



the Cooper Point Journal

Issue No. 1 | Sep. 23, 2013 *Evergreen State College Student Newspaper*

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ORIENTATION WEEK SCHEDULE

MONDAY, September 23

12pm-2pm / *Student Activities: Open House* / CAB 3rd Floor
Home to over 60 student clubs and organizations, the Student Activities Office is the place to go to find out what's happening on campus and how you can get involved.

6pm-8pm / *Beach Walk* / Meet at the HCC
Join fellow students and Outdoor Program staff as they lead you on an introductory tour of a couple of Evergreen's great assets: our forest and our beach. Bring a flashlight and comfortable walking shoes.

9pm-11pm / *Pool Party* / CRC
Grab a swimsuit and a towel and join us for some fun. This event is located at the pool of the CRC and we will have free swim for 2 hours. Space may be limited so make sure to get there on time!

TUESDAY, September 24

6pm-8pm / *Explore who we are through ART* / Primitime- A building
Come to the workshop to have some fun defining and redefining your identity using art to creatively delve deeper into these themes. You need not be an artist to come and be crafty with us.

WEDNESDAY, September 25

10am-12pm / *Diving into the Inkwell: Navigating Your Writing at Evergreen* / SEM II B1107
Join Writing Center staff members for an introduction to the types of writing you likely will encounter at Evergreen.

3pm-5pm / *Farm Walk* / Red Square
Meet in front of the library. Find out about on-going projects at the farm such as the recycling programs and composting.

9pm-11pm / *Karaoke* / HCC
Choose your favorite song - go solo, duet, or with a group - and sing your heart out!

THURSDAY, September 26

10am-12pm / *Student Employment Workshop* / SEM II D1105
Come join the Student Employment Office as we explore the ins & outs of how to get a student job.

5pm / *Capture the Flag* / HCC Field
Wear sneakers and either a white or dark blue or black shirt.

7:30pm / *Movie Night* / Lecture Hall 1
The Rocky Horror Picture Show!

FRIDAY, September 27

10:30am-12pm / *Residency- Ask the Experts!* / SEM II D3107
Come with and all questions about the regulations and process associated with meeting Washington State residency requirements.

6pm-8pm / *Green Cleaning* / HCC
Learn how to make your own green cleaning products that will clean your space without harming the environment.

9pm-11pm / *Evergreen's Got Talent* / HCC
Slam poetry, a rock band, or stupid human tricks- bring what ya got, and show it off at this open mic. Sign ups will be taken at the Housing Office (A 3rd floor) until spaces are full.

SATURDAY, September 28

10am / *5k O-Week fun Run and Obstacle Challenge* / CRC
Participants will climb over barriers, jump through tires, and traverse over, under and through obstacles. Please register at the CRC.

4pm-8pm / *Downtown scavenger Hunt* / Meet at the HCC
Team up to explore downtown Olympia and learn the Intercity Transit system while competing in a scavenger hunt! Bring your Student ID with your Fall sticker.

SUNDAY, September 29

6pm-8pm / *Four Square Tournament* / ABCD Courtyard
Come join your RAs and friends as we have a four square party in the Courtyard! We welcome challengers of all skill levels and abilities to play on our courts. Come and relieve this childhood activity as a fun way to get outside and be active.

9pm-11pm / *Bad Movie Night* / HCC
Join us in the HCC as we celebrate the conclusion of O-week with one of the worst movies you will see in a long time. We will be showing a movie so bad, that it is good again. We'll even provide the popcorn!

DISORIENTATION WEEK SCHEDULE

* All workshops will be taking place in Arts Annex 1114; the Botany Walk will go out and about on campus for the hour *

Monday, September 23

11AM-12PM - *Beyond Identity Politics* (Workshop focused on moving beyond politics of identity)

12-1PM - *Botany Walk* (Campus tour focused around fauna on Evergreen's campus)

1-2PM - *Riots Not Diets* (Workshop focused on body positivity)

2-3PM - *Meet n Greet* (Chance for people to mingle and talk with no official agenda other than to socialize)

3-4PM - *Reproductive Rights* (Introductory workshop on reproductive rights and reproductive justice.)

4-5PM - *NW Grand Jury* (Workshop about the recent Grand Juries that have targeted anarchists in the Pacific Northwest.)

5:30-6:30PM - *Protest Safety* (Workshop designed to help people be safer at protests and similar events.)

TUESDAY, September 24

2-3PM - *EVERGREEN IS THE ENEMY* (WORKSHOP FOCUSED ON NAVIGATING AROUND AND CRITIQUING ALL INSTITUTIONS, PARTICULARLY TESC)

4-5PM - *CONTINUUM OF REVOLT* (WORKSHOP TRACING REVOLT IN THE PAST, EXPLAINING REVOLT IN THE PRESENT, AND DISCUSSING PRAXIS RELATING TO ANARCHY.)

5:30-6:30PM - *RADICAL HISTORY OF THE PNW* (WORKSHOP WITH INTENT TO HELP PEOPLE UNDERSTAND RADICAL ELEMENTS OF PNW HISTORY)

WEDNESDAY, SEPTEMBER 25

11AM-12PM - *Radical Consent* (Workshop breaking down misconceptions people have about consent)

3-5PM - *Generation Waking Up* (Workshop focused on anti-oppression work and the struggle of indigenous people in Ecuador)

THURSDAY, SEPTEMBER 26

12-1PM - *How Resistance Dies* (Workshop focused on analyzing the recuperation of revolt)

1-2:30PM - *Queer Ultra Violence* (Workshop about intersections of anarchy and queerness)

4:30-5:30PM - *Palestine 101* (Workshop with intent to help people understand the struggle in Palestine)

5:30-7:30PM - *Police and Prisons* (Workshop centered on anti-police and anti-prison praxis)

Downtown Events: **SATURDAY 9/28**

Le Voyer - Moose Portrait, A Volcano, Ah God

Seattle band Moose Portrait reiterates the mournful-yet-uplifting songwriting of moody NW bands like Modest Mouse, Band of Horses and Built to Spill. The trio released their debut EP in August on Ctpak records, and their first effort shows remarkable ingenuity in a genre already swarming with unique talents.



SUNDAY 9/29

Le Voyer - Steel Cranes, The Redwood Plan (All Ages)

Steel Cranes is the Oakland-based garage rock duo of Tracy Shapiro and Amanda Schukle. Their stripped down guitar/drums assault brings to mind the bare-bones rock-n-roll of The White Stripes and The Black Keys.



Cover Graphic



Courtesy of Ruby Thompson

Sem II Cafe Replaced By Einstein Bros. Bagels News | CPJ

By Ray Still

For the first time in its 44-year history, The Evergreen State College will have a brand-name licensed store, Einstein Brothers Bagels. The bagel joint will be replacing the Seminar II (Sem II) Café plans to be open on September 30.

“The perpetual problem with the Seminar II Café is that it was a great little coffee shop, but we are trying to use it as a place we could get more food,” said Sharon Goodman, director of Residential and Dining services.

The Sem II Café, which used to be located on the bottom floor building B, has been on campus since 2004. The college had hoped that the café would be an option for evening and weekend students to grab a quick bite at, but it was unfeasible to keep the café open late. “The Sem II café has not been doing well financially,” Goodman commented. “People have not been going there for a while, so we couldn’t keep the Sem II café open past 8. Just to get coffee? That’s all you could get at the Sem II café. That’s not what students are thinking.”

Aramark, Evergreen’s current food contractor, put forward their request to bring in a licensed store during their bid for the college’s food contract in spring quarter of last year. Goodman, hesitant to bring a licensed store to Evergreen, requested that Aramark send out a student survey, asking what foods and brands students deem acceptable.

The survey required students to rate different brands and franchises from 0 to 4, with 0 being the least acceptable brand, and 4 being the most acceptable. 399 students responded to the survey.

The top rated brands, in order, was Batdorf and Bronsen Coffee Roasters, Subway, Starbucks, Jamba Juice, and Einstein Bros. Bagels.

Between Einstein Bros. Bagels and Bagel Brothers, a local bagel shop off of Cooper Point Road, “Einstein’s did very well as a brand, and Bagel Brothers did not,” said Goodman. Bagel Brothers did not make the top ten acceptable brands.



Einstein Bros. Bagels under construction. Photo courtesy of Ray Still.

Katherine Striggow, the food service director of Aramark on campus, said that, “Aramark was looking for a three meal solution, for all three meals, and Einstein has that.” Striggow hopes that Einstein will be more successful than the Sem II café in attracting students with different breakfast, lunch, dinner, and late-night food options.

Although Einstein will control the menu and the prices, Aramark will be running the Einstein store. Employees that worked in the Sem II Café will continue to work in the new venue.

Franchise Acceptability on Campus

“We got a lot of student opinion and feedback during [the food contract] request for proposals last year,” said outgoing Geoduck Student Union Vice President Tyler Langenbrunner, who was also a Food Committee member, working on the RFP for last year’s bid for a food contract. “We chose a contract that was fair, efficient, and has a bunch of provisions for accountability. Some people may explode when you mention chains, but most students will see these new options and better deals and use them.”

During the process of deciding whether to bring Einstein onto campus, Goodman

turned to Kurt Willis, the Director of University Residences at Western Washington University (WWU). WWU signed a food contract with Aramark in 2011. Willis recalled Western’s attitude towards licensed stores back in the 80s, when he attended the college. He said, “There was no

clamoring for it. Students weren’t receptive. Not adverse, just not receptive.”

Thirty years later, WWU has a Starbucks, Panda Express, two Subways, and several Aramark-brand food options on campus. Willis speculated that “it’s a small hop to go from Aramark to franchises on campus,” which may be why students are less averse to brand-name licensed stores on campus today, both at WWU and Evergreen.

Willis also commented on the success of the brand, and how it could affect students opinion. “You have to figure out the culture of the school. Chic-fil-A would not work at Evergreen,” he said. Chic-fil-A was a brand that was rated the least acceptable by Evergreen students in the student survey last year.

Goodman believes that there are several reasons why a licensed store would be acceptable on campus now, as opposed to the 70s and 80s. “I think the difference is that it’s not a huge brand, and it’s about choice and access. If students don’t want to eat there, they don’t have to eat there. I also think that with some of the brands, students know that we have some control [over having local and sustainable foods].”

“When I advertised this, I thought I was going to get some nasty emails. I was hesitant to try out a chain store, because I am an advocate of local foods. If it’s a big flop, the college owns the space, and we can change it up to something else,” Goodman concluded.

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Arts & Entertainment | CPJ

Interview with an American FourtrackerBy **Cassandra Johnson**

Independent artist and producer John Vanderslice is having an exceptional year. Throughout the first part of 2013, Vanderslice left his record label, self-released two albums, embarked on a “living room” tour, and began building a new recording studio in Oakland, Calif. Now the Bay Area-based musician is preparing for his last club venue tour until 2015; the Dagger Beach Tour includes shows in Seattle on Oct. 18 and Portland on Oct. 19.

Vanderslice founded Tiny Telephone Studios in 1997 in San Francisco’s Mission District. Since then, the analog recording hub produced recordings for Death Cab for Cutie, the Thermals, Mates of State, Sun Kil Moon, Spoon, the Magnetic Fields and many other artists. “It’s been sixteen years, so the number of bands add up - which is kind of amazing - that there’s this accrual of amazing people who’ve been in and out of here,” said Vanderslice.

Vanderslice left Dead Oceans, his label of the past five years, and Vanderslice launched a Kickstarter campaign to raise funds to self-produce two new albums. Fan support allowed Vanderslice to release “Dagger Beach”, an album of completely original material alongside a start-to-finish cover of David Bowie’s 1974 record “Diamond Dogs.”

On his previous label, Seattle-based Barsuk Records, many of Vanderslice’s songs set fictional or personal narratives over political themes. “There’s always been that political thread to Bay Area music,” said Vanderslice. David Bowie once said “Diamond Dogs,” partly inspired by George Orwell’s 1984, was the most political album of his career. “Dagger Beach” is perhaps Vanderslice’s most personal album thus far.

Analog recording uses audio technology that records directly to tape. Digital recording currently dominates the industry. At studios like Tiny Telephone, craft of com-

mitting sound to magnetic tape survives well into the digital age.

Discussing his use of analog recording methods, Vanderslice said, “I am not a purist in any form, actually, at all. In the past ten years, I’ve probably spent more time listening to hip hop than anything else. It’s not like I need Gillian Welch and David Rollings sitting around one mi-

crophone to get me off.”

Pausing to laugh, he continued, “I do think that if I’m going to provide a service and charge [artists] \$500 a day, it better be the best

thing that I know that’s out there.” He said, “I think it’s an ethical agreement with the people who record at the studio. And Protocols ain’t it, man.”

CJ: How did you decide to build a new studio location?

JV: We have two rooms [Tiny Telephone Rooms A and B] in San Francisco. They’ve just been starting to pay off their loans and they’re really busy. We started turning down a bunch of bands we liked that wanted to record here and we just didn’t have time.

I started getting the itch again to be stressed out in “studio world.” I kind of like the anxiety of starting a studio. I like the build-out. I like the creative process. And Oakland is where the art is.

CJ: Did you have to deal with David Bowie directly to license rights to “Diamond Dogs?”

JV: No, but that would have been the greatest thing ever. It’s funny how many people ask me “Did David Bowie hear the Diamond Dogs cover?” And I try to tell them, “David Bowie is like a pretty famous recluse. And I am one of a 100,000 people who’ve covered David

Bowie.” I mean, I think it’s a very interesting take on the album. But that’s just ‘cause I did it and of course I think it’s interesting.

CJ: How do you decide to record anybody or work with them? What percentage is business and what percentage is familiarity or aesthetics?

JV: As far as bands that I produce, I would say it has to be 100 percent a band that I really, really like. But [for] bands that record in the studio, my algorithm that I use to screen out people and to let people record there really has nothing to do with the content or style of music.

I’ve changed my mind on so many bands and I’ve evolved so much aesthetically, even in the last couple of years, that I don’t think it’s really a reliable [thing]. What you like and what you don’t like is not stable.

As far as bands that record in the studio—if I think the band has a healthy relationship to creativity, then I feel like they should record there. In whatever capacity that is—whether they’re a micro-band or whether they’re a bigger band. I like it when bands are doing it for the right reasons and they’re just creative for creativity’s sake.

Like yesterday John Dietrich, the guitar player for Deerhoof, was in here with his other band called Powderdove. He was playing a show the night before. He was recording a record in one day. And then the next day he was driving to Portland and playing a show in Portland. It’s really inspiring to be around that guy, and he’s a fantastic guitar player.

So when you have people like that in the studio, it inspires everyone that’s around that person. Even the engineer is taken to a different space. So, I definitely screen out people who don’t have a realistic or healthy vision of what it means to make music.

CJ: When did you start working with analog recording?...

JV: The first experiences that I had were on tape decks. I really lucked into buying an Ampex 1100 tape deck right when I first started recording. So my benchmark was always these great old tape machines.

(Continued on page 8)



Photo: Photo: Jim Merithew/Wired.com

Danger Room

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Everyone should read comics, **no exceptions!**



Full Local Audio

By Issac Scott

Bob Schwenkler is an important force behind Olympia's music scene. From founding Bicycle Records while a student at Evergreen, to recording some of the Northwest's best bands, Schwenkler now helms K Record's legendary Dub Narcotic studio. Schwenkler has made a lasting impact on the music Olympia listens to and the local music heard in countless other cities.

IS: What's the story behind Bicycle Records?

BS: I started that my last year of college at Evergreen. I had no idea what a record company was--I just knew to make a website and put some albums on it. So I did that. A friend who was doing web design at Evergreen built me a website. And then Ross [Cowman] came along, and that's the reason it became anything at all.

I was never born to run a record company, and I actually quit it last year. It was running from 2005 to last year. It definitely came in stages and plateaued over that last few years, just in terms of what we were doing with it, and how many albums we were selling and putting out.

IS: Where were you recording those albums?

BS: I was doing some of them out of my house. I moved into a house specifically that had sort of a side room that was separate from the rest of the house, and bigger than a bedroom. So I had that available to me, and I had been building up a



home recording setup.

And then we would search out any spaces that we could that were interesting and unique.

I've done records all over the place. I did some recording over at the old K Big Room, and I did some albums in chapels. I did an album in the basement of a big old industrial building in Portland that Marriage Records was running out of... Whatever decent spaces we could find.

IS: How did that process influence the music you put out?

BS: Sonically it was influential, because we would use the room, and let the room come into the recording. And just the mindset of being in a new space that is different from what everyone is used to, and having it be something special. Something where we're all there and the energy is really focused, and people aren't going home at night. We're basically just there recording the entire time. So it's hard to say what would have happened otherwise, but it definitely affects the energy and the fluidity of the creative process.

IS: What does it take going into recording to make an album that stands out?

BS: Good songs. I feel like I've heard it said a thousand times, but it's true. I think that for the records I tend to like, which are more studio albums than live representations, that having demo'd songs beforehand and gotten a grasp on the concepts that a band wants to hear in an album are super important. Unless you just have tons of time in the studio, which most of the bands I work with don't.

Also, I think a commitment to the craft of songwriting is huge. And that can mean a lot of different things, but there are people who really stand

out, and [who] think really well about their music and I can tell are really inspired by their music. They are constantly looking for the next thing, or are looking to refine what they're already doing. There might be ways that people can cultivate that for themselves, but what it looks like for me is more of an inherent thing that someone comes to the table with.

IS: What are you currently working on?

BS: Recently, I've really been putting my energy toward studio management and promotion. I think there's a

It's K Records - it's these seminal recordings that are pivotal albums of peoples' lives... There's a vibe around the whole business, the label and the studio. It's really relaxed, it's really inviting, it's really friendly.

lot of people who don't realize that this studio is now open to the public. It's been this sort of legend for 20 years. People in the past have called, even The Black Keys called about 5 years ago trying to get in the studio, and the infrastructure wasn't in place here to allow people to come in and record from the outside world.

And so I'm still working on letting people know that we are open to the public now. It's like a dream come true for a lot of people to come in and do an album at Dub Narcotic Studio. It is very rewarding to be the driving force behind making it available.

IS: Why do you think it has so much significance?

BS: It's K Records - it's these seminal recordings that are pivotal albums of peoples'

lives. The music by Mirah, The Microphones, Beat Happening. I know people were really moved by some of the stuff KARP put out. And some of Calvin's collaborations, like with Doug Marsh for The Halo Benders. A lot of this music was done at this studio.

There's a vibe around the whole business, the label and the studio. It's really relaxed, it's really inviting, it's really friendly. I think a lot of people don't have that conception, but it really is.

I know before I came into town I had the word "hipster" in my mind, but it's one of the friendliest groups of people I have ever collaborated with. And it shows in the proliferation of music that has occurred because of K Records. Even off the top of my head, Sub Pop wouldn't be around without K Records. A bunch of labels [wouldn't be]. It's just been hugely influential.

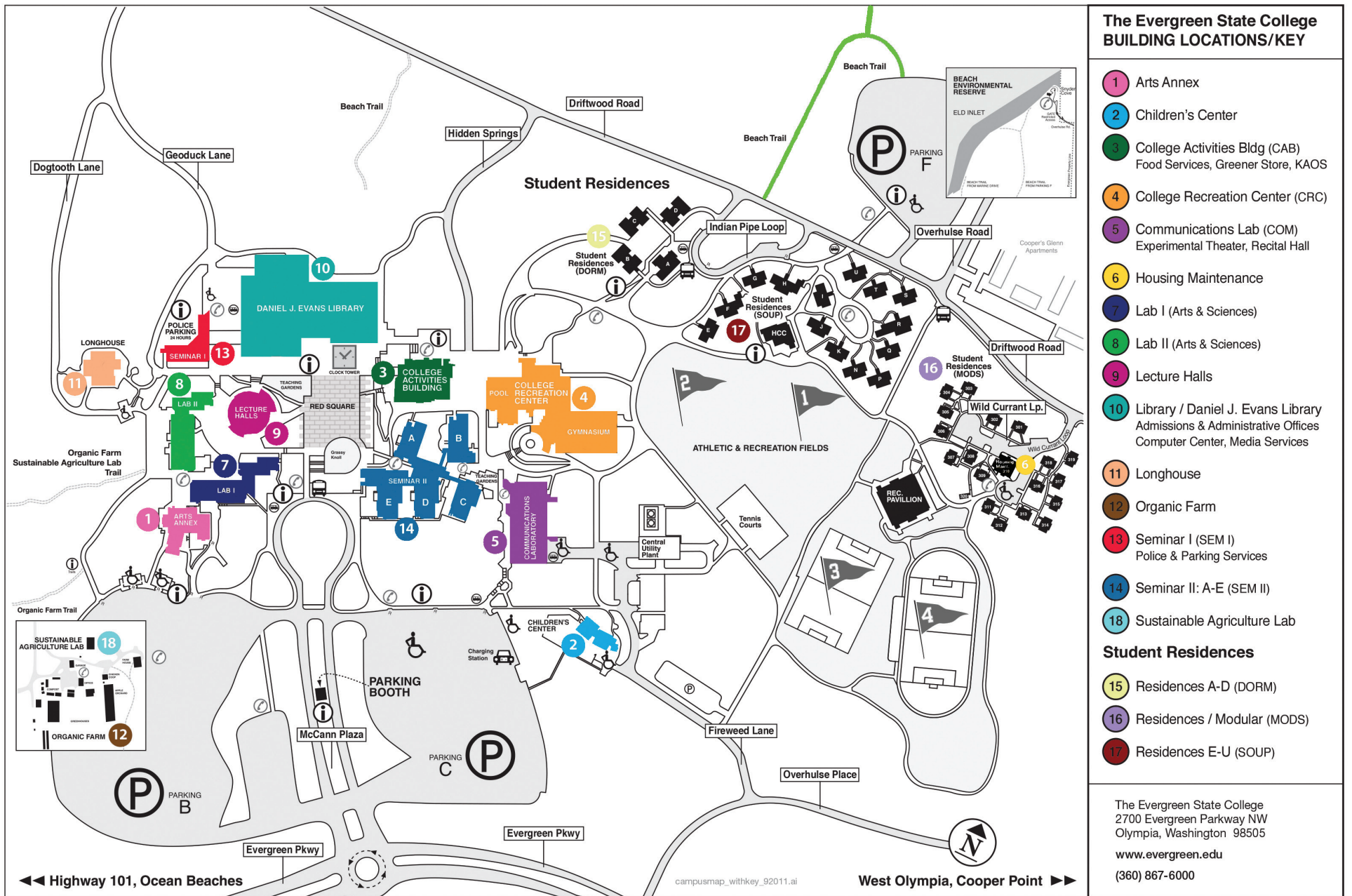
IS: It seems like K is the main thing about Olympia that is known around the country.

BS: Totally. And with good reason. And K is still very local-centric, even if they're not putting out local bands all the time. Mariella [Luz], who manages K, opened Northern [the volunteer-run all-ages music and art space], and that's been going on for 5 years now. They are all just very locally motivated people.

IS: How do you think their approach has impacted the Olympia arts community?

BS: I think the combination of K and Evergreen draws a lot of artists to Olympia, and together there is a whole cultural association of what Olympia is. And a large reason why there is such a thriving arts scene for such a small town is because of that cultural association all over the world.

Campus Map | CPJ



Hours of Operations & Food Service Options

9am - 3pm Geoduck Guide Information Booth	Red Square (Mon-Wed)	7:30am-5pm Market Place	CAB 2nd Floor
9am-4pm Student Accounts	Library Bldg. 1st Floor	7:30am - 11pm ... P.O.D Express	CAB 2nd Floor
Cashier's Office		8am-4pm SEM II Cafe	SEM II
Registration & Records		8am-4am The Greenery	CAB 1st Floor
Financial Aid		5pm-8pm	
Parking Permits			
Student ID's	Library 1005		
8am-5:00pm The Bookstore	CAB 2nd Floor		
9am-8pm Computer Center Labs	Library Bldg. 2nd Floor		
6am-11:55pm Intercity Transit (Departures)	Library Bus Loop		
12pm-5pm Quantitative Reasoning & Writing Center	Library Bldg. 2nd Floor (Mon-Wed)		

Spaces and Places

Pictures and words by Allie Friese, Gus Sampaio, Olivia Martinez, and Ray Still

Campus Life | CPJ



During your stay at Evergreen you are likely to meet a number of individuals who are so passionate about the environment that they can't help but rant every time GMOs are mentioned. If that's you, you've come to the right place!

The Organic Farm has become a symbol of Evergreen's identity as a green institution. There are a number of programs every year that offer students the opportunity to work at the farm. But you don't have to be enrolled in these programs to get involved! There are plenty of exciting volunteer opportunities for those who want to be part of this community. Volunteer hours are Wednesday and Friday from 9am-4pm.

The farm also has a yummy fresh produce stand by the Red Square Bus Loop, open Tuesdays and Thursdays from 3 to 6 in the afternoon! It'll be open through October, so stop by soon!

Standing proudly on the third floor of the CAB building is the new **Rachel Corrie Memorial Sculpture**, created by Evergreen graduate Ross Matteson. Corrie, a former student at Evergreen, was killed in 2003 by a bulldozer run by Israel Defense Forces on the Gaza Strip. She was in the Middle East with International Solidarity Movement, a pro-Palestine group that was committed to non-violently stand against the Israeli army's demolition of the homes of Palestinian people.

"For me, this sculpture goes way beyond my unsolicited design of a stainless steel pyramid and the perched bronze dove," commented Matteson. "The 2013 pedestal, case, graphics, LED lighting, pyramid and dove — all combine together, create one coherent form and meaning. It is a new focal point in a special place, inspired by a woman who deserves as much recognition, in my opinion, as other notables in Evergreen's history such as Dan Evans (Daniel J. Evans Library) or Charles McCann (Charles J. McCann plaza)."



Just a twenty minute walk through the forest (or a ten minute run, for you health nuts) is the **Evergreen Beach**. The trails begin at the north end of F parking lot or off Driftwood Road, by the freshmen dorms.

Day or night, the beach is a peaceful place to meditate and reflect. During low tide, you can hear the water run through the rocks on the beach - but watch out for when the tide comes in! Some parts of the beach disappear completely.

The forest surrounding the beach has hidden wonders of its own. There are several "treehouses" scattered in the brush, shrines dedicated to Greeners-know-what, and even sculptures of people made of packing tape.

Whether you're out there for your environmental program, or for a widely-acclaimed Evergreen bonfire, remember to be respectful and stay safe!

Arts & Entertainment | CPJ Album Reviews

By Issac Scott

LAKE - *Circular Doorway*

K Records - July 13, 2013



The newest release from local K Records staple LAKE displays the band at their most laid-back and

groovy. *Circular Doorway* continues the band's decade-long journey into the land of what if Fleetwood Mac were hipsters living on Olympia's west side? Funky keyboards and percussion drift through the tracks for an easygoing – slightly doped up – vibe. It's ideal as a bedtime soundtrack, or perhaps for a sunny afternoon tea party. In particular, Ashley Erikson's mesmeric voice, such as on the outstanding "No Wonder I," takes this album above and beyond any of LAKE's previous releases.

Sawtooth - *Sawtooth II*

Self Released - Sept. 18, 2013

The duo of Steven Smith and River Nason honed their array of talents in numerous musical projects around Olympia. When they're not jamming in bands like Camp Wisdom, Land Mammals and Generifus, or organizing shows at The Guest House, they're crafting the immediately likeable folk pop tunes displayed on *Sawtooth II*. Comforting in their simplicity and precision, the songs are built on a foundation of well-worn Americana: familiar themes of travel, love and whimsy. *Sawtooth's* latest effort shines with confidence while, thankfully, not taking itself too seriously.



('Interview with an American Fourtracker,' continued)

And I got used to the sound of them. I got used to the workflow.

I've probably had six Protools systems. I've just really never not been intensely disappointed working on a digital work station. So, I just kept working on analog and I really prefer the workflow, and I also just think it sounds better.

CJ: A lot of your older albums mention appearances by members of Death Cab for Cutie in their liner notes. How did you meet those guys? Anything to do with both you and Death Cab being on Barsuk for a while?

JV: That was probably the biggest turning point of my life. I was in a very obscure, very unloved band called MK Ultra. We kind of beat our heads against the wall for five years. Of course it was a great experience to go through that. Everyone has to do that. Everyone has to be in a band that doesn't click. I think it's very healthy for them.

But one of our last shows was playing with Pinwheel, which was Ben Gibbard's band playing with Jason McGerr, the Death Cab drummer, in Bellingham. Ben liked the band, and Jason loved the band. We became friends.

And the next time I came through Seattle with MK Ultra they brought Josh Rosenfeld, who is one of the founders of Barsuk, to the show. Then that band broke up and I went solo. And then I restarted the conversation with Josh.

I got into Barsuk 100 percent because of Death Cab. There was no doubt about it that they got me in front of Josh and kept the conversation going. They also took me to Europe early on and got me started touring over there. They've stayed in touch with me. They've recorded a bunch of albums at the studio. Chris [Walla] loaned us his console. That's how we have a really nice console in the B Room [of Tiny Telephone]. That relationship has been incredibly important.

Without a big band helping a smaller band out, it's impossible. You can't get traction. It's very, very important that they felt strongly enough about us to help us. I certainly try to return the favor with bands all the time.

CJ: Do you ever get MK Ultra requests at shows?

JV: I do, which is really amazing. Because seriously, that

band couldn't have bought fans. We could have had 100 dollar bills hanging off our equipment. And [now] people ask me about MK Ultra. And also, people upgrade the value of MK Ultra so often that I just have to correct them [laughs]. And let them know, first off, that the band wasn't that great... Those guys were great. It was me that wasn't that great.

I played a show on Saturday. It was one of the Kickstarter shows in Austin. And on Saturday - so three days ago - someone requested

an MK Ultra song. So, it actually happens (at) half the shows I play: someone asks for MK Ultra songs.

Those songs were oddly complicated. They're really hard for me to play on acoustic guitar. The musicians were so good and the writing was so thoughtful. The rhythm section was really tough.

But I do have to remind people: it's a sentimental thing. Like, there's people who miss Mussolini being in power. It's a trick of the brain more than anything.

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CPJ - A Revival

By Ray Still

Where We Stood Then...

In 2007, the Cooper Point Journal (CPJ) decided to jump onto the same social-media bandwagon many mainstream newspapers are racing toward. By the end of fall 2011, the CPJ had made it fully online.

And by New Years, the CPJ was going the way of the dinosaurs. What seemed like progress resulted in something closer to near-extinction.

What happened? What changed? Aren't social media and the internet supposed to encourage subscription and readership? Isn't it easier to click on a URL than it is to turn the page and get our information on the fly than wait for it to come out in print?

Yes, it's easier, but is it better? No.

Moving so far away from concrete print injured the paper's on-campus visibility. Going entirely online began as a risk worth taking, but took the toll of a failed experiment. Student surveys at the end of the 2011-2012 school year revealed the community's strong preference for news in ink and paper.

Reigniting a 42 year-old print legacy in an engaging format took an entire year, and a lot of work. Last year, the CPJ re-introduced the print edition back to Evergreen's campus with rousing suc-

cess. It was even given an honorable mention from the College Media Association in the "Best Paper in a four-year college with less than 5,000 students" category.

As the year came to a close, positive feedback poured in from the campus community, including the Office of Alumni Affairs.

... **Where We Stand Now**

... Where We Stand Now

This year, the CPJ hopes to continue serving the Evergreen community by printing and distributing our print edition across campus.

We have also revamped the website to work in tandem with the print edition. This way, we can accept more content and contribution than we could before, without

"We are an independent, student-oriented organization and publication, and our mission is more than publishing a paper."

giving up our community presence on campus. With the addition of the website, we hope to be able to publish more than what our reporters and editors write. We want to publish what you, the students, write. This school is founded on strong and controversial opinions, and many of you either share those opinions, or have strong opinions of your own. We are an independent, student-oriented organization and publication, and our mission is more than publishing a paper.

We aim to evoke community discussion and debate on current, controversial, and local issues and ideas.

We strive to learn (and teach) about journalism in these days of

change. Information travels through a landscape where twitter feeds, Wikipedia pages, and press releases are not only mainstream sources - they are often used in lieu of fact checking and unbiased reporting.

Finally, we want to be a student organization that allows for open communication, inside the office and out. We want to provide resources and tools for staff, contributors, and community members to express their questions,

their ideas, and their opinions.

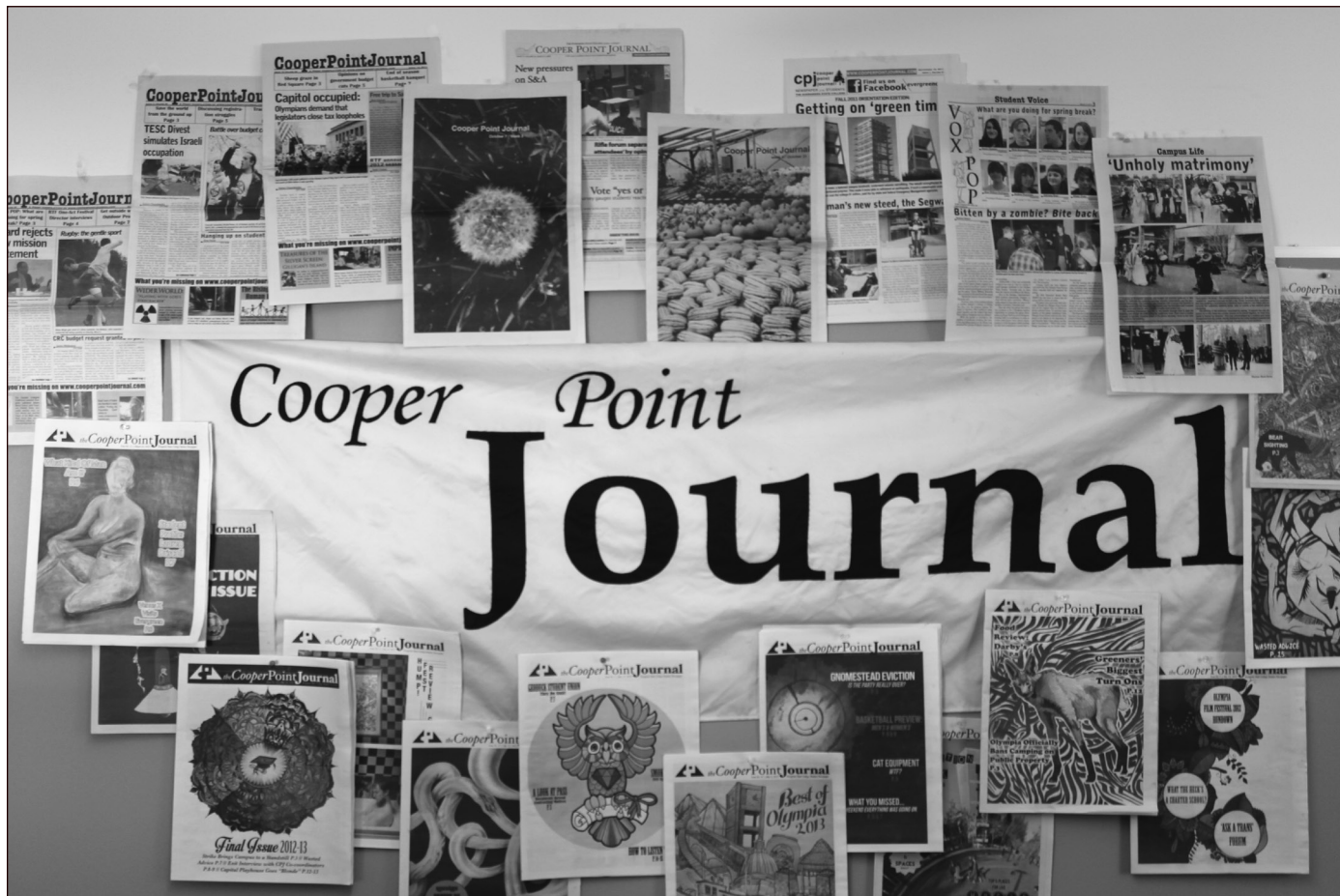
In short, the CPJ wants more. More content and more pages. More color and more artwork. More writers, more editors, more contributors, and most of all, more community participation.

Where Do You Stand?

You could be a brand new student, reading this article with your parents behind you asking the Information Desk where the "Greenery" is. Or, this could be your last year at Evergreen, and you hope to make your final mark on this school before stepping out into the "real world".

Or, you could be in the middle: just carving out your place on campus or your own vision of the future. Wherever you are, if you're a student, you can write to us or for us. Or hell, even against us (they say there's no such thing as bad press).

The CPJ is your student paper - we are here for you. Take a look at the front page and see what positions are available for you, and come visit us on the third floor of the CAB Building, and tell us where you stand.



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Letters & Opinion | CPJ

A Journey to China, Evergreen Style

By Pamela Zogman
contributing writer

Sometimes a place calls you; sometimes you are lucky enough to answer the call. We don't get to ask why and in not being able to ask, we certainly don't always get an answer. The pull is there and so we end up in some distant land questioning, why am I here? Being open to the overall experience allows for an awakening. I knew China would change my life before I went - upon my return I felt transformed.

Hirsh Diamant, an Evergreen faculty member, led our group in China. Diamant and I were a perfect match because of our shared interest in Daoism. I had spent my previous summer immersing myself into the concepts of Daoism. When I enrolled in Business and Culture along the Silk Roads, my main interest was taking a look at China's business and culture since our countries have created a strong tie that will not be disappearing anytime soon. In the beginning of the program, I had to work through a personal bias I was holding on to from media infiltration that had downloaded into my consciousness. Part of me was convinced that China was a "bad" guy. Yet I had been enamored by Chinese medicine, martial arts, literature and spiritual practices for many years. How can a country that has an alluring culture be all bad? - it can't. As a class we worked through and examined our bias and once I traveled to China I discovered a genuine, living culture that contradicted the vilified image projected in our media, proving that stereotyping is an inaccurate way to look at the world.

When I enrolled in the program, I had

no idea I would be traveling to China - I didn't have the funds for the journey. Michael Clifthorne came to our class and promoted the Benjamin A. Gilman Scholarship, which grants funding to students to travel abroad. If he had not come to my class, I never would have applied for, and then received, the scholarship that made this trip possible.



In my experience, "someone else" is always awarded the scholarship, so why bother? This time, I thought, "Let me give it a shot; if I am meant to go, it will happen." Apparently, it was meant to be. I am pointing this out to other students to apply for scholarships if you have the desire - don't let fear stand in your way.

Going back to Hirsh Diamant, his strong interest in Daoism was a blessing for me because Hirsh included many temple visits into our cultural experience. My personal favorite was the cave where Lao Tzu wrote the Dao De Jing. At this site, we encountered the most blissful monk that gave a pure example of living the Dao. His essence was sweet, playful and childlike, yet his wisdom immense. He demonstrated that when we remove the clutter that goes on in our brain, we can live in a more peaceful, blissful way. That concept is a lifetime pursuit, so I can't extrapolate too deep in a small article, yet I encourage you to look into Daoism if that ideal strikes a chord.

One of our hosts, the WuYi University, took special care of us. We were introduced to the art of making tea, Qigong, calligraphy, and

watched an outstanding Chinese outdoor performance that surpassed any theatrical experience I have had in my life. In Hangzhou we were introduced to business students that had a mutual interest in our country and thoughts on business. It was intriguing to exchange ideas on ideals and philosophies for emerging entrepreneurial mindsets from two different cultures. This immersion went on from morning into the night as Hirsh Diamant kept us go, go, go-ing. He really packed a tremendous amount of learning in just 21 days. I was exhausted, but grateful for the enriching experience.

The point of this article is to inspire other students to seize this educational opportunity. Traveling abroad was the highlight of my Evergreen experience. Experiencing other cultures will expand your views and potentially add market value to your resume. As Michael Clifthorne aptly states, "Studying abroad is like getting CPR. It jolts you out of a cultural dead zone, engages you again in the wonder of humanity, and rewards you with vibrant perspective on one's choices for living."

If you want to learn more about traveling



Xi'an student helper Liu with a Daoist monk. Photo courtesy of Pam.

abroad at Evergreen, check out the Academic Catalog's study abroad link or the second floor of the Library, to the right of the main entrance. Also check out the Benjamin A. Gilman Scholarship at www.iie.org/Programs/Gilman-Scholarship-Program.

You can also contact Michael Clifthorne at clifthom@evergreen.edu for more ways to help fund your travels.

A big thanks to Hirsh Diamant, Evergreen, and the Benjamin A. Gilman Scholarship Program!



WASTED ADVICE

What do I do when I get writer's block the night before I have to turn in a seminar paper?

--Paper Cha\$er

I'm not sure if I have very many healthy or legal solutions for you. Ask your friends and roommates if they have any solutions...or substances to help you along. Ha!, that was a pun, because that one facebook science meem about alcohol being a solution, you know, in scientific terms. I am going to stop riight here.

I am living on my own for the first time. I am admittedly terrified of running out of toilet paper. What should I do when I just don't have that couple bucks to buy some TP?

--Toil N. Trouble

Here is another problem that can be solved with a little resourcefulness and creativity. Always carry a bag large enough to catch free toilet paper that greets you along your way. Every time you walk out of the house, you are given a new chance to run into partial rolls and, on very lucky days, large industrial rolls. Keep your eye out for unwatched stacks of napkins, too, like at McDonald's and Subways and shit.

As school begins, I am moving after being in the same housing situation for the past two years. My previous roomie and I had amazingly compatible tastes in home décor. Now she is moving to the Bay Area for grad school.

So, I'm moving in with a fairly new friend. Although we get along great, I've recently noticed that my friend wears a LOT of orange. One more thing: I HATE ORANGE. I really don't want to in a tangerine-draped apartment and I am more than a little nervous.

--Color Me Bad

Come back at her creamsicle-dreamsicle ass with some straight purple overload. Invest in some Prince posters. Convince her that all your house-thangs match hers and then slowly remove them. Stage a robbery, and then surprise her by giving back all her purple shit back when she moves out. Well, naw, you should wait for the following Christmas. Don't worry! It's going to be great.

What the f--k is a compost toilet? People I know keep talking about them like its common knowledge.

--Neu R. Oundhere

Consider using an internet search engine. I am done talking about toilet paper and how people deal with their excretions.

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