried plant species last year. Elenoree Harrison, Seattle, is a clerical support person for the Kitsap County Sheriff. Donald Coleman, Tettino, WA, is a self-employed remodeler. Lisa Coleman, Madison, AL, works for Northern Rehabilitation Services.

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Jean-Louis Gazabat, moved to Australia.
Milpitas, CA, is a massage Therapist.
Taholah, WA, is a Massage Therapist.
Frank Gunderson and Micky Pohl work at University.
Marjory Johnson, Susan James, Charlottesville, VA, is a Massage Therapist.
Greg Hightower, Seattle, works for Grays Harbor Community College and is a Massage Therapist.
Rhyon Kolb, Olympia, works at the Energy Outreach Center and is a co-director of The Atmosphere Alliance, a nonprofit that works to protect the environment.

Jean Pearson, Olympia, is a licensed Massage Therapist.

David Peterson, Shelton, WA, is a Massage Therapist.

Meggan Chambers, Jackson, WY, is an instructor at Central Wyoming College.

Rhonda James, Olympia, is employed at RSVP.

Oliver Crew, Olympia, plans to work for the Washington State Department of Fish and Wildlife.

Barbara Langel, Port Angeles, WA, is a public relations officer at The Rose Garden of Washington.

Karen Sehgal, Seattle, is a forensic accountant at the Washington State Department of Social and Health Services.

Thomas Berenson, Olympia, works in financial services for the Washington State Department of Social and Health Services.

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Greg Hightower, Seattle, works for Grays Harbor Community College and is a Massage Therapist.

Kenneth Koester, Olympia, works in the trade and economic development field.

Jonathan Locke, Los Angeles, CA, is a professional photographer.

Anthony Bittner, Tacoma, WA, works for Furniture Discount Center.

ESP\E, Charles, is a program manager at the Federal Way School District.

Diane Allen, Seattle, works at the Washington State Department of Social and Health Services.

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Barbara Zelano, Steilacoom, WA, is a Bethel Wolfe,
Washington, D.C., Cynthia Davis-Olds,
by Northwest School.
teaches in the Aberdeen School
for a job in print journalism.
Cere Demuth,
Friday Harbor, WA, has
married Jonathan Olds '90, in June
Adrien Hefta,
Kathryn Kemp,
Tacoma.
Aberdeen Proving
John Summerfield,
Seattle, is self-
warehouse manager at Helly Hansen.
Michelle Smith,
Community Mental Health and is a
Rebecca O'Connor,
Linda Sullivan,
Olympic College.

CLASS OF 1991
Diane Asetin, Chicago, IL, received her hear
received her hear
University of Pittsburgh.
Erica Anderson, Dexter, OR, in service
Cascade Health and Massage Center.
Chris Bader, Lynnwood, has written Strange Northwood, featuring stars
University, including material he originally published in the Cooper
The cafe recently celebrated its two-year anniversary with a 1995 Best
Patricia Marks, Zaire, is a political
ambassador to the U.S.
American Embassy in Kinshasa. She
Savannah Hales, Tacoma, has been accepted to Antioch
program director in the Mercer Island School District

Karen Epperly, Seattle, is a sales manager for

Kerris Nevers, formerly of Spokane, WA, is

Tami Lindquist, Seattle, is a teacher's
such as ceramics and social studies at

"Are you going to make an April Fool's

Robin Anderson, Seattle, is manager

Marcia Brooke, St. Paul, MN, works for

"You're going to be a corny

Erica Anderson, Tacoma, WA, is an outdoor

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The ceaseless onslaught of technological advances means images and sounds of people are now being sent all over the globe in mere seconds. Aspects of North American culture invade the homes of people everywhere. At the same time, world music, especially "world beat," is being presented to North Americans and Europeans as an exotic, exciting form of dance music that uses a mix of Western and local instruments. The resulting blend of sounds has been called everything from a type of modern colonial dance mix to a rich synthesis of styles. The question is: With the rise of technology and the shrinking of the global music market into a single, continuous world beat scene at your local music store, can indigenous music survive? The short answer is no; the qualifier is fortunately.

I am an ethnomusicologist. I study music in its cultural context. Ethnomusicologists go beyond notes and rhythms to look at relationships between music and spirituality, gender, patronage, ecology and other areas where music intersects so intimately with who we are and how we live our lives. Instead of relying simply on observation, we usually employ language skills, tap recorders, cameras, camcorders, paper and pencil and finely honed memories to record each musical moment. And in doing so, we freeze musical culture in time and space. This well-worn formula has recently begun to change as people have realized that life and technological development continue on after the tape recorder shuts off.

Many people are quite comfortable with the idea of change in their own societies, yet watching others go through it on television brings a new perspective to the issue. The short answer to the question is: Yes, it will survive because music is living and thriving and changing. The long answer is: No, it will never be, and will never be, static or permanent. When we talk about cultural change in another culture, one of the greatest challenges we face as ethnomusicologists is to carry it past the 20th century. But the question is: With the rise of technology and the shrinking of the global music market into a single, continuous world beat scene at your local music store, can indigenous music survive? The short answer is no; the qualifier is fortunately.

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Evergreen logo sweatshirts and T-shirts
Show the world you’re a Greener with a distinctive Evergreen alumni sweatshirt or tee (short-sleeved T-shirts). High quality, 100% cotton T-shirts and high-cotton content sweatshirts are available with the memorable Evergreen logo specially modified to show your alumni status. See order form for color choices.

Geoduck T-shirt
This 100% cotton, short-sleeved T-shirt features a special geoduck design created by an alum. Oxford gray shirt with five-color, screened geoduck design.

Cotton canvas baseball cap
What Greener is complete without a hat to top off the look? Canvas baseball cap has the Evergreen logo embroidered in green. Off white with green bill. Limited quantities available.

Ceramic mugs
Suitable for everything from cappuccino to clam nectar. Two styles are available. The Evergreen logo version is green with the logo etched into the mug. Also available, the alumni geoduck design appears in full color on a white mug. Mugs are dishwasher safe, microwave safe.

Car license plate holder
"Alumni" on top and "The Evergreen State College" on bottom. Yin and yang for the automotive set.

Window decal
New design — green lettering on clear sticker.

Key Rings

Order now! Proceeds from the sale of these items support alumni programming and your Alumni Association.