



the Cooper Point Journal

Issue No. 5 | Nov. 15, 2012

Evergreen State College Student Newspaper



**OLYMPIA
FILM FESTIVAL 2012
RUNDOWN**

**WHAT THE HECK'S
A CHARTER SCHOOL?**

**'ASK A TRANS'
FORUM**

Calendar | CPJ EVENTS

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THUR 11/15

Olympia Film Festival

Capitol Theater

6:00pm *Consuming Spirits*

9:00pm Kung Fu Double Feature:

Crippled Avengers

Fist of White Lotus

James Coats | The Spar Cafe

Sei Hex, Shadows, Vanguard

Northern | 8:30pm | \$5.00

Old Growth Poetry Collective Open Mic

The Flaming Eggplant | 5:30pm

Seattle Comedy Competition Semi-Finals

The Washington Center | 7:00pm | \$16.00



FRI 11/16

Olympia Film Festival

Capitol Theater

4:30pm *Crazy & Thief*

6:15pm *Night Across the Street*

9:00pm *House of Wax 3D*

11:15pm *Play Dead*

The Washington Center (FREE)

6:00pm The Best of Seattle Gay/Lesbian Film Festival

Bert Wilson & Guests

The Washington Center Black Box

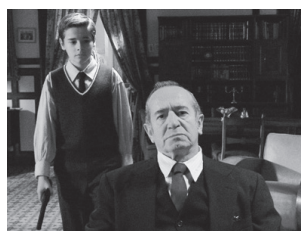
8:00pm | 21+ | \$16.00

Tattered Dress | The Spar Cafe

Blackqueen, AntikytherA, Shadows | Track House

Butt Canival: A Comedy Show for Humans

TESC C1407 | 7:30pm



SAT 11/17

Olympia Film Festival

Capitol Theater

8:45am *Rock n' Roll Hotel*

11:00am Saturday Morning Confusion: A VHS Voyage into Crazy Kids' Stuff

1:30pm *Nothing But A Man*

4:00pm *Somebody Up There Likes Me*

6:00pm *Tabu*

11:30pm *The Queen*



The John Sutherland Band, Old Junior, The New Old Growth | Le Voyeur

Butt Canival: A Comedy Show for Humans

TESC C1407 | 9:00pm



Olivia Guterson

Clarification Statement: In our previous article "CAT Equipment Spotted On Campus" it was stated that, "With the help of CRC administrators and Students Activities staff, the project got the green light." However, Students Activities was not directly a part of the decision making process, and were instead only informed of the situation.

SUN 11/18

Olympia Film Festival

Capitol Theater

11:30am *Take Me to the Baloney Bin!*

2:00pm *Locals Only!*

5:00pm *The Right Stuff*

11:30pm *Jakes Presents... The Queen*

The Washington Center (Pay what you can)

6:00pm *Welcome O Life!*

La Bella, Negative Press | Le Voyeur



TUES 11/20

Pretty Old | Le Voyeur

ALL AGES

FRI 11/23

Timezone LaFontaine, Adger Bacid, Clifton Del Bane,

Hollywood & Lawless | Le Voyeur

Amanda Navares | The Spar Cafe

James Talley | Traditions Cafe



SAT 11/24

Jef Ramsey | Traditions Cafe

Hip Hop Dance Party | Le Voyeur

SUN 11/25

Tellabrorations | Traditions Cafe

Negative Standards | Le Voyeur

Sing-A-Long Sound of Music

The Washington Center | 5:00pm | \$16.00



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Public Charter Schools Approved in Washington

Tyler Jones

The Initiative

Those seeking alternative or customized education within Washington's public education system will be happy to hear that state voters recently approved Initiative 1240, which allows for 40 new public charter schools to be authorized over a five-year period. These schools will be publicly funded but privately operated.

This allows for alternative curriculum design, scheduling, budgeting, hiring/firing processes and community relations. According to the initiative, only nonprofit organizations not recognized as sectarian or religious will be permitted to run these schools and "must meet all of the requirements for a public benefit nonprofit corporation before receiving any funding."

While providing an alternative to public schools, charter schools remain part of the public education system. They adhere to the educational standards of the state, are authorized by state charter commissions or local school boards, cannot charge tuition and must perform state-mandated exams. The initiative states that if more students apply to a charter school than the school can enroll, new students will be selected "by lottery to ensure fairness." However, charter schools are not required to fill openings, even if an applicant desires it.

Controversial Aspects

There has been some controversy over the ability for a majority of either parents or teachers to sign a charter applicant's

petition for the conversion of an existing public school into a charter school. As the organization 'No On 1240' writes on their website, "say your neighborhood elementary school has 18 teachers and they are

convinced by a charter applicant to sign a petition. With 10 signatures, the charter flips the school and the entire community changes."

Another controversial aspect is that charter schools are defined as 'Local Education Agencies,' or, synonymously, school districts. This means that, being their own school districts, they may operate outside of the district policies of the physical district within which they are located.

Authorization and Accountability

To be 'authorizers' – entities granted the authority to approve charters – local school boards apply to the State Board of Education, which then provides oversight over the effectiveness of the authorizers. Charter commission members, however, are selected by elected state officials – three by the Governor, three by the Speaker of the House, and three by the Presi-

dent of the Senate – and not reviewed or overseen by the State Board of Education. This draws attention to the possibility of special-interest lobbies influencing charter school commissions and their decisions

through monetary means behind the scenes.

Additionally, charter commissions and school boards do not have to follow the same procedures to authorize charter applications. School boards are given a list of

features and items to look for in a charter proposal, but charter commissions are not. Sections 209 and 212 of the initiative detail how authorizers are approved and what oversight they are given, but section 208 states, "Sections 209 and 212 of this act do not apply to the commission."

The commission, therefore, is unregulated aside from the initial appointments made by state officials. There is no procedure detailed in the initiative for the removal of poorly-performing members of the commission.

As for who is able to be on these nine-person commissions, one member must be a Washington State public school parent. There are no strict qualifying factors besides, as the initiative states, "demonstrat[ing] an understanding of

and commitment to charter schooling as a strategy for strengthening public education."

Accountability vagueness remains, as well. In the initiative's words: "A charter contract shall not be renewed if, at the time of the renewal application, the charter school's performance falls in the bottom quartile of schools on the accountability index developed by the state board of education...unless the charter school demonstrates exceptional circumstances that the authorizer finds justifiable." These "exceptional circumstances" are not clearly defined. Additionally, the initiative does not require public forum input from charter school staff or parents of charter school students regarding its non-renewal.

Efficacy

It will take time and study to see how the performance of these newly-allowed charter schools compares to public schools. Research from 2009 into the charter schooling systems of nineteen other states has been less than promising, however. A study by the Center for Research on Education Outcomes by Stanford University found that only 17% of charter schools performed better than public schools, 46% were neither better nor worse and 37% did "significantly worse."

The study, however, "[did] not reveal how grade-to-grade learning differs on average...And for now, this research does not explain performance in terms of specific curricular emphasis or school model."



Creative Commons

So, Can I Smoke Yet?



Tanjila Ahmed

At this point, you are probably wondering what exactly marijuana legalization in Washington means for the state. As it turns out, no one is entirely sure, although it will certainly not be cropping up wild at Evergreen any time soon. With a 55% to 45% margin, Washingtonians voted to let adults over the age of 21, possess up to an ounce of marijuana which can be smoked privately. Initiative 502 gives the State Liquor Control Board the power to give out licenses for growing, processing, and selling marijuana.

Greatest support came from the Puget Sound, where 63% of King County voted in favor.

The initiative also distinguishes between weed as a drug and useful materials derived from hemp seeds and stalk.

Many details still need to be ironed out, particularly since all forms of marijuana are still prohibited under federal law. It is unclear how the marijuana industry will be able to function if it is still federally illegal. For instance, banks could get in trouble if

they lend money to a marijuana dispensary.

Tax revenue from the initiative will go to public health services, the state general fund, drug abuse programs, and research at the University of Washington. The state expects revenue from fees for licensing and taxes on the marijuana industry. There will be a 25% excise tax on pot, and licenses will cost a thousand dollars annually.

Initiative 502 also directs law enforcement to focus their resources on violent and property crimes, as well as DUI prevention.

Many marijuana reform advocates are skeptical of the changes to DUI rules in the initiative because they say the legal limit for THC in a driver's system is too low.

Similar changes were proposed in other states, including Oregon, but only those in Washington and Colorado came out on top. There is no telling how soon it will be before tokers from around the country pilgrimage to our state to enjoy their first legal smoke.

Issac Scott

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News | CPJ

Throwing the Switch: The Untapped Power of Proposition One

James Gage

In the November 6 General Elections, Thurston County voters rejected Proposition One, a public power initiative which sought to transfer control of Thurston County power from Puget Sound Energy (PSE), a foreign-owned private corporation, to Thurston PUD (Public Utility District), a democratically-elected body of commissioners currently presiding over water distribution for Thurston County.

Voters overwhelmingly opposed the proposition, 60.31% voting “No” and 39.69% voting “Yes.”

Had the initiative passed, Thurston PUD would have usurped PSE systems, distributing electricity, in addition to water, to the County. Puget Sound Energy, currently holding a monopoly on Thurston County power, would have been forced to relinquish control of the county’s utilities, allowing the PUD to “construct or acquire electric facilities for the generation, trans-

mission, or distribution of electric power.”

Data gathered from the State Public Disclosure Commission showed that the Alliance to Protect Thurston Power (APTP), a group opposing Prop One, raised over \$600,000 in campaign contributions during the course of the election, far eclipsing the paltry \$37,000 sum raised by the Thurston Public Power Initiative (TPPI), the group responsible for gathering the requisite signatures to get Prop One on the ballot. While proposition advocates drew on the fiscal support of the Thurston County community for funding, over \$400,000 of APTP’s total campaign revenue came directly from Puget Sound Energy, a consortium of anonymous investors with more foreign than communal ties.

The claim that the election was “bought” is not a hard one to make. The front page of the Thurston Public Power Initiative’s website thanks its constituents for their support while candidly observing,

“40/60 was a great turnout considering a greater than 20 to 1 spending discrepancy!”

Those in favor of the proposition argued that the PUD would provide lower rates, local jobs, fewer outages, and greener energy sources. The official statement for the support of the proposition, submitted by John D. Pierce, Chair of the TPPI, Jim Lazar, a PUD commissioner, and Paul Pickett, a former PUD commissioner, stated that “PSE rates are higher than any of the state’s 23 electric PUDs.”

They contended that Thurston County residents would pay less for their electricity with PUDS while simultaneously stimulating their local economy. The statement warranted that because the PUD denied PSE shareholders their “9.8% profit” on Thurston power, “millions of dollars” would no longer be diverted “from Thurston County to foreign owners.” Jobs would be created locally, creating “greater reliability,” and the PUD would operate “at cost –without profit.” Additionally, the PUD would rely mostly on hydropower, a far cleaner energy source than the coal and natural gas used by PSE.

The APTP issued a counterstatement rebuking the notion of cheaper rates under PUD control, claiming that the PUD would purchase PSE’s local electric system without sufficient knowledge of its “total cost, utility rate, or property tax impacts.” They argued that the proposition was “risky, costly, and outdated,” and would result in property tax increases for Thurston County residents. This was refuted by the TPPI, which reasoned that PUD policy prevented taxes from being spent on private acquisitions.

But the question Proposition One posed to voters was ultimately one of faith in a new form of utility management. Did they believe a locally elected body of

commissioners could adequately provide for public electric and water utilities after 125 years of PSE patronage? The APTP argued that the period of transference from PSE power to PUD power would be a “decade of uncertainty.”

In the end, the widespread dissemination of direct-mail “Vote No” pamphlets, leaflets, and letters, sponsored by the contributions of PSE and other private utility companies, flooded Thurston County mailboxes, seemingly ensuring the proposition’s defeat by the over-circulation of oppositional material. The TPPI couldn’t compete with the mass influx of negative reinforcement, relying mainly on contributions from Occupy Olympia, the food Co-Op, and PUD commissioners Jim Lazar and Chris Stearns, for funding.

Mr. Pierce mused to reporters last Tuesday that, sometimes, “corporations win,” adhering to his conviction that PSE had bought the election. Whether this is true or not, the democratic processes we abide by has determined Prop One’s fate, reaffirming PSE’s control over Thurston County power for the time being.

Many believe that while Prop One was not a legislative victory, it was an ideological one that renewed the dialogue on public versus privately owned power. Communal support for the idea reached an unprecedented growth in Olympia before the election, evidenced everywhere by the bright yellow picket signs urging us, still, to “Vote Yes!” One cannot walk through a west Olympia neighborhood without seeing these signs plugged into lawn after lawn, illuminating the grey November afternoons like light bulbs strewn along on a runway. Though the buzz on public power has been lulled for now, it is nowhere near silenced. Many are now wondering more than ever what it would be like for Thurston County to make the switch.

Cupcakes & Beer

Ray Still

“Beer and cupcakes. What an awesome combination,” exclaimed Adam Meredith, a regular customer at Bonjour Cupcakes, as he sipped on a home brewed beer.

On the night of November 10, Bonjour Cupcakes held its first Beer and Cupcakes event.

Alexandra Mikler, one of Bonjour Cupcake’s bakers, commented that this was their second event, ever.

“We had a wine tasting event back in spring,” Mikler said. “It’s worked

out to be a twice a year thing, but we are looking to make it quarterly.”

Mikler had several distinct cupcakes out for her customers, including an apple cider buttercream cupcake, a coconut raspberry cupcake and even bacon and jalapeño cornbread.

While Alexandra helped make the cupcakes, Alberto Flores-Arvizu brewed the beer. Flores-Arvizu has been brewing for over nine years.

Some of the beers that Flores-Arvizu had for display that night were a “Double Flores” IPA, “Ol’ Caffeinated Ganlgy” Stout, and “Coco the Vanilla Elephant” coconut porter.

“It’s not hard to brew, but it is a pro-

cess,” said Flores-Arvizu.

As the night continued, customers enjoyed a range of music including a live guitarist and piano player performing covers of The Foo Fighters, The Beatles, and



other hit bands while the shop sang along.

Many customers discussed the art on the walls, which ranged from professional photography to tapestries to glass blowing.

Several other customers discussed the recent election, debating the benefits of charter schools and marijuana legalization.

In a moment of clarity, one man commented that “it’s a good sign that charter schools are more controversial than gay marriage” here in Washington.

Cecilia Milker, the owner of Bonjour Cupcakes, was very excited with the turnout and how much fun everyone was having.

Like her daughter, she hopes that she can host more events like this as the year progresses.

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Arts & Entertainment | CPJ

Chillin with Jeffrey Lewis

Kelli Tokos

With the sound of his friend and collaborator Kimya Dawson in the background, Jeffrey Lewis, whose unique mixed media approach has led to international success, answered questions in between sets Saturday night at the Northern.



Michael Weintrob

What's your relationship with Kimya Dawson?

It was 1998 when I started playing songs at the Sidewalk Cafe open mic in New York City, and about a year later, Adam Green and Kimya Dawson showed up and started playing the open mic as the Moldy Peaches, and everybody just really loved them. We started hanging out 'cause we were somehow the most similar out of all the people on the open mic scene. I don't think anyone who was there was really into Daniel Johnston, or Beat Happening, you know, all of that sort of thing, or even the Velvet Underground. Then Kimya showed up, and I felt we were somewhat on the same page.

Kimya started making her solo songs not long after that, and blew everybody away. In a certain way, it inspired me to stop making the kind of solo songs I was doing, because she was so much better at it than I could ever be, so I [thought I] better move in a different sort of direction.

When I moved from New York City to Austin, Texas, in 2000, Kimya came down there and visited me for a little bit, and we sort of hung out for a little while, wrote some songs together. She really helped me get my whole music career started because the Moldy Peaches signed to Rough Trade Records. Rough Trade asked them if there was anyone else in New York they would recommend the record label check out, and they were like, "You should really hear our friend Jeffrey Lewis." I pretty much owe everything to Kimya and Adam.

"I'm just amazed I've been doing this for so long. I never had expected any of it. I always thought I would just make comic books. Everyday I spend doing this is just a bonus."

Do you and Kimya plan to cross paths?

It's usually not planned, I'll notice her tour schedule and I'm like, 'Oh hey, you're playing Austin, Texas the day after I am. What time are you going to get to town? Maybe we can get lunch.' So that's pretty neat.

We have songs together as The Bundles that kind of evolved over the years, so every time we cross we try to do some of those songs, like tonight. We haven't actually planned a tour together in a number of years, but we have in the past. We used to book tours together and go around Europe together and stuff.

Where's your favorite place to play?

For my band we have the biggest audiences in England, for whatever reason. Certain areas are really special. Definitely Olympia is one of the special places in all of America. Bristol, England is sort of like that also. It's got a really cool DIY atmosphere to it. I can't really pick one favorite place to play.

When you tour around do you try and play more all-ages venues?

Yeah, it's really hard in America, since so many places are 21+, but this tour we managed to do all-ages [for all the] shows on the tour. It does bring us to some unusual venues. I think it's ridiculous, people under 21 can't see a show? Who do they think the fans for music are?

How long have you added a visual element to your shows?

In the early days of me playing shows, like the early 2000s, I was constantly experimenting, most of which didn't go anywhere. Whether it was dressing in costumes or just reciting home movies or just weird silly things, I thought every show should be a different kind of event. One of the things I thought of to do at my shows was to illustrate my songs. And it worked. So I did it again at the next show. Out of all the experiments of my early days, that was one of the things that stuck around.

I feel like I can do those [illustrations] easily and it's something that works nicely at a concert. At bigger concerts I do use a projector, but the drawings have more charm. They do get de-

stroyed on tour. If I use the projector, the images are preserved on my laptop. I can only carry two or three of the books on the road and then they always get real beat up and torn up. It forces me to make new ones. I can't fall into a cheesy trap of doing the same thing over and over.

What's next after Olympia?

Seattle tomorrow (11/11) and then we tour our way back over to NY through lots of areas where there's only going to be like two people at each show. Well I don't know, maybe I'll be surprised, but it's a lot of places where we're playing for the first time, Iowa, North Dakota, Montana. America's weird, it has this whole stretch between the west coast and all the way across to Chicago where there's almost no real place to play... thousands of miles with almost nothing in there, same thing in the south between Phoenix and Austin. It's very challenging... you're just driving so long. I think you have to be into the traveling aspect of it, or don't bother doing this.

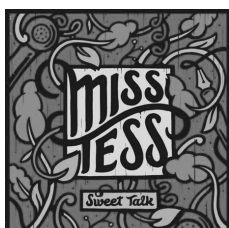
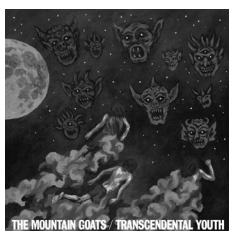
How do you feel about your career?

I'm just amazed I've been doing this for so long. I never had expected any of it. I always thought I would just make comic books. Everyday I spend doing this is just a bonus. I feel like a lot of musicians in my situation might be frustrated, saying "Oh we wanted to be playing Madison Square Garden and we're still just playing these little venues," but the whole thing is all a plus for me. When people have to pay hundreds of dollars to see you play, there's just so much more pressure to deliver that and you can't experiment as much. You have less leeway to fail. You can't really do anything special unless you're willing

KAOS 89.3 FM Top 30

Albums for the week of November 6

1. **XX** - *Coexist*
2. **Brown Edition** - *Soulpacolypse*
3. **Danny Brooks** - *Texasssippi Soul Man*
4. **Flying Lotus** - *Until the Quiet Comes*
5. **Ondatropica** - *S/T*
6. **Micachu and the Shapes** - *Never*
7. **A.C. Newman** - *Shut Down the Streets*
8. **Andrew Bird** - *Hands Of Glory*
9. **Macklemore and Ryan Lewis** - *The Heist*
10. *PDX Pop Now 2012*
11. **Fishtrap** - *Fishtrap's First*
12. **Azure Ray** - *As Above So Below*
13. **Ali Farka Toure** - *Live at Amarrass Desert Music Festival*
14. **P.O.S.** - *We Don't Even Live Here*
15. *First Came Memphis Minnie*
16. **Corin Tucker Band** - *Kill My Blues*
17. **Yo-Yo Ma, Stuart Duncan, Edgar Meyer, and Chris Thile** - *The Goat Rodeo Sessions*
18. **Shemekia Copeland** - *33 1/3*
19. **Kris Orlowski and Andrew Joslyn** - *Pieces We Are*
20. **Grizzly Bear** - *Shields*
21. **Hundred Waters** - *S/T*
22. **Herbaliser** - *There Were Seven*
23. **Mountain Goats** - *Transcendental Youth*
24. **Pete Seeger and Lorre Wyatt** - *A More Perfect Union*
25. **Eclectricity** - *Positive Peace*
26. **Tarrus Riley** - *Mecoustic*
27. **Fred Hersch** - *Alive at the Vanguard*
28. **Miss Tess** - *Sweet Talk*
29. **Delta Reign** - *Calm Before the Storm*
30. **Caspian** - *Walking Seaso*



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STG PRESENTS

Artist Profile: Olivia Rae Guterson

Kelli Tokos

Finding time in her busy schedule, our cover artist this week gave us some insight into her art.



Kelli Tokos

What is your favorite medium?

Most of my work is sharpie or le pen on cardboard, wood, or paper. In the past I worked mostly with acrylic. I just completed a three piece series with Leo Shallot where we used watered down acrylic and sharpie.

What inspires your art?

I am really inspired by repeating patterns and how simplicity can create chaos. My art ends up being the manifestation of these intricate line patterns in my mind. Some of the formations are abstract and others are concrete shapes that are recognizable. There are leaves and flowers present, so maybe subconsciously nature is my inspiration.

How did you develop your style?

Whatever I am presently working on is a reflection of what I am going through in my life. It's a way for me to work through and beyond things, but also seek clarity. It's my meditation, because it takes a lot of concentration.

If you were a concept, what would you be?

Everything is ephemeral.

What kind of messages do you try to convey through your art?

I once was asked to put up a show and realized after I committed to doing so, that I would have to create several pieces. For me, I have a different mentality

and intention when I create art solely to sell it. This feels less genuine. I really try to be honest in what I create. I work in the mindset that what I create is a reflection of me and I really want that to translate. It took me awhile to show people what I was creating, but they were all so positive that I realized I have something and I enjoy sharing it with others when I can.

At the arts and crafts fair last spring, someone came up to my booth and excitedly told me that I had the exact same artistic style as the "towel girl" from the rec center. I happen to be that "towel girl". I guess I should thank my job at the gym for a substantial amount of my work was made there.

Where do you hope to go with your art?

I hope that I always find inspiration to create art and know that I would love to collaborate with more people and further develop my style. I hope to do murals and bigger projects in the future when I have more time. For now I am enjoying the handful of small projects I am working on.

For more information about me or if you are interested in collaborating, contact me at missoliviarae@

LP Review: LOVE THIS GIANT | David Byrne & St. Vincent

Cassandra Johnson-Villalobos

New York art rock collaboration



Independent solo artist St. Vincent and former Talking Heads frontman David Byrne released the long-awaited collaborative album *Love This Giant* on September 11, 2012.

The unity of aesthetics and content in Byrne's newest collaboration, plus Clark and minus his usual partner Brian Eno, innovates with easily recognizable elements of urban music. This is executed without the fragmentation that marks even some

of the best genre-crossing album efforts in recent years. Consistent presence of brass, guitar, and vocal harmonies throughout the dozen tracks on *Love This Giant* allow the listener to explore an ample array of rhythmic and lyrical surprises while remaining grounded in a familiar setting.

Keyboards and minimal synthesizers link a framework of live and electronic drums in the duo's well-designed tour of New York's rich musical history. Like an intersection of new and old buildings on a city block, jazz, musical theater, new wave and hip hop occupy a cohesive space with its own name and life. Lyrics lock into the soundscape with precision. Vignettes change within songs as well as from song to song, and also repeat rhythmically throughout *Giant's* varied yet concise storytelling. Narratives and music together seem "unstuck" in time and guided by a lucid consciousness.

Equal artistic prowess and accessible packaging govern the arrangement of the track listing. The first song released, "Who," is also the opening song. Its lyrics are a series of questions punctuated with a cycle of horns, drum kit, and electric guitar. *Giant* begins with Byrne welcoming the audience into the collaboration. "Who'll be my valentine? Who'll lift this heavy load? Who'll share this taxi cab?

Who wants to climb aboard?" Clark answers, "Who is an honest man?" At once, listeners are bombarded with a representative sample of Clark and Byrne's combined sound, and gently invited into a new way of processing sounds and ideas.

However, *Giant* is designed for repeated spins. Track twelve easily transitions back to #1, if only to allow your ears to recover from their 44.3-minute odyssey enough to depart again—back through space and time.

The title of track two, "Dinner for Two," reminds the listener of the dual creative effort that makes *Giant* so masterfully balanced. Byrne's loud, clear proclamation that, "Tanks outside the bedroom window will be okay with the curtain closed," is preceded and followed by both vocalists melodically humming, "There's something I should tell you/But we are never alone."

More questions follow throughout

"Dinner for Two", questions with occasional answers show up again in the first line and refrain of the next song, "Ice Age." Clark asks a newly-introduced character, "Old dime man, where have you been?" Transitions between songs are so seamless, that "Dinner for Two" and "Ice Age", and each song after, seem like a continuous piece of music.

The two artists generally take turns leading each song. Clark takes the vocal lead on "Weekend in the Dust", "Ice Age," "Optimist", and "The Forest Awakes" which are separated by "I Am An Ape", "I Should Watch TV" and "Lazarus" where verses feature Byrne. Equal writing efforts are obvious to fans who follow both artists' work.

The final song "Outside of Space and Time" is the closest thing to a traditional duet ballad on *Love This Giant*. Like any good closing number, it brings the concepts and feeling of previous songs full circle and slows the pace in preparation for silence. However, *Giant* is designed for repeated spins. Track twelve easily transitions back to #1, if only to allow your ears to recover from their 44.3-minute odyssey enough to depart again—back through space and time.

Tell us about something artsy: cooperpointjournal@gmail.com



This year, the Olympia Film Festival stepped up its game. The 29th annual film fest, running from November 9 to 18, has been hosting some high profile events and bringing in well-known names in the media industry. With Chantal Ackerman, Philip Kaufman, Fred Willard and Todd Hayes taking part, festival director Lisa Hurwitz has high hopes for the final tally of attendance.

“The festival is historically pretty consistent in turn out,” said Hurwitz. “OFS is looking for ways to turn around its financial troubles,” and having the annual festival is the main way the Olympia Film Society (OFS) gains revenue.

The film festival generates funding through ticket and ad sales, as well as sponsorships. One of the new events this year is a co-sponsored event with Seattle’s Alt-Weekly newspaper, *The Stranger*, called HUMP! Fest, an amateur porn showcase. The festival coordinators also brought in Big Tom’s, a local burger joint, to have a food

truck during All Freakin’ Night—a marathon of cult horror films lasting from midnight until whenever they finish.

“We want to appeal to as much of Olympia as possible,” said Hurwitz, which is apparent by the diverse schedule of films including documentaries, a kung fu double feature, silent films accompanied by live music, and the new addition of amateur porn. They also have a “Locals Only” night, where Olympians have the opportunity to enter short films for a contest.

Since June the film festival coordinators have been busy planning for the event. Hurwitz, an Evergreen student in the “Non-fiction Media” program, applied and was hired as the film festival director.

“Working full time and going to school full time isn’t the easiest thing in the world,” Hurwitz admitted. In between having to make sure Fred Willard arrived on time for the “Best in Show” screening and staying on top of schoolwork, Hurwitz is “looking forward to getting back

in the swing of school and finishing out senior year with a bang.”

Given her area of study, Hurwitz has been able to occasionally “kill two birds with one stone.” Over the weekend she documented All Freakin’ Night on 16mm film for class. She said she fortunately did not to “get any blood or organs on her camera” during the event.

As many people who work at the Olympia Film Society, Hurwitz began as a volunteer projectionist. However, her job may soon become obsolete, as the theater will be forced to change from classic 35mm film to digital projection.

The annual Olympia Film Festival is a chance to help broaden the community of arts patrons in South Sound in order to gain more support for the Olympia Film Society.

Kelli Tokos

Student Filmmaker **Nik Nerburn** Spills the Beans About His Artistic Journey.....

His film “*Paul: The Secret Story of Olympia’s Satanic Sheriff*” plays Sunday, Nov. 18 @ 2 p.m.

Melkorca Licea

What type of film would you consider “Paul: The Secret Story of Olympia’s Satanic Sheriff”?

I would call it an experimental documentary. It’s sort of like a combination of an essay film - exploring an idea rather than a plot - and an historical documentary. There’s this filmmaker Nathaniel Dorsky who said there are two types of films, ones that are based on pieces of writing, and ones that are based on looking at the world through the camera. Making “Paul” is my way of looking at the Paul Ingram story through the camera.

What made you so infatuated with this particular case?

I think that history is super empowering because it helps fight alienation. When I was younger I was a little more destructive and I wasn’t an engaged citizen. I didn’t care about public property and I wasn’t sympathetic to my community. I think that history is a way of helping people contextualize where they are and that the world exists outside of their own life and their actions affect other people. I’ve always had an interest in history and local history, because it’s really fun to know about these little secrets that are right underneath your nose. So I wanted to focus on the little histories that are right underneath our feet every single day, which are just as beautiful and illuminating as the grander things, but tend to be pushed aside and ignored.

How do you define ‘illumination’?

We can understand things on a cognitive level, but there is a type of knowing that is totally emotional and there are no words for it. You can’t just say what it is. It’s sort of like when a star is really dim and you try to look at it closely, but when you look to the side of it, it suddenly becomes brighter. Film, as a medium of art, has the most in common with poetry because it deals with metaphors. I think illumination is the understanding of things that there aren’t words for. In a way the film became more of an exploration of the nature of truth, but it also considers some broader issues like the nature of history itself and the nature of stories and narratives.

Explain your process

I framed it around five different areas in town that were central to the case: The Ingram house, the Church of Living Water – where the Ingram family went to church, the place of the supposed satanic ceremonies, the bible camp that the daughters attended, and the jail cell Paul occupied. I wanted to go to these five places and feel what these places were like. I did drawings and watercolors rather than a traditional story board.

Then I came across this woman, Carol Burns who had made a film for public television about the case. I called her up and watched her movie and she, out of some goodness that came from somewhere, gave me a box of her materials, which is where I got all the VHS footage, the audio from his interrogations and a lot of other ma-

terials. I shot a bunch of 16 mm, combined it with some digital stuff, and then I wrote and rewrote a script maybe 15 – 20 times.

How did you move forward after you realized that you could not make the documentary you envisioned?

I like to think of myself as a hard-nosed investigative journalist, but I’m not, and I kind of knew that all along. The process of the art always becomes central to the finished product for me. So I thought well, I can’t just go to these places where nothing is happening and point a camera and just simply film them. I decided to make it about my existential narrative crisis, realizing that if you can’t find the thing, make a story about how you couldn’t find the thing. That’s the way movies work. You don’t really make a film, you are just a medium for the film to make itself.



Screenshot of Paul Ingram by Nik Nerburn



Ruby Thompson

THE "FORBIDDEN ZONE" SCREENING

AKA the time Danny Elfman's brother told me to smoke pot.

Kelli Tokos

Trapped in a Closet

Locked in a poorly lit, narrow side room of the Capitol Theater, the performers yelled at me to go find them some marijuana.

The group of Olympians dressed in a variety of costumes—skeleton suits, devil horns, masks, animal ears, and shiny beads dangling around their necks—waited to be released from the locked storage space. The poor design of the double door had a handle on one side, but not the other. This probably wasn't the first time it happened.

Off to the side of the echoing chatter, scattered drums, and wacky outfits, sat film director Richard Elfman.

"You better have a drink or a toke first," he told me as a bright red clown wig was placed on his head. "I'm serious. The movie has a zombification effect."

A few more crazily garbed people agreed with Elfman, reiterating their want for me to get them weed. Awkwardly I laughed and told them I left it at home. Initiative 502 had only passed a few days prior, the law not in affect yet.

Finally someone opened the door, and I scrambled out, calming my claustrophobia.

Theater Procession

Elfman had mentioned in the small room that he had a pre-film performance planned, but what came down the theater aisle couldn't have been predicted.

A lover of all things theatrical, Elfman can't choose just one thing to focus his creativity on. When asked if he favored music, theater, or film, he responded, "All three, and throw in food and wine and sex."

The preshow spectacle clearly exemplified this.

As if Mardi Gras came to the Olympia Film Society, a drum line led by Elfman in a full clown suit marched between the warn-out red seats of the theater and onto the stage. The procession, complete with a topless woman dressed as a zebra, seized the attention of the audience, prepping them for the next act before the film: burlesque dancers.

Two scantily clad women, their tattoos covering more than their clothing, took over the stage. A "Betty Boop" cartoon played on the screen behind as they held an overly acted, choreographed dance-off. As they finished with no clear winner, it was hard to imagine what would be next.

What is it?

The 1982 film, "*Forbidden Zone*," is based on the live performance art group Mystic Knights of the Oingo Boingo, formed by Elfman in 1972. The musical stage group was morphing into a rock music group, leaving behind the theatrical portion of the performance.

"I wanted to preserve on film what we were doing on stage," said Elfman. So with the help of the theater group and his brother, Hollywood composer Danny Elfman, the Mystic Knights of the Oingo Boingo came to life on the silver screen.

Starting off with an opening sequence

set to an 80s "New Wave" style theme song and a hybrid of animation and live action, the film gave the impression of a kooky low budget knock-off of Pink Floyd's "*The Wall*" mixed with the likes of "*The Rocky Horror Picture Show*."

For a little over an hour, the film took the audience on a crazy ride.

What to Expect

Transitions between the real world, set in California, and the 6th Dimension—where women run around topless,

The low budget film, with only one paid actor, blended a wide spectrum of music—a majority done via lip syncing, quirky dance numbers, and over the top sexual innuendos—into a twisted plot of anti-heroes overcoming personal issues to save a girl from certain death.

Perhaps because "*Forbidden Zone*" was the debut of his first film score, Danny, Richard's brother, was featured in only one scene—but it could perhaps be considered the most charismatic both visually and musically. Complete with a ghoulish big band behind him, Danny sings a



Kelli Tokos

butlers have paper-mache frog heads, and a French midget king rules along with his rock opera singing Queen—were animated to allow for the crazy visuals. Something a live stage show wouldn't be able to pull off.

Mystic Knights version of Cab Calloway's "Minnie the Moocher" before a character's head gets chopped off.

When the comical finale ended and credits rolled, I realized I should have taken Elfman's advice about having a toke.

Campus Life | CPJ

T*Rex Hosts 'Ask a Trans*!'

Disclaimer: Last names were not included because of the context of this discussion.

Cassandra Johnson

Last Wednesday November 7, 2012, student group Trans Resources Exchange Extravaganza (T*REX) held a question and answer panel event. "Ask a Trans*" was aimed at educating attendees on transgender-identified issues through the direct experience and active presence of trans-identified individuals.

Six Evergreen students sat on the panel, which Max, student coordinator for T*REX, moderated. The session allowed all panelists to describe their gender history and current identity before being opened up for questions from the audience.

Sex vs. Gender

Max introduced the panel and welcomed guests. "This is a place to learn, so please feel free to ask any questions that may come out about trans things in general." Kat, panelist and fellow T*REX student coordinator, added, "Refrain from asking about our genitalia, please—just common courtesy." A list of gender terms were on the blackboard behind the panelists.

The list read, "gender identity, gender expression, gender-queer/non-gender/agender, cis-gender." Max said, "Before we start I just wanted to make sure that everyone has a general idea of what the words on the board mean. And if you don't, please raise your hand."

Audience members asked about the definitions of cis-gender and gender-queer. One panelist, Cal, defined cis-gender as a case in which "your gender matches up with the sex that you were born as."

Kat, who identifies as agender, said that gender-queer, with its associated terms, "covers a broad range of people who identify as anything other than the gender dichotomy of male or female."

An audience member asked, "Can I just get a clarification of the difference between sex and gender?" Mike, a panelist who identifies as male, said, "Sex is what's in your pants. Gender is what's between your ears."

Educating with Experience

Although Max was clear about the individual nature of the panel—that the panelists do not claim to represent the entire trans

community—in his introduction, panelists expressed a wide variety of identities and transitional experiences.

Their stories clarified to the audience that the process of a "transitioning" involves a different combination of physical, social, mental and/or even spiritual adjustments for every person.

Trip, who identifies as an androgyne, described experimenting with gendered mannerisms, wearing female clothing, and exploring gender through spiritual practice.

Cal, who identifies as male, said, "I came to the point where it wasn't so much a decision whether or not to come out, as it was to preserve my sanity and well-being, so I came out and...am now medically transitioning."

Jenna, who currently identifies with a varying or fluid gender identity, said, "Sexuality and gender are

really just a matter of how can we put this out there that's going to be easily understood and grasped quickly...In all of the advertising we did, we made sure to mention "trans-identified individuals" in association with the "trans" term.

The next question was, "How do you feel about the campus health center?" as far as inclusion and comfort level in their care.

Fin and Mike, who identify as male, both complimented the personalized treatment they were given at the Health and Counseling Center. Fin went to the HCC for injuries due to chest binding. When Fin mentioned his desire to have chest surgery, health center staff reportedly said, "Well, is there anyway we can get that to happen?"

A question about same-sex marriage legislation brought up discussion on the gendered language that dictates marriage law as well as orientation labels in general. Benjamin, who identifies as gender-queer, said "the T is often forgotten" when "LGBT" is thrown around in the marketing of progressive ideas.

Panelists went into depth on the dual nature of Internet support systems for trans and queer youth.

Benjamin said, their first realization that "there were people who aren't girls even though they're told they're girls" was on a queer youth networking site called Trevorspace. "Creepy" aspects of the online networking overtook Benjamin's experience on Trevorspace, "but then tumblr happened...and it was a really good support."

Kat spoke to the emphasis on passing for male or female and surgical transitioning in Internet forums as having potentially negative impact on young people looking for gender variant support. Kat's advice to youth whose only source of information and support is online was, "Take it as 'this is good information,' but take it as you are."

"SEX IS WHAT'S IN YOUR PANTS. GENDER IS WHAT'S BETWEEN YOUR EARS."

-MIKE

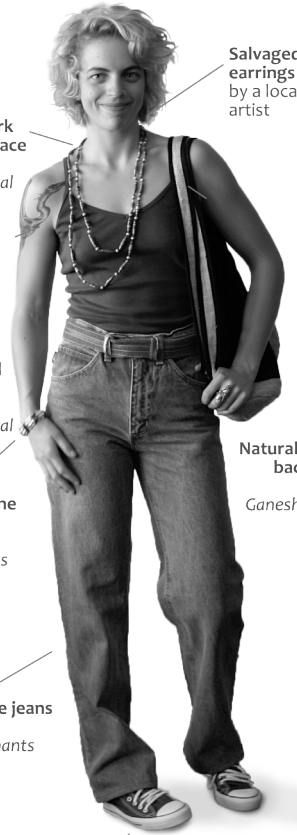
so separate, but...for me at least, questioning them came at the same time (so) it's hard to talk about one without the other."

Mike said that "there is this sort of myth" that transgender people know what gender identity works best for them from an early age. He described a personal process that took years of positive and negative experiences with real life situations, as well as in-depth research.

"But then tumblr happened..."

A trans-identified audience member asked about the intent of the event's title. Kat said, "It was

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DÍA DE LOS MUERTOS

Cassandra Johnson-Villalobos

On November 1, First Peoples Advising in cooperation with MEChA, assembled and displayed a community altar in honor of Día de los Muertos. Students and staff placed images and objects on the altar in remembrance of departed loved ones along with beverages and food items.

First Peoples Advising held a Día de los Muertos potluck at 6 p.m. that evening. People shared many traditional Mexican foods, such as mole, two types of frijoles (beans), enchiladas and hot chocolate.

Attendees gathered around the food and the altar throughout the potluck to honor family and tradition. Several students, including Noe Villa, contributed to setting up the altar and event.

According to Raquel Salinas, coordinator of First Peoples Advising, altars are an important part of Mexican culture year-round. Traditions vary by region and between families according

to Salinas.

Francisco Leos is a Mexican-American student who visited the state of Jalisco in Mexico last spring. According to Leos, his contract involved in-depth altar research. Community altars are common in the state of Jalisco, according to Leos.

The event was an inclusive invitation for people on campus to experience the holiday without appropriation or to share their family's tradition with others at Evergreen.

He said, "Aside from it being a very powerful event, I thought it was a necessary event for a lot of students who relate to the altar, especially on Día de los Muertos, that can't go home" for the holiday.

"To have that space on campus was really

awesome. I am really proud of the First Peoples office because it provides these cultural events that make us feel a little bit more at home and remind us why we're here," said Leos.



A tapestry that was hung on the wall of First Peoples and had "Día de los Muertos" along the top border and "Who will you remember?" along the bottom.

"Idaho's Forgotten War" with Filmmaker Sonya Rosario

Sabra Chandiwalla

On September 20, 1974, war was declared on the United States by the first female in U.S. history – Kootenai tribal member Amy Trice. Located in Bonners Ferry, Idaho at the time of declared war, the Kootenai were a federally unrecognized tribe of 67 members living in extreme poverty. The film, *Idaho's Forgotten War* by Sonya Rosario, documents the struggle of this tribe and the courageous stance they took under the leadership of Amy Trice.

Filmmaker Rosario was asked by Kootenai tribal members and other native friends to make this documentary. During the time of its filming, Amy Trice was incredibly ill and "[many people] were worried that she would die before her story got told," Rosario explained. "They told me, Sonya, if you don't film this right now, no one will. This is your last chance."

Rosario first heard about the Kootenai's recent history while working on her first film, *The Historical Impact of the 'S' word: From One Generation to the Next*. "I didn't really know about Amy... [but] while I was working on my first film about the use of the [derogatory] word 'squaw' in Idaho, I kept hearing about her."

In 1855, three tribes were offered a single treaty that would consolidate them into a single nation and force them to

share the same reservation. Washington Governor Isaac S. Stevens assumed that all three tribes were Salish tribes and that sharing a reservation wouldn't be a problem. The Kootenai, however, neither spoke a Salish language nor had a peaceful relationship with one of the tribes.

That day, the Kootenai tribe made a decision that would affect the health and prosperity of their tribe over a hundred years later.

By 1974 the Kootenai nation was close to extinct. Their ancestors' refusal to sign the Hell Gate treaty meant the tribe remained federally unrecognized. No matter how hard the tribe fought to acquire some kind of state-assistance, the state said their hands were tied.

As one of the tribal members had said in the documentary, the tribe was stuck in a "catch-22. [We] can't be a recognized tribe without a land-base and you can't have a land-base without being a recognized tribe." With no benefits, state assistance or land, the Kootenai had little left to lose.

Idaho's Forgotten War documents the amazing, non-violent war waged against the United States government by a small tribe in an effort to gain recognition and sovereign tribal benefits.

In a question-and-answer period, Rosario said Amy didn't want to wage war with weapons but with pens. It wasn't

about bloodshed and violence; it was about the power of words.

Through their efforts, the Kootenai gained support not just from other tribes around the nation but also from people in Israel, Germany and other places around the world. The tribe was successful in gaining 12.5 acres of land, recognized tribal status, a longhouse, a medical center and much, much more. Today the tribe owns and operates the Kootenai River Inn, which gives Bonners Ferry town its largest employment opportunity.

With beautiful imagery showing the relationship between the people and their land, perfectly matched music, powerful excerpt quotes taken from old newspapers and old footage from law enforcement, the Kootenai tribe and the community during their struggle, Rosario masterfully reveals this historical, but not widely known, war.

"Amy was a visionary and she embraced everyone, but she saw the suffering of her people and the suffering of the [Bonners Ferry community] as well." Rosario said Amy's vision was to have Native people and the rest of the Bonners Ferry community work together. Today anyone, regardless of native status, can be treated in the Kootenai medical center.

Rosario is half Mexican and half Malaysian. She was invited by members of the Kootenai tribe to make this documentary

in honor of Amy Trice who, since the making of this film, has now passed away.

This is only the second film she has ever done and Rosario says she "doesn't always consider herself a [professional] filmmaker." Although she had little-to-no experience prior to this film, one does not get the impression of an amateur filmmaker still learning the tricks of the trade when you watch this documentary.

While writing a grant to fund this film, Rosario forgot to add funding for music to be used in the film. Rosario and friends sent out mass emails all across the nation asking for music she could use in her film and, "as soon as they heard it was for Amy, we got so many responses."

Rosario said billionaire, philanthropist and musician Warren Buffett contacted her and said "Amy, Peter [my son] has contacted me and whatever you need, you can use." All of the music used in this film was donated.

Rosario's next film project is called *The Sofa Diaries*. Rosario plans to travel around the West coast documenting the relationship between mothers and daughters as they sit next to distinct landmarks on her old Victorian sofa. Rosario wants to capture the "complex relationship between women...mothers and daughters... and the funny relationships we have."

Sports & Recreation | CPJ



Geoducks Play in First Playoff Match Since 2005, but Fall in Cascade Conference Final to Concordia

David Lukashok

The Men's Soccer team's season came to an end in the Cascade Conference Finals this past Saturday against Concordia in Portland. Concordia, the only team to beat Evergreen in conference play this season, won 2-1 in a match marred by several red cards. Two Concordia players were ejected from the match, one for a rough foul and one for a fight in which Evergreen goal keeper Mauricio Sanchez was also carded. After the third card, on a Concordia player for his hit on Collin Harlow, Evergreen took advantage of their 11-10 matchup when Ben Joselyn converted passes from Kyle Wiese and Kevin Flavin to narrow the score to 2-1 in the 88th minute.

Unfortunately, there was not enough time left in the match to gain an equalizer and Concordia advanced to the NAIA National Tournament.

Though the loss was tough on Evergreen, having lost their only other 2 matches to Concordia, the team clearly exceeded preseason expectations from outside the program. Heading into the season, out of the seven

teams that make up the Cascade Conference, the Geoducks were predicted to finish fifth overall. The team stormed through the regular season, outscoring their opponents by 20 goals during the season on their way to a 12-2 record.

A major highlight for the team was their five consecutive shutouts during the final five games of the regular season when they won those games by an average of almost two goals.

The final win came in their first playoff game against Warner Pacific, after a tight first half where the score was tied 1-1 thanks to Willie Spurr's goal, the

Geoducks broke the game open with a fantastic second half. At the 59th minute mark Kevin Flavin dribbled around a defender to score what turned out to be the winning goal. Seven minutes later Spurr added his second goal of the match, dribbling around the keeper to score on an open net. And finally in the 79th minute Kyle Wiese gathered a loose ball after a collision between the keeper and a defender to put one more in to push the final score to a 4-1 rout.

Though the season is now over, the Geoducks can hold their heads high and know that no team surprised more people this season than them.



Kelli Tokos



Kelli Tokos

THE OUTDOOR PROGRAM

On Saturday November 3, The Outdoor Program took adventurers on a foggy hike up Mt. Ellinor. Check out what TOP has in store for the rest of the school year!



David Robb

POSTSEASON AWARDS

Kelli Tokos

The Geoduck men's soccer team experienced a record-breaking season and racked up the awards to prove it.

After ending the season just shy of the conference title, the team made history by having seven players honored by the Cascade Conference. Never before has Evergreen had that many players recognized by the conference.

On Tuesday morning the awards were announced with three members of the team getting individual recognition. Brady Espinoza, a junior from Pasco, WA, received the Defensive Player of the Year because of his role in the nine shutouts this season. Willie Spurr, a freshman from Seattle, WA, got the Newcomer of the Year having 10 goals in 17 games. Lastly, coach John Purtteman was named the Coach of the Year, gaining his 44th career win, which makes him tied for the second all-time wins record.

Along with these awards, players were named for the All-CCC teams. Espinoza and Spurr both received First Team awards. Seniors Mirza Me-mic and George Bundy, and juniors Jeff Roland and Mauricio Sanchez all received Second Team awards. An Honorable Mention award was given to senior Brandon Wood as well.

SAINTS SHUTDOWN GEODUCKS IN EXHIBITION

The Men's and Women's Basketball teams hosted St. Martin's teams on Tuesday night, dropping both games to the Saints.

David Lukashok

The Lady Geoducks rushed out to a 7-2 lead, but were slowed down by foul trouble. Throughout the second half the team struggled to close the 10 point gap the Lady Saints established early in the second half and finished with a 37-47 score. "As a team, we need to learn to bounce back," said Senior Jessica Edge, "In the second half there were too many lulls in scoring. I'm excited to go up against them again, though." The Women's team will be playing St. Martin's a second time on Friday, November 23rd at noon in Bellingham.

The Geoduck men had a dif-

ficult first half. The entire team seemed to struggle getting into rhythm, shooting a lowly 17.4% on field goals in the first period. Though they bounced back by shooting a respectable 46.2% from the field while scoring 34 points in the second period, the Geoducks were unable to catch up with the Saints who won the game 50-66. Though neither team shot over 35%, the Saints were able to gain and protect their lead by outscoring the Geoducks 24-4 on points



Cody Peters (21) throws up a hook over St. Martin's Kelli Tokos (33).

scored off of turnovers. Those turnovers lead to the Saints taking 24 more shots than the Geoducks, making it incredibly difficult for Evergreen to narrow the deficit. The Geoducks will play next against Pacific Lutheran on the 23rd

Danielle Swain (44) drives past a Saint's defender Tuesday night.

Kelli Tokos



geoduck basketball

women:

nov. 17 @ UPS 3pm

nov. 29 vs Linfield 6pm

dec. 1 vs NWU 5:30pm

dec. 4 vs Pacific 6pm

dec. 6 vs MSU N. 6pm

men:

nov. 23 @ PLU 8pm

nov. 24 @ UPS 4pm

dec. 1 vs NWU 7:30pm

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Letters & Opinion | CPJ

'CAPITALISM' REBUTTAL, the Beauty of Community Living**Ben Kercheval**

While I agree with last issue's opinion piece ("Capitalism: America's Misunderstood Economic Outcast") on the unappealing nature of government cheese, I have to take issue with the author's endorsement of capitalism as a political-economic system worth keeping around much longer.

The grievances of capitalism's critics are well known: environmental destruction, corporate control, and widening inequality, to name just a few. While many people would like to believe that these are the products of a malformed, "crony" capitalism, these realities are simply current examples of what capitalism has always done: plunder the natural world, deprive the majority of the means for self-determination, and enclose upon full democracy. The core reason for capitalism's destructive tendencies is that it fundamentally divides the population into two classes: a small "owning" class that controls the use of the resources needed for life, and the majority of us, the working class, who must sell their labor to

survive.

History bears that these are not tendencies that can ultimately be corrected by willful and ethical individuals: market pressures to compete and make a profit invariably compel entrepreneurs to make decisions that degrade workers, communities, and the environment. Yesterday's small, independent burger joint is today's McDonald's behemoth, and it got to where it is because its owners were willing to embrace a business model that underpays workers, uses the cheapest ingredients possible, and profits from harmful dietary choices. One can further see the devastating forces of the market in the human rights abuses of Apple's factory workers or the de facto slave labor employed in Florida's tomato fields.

Some prefer to see these failures as evidence of the fact that humans are imperfect, calling instead for us to work

within the constraints of the system. I'll be the first to admit that humans are messy and imperfect. But I do not think that the actions of people in a system that rests upon domination and self-interested behavior should be used as the yardstick by which we measure human potential. A non-capitalist economy, wherein resources are cooperatively managed by all for all, can allow for the fuller development of those most valued elements of the human experience: compassion, dignity, and community. That the full expression of these qualities is incompatible with a system where, in the U.S., upwards of 1 million homeless people coexist with more than 4 times as many vacant homes should be evident.

To affirm the possibilities of a non-capitalist economy to give rise to more expansive and democratic lives, one can look at the establishment of commonly-owned workshops and community assemblies by the Spanish anarchists of the 1930's, the 1994 Zapatista rebellion and their network

of democratically-controlled territories in Mexico, or the Argentinian uprising of 2001 which saw many of the country's poor assume control of their lives through the establishment of community-run councils, factories, schools, and cultural centers. One can even look at the free distribution of food by Olympia's Food Not Bombs or at Evergreen's own worker-owned cooperative, the Flaming Eggplant, to understand the possibilities, in embryo, for another world that exist all around us.

Far from being an "economic outcast", capitalism is a system that fundamentally limits the ability of billions of people to develop their full potentials and participate in the decisions that affect their lives. While important reform movements have challenged these limits, the underlying logic cannot be changed. Invoking the bogeyman of "government cheese" serves to limit our political imaginations to the status quo and distract us from the urgent task of creating a more humane world where freedom and equality are all of ours to share.



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Re-Election Equals Hard Work for Change**Amanda Frank**

"A mix of minorities, young people and educated white professionals has now driven him (Obama) to two majority-vote presidential victories – the first Democrat to pull that off since Franklin D. Roosevelt," taken from an NPR article.

So the elections are over. I was starting to feel like that kid in the YouTube video who was "tired of Bronco Bamma and Mitt Romney." On election night, I almost couldn't handle the uncertainty of the next President of the United States.

But alas, Obama was re-elected, and some of us minorities received a shout out: "It doesn't matter whether you're black or white or Hispanic or Asian or Native American or young or old or rich or poor, abled, disabled, gay or straight. You can make it here if you're willing to try," Obama stated in his victory speech.

It seems every news source I turn to, either liberal, conservative, moderate, etc...are all reporting the nation's changing demographics played a role in the outcome of this year's presidential election.

As our country moves forward and our population grows more diverse, we need to recognize our differences and work through them to understand each other better.

"Strength in numbers"

I want to talk privilege. Groups of people or individuals can hold privilege. In this context I am referring to the privilege of groups, since most of the privileges we hold are a result of what groups we identify with and how we can be allies to different communities, supporting each other.

Racism: Let's clear the air about this. Racism is prejudice plus power. As a non-white person I cannot be racist,

I can be prejudice towards others.

I can hold stereotypes about others but that does not give me the power to control the government, media, education, and any other system in place in which I, as a woman of color, am not the majority or part of an agent group.

Target Groups and Agent Groups

For those of you unfamiliar with the terms, an agent group is a group of people who actively take away the rights and privileges away from any given target group. Example: People of the continent of Africa (target group) were removed from their land and cultures by people of the European continent (agent group). African people had their basic human rights and privileges taken away in a new country where they were forced into slavery, a fate symptomatic of the agent/target group dynamic.

The fears of conservative (and mostly white) groups are real, and I understand that. For hundreds of years they had, and continue to have, the institutional power over minorities. Institutional power meaning, they (whites) have control over the media, education systems, court and prison systems – basically anywhere white people are viewed as "the norm."

Privilege, What To Do With It

As a Native American woman, an ally to me is a non-native person who defends the rights of ALL indigenous people and continues to educate themselves on systems of oppression. Those are just a few parts of my identity in which I may not be privileged.

That's okay. Over time I have recognized some privileges I do hold. Among others, I am able-bodied and cis-gendered. I don't have to defend my female identity –

I am okay with the gender I was assigned at birth, and do not have to worry which bathroom to use (cis-gendered). I can walk into any classroom and know there will be adequate seating, and not need assistive hearing/seeing devices (ability/disability).

I can go on and on, but the point I'm trying to make is that we need to be more socially aware and respectful of the increasingly diverse population. Make sure you do your own research. Your black-native-Asian-Trans-lesbian friend is not your all-purpose encyclopedia. Step out of your comfort zone and take responsibility for your own learning.

Remember you'll make mistakes, we all do. Work through them, be sincere in your efforts, and be respectful. Basically, own up to your mistakes, apologize, and reflect on how you may conduct yourself differently in the future.

Always, always, always listen to others' experiences – if your friend is willing to share their experience, listen with an open heart and mind. Remember this work is hard, confusing, and uncomfortable. If talking about privilege is comforting, challenge yourself – it shouldn't be comfortable.

Neither should you be comfortable with Obama's re-election. Having a black president is not the end of fighting for civil rights - just like having a black friend doesn't give you a free pass to drop the n-word.

The changing demographics and the voice minorities gave in electing Obama leaves me with a glimmer of hope. After hundreds of years of 'getting the shit end of the stick,' us minorities have reclaimed our voice. Obama's re-election is a small step in the right direction. He needed us for re-election and now our responsibility is to hold him accountable and make sure our voices aren't silenced again.

WHERE DID THE SPIRIT GO, GREENERS?

Abraham Tadesse

We all come to Evergreen for one reason or another, be it the close proximity it has to our homes, the education it gives students that's unlike anything else in the college-universe, or that it was super easy to get into. Regardless of any of these reasons I can safely say that the "Geoduck spirit" on campus has waned since I've been here. In one form or another when we tell someone outside of Olympia where we attend school, the reactions are usually as follows, "Oh, that hippie school?" or, "Wow, so you never get grades?" or my favorite, "You guys smoke SO much weed!"

"Like in one sentence people will say how much they love Evergreen and how much of a joke it is because it's non-traditional", said sophomore Anna Robbins. I've grown numb to this line of answer and questioning. We are so much more than that Geoducks! We are more than just personalized, glass blown bong and small classroom size statistics. We are a school that encourages us to not just think outside the box, but to grab that box, take a scissor to it and create a life size Kevin Bacon cutout and sell it for \$12 outside of the CAB Building.

Do you know whose footsteps we can (try to) fill with our time with here? We could start with the most recent phenomenon to graduate from Evergreen, Ben Haggerty aka "Macklemore," a rapper and entertainer who held the iTunes #1 position for his album, "*The Heist*" with no help from a major record label.

Then there's the gaggle of animators including Byron Howard, the lead animator of "*Lilo & Stitch*", a childhood classic film that we've ALL seen; Craig Bartlett, who created "*Hey Arnold!*" and worked on "*Rugrats*"; Matt Groening, the genius who gave us "*The Simpsons*" and "*Futurama*"; the always hilarious (and sometimes racist) Michael Richards that was Cosmo Kramer on "*Seinfeld*"; and of course, Carrie

Brownstein, co-developer of "*Portlandia*" and singer/guitar player for Sleater Kinney and Wild Flag.

While all these people are cool to look up to and give some credibility to our school, observing only these factors is only skin deep. We should be proud that these people went to our school, but Evergreen is more than that.

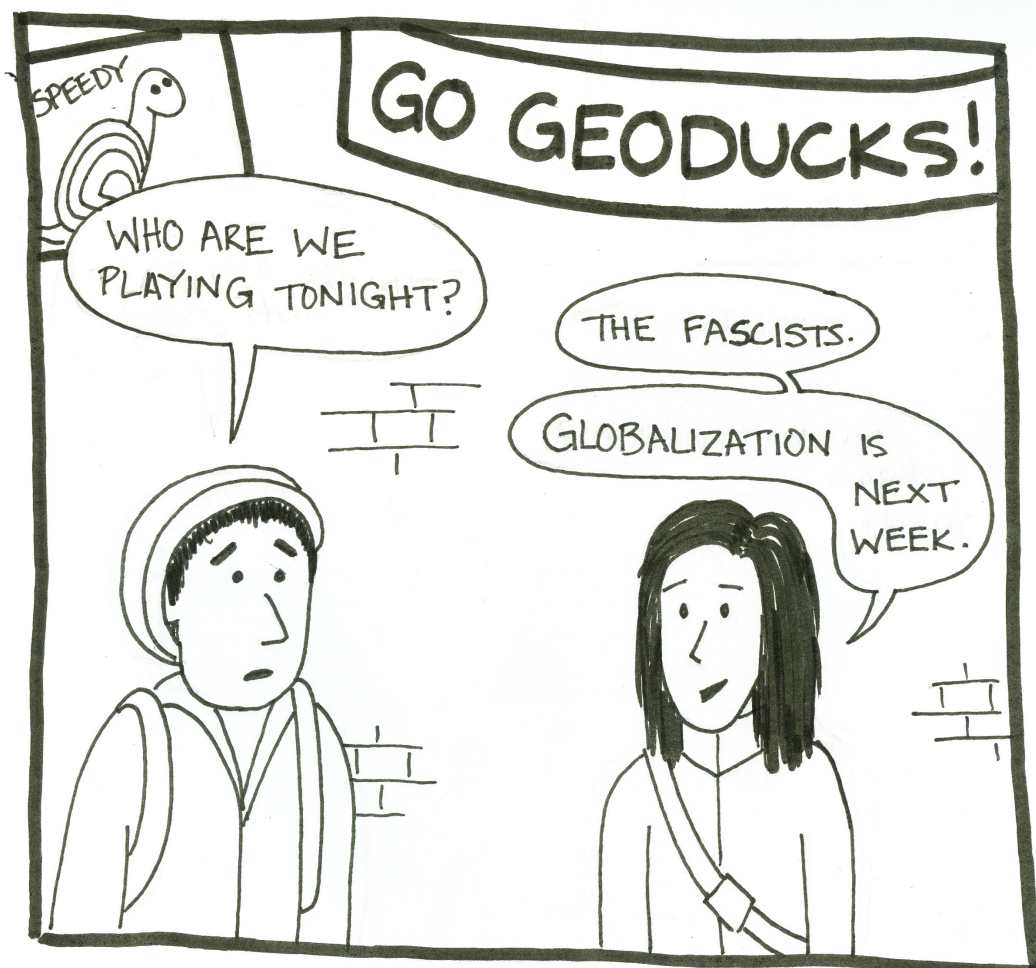
We should be proud that our school had someone like Rachel Corrie walking through its campus.

Sam Popejoy, a senior at TESC found that, "it

was really cool that we had someone at Evergreen like her that took a stand with the Palestinians."

We have a lot to live up to, but we also have a tradition that we created for ourselves.

Anna said it best by stating, "One of the reasons a lot of people come to Evergreen is because they don't fit that 'rah rah' shit. It's a place where people intentionally choose to create a different type of school community and there's a lot of pride in that."



Kelli Tokos

Thank you to the 747 new students who participated in the 2012 Evergreen NEW STUDENT SURVEY!

- from Evergreen's Office of Institutional Research and Assessment

Congratulations to Athena, the proud winner of this year's survey drawing! Athena received a \$200 gift certificate to the Greener Store.

Evergreen's Office of Institutional Research and Assessment collects and reports data that helps faculty, students, and staff to understand teaching and learning at the college and respond to students' opinions and needs. Our Office regularly asks students to participate in a variety of surveys, including the New Student Survey, Student Experience Survey, and the National Survey of Student Engagement.

Looking for information?

Visit Evergreen's Institutional Research website:
www.evergreen.edu/institutionalresearch



Comics | CPJ

Horoscopes

Aries: You've been thinking about restarting an old hobby, but you keep getting stuck because of time commitments. Consider finding a friend to do it with you – it'll keep you both focused on the goal.

Taurus: Boredom has struck this week, and you might be taking a few too many risks to compensate. If your friends seem overly protective of you this week, let them be, it'll be better for you in the long run.

Gemini: You're at a turning point in your life. You're nearing the end of something, and trying to find some stability in your life. Try sticking closer to your comfort zone this time around, and you might just find it.

Cancer: You're having trouble balancing what you want to do with what you have to do. Don't worry too much about it, though, an end to the conflict is coming soon.

Leo: You are focusing hard – perhaps too hard – on one thing. This week, try to branch out a bit, and slow down.

Virgo: You have two choices for the week, Virgo. You can try to find stability where you are at, or you can confront something you've been struggling with. Weigh the risks of each option carefully, as the results may surprise you!

Libra: The task you've been working on lately is going to end well. Make sure to keep yourself healthy, good thinking work is hard to do otherwise.

Scorpio: You've been taking some fantastic steps towards self-improvement lately, but you haven't really taken the time to step back and get to know yourself again. This week, focus on learning a little more about your own emotions.

Sagittarius: The past has been on your mind a lot lately, and your unfinished business is preventing you from moving forward. Take some time for self-care this week, and try to work through your hang-ups.

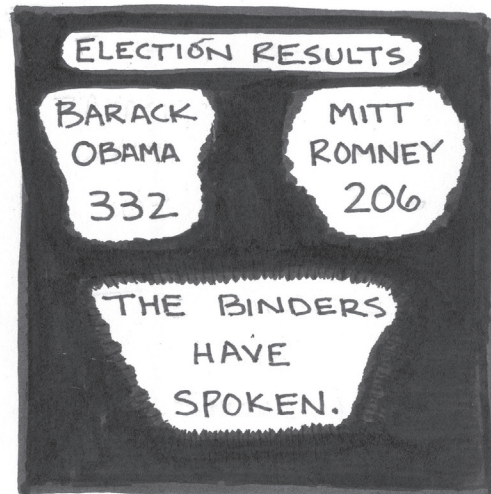
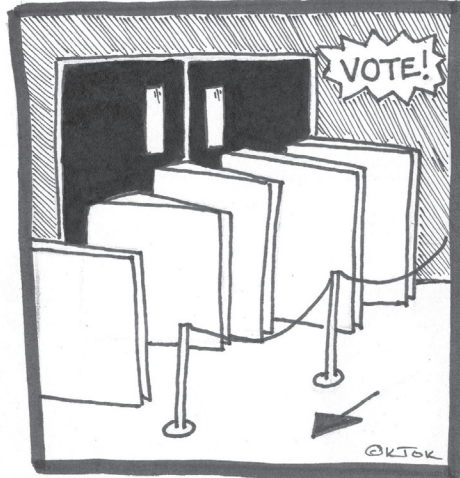
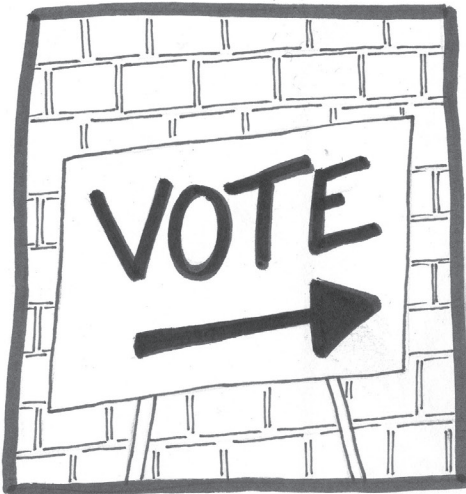
Capricorn: Routine can be nice, but new experiences have been hard to come by lately, and you might feel like doing something out of your comfort zone to get it. Be careful what you wish for though, turmoil isn't as fun as it looks when you're bored.

Aquarius: You're hitting a wall in your work this week, and you can't seem to figure out what to do. Take a break and work on something creative to get your momentum up.

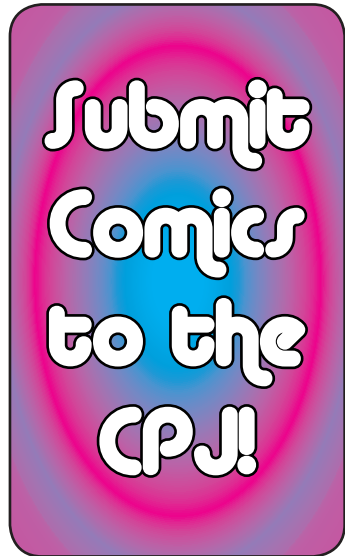
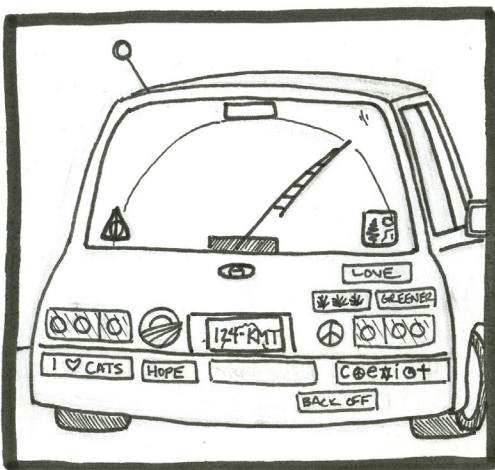
Pisces: You're searching for an end to conflict, but someone else is getting in your way. Try to let them take care of themselves for the most part, and focus on your own needs for now.

by Aaron Schroeder

Full of Women by Kelli Tokos



DUI Detection by Kelli Tokos



Transgalactic by Troy Mead

