



november 2 by R. Y. Shah

R. Y. Shah is a sophomore enrolled in Belief and Truth.

Boise Cascade logs old growth after fire

By Maya Elson

Boise Cascade, a large corporate logging company that supplies our school with paper products, began logging Monday, Oct. 10 in the Wenatchee National Forest in Eastern Washington. It has just completed logging the entire timber sale despite the fact that the Forest Service Environmental Assessment categorizes much of the area within this timber sale as old growth habitat. Boise made an agreement, displayed as official company policy on its website, that they would never again log old growth. Although Boise was fully aware that a large number of trees were illegitimately marked to cut, it proceeded with logging.

In the summer of 2004, the Fischer Fire burned up a big chunk of the Wenatchee National Forest. The classification of the area puts it under jurisdiction of the Forest Service; many previous attempts had been made to put these trees up for sale. In comparing the maps of the original proposed timber sale and the boundaries of the forest fire, one will find interesting similarities: the areas match almost exactly. Especially interesting is the fact



Banners protesting Boise Cascade's alleged cutting of old growth forests hang from the HCC during the "Freak Out". Photo by Blake Johnston

Log is continued on page 3

Controversial figure Ward Churchill speaks at Evergreen

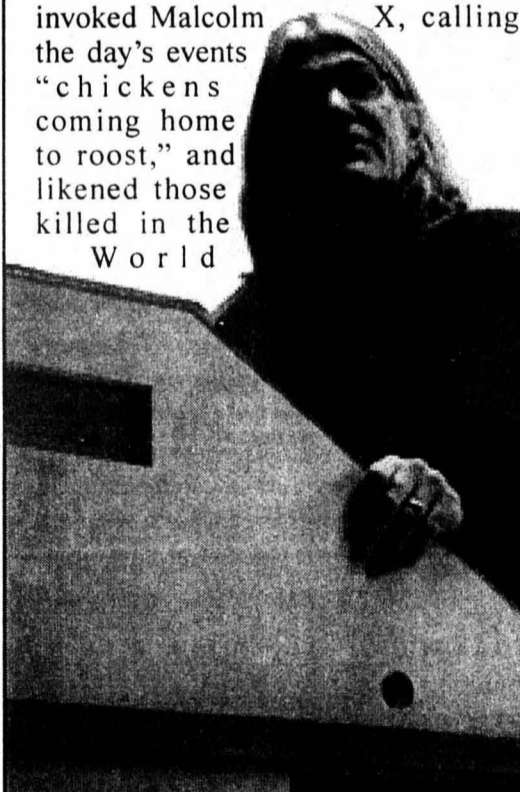
By Jordan Lyons

It seems that wherever Ward Churchill goes, controversy invariably follows. Earlier this year, the professor of ethnic studies at the University of Colorado at Boulder incurred the wrath of conservative pundits and politicians across the nation for writings which described the terrorist attacks of September 11, 2001. In these writings he invoked Malcolm X, calling the day's events "chickens coming home to roost," and likened those killed in the World

Trade Center to Nazi war criminal Adolf Eichmann. To many, his struggle with right-wing character assassination came to symbolize a crisis facing intellectual freedom in this country. To others, among them Bill O'Reilly and Rudy Giuliani, as well as countless legislators, commentators and bloggers, his comments amounted to treason. And the perceived danger of his incendiary intellect was still visible at his speaking engagement at Evergreen on Monday. Two squad cars camped outside the lecture hall. The event's co-sponsors—EPIC, the Native Student Alliance and the Environmental Resource Center—received one cryptic instruction from authorities: "no sticks." Churchill himself joked about the warning with the audience.

hardly a revelation. However, in a question and answer session that spanned more than two hours, things became more emotional. Responding to a grim outlook with few specific solutions, students advanced pointed questions, challenging Churchill's views, his lifestyle, even his status as an indigenous person. Churchill was equally aggressive, espousing vitriolic criticism of the left and "ritual" forms of resistance, such as protesting and voting. The audience, for its part, alternated between spirited applause and silent tension. Perhaps the police anticipated that students, impassioned by Churchill's words, would stage a coup d'etat. At the end of the event, though, the room lacked enough unity to cosign an open letter, much less revolt. As a revolutionary leader, Churchill is wanting; he seemed to have no interest in rallying the troops. But as someone who stirs the pot, he was a fantastic success, and his words and ideas will no doubt be repeated and refuted on campus for months to come.

Churchill started his speech summarizing his 9/11 essay. From there he meandered through his own experience in Vietnam, thoughts on the war in Iraq and colonial history of the United States. Throughout the first hour, it was difficult to see why there was so much fuss about this man and his work. While he resisted the surge of post-9/11 patriotism, he was far from the only dissenter, and although his historical anecdotes were heartbreaking, genocide in the United States is



Jordan Lyons is a senior enrolled in Central America: Poetry and Politics.

Behind the "Wall"

By Jonathan Coleman

Monday night, the Olympia Film Festival screened French-Israeli filmmaker Simone Bitton's new documentary, "Wall".

Bitton is an Arab-Jew who was born in Morocco, raised in Israel and educated in France. Virtually all Israeli citizens are required to serve in the military: Bitton served during the 1973 Yom Kippur War. She says the experience turned her into a peace activist. Her previous films have been quite excellent. Among them is "The Bombing", which explored how Palestinian suicide bombings affect families of both the bomb victims and the bomber.

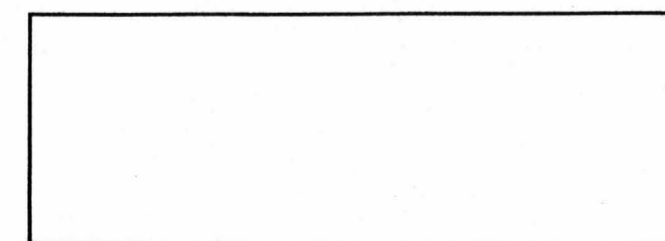
Anyone with much knowledge of this conflict can immediately tell from the title of her new movie where Bitton's sympathies lie: Israeli propagandists call the barrier "a fence"; Israel's critics refer to it as "a wall." It is both. So it did not surprise me to see that the audience was primarily comprised of my pro-Palestinian friends (many of whom are Jewish). I did not see any of the more vocal members of our community who, just a couple years ago, were so concerned with combating the "climate of anti-Semitism" that supposedly pervaded Olympia following Rachel Corrie's murder.

This really is too bad, because "Wall" is a really wonderful piece of filmmaking. The very first scene of the movie was memorable; "Wall" opens with a long,

Wall is continued on page 5

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Who rocks the ceili? We rock the ceili!

By Zane Haxton

*Fiddly-diddly diddly dee
I was born to play the funky ceili...*

-Black 47, "Funky Ceili"

It happens about this time every quarter, regular as the first rains of autumn. The normally quiet Longhouse is loaded with mounds of audio equipment. Students filter in, fleeing the crunch of looming deadlines, and are joined by community members in search of a different kind of Friday night. As the music starts up and the hard-driving fiddle lines—the original dance music—reverberate through the hall, something happens that is magic in its simplicity. People start dancing together in long lines and circles, four-hand stars and eight-person sets, frolicking through the Waves of Tory and the Siege of Ennis. And they continue all night long. This, my friends, is a ceili.

On Friday, Nov. 11 (which, for those of you who keep track of such things, is TOMORROW), your friends at the Evergreen Irish Resurgence Element (EIRE) will be repeating the experiment, and we once again aim to leave you any-thing but disappointed.

For those of you who have not yet heard of the fabulous Irish social dancing experience we call ceili, the formula is simple: a live band to bang out the jigs 'n reels, an equally live caller to show you the ropes and a lot of other people who, like yourselves, are simply out for a good old time. If you've never had the joy of seeing a bunch of dirty Greens getting, in a very literal sense, jiggy with it, there's no better time to start than now. Better yet, get off your lazy ass and join in the dancing action yourself. You'll be glad you did. Absolutely no prior experience or coordination is necessary, and the music sounds way better when it's pulsing down your spine and out through your feet.

Not as if the music will need any embellishment. Join us as we welcome guitarist

Danny O'Hanlon and fiddler extraordinaire Eddie Parente, special guests from Portland, OR. They will be joining local caller Patti Martig in providing a terrific evening of entertainment for the discerning Greener. It just might be the most fun you have all quarter.

Music starts at 7 p.m., dancing instruction starts at 7:30 p.m., and we're closing up shop at 10 p.m. As always, students/staff/faculty and folks under 18 get in FREE, and everyone else pays just a measly three bucks. So really, why not check it out? You could get through a few more chapters of your seminar reading, or you could have the night of your life. The ceili comes but once a quarter. And this Friday, it's on.

Zane Haxton is a senior enrolled in Temperate Rainforests. He is also the coordinator of EIRE.

Page Two Needs You, Too

Got something that doesn't quite fit in the other sections? Something that defies convention and definition? Well, now there's a place for it. There are an infinite number of things you can contribute.

Students groups are definitely encouraged to submit any events, fundraisers, updates, meetings, briefs, articles, or any other goings-on and happenings in their group. Maybe you're part of a program that's doing something particularly neat and you'd like to share the wealth. This page is also now the proud home of Voices of Color, which is always taking submissions.

Vox Populi

By Charlie Daugherty and Jordan Lyons

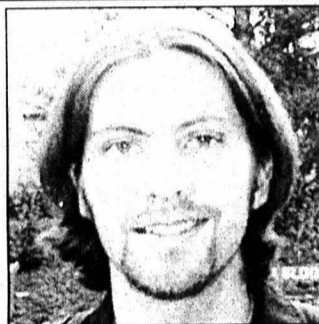
What do you think of the initiative ban on smoking in public places?



"I was just talking about that and I think it's complete bullshit. When I go to a bar, I expect smoking to be part of the scene. It's infringing on business owners' rights."
Kelly Vinsant
Senior
Business and Society

"The initiative is biased. Are they going to stop people from drinking too?"

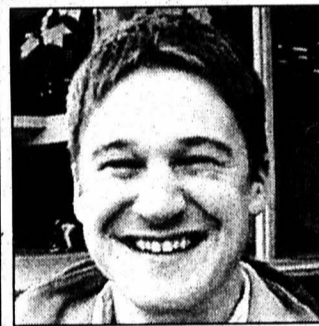
Kinshasha Banks
Senior
Making Your Place



"It will be better for the employees but I wish it wouldn't extend to outside."
Dan Brackett
Senior
Sacred Monsters

"I think it's good, but five years ago I wouldn't have agreed. Now that I have a baby to worry about, I think it's a good idea."

Heather Knowlton
Junior
Looking Backward: America in the 20th Century



"I will probably give up smoking when the December 8 ban comes into place."
John Walsh
Sophomore
Reconciliation: A Process of Human Balance

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Cooper Point Journal

Your work in print

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Meetings

Our meetings are open to the Evergreen community. Please come and discuss with us!

Student Group Meeting

5 p.m. Monday
Find out what it means to be a member of the student group CPJ. Practice consensus-based decision making.

Content Meeting

5:30 p.m. Monday
Help discuss future content, story ideas, Vox Populi questions and possible long term reporting projects.

Content Forum

12:30 p.m. Wednesday
Lecture and seminar related to journalism and issues surrounding CPJ content.

Thursday Forum

4 p.m. Thursday
Discuss ethics, journalism law and conflict resolution.

Paper Critique

12 p.m. Friday
Comment on that week's paper. Air comments, concerns, questions, etc. If something in the CPJ bothers you, this is the meeting for you!

All meetings are in CAB 316.

News

Briefs

Planned Parenthood coming to Evergreen

On Nov. 10 in Lecture Hall I at 7 p.m., the Women's Resource Center is hosting a presentation by Planned Parenthood about issues concerning reproductive and contraceptive rights. This presentation will be informational and interesting; it will be a good way to educate yourself of current threats to women's rights. Keep your eyes open for the Women's Resource Center's upcoming event: A Presentation from N.O.W (The National Organization for Women), Nov. 17 in Lecture Hall I at 7 p.m. All audiences are welcome at both events.

on families and American values. This will challenge the way you think, feel and shop. The film premiere is part of a national grassroots screenings campaign—over 3,000 screenings are already scheduled to be held during the week of Nov. 13-19. For more on the campaign, see www.walmartmovie.com.

Computer Center Moving Nov. 12-14

To accommodate the number of areas that need to move to temporary or permanent locations, the Computer Center and Academic Computing will be moving from the 4th floor and L2204 to a newly remodeled area in L2606 beginning Nov. 12 and ending Nov. 14. The Computer Center L4300 and L2204 may be closed on November 12-14. Network Services and TSS will be working during the weekend to ensure services are restored in a timely manner, minimizing the affect on students and programs.

Come see "Walmart: The High Cost of Low Price" for free, Sunday night

The Evergreen State College Labor Education and Research Center, United Food and Commercial Workers 81 and 367, and Media Island proudly present the premiere of Robert Greenwald's documentary, "Walmart: The High Cost of Low Price". The event will take place at 7 p.m. at the Olympia High School Performing Arts Center Lecture Hall, located at 1302 North St. SE in Tumwater. Parking is available on the Carlyon Ave. side of the school. A discussion will follow the film. This event is free and open to the public. The film takes the viewer on a deeply personal journey into the everyday lives of families struggling to fight the largest corporation in America. From a family business owner in the Midwest to a preacher in California, from workers in Florida to a poet in Mexico, film crews on three continents bring together the intensely personal stories of an assault

Olympia Kashmir Relief Association

The Olympia Kashmir Relief Association is hosting an earthquake relief benefit. A scrumptious dinner will be served by the Mehfil Restaurant of Lacey. This will be the first event held in Olympia to show the community's support for the victims of earthquakes in the Kashmir region. It is important to help the people of this area quickly because the winter weather will soon be setting in. There will an Orissi dance performance by Ratna Roy of the Urvasi Dance Company. Tickets are available at Rainy Day Records and Traditions, priced at \$20 for students and \$30 for non-students.

Peer Health Q&A

Do you have questions about STI's (sexually transmitted infections), diet, general health, etc.? Maybe you're just wondering, "What's that bug that's going around campus right now?" Email your questions to us! The Student Medical Assistants at The Evergreen Student Health Center are proud to announce our new student outreach service through e-mail. Students can send anonymous health-related questions to peerhealth@evergreen.edu. The Student Medical Assistants will post the questions anonymously and provide answers through the CPJ in articles entitled "Peer Health Q&A". The healthcare providers at the Student Health Center, as well as current medical resources, will be consulted for information to ensure accurate answers to the questions. We will attempt to answer any question, though due to space limitations, we may not be able to answer all of the questions we receive. We look forward to hearing from you, and look for our upcoming articles!

Keep the Evergreen community informed! The CPJ is an important venue for students to share information with each other, raise awareness about issues you care about, and practice effective written communication.

To submit to the news section of the CPJ, take the following steps:

1. Write it! A submission can be as short as you like, or up to 800 words long. If you want to write news, but are short on story ideas, come by our office for some tips.

2. Attach your story to an email and send it to cpj@evergreen.edu by Monday at 3 pm. Be sure to include your name, year at Evergreen, program or field of study and your contact information.

3. Check your email and voice mail throughout the week, as an editor may contact you.

If you have questions regarding submitting or just want to talk about ideas, please stop by the CPJ office in CAB 316 or email cpj@evergreen.edu. Journalism is key to a free society—don't be shy! Get involved!

Logging: "Boise Lies, Old Growth Die"

Continued from page 1

that for an undisclosed reason, firefighters were unexpectedly delayed in arriving at the site. Also, the Forest Service intentionally set fire to part of the forest in a supposed attempt to prevent the first fire from spreading. There may be logic in these tactics; however, something seems to be awry.

Soon after the Fischer Fire, the Forest Service established the Rollin' Rock timber sale for "fire salvage". The Forest Service was required by law to mark only dead or dying trees to cut, supposedly to lessen the impact on the forest ecosystem. Ample evidence indicates that standing dead trees, or snags, are vital members of the forest, providing habitats for wildlife and, once they fall, becoming nurse logs. Laws regarding this particular fire salvage sale state that trees with "greater than five percent green" cannot be cut. After both the Forest Service and Boise Cascade agreed not to cut live trees, members of the Seattle Rainforest Action Group (SeaRAG) and the Environmental Resource Center (ERC) found dozens of flourishing ponderosa pines marked to cut, which they flagged with green-striped ribbon. A Forest Service silviculturalist was sent in and agreed that the trees had indeed been mis-marked. Boise and the Forest Service decided to go ahead with logging anyway, before a forest ecologist was able to finish his analysis. So far, mis-marked trees have been found in every sale unit we've surveyed, totaling at over 170. The Forest Service claims they did not see these trees as having significant potential for regrowth. Due to a closure on the area preventing unauthorized persons from re-entering the site, hundreds of mis-marked trees have not been identified.

The forest needs the dying trees to decompose and help the forest regenerate. Ecologists claim that forests need fire, and that after a fire it is crucial that the forest be left alone. The Fischer Fire has been cited by the Forest Service Research Center as an example of an ideal fire, similar to those that occurred before Europeans invaded the Northwest. Boise Cascade is the only company that bid on the sale, even though the Forest Service had categorized areas within the timber sale as old growth. Two years ago, the CEO of Boise Cascade made an agreement with environmentalists to stop logging old growth. This agreement was the culmination of a four-year long campaign by environmental groups, in which the company's major customers were lobbied to boycott Boise. Boise's promise, displayed as company policy, was a huge victory for the protection of old growth forests in the Northwest. There is currently a lawsuit being pur-

sued over the mis-marked trees; however, Boise's promise was not legally binding. The activities of the Bush Administration lawyers in Washington DC changed the purpose and need of the environmental assessment so that it only includes the profits of logging companies, not taking environmental degradation into account. Boise cut it all as fast as possible so that they will have the trees no matter what the outcome of the lawsuit. They have already cut the entire timber sale, with only 29 trees remaining.

Environmental groups are working to put public pressure on Boise, push for a widespread boycott and raise awareness of their policies. They hope that in the future, cutting old growth will become a detriment to Boise's profits. In addition to compromising Boise's ability to do things like this in the future, more pressure has been put on the Forest Service, motivating them to change their practices.

On Wednesday, Oct. 19 members of the ERC held a huge banner over I-5 on the Capital Boulevard bridge. It said, "Boise Lies, Old Growth Die". This coincided with banner drops in Portland and Seattle and has contributed to growing media attention on this issue.

Students who wish to learn more can attend the ERC meetings on Wednesdays at 1:30 on Red Square if it's sunny, or upstairs in the CAB pit if it's drizzly. Call 867-6784 to contact the ERC coordinators.

Maya Elson is a sophomore enrolled in Alternatives to Capitalist Globalization.

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On the Red Earth

The following is an excerpt from the work of Aubrey Harding, *On the Red Earth*, on his travels through Africa:

I have been interested in mythology all my life. But until a year ago, my interest never became a passionate pursuit. Myth, to me, is the infrastructure of the first and last stories. My stories, always taking a fantastic and visual nature, could never be as strong as they are without my respect for myth. When I first started to write fantasy stories, my frustrations were issues of originality, especially in the concepts of heroism. Finally an idea dawned on me that in order to be a truly unique fantasy writer, or any writer for that matter, I needed to venture in a new perception: non-American and non-Western. After a visit to The Evergreen State College's library, I turned to African epics like the Congolese Mwindo epic, a tale of a hero born walking and talking. I read the epics of Wagadu, a place where a Serpent ruled the gold and rain, where the early kings of Ghana began an empire. The Epic of Sanjara, an inspiring story from Mali. And one of my recent favorites, an epic of a Zulu princess with a name that I've just mastered the pronunciation of, Umkxakaza-Wokogingwayo. These mysterious languages and cultures inspired in me a longing for an even deeper connection with Africa. I didn't want to write an Afrocentric story with African images until I experienced it first hand. And I didn't want to regurgitate my old work and then splatter Afrocentric sauce all over it. The purpose is to bring to light a genre that is virtually ignored in the Western world and reshape the general conceptions and archetypes of heroism, because the mythologies of Africa do have different archetypes.

If I learned anything between reading, writing, and putting my feet down in the roads and paths of the richest lands on earth, it's that the study of mythology is a very interdisciplinary study, and that this scholarship crosses as many borders and belief systems as it does centuries of time. Culture is an immense word. Many African epics or folklore from a western-world library have their footnotes and references, but these stories can't always be completely understood by someone with a pragmatic or scientific nature. There is a difference between sensitivities about what's right and what's wrong. Truth is deeper than history if the roots of

stories are given the same value in telling and receiving. Mythology, when presented through a racist filter like Hollywood or bigoted academia, comes across as infantile as Disney tales, simple enough to be understood by any child, but the complexity of symbolism is hidden behind a myriad of ancient cultures having nothing to do with the foundations and images these history shapers would have us believe.

I would say myth (not in the sense of the word that means untruth), especially in the form of the epic, written or not, is the most intricate form of literature, because there are countless true and untrue stories behind what is oral or written down. We know this because mythological stories point directly to the history and religion within their culture. Thousands of years and peoples can be indirectly manifested in the smallest, seemingly insignificant myth. Cultural literacy is the biggest problem I have with most mythologists because the majority of people recording and writing about this subject are neither black nor African.

My research tells me things, but nothing moved me like the enlightening one-on-ones with the Poet Laureate of Zimbabwe, Rev. Paul B. Damasane, and the historian, Pathisa Nyathi. Add the oldest chief in Zimbabwe to the mix and something begins to happen in my thinking that I can't put on paper yet, but will one day.

One common misconception is that of the word "tribe". Africans I met would respond with silent confusion across their faces if asked, "What tribe do you belong to?" The simplest definition I can offer is: a tribe is made up of clans that have an unknown or mythological common ancestor. A nation is sometimes called a kingdom, which is made up of one tribe ruled by a king. A clan is a more western or modern use of the word chiefdom.

The Eurocentric difference between a clan and a tribe is that a clan can trace their common ancestor through surnames. So a clan is generations of a family name. The term tribe has a negative bearing because of its former connotation. For example: the only European groups that were ever called tribes were considered

barbarians. The word tribe comes from the Latin word *tribus*, which is one of the three groups into which the Romans were originally divided. The Germanic Tribes were considered uncivilized to the Romans as they advanced into the status of an empire. The Vandals, where the word vandalism has its roots, were members of an East Germanic tribe. Clan replaces the word tribe when Europeans think people are civilized, regardless if the definition does not match.

The first place I stayed, after living a whole two days on airplanes, was a hotel in East London, South Africa. From outside, the peach colored building, with long arched balcony windows, sat in the middle of a street festooned with palm trees. Its central interior looked something like a loggia, with tropical vegetation, climbers and fern brushing the rectangular beams of the gallery. My first image of Africa was a dusty sunset from the plane. I could see nothing but a crimson semi-circle stretched across a thick, black sky; I've never seen the sun look so much like fire before. The sky itself, when I was on ground, was lower, and more surrounding; it seemed more dense. And wherever I went, the dirt had an orange reddish hue. A couple of people said that on certain trees, the soil is actually eatable and healthy—a good source of iron.

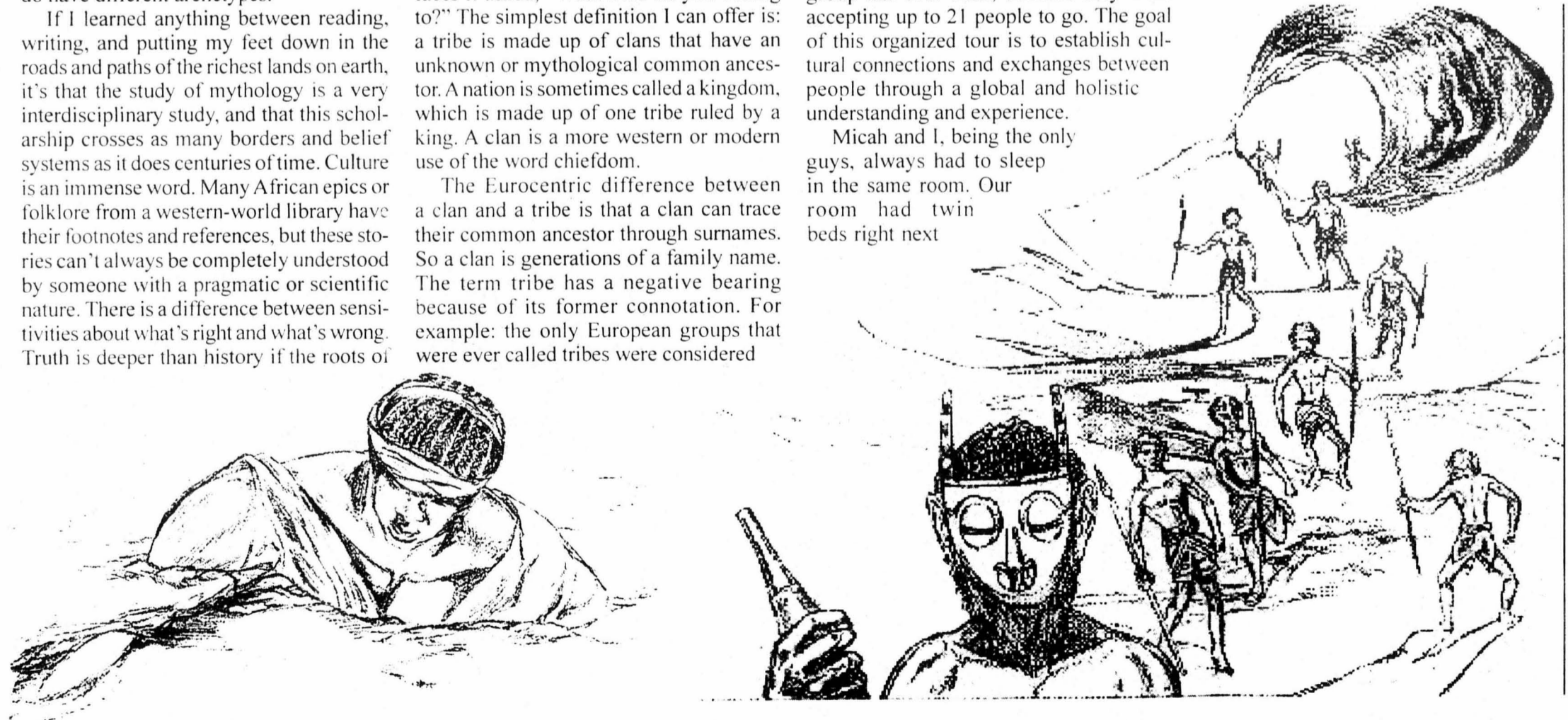
Our group, the cultural exchange program Impact International, was comprised of just six people: Sister Lucy, her daughter Timbalani, Isis, Micah, Mother Etta and me. This year—I think—was the smallest the group has ever been, because they were accepting up to 21 people to go. The goal of this organized tour is to establish cultural connections and exchanges between people through a global and holistic understanding and experience.

Micah and I, being the only guys, always had to sleep in the same room. Our room had twin beds right next

to each other, one long dresser taking up a side of the wall and a small, curtained sliding window. Micah always left the light on when he went to bed, waiting, because I usually stayed up an hour or two after him. At East London, sometimes we couldn't sleep because of a nightclub across the street booming techno music. One time I woke Micah up with a nightmare that techno-raving aliens were abducting me.

One exciting morning we got up and stepped outside to see the sunrise on the Indian Ocean. The other night Micah was going on about how beautiful the sunrise was; I was convinced I'd be seeing a completely different sunrise than in the States. Even though I shot the scene with a still camera, this could never match the dynamic sprawling fire of the true image of sunset. The colors seemed tangible because of their dimension. The motion and intensity made me feel engulfed. A tension like something enormous and distant skulked to embrace me. The sunrise and sunset seem to happen so fast, and even faster when looking directly, undistracted. At one point it was blood red, another moment a shade of orange and yet another pink, while the clouds stretched these colors across the sky. You would think the sun would be enough natural light, but I had to put the camera on night mode because I could look at the sun for so long without having to turn away. It wasn't a flaring brightness that would penetrate the eye.

Aubrey Harding is taking an individual contract called Comic Books: Into the Industry. The above is an excerpt from his body of work, *On the Red Earth*. Aubrey is also working on a comic based on African mythology and illustrated by his brother, Darius Harding.



wall

Review of a Film by Simone Bitton

Continued from page 1

traveling hand-held shot of a concrete section of the separation barrier. As the camera pans in that opening shot, we hear sounds of laughing children, birds singing and then conversation. Bitton asks, "What's this?" A girl answers, "The wall." Bitton asks, "What for?" The girl replies, "They shoot Arabs from here." Then a second girl corrects her. "No, Arabs shoot at us," she says. And then Bitton asks pointedly, "Who shoots at whom?"

For the next hour-and-a-half, Bitton visits sites along the wall's construction route, interviewing Palestinians and Israelis living along the path of the wall about their thoughts and feelings about it. Most of the people she interviews have nothing positive to say about the project, although there is one memorable scene where an Israeli military spokesperson recites the official reasons for its construction.

The actual reasons why this wall is being constructed are complex. Many Jews—in Israel as well as here in Olympia—in all honesty believe that the primary reason for its construction is so Israelis can protect themselves against suicide bombers. There can be no doubt that these grisly attacks have inflamed passions, causing great psychological harm to a number of Israeli citizens, and have helped Sharon pursue a criminal set of policies not dissimilar to those of the Bush administration following 9/11. But the wall is no more about protecting Israeli citizens from suicide bombers than the invasion of Afghanistan was about protecting U.S. citizens from al Qaeda. First and foremost, the wall is about theft. This film makes this relatively clear, although for viewers unfamiliar with terms like "the green line," parts of the film can be a bit confusing at times.

The wall also has a great deal to do with demographics, but the film does not really touch upon this. Supporters of Israel love to remind anyone who will listen that Israel is "the only democracy in the Middle East." A fact that receives less attention is that in order for Israel to be both a democracy and a Jewish state, Jews have to be the majority. The Palestinian population of the West Bank and Gaza strip represent a major threat to the Jewish nature of Israel, for because of Israel's expropriation of the most productive agricultural land and water resources, the viability of a future

state of "Palestine" has really gone out the window. Were the West Bank and Gaza incorporated into the state of Israel, and all the Palestinians living there given full Israeli citizenship, Israel would soon cease

to exist as a "Jewish" state.

Officially, Israel now claims to support the formation of an independent Palestinian state. But there isn't going to be one—not a stable, sustainable, truly independent

Palestine, the way all these two-state solution folks have been talking about for so many years. Instead, Israel has decided to build a massive wall/electric fence, expropriating as much land and water for themselves as possible and permanently sealing the Palestinian population into ghetto-like areas not unlike the ones South Africa's ruling whites constructed for blacks during that country's era of apartheid.

Were the film to come out and say that, the way I just did, it might be less confusing. But it probably wouldn't make the film any more effective, for recitation of political facts and figures—how much the wall costs, how many hundreds of square miles of prime agricultural land it is expropriating for Israel, how many suicide bus bombings have happened since its construction got underway, despite the fact that it is supposed to stop these—really aren't very effective. People hear what they want to hear. I go see movies that are sympathetic to the plight of Palestinians, because I want to know about this. The staunch supporters of Israel, the ones who called Rachel Corrie a flag-burning traitor, don't. This is another "wall".

I found the series of images that close the film particularly moving. The camera pans along a section of the wall that is not yet complete, where Palestinians talk to one another through gaps in the wall. Then the camera settles on a section of the wall where it is possible for people to climb over. Old men and women duck under barbed wire, then climb over this five-foot section. A "thud" is heard as they drop to the other side. One man, as he struggles to climb, calls out to the camera. "Keep filming," he yells. "Show the world what is happening to us." A man holding a small baby approaches the section, hoping to somehow climb over. The camera catches a sense of desperation in the man's eyes. Then another climber reaches down to help, and the man passes the baby up to them. "Thank you," he says in Arabic.

There have been many documentaries made in recent years attempting to show the world the incredible cruelty of the Israeli occupation. "Wall" is at least as good as any of the other ones I've seen.

Jonathan Coleman is a junior enrolled in Reading Jouisance as Ananda.



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The Definite Article

The problem of postmodern punctuation

By Grant Gerald Miller

Often, when relieving myself in public restrooms, I find I have a maniacal compulsion to insert commas and apostrophes into strangers' poorly constructed locutions about my mother. This is the reason I don't carry a Sharpie. I don't want to be caught with my pants down, scribbling on a wall, muttering curses about some stranger's misuse of possessives.

Lynne Truss, the author of "Eats, Shoots & Leaves"—the best book on punctuation I've ever read—refers to this phenomenon as the "The Seventh Sense," or the ability to see errors in punctuation that other people can't see, simply don't care to notice or are simply unaware of. Some of you will relate, some of you won't, and that's fine. I'm not here to complain about people's misuse of the apostrophe; I would just like to explore the nature of punctuation and try to better understand why it's now in such a postmodern crisis.

Punctuation hasn't been around forever. Speech and language may possibly be an innate biological function, but writing is not, and punctuation has been, somewhat arbitrarily, tacked on along the way. In fact, most early written languages, including Ancient Greek and Latin, had no form of punctuation. Many of these languages didn't even have spaces between words, which as you may imagine could make translation ambiguous. As Philip K. Dick points out: "godisnowhere" could easily be read as either "God is now here," or "God is nowhere." The difference between the two is far from subtle.

Aristophanes of Byzantium is credited with introducing the first system of formal punctuation. His was a three-part system of notation that advised actors when to breathe during a play. This system consisted of a *media distinctio* (a short pause), *subdistinctio* (a longer pause), and *distinctio* (an even longer pause). And that was that. Simple, yet useful. A bit later, the Roman Empire fell, the Judeo-Christian God came into the scene and Western Europe lapsed into a lengthy period of illiteracy and intellectual hiatus. Perhaps they were too concerned with their wretched souls spending eternity in hell than with reading and writing—and rightly so. But around 780 C.E., Charlemagne became deeply concerned about the chaotic nature of written language. He hired his minister of education, Alcuin of York, to solve the "Godisnowhere" problem, and by the ninth century he established and implemented a writing style for all the scribes in the Holy Roman Empire, complete with lower-

case and capital letters, paragraphs, and (thankgod) spaces between words.

But it wasn't until the 1430s when Gutenberg invented the printing press that we got punctuation marks as we know them, and it wasn't until the late 1600s that we got some of the punctuation we use today. The seventeenth and eighteenth centuries gave us quotation marks, the apostrophe, the exclamation point and the dash, and in the eighteenth and nineteenth centuries punctuation went the way many human endeavors do: it got a little out of hand. Then, to get a handle on all the excessive punctuation, Henry Watson Fowler and Francis George Fowler published a nifty little book called *The King's English*, which established the current practice of light(er) punctuation.

Today, in America, the King's English is called Standard American English. But now, popular culture, e-mail, text messaging and the internet have plunged punctuation into a sort of postmodern crisis. And by default, the prescriptive structures of Standard American English are being challenged.

For instance, a colon used to say "insert strong pause here; what comes next is

important," but now, coupled with a parenthesis, it signifies "happy" or "sad" :(. The semicolon is now recognized as "that thing that Microsoft Word is always telling me to do." Thanks to text messaging and Attention Deficit Disorder, "see you later" is now written as C U L8R. And I haven't gotten an email from a friend, student or teacher in months that contained a capital letter. These mediums may make our lives easier, but they threaten the nature of punctuation as we have come to understand and control it.

Personally, I'm comfortable with change and a lack of control. But there are those grammarians who defend prescriptive punctuation with their lives and, at the same time, will argue about the seven-teen different uses of the comma. On the other hand, there are social theorists who denounce punctuation completely. Lynne Truss, for example, suggests that we "fight like tigers to preserve our punctuation," but Helene Cixous attacks punctuation as a patriarchal, masculine construction that should be dissolved.

I'm sure there are good reasons to fight for both sides of the punctuation issue.

Personally, I find myself stuck somewhere in the middle. While challenging prescriptive structures is lots of fun, so is communicating. Language itself is already so arbitrary and confusing that it's amazing we comprehend each other at all. So I can see the importance of punctuation. But no matter what technology, text messaging or e-mail brings us in the way of punctuation, let's at least keep the spaces between words, communication is difficult enough as it is.

But if we're going to eliminate punctuation altogether, let's also eliminate writing on bathroom walls. But until that happens, if you're going to write about people's mothers on the walls of the john, first read "Eats, Shoots & Leaves" by Lynne Truss and learn how to use an apostrophe. If you don't feel like reading an entire book on punctuation, which is understandable, then come see me in the Writing Center.

Please :)

This article has been brought to you by the Writing Center in CAB 108.

Grant Gerald Miller works at the Writing Center.

A Quantitative and Symbolic Reasoning Center Puzzle



The Weekly Quantitative Reasoning Challenge

The Evergreen Tutoring Center (ETC) invites you to challenge your quantitative reasoning skills by solving our puzzle of the week. Each week we will present a new puzzle for you to solve. When you come up with an answer, bring it to the ETC in CAB 108. If you are one of the first three with the correct answer, we have a prize for you.

You have 10 stacks of coins, each consisting of 10 half-dollars. One entire stack is counterfeit, but you do not know which one. You do know the weight of a genuine half-dollar and you are also told that each counterfeit coin weighs one gram more than it should. You may weigh the coins on a pointer scale. What is the smallest number of weighings necessary to determine which stack is counterfeit?

Week 6 Answer: The monkey is pulling down on the rope hard enough to pull itself up. This increases the tension in the rope just enough to cause the weight to rise at the same rate as the monkey, since they are of equal mass.

"Venus in Furs": Book Review

By John Morgan

"Venus in Furs"
Leopold von Sacher-Masoch
Penguin Classics
ISBN: 0140447814

Many of us know that the Marquis de Sade is an eponym for the term sadist. De Sade's cruelty being so infamous that his name is leant to the social and sexual description of those who get off on making others suffer. What I doubt many know is from where a sadist's antithesis, the masochist, is derived.

Leopold von Sacher-Masoch published his seminal work "Venus in Furs" in 1870.



This work was groundbreaking in its description of a man who finds ultimate

sexual pleasure from being enslaved by his beloved. Richard von Kraft-Ebbing thusly used the author's name to describe this proclivity, that being the sexual fulfillment wrought by submission and suffering, in his "Psychopathia Sexualis"—a fun read if you can find it—twenty years later, and the term "masochism" was born.

In reviewing this book, two separate qualities must be evaluated: one, on the quality of its story telling; the other, on the value of its philosophy. This is a rather short story, all of 120 pages. Masoch is an able writer, and if the work gets ensnared by philosophical digression, it does so less than other works of allegorical fiction I have read. He does well to explain his thinking with his characters' actions, and even the simpering lead, Severin von Kusiemski, manages to remain sympathetic. The plot is quick moving and does

a reasonable job of keeping its central idea fresh and its story unpredictable. Wanda von Dunajew, Severin's mistress, maintains enough mystery to remain interesting, but is far from a complete character; she is instead sort of a personification of Masoch's deviant desires. Perhaps racy by 19th century standards, the book is very tame compared to modern erotica. This is really neither a good nor bad thing; just don't expect tawdry steam scenes. Intercourse is, at most, implied.

On to the important part: Masoch made waves with his frank portrayal of a man so enthralled with the love of a woman that he was, well, enthralled by the women. After publishing "Venus in Furs", Masoch was flooded with letters from adoring men who found his character Severin to be a bit of a

Venus continued on page 7

The good, the bad and the ugly: Because in film you only get it three ways

By John Morgan

My jaw feels like it took a hook from Jake Lamotta, but that great clicking sound you hear is not my wisdom teeth impacting, but rather the sound of two million people in greater Denver sparking up their first legal bowls. That's right, in a city election on November 2, Denver voters narrowly passed a bill allowing a person to possess up to an ounce of marijuana. If you're anything like me, which is to say if you are an irretrievable stoner, this is news of the best kind. Marijuana laws are anachronistic, representative of a puritanical and racist America that has mostly died out. Whatever your individual opinion of the sticky green, this is a not just a victory for stoners, but for fans of social justice. Hundreds of thousands of Americans sit in state prisons, having never done anything more sinister than sell grass, often with longer sentences than rapists and murderers. So since I am in such high spirits, not only will this week's GBU be dedicated to movies about stoners, but rather than the usual categories, I present the chron, the dank and the schwag.



The Big Lebowski © Universal Studios

The Chron: "The Big Lebowski" starts off simple but after a few minutes nothing makes any sense at all. One of the reasons this film is so conducive to lighting-up is that the Coen brothers, makers of this and many more fine films ("Miller's Crossing", "Raising Arizona", "Fargo"...to name a few), are big potheads. Does that surprise you? It shouldn't. While some artists use pot as a crutch to attract an audience (think the Cotton Mouth Kings), most stoners do not resemble Jeff Bridges' the Dude, but are just normal people, some talented, some burnouts. Speaking of Bridges, has there ever been a better casting job than his as the Dude in this movie? I'd be willing to put money on the fact that in an alternate universe Bridges is this guy—playing keys in a Doors' cover band named Crystal Ship. Enough of my high abstractions of David Deutsch's theories; let's get to the tail of the tape. Arbitrary Subjective Score: Super Silver Haze. You might if you like: The poetry of Mike Topp, Cheeto dust or bowling. Not suggested if: You like your films to make sense, have meaning, or be uplifting, touching, feel-good, etc. She's not real but: I still kind of have a crush on Maude.

The Dank: "Dazed and Confused"

Some Richard Linklater films embody the sort of mindless pretensions endemic to the bakoid. This movie, thankfully, is more about youthful exuberance than it is the former. If I wanted to hear pot driven rambling, I'd wander the dorms on a Saturday night, thank-you-very-much. This film launched a number of careers including Matthew McConaughey, Ben Affleck and Milla Jovovich. Wiley Wiggins was not one of them, and while I'm sure to this day he gets bought drinks by leather daddies in bars across the country, I think Hollywood really missed out on this young man's virtuoso talent. I mean, can you not see how pained he looks when they are beating his ass with paddles? That's acting, bitches. Arbitrary Subjective Score: Northern Lights.

You might if you like: Chillin', cruisin', smokin'...you know, whatever. Not suggested if: You're high more often than sober, because kids, that's a good sign that you have a problem. You may have seen this before: On Fox's "That 70's Show". Oh, for the life of a Hollywood hack—or at least the job. McConaughey at his creepiest: "That's what I love about these high school girls, man; I get older, they stay the same age." The coolest belt buckle in the world: Belongs to Randall "Pink" Floyd. Sad but: After ten years, I still have that handshake memorized.



Bongwater © Image Entertainment

John Morgan does not encourage smoking pot, but rather vaporizing it. Not just for the health benefits, but as his boss at Pizza Hut once said, "Smoking is like flying a plane, vaporizing is like riding on the wing." Whatever that means.

The Schwag: "Bongwater"

What we have here is a crappy, by-the-book Hollywood love story wrapped in a Rizla paper. The first time I saw this, I was at a dealer's house and it almost seemed like an ok movie. Needless to say, upon second viewing it didn't have the same advantages. What can be said about this thoroughly mediocre film? Andy Dick is kind of funny in his pre-cautionary tale phase. Seriously, if William Blake is right, Dick must be livin' in the Taj Mahal of wisdom. Jack Black may have actually been paid in doobies for his role as Tony. Arbitrary Subjective Score: Resin. You might like if you like: Drinking bongwater. Not suggested if: You read the book, which is way stonier, brah. On a completely separate note: Are bumper-stickers the laziest form of political protest ever?



Dazed and Confused © Universal Studios

Venus: Topping from the bottom

kindred spirit. History has preserved this image of Masoch as the patron saint of men who love femdom to this day, but perhaps if history spent more time reading, it would come upon another conclusion.

The problems are these: real femdom is affirming and confidence building for a woman; Masoch's Wanda is really just doing what the man she loves is obligating her to. Frequently through the book she protests Severin's desire to be her slave, but Severin makes it clear to her that his ultimate desires can only be met at her feet. This is what we in the kink community call "topping from the bottom." While Masoch may have sent many men's hearts aflutter with his descriptions of restraint and whipping at the hands of the beautiful Wanda, his overall portrait of the femdom lifestyle is rather muddled. In summation, the story is in fact a cautionary tale about the dangers of letting a woman assume too much control. The present from which Severin recounts his experience with Wanda finds him terrorizing his chamber maids: "I rear her with the knout, she adores me." Adding "That's how you have to train women."

Masoch later found his own Venus in Furs, one Aurora Rumelin. Upon marrying him, she took on the name Wanda von Sacher-Masoch and soon after his death published the work: "Confessions of Wanda von Sacher-Masoch". In this she describes a stressful existence in which she found herself as both harried housewife raising their children and the cruel woman of Leopold's fantasies. Femdom indeed, no real liberated woman would allow such an injustice and no self respecting Domina would put up with Leopold's shit.

John Morgan writes his articles at 3:16 in the morning. He is very, very tired and fears that writing in the third person may be an indication of the sudden onset of madness or royalty.

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A live show and album reviews



By Matthew Allison

Mega Mountain Man!
Littlewings/Mount Eerie live at the YesYes

"So, for the first part of today I was wearing my underwear backwards and..."
(crowd member interrupts) "Was it cool?"

"I don't know, do you guys have a new definition of 'cool'? No, it just felt like something was wrong, and I couldn't figure it out. But now I feel like a million bucks: I switched 'em!"

This sums up my night at the Littlewings, Mount Eerie show at the YesYes Tuesday night. That is Phil Elverum speaking between songs. But before I get into that, I believe I should start at the beginning. In fact, that would be the best place to start, and that is the Littlewings show. Littlewings' guy Kyle is an outdoorsman. You can tell from his healthy tan—even though it's November—and, well, it's his general appearance which comes through in his music, not as some lame, hippy, folk singer, although he does sing some touching folk music. Elverum accompanied him on the drums—ad-libbed, as they had decided on his playing roughly three seconds into the show. A strong stage presence and some really beautiful songs, as well as his own comic bit about telling a guy who hated his job that he should get a bonus, and so the guy does and jet skis across the world with food dropped to him; I don't get it either, but it was hilarious. He also maintains that you have to have a beer with him first.

I sat watching Phil and I was really quite blown away at his childishness: not in a foolish naïve way, but rather the innocent way he quietly watched everything like a bird, and his general sweetness. Phil was amazing; I always get so lost in his music. Last year he played with the Evens at the Eagle Hall and I lay enrapt on the floor, staring at the ceiling tiles for what seemed like eternity. Prior to this, I had gone and tried to make a move on Woelv after her set while she was selling merchandise, but she is actually Elverum's wife as I later found out—I thought I had gotten a positive response at the time, which fueled my high spirits, oh foolish me. The YesYes show was quite different; it was much more personal. He had the lights off, which totally set the mood, and unlike the Hall show, which consisted of serene acoustic guitar/percussion melodies, he decided to actually rock out, ruining my previous conception that the toys he played with as a child directly correlated with his music, although I still believe in general that they do. He claims to have been very outdoorsy (and still is: I mean, a concept album about Mount Eerie in Anacortes, from which his name derives) and played with blocks and Legos, puzzles, too. He loved puzzles, especially this puzzle of the United States that contained each state in its shape, so he learned his geography very early. He certainly wouldn't make music of his sort if he played with G. I. Joes or Micro Machines. That's more for rock and roll.

Most songs were played with chords F, G and A minor (he claims to have copyrighted them) and were probably improvised, more musical poems than songs, some spanning seconds while others went on long enough to be considered long. I couldn't stop smiling and laughing through the whole set. I was overwhelmed with the Glow because that's Phil. He ended with a sing-along that I suspect is actually a Bjork song ("Undo" from the album *Vespertine*) and then played another song and we all went home. Someday I hope to build with blocks with Phil Elverum.

Takk
Sigur Rós
Geffen Records
Released Sep. 13, 2005

This album is a complete amalgamation of all prior albums. It contains the ambience of *Von*, the solid layers of *Agætis Byrjun*, pieces of the minimalism of (), and the childlike electronica of *Ba Da Ti Ki Di Bo* and *Frakkur*, while adding a strong heaviness under all the ethereality standard to their music. After spurning an American tour during the height of the Nu-metal phase, even after a shockingly poor sale of their debut (in their own country alone, they sold only 600 copies), feeling that America would not be able to appreciate their music (fair enough), it has been admitted that most of the band is into metal. This is not surprising as there is a strong influence on this album, not shitty thrash or speed metal, but more of a slow, drone metal more prevalent in northern Europe, which is highly superior. There is also much stronger orchestral work, making greater use of their string quartet and more diverse instrumentalism. I could go on, but space is a factor. *Takk*, meaning thanks in Icelandic, thanks you for your support and probably more likely the purchase of the album, if you've in fact purchased it (which you should, fucker). Also keep an eye out for the *Ny Batteri E.P.* soon to be released.

A Girl With A Guitar
Charlotte Thistle
Released Jan. 1, 2005

There's not much to say about this album. In fact, the album title says it all: its just a girl with a guitar. While there's nothing really bad about the music, I found it to be generic of most acoustic "open-mic" acts and, while pretty, has no other real redeeming qualities. I happen to find it a little boring, but there are those that will love this album, and you know who you are, especially if you're already intrigued by the title. Meh...

Matthew Allison is a sophomore enrolled in Asian Art and Culture.

Jello Biafra and the Melvins play the Capital

By Ian McGuffick

I stumbled up to Capital Theater like a haphazard train wreck. The adrenaline seemed to pulsate through my blood stream, giving me a delightful sense of false courage. After sitting in the dormitories watching computer generated dinosaurs on the Discovery Channel for hours, my counterparts for the night, Sarah and Jordan, joined me in braving the ghastly weather on a venture into town. This night was going to be fantastic. I could feel it. We were here, after all, to catch one of the most colossal team-ups punk rock has recently seen: the infamous former Dead Kennedys' front man Jello Biafra coupled with the hard-hitting post-alternative metal giants The Melvins. My teen angst was born anew and leveled off at skyrocketing levels. As Sarah went to conjure backstage passes and Jordan ominously inhaled the tail end of a cigarette, I violently swung my arms like a chaotic wind mill into the night's cold air. Feeling like a barbaric warrior now, I was ready for the show to begin.

After a decent opening band played, we heard the Melvins begin from inside. Ear shattering power chords and chaotic drum beating galore; they sounded like an angry lion trapped in a blender. Funneling into the theater now, we pushed our way through a sea of awkward teens and old-time hipsters to the front section.

I looked up to see Buzz Osborne, the Melvins' front man, cranking his guitar. Shaking his enormous mop of clown-like hair up and down, he looked like some sort of psychotic bobble head. Bass player Kevin Rutmantis sported thick-rimmed glasses and a red muumuu with white flower print. A masking tape 'X' was plastered to his chest. He rocked his head from side to side while nonchalantly powering out bass lines of sweet intensity. Drummer Dale Crover handled his sticks with such fury; it looked as if he was combating a mortal enemy. The crowd, obviously tickled with pleasure, was roped in from the start. With the slothful heavy sounds ringing in our ears, head bobbing and body spasms became uncontrollable.

After a few back-to-back songs of the Melvin's slow paced grungy rocking, they paused momentarily. Screeching distortion penetrated those in attendance. Kevin pulled a ski mask over his head, a fine compliment to the flowery muumuu. Buzz did the same in addition to a full-fledged camouflage suit. The crowd knew what was coming. With an eruption of "woos," the legendary Jello Biafra charged the stage like a disgruntled elephant seal during mating season. Wearing what resembled a surgeon's coat stained in blood, he grabbed the microphone with deliverance. The crowd was instantaneously hyped as Jello's signature snide, high-pitched, mosquito-like howling sounded out through the theater. The Melvins, now backing, accordingly stepped up the pace. Playing at a rampant speed uncommon for these boys, they transgressed to meet the California punk rock style the Dead Kennedys trademarked during the 1980s. The energy spread through the crowd as an array of approving middle fingers and fists shot into the air. I jumped up and let out a yelp of joy like a pampered puppy dog, then immersed myself in the pit of high-spirited, sporadic dancing.



Jello entertained all with his on-stage antics, including the usual erratic gestures and contorted facial expressions of lunacy. Facing his back to the crowd, he ripped off the bloody smock revealing a stitched American flag shirt; cynical punk rockers laughed and applauded the irony. At one point he threw himself into the air, collapsed on the stage and, lying on his back, began to play dead. As he lay lifeless, Kevin humorously poked at Jello's potbelly with the tip of his bass guitar. When the next song began, Jello promptly sprang back up like an animated overweight jack-in-the-box. Attendees chuckled with enthusiasm at the awkward exhibition of randomness.

Of course, there was no shortage of Jello's political commentary in between songs. Rhetoric ranged from the Iraq war to voter disenfranchisement. Jello's personal vendetta against SUVs was touched upon as well, kicking off a crowd favorite, "Yuppie Cadillac."

"Why do I use up so much gas, why do I cut you off the pass, why do I drive like such an ass," Jello snottily yodeled while aggressively pacing the stage. Other highlights included "McGruff the Crime Dog," a song that uses the circa 1980s pooch as a representative for an oppressive American justice department and

a tribute cover of Wesley Willis' "Rock N Roll McDonald's."

The set came to an end with a Dead Kennedys favorite, "Holiday in Cambodia." Fans danced around in a craze in hearing what stands as a time honored punk rock classic, live and unpolished. It was the perfect song to finish off what had been an epic set. Afterwards, Jello peeled his sweat drenched shirt from his projecting belly, kneeled in front of the drum kit and squeezed the excretion onto his balding head. The crowd cheered and jeered at the detestable, yet glorious, display of madness.

The Melvins and Biafra team up makes for an ideal blend of maniacal personas. When together, they strike an earth shattering mixture with the Melvins' grimy, obscurity-laced harmonies and Jello's brand of zany, politically-oriented vocals. The Melvins first approached Jello about a possible collaboration after witnessing the Dead Kennedys' reunion which, after legal disputes and infighting, occurred absent of its lead man. Jello's return to the stage comes as a long awaited treat for diehard DK fans. Many have reflected that they represent the sound the Dead Kennedys would play now if they had not disbanded.

The show at Capital Theater was part of a small tour Jello and The Melvins planned in order to promote their new collaborative effort, *Sieg Howdy*. The album features remixes from their first installment *Never Breathe What You Can't See* in addition to five new tracks of sonic brutality. The rockers will play one show in Oregon before moving on to California, wrapping up the tour in Los Angeles later this month.

Ian McGuffick is a junior transfer student in his first year at Evergreen. He is currently enrolled in Res Publica: Examining The Body of Politic.



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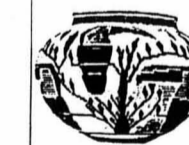
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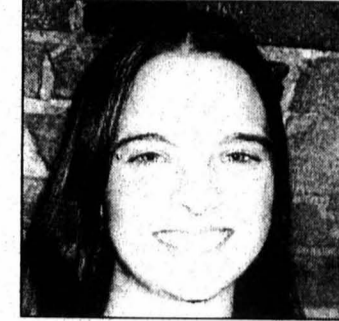
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1 Keith Fullerton Whitman-Multiples 'Take that, everything!'	2 The Books-Lost & Safe 'Underrated as fuck!'	3 Autochrome-Untitled 'Danceable, yet not.'	4 Deerhoof-Green Cosmos 'Music for cartwheels!'	5 Psychic Paramount-Gamelan Into Mink Supernatural 'Harshing your mellow.'	6 Animal Collective-Feels 'Dense, happy love.'	7 Why? - Elephant Eyelash 'Seems so indie.'	8 Fog- 10th Ave Freakout 'Rainy day sunshine.'
9 Jamie Lidell-MultiPLY 'Soulful electronic summer.'	10 Prefuse 73-Surrounded by silence 'Great fucking mixtape.'	11 Broken Social Scene-Broken Social Scene 'Best indie rock.'	12 Shining- In The Kingdom Of Kitch 'Norwegian jazz metal.'	13 The A Frames-Black Forest 'Like last liars.'	14 Surfan Stevens-Come On, Feel The Illnoise 'Musically interesting singer.'	15 Gang Gang Dance-God's Money 'Next-level shit.'	16 FourTet-Everything Ecstatic 'Stoned, bright colors.'
17 The Hold Steady-Separation Sunday 'Smart lyrics, dumb.'	18 Black Dice-Broken Ear Records 'Noise with rhythm.'	19 Need New Body-Where's Black Ben 'Human cannonball machine.'	20 Wolf Parade-Apologies To Queen Mary 'Some good songs.'	21 Greg Davis & Sebastian Roux- Paquet Surprise 'Max/msp made beautiful.'	22 Deerhoof-The Runners Four 'Best band ever.'	23 Jason Forrest-Shamelessly Exciting 'Pretty accurate title'	24
25 Broadcast Tender Buttons 'Damaged synth song.'	article and cd selection by Alex Tripp, Brian Nicholson, Loren Thor design by victor sanders		cd cover art copyright of their respective owners.				

A good many worthwhile albums came out in the year 2005. The three writers of this article thought it would be nice to point some of these albums out to you CPJ readers in no particular order. We couldn't fully review each of these albums, as that would take too long, so we boiled them down to three words apiece. Some things might come off as a bit abstract, but trust us: they're accurate. We disagree on some of the particulars, but the majority of these records were enjoyed by all of us. Some of them you may have heard of, although it's unlikely you have heard of them all. This is true for us as well. This is by no means a definitive list, but it's a rough guide to what was undoubtedly a great year for music.

Baird disappoints by supporting salvage bill

By Tyga J. Hunter



Dear Editor,
I'm disappointed and ashamed to see that my congressman, Brian Baird (D-WA), is promoting forest and animal habitat destruction by co-sponsoring the Walden-Baird Salvage Bill. This bill would make logging after natural disturbances easily accessible, and logging companies would be able to bypass the public comment periods and waive the National Environmental Policy Act. Logging these sensitive recovering forests degrades aquatic habi-

tats through sediment run-off into streams, spreads invasive weeds, and causes the loss of biological legacies such as large live and dead trees that are vital in the recovery process. Baird has betrayed environmentalists, like the Sierra Club, who helped campaign to get him in office. Please call your representatives and urge them to oppose the Forest Emergency and Recovery Act at (202)224-3121 or have a letter writing campaign to urge Congress NOT to pass this bill.

Sincerely,
Tyga J. Hunter

Tyga J. Hunter is a junior and former co-coordinator of the Environmental Resource Center.

The appropriateness of using humor to confront r*cism

By Shaw Lathrop



Throughout the quiet town of Olympia as citizens opened their papers to find "N*gger, W*back, Ch*nk" boldly displayed in ink.

Those who chose to read on before calling The Olympian headquarters would discover that the article was not meant to spew vile and derogatory remarks, but to discuss an upcoming performance of "N*gger, W*back, Ch*nk", a touring production presented by The Washington Center for the Performing Arts on Wednesday, Nov. 9.

"N*W*C*"—the show's abbreviated name—is a comedic blending of humor, drama and real-life events centered around the topic of race. The show is performed by three of its co-writers—Allan Axibal, Rafael Agustin and Miles Gregley—each of whom drew on personal experiences to create the poignant scenes and dialogue that make up this 90-minute piece. The performers met at UCLA where they were attending college, and collectively decided to create a performance piece that would present racial issues from new perspectives. In the words of N*W*C*: "This show traces the origins and evolution of three derogatory terms that shaped our lives and took the place of a full understanding of our distinct cultures. Creating our own brand of theater, we've used these stories to get us to a better place. We hope they get you somewhere, too."

When the time finally came to see the anticipated event, I was thoroughly pleased. Each of three of the performers possessed superb comedic and dramatic acting skills, seamlessly stepping in and out of stereotypes in an attempt to disarm them. The integration of comedy and drama was very well constructed, serving to focus attention on the harm and pain caused by racial prejudices, while creating solidarity in those laughing together at oppressors. By displaying the incongruence between racial stereotypes and their individual characters, the writers and performers showed the message that the only race that matters is the human race.

aries between humor and controversy. It seems to me that in our modern culture there is a clear separation between comedy and tragedy: tragedy is serious and sacred, while humor and comedy is "light." When comedy is used within tragedy, it is generally for comic relief. In the past it was recognized that comedy is not separate from reality; rather, it provides another perspective on the world, a perspective that is equally as valuable. As Mark Twain remarked, "The secret source of humor itself is not joy but sorrow. There is no humor in heaven." Certainly there must be a common ground in our culture where humor and sorrow have blended before now. In my search, I went to the library and checked out a six-CD set of the recordings of Lenny Bruce.

For those who don't know, Lenny Bruce was a comedian from the 1950s whose act caused more controversy and charges of obscenity than any other comedian in history. Lenny made a career of discussing subjects that were hidden far away from public discourse. Being a fan of Lenny for several years, I always believed that humor was a vital tool for getting people to loosen up and actually talk about our fears and prejudices. Many people would prefer not to talk or think about serious subjects such as race, either telling themselves that racism is no longer a problem or refusing to confront the racist tendencies within themselves. As I saw it, humor was a means to catch people off guard, and get people thinking without feeling depressed, helpless or attacked. Despite my high regard for Lenny Bruce, I had to wonder: Was it appropriate for a white man to make light of the struggles and pain of different races?

As I read through the Olympian article, the N*W*C* press release and countless reviews from various publications, I kept coming across the same facts about this performance: posters were defaced all over numerous towns; racial stereotypes were paraded about; Allan Axibal wants to be Tom Cruise; the performers are African-American, Filipino-American and Ecuadorian-American; humor is used to discuss dreadfully taboo subjects. Despite my research, the questions that I was most interested in were not addressed, such as: Is it appropriate to use humor to deal with tragic and controversial subject matter? Does making light of race issues reinforce racism? If I laugh at the show's jokes, does that make me a racist?

In order to find the answers to these questions, I decided to consider the bound-

Shaw Lathrop is a senior doing an independent contract for ear-training. She is also enrolled in Audio Recording I.

EARN's video display

By Edith Nash



Dear Editor,
When I was accepted into Evergreen last year, I was thrilled. Finally, a school where all opinions are respected and welcome. I came to understand Evergreen as a completely non-judgmental and accepting learning environment. Recently, however, this belief has been shaken. I am referring to EARN's video display in the CAB lunch area. When I first saw the gruesome animal slayings being broadcast out to the unwilling student on break, I thought, "More power to 'em!" But it has been five weeks, and it's time for the TV

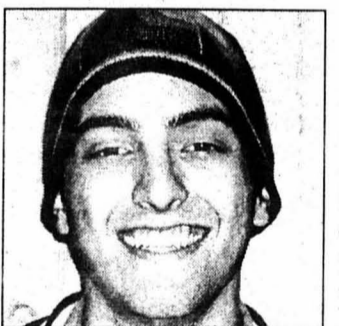
to be turned off. Having a cause that you are willing to fight so strongly for is noble and respectable, but I lose a little respect for EARN every day that I come into that area and see that the animal slaughter loop is still playing. I'm not saying that it isn't sad and horrible, because it is. But I lose respect for any group that forces their opinions on me, whether it's Bible thumpers, aggressive conservatives or EARN. When is freedom of speech inappropriate? I bet a horrific abortion loop in the cafeteria would last about three minutes. I respect their right to be vegetarian; I wish they would respect my right to be an omnivore. Let me eat my lunch in peace.

Edith Nash

Edith Nash is a senior enrolled in Memories, Dreams and Belief Systems.

International Day of Action

By Ryan A. Tompkins



Nov. 3 marked the International Day of Action for the Boreal forest. Canada's Boreal forest holds 25 percent of the remaining intact forests and stretches over an area the size of 12 Californias. In the Canadian Boreal forest are one-third of all songbirds in North America, as well as a whole slew of animals including grizzlies, wolves, lynx and caribou, which rely on the forest's habitat. Unfortunately, logging is destroying this valuable ecosystem.

For the Boreal Day of Action, corporations that use its resources, such as Xerox; Kimberly-Clark, the makers of Kleenex; and Limited Brands, who own Victoria's Secret, were targeted by groups like Greenpeace, Forest Ethics, the Rainforest Action Network and the Natural Resources Defense Council. Evergreen's Environmental Resource Center took part in the day of action by holding a protest at the Victoria's Secret in the Olympia Westfield Mall.

Over a dozen protestors gathered to send a message to Victoria's Secret that clear-cuts aren't sexy. Victoria's Secret relies on wood fibre from the Canadian Boreal to produce its catalogue, 395 million of which are sent out each year. As a group, we launched a banner held by balloons that read, "Logging Old Growth isn't Sexy," and passed out fliers in the mall to interested individuals until security asked us to stop. Most reactions were very positive, and people were interested in what was going on in the Boreal. Our action was one of around 350 that happened on Nov. 3.

The Boreal is being cut at over two acres per minute, every day, all of the time, and only 8 percent of the forest is protected. It is ridiculous that actions like this should have to happen to call attention to the foul play of big business, but it is necessary for people to know what is happening and have a way to be involved. If you are interested in becoming involved with forest defense, contact the ERC by calling (360)867-6784.

Ryan A. Tompkins is a third-year student enrolled in Introduction to Natural Science.

Share your thoughts with the community! The CPJ is an important venue for the wealth of knowledge, activism, ideas and observations on our campus. If you have questions regarding submitting or just want to talk about ideas, please stop by the CPJ office in CAB 316 or email the CPJ at cpj@evergreen.edu

2005-06 basketball season begins

By Sara Whitney

Saturday, November 12 will be the Men's and Women's Basketball season opener here at the Evergreen State College. Starting off the day will be the men at 2:30 p.m., taking on Linfield College (McMinneville, OR). This year's team will be led by new Head Coach Tom Kenna, who most recently was the Associate Head Coach at University of California: San Diego. But Kenna is not the only newcomer to this year's squad: with only three returnees (seniors Doug Dietz,

Wes Newton and Durriell Jones), we have eleven recruits who signed. With Kenna's previous line-ups holding the "distinction of being the number one defensive team in the nation," we can look forward to seeing some great basketball—old school Boston Celtics style. Tip-off for the Evergreen Women will take place at 5:30 p.m. on Saturday vs. Concordia-Irvine (Irvine, CA), marking the second day of the King-Oscar Classic Tournament (Northwest University, Concordia-Irvine and Evergreen).

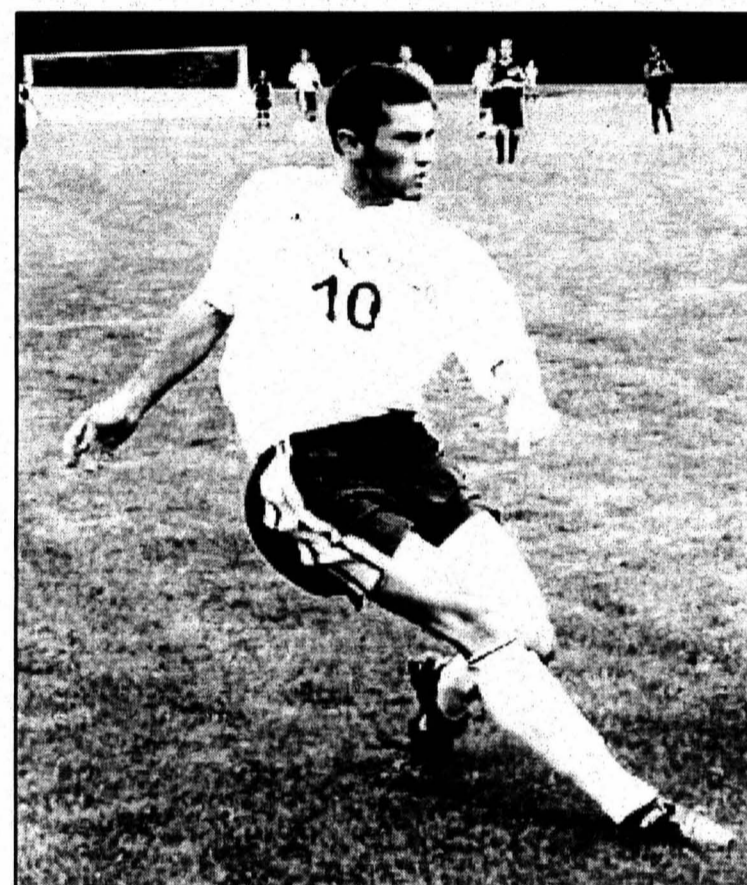
At 6 p.m. on Friday, November 11, Northwest and Concordia-Irvine will be battling each other in Evergreen's gym. This will be the second non-conference game for the Lady Geoducks (the first one having taken place on Tuesday, November 8 vs. Saint Martin's) in a season, which, if all goes as planned, should be record-breaking. Since Head Coach Monica Heuer took over in 2001, the women's team has seen improvement each year (last season finishing 16-14). With seven returnees and four newcomers, this year's

squad has added strength inside and outside of the perimeter. Geoduck fans should be ready for an upbeat and exciting season of women's basketball. For more information on Men's and Women's Basketball, go to www.evergreen.edu/athletics.

Sara Whitney is a senior and is doing an internship with the sports information director and the head coach of women's soccer.

Men's 2005 Soccer

DAY	DATE	OPPONENT (Press Release)	PLACE	GAME TIME / SCORE (Box Score)
Tue	Aug. 23	Morningside College	Olympia, WA	4-1
Sat	Aug. 27	Alumni	Olympia, WA	
Sat	Sep. 3	Arno Zoske Tournament Concordia vs. UBC PLU	Olympia, WA	0-2
Sun	Sep. 4	Arno Zoske Tournament Concordia vs. PLU UBC	Olympia, WA	2-0
Sat	Sep. 10	Whitman College	Olympia, WA	1-0
Sun	Sep. 18	Western Washington University	Olympia, WA	4-2
Tue	Sep. 20	Northwest University	Kirkland, WA	2-1
Fri	Sep. 23	Albertson College	Olympia, WA	2-0
Thu	Sep. 29	at Cascade College	Portland, OR	2-0
Sat	Oct. 1	Concordia University	Olympia, WA	0-1
Thu	Oct. 6	Corban College	Olympia, WA	4-0
Sat	Oct. 8	at Warner Pacific College	Portland, OR	3-2
Tue	Oct. 11	Northwest University	Olympia, WA	1-0
Sat	Oct. 15	at Albertson College	Caldwell, ID	0-1
Thu	Oct. 20	at Concordia University	Portland, OR	2-3
Sat	Oct. 22	Cascade College	Olympia, WA	8-0
Mon	Oct. 24	Simon Fraser University	Burnaby, BC	0-2
Thu	Oct. 27	Warner Pacific College	Olympia, WA	2-1 OT
Sat	Oct. 29	Corban College	Salem, OR	3-1
Fri	Nov. 5	NAIA Region 1 Tournament Concordia University	Camas, WA	0-2



Evergreen alum Joe Gjertsen was named Rookie of the Year finalist for his play with the Vancouver Whitecaps. www.evergreen.edu

SUPPORT OUR TROOPS

★ ★ ★ Evergreen Veterans Reflect ★ ★ ★

The Evergreen State College Veterans Day Commemoration 2005

Join Evergreen's Veterans Day commemoration and a panel of veterans as they share their insights on what the phrase 'Support our Troops' means to them.

Adjunct Faculty Member

Daryl Morgan

A Vietnam combat veteran. He has taught courses in furniture making and traditional Japanese woodcraft at Evergreen since 2000.

Evergreen Student

Matt Mueller

Enlisted in the U.S. Marine Corps in 1998 and received training as a Ground Radio Repairman. Deployed to Kuwait in 2003, his unit was a Forward Service Support unit in Operation Iraqi Freedom. Attained the final rank of Sergeant.

Evergreen Student

Phillip Holt

Joined the U.S. Army in 1996 and served with the 75th Army Ranger Regiment. In 1999, left active duty and joined the Washington National Guard. Deployed to Operation Iraqi Freedom in 2004 where he served a 12-month tour. Resumed his studies at Evergreen after returning from Iraq and is planning to graduate this winter.

Evergreen Student

Stephen Seaworth

A veteran of the U.S. Army, deployments include Operation Enduring Freedom-Philippines and Operation Joint Forge in Bosnia. Entered the Army in 1993 and spent 3 years in the 18th Airborne Corps and 4 years in the 1st Special Forces Group. He is studying Political Economy and Social Change.

EVERGREEN

Friday, November 11 Noon - 4:00 Seminar Building Room A2010

events calendar

• Faculty Candidate Presentation "Hormonal Control of Insect Molting" by John Ewer, Ph.D. from 12-1 p.m. in Lab 1 1050

• Women Speak Out event - hosted by Women's Resource Center from 7-9 p.m. in Lecture Hall 1

• "The Contemporary Women's Performance Series" presented by Planned Parenthood of Western Washington at 7 p.m. in Lecture Hall 1

thur10

• Art Workshop - hosted by students and faculty of Arts, Environment and the Child: *Walking the Wheel of the Seasons*. 5-7 p.m. in CAB 110

• MEChA Meeting at 9 a.m. -5 p.m. in Sem 2 C1105

• Kashmir Earthquake Benefit: Eagles Lodge Ballroom 805 4th Ave, Olympia \$30 for Public, \$20 for Students, Tickets available at Rainy Day Records and Traditions (or call 867-6389 for reservations), 6:30 p.m.

• Free Verse - Open Poetry Jam: Last World Books 211 4th Ave, 5-8:30 p.m.

• Deadline: Last day for submissions for the Writing Guild's Autumn Themed Zine. Accepting: Poetry

50 lines max, prose fiction and creative nonfiction 100-500 words, and images that reproduce well in black and white (photos, comics, drawings, etc). Maximum of 3 submissions per person, 1 submission per genre.

• Fall Advising Festival - Meet faculty across the curriculum as well as academic advising, and career development staff. In the HCC from 4-5:30 p.m.

fri11

• WashPIRG - PIRG Day 9-5 p.m. Cab 315

mon14

• Documentary: "Live Nude Girls Unite!" Regarding Strippers Unionizing 1:30-3:30 p.m Sem 2 A1105

• A day of relaxation and reflection

tue15

wed16

• Art Workshop - hosted by students and faculty of Arts, Environment and the Child: *Walking the Wheel of the Seasons*. 1-3 p.m. in CAB 110

• Documentary: Wal-Mart - The High Cost of Low Price Olympia High School Performing Lecture Hall, 1302 North Stree SE, Tumwater at 7 p.m. Free Admission

sun13

• Music: James Whiton and the Downtown Apostles \$5 Eastside Club 410 E 4th Ave at 9 p.m.

• Evergreen Tacoma Campus Pre-Law Club "Tenants Rights Symposium" Tacoma Campus 1210 Sixth Ave, Tacoma 98405 from 1-3:30 p.m.

sat12

Below: Anonymous artwork on the red square.

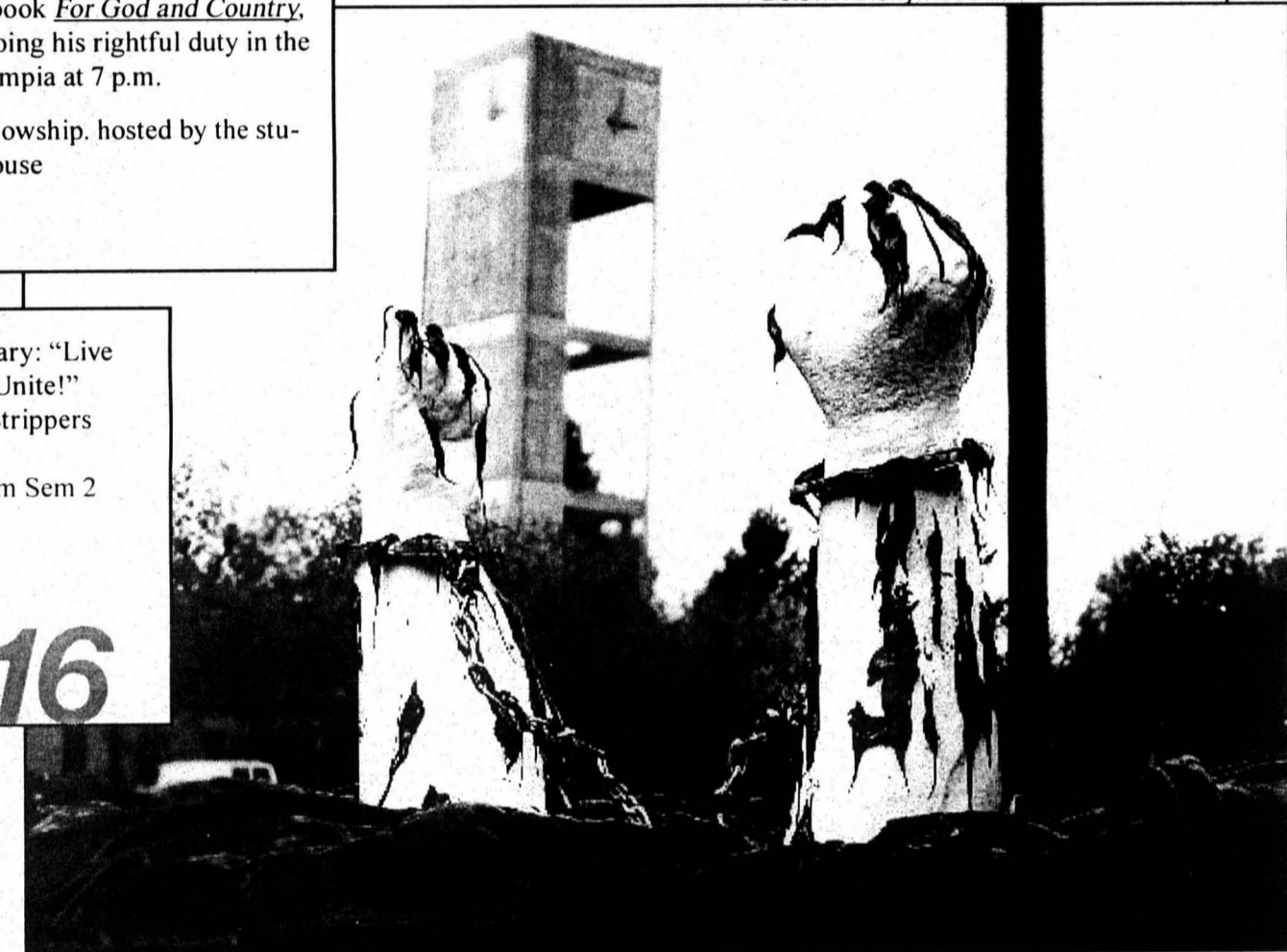
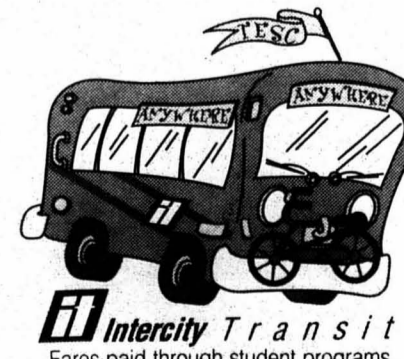


Photo: R. Y. Shaw

On the Places You'll Go on Intercity Transit!

Show your Evergreen student ID when you hop an I.T. bus and ride free. It's that easy! Skip the parking hassles, save some cash, and be earth-friendly. I.T. is your ticket to life off campus! For more info on where I.T. can take you, pick up a "Places You'll Go" brochure and a Transit Guide at the TESC Bookstore. Or call I.T. Customer Service at (360) 786-1881 or visit us online at www.intercitytransit.com.



Used motor oil is the largest single source of pollution in our nation's waterways.

KISS ME

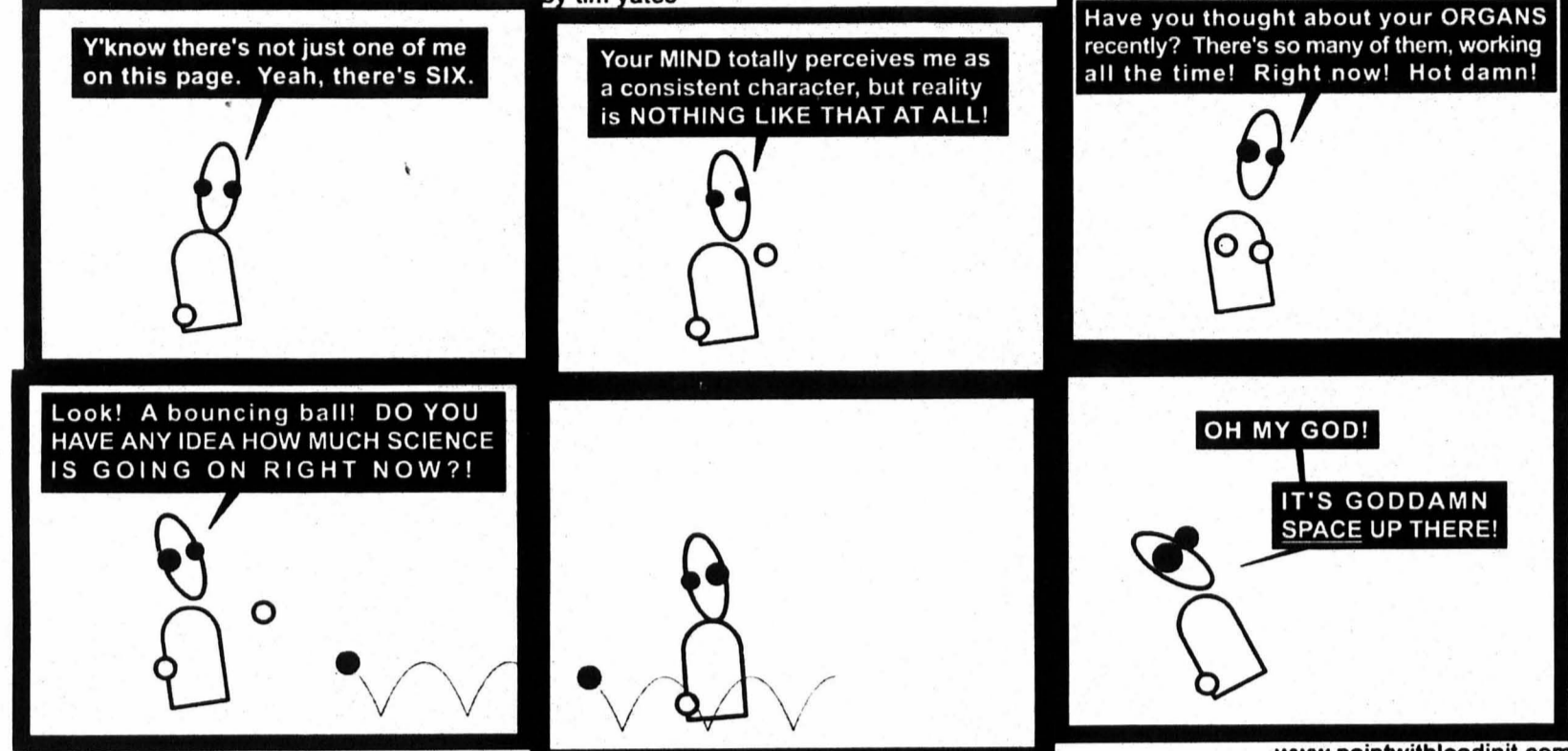
I recycle my used motor oil.



Just call 1-800-RECYCLE for a FREE collection site near you.

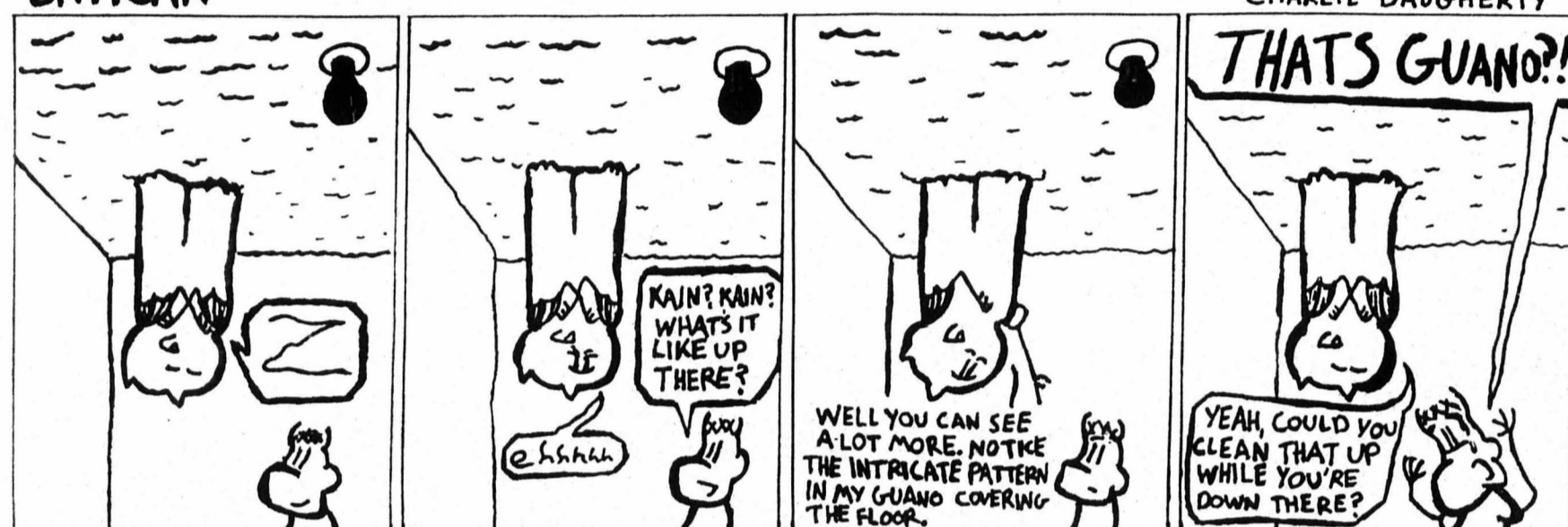
Paint With Lead In It

By tim yates



BATICAN

CHARLIE DAUGHERTY



Kibitz

by Curt Randolph



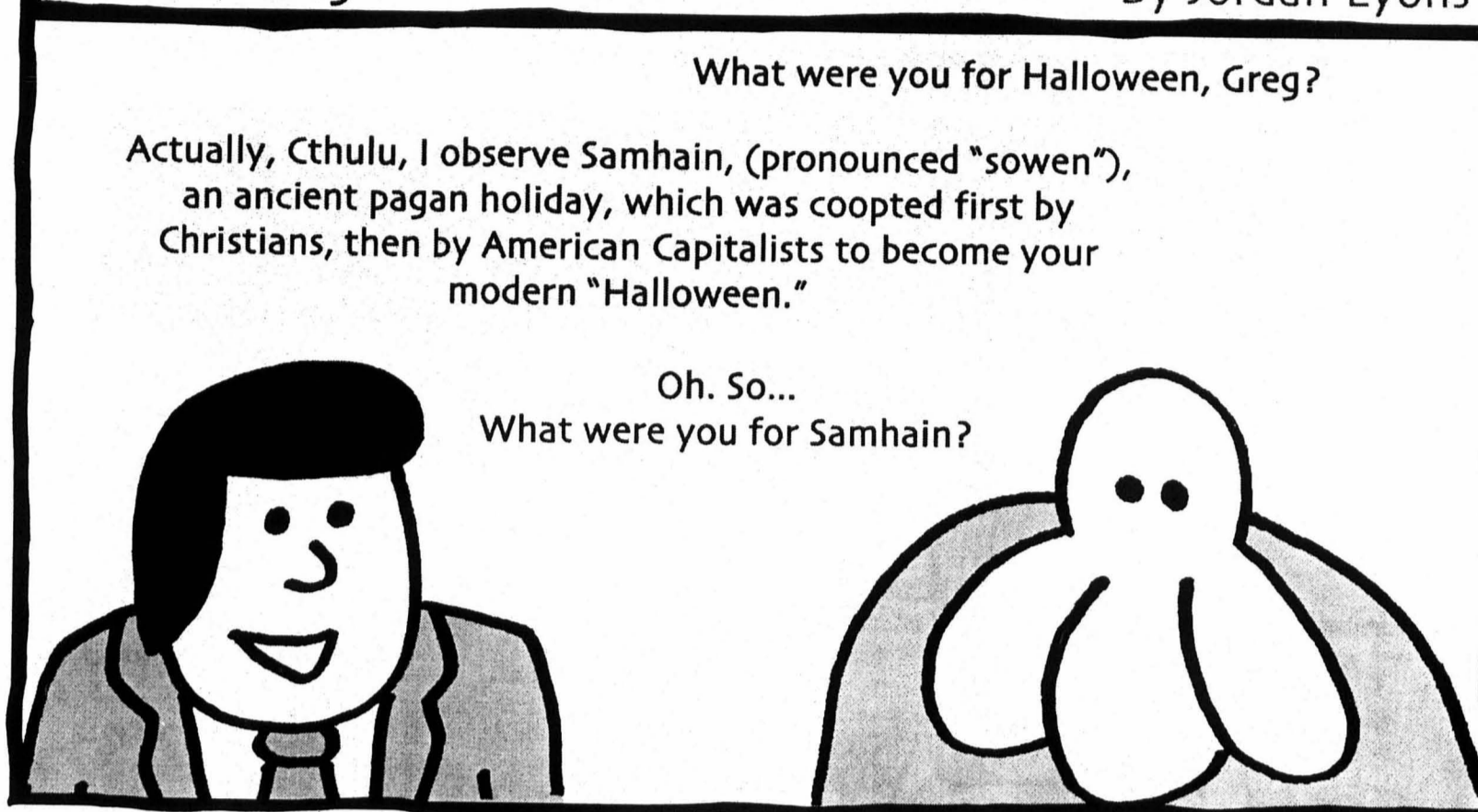
Dangerously Casual

© 2005 KAI POWER



Cthulu & Greg

By Jordan Lyons



Comics Night

7 P.M.
Thursday Nov. 10
in U-307

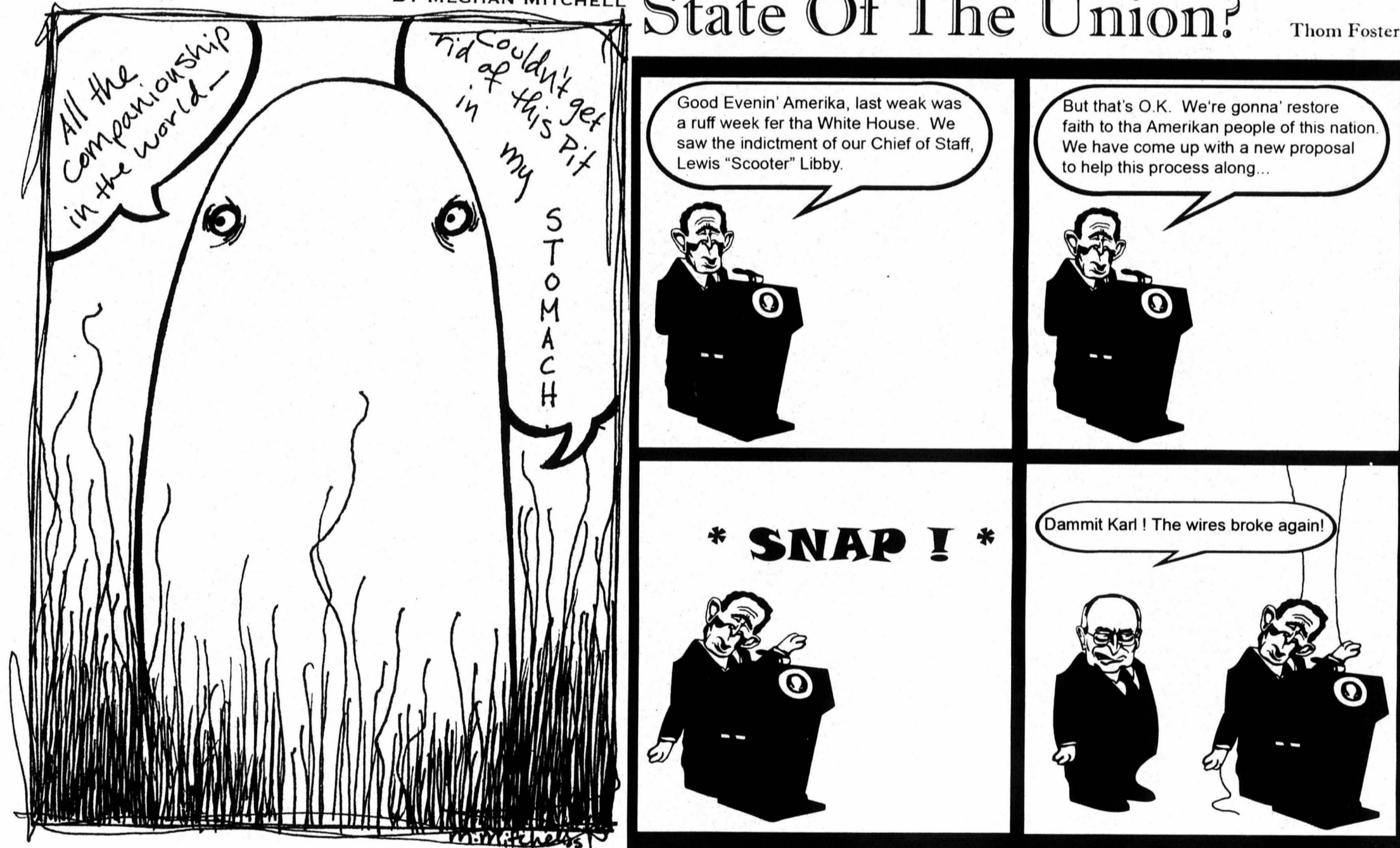
This week: Ladies Night!

In recent decades women have started gaining some control in the field of professional cartooning. Come and find out about their history and progress.

BY MEGHAN MITCHELL

State Of The Union?

Thom Foster



Are you confused about your academic path? Attend the Academic Advising Festival 1st Mon. Nov. 14th from 4-5:30 in the HCC. Discuss your future with faculty members.

And don't forget! FREE Ice Cream!

The angriest rice cooker in the world

Connor Moran

