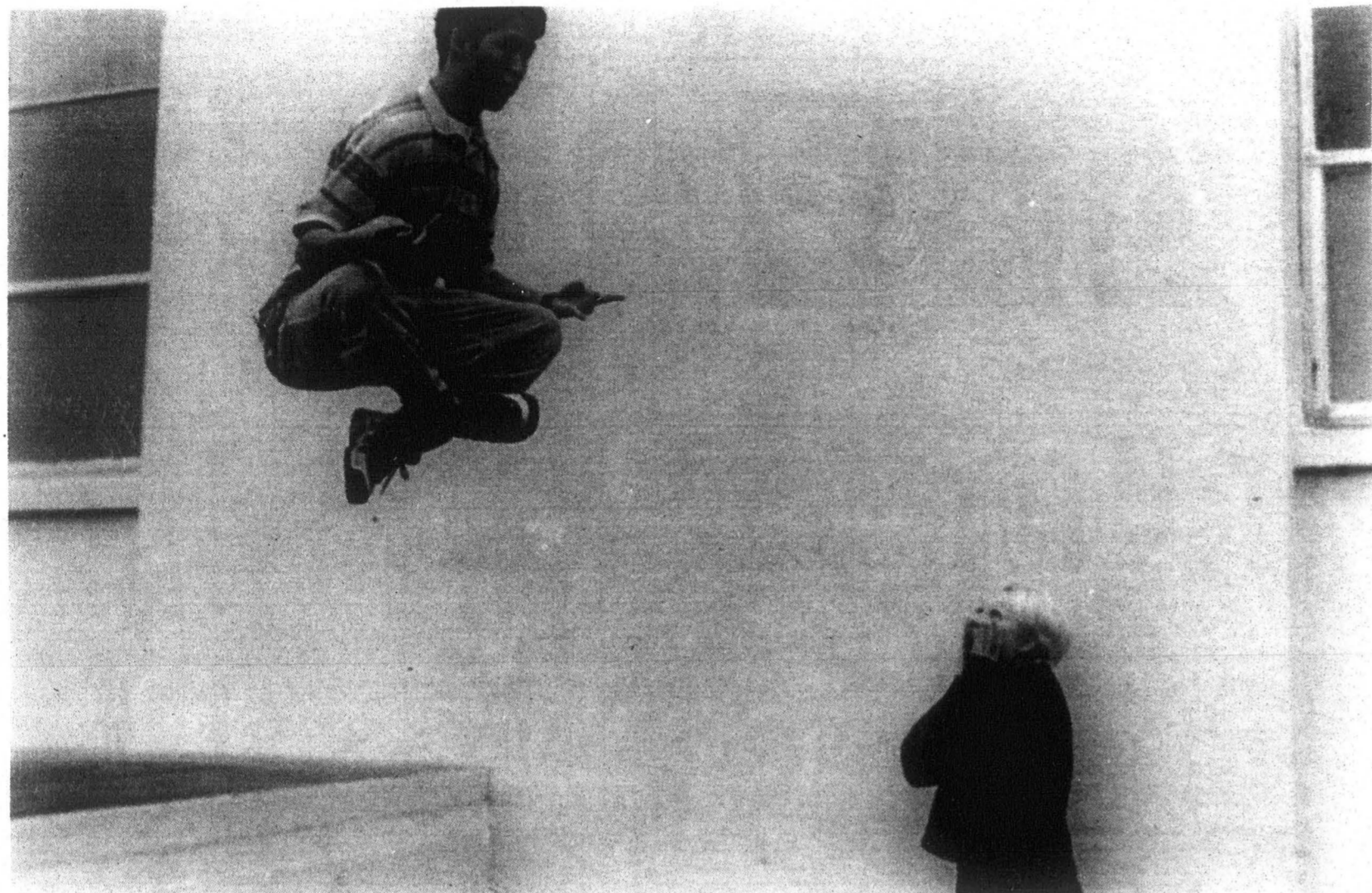


SUBMITTED BY: AARON Trotter  
the photographer



LOVE IS MY RELIGION, IT'S IN MY VISION  
I'M GIVING MY LOVE AWAY TO PAY FOR  
ALL OF THE LOVE  
THAT I'VE BEEN GIVEN  
I USED TO TAKE -  
LIKE A CHILD FIENDING FOR  
A TOY - NOT A MAN, BUT A BOY.  
I COULD CREATE BUT WOULD DESTROY.  
I SAW PLANS FOILED AS MY LAUGHTER  
BOILED, BROKE RULES AS THE RULE  
MAKER TOILED. NICE HOME, NICE  
CLOTHES AND GOLD SHOES I  
WAS SPILLED, BUT DIDN'T KNOW  
A DAMN THING! I POPPED THE  
BUBBLE OF MY DREAM, CAME  
CLEAN AND STARTED GIVING  
THINGS. I LOOKED AT THE  
BIGGEST PICTURE - FROM  
THE LIGHT BEHIND MY EYES  
SPIED MY OWN CORE, SAW  
MYSELF AND THE UNIVERSE  
LIKE NEVER BEFORE. FOR ONCE  
I FELT I KNEW THE SCORE  
NO BLINDER, NO LIES, NO SMOKE  
SCREEN OF VANITY OR THE  
TAINTE ME THAT I DESPISED. NO, NO PERFECT WORLD YET, BUT I'VE FOUND  
THAT WHAT YOU SEEK IS WHAT YOU GET - NO NEED TO BET, JUST WAIT AND SEE  
YOUR DESTINY UNFOLD BEFORE YOUR EYES AND DON'T FORGET: LOVE IS LIKE  
A BEAM OF BRIGHT LIGHT, BUNDLING THE FEAR FROM SIGHT, SUSTAINING US  
THROUGH THE NIGHT. IF I TOUCH A THING - ANYTHING - FEAR I CAN HARM IT  
INCLUDING MYSELF, WHEN JUSTICE IS KARMIC, BUT LOVE CAN DISARM IT.  
IF I TOUCH THAT VERY SAME THING WITH LOVE, WITH KINDNESS I CAN HEAL IT.  
HIDDEN TREASURE? LOVE WILL REVEAL IT TO YOUR SOUL SO NO ONE CAN STEAL  
IT. BUT YOUR FOES, THOSE FRIENDS, MIGHT TRY TO TAKE YOUR LIGHT OR  
TRY TO TAIN IT SO IT DOESN'T SHINE AS BRIGHT, AND THAT'S WHY YOU  
NEED TO GET LOVE, TOO, SO YOU CAN REFUEL, SO  
THE CYCLE OF LIGHT CAN CONTINUE. ALTHOUGH  
ANY DAY CAN START OUT RIGHT AND TURN  
TRAGIC, I KNOW I WOULDN'T BE ALIVE TODAY  
WITHOUT THE MAGIC OF LOVE... KEVIN WARD



See  
page  
By: Len  
(MIKE)

make me tell you again!  
your name & phone number on it. Don't  
Hey kids if you turn something in put



# Cooper Point Journal

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## "Boom" not a bomb

Bomb squad knocks stuffing out of scarecrow in Monday scare

By Leigh Cullen  
Staff Writer

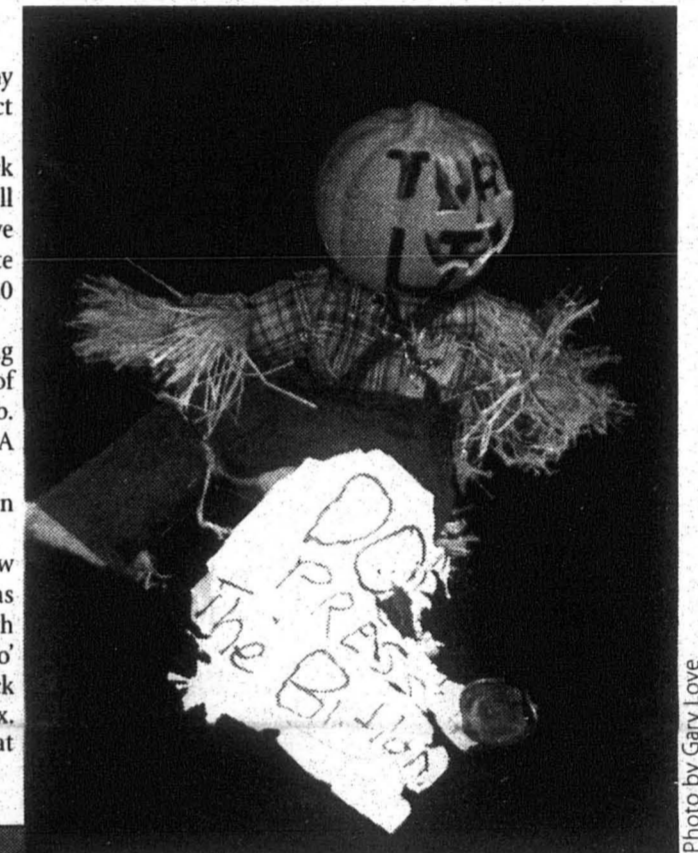
A boom that startled people around Red Square Monday morning wasn't a bomb but a water cannon blasting an object police suspected was a bomb.

The object, a scarecrow doll connected with wire to a black box, was found at the bottom of the Library Building stairwell by two students who reported it to Police Services, said Steve Huntsberry, director of Police Services. Police called the State Patrol bomb squad then evacuated the library shortly after 10 a.m.

The bomb squad "disarmed" the scarecrow by shooting it with a water cannon that knocks out the electrical systems of bombs. They then discovered that the scarecrow wasn't a bomb. Instead of an explosive device, the scarecrow held two AA batteries and a miniature speaker.

At 11:51 a.m., students and staff were allowed to return to the library.

Bronwyn Beattie and Daniel Weisser found the scarecrow on Monday morning, said Huntsberry. The scarecrow was dressed in olive green overalls and an orange plaid shirt with straw for hands and feet. The head was a plastic orange jack o' lantern with the words "Tupac Lives" written on the face in black marker. Wires connected the doll to a 12 by 12 inch black box. On the box was a button. Next to the box was a white sign that read, "Do Not Press The Button."



## Student comments on Career Fair

Feature  
By Maija Morgenweck  
Contributing Writer

"Everybody got their seatbelts on?"  
Check.  
"Everybody got their resumes?"

Crap. The van to Career Fair '97 "Your Future is Now" on Mar. 11 at St. Martin's Pavilion hasn't even left the bus circle and I've already proven myself to be inefficient and oblivious to instruction hardly qualities Boeing is looking for in an employee. If they want enthusiasm though, they've got one serious prospective job candidate: "I'm so excited. Is Boeing going to be there?"

"Yeah," replies the career development counselor trying to manage a giant, white Evergreen van out of the parking lot without running over another curb. "In fact they're gonna be conducting interviews."

"Yeah!" Turning to the rest of the van occupants, a woman with dyed black hair and a nose ring explains, "I'm an engineer." The van is silent for the rest of the ride.

Me, I'm an untrained, under-experienced liberal arts student with no obvious body manipulation and an emphasis in English, unfortunately. I'm headed to St. Martin's with starry-eyed visions of a representative from U.S. Fish and Wildlife jumping in front of me and exclaiming, "You! You're the one we want! How does \$10 an hour to tag deer sound?" I'm probably deluding myself.

Throughout the four hours I spend at this expansive event, sponsored by St. Martin's and The Evergreen State College, the place remains fairly crowded. I wander through the displays of 149 potential employers and 13 graduate programs patronized by throngs of young men in business suits drooling over the State Farm Insurance booth, young women crowding representatives from various children's camps and group home associations, teenagers sent by parents with serious interest in their child's employment, and middle-aged graduates of master's programs trying to hunt down a business that will appreciate their determination and hard-earned knowledge. Except for the kids wandering around in groups of three and munching on complimentary cookies, all look far more employable than I in a "Smoke More Pot" sweatshirt and my dad's hand-me-down cords.

Nevertheless I gather up my courage and head for the Containers Northwest table. They're listed in the Fair booklet as hiring summer jobs in production of plastic bottles for the food and beverage industries. Menial labor: hard to knock when friends and relatives who can't balance a checkbook and think that Saussure is probably a French massage oil are making \$13 an hour at a corrugated cardboard factory. The once-over by the woman behind the table indicates that she does not see me as a working joe who can lift 70 pound boxes through an eight hour day, but I refuse to put stock in the opinion of someone whose first words to me are, "Oh, you caught me with a cookie in my mouth." I tell her I'm interested in part-time and summer work and she explains the available positions to me, assuming that when she finishes I will no longer be interested. I persist and ask for an application.

Career Fair continued on page 5

The scarecrow sits after being water cannon blasted.

Student Sam Trechter told Huntsberry that he had seen the scarecrow on Sunday afternoon. Trechter said that people were kicking it and pushing the button. A demonic laugh came out of the scarecrow when the button was pushed, said Trechter.

"Like a tickle box?" asked Huntsberry.  
"Yeah," said Trechter.

Elysha Diaz, another student Huntsberry talked to, saw the scarecrow Sunday afternoon in front of the photo center. "I thought it was somebody's art project," said Diaz. "I just thought, 'oh weird,' and kept walking."

Thurston County firemen were the first emergency services to arrive in Red Square on Monday morning. The firemen had initially been called for a fire alarm at the children's center that turned out to be a false alarm, so they came directly over to Red Square, said Huntsberry.

The firemen set up perimeters with red and yellow police tape and orange cones to keep people from walking into the 500 foot security area around the object.

The crowd waited in the cold for the bomb squad. Some people chatted about the suspicious package. Others sat around.

About 40 minutes later, the dispatch radio reported that the bomb squad were on campus but that they had to come in behind the library because the truck and hazardous device trailer were too big to come in through Red Square.

The bomb squad brought out a water cannon, a device with a nozzle that is filled with water, said Huntsberry. The water cannon works like this: an empty shotgun casing sits behind the water. The liquid is shot out a pinhole in a high pressure stream.

The water becomes a bullet, said Huntsberry. The cannon shocks and soaks the electrical systems of most bombs, making them harmless, said Costantino. When the shotgun shell was discharged on Monday, it created the booming sound that ricocheted across Red Square.

"[The object] was not an explosive, but it was made to look like one," said Sergeant Jim Greene of the bomb squad. "We rendered it safe."



A fireman explains to a student why he cannot ride through Red Square Monday.

Beattie and Weisser reported what they had seen to the campus police at 9:36 a.m., said Huntsberry. There had been no bomb threat or warning. Officer Larry Savage, Huntsberry and Art Costantino, vice president of student affairs, looked at the scarecrow. They believed it was suspicious because of the exposed wire and the note, said Huntsberry. Though they weren't sure it was a bomb, they didn't want to take the chance that it could be, said Huntsberry.

"If it looks like a bomb, it will be treated like a bomb," said Costantino.

After talking with the bomb squad, they decided to evacuate the library.

At 10:03 a.m., the alarm went off in the library. Students filed out of their classrooms and out to Red Square. The announcement was made that a "suspicious package" had been found in the library stairwell, that everyone should move 500 feet from that area, and that the bomb squad was in route.

Huntsberry needed more information. He questioned the people in Red Square.





# Evergreen swimmers set new record

by Janette Parent  
Swimming Coach

A new school record was set in the men's 200 medley relay in the preliminary competition at the NAIA National Swimming and Diving Championships held Mar. 5 through 8 at the King County Aquatic Center. The new school record holders in the relay are Matt Heaton, Garren Oura, Nate Mahoney, and James Carsner with a time of 1:44.91. This is six-tenths of a second faster than the previous record Carsner and Oura helped set last year at national championships. The same relay members also represented the school in the 400 medley relay.

## A great championship meet to conclude the season was had by all

-Janette Parent

The men also swam two additional relays in the three day competition. They placed 18th in all three relays. The 200 free relay swam first and finished in a season best time of 1:31.70. Later that morning the 400 medley swam to a 3:55.50 just off their season best swim. Relay members for the 200 free are Mahoney, Howard Kearns, Heaton, and Carsner. There were 30 NAIA schools that sponsor swimming and diving vying to qualify and compete in each of the events, but only

about 20 schools qualified for the championship in the relay events.

The sole women's representative for The Evergreen State College was Sara Lampo. Lampo competed Thursday afternoon and again that evening in finals competition on the one meter board. She projected herself to a fourth place finish and All American status as recognized by the College Swim Coaches Association.

Carsner also competed in the 400 individual medley, placing 17th, and was first alternate for the consolation finals. His swim earned him a lifetime best in the event in a time of 4:24.29 which is almost two seconds

faster than his previous life time best. This is Oura's last year to represent the school in swimming. Over the past four years he has set and broke numerous school relay records. As he leaves the pool for the last time as a swimming Geoduck, he will hold school records in both the 200 and 400 Medley Relays. He has served as team captain in 1995-96, swam on three national teams, and in 1995 was voted most inspirational by his peers. In addition he has received All

American Honorable Mention from the (CSCA).

A great championship meet to conclude the season was had by all. This team has met many challenges over the course of the season. This includes the loss of a qualified relay member, the change of both original coaches, the need to requalify swimmers in some events, and a couple of student athletes not

being able to compete for the entire season just to name a few. Never once did anyone give up the belief they would achieve success. Due to that unwavering vision they have finished the season, setting two school records. More importantly they have developed a strong desire to improve the teams total numbers and hope to travel to yet greater successes next year.



photo by Erin Ficker  
Sara Lampo gracefully springs from the one-meter board during the NAIA National Swim Meet.

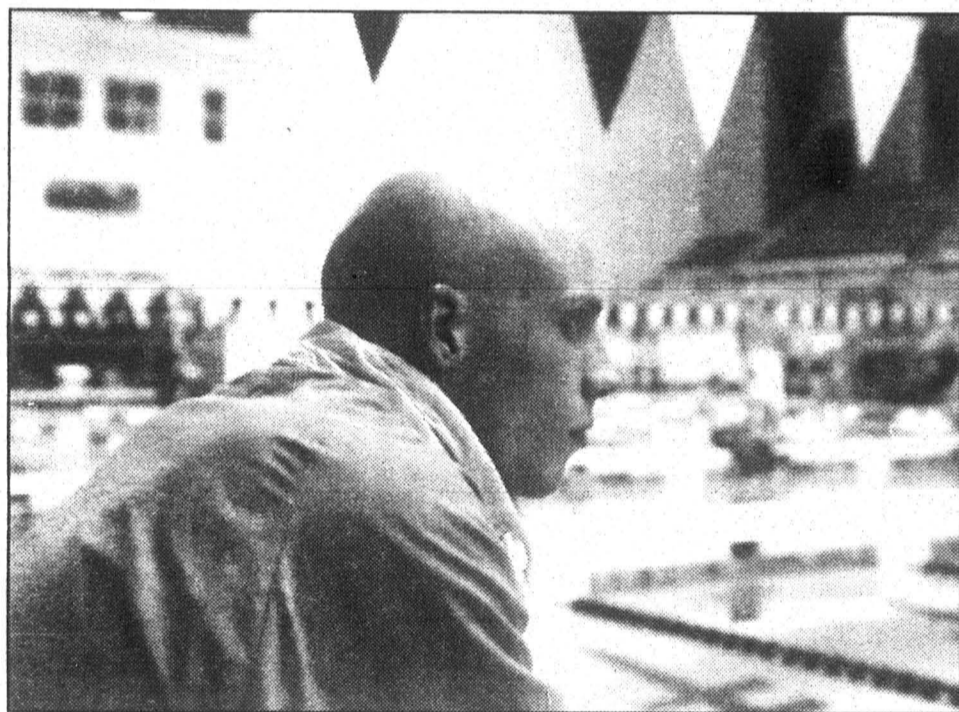


photo submitted by Janette Parent

Newly bald James Carsner stares intently during the national swim meet this weekend, in which he achieved a personal best time in the 400 individual medley.

CLASSIFIED

### HELP WANTED

MALE AND FEMALE MODELS NEEDED for full figure study photography. Help me with my portfolio. \$12.50 per hour. Call Michael at 753-4981.

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NATIONAL PARK EMPLOYMENT- Want to work in America's National Parks, Forests, & Wildlife Preserves with excellent benefits and bonuses? (Seasonal/Summer) Learn how from Outdoor Information Services. Call: 1-206-971-3624 ext. N60917.

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CREW NEEDED for independent 16mm short film to be shot in May. Must have own transportation. Send resumes to: "Square One", P.O. Box 742; Roy, WA 98580-0742.

### FUNDRAISING

\$\$\$ FAST FUNDRAISER \$\$\$ RAISE UP TO \$1250 IN ONE WEEK! GREEKS, CLUBS, MOTIVATED INDIVIDUALS. EASY- NO FINANCIAL OBLIGATION. FOR MORE INFORMATION: (800) 862-1982 EXT.33

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### SERVICES / LESSONS

Whatever the reason, it's time to stop tweezein'. HAIR REMOVAL BY PHYLLIS. 352-7113 1217 Cooper Point Rd.

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### MISCELLANEOUS

FREE PUPPIES! They're 6 weeks old, black and brown and white, big and smart. Call Sarah or Kristin at 753-7538

Deadline 3 p.m. Monday. Student Rate is just \$2.00/30 words. Contact Keith Weaver for more rate info. Phone (360) 866-6000 x6054 or stop by the CPJ, CAB 316.

# BILL WATCH

BY LUCY CRAIG

A weekly feature that profiles proposed legislation during the 1997 regular session

If you would like a bill mentioned in Billwatch that has survived deadline, please call the Cooper Point Journal at 866-6000 ext. 6213.

## Bill would allow hunting in natural preserves Hunters may be allowed to kill once-protected animals

### Substitute House Bill 1056

• Requires that certain natural area preserves be open for public hunting.

**Background:** The legislature has defined natural areas and natural area preserves as public or private areas of land or water which have retained their natural character, or are important in preserving rare or vanishing flora and fauna. These sites can also have geological, natural, historical or educational value. The state owns 46 natural area preserves, with a total of 26,000 acres. Public use of natural area preserves are usually limited to educational and scientific research.

Natural resources conservation areas (NRCA) are areas conserved for their scenic and ecological value. The state owns 23 NCRAs, with a total of 47,000 acres. Conservation areas are open for low-impact public use.

**Summary:** The Elk River natural area preserve is a 3,400 acre area in Grays Harbor County. According to Substitute House Bill 1056, the Elk River natural area preserve would no longer be managed as a natural area preserve; instead, it would be treated as a NCRA. This opens up the Elk River area to hunting, which the legislature considers to be a low-impact use of the land. The original bill opened up all natural preserves for public hunting, fishing, and trapping.

**Testimony For:** (Original Bill) Some people feel that the creation of natural area preserves have been unneighborly. Restrictions on hunting and fishing lead to animal overpopulation and costly efforts are then needed to control the populations and any damage that occurs. Locals have taken care of the Elk River area and should be able to keep up the tradition of hunting on this land. Overpopulation of animal species such as raccoons have been polluting the water with increased amounts of waste.

**Testimony Against:** (Original Bill) It is important to maintain the integrity of what the area is preserving: natural area preserves should not become NCRAs for hunting purposes. Many natural area preserves were required by the state from sellers who believed the land would be kept as a preserve. Elk River is the last salt marsh habitat of great "quality" in Washington state and possibly the whole west coast.

**Committee Vote:** The House Natural Resources Committee voted ten to one to pass the bill out of committee.

**Voted for bill:** Buck (R), Sump (R), Thompson (R), Regala (D), Butler (D), Alexander (R), Anderson (D), Hatfield (D), Pennington (R), and Sheldon (D).

**Voted against the bill:** Chandler (R).  
**Next Step:** This bill has been passed by the House. It was passed out of House Rules Committee and sent to the floor for a vote. There were 67 votes for the bill and 27 votes against the bill. The bill has been sent to Senate Natural Resources and House Committee.

### What If I Want To Get Involved?

You can:  
Call the toll-free Legislative Hotline number (1-800-562-6000) to find out more information or call up bills at the Washington State Legislature Home Page at <http://www.leg.wa.gov/www/ses.htm> You can also testify during public hearings for a specific bill. Call the Legislative Hotline for times and dates.



Most of the bills introduced into Washington's legislature this year "died" last week, but a few have survived.

## Date-rape drugs prompt Senate Bill

### Senate Bill 5304

• Drug induced rape is second degree rape

**Background:** Second degree rape if currently a class A felony punishable by a maximum sentence of life in prison and a \$50,000 fine. This crime is defined as being committed by having sexual intercourse with a person who is not capable of giving consent because they are physically unable or mentally incapacitated. The law does not include drug-induced incapacitation. Date-rape drugs such as Rohypnol have brought this matter to public attention.

**Summary:** The bill specifies that second-degree rape can be committed by having

sexual intercourse with another person who is incapable of consent due to controlled substance-induced (drug-induced) "physical helplessness or mental incapacity" when the drug is given by the individual convicted of rape.

**Testimony For:** This is a criminal law, so enforcement should be state-wide, not federal. These drugs are another way that rapists victimize people. This bill is needed to make it clear that the use of controlled substances by a rape victim is not a defense. The use of date-rape drugs is increasing and something must be done immediately to fight this problem.

**Testimony Against:** None.

**Committee Vote:** The Senate Law and Justice Committee voted to pass the bill out of committee.

**Voted For Bill:** Fairley (D), Roach (R), Goings (D), Hargrove (D), Kline (D), Long (R), and McCaslin (R).

**Next Step:** This bill is currently in Senate Rules. Because there is a fiscal note attached to this bill (meaning there is some financial issue with the bill), it will have until March 19 to pass out of the Senate.

## Students may soon vote with board

Student board member would vote on issues brought to Board of Trustees

### Substitute Senate Bill 5517

• A student board member will be installed on the Board of Trustees.

**Background:** At Evergreen, members of the board of trustees are appointed by the governor and confirmed by the Senate for a six year term. The board currently has seven members. One student student representative sits with the board during meetings. This student can take part in discussions but cannot vote.

**Summary:** The Governor, with the Senate's consent, can appoint one full-time student to Evergreen's Board of Trustees. The student will serve as a trustee for one year. This bill also applies to Central Washington University, Eastern Washington University,

and Western Washington University. For the University of Washington and Washington State University, a student will be appointed to their board of regents.

**Testimony For:** Students deserve a role in the executive decisions of their colleges and universities because they are investors in their schools; students are the reason that the institutions exist. Trustees are not on campus every day to experience such activities as standing in lines or buying textbooks.

**Testimony Against:** Students do not have the experience needed to serve as a trustee. The one-year term for student members is not long enough to learn what is required to operate a large university. It is difficult for

one student to represent the interests of all students.

**Committee Vote:** The Senate Higher Education Committee voted six to two to pass the bill out of committee.

**Voted for bill:** Wood (R), Winsley (R), Bauer (D), Hale (R), Kohl (D), and Patterson (D).

**Voted against bill:** Prince (R) and Sheldon (D).

**Next Step:** This bill has been passed by the Senate. It was passed out of the Rules Committee and sent to floor vote. There were 30 votes for the bill and 17 votes against the bill. Although it has not yet been referred to a House committee, it will likely go to the House Higher Education Committee.

# What's on the 3rd floor?

Behind the glass doors of CAB 320 students work every day. Some, like the Umoja and the Evergreen Queer Alliance work to promote diversity. Others, like the Gaming Guild and Soda Pop just want to have fun.

Whatever your interest, or whatever your cause, you'll likely find a place for yourself in one of the Third Floor's student groups.

So next time you grab a bite of chili at the Deli, take time to tromp up to the Third Floor.

You may find the missing part of your Evergreen experience.

Cooper Point  
Journal

A friendly message from the

## Koslen had options, but didn't use them

To the Editor and the Evergreen community:

First, let me say that I am quite flattered that Bryan Freeborn quoted something I wrote in my most recent letter to the CPJ, as I have never been quoted in print before. However, I feel I should respond to some of his arguments with disagreement.

The first excerpt of "Rights And Responsibilities: Yours And Ours" that Bryan uses the one that details the procedures followed when any fine remains unpaid after 90 days — includes four options for the TESC police to follow. It is true that the incident would most likely never have occurred had the cops chosen to utilize one of the first three options, rather than booting Koslen's car. But Bryan, as well as a seemingly great number of people, seems to forget that Yuri had a number of options to choose from that would most likely not have involved an incident with TESC police. Had he chosen to pay his parking tickets, not argue with the officers and instead spent his valuable time trying to find another way to get downtown and dealt with his car the next day, the incident most likely never would have happened. As it was, Yuri was able to procure transportation, but not soon enough to hand his project in on time—although he never lost any credit.

Bryan's implication that the police chose to boot his car because it generates more revenue for the Parking Office provides a great, practical reason as to why they decided to do so, as opposed to just being out to exert their power over others—as people seem to believe.

Furthermore, Bryan claims that, while this kind of treatment occurs in other places, Evergreen grants us special rights. He cites the Social Contract, "Among the basic rights of individuals are freedom of speech, freedom of peaceful assembly and association, freedom of belief, and freedom from intimidation, violence, and abuse." As far as I know, these rights are granted in the rest of the country, as well. There is no reason to believe that we should be treated differently than anyone else in this city.

Something else Bryan cites from the Social Contract, but does not highlight, applies just as much. This one happens to be a responsibility, not a right: "The institution is obligated, both by principle and by general law, to protect its property from damage and unauthorized use and its operating processes from interruption." Parking where Yuri parked was considered "unauthorized use" of campus pavement and interrupted the operation process of whoever may have needed to use the area where he had parked, a loading area.

I agree that groups should be formed to create community involvement and investigation. So why do I continue to argue this point? I agree with activism. I agree that the government can be oppressive at times — rather often, even. But please, people, be more reasonable. If you own a factory and the products coming out of your machines aren't right, instead of trying to do something with the misshapen product, fix the machine so future products will come out right. If you disagree with cars being booted or the way they are booted, don't argue with something being done the way it was supposed to be done. Instead, work to change the clause of the "Rights And Responsibilities" to better fit your view of how it should be written.

For Rationality and Reason,  
Tom Bozeman

## LETTERS AND OPINIONS

### Hurtin' For Blurtin: Foot-in-Mouth Identified

HUMOR►

Recent medical research has identified a rare neurological disease called Traumatic Expressive Disorder, or TED. Affecting as much as 1 to 2 percent of the adult population, this disease can cause spontaneous outbursts of emotional verbiage with potentially devastating results. Often referred to by laypersons as Foot-In-Mouth Disease, TED's victims have been known to get fired from their jobs or break up with their spouses immediately after a TED episode.

Doctors revealed that TED is related to *petite mal* epilepsy, and that a TED seizure is preceded by a brief period of intense clarity in which time appears to stand still for the afflicted. The sufferers often describe a sense of disembodiment, and claim that their voice sounds like someone else's, as if a spirit were speaking through them. Oddly, most of the remarks made during a seizure are, though taken out of context, reasonable and truthful statements of fact; what marks them as symptomatic is the astonishing inappropriateness of their time and place of utterance.

In advanced cases of TED, sufferers have been known to commit their verbiage to writing, and actually defend their positions after the episode. Doctors have theorized that,

as the episodic and normal states integrate over time, the conscious mind begins to identify with the statements made during seizure, creating an even more embarrassing social situation for the person with TED. Possessed with a messianic sense of mission, these people with TED are at particular risk when confronting police officers, teachers, and bosses.

Disability activists have only recently begun to come to terms with what this groundbreaking research will mean for the rights of those afflicted with TED. Strong social taboos against inappropriate speech have led the public to show little respect for the special needs of TED's victims, who are often mistaken for self-righteous or hysterical windbags. But now a growing self-awareness within the TED community is leading to a greater social recognition of this "invisible" disease.

"Two years ago I got fired from a job for speaking the truth," says local TED activist A.J. Trang. "What's more, they tried to deny me unemployment benefits." Trang believes that TED sufferers actually play an important role in human society, cutting through the silence of social taboos and forcing unexamined issues out into the open where they can be discussed. He is currently suing his former employer for

discrimination under the Disabilities Rights Act. Now tied up in Thurston County Superior Court, the case could set a precedent for years to come.

"People with TED have played pivotal roles in human history. Remember the kid that hollered out 'the emperor has no clothes?'" asks Trang. "That was a person with TED. We have a right to speak our minds the same as anyone else. Freedom of speech should extend to the disabled."

Though awareness of the disease is growing thanks to the efforts of people like Trang, people with TED still suffer from shame and social ostracism. If you know someone who compulsively blurts out the truth at the most inopportune moments, often to the detriment of their career and friendships, you should suggest after the episode that he or she be tested for TED. All TED testing is confidential and requires only a small saliva sample. Patients who exhibit TED symptoms but test negative for the disease will be referred to the appropriate psychiatric caregivers for treatment of their social disease.

Jess Grant

### Tangible Death

collectively gave up their power over people of color, what would they lose?" I thought for a long time about this and my reply was money and land; very short sighted. The old man pointed out to me that given the capitalist system this would not happen, because it is possible to be rich and not oppress people. So then why do White people cling tenaciously to our control of the world's people of color? This old man wouldn't give me an answer, but I know now; we would lose our identity as White people if we ceased oppression of the world's Brown and Black majority. Without oppression then people of color would be able to interact on an equal (if not higher) level, which in turn would invoke more cross-cultural relationships, and gave birth to "mixed babies" who would clearly not be White. I know that many of you are saying right now that you're not afraid of losing your identity in your Brown child. YO! I'm not talking about anything overt here, what I'm talking about has to do with our subconscious. Our collective understanding of the world that lies deep within our minds and helps to develop our cultural symbols. It is these symbols that we subconsciously utilize to evoke and perpetuate the oppression of the world.

Let me make this tangible. If you were not overtly aware of the fear of White genetic annihilation then you wouldn't have consciously thought anything while watching the movie "Independence Day". If you were aware of such, then you might have cringed at how symbolic certain scenes in that movie were. For example, when the alien ships are centering themselves over the world's major cities they show the massive ships overshadowing everything in their path. When the ship moves over Washington D.C., the filmmakers were sure to show these giant, dark orbs eclipsing the phallic Washington Monument. Let me explain; the Washington Monument was literally stolen from Egypt.

where it was a powerful phallic symbol, painted white and erected over the Blackest city in the country. What that scene symbolically showed were big, Black balls overshadowing (overpowering) the White penis, Black genes overpowering White genes. That is a tangible, applicable demonstration of the subconscious fear of White genetic annihilation.

A much more eminent example can be found in the genocidal destruction of Native Americans in Arizona, who are being forced off of their land and relocated. This is nothing new in American politics; it is in fact a legacy that has existed since before the Crusades. In the Big Mountain situation, the American Government has chosen the interests of big business over the lives of these Native peoples, opting to legislate the relocation of the 3,000 Diné that reside, and have resided for thousands of years, atop \$10 billion of coal. The relocation is in fact genocidal because the designated site of the relocation is just down stream from the world's largest toxic, nuclear spill, which still contaminates the ground and water. People are dying, and it's all in the interests of profit, or is it? We have to ask ourselves would the government go to such lengths to obtain land from a people by instituting slow death if the people were White? These are the parallels between the genocide of Red peoples and White genetic survival. The fear of White genetic annihilation does not have to be consciously recognized in order for it to exist, so please squash your initial "No" and give up a "maybe." We must ask ourselves exactly why is the American Government, and the big businesses that run it, willing to go to such drastic, murderous measures for the sake of the dollar, and would they be able to justify such measures if the victims were White?

Adrian Scott

### Thank you for supporting blintzes

Letter to the Editor of the Cooper Point Journal: On behalf of the Blintzapalooza '97 Planning Committee, I would like to thank the CPJ and the Evergreen community for their support. We sold out of the 1006 blintzes in 90 minutes and an hour later all 250 lox and cream cheese sandwiches were gone. The proceeds from the food and book sales will go to the Olympia Literacy Network and the Readiness to Learn Program of Community Youth Services.

The second reason for this letter is to find a particular Evergreen student. During a live

phone interview on Sister Sounds at the height of the event, I made an offer of 50 percent off the cost of all food to KAOS subscribers. One young man requested this, but was denied by our cashier. He was turned down because I neglected to tell the cashier of my spontaneous generosity. The customer was rightly annoyed, and I'm hoping that the people reading this will help me find him so I can honor my offer. If he will contact me at my office (Lab 1, 2016) or by phone (X. 6774), I will give him what he has coming.

Sincerely,  
Oscar H. Soule

POETIC COMMENTARY►

### Ode To Yuri

There once was a student named Yuri  
Who wouldn't have had to worry  
If he would have scurried  
To get his tickets paid in a hurry  
That was the student named Yuri

Douglas Shanafelt

# SEEK SOLIDARITY

Last week the Native Student Alliance (NSA) extended an invitation to the community at large to come and participate, and hopefully raise the awareness of Indigenous issues. I am very pleased with the positive reactions and the increase of people at the meetings. The support that NSA received at the John Trudell and Carrie Dann event is much appreciated and acknowledged. I would like to thank all who worked so hard and made it possible. You know who you are! Ikee oyate iyuha lela wopila tanka!

**CULTURAL AWARENESS 101**

**IDENTITY** 1. The state or fact of remaining the same one, as under varying aspects or conditions. 2. **The condition of being oneself or itself, and not another:** He doubted his own identity. 3. condition or character as to who a person or what a thing is: a case of mistaken identity....

**GENOCIDE** The deliberate and systematic extermination of a national, racial, political, or cultural group.

**ECOCIDE** The destruction of large areas of the natural environment by such activity as overexploitation of resources or dumping of harmful chemicals.

**SOLIDARITY** Unanimity of attitude or purpose, as members of a group or class.

These words from Webster's Dictionary are fundamental elements in the present state of Indigenous nations. They do not occur in

Indian languages, as I know of (solidarity and identity are lived within traditional ways of life). Yet, since the time of colonial bombardment we have become too familiar with them.

\*When conquerors first arrived on this continent the Indigenous people welcomed them bearing gifts. Tribes invited colonists into their homes and lands as guests. America is built upon the fact that Indian people have always been generous, and treated all as relatives.

**TAKE ACTION**

\*1. Prepare a solid foundation for your learning. Read books that bring to light the history of the peoples by the people. I can not emphasize this enough, it is crucial that you know the true history of this continent. Whenever possible read Indian authors when looking for information on Indian beliefs, history and culture. Realize it is the exception rather than the rule that you will hear the voice of traditional people; the voice is available but it takes research to find powerfully honest books.

\*2. Use your privilege, whether it be class, race, or gender to address your government to stand for justice, in turn Indigenous people will address their own government. Don't make the mistake of continuing the legacy of paternalism. Understand that Indian people have solutions to the obstacles they face.

Realize that the majority of these obstacle are created by the multi-national U.S. government's treatment of Indigenous peoples of this continent. **Do not feel as though you would not make a difference.**

\*3. **Genuinely realize the validity and importance of traditional Indigenous peoples' voices.**

\*4. **Work on personally unlearning racism and commit to dismantling societal racism.**

"If a person who has white-skin privilege is not actively working against racism, and continues to benefit under a system that implements racism as a tool of oppression and expansion, that person is also guilty of being racist" "Silence is complacency"

This is often the hardest obstacle to overcome because of institutionalized racism and the acceptance of Euro-American centric history and culture as the only authority and truth.

\*5. Educate the people in your community. Develop action groups and align yourself with people who have the courage to learn and speak the truth.

\*6. Seek cultural bridge building and continuously work to develop your own personal skills, but **do not appropriate Indigenous cultures.** Appropriation leads to bitter relations with traditional people and is divisive in nature. It is better to be in solidarity with traditional people. **Appropriators primarily seek spiritual and cultural**

**knowledge, but do not concern themselves with the everyday struggle faced against genocide in this continent.** They are not political or committed in the struggle for justice. It is better to honor one's own ancestry, therefore bringing an end to "white" people. Everyone has a cultural heritage, reclaim your rightful identity and refuse to be labeled in the name of expansionism.

**Suggested Reading: (check one out over spring break)**

*Memory of Fire Trilogy;* (Genesis I, Faces & Masks II, and Century of the Wind III) **Eduardo Galeano**

*Custer Died for Your Sins & God is Red & Red Earth White Lies;* **Vine Deloria Jr**

*Facing West;* **Richard Drinnon**

*Democracy for the few;* **Michael Parenti**

*Conquest of Paradise;* **Kirkpatrick Sales**

*In the Spirit of Crazy Horse;* **Peter Matthiessen**

*Open Veins of Latin America;* **Eduardo Galeano**

*Peoples' History of the United States;* **Howard Zinn**

Have a great break and educate! Solidarity, Peace, and Justice. In Continued Resistance, Respectfully LisaNa M Red Bear NSA Coordinator



# So you want to be a **writer?**

**Then try writing news...**

Non-fiction writing is the new training ground for professional writers, according to two-time Pulitzer Prize winner Jon Franklin.

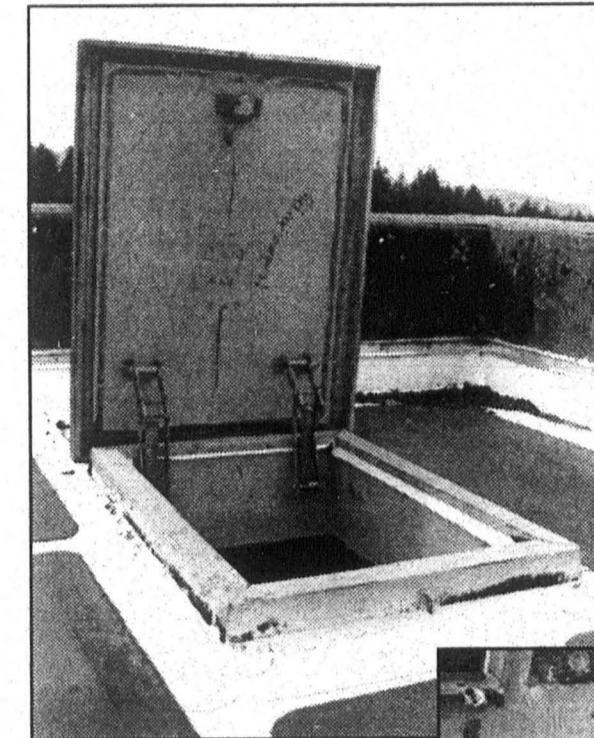
Gone are the days when beginning writers could forge a path into literary fame by writing short fiction, he said in his book *Writing For Story*. We're not talking about true life made-for-TV movies. We're talking about the types of stories that propelled writers like Hunter S. Thompson, Susan Orlean and Tom Wolfe into stardom. We're talking about the type of stories that could give you the chance you need.

But, Franklin warns, a non-fiction story writer won't succeed without knowing basic information gathering techniques -- the kind of techniques you can learn from writing news at the Cooper Point Journal.

Start your writing career -- volunteer to write for the CPJ.

Just come on up to the third floor of the CAB building. We're room 316 in the Student Activities area. Tell us you want to write and we'll put you to work. Because the stories you'll write now may help you become famous later.

# Through the **CLOCKTOWER**



(Top) The secret hatch on top of the clock tower lays open, awaiting the emergence of no one in particular. (Right) Have you ever wondered what you would see if you looked straight down from the clock tower? Now you know.

Contrary to popular Greener myth, the clock tower's large hands are not controlled by ominous gears and shafts. The control room is no bigger than a large bedroom, located inside the tower four stories above the Library roof.

From the last step up to the fourth floor, a thin grey door stands out from the worn concrete and opens from the side of the tower. Inside, visitors step onto a rickety landing fastened to the wall by six chunky rusted bolts. Though the holes of this metal waffle, one can see two metal rods that jut out from the side of the wall just below the landing. To the left and beyond them lay the five stories of thick cool black

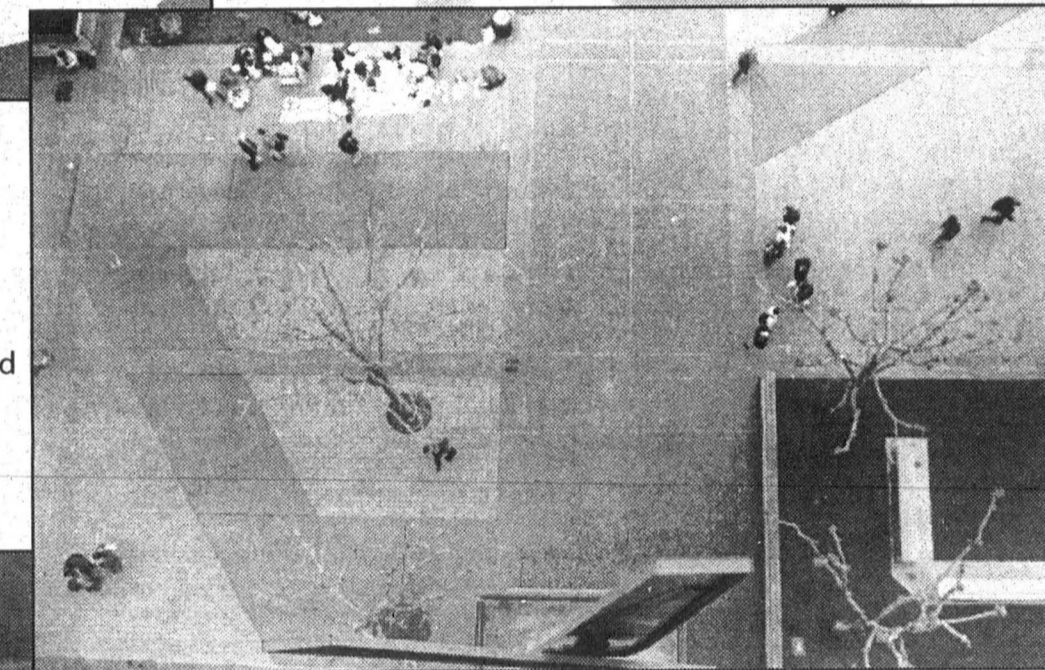
stairwell, chilling visitors unprotected hands to the point where they cannot feel their hands grasping the railing, only thing coming between them and darkness below.

The stairs end abruptly in a small cold concrete room. A thin rusty red ladder grows out from the floor, leading up to a graffiti covered hatch that opens onto the roof of the tower. A few chairs are scattered around the room like forgotten toys. One of them near the back wall has its legs tangled in a burlap banner that flows like a bridal train across the length of the floor. Its spray-painted letters are rendered illegible by the white flakes of mildew peppering the fibers. On the seat of another closer to the stairs is a photo copied zine with "Sharks and Shark Handling" printed above a menacing *Jaws*-esque close-up.

Greyish blue boxes no bigger than a computer screen hang in the middle of each of the four walls. These small panels house the motors that control the clock towers' huge hands. The east and north sides are broken, suffering from faulty motors.

One climbs up the rusty ladder out onto the roof, whitewashed and dotted with green Rubbermaid-like mats. From there, one gets an awesome perspective on the campus. The tip of A-dorm peeks out above the trees, the Pavilion sits quietly just beyond it. The houses across Budd Inlet lay like shoe boxes on the hillside. The lecture halls sits like a pie beside the brick tablecloth of Red Square. People zig zag their way past the patches of colored CAB sale clothes to the bus stop. On a rare clear day, one can see the Olympics, the Cascades, Mt. Rainier, and even Mt. St. Helens.

by Jennifer Koogler  
photos by Alex Crick



air that separate one's feet from the Library's basement floor.

One climbs the four stories to the top of the tower on stairs so steep that if they were slanted a degree further, they would be ladders. The stairs criss cross their way up the tower, illuminated only by a dim light bulb screwed into the concrete on every other landing. The vents that provide the air for the entire east side of the Library blow frosty gusts through the

(Above) The Black Pit of Death lies peacefully in the clocktower. Rumor has it that a student dropped a penny in it in 1975 and still hasn't heard it hit the bottom. (To the Right) A picturesque view of the campus adds some credibility to the idea that the Lecture Halls are actually part of a large UFO.



# SnoCore show featured cornucopia of musical styles

by **Jef Lucero**  
KAOS hip-hop host

Last Friday's SnoCore show at The Evergreen State College was quite an extravaganza, bringing together a cornucopia of musical styles. I have always believed that hip hop and hardcore belong on the same stage, that there is enough between them to find a place where some common ground might be feasible. The bridge seems to be ska and funk, and between all the acts to take the stage that night, all the bases were covered.

Powerman 5000 was the first band on the bill. I was not at all familiar with them: I'd heard only a promotional single from their brand new debut LP, and it didn't leave much of an impression. Which is why I was surprised to find myself locked into their songs. They seem to have concocted a recipe for certain widespread success, a blend of Chili Peppers-style grooves worked around vast churning metallic binges that bring Korn to mind. I enjoyed them in spite of myself. They were also probably the nicest guys on the tour. We played basketball during parts of the next three sets.

Next up was MXPX, a Christian punk band from Bremerton. They were not on the bill, but there seemed to be quite a few kids singing along to their stuff. Though they have the melodic hardcore method down, which is a sound I rarely tire of, I began to lose interest after about 20 minutes. They draw just a little too much from the likes of Bad Religion and Screaming Weasel, relying on the same gimmicks in every song. This is not to say that they are a bad band, or even that their set was bad, but that they might have to come up with a new twist for a tired formula in order to leave a strong impression. The parts fit, but...

The mighty Voodoo Glowskulls took the stage next, and they ripped it. They were

thoroughly entertaining, if not overwhelming. They blazed through every song on their set

list with sheer frenzy and sonic velocity. They were by far the loudest band on the bill. The Voodoo Glowskulls might just be the most fun band on the planet.

Almost everyone I spoke with prior to the show said that they were there to see them, so the Pharcyde's set was the most anticipated of the



both photos by Alex Crick

Pharcyde's Booty Brown (above) and Imani (below) did not fail to disappoint the crowd with their hip-hop sounds

evening. They did not disappoint either, dropping an even distribution of material from each of their albums. Such songs from *Bizarre Ride II the Pharcyde* as "On the DL," "Pass the Pipe," "Soul Flower," and "For Better Or For

## Swamp Mama Johnson and The Righteous Mothers jazz up Longhouse

by **Debbie Purcell**  
Contributing music fan

Is anyone sorry they battled the rain and cold Saturday night to hear the live performance of the "wild women"? Over 600 people knew they were doing the right thing. The Righteous Mothers and Swamp Mama Johnson did us good. Aisles of smiles as we say and steamy bodies along the way.

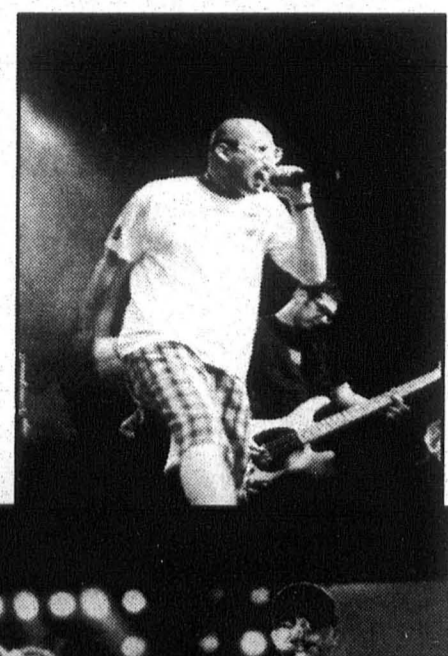
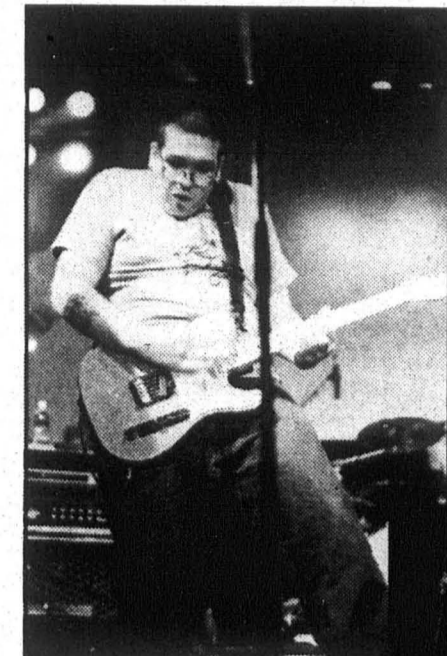
The Righteous Mothers, together 15 years and celebrating, began the righteous journey with their folksy, jazzy and oh-so-humbling songs. Each melody had a heartstring we all could relate to. With issues ranging from the small town that sees one of its own come home with AIDS after years away, (the townspeople recognize their "Johnny" but avoid him like the plague, hoping their ignorance will keep the reality away), to a local Greener who drove around in her '57 Chevy the backroads of The Evergreen State College making her first political statement: "I like to drive fast".

Now, about that "Johnny" song. As the song neared the end I thought I would shed a tear. I thought to myself, oh no, no you don't, I came here to have a good time, don't be making me cry and...the song was over. Perfectly. Just before the first tear brimmed over my eyelid. That precise timing alone earned my applause.

Most of Righteous Mothers songs denounced some of the unpleasant experiences of womanhood like, standing in line at the "John". The "Mothers" put the designers of the john deservingly at the end of the line for doing.

Not a song that came from their beautifully harmonized voices lacked depth or meaning. They said what they had to say. They said what we all would like to say, as melodic as can possible. Their themes were consistently geared towards women in their 20s to their middle ages. They have said it before, in Olympia's "Music in the Park" series at Sylvester Park. They drew crowds then, they drew us again Saturday night, and they will again this summer because Olympia has invited them back.

Hard to classify in the music store, this traditional, folk/contemporary band is comprised of Clare Meeker, Wendy Crocker, Lisa Brodoff and Evergreen's own Marla Beth Elliott. Marla Beth has taught at Evergreen in the very recent past and her humor will be back as she joins up with Helena Meyer-Knapp (I can only imagine this combo) to teach us some finer values this fall. Ms. Elliott is also offering voice lessons, and what a voice. Sign-up by phone at 705-2819 or visit



these three photos by Gilda Houck

Worse," seemed to get the crowd the most hyped. The only real drawback to things was the all-too conspicuous absence of Fat Lip, who has departed to pursue a solo career. It just didn't quite seem right without him, though the other members, Tre, Booty Brown, and Imani, were more than able to compensate.

Face to face capped things with a solid performance, especially considering that they are touring with an interim bassist. They played a variety of favorites that had virtually every kid up front singing along. It is always good to see so many people that into it; it is truly a special thing to be a part of. Though a lot of kids had already split after the Pharcyde set, those remaining were treated to an altogether pleasing nightcap.

Overall, S&A pulled off a really sweet show. The sound was spotty, with mixes ranging from garbled (Voodoo Glowskulls) to sparkling (face to face), but things seemed to run very smoothly. There were no fights and no harassment from security. Most important, though, was that Evergreen was able to book a high profile show that left everyone satisfied.

Members of Voodoo Glowskulls (above) blazed a trail of ska glory across the CRC. Headliners face to face (below) had everyone singing along.

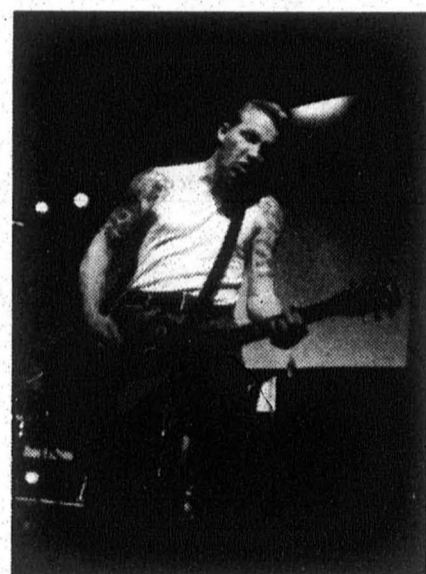


photo by Alex Crick

Traditions here in Olympia for more info.

No less can be said about the other fine female vocalists of the group or their manager, Lynn Grotsky and this winter would definitely enjoy making it her business to learn more about each of the other members of the band. This will be happening when the Righteous Mothers do it again on May 17 at Traditions downtown.

Hey, this story gets even better as the night progresses. The Women's Resource Center and S&A knew what they were doing when they decided to put on this production. The Righteous Mothers welcomed everyone in, drew the audience together. Swamp Mama Johnson partied us to what could've been the wee hours. As they belt the blues, we all could not and would not sit still. So the chairs had to go. Row by row, they were removed or pushed back by swinging and grooving bodies. Honest, by the third song, no one was sitting unless they were comatose.

Singing and dancing, singing and dancing, dancing and dancing. That just about sums it up. Even if you don't care for jazz or blues, these chicks would certainly change your mind. Tracy Ferrara on sax was exemplary. Lisa Mills (lead vocal and harmonica), Laurie Miller (guitar), Patty Mey

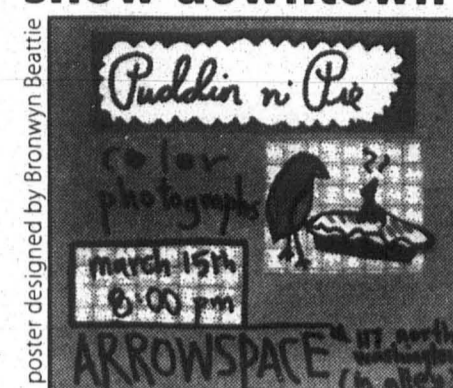
(bass) and Kim Carson (drums) each was outright a star on her own, took us to another time and place

They all live in Bellingham, but they are so busy cutting records and playing that all have given up their "real" jobs and taken to the road full-time. Manager, Julie Marletto has put her time in by securing gigs in Hawaii and Scandinavia.

Swamp Mama Johnson have played from Alaska to California. Although they couldn't brag as many record releases as Righteous Mothers, Lisa assured us they were going to play catch up from their three record releases to surpass Righteous Mothers' four, soon to be five record releases.

Managers of both bands were pleased to be asked to play at the Evergreen State College. Both will be seen again this summer for Olympia's concert series at

# Student photo show downtown



poster designed by Bronwyn Beattie

by **Jen Koogler**  
A&E Editor

"Puddin' and Pie," an Evergreen student-run art and photography show, will debut Friday, Mar. 15 at 8 p.m. at Arrowspace in downtown Olympia.

The show will feature works from 19 different artists in the color studio class. Participating photographer Josh Root says the pieces range from fish tanks to wall size pictures and anything from "still life to snow boarding."

Many of the photos are displayed in weird and unique ways.

Root says there will be food and drinks at the show, and maybe even a few actual pies (hence the name).

The photos will also be on display on Sunday, Mar. 15 from noon to 5 p.m.

He suggests you come and see the show during the opening bands at the Sky Cries Mary concert at the Capitol Theater.

# Sick Of It All and Deadguy define and redefine hardcore

by **Jef Lucero**  
Sports editor/hardcore fan

Hardcore is so alive and so well, you don't even know. Witness new releases from two of the heavyweights, Sick of It All and Deadguy.

Sick Of It All have sort of become the Ramones of the hardcore realm, staying with their formula over the years since forming in 1986. This is not to say that they have become stagnant, but rather that they have honed and refined their skills, and now have become the preeminent hardcore band in existence. Their new album *Built To Last* is testament to their dedication, and proves that they have not fallen off at all.

Start to finish, *Built To Last* is a colossal juggernaut, packed to the hilt with trademark clobberin' and chugga-chugga chops. The mid tempo tracks outnumber the frenzied thrash cuts for the first time on a SOIA release, and a perfect balance is struck between them. "Good Lookin' Out" is the perfect opening song, a frenetic stomp with a classic '87-style chorus. "Closer" grooves along methodically, building relentlessly to a crashing crescendo. "Chip

# Spirit of Creativity performs "A Woman's Fever"



Dara Barr (left) knits while chatting with Sera Sherman (right) in the opening scene of "A Woman's Fever." The performance is a compilation of performance, art and film generated by the program group Spirit of Creativity.

photo by Gary Love

by **Marcela Kenevan**  
Spirit of Creativity student

The program group from Spirit of Creativity: Women in Performance and Film will be presenting our original, collaborative creative work, incorporating elements of performance and film. Coming from a background of study in feminist performance, film theory, and feminist artists like Virginia Woolf, Alice Walker, and Julie Dash, we separately worked toward an understanding of the moving spirit and the effort that creativity entails. For a quarter, we built skills through group workshops,

individual performances, and three-minute super-8 films. We have also created small group projects in performance and film, learned skills in collaboration and put our area of study, inspiration and our personal voices into creative motion.

With "A Woman's Fever," we intend to complete the quarter's efforts in a mixed media performance, incorporating our writings, films, performances, and other artistic creations. The cast of characters in colorful and delightful. The story explores creating with hands, and the fears inherent

in the creative process. We hope to involve the audience in a different way by breaking down the separation of performers and audience. We are developing our own critical voices and we invite the audience to participate in our performance with its discerning presence.

We come to this creation having practiced awareness and focus in an attempt to touch a spark of truth. With performance and the beauty of film, we hope to experience the liminal space of communication from which we all gain inspiration. Enjoy the show.

## A Woman's Fever

**When:** March 13, 14, and 15 at 8 p.m.

**Where:** Experimental Theater, Communications building

**Admission:** Free with canned food donation to the Thurston County Food Bank

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# U2 Shadows of Pop

By Tak Kendrick  
Staff Bono-phile

THEY'RE BAAAAACK!!! U2, the demi-gods of Pop, are back with the sarcastically titled Compact Disc *Pop* and once again have endeavored to redefine their image and sound.

Kurt Cobain once said that any band that has lasting power reinvents itself every couple of albums and cited The Beatles and R.E.M. as among the greatest at reinvention. While it might be sacrilege to put words in Kurt's mouth, he probably would agree with the idea that U2 has done a great job at reinventing their sound.

It has been just 10 short years since U2's breakthrough album *Joshua Tree* powered them to the top of the charts and into superstardom. With *Pop*, little remains of the solemn band pictured in the middle of a cold desert 10 years ago. The sound is stark, driven with techno-effects and layered loops, totally different and almost as ingenious as the their blues driven sound of yesteryear.

The first three tracks, which includes the heavily-played-on-MTV track "Discotheque," all have a similar feel — looped techno-pop coated by Larry Mullen Jr.'s patent inspiring drum work. From there, the sound style and tempo backs off into more melodious work. The true highlight of the album has got to be "If God Will Send

His Angels," a song that screams of being taken out of a Wim Wenders film. The song is more like "Stay Far Away, So Close" from the Wenders' film *Far Away, So Close* than it anything else on the album.

Personal favorites from *Pop* have got to be "Staring at the Sun," "Gone," "If You Wear that Velvet Dress," "Wake Up Dead Man," and "If God Will Send His Angels." Each captures a little different piece of my love for U2, some

**It has been just 10 short years since U2's breakthrough album *Joshua Tree* powered them to the top of the charts and into superstardom. With *Pop* little remains of the solemn band pictured in the middle of a cold desert 10 years ago. The sound is stark, driven with techno-effects and layered loops, totally different and almost as ingenious as the their blues driven sound of yesteryear.**

from a musical standpoint, but mostly due to their lyrical qualities.

Lyricaly, U2 hasn't changed much over the years and with *Pop*, U2 almost returns full circle to some of their basics. *Pop* is full of imagery layered with philosophy and theology, two concepts that were lacking in both *Achtung Baby!* and *Zooropa*. The new album contains powerful contemplations such as "Jesus help me I'm alone in this world and a fucked up world it is too"

from "Wake Up Dead Man" or "God has got his phone off the hook babe would he even pick up if he could?" from "If God Will Send His Angels."

Bono has taken up quite a bit of the lime light with his various personas of late, especially The Fly and MacPhisto, but manages to poke fun at all that with his lyrics (in particular his mirrored suit) such as "Good-bye you can keep this suit of lights, I'll be up with the sun and not coming down... I'm not coming



From left, U2's The Edge, Larry Mullen Jr., Bono and Adam Clayton are bring their newest sound to the music shelves in *Pop*. photo courtesy Island Records

down" from "Gone."

U2 fans have had over a year to try and forget the Passengers' *Original Soundtracks 1* which featured the members of U2 along with Brian Eno, Howie B, and Luciano Pavarotti among. It rarely met the expectations of U2 fans, although *Miss Sarajevo* and *Elvis Ate America* are among the gems on the disc. The biggest problem with the Passengers was probably Eno's influence — the tracks were muddy with Eno's brand of techno-filth — fortunately Eno had little or nothing to do with *Pop* although Howie B helped produce many of the tracks.

As with every U2 album, *Pop* is not for everyone. Fortunately, U2's reinvention of their sound over the years has led to just about everyone's love of a particular U2 album or song. This is not to dissuade people from buying *Pop*. It is a solid album that fan's of U2's lyrics will definitely like along with a sound that strives for something new and different from the *Joshua Tree*-inspired clones that popped up during the late 80s and early 90s. Die-hard U2 fans will need to get their hands on a copy (if they haven't already) as well as those looking for something new.

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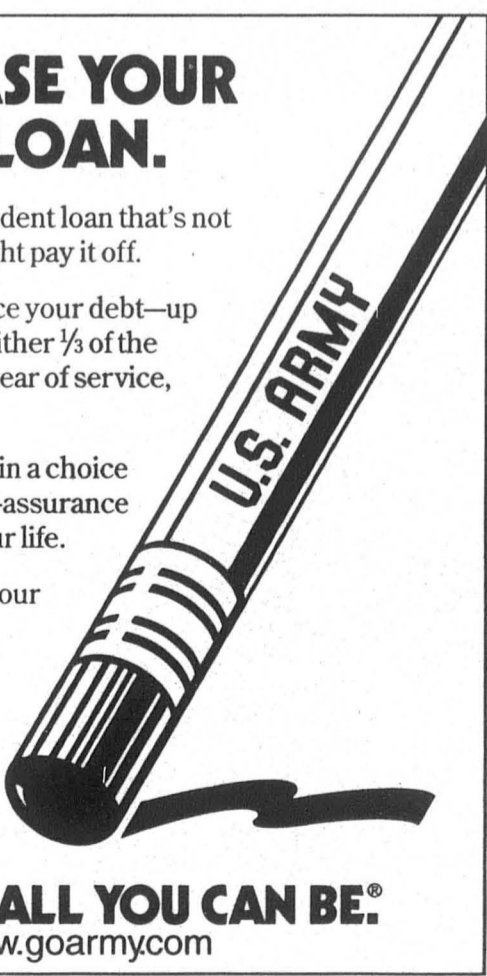
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## The Thief and the Cobbler: an artistic tragedy long in the making, out on video

by Bryan Frankeseuss Theiss  
President, Frankeseuss Industries

Browsing the children's video section of your local Suncoast or Toys R' Us, you might see a fairly typical looking clamshell box containing an animated movie called *The Thief and the Cobbler*. The cover shows an Arabian setting with a sinister looking blue-skinned villain hovering over a poorly drawn prince and princess type couple about to kiss. "Another straight to video ripoff of *Aladdin*," you might think, but you'd be wrong. What you're actually looking at is perhaps the greatest artistic tragedy of our time. It is a lovingly crafted, independently funded film nearly 30 years in the making, but it is still unfinished. This video release perhaps the only release the film will ever receive, other than the almost non-existent theatrical release as *Arabian Knight* in the summer of '95 is a re-edited, redubbed, completely bastardized version of what certainly would have been one of the greatest animated films of all time.

It's a big claim, I know, but it's true. Even watching it pan-and-scan on a tiny video screen, *Theif* is hands down the best animation I have ever seen. Done completely by hand by many of the most skilled animators to work since the '60s, its inventive and intricate design is absolutely astounding. The characters look more *Yellow Submarine* than Disney. The backgrounds are like Persian artifacts re-designed by M.C. Escher. Director Richard Williams violated one of the major rules of animation and insisted on an insane attention to detail. Therefore, the villain Zigzag has long spindly fingers covered with dozens of tiny rings, and the thief of the title always has a swarm of flies around his head (animated entirely by hand, remember). There are breathtaking chase scenes full of surprising optical illusions, is physical comedy worthy of the Warner Brothers classics, and is elaborate camera movement that you will swear must have been done with computers, even though it wasn't.

Looking at the film, it's hard to imagine even a thickheaded movie executive not seeing what an incredible piece of work it is. Williams began the project in 1968, taking on freelance commercial projects in order to fund his vision with complete creative control. Along the way he collected three Academy Awards, two of them for his work as animation director on *Who Framed Roger Rabbit?* The attention he got for that film led to funding that could see the completion of his life's work.

Williams' film is about a mute thief who decides to steal the magical golden orbs that protect his city, causing the villainous army of One-Eyes to attack. There's also a wicked grand vizier

who's trying to marry a princess, and an underclass cobbler named Tack who accidentally wins the princess's heart. This of course isn't too far off from *Aladdin*, which Disney made knowing full well that it would commercially doom Williams' dream project. It could even be argued that *Aladdin* stole elements from *Theif*, giving their grand vizier a pet bird and their genie blue skin.

Williams continued on, but not in a manner familiar to the highly commercial world of animated features spawned by the success of *Roger Rabbit*. He had been working on the film since 1968, so he wasn't about to rush its completion just to satisfy the financiers. Instead, he continued to work toward perfection and as a result — get ready to cry, if you care about art at all — his investors fired him.

What happened with his unfinished film proves that the Hollywood powers that be can be much less intelligent and tasteful than the most vicious Hollywood satire would claim. First they hired less skilled animators from bottom-of-the-line studios to poorly animated completely inappropriate musical sequences, two of which blatantly aped *Aladdin*. The effect is jarring — it clearly wasn't intended as a musical, and it's hard to ignore the best animation you've ever seen suddenly switching to bad Saturday morning television animation.

But that's the least of it. Then they hired Mathew Broderick to redub the voice of the cobbler.

He only had a few lines of dialogue, so they wrote new narration to explain much of the story's mythology which is already plain to see in the visuals. They also hired Eric Bogosian to voice the previously-not-talking bird and worse — much worse — they hired Jonathan Winters to voice the mute thief.

The hiring of Winters is what makes the whole thing unbearable. There is no way to enjoy the film with the sound on. The character is like Charlie Chaplin, full of personality and humor that is all expressed physically. And then there's this Winters voice that doesn't fit him at all, making wall-to-wall bad jokes, even trying to point out the physical jokes, rendering them unsuccessful. Imagine watching a Buster Keaton film or a Wile E. Coyote film with Jonathan Winters cracking jokes and trying to vocalize the jokes that are already present. "That roadrunner gets me every time, I fall off the cliff and I blow up."

It's somewhat unorthodox to tell a cinematic story with very little dialogue. So the investors added unnecessary dialogue and ruined the film. It's unforgivable to destroy a masterpiece in the name of commercialism, but it's inexcusable to do it and not even make any money. Whoever was in charge of this project severely insults the intelligence of the audience. During a nightmare sequence, the narration

explains that it is only a nightmare. When the thief falls down stairs, Winters jokes about falling down the stairs. It was assumed that the audience would be made up of the dumbest children who have ever lived. Not surprisingly, I've heard tell of children walking out in boredom during the theatrical release.

So just watch the whole movie on mute, you might think. Not a bad idea, but whenever you see the villain Zigzag you'll have to turn it back on. One of the few characters who (thank god) was left intact, Zigzag is perfectly voiced by Vincent Price, and he speaks entirely in rhyme. Price's performance and Williams' animation make even this bastardized version a must see. But I'm warning you, you will be frustrated.

Someone with clout say, Steven Spielberg, who claims to love animation and owes Williams something for his work on *Roger Rabbit* should buy back the rights and let Williams finish. Since being fired, Williams has retired from the public eye and refuses to talk about the film. He is the ultimate example of the master artist, striving for perfection and independence and ultimately being screwed by greedy fools with no vision.

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# \*\*THE CALENDAR\*\*

by, Stephanie Jollensten



**Thursday March 13-**  
 \*3 p.m.; there will be a Race Relations Forum in Lib.3500.  
 \*4 p.m. and 7 p.m.; Ignite! Winter Film Series. "Not without my veil"- challenging the stereotype of Islamic Women. "Hidden Faces" - portrayal of the lives of Egyptian Women. Sponsored by Middle East Resource Center. Free in LH3.  
 \*4 p.m. to 7 p.m.; "Multi-Media Evolution/Revolution" exhibit, it's free and showing in the Com. building.

**Friday March 14-**  
 \*1 p.m.; Arvol Looking Horse-speaker will be in the Longhouse. Sponsored by Native Student Alliance, free.  
 \*3 p.m. to 9 p.m.; "Telling Lies and Changing Nothing"- a Multi-Media extravaganza! In Lib.2000

**Saturday March 15-**  
 \*7 p.m.; Olympia Playback Theatre will be performing stories for, with, and about children, at the Four Seasons Books (Franklin and E. 7th downtown Oly.). Donations of \$5 are requested, call (360) 786-0952 for information.  
 \*7 p.m.; Liberation Cafe (2nd floor of Bulldog News in Downtown Olympia) will have a St. Patrick's Day Forum; "Understanding the Struggle in Northern Ireland."  
 \*8 p.m.; Color Photo Exhibition "Pudin and Pie" at Aerospace. Free.  
 \*10 p.m.; at the Corner (the Community Center) there will be a dance party!! Bring your own music or step up to the mixer yourself. It's open "DJ" time at Evergreen!!

**Sunday March 16-**  
 \*noon to 5 p.m.; again the Color Photo Exhibition will be showing.  
 \*1 p.m.; show at the Capitol Theater. Such bands as; Bis (from Scotland), Kind Dog (members of Heavenly), Tullycraft, Bunnygrunt. \$5 all ages.  
 \*7:30 p.m.; Vocal Concert at the Recital Hall. The Class Voice will have a vocal choral ensemble. Free.

**Monday March 17-**  
 \*8 p.m.; Sick Of It All w/A.F.I. and Ensign at the RCKNDY (Rockcandy 1812 Yale, Seattle (206) 667-0219).

**Wednesday March 19-**  
 \*TESC's own restaurant (AKA the Greenery) will be serving: Vegetarian Soup Hot and Sour Soup Broccoli w/ Garlic Sauce today for lunch!! umm umm (you fill in the blank)

**Saturday March 22-**  
 -Baraka workshop and evening program at the Olympia Center (222 N. Columbia, (360) 753-8380). Sponsored by Mas-Vda Middle Eastern Dancers (with Olympia Parks, Recreation, and Cultural Services). Evening show is from 7 p.m. to 9 p.m. doors open at 6:30. Price \$6.  
 Workshops- registration 9:30 a.m. \$ a.m.- \$10 (10-12:15 a.m.) \$ p.m.- \$20 (1:30-4:15 p.m.)  
 -National Goof-Off day.  
 -Egg Salad Week starts the day after Easter, (imagine that?!).

**Monday March 31-**  
 -Today at the Showbox (1426 First, Seattle (206) 628-3151) JERU the Damaja and D.J. Shadow w/Latyrx, with very special guests Sinsemilla. \$13 adv.-tickets available @ Ticketmaster. \$15 day of show.



(Well, whatever you choose to do on your break--ENJOY!!)

-Fun stuff to do over break--(if you happen to be sticking around good old Oly.)

**Friday March 21-**  
 -Bike Lobby Day @ the Capitol Building. for information call NowBike at (206) 224-9252.  
 -8 p.m.; at the Capitol Theater; Screaming Trees plus TBA guests. \$10 adv.-tickets sold at: Rainy Day (Oly) Mother Records (Tacoma) Cellophane Square (Seattle). Tickets also sold day of show.  
 -9 p.m. at the Midnight Sun (113 N. Columbia) there will be a show with such bands as The Peechees, Comet Gain (from the UK.) and Witchy Poo. All ages \$5.



## weekly meetings

**MONDAYS:**  
 -Women's Food Issues Group: Noon, Women's Resource Center. (CAB 206).  
 -CPJ Story meetings: 4:30, CAB 316.  
 -EF/Evergreen Coalition: 4 pm, Sem 4153.  
 -Irish American Student Organization: 2 pm, CAB 315 (Conference Room)  
 -Irish American Student Organization Political Discussion/ Research Group: 7 pm, 3rd floor of the CAB in the Art Gallery pit. Bring books and current information/ opinions.  
 -Student Governance Meeting 3:00 -CAB 320.  
 -M.E.Ch.A (the Chicano student union) meets 3:30 in CAB 320.

**TUESDAYS:**  
 -The Bi Womyn's Group: 6pm, CAB 206.  
 -Dyke Group: 6 pm, CAB 314 (EQA office- hrs. 10am to 6pm)  
 -Evergreen Political Information Center: 3:30, Cab 320.  
 -Evergreen Students for Christ: 8 pm, LIB 2218.  
 -Evergreen Animal Rights Network (EARN) meets at 5 pm on 3rd floor of CAB  
 -Evergreen Relaxation Group (ERG) 4-5pm seminar #3151  
 -Lunchtime Aerobics 12:15-12:45 in CRC 116. \$22. reg. in college rec. center office. CRC 210.

**WEDNESDAYS:**  
 -Jewish Cultural Center: 2 pm, CAB 320.  
 -Queer Boys Group: 1 pm, CAB 314  
 -Coming Out Group: 5 pm in Counseling Center (Sem 2109).  
 -Union of Students with Disabilities: 1 pm, CAB 315.  
 -The Student Health Center (Sem 2100) offers free and anonymous HIV/AIDS testing every Wednesday. Testing takes place from 3-5 and results are from 5-6. This is a first come, first served, walk in clinic, testing takes approximately 20 minutes, expect a wait. There is a two week waiting period for results.  
 -Peer Health Advocate Team (PHAT) meets at 4:00 pm in CAB 310- look for PHAT signs.  
 -Planning meetings for International women's week, noon in Cab. 206  
 -N.S.A. (Native Student Alliance) meets at noon at the Longhouse. for info 866-6000 ext.6105

**THURSDAYS:**  
 -MIT/MES/MPA GSA: 4:30, Lab 1 3023.  
 -Peer Health Advocate Team (PHAT) meets at 5:00 pm in CAB 310- look for PHAT signs.  
 -Riot Grrrl meeting meets at 6pm in room B103  
 -Lunchtime Aerobics 12:15-12:45 in CRC 116. \$22. reg. in college. rec. center office. CRC 210.

**FRIDAYS:**  
 -The Gaming Guild: 3:30, CAB 320.  
 -Linux/Unix Users' Group: 4 pm, CAB 315.

**SUNDAYS:**  
 -The third Sunday of every month is L.I.M.B. (lesbians in Maternity and Beyond). 2-4 pm, Lib 2127.  
 -Join the women's basketball experience at 2:00 pm in the CRC gym- come watch or play in pickup games, all welcome to attend. ?s call Ann at 754-1728

Hose-Head by Josh Knisely



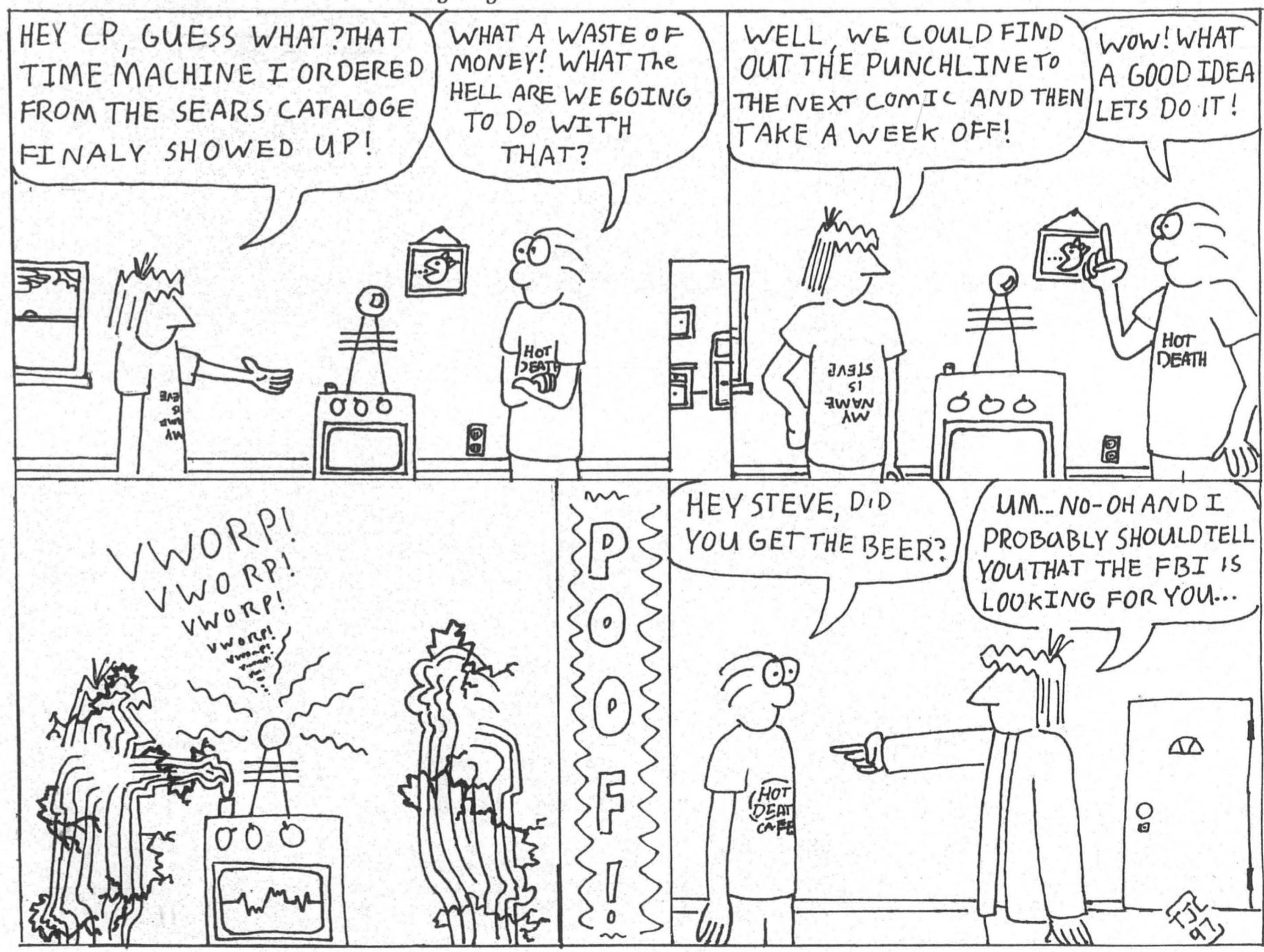
## DRAW FOR THE CPJ COMIX PAGE

(Groening did.)

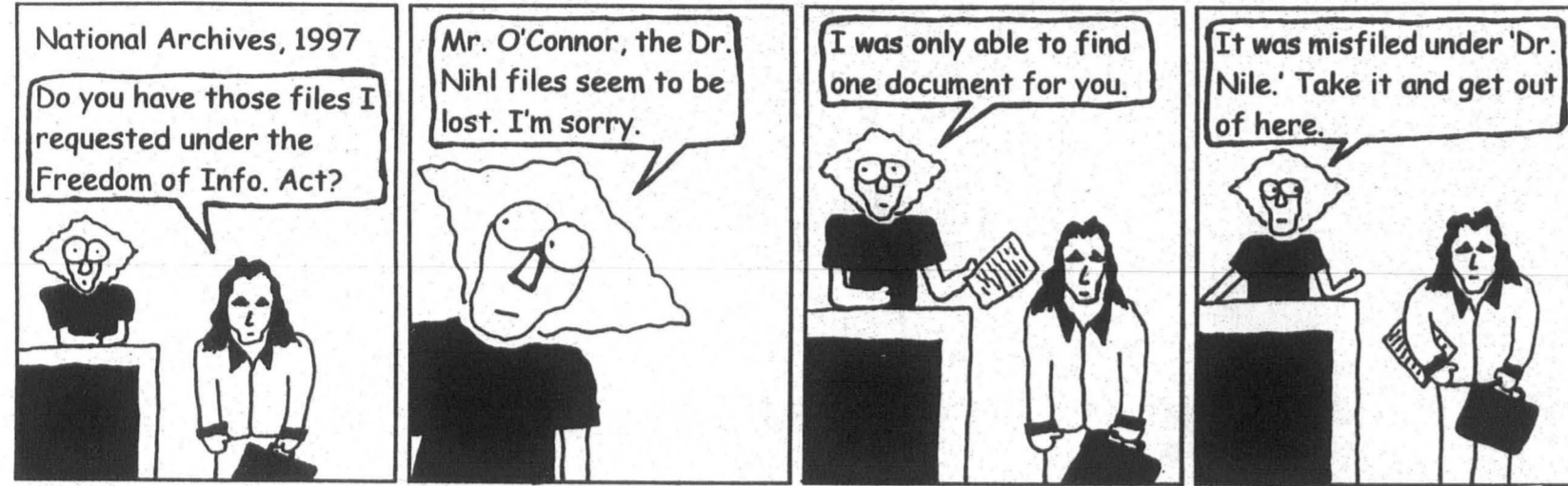
Questions? Drop by CAB 316 and talk with Marianne or call the CPJ at (360) 866-6000 ext. 6213



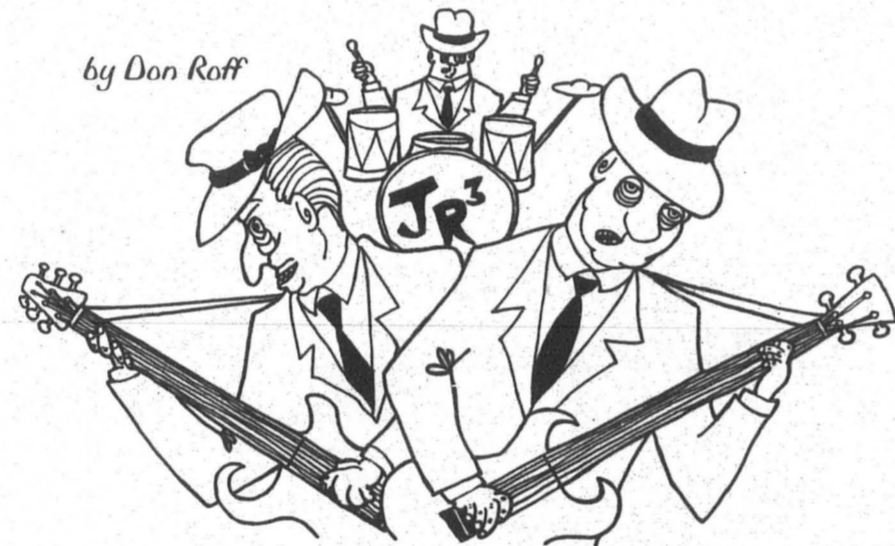
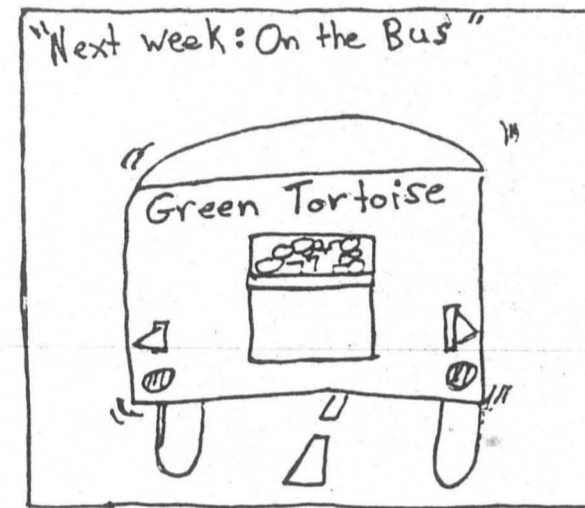
The Further Adventures of CP and Steve by Tony Case



**DR. NIHLS TALES OF ATOMIC DEATH** by Lee O'Connor



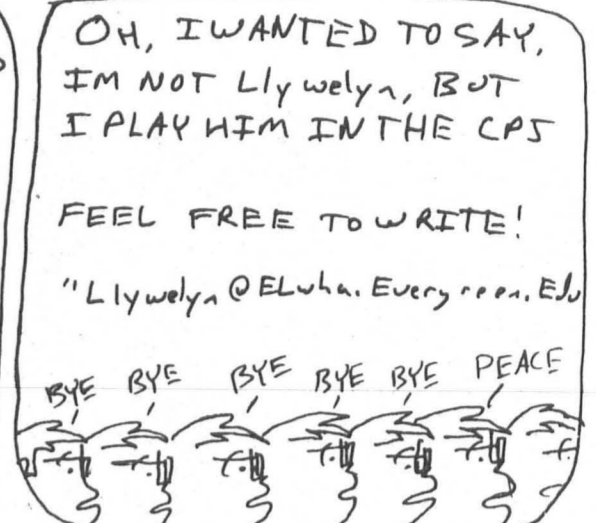
**Quit Licking My Sock** by Adrian Wulff  
Weezer Jdahl



**BOOY AGRES**  
3-8-97  
By Mike Wheeler



Year Two by Llywellyn Graeme



Aaa... Dorm Life by Kamaya Lindquist



by the real-life light of your life Tatiana Gill

