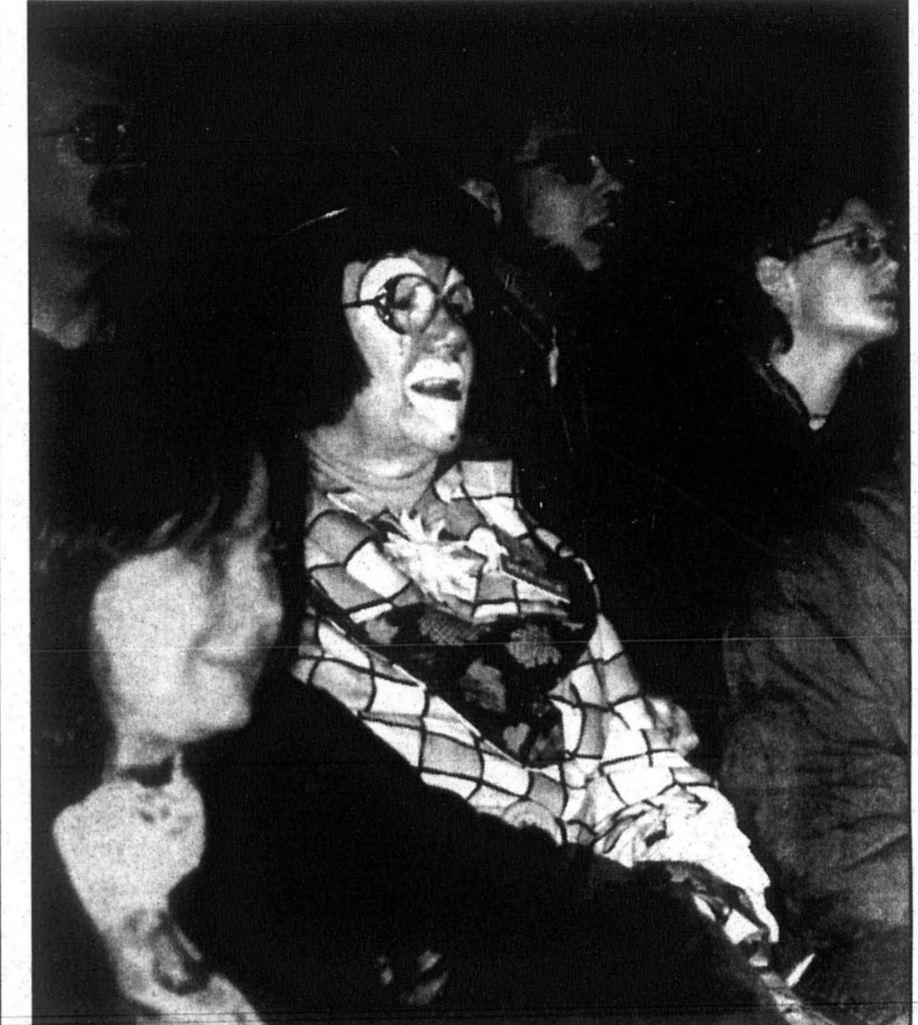




The circus comes to town



A clown joins the crowd at Circus Olympus, a wild celebration of fun held in the covered pavillion on Saturday and Sunday. photo by G.Love Story Page 10

Longhouse committee discusses alcohol use

BY JENNIFER KOGLER

The Longhouse Users Advisory Committee held a forum concerning the use of alcohol in the Longhouse on Monday, May 13. The forum and discussion surrounding the issue will help the committee to compose a model for solving governance problems at the Longhouse.

The alcohol controversy began in January when a group of Native students got together for a potluck to express their outrage over a few incidents where community members rented the Longhouse for special occasions and used alcohol on the premises.

Karen Carterby, co-coordinator of the Native Student Alliance, was instrumental in bringing students together to discuss the matter. "I kept hearing people talking about it," she says, "and I knew something needed to be done." Carterby invited members of the administration to the potluck. Nancy McKinney, special assistant to the vice-president, told the students that she was going to put together a committee to look at the alcohol issue, and asked Carterby to join.

After the meeting with members of the NSA, President Jane Jervis enacted a moratorium, banning alcohol from the building until an advisory body could come together and form a discussion group.

The committee, formed in March by Barbara Smith, provost, and Ruta Fanning, vice-president of finance and administration, represents the different factions on campus that have an interest in the use of the building.

This includes faculty and staff members, representatives from Conference Services and the South Puget Sound Intertribal Planning Agency, and Native students.

Carterby says that alcohol should not be allowed in the Longhouse because it "isn't traditional in Native culture. . . and is contradictory to Native traditions." Although the Longhouse isn't a traditional building, it is made with materials from Native structures and houses many carvings by Native artists, and therefore should be representative of the culture.

Robert Guerrero, committee member and a student in the Native studies program, says that although the Longhouse is a state-funded building and cannot exclude people from participating, he does not see why the Native hospitality should be sacrificed. "Is anyone going to be hurt by us not having alcohol?" he asks, "no, but people will be harmed if there is." Although there was a feeling from the committee that banning alcohol would discriminate against certain community members who consume such beverages, Guerrero feels that an alcohol ban would only discriminate against drinking, not the drinkers.

Nancy McKinney, special assistant to the vice-president and member of the committee, says that the forum evoked a lot of personal beliefs and experiences from the crowd of students and community members, about alcohol in the Native community and the

Please see Longhouse on page 3

Why don't more people come to community forums?

BY REYNOR PADILLA

Only five students attended a forum held Tuesday to discuss the student conduct code, rules that all Evergreen students must follow.

Low attendance at community forums is becoming a trend. Only six students attended a forum about a quarterly fee that Evergreen students could charge themselves to pay for technology. Even the forum on limited arming for public safety was attended by about 35 students, and that forum was in the second floor of the CAB, near where most students eat lunch every day.

"I have been a little disappointed in the participation of the students," says Art Costantino, the vice president in charge of organizing and publicizing most of the community forums over the last year. He feels that students choose which forums to attend, and ignore others. Costantino doesn't think that students really care about the student conduct code until they unknowingly break the code. It doesn't compete with issues like arming public safety.

It's a shame, says Costantino. Unlike Evergreen's social contract, the student conduct code is a set of rules that the administration thinks are important enough to enforce, Costantino says.

Helena Meyer-Knapp, the woman that students deal with if they break the student conduct code, thinks the forum didn't coincide with student energies. If there was a highly public conflict involving the student conduct code, she says a lot more students would have come to the forum.

It's still important to hold the forums, says Meyer-Knapp, even if only few students attend. That way people have the opportunity to attend if they want to.

"I don't regret it," she says.

Do students know about the forums?

How do students find out about these forums?

For a normal forum, like the one on the technology fee, flyers are put up around the school, says Costantino. Sometimes ads are bought in the Cooper Point Journal.

Costantino thinks that more can be done. When forums



Most seats remained empty during Evergreen's recent forum to discuss the proposed changes to the Student Conduct Code. This poor showing has prompted the question "Why don't more people come to forums?" photo by Reynor Padilla

to discuss curriculum changes were held, faculty members announced them in class.

When selectively used, the faculty are an excellent way to publicize forums, says Costantino, "...perhaps the best."

But faculty members had a stake in the curriculum issue, Costantino says, they don't want to be involved with every issue.

Forums aren't enough

"We learn in certain issues that forums aren't enough," says Costantino.

In fall and winter quarters, Costantino helped put on forums about whether public safety should be armed. He, along with two student representatives to the board of trustees, gathered student opinion through a lot more than just forums. They sent letters to every member of the community. They walked door to door in the dorms asking people for their feelings, and they sent out a survey. Costantino doesn't think that the same effort should be taken for every issue. It would just cost too much money and time, he says.

"Over-reliance on any one method..." Costantino says, "...is a mistake."

Students still frustrated

"There's too many forums," says Ryan Warner, the coordinator of the Irish American Student Organization.

Please see Forum on page 3

Print it!
Gary the Cat seepage by: Jake Manny and Adam Horvay

An Auction in 3 Acts

On May 25, starting at 5:30 p.m. there will be "An Auction in 3 Acts". It starts with the All-You-Can-Eat Magnificent Toppings Baked Potato Buffet. An auction-as-theater, starring local actors, starts at 6:30 p.m. The auction benefits the Olympia Waldorf School, which is a school providing an arts-based education for children, Kindergarten through grade 5. It will be held at the Washington Center for Performing Arts in downtown Olympia. Seating is limited to 124 people, so consider making reservations. Cost is \$15. Contact 753-8586 for further information.

Female Awareness and Safety Training

F.A.S.T. is an acronym for Female Awareness and Safety Training. This is a self defense class for Evergreen female students, put on by Evergreen students. Topics will include hands-on self defense training, the use of weapons, dating security, domestic violence laws, home security, auto security, travel security, security in the work place, and dealing with the police. Student participation is encouraged. Sign up in the Women's Resource Center.

TESC Student Groups host Community Safety Conference

In response to the decision to arm Public Safety, student groups opposed to arming are joining together to create a conference to serve Evergreen and Olympia community members in building safer communities. Operating from the belief that the primary element in creating a safe community environment is a strong, assertive and informed community the Peace Center and the Community Action Group at Evergreen (CAGE) have scheduled Saturday, May 18 for UNCAGED, A COMMUNITY SAFETY CONFERENCE. This conference, which is now in its final phase of planning and organization will host presentations by FIST (Feminists in Self Defense Training), Steve Huntsberry, new head of TESC campus police, Cop Watch, Thurston County Crime Prevention, and The Evergreen Learning Center. Other presentations are still under consideration. The conference is timed to conclude Sexual Assault Awareness and Domestic Violence Week at Evergreen. (see below)

The conference will begin at 9:30 a.m. with presentations and workshops scheduled throughout the day and will end at 4:30 p.m. There will be a lunch break with entertainment at noon.

All members of the Olympia, Thurston County and The Evergreen State College communities are invited.

For more information please call [Neva Reece at 352-2561].

Please note: Activities on the theme of Sexual Assault and Domestic Violence Awareness are scheduled for the week preceding the community safety conference. These events are being organized by the Sexual Assault Prevention Coordinator at Evergreen. Sponsors include TESC President's office, and Rape Response Coalition. For more information about Sexual Assault Awareness and Domestic Violence Week, please call 866-6000 extension 5221.

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Second Annual Experimental Music Festival

The Second Annual Olympia Experimental Music Festival is May 27, 28, and 29 at The Midnight Sun. The music starts at 7 p.m. on all three nights, and is \$8 at the door. Passes for all three nights are available for \$20. The proceeds from the festival go to the artists who are traveling from out of town. You can call for questions 956-1762 or e-mail Ricardo Wang, the coordinator of the music festival, at rwang@elwha.evergreen.edu.

Irish Music & Dance

The Ceili: Irish Music and Dance is coming up! It will be held on Saturday, May 18 from 7 p.m. to 10 p.m. in the Organic Farmhouse at The Evergreen State College. It will cost \$3 for TESC students, and \$5 for the general public. Musicians Bob Soper and Randall Bays will perform. Come for the live music, dancing, and snacking. The dance is sponsored by the Irish American Student Organization. For questions call 866-6000 extension 6749. Everyone is welcome.

Super Saturday volunteers needed

Super Saturday is held on June 15 this year. Volunteers run the event. The Career Development Center needs volunteers this year. Different times are available to volunteer for each of the activities held on Super Saturday. The Career Development Center also needs volunteers to help with the set-up on Friday, June 14. If you are interested in volunteering, please get in touch with Stacia Lewis in the Career Development Center at extension 7189. You will need to fill out a form in order to volunteer at Super Saturday. Hurry and apply because the time slots for volunteering are filling up.

Reggae Angels to Perform at TESC

A San Francisco band, the Reggae Angels, will perform at The Evergreen State College. The performance will be held in the Library 4300 on May 22 at 9 p.m. Student tickets are \$6 at the TESC Bookstore, and \$8 at the door. Current student identification is required. General admission tickets are available through Ticketmaster locations for \$12. For the general public it will cost \$14 at the door. KAOS 89.3's radio show "Evening Dread" will give away tickets between 9 and 11 p.m. on the last few nights before the concert.

Hawaiin Concert Benefit in Lacey

On Saturday, May 18, a Hawaiin Concert will be held with performers Brother Noland, Tony Conjugacion, and special guest star Mark Bunda. It will be at the North Thurston Performing Arts Center 600 Sleaford Road N.E. in Lacey. The cost is \$12 and the performance starts at 7:00 p.m. Tickets are available at the Washington Center Box Office, Yenny's Music Store, Rainy Day music, The Bookmark in Lacey, or by calling (360) 753-8586. The event is presented by Liddell & Associates (360) 491-7875. The concert will be a fundraiser for the first annual Molekai Learning Experience Award bestowed on six native Hawaiin high school students who now live in Olympia.

Security Blotter by Cristin "tintin" Carr

Thursday, May 2

- 1126: Theft from Lab II.
- 1512: Conference attendee with an ankle injury in the Library.
- 1704: Broken tiles and bent brackets found on the fourth floor of the Library.
- 1708: CRC tunnel door alarm activation.
- 2011: Traffic accident involving non-students.
- 2108: Theft from vehicle.

Friday, May 3

- 1700: Theft from vehicle.

Saturday, May 4

- 0254: Malicious pull of A dorm fire alarm.
- 1330: Vandalism in F-lot.
- 2128: Lighted charcoal from barbecue grill placed into outside dumpster causing the dumpster to smoke.

Sunday, May 5

- 0100: Fifteen teens make a scene at the Lesbian Gay Film Festival dance.

Monday, May 6

- 0101: Window mysteriously stolen from first floor door of the CRC.
- 0127: Subjects shooting garlic cloves with slingshot at KAOS window.
- 1618: Dog attacked and injured by another dog.
- 1930: Student received suspicious e-mail and letter.
- 2145: Graffiti on the CRC breezeway and climbing wall.

Tuesday, May 7

- 0807: Theft of food from refrigerator in the admissions area.

Wednesday, May 8

No mischievous deeds today.

Student Government

On Wednesday, May 22, a meeting is planned to discuss TESC's lack of student government in relation to the new technology legislation, which may add \$120 to the students' tuition. The meeting will be held in Longhouse 1002 at 1 p.m. For further information contact Jonny Fink at 866-8510 or jonny@elwha.evergreen.edu.

Update from the environmental front

by Pavan W.B. Auman
In July of 1995, the US Congress passed the now famous "Salvage Rider Bill". This bill, among other things, mandates the harvesting of millions of board feet of green healthy trees in Oregon and Washington, setting aside current environmental regulations. It is a boon for the Timber Industry, and a crush for our environment, quality of life, and other industries dependent on forest resources like fishing. We now have some of the worst timber sales in our history being logged at this moment.

Today marks the 260th day of lawless logging under the 'salvage rider', and boy has there been action on the fronts. Here is a quick rundown of the major environmental hotspots from our bio-region and elsewhere.

Olympia! - A massive rally is being held this Saturday to protect ancient forests and threatened wildlife. Starts at 12 noon, in Sylvester Park downtown. This will be a big one, so don't miss it!!

Enola Hill, Mt. Hood - [April 21] Over 1000 people protested the illegal logging of this Native American sacred area. 36 people arrested, logging halted for the day.

Toke West, Oregon - Large protest near Alsea, Oregon. 24 arrests.

Detroit, Oregon - An Oregon ex-logging town turned recreation center was the site of a "Pro-Forest Rally" Saturday.

Congress - New York Times identified Senator Larry Craig (R-ID) and House Speaker Newt as proposing to make the Salvage Rider permanent. I love Republicans.. They're so cocky in the face of a coming defeat!

Sierra Club - By a 2 to 1 margin, the Sierra Club has voted to



photo by Reynor Padilla
Brazilian rain forest? Old growth timber? Timber industries run amok? No, no, and no. This example of clearcutting was taken from behind Cooper's Glenn Apartments.

endorse no further cutting on public lands and national forests.

Yahoo!!

From a broad perspective it appears that the Salvage Rider is backing up on the timber industry, and is creating unprecedented levels of citizen outrage and action. We can only expect this to intensify as the summer approaches..

What to do?!

Go to the rally this Saturday at Sylvester Park!! Call the President 1-202-456-1414 Tell him to stop the Salvage Rider and to protect Enola Hill in Oregon.

Visit some Web sites documenting the Salvage destruction: <http://www.teleport.com/~wbrandt/forests/forest.shtml> <http://www.olywa.net/cascadianet>

Awareness



photo by Gary Love
Handpainted shirts hang out to dry in red square in observance of the Sexual Assault and Domestic Violence week. The shirts were made survivors, friends and family of victims and anyone else who wanted to speak out about issues discussed during the week. Interested viewers are encouraged to attend any of the other events scheduled this week.

FORUM: continued from page 1

Warner also works in the student activities office, and has seen issues flash through Evergreen's political spectrum over and over again.

To Warner, it doesn't seem like the administration ever listens to students. **Students share responsibility**

Costantino thinks that students share a certain amount of responsibility on these issues.

"It's appropriate for students to take considerable leadership," on issues like the technology fee, Costantino says. The tech fee, which could bring \$400,000 to Evergreen for information technology every year, can only be passed with a vote by the students. At most colleges that would mean a vote by the student government.

At Evergreen, where there is no student government, and no formal community decision making process,

coming to a decision on the tech fee will be difficult.

If anything will be done about the technology fee, students will have to do it. A forum on the tech fee, organized by students, will be held on May 23 in Longhouse 1002 at 1 p.m.

A student government would help facilitate decisions on issues like the tech fee and the student conduct code, Costantino says.

"It's one way of increasing general involvement," says Costantino. Some student governments do a horrible job, reminds Costantino. At some schools they don't represent anybody besides themselves, he warns.

"Having a student government doesn't solve all the problems," Costantino says, but having a good student government would help.

"They [forums] just seem like an unneeded political process," Warner says.

LONGHOUSE: continued from page 1

premise of the forum. "What we heard was a lot of frustration and unhappiness, especially that there even needed to be a forum; that it was even an issue," she says. "I can understand that."

Guerrero agrees with those who are confounded as to why alcohol in the Longhouse is even an issue. "This is just baffling," he says, "it seems so obvious, so simple." Despite sentiment that not allowing intoxicants in the Longhouse would play into the stereotype of alcoholism plaguing the Native community, he says that "there's nothing stereotypical about historical fact."

Tina Moomaw, the new coordinator for the Longhouse, says that the committee held the forum "in keeping with the spirit of Evergreen, [to] let people have their say." She knows that the Native community was focused on the issue a lot, and wants them "to feel they have the opportunity to be heard."

McKinney says she "doesn't believe that the committee is struggling very hard with this issue," and that they are "pretty unanimous" about keeping alcohol out of the Longhouse. The advisory committee will make a formal recommendation to Smith and Fanning by May 27.

Because of the enormous amount of pain over this issue, Native community members expressed a need to have a cleansing ceremony at the Longhouse. Moomaw says that the ceremony will take place on Super Saturday to coincide with the dedication of several welcoming figures.

Although there is alcohol on campus during that day, she hopes a lot of people will be there to experience the event and that drinking will not get in the way. Moomaw is setting up a subcommittee to speak with Northwest tribal elders about the issue and how the ritual should take place. She hopes that after the ceremony, the Longhouse can "get back on track" and start doing all the things it was envisioned to do.

The advisory committee will continue to look at governance issues in the Longhouse and what members of the community should be represented in the grievance process. McKinney says that an alumni is needed for the committee, as well as a recognition of who in the local tribes should be called for advice about the issues. She wants to make sure that the right people and different viewpoints are represented.

Queer pride steps up for summer What I think of what you think

As spring quarter comes to a close, workloads tend to increase dramatically. So, I have to apologize for missing last week, and regretfully inform you that this is going to be my last column this quarter. But don't look so glum, there's much to be excited about in the coming weeks and it's my job to pass this info along.

First, next month an array of pride festivals will be commencing in the state and entire nation. In Olympia, Gay Pride Week kicks off June 15th with a show at Thekla. The Olympia Gay Pride March will be held Saturday June 22nd downtown at Sylvester Park. Portland Pride will be held Sunday the

The Utah state legislature recently banned all extra-curricular school clubs to block a gay/straight student alliance group. Now it seems the Salt Lake City Public school board h's listed select student groups that will be allowed to continue to meet as part of the regular school curriculum. Groups that will be protected include the Aviation Club, Dance Club, Cheerleading Club and Golf Club. In contrast, the school board eliminated the Black Students Club, Latino Pride Club and Students Against Drunk Driving. The Gay/Straight Alliance was not mentioned on either list because its application for recognition had not been processed.

Things To Do

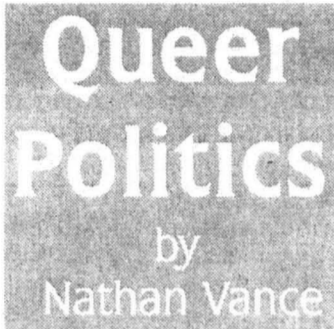
1) The 13th Annual Seattle AIDS Memorial Vigil is scheduled for this Saturday and Sunday at Seattle Central Community College on Broadway. Saturday, the dedication ceremony will begin at 4 pm and at 5 pm Seattle Mayor Norm Rice will speak to the crowd. Sunday, activities will begin at 1:30 pm. Feel free to

bring a candle, incense, or a picture of someone special to add to the ecumenical/universal altar.

2) Tell all your friends about the Project Open Mind/PFLAG commercials airing June 13th. Watch them, tape them, and send copies to everyone you know (Ok, that's alot to ask but do your best). Call Nordstrom and thank them for their support.

4) Look through all that junk around your house and donate the best stuff to the Thurston County Hands Off Washington (HOW) "Gay-Rage Sale". The Sale will be happening on June 8th (@ 429 SE Fredrick next to Big Tom's on 4th) and the friendly folks at HOW would love your contribution. Call Anna at 943-7469 to arrange drop-off.

5) Have a great Summer, you deserve it!



Parents and Friends of Lesbians and Gays (PFLAG) are going to be preceding with "Project Open Mind" by airing two prime-time commercials beginning June 13th in the Seattle Area. The commercials address the "controversial" subjects of gay teen suicide, violence directed towards gays and right-wing religious hate speech. They are extremely important to gay-rights visibility and public opinion. After the spots were viewed in Oklahoma, Georgia, and Texas the Christian Broadcasting Company, led by Pat Robertson, succeeded in getting them pulled off the air by threatening a lawsuit and various boycotts. In Houston however, the local PFLAG chapter gained 20-30 members monthly for several months after the commercials showed. It's also worth taking note that Nordstrom was the project's first local corporate donor and encouraged the use of their name in conjunction with the showings.

The controversy over affirmative action constitutes the most critical current battlefield in the ongoing conflict over the status of Blacks in American life. No domestic struggle has been more protracted or more riddled with ironic complication. One frequently noted irony is that the primary beneficiary of affirmative action policies have been middle class white women. A more salient point is that the affirmative action controversy has contributed significantly to splintering the coalition principally responsible for the civil rights revolution. That coalition was comprised of a broad array of groups which include liberal Democrats, moderate Republicans, the national organizations of the Black and Jewish communities, and others. These groups all succeeded in invalidating segregation and passing ideologically far reaching legislation in support of the Civil Rights Act and the Voting Rights Act.

For almost two decades now this coalition has been riven by bitter disagreement over the means by which American society should attempt to make amends for its racist past. Opponents of affirmative action acrimoniously proclaim that the goal of civil rights should be a color blind society that rewards people solely on the basis of individual merit. All they seek is a "level playing field" for everyone. Who can be against that? Why, it's the American way!

Well, for a long time now its also been the American way to tilt the playing field in favor of wealthy white males. As a matter of fact black backs did most of the tilting. It would seem fair to suggest that after several hundred years of slavery combined with Jim Crow legislation, we could get, say... a hundred years of affirmative action. We'll overlook the forty acres and a mule we were promised. Too bad you can't legislate equality.

Law and legal writing can aspire to liberal ideas that emphasize the equality of its citizens. Actually the Constitution does so quite well. But since human beings with biases interpret, implement, and enforce the law, we sometimes fall short of our lofty goals. Race neutrality in law has become the presumed antidote for race bias in life. With the legal omission of segregation, many (white people came to actually believe racism no longer existed. With the entrenchment of the notion of race neutrality came attacks on the concept of affirmative action. It is at this point that the coalition of diverse groups goes their separate ways. Non-black members of the group have the privilege of moving freely in a race neutral or color blind society. Blacks, who for so many

generations were deprived of jobs because of the color of our skin, are now told we ought to find it demeaning to be hired because of the color of our skin.

It is truly demeaning to go on numerous interviews because you're "not qualified". It is demeaning to not be hired for being "over qualified". It is demeaning to be unemployed and begging on street corners. It is demeaning to turn to crime as the only way to put food on the table. It is demeaning to be incarcerated. It is outrageously demeaning that none of this can be called racism, even if it happens only to (or to large numbers of) black people, as long as its done with a smile and a handshake in a "color blind" society.

That is why race neutrality laws will not work for black people. Blacks are the objects of an institutional racism which has been sewn into the very fabric of the country, as surely as the stars and stripes themselves.

In 1992 38% of black families were living in poverty. A black man who graduates from college will make 75% of what his white counterpart makes. African-American families income is 60% of white families. That last statistic is an eerie flashback/reminder that when slavery was abolished blacks were considered three-fifths of a human being.

Thoughts



and shit
by Vaun Monroe

Equality cannot be legislated, but some semblance of equal opportunity can. Affirmative action creates an opportunity for landing normally unattainable jobs.

It is not enough to remove the chains of bondage after two hundred years. Point to the starting line and say, "start running", on a level playing field. Affirmative action has undeniably benefited blacks as a group.

It has enabled blacks to attain occupational and educational advancement in numbers and at a pace that would otherwise have been impossible. These breakthroughs create self-perpetuating benefits: the acquisition of valuable experience, the expansion of a professional class able to pass its material advantages and elevated aspirations to future generations, the eradication of stereotypes, and the inclusion of black participants in the making of decisions affecting black interests.

Furthermore, the benefits of affirmative action redound not only to blacks, but also to the nation as a whole. For example the absence of black police even in overwhelmingly black areas was a catalyst for the ghetto rebellions in the 1960's. The integration of the police force through strong affirmative action measures has led to better relations between minority communities and the police, improving public safety for all. Most importantly, some whites (through working side by side with blacks) will learn that blacks too are capable of handling responsibility, dispensing knowledge, and applying valuable skills.

Others will continue to harbor the narrow view, snatching isolated incidents of poor performance to buttress their glass houses. If racial discrimination could be eliminated through the goodwill and meritorious judgments of those in power, affirmative action would be unnecessary. Circumstances force me to conclude that affirmative action remains a necessary tool for digging out entrenched racial hierarchy.

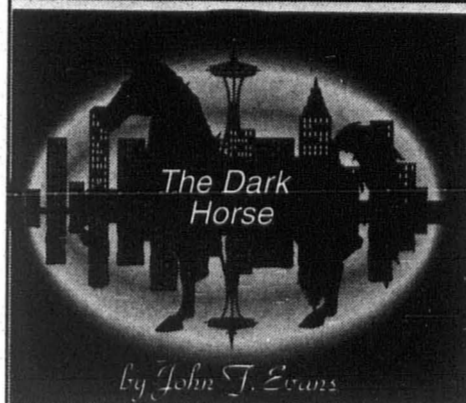
Peace
Vaun

P.S. About those misguided minorities who say affirmative action is no longer necessary. Isn't it a funny coincidence that they are all wealthy? And in trying to understand the motive of those who benefited from affirmative action trying to abolish it, remember Judas sold out Jesus for thirty pieces of silver.

In senior management positions of the top Fortune 1000 corporations, the figures read as; 97% white male, 2% white women, 1/2% African-American, less than 1/2% Asian and Latino.

'96 playoff triumphs have earned Sonics national respect

"I won't be surprised if they win it all. If they lose, it won't be from a lack of effort." -Hakeem Olajuwon.



If you read *The Dark Horse* three weeks ago, you saw that I predicted the SuperSonics would end the Houston Rockets' two year stay on the NBA throne. At the time I wrote that article, Seattle had just lost Game 2 to Sacramento and appeared on the verge of another fold-job. I made what at the time felt a bold prediction. I risked that not only would the Sonics rally and outs the Kings, they would then beat the champs 4-3.

It turns out they did it in just 4 games. I don't think anyone thought the Sonics would dominate to such a degree that they would sweep. Yes, Seattle had beaten Houston nine straight times going into their semifinal round series, but the two-time defending NBA champions handed Los Angeles a 3-1 drubbing in the opening round and were gunning for a three-peat.

"What can you say?" sighed Hakeem Olajuwon. "This is a tough loss. When a team beats you four times, they're a better team."

The last two years Olajuwon was the undisputed king of the second season. He outplayed the three centers considered his closest competition, Patrick Ewing, David

Robinson and Shaquille O'Neal, and brought the Rockets back from the very brink of elimination nine times in the last three years. In '94 he was his team's high scorer in 21 of 23 playoff games. It was little different last year. Against Seattle, who lack a marquee big man, Hakeem looked confused, frustrated and averaged an unremarkable 18.3 points per game, his past playoff averages.

The Sonics surrounded Olajuwon with jabbing, swatting doubleteams, which would vanish by the time he kicked the ball out to a momentarily open team-mate. With so little room to operate, the "Dream Shake" became the "Dream Ache". He managed a career playoff low of 6 points in Game 1, with 4.5 costly turnovers per contest.

"I don't know if what we're doing to him is fair or not, but this is business and everything's not fair. You've got to do what you've got to do to win," said Sonic center Ervin Johnson before Game 4.

I've never seen a 4 game series where one team won every game that was still so exciting. Sonic fans will be reminiscing about this for years and years to come. After winning by 33 in Game 1, Seattle had to battle for every victory the rest of the way. In Game 2, it was the NBA record three-point barrage. Who can

forget Nate McMillan's 5-5 from beyond the arc? It took 20 treys from the Supes and a fourth quarter comeback to win.

In Game 3 a Mario Elie bomb from downtown brought Houston within 113-112 with 11.4 seconds on the clock. Gary Payton redeemed himself after clanking two and potentially winning free throws by draining two with 10.2 seconds left. Elie's final three fell short and Seattle, after coming back from a 16 point first quarter deficit, were up 3-0 at the Summit in Houston.

Game 4, the clincher, was the most exciting of all. After blowing a 20 point lead with ten minutes left in the game, the Sonics rallied behind Shawn Kemp in overtime to close out Houston. Kemp completed a three point play and hit two big ones from the line, the five most meaningful points in an explosive 32 point, 15 rebound outing. Seattle shot an abysmal 2 of 10 from the charity stripe in the fourth, and seemed rattled by Robert Horry's five triples in the final 6:06 of regulation. Who wouldn't be?

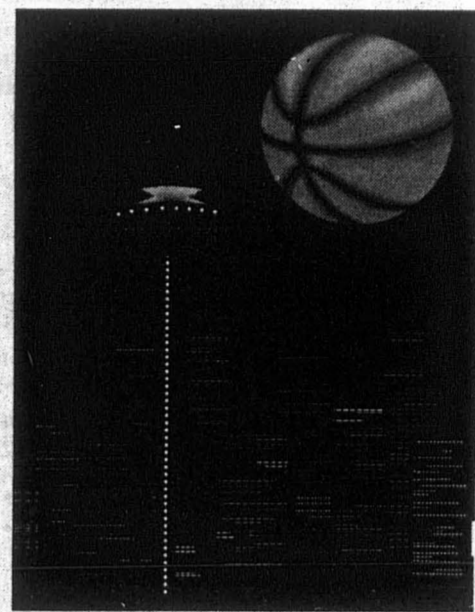
"We walked off the court like we lost the game," said Sonics forward Detlef Schrempf. Kemp added: "We were wondering: 'How'd this team come back from being down 20?' But no one pouted. We stayed together, and that meant a lot."

The Sonics regained their composure in OT, nailing all seven of their free throws. Hersey Hawkins had a big steal and a breakaway layin, then the go-ahead hoop over Olajuwon. Seattle went on to complete the "sonic-broom" and now await the winner of the Utah Jazz-San Antonio Spurs semifinal.

After the lights went down in the Summit for the last time, the fallen hero, exhausted but classy as ever, saluted the victors. "You could tell they were determined and they felt this was their year," said Olajuwon. "They have a championship team, and they can play at every level. I won't be surprised if they win it all. If they lose, it won't be from a lack of effort."

Again and again in the '96 playoffs the Seattle SuperSonics have had the opportunity to collapse under pressure. Instead, they have shown the kind of focus, determination and toughness that only the great teams have. The Sonics have made tremendous strides: winning a franchise record six straight playoff games, developing a precise and unpredictable half-court attack, and playing defense so tenacious, intelligent and consistent that at times it has been a thing of beauty. If their maturation process continues, this team should storm past whoever they face in the Western Conference Finals and prove more than a challenge for WHATEVER team comes out of the East.

Finally, the stigma is gone. The Seattle SuperSonics have become a team that the entire nation must respect; they have earned nothing less.



REGGAE ANGELS

ONE OF THE BAY AREA'S MOST SERIOUS REGGAE ACTS

"It's a small world after all." as they say. San Francisco native Fenton Wardle and his the Reggae Angels, create music that's as danceable as any from Kingston, Jamaica Come out on Wednesday, May 22nd for a night of some of the best reggae music in the country today. The Evergreen State College will play host to the Reggae Angels this month in the Library Building Rm, 4300. This is a seven piece bend featuring three vocalists, bass, drums, keyboards, and guitar. Their music is rock solid.

Truth and Conviction, their fifth release, was recorded in the States and then taken to CRS Studios in Kingston to be mixed by esteemed producer Bobby Simpson. In addition, Raston Grant, Patrick of the Fifth Extension Band, and Vision contributed to the recording. The result is a relaxed collection of songs with a few inspired touches. *Guard The Honor* is one of their recent releases. This CD is of top quality, a pillar classic work in reggae music. This CD was recorded in the Bay Area at Hyde St. Studio in San Francisco, and in Jamaica. It was mixed in Jamaica by Sylvan Morris, David Rowe, Hugh Palmer, and Dr. Marshal in Music Works, Dynamic Sound and the Mixing Lab. Check out these CD's in your local stores, and come out to The Evergreen State College and witness the Reggae Angels deliver a serious message on good hearted living -- love, health and happiness. Reggae Angel's music speaks of spiritual ideals for righteous living - songs of love, guidance, uplifting and glory. For more information, call (360) 866-6000 Ext. 6222.

Who: Reggae Angels
When: Wednesday, May 22nd, 1996 at 9:00 pm. Doors open at 8:30 pm.
Where: The Evergreen State College - Library Building L4300
Cost: \$6.00 for Students, \$12.00 for General Admission, \$8.00 at the Door for Students, \$14.00 at the Door General Admission.

Advanced Tickets

Ticketmaster for General Admission, The Bookstore at TESC Evergreen Students ONLY

*There will be a ticket give-away promotion on Olympia Community Radio (KAOS 89.3 FM) during the Reggae Show, "Evening Dread" with Amy Levinson, Bryan Smith, and Damian Simmonds. (limited to 10 Tickets)

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The white liberal mentality

With my fingers poised before my keyboard, I ready myself to write a harsh critique of the white liberal mentality towards race and racism as I perceive it.

What do I mean by the White liberal mentality? I mean the mind-set that seems to make liberal whites think they are exempt from having thoughts grounded in racist presumptions.

You say you're color blind? I say you're as color blind as a bag of skittles. It is impossible for you to see me completely on the individual level.

see the color of my skin. It is a Black/Japanese culture and I refuse to have it marginalized into what you would like to think as generalized individualism that is irrefutably based on European culture.

In a seminar, in which we discussed race, students told me that people are based more on their individuality than their culture. The problem with that statement is that it is strongly rooted in Western ideals of the individual over the group.

I know an Evergreen student who prides herself on seeing people as individuals. Yet this same girl says that guys from the east coast are snobby and Black and Hispanic men are oppressive towards women.

That amorphous institutions, corporations, and fanatic Republicans are the only ones being blatantly racist.

with. Since most white women get married to white men, this must mean-gasp-there are abusive white men! But if a White guy named Joe Blow beats his wife, it means Joe Blow beats women.

The most annoying thing White liberals can give is their pity because it is usually based upon two things: a notion that we are like hopeless little children who need mommie's test in order to survive (the paternalistic/maternalistic mentality) and the White liberals' need to vindicate themselves from guilt.

Guilt is a complex aspect of the White liberal mentality. Many Whites feel guilty because the color of their skin gives them certain privileges and protects them from ever having to deal with certain social ailments. This is strange to me. You have done nothing to be White except be born and yet you feel bad about the privileges it garners

as if you worked for them and somehow I didn't. There is definitely an effort on the part of many whites to keep themselves in a position of privilege but this guilt says to me that somewhere you know you too are responsible for the conditions that plague 44 million Americans.

For those of you who think you are exempt from or not responsible for racism because you think your behavior is good, think about this. You accept the Constitutional benefits and responsibilities (for those of you who say the Constitution is the root of all evil, you should know that you can say such things because of that document) that were handed down to you by your ancestors yet you will not except the legacy of oppression your ancestors have also handed you.

Terrance Young

What do I mean by the White liberal mentality? I mean the mind-set that seems to make liberal whites think they are exempt from having thoughts grounded in racist presumptions. The mind-set that allows them to delude themselves into thinking they have not racist-sexist fears. That amorphous institutions, corporations, and fanatic Republicans are the only ones being blatantly racist.

Religious rhetoric polluting the CPJ

I've recently become quite disgusted with the content of the CPJ column 'Evergreen, Christ & Me'. While all students and student groups have the right to publish within our journal, this does not allow for a carte-blanche to impose your respective beliefs or ideals onto others.

While there are arguments to be made for the benefits of certain Christian ideals within human nature such as 'Love thy neighbor as you would yourself' (likely taken from earlier Buddhist and Hindu teachings), this article makes a basic premise that many of our current problems are related to our collective personal 'sin' and rejection of God.

She further claims that within our human nature, "Murder, violence, oppression of women and children, and general hate characterize every culture that has ever existed in some degree."

Let's put this completely hypocritical statement into a proper perspective. Remember the Crusades of a long time back? When the Christians decided to invade the Arab and Muslim cultures to convert them over to their faith? What about the annihilation of Pagan cultures around the world? Don't forget the Salem witch trails, and the genocide of Native American culture over the last two centuries.

Excuse me for noticing Christianity has caused much of the violence, hate and oppression which this article is so

beemoaning. To say that all cultures exhibit these attributes is a severe and gross generalization, obscuring the global impact Christianity has had in contributing to these problems. Yes, there is some violence in most cultures of the world, but I think Native Americans and most other ethnic/pagan groups were much happier and peaceful before receiving the 'Good News' at the end of a conquistador's sword.

What bothers me most about this article is not that a person or religious group is trying to propagate their beliefs, but that it admonishes those that are not followers. Later in the article, Rosy writes that: "Even though we have hearts that are inherently prone to sin against 'Him' and against each other, God has given us a way to be liberated from that sin. Through Jesus, we are able to live a life in which we can be freed from the desire to oppress, to hurt, and kill (physically and spiritually)."

So I have a heart inherently prone to sin? Sorry, I don't think so. If you believe that, fine, but don't impose that opinion on those that don't even believe in sin or the Christian faith. For that matter, the second statement is ridiculous considering the documented history of the Christian religion. How have we been freed from the desire to hurt and oppress when nearly all wars fought in the western world have been largely religious in nature?

Putting religious commentary on the CPJ is fine in my opinion; you have a right to that as students, and as a student group. This does not give you a right, however, to make generalizations about the collective guilt, or 'inherently sinful' nature of your peers. These are concepts created by Christianity, and are not necessarily held by the other members of this Evergreen Community. Lets keep the content of the CPJ responsible and intelligent, and put a stop to the religious rhetoric.

Pavan W.B. Auman

Reader responds to passing of anti-immigration bill

A couple of weeks ago I received a letter from Washington state representative Randy Tate. The letter was in response to another letter I had signed urging him and other state representatives to vote against the Immigration in the National Interest Act, H.R. 2202.

Rep. Tate's letter began with the usual propaganda about the immigrant myth by opening his letter with the following statement: "...the United States is an immigrant nation and has traditionally opened its borders to all those who wish to come here to find a better life..."

Housing flyer is culturally insensitive

To the editor,

I'm writing a response to a flyer I received for a Housing-sponsored clock tower rappel on Wednesday, May 1st. In the flyer it explained that the event would only occur should it be a dry day. This was followed by a direct derogatory slur against my cultural heritage:

"(...SO DO A RAINDANCE ON TUESDAY NIGHT OR SOMETHING...)"

I believe that the maker of this flyer decided to make a play on the whole rain dance allusion. Yeah, ha ha. After beating this sorry attempt at humor to death for all these years, are there still any bigots out there that find this reference to the Southwestern ceremony funny? I'm guessing the maker of the flyer wasn't aware that he actually commented about a totally different ceremonial practice. (Replace "rain" with "sun." Man, what comedy geniuses they have at Evergreen.)

Rob Ludgate

that the United States will go a long way toward solving our illegal immigration problem and will, in effect, alleviate our economic woes.

The current xenophobic atmosphere present in this country today recalls the American anti-immigrant sentiment of the earlier decades of this century. Despite Randy Tate's argument and despite Emma Lazarus' poem inscribed at the pedestal of the Statue of Liberty, the United States has not always been the benevolent receiver Americans believe it to be.

In anxious times of economic insecurity, American nativists seek objects for their fear, using the most visible targets as scapegoats: darker-skinned, poor, non-English speaking immigrants. Instead of blaming the end of the Cold War, technology, corporate downsizing, and corporate flight to other countries where the labor is cheaper as the major causes of economic recession, Americans focus their anxiety on someone who is generally powerless in the US work force.

services from which they themselves do not benefit and effectively support services for US citizens. Estimates for the amount of taxes immigrants pay for which they receive no services range from thirty to seventy-five million dollars.

The fear that immigrants "challenge our national capacity to provide future generations with the American Dream" is also poorly founded. Americans fear that the immigrant will steal their jobs. This also is not true.

Immigrants often work at wages lower than those of native-born Americans and often take on jobs that Americans cannot or will not do, that are vital to the economic well-being of this country. The aerospace, agricultural and technological industries have been among the principal benefactors of immigration.

Besides being attractive to nativists and those who feel victimized by the current economic state, Rep. Tate's rhetoric appeals to those who do not understand immigration in a historical context. The fact that migration is a world phenomenon that results from years of American and European imperialism is never addressed in the current dialogue on American immigration reform.

Manuel Miranda

States was Mexico until the United States annexed it in 1848. Filipinos, who make up the second largest immigrant group in this country, come from a place that was a former protectorate of the United States and housed US Air force bases until the early 1990's. Puerto Ricans, who are not actually immigrants but are in fact US citizens, come from a "free associated state" of the United States of America.

H.R. 2202 passed in the House of Representatives by a vote of 333 to 87. Bill Clinton signed the Anti-Terrorism Bill as a response to the Oklahoma Federal Bombing (which was in fact masterminded by Americans). These are manifestations of xenophobia at the institutional level. The nationally broadcast beatings of Enrique Funes and Alicia Sotero by Riverside County sheriff deputies are racist manifestations at the popular level.

Manuel Miranda

Letters and Opinions Errata

Last week, something in the errata was wrong. The sentence "... the name of the tribe Choctaw tribe was misspelled in one of the pull quotes." should read "... the name of the Choctaw tribe was misspelled in one of the pull quotes."

Community Chiropractic advertisement: If you could do something to ease your: headaches, back pain, and stress... Wouldn't you? Chiropractic Can Help

HARBINGER INN Bed & Breakfast advertisement: Charming 1910 Mansion Overlooking the Puget Sound & the Olympic Mountains.

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The arrival of CIRCUS OLYMPUS

by Bryan Frankensuss Theiss

When I was very young, my family went to visit our older cousins at Christmas time and we all went for a walk to some sort of makeshift Christmas town. Everything was decorated like a cheap-ass rendition of the Rankin-Bass conception of the North Pole. We waited in line to go inside a little Fotomat-sized booth where we sat on "Mrs. Santa Claus's" lap, and she gave us Serendipity books. Then we saw that in the window of somebody's house there was a store-bought Miss Piggy puppet with a spotlight on it. It was lip-synching to the tinny sound of a Muppets record playing through broken loudspeakers. I couldn't understand what she was saying, or why she was saying it, or what it had to do with Christmas. I had no idea what the hell was going on, but I was fascinated. And that's a lot like how I felt last Saturday when I attended the first ever Circus Olympus in the covered pavilion on campus.

The Circus Olympus is not a real circus—it's less and more. It has the disadvantage of being put on mostly by amateurs, but the advantage of being aimed at the very specific audience of Evergreen students. There are no aerial acrobats or trick elephants that later get loose and kill their abusive trainers. But there are surreal puppet shows, "hypnotized" stuffed animals, and intentionally pathetic homemade carnival rides. And for the sake of tradition, real fire eaters.

The atmosphere of this circus is what made it work—moved from Red Square to the pavilion due to rain, it had the feel of a real big top. At the same time, the place was dark and mysterious. The midway included some dart games, a broken cotton candy machine and even a cheesy, homemade spin ride called the Cosmic Cushion. Almost everything seemed amateurish, as should be expected. What surprised me was how much the shoddiness and chaos of the whole production invoked the crazy fringe feel that must have pervaded early circuses back when they traveled the country and set up their own tents in small towns. But even those circuses probably didn't have gremlin-like toddlers crawling all over the place, upstaging the acts and often threatening to be run over by the out of control amateur clowns.

When I first arrived, the bleachers were packed with children. The stage was an authentic wooden ring painted in true circus fashion. Out came the ringmaster, a bespectacled old man resembling TESC alumni Fezrak Water. He was wearing an impressive Willy Wonka-esque top hat and suit. He didn't have the vocal flair of a real ringmaster but he still made a good host and he did a great job of drowning his pseudo-circusisms in random nonsense.

The first act, or rather non-act, was a masked quasi-jester called "The Fool's Crow" who came out and murmured for a while and then dragged away his toaster. This pointless offering pretty much spat in the face of the concept that the first act needs to really reel

in. At this point, I was starting to worry that all of these kids were about to sit through the most boring and unimpressive circus of all time. It was an easy assumption to make at that point in the show, since the only other thing going on was the distracting "hey look at me, I'm weird" antics of the obviously inexperienced "clowns." I guess it was better to have fake clowns than no clowns, but these guys were rarely funny, kept interfering with the acts and worst of all, tended to obstruct the audience's view of the ring whenever they felt the need for attention. I bet the clowns who were offended by *Shakes the Clown* would be outraged by these people's apparent assumption that anyone can put on makeup and instantly become funny. (A clown named Mr. Sinster had the physical aspects of clowning down pretty good but unfortunately his act was fairly eventless and seemed unrehearsed.)

Things quickly improved when Captain Claude Deville and the Circus Deville showed up. I got the impression that Deville, whose gimmick is that he thinks stuffed animals are alive, was a seasoned veteran who has been doing his thing at street fairs and carnivals for years. If that's not the case, he must constantly search for excuses to perform his prop-based stunts for unwitting neighbors. His first act starred The Amazing Propello Brothers, a group of stuffed caveman brothers he said come from his home land of Efluvia. The brothers flew through the air and landed in the butterfly net held by a volunteer. It was a very simple and unimpressive stunt, but it was a lot of fun because Deville seemed so convinced that he was convincing the audience that it was amazing.

While all of this was going on, I kept noticing a silent bald woman in heels, hunched over and waddling around pigeon-toed. Most of the wannabe-manics running around were about as self-consciously weird as David Lynch's *Wild At Heart* or a particularly embarrassing showing of *The Rocky Horror Picture Show*. But this woman impressed me: she had an aura of authentic freakishness. I thought she was either the Poodle Girl or the Penguin Woman, but I'm not sure why since she resembled neither animal.

Suddenly, she had an act. The ringmaster

mockingly announced her as a Butoh dancer. She waddled into the ring with a huge Pixie Stick hanging from her mouth, followed by a little girl named Tasia, who was dressed as some sort of circus princess. Like a human bee, Tasia started to gather Pixie dust from her mother's hand, then began licking it from her own hand. This went on for several minutes until the woman waddled out of the ring, leaving the girl stuck behind the wooden barrier of the ring shouting "Mommy! Mommy! Mommy!" This was my favorite of the non-acts.

Another humorous act was Ramos the Teddy Bear Man, who looked suspiciously like a guy in a bear costume. He was shackled and leashed, and when prompted by the ringmaster he talked like Frankenstein's monster. When a short intermission was announced, the Teddy Bear Man suddenly broke free from his chains and leapt upon the unwitting master of ceremonies, nearly devouring him.

Later came the most surreal event of the evening, a bizarre puppet show with striking wooden backdrops. The star was a ten foot tall clown whose mouth partially lip-synched a tinny recording of somebody reading a macho story about something. I couldn't understand what the clown was talking about, and I wasn't sure what was going on with the large clown puppets, the Siamese twins and the marionette dog that were sitting nearby in a flat wooden car. I could see the shadows of the puppeteers projected on the backdrop, and they seemed to be moving a lot more than the puppets. For some reason at the time it seemed like a brilliant accident. The show droned on for more than ten minutes, but it never ceased to be fascinating. The whole thing seemed like something I would love to find on TV at 3 am, like *Gumby* or *Lizard Music*.

Claude Deville's second act involved a train-car style cage full of huge stuffed animals. He claimed the tiger and lion were hypnotized and got volunteers to throw rings around their necks. I'm pretty sure the Captain was lying when he said that the animals sometimes wake up and maul people in the audience, but in any

case he kept his promise that no one would be hurt.

The climactic conclusion was the most primal and the most traditionally circus-like act (unless you include the acerbic chain smoker who pounded a nail into his nose and taunted the audience saying, "Aw come on, you like it and you know it!") Two almost feral-seeming women danced around the ring and swallowed torches while a live band played a hypnotic, driving rhythm that built and built until the women began to spew enormous flames from their mouths. They probably weren't the greatest fire-breathers of all time but they definitely seemed to know what they were doing and added some authenticity to the proceedings. Eventually they ran away, but the band kept playing as a huge puppet made its way to the ring. This puppet made the ten foot clown look like a baby. Despite its cartoonish features, its strange dance reminded me of a Clive Barker story (fitting since the fire-breathers had reminded me of *Night Breed*).

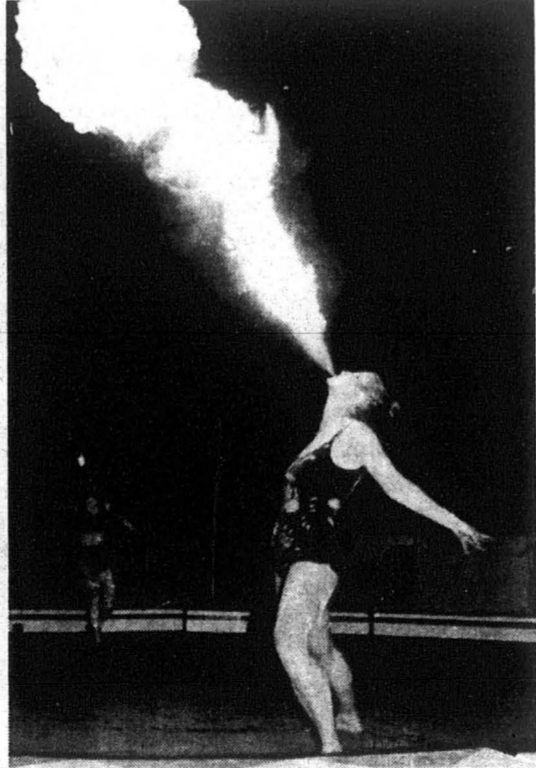
Then the puppet marched away through the audience, the band slowly dismantled and the evening came to an end. The whole place was filled with a powerful energy. It seemed like almost everybody went away thinking they had seen something incredible. It was truly unlike anything that has ever happened at Evergreen, and if it never happens again it is destined to become a legend.

Sunday's show was a bit more polished, with a spot light and a little better sound. It lacked the giant puppet but it had some additional acts like a real dog with a clown wig that hits a balloon with his nose and a talk show style freak pageant (like Leeza Gibbons does *Tod Browning*). Deville added a dark edge to the proceedings, threatening a young volunteer by saying "If you fail, of course, you'll be dismembered and distributed through the audience." Another highlight was when the ringmaster led the crowd in singing "The Circus Olympus Theme Song," a wonderful, organ-driven tribute to the letter W that I heard about 8 people singing to themselves during the intermission.

Best of all, the sky opened up and poured tubs upon tubs of water on us. The temporary power outage and the sound of water pounding against the metal big top added to the dream-like atmosphere of the whole event.

There have been a lot of exciting free events organized here in the past, like the annual one act play festival and last year's Phunky Phat hip hop festival. These things have to be respected because of the immense effort and obvious enthusiasm that goes into them. But I can honestly say that Circus Olympus was one of the most beautiful and surreal things I've seen in my three years at Evergreen. It will be a shame if it doesn't become an annual event. But even if it doesn't, I am confident that dozens of children will be haunted by vague memories of it for decades to come.

Photos by Alex Crick



Can a computer generated storm with digital sound make up for a bad script?

Two views on Twister

Too sanitized and safe to be satisfying

by John F. Evans

I have a good friend who is phobic about serious weather conditions, particularly tornadoes. For America at large, a movie dealing with such uncontrollable natural forces seems to have great potential to thrill and frighten. Now that we have the technology to bring it to life convincingly, that movie has been made. Too bad it doesn't fully realize its potential.

Twister is about a close-knit group of tornado-hunters who have a series of nerve-rattling confrontations with the nasty funnel clouds. Their close calls are the only truly successful aspect of the film, because the special effects (largely computer generated) are extremely effective. Unfortunately, *Twister* has some credibility problems and a plot that is an obvious afterthought to the meticulous disaster sequences that are the film's bread and butter.

Jan De Bont first made his mark on American cinema with 1994's *Speed*. His direction of *Twister* is similar in style; kinetic, high impact with a nonstop pace. *Twister*, sadly, is only half a movie. While *Speed* functioned purely as an exhilarating roller coaster ride, De Bont's new film suffers greatly from its lack of success in plot and characterization.

Bill Paxton and Helen Hunt make engaging leads, but are saddled by a predictable, formulaic script (one co-written by Michael Crichton, who also brought us *Jurassic Park* and *Disclosure*). Hunt has found fame and acclaim on TV's *Mad About You*, where her intelligent, down-to-earth persona has clicked with critics and audiences alike.

Paxton, a longtime character actor, steps up to the challenge of a rare starring assignment. His last, *One False Move*, came in a well-regarded 1992 film by the maker of *Devil in a Blue Dress* (Carl Franklin). Paxton turned in equally memorable supporting performances in *Aliens*, *True Lies* and *Apollo 13*.

Here Paxton tones down his requisite manic southern twang to play a more conventional Hollywood hero. Looking clean-cut and lacking his usual comic energy, a restrained Paxton makes a redoubtable protagonist but it is not a particularly interesting one.

Hunt is given more room for nuance, or

Rhythm Thief destined for cult classic status

by Christian Miller

The Rhythm Thief, directed by Matthew Harrison, is an excellent film full of black humor, images of stark reality, amusing lunatics, and one surreal trip on Freud's Oedipus complex. The film was shot on location in New York's lower east side in black and white. The cinematography is great, very straightforward street scenes that don't romanticize the city and avoid coping out on the urban decay motif. The film gives an excellent portrait of the Lower East Side and the misfit culture that thrives there. It is full of action, terrific acting, and innovative camera angles. The central character, Simon, embodies the archetype of the tragic hero within the skin, flesh and reality of an average person.

In the opening scene we see a street hustler selling CDs and other assorted "junk" on the corner of East Houston and Suffolk in the Lower East Side. Simon tells the hustler, "Hey man, this is my corner" and then uses some brilliant urban territorial tactics to intimidate the hustler to move on down the street. After setting up shop he sells his tapes to a small group of regular customers and calls it a day.

While walking home along a grimy side street we see a figure hunching and lurking in the background. Simon turns around once, and the figure hides in a doorway. He keeps walking, turns a corner and then hides, waiting for the foreboding person to turn the corner. When the two finally meet, we see that it is not a burglar or mugger, but a pretty young woman. Simon tells the lady, "Marty, I thought I told you not to follow me," she replies "but I stayed with your mother until her death," pleading for Simon to return

at least makes more of her scant opportunities. She should snare many more top billings.

Bill Paxton's creatively named character, Bill, is attempting to finalize his divorce with Jo (Hunt) so that he can marry a doe-eyed sex therapist (Jamie Gertz). Part of a dedicated crew of researchers, Jo and Bill have come face-to-face with some of the nastiest weather patterns on the planet without blinking. Jo lost her father to an F5 tornado (the deadliest kind) in 1969, which whisked him away before her eyes. The tornado left other houses untouched but appeared to come after her own. She took it personally, and has been obsessed ever since.

With a record string of twisters rampaging across the Midwest, Bill can't resist re-joining his old mates in a rousing chase across Oklahoma, facing peril after peril so that we might predict the appearance of tornadoes with greater accuracy.

Cary Elwes (who gained immortality as Westley in *The Princess Bride*) is an arrogant former team-member who sold out for corporate sponsorship and is only out for the money. He fails completely as a foil because he is so utterly incompetent and stubborn that he never poses a threat. It's a shame, because Elwes does smug self-importance as well as anyone; a classic handsome bad guy waiting to happen.

It's too easy to figure out what will happen between Bill and his fiancée once he's back doing what he loves, with the woman he loved doing it with. Gertz (the fiancée) hasn't gotten a job since 1990 (the lousy *Sibling Rivalry*) by my count. She comes off wide-eyed and vapid, adding nothing but comic relief in her complete inability to hold it together when the fit hits the shan. So to speak.

Twister's plot offers, ahem, few twists: it's simplistic and predictable. The relationship between Bill and Jo, a playful rivalry of willful Type A personalities, is the only part that works. It's all just a way to link the tense tornado attacks.

The supporting cast, while familiar faces all, are nothing but cheer-leaders. The one most featured, Phillip S. Hoffman (*Scent of a Woman*), makes an impression only by virtue of his remarkable capacity to be obnoxious.

The five or six sequences where Bill and Jo are plunged into mortal danger do generate anxious moments, but the awesome destructive power of the twisters is mostly

limited to tossing trucks and tractors around like kindling. Technically astounding as they are, the tornadoes lose their threat quickly because they simply don't kill enough people. That is to say, despite the amazing quantity of swirling debris and broken glass, and the number of unprotected victims in harm's reach, almost no-one dies. After awhile it was impossible to be scared; I knew what was happening couldn't be realistic.

The destruction of property is undeniably impressive. In an homage to Stanley Kubrick, *The Shining* is playing at a drive-in leavelled by a twister. As the screen is consumed, Jack Nicholson's face appears to melt into a maelstrom of ruin. It proves to be the film's most memorable image. Though a helpless flying cow rates a close second. You had to be there.

There are some hokey moments, such as a few obvious blue screen effects, but overall the computer F/X blend beautifully with the live action. Visually, *Twister* is a triumph of technology. Stephen Hunter Flick won an Academy Award for his sound effects editing in *Speed*. He may take one home next year for his work here. In a theater with digital sound the result is awesome.

The most astounding stuff is saved for the climax, which is always important in this type of spectacle. The end demands even more suspension of belief, by which time I just wasn't buying it anymore. How could these people be surviving the constant assault? How can each of those whirling pieces of jagged wood fail to hit anything living? The best conclusion I came up with was: because it's a PG-13, family flick. Better to rake in the big bucks if little Timmy can come too. And his little friends.

Taken purely as a succession of breath-taking wonders, *Twister* can be considered a hit. But if you need more meat on the story's bones, or to really fear for the characters, you aren't likely to leave satisfied. The thing about *Jaws*, which ads have compared this movie to, was how scary the unexpected threat of nature could be. People were DYING. Here, it's all too sanitized and safe. Not only is it unrealistic, it restricts the tension to the reflexive "jump" variety, like when a girder comes hurtling directly at the camera or something. In the back of the mind, you can't help knowing it's all just for fun.

Simon, Marty also believes that Simon's deceased mother was a poet. Marty takes all of Simon's mother's letters to him and graffiti's his apartment with their "poetry" in red ink. Simon gets home and tells her to stop. "But she was a poet," Marty protests. Simon responds "She wasn't a poet... she wrote greeting cards for a living."

One day while drinking a glass of quadruple strength Kool-Aid through a pair of straw glasses (toy glasses with a frame made out of a clear plastic tube that enables the user to watch the liquid swirl around their eyes as they drink) she hears burglars—who are really the musicians that Simon pirates that are coming to avenge him—going up to the stairs to Simon's apartment. Marty grabs his master tapes and splits out the fire escape.

Marty finds Simon and tells him the news. At this time the evil musicians spot Marty and Simon and pursue them in an attempt to kill Simon.

The couple escape to Coney Island and make camp underneath the boardwalk. It is here that Harrison does and absurd and surreal take on Freud's Oedipus conflict. Marty, who has graffiti'd herself with Simon's mother's "poetry" in red ink makes love to Simon. All the while Simon talks about his feeling of alienation toward his mother and explains that he can't lover her. "You can if you really try," Marty assures him, etc...

After this Simon returns to his neighborhood and sells his master tapes to the aforementioned hustler he intimidated earlier.

see RHYTHM on next page

You call this a witchploitation movie? *The Craft* is a weak attempt at teen horror

by Bryan Frankenseuss Theiss

In this decade, truly good horror films are almost as extinct as live action musicals. When audiences finally stopped paying to see god awful sequels to popular slasher films, the studios figured it was the genre that was lacking and not the quality. Even when something like, say, Abel Ferrara's chilling remake of *Body Snatchers* comes along, nobody bothers to promote it very well. Unless they're aiming for the straight-to-video market, the studio execs think they have to trick people into thinking it's not a horror movie.



RESERVOIR WITCHES: Neve Campbell, Fairuza Balk, Robin Tunney and Rachel True in *The Craft*

The latest horror film to hit the big screen is the same sort of deal. *The Craft* is a late '80s style horror film that borrows heavily from the teen angst films of the same period. Unfortunately it fails to deliver in both departments. The storyline is too routine to be either frightening or suspenseful, and the characters aren't believable or likable enough for you to care about what happens to them.

Robin Tunney plays Sarah, the new girl at St. Benedict's Academy in Los Angeles. She feels lonely until she befriends Nancy (Fairuza Balk), Bonne (Neve Campbell) and Rochelle (Rachel True), three fashionable aspiring witches who get picked on by all the cool kids at school.

To the delight of her new buddies, Sarah coincidentally turns out to be a natural witch with occasional telekinetic powers. The four become a coven and use Sarah's powers to cast spells on themselves and their enemies at school.

But you'll never guess what happens next. Sure, it might seem like these newfound powers have no bad side effects. But get this - the spells come back to haunt them! Sarah is not happy about this and decides she must make things right whether her friends help her or not.

If it weren't for a few computer FX, *The Craft* could easily be mistaken for a movie that's been shelved since 1988. That was the year that director Andrew (Threesome) Fleming made his last gaudy horror film, *Bad Dreams*, which one Fangoria reader wanted to retitler *A Nightmare On Elm Street Part 3: Dream Warriors Part 2: Bad Dreams*. There's even a cheesy rock soundtrack that could probably be blamed on the appearance of Dokken in *Elm Street 3*. Speaking of *Elm Street* sequels, this film draws heavily on the formula they perfected. The screenplay by Peter Filardi and Fleming offers a collection of outsider teens who presumably real life teens are expected to relate to. But the

characters are hollow and devoid of personality.

Each one has one gimmick that makes them feel misunderstood: Nancy lives in a trailer and considers herself "white trash," Rochelle's back is covered with severe burns, and Bonnie is insulted by a ridiculously blunt racist at school. Each of these problems is temporarily resolved via witchcraft.

Perhaps this could be forgiven if there was an engaging enough story. But the film subjects us to an onslaught of clichés. We have the handsome football player who spurns Sarah, the rebellious witches pressuring Sarah into stealing (they even call it "the five finger discount"), the sleazy stepfather who's apparently drunk 24 hours a day, and the wise Good Witch mentor who gives Sarah advice. There's even one of those scary bums who warns the protagonist that trouble is afoot. Just the ramblings of a crazy old drunk... or are they?

Some of this is entertaining. I particularly like the scene where Sarah tries to convince her friends that enough is enough. "Two people have died!" she cries, even though her magic has killed three people at this point. It's one thing to kill the scary bum who tries to warn you, but to not even count him in the body count is pretty damn harsh.

I guess part of the gimmick is supposed to be that the witchcraft here is realistic. The press kit brags that the movie "employed an authentic witch consultant, High Priestess Pat Devin (Covenant of the Goddess, the largest Wiccan based organization in America)." This wasn't a bad idea, and the spells seem to be theologically realistic up until the teens start levitating.

There are also about 2 or 3 mildly creepy

scenes. It's nice to see Balk walking on water or being covered with bugs, even though this is really slumming for the superb child actor who played Dorothy in the overlooked 1985 masterpiece *Return to Oz*. She's easily the best thing about the movie, going just overboard enough as she quickly goes crazy. Unfortunately this leads to a mediocre showdown between her and the bland protagonist. The final act contains an interesting image or two, but it's low on ideas and atmosphere. I enjoy piles and piles of bugs in

horror films, but Fleming doesn't fare very well in Dario Argento territory and it's not a big concern what happens to the characters anyway.

This does not mean that you can't make a great horror film about teen angst. *The Craft* is all the more insulting coming on the 20th anniversary of Brian De Palma's excellent Stephen King adaptation *Carrie*. That's a movie where you can believe in and care about the teen misfit protagonist, and get concerned and disturbed when her telekinetic powers become dangerous. De Palma made Carrie White's religious fanatic mother into a memorable screen villain. In *The Craft* I couldn't even remember what Sarah's dad looked like by the time he became important to the plot.

This is the biggest horror film to come along since the hybrid *From Dusk Till Dawn*, and that's a sad state of affairs. Even worse, *The Craft* actually had a good opening week at the box office. If this continues, expect 3 more witchploitation flicks within the next year and a half. The first two will probably be enormous financial failures and the third will be thrown away to video at the last minute. Either that, or they'll all be fairly successful and we'll be seeing unimaginative crap like this until the blue moon when a new Clive Barker, John Carpenter or David Cronenberg is given a chance on the big screen.

The Craft is okay as entertaining crap, and it probably seems really good to guys with the Goth Chick Attraction gene intact. But if you're looking for good horror or above average filmmaking, go elsewhere.

RHYTHM continued from previous page

Simon resigns from his "entrepreneur business" and returns to his apartment, only to face the surly obese man brandishing a knife and snarling "I told you I would get you Whitey." At this he stabs Simon. Simon struggles up to his room and finds Marty sleeping. As he lays down next to her, she awakes and dreamily says to Simon "I was sleeping. I don't want to be alone, will you come with me?" Simon, who has not communicated his wound to Marty says, "Do you want me to?"; "Yes, I do"; "Okay, then I'll go with you." At that Simon lies next to Marty who falls in what appears to be an eternally blissful sleep. The camera then rises above the couple and we witness the pool of blood the bed has absorbed. Harrison's use of lighting and poetic nuance makes this scene beautiful and romantic, almost

mythic. However, this article doesn't do justice to the film. The humor, philosophy and genius of the film is best appreciated by seeing it. I don't have the time or the space to explain all the subtle blends of tragedy, humor, philosophy, comedy, and absurdity that weave throughout the innovative screenplay of *The Rhythm Thief*. There are just too many good things to write about it. I believe Wednesday was the last day of *The Rhythm Thief* to show at the Capitol Theater. However, since this film is destined to be a cult classic, it will probably eventually be shown at the Varsity in Seattle's U-District or some other "arty" film house. If this doesn't work, rent it. Hopefully the Olympia Film Society will bring this film back.

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First Session, June 24- July 26
Second Session, July 29-August 31
Full Session, June 24-August 31

Just The Facts Calendar

by Andy Schoenstein

Thursday, May 16

Play on sexual assault: *Drawing the Shades* in LEC HALL 3, free.

Friday, May 17

FREE Workshop in Afro-Cuban Dance with Teresita Perez- 10am-Noon in CRC 316. Call X6076.

SUENOS Y PALABRAS SABIAS (Dreams and Words of Wisdom) by Carlos Martinez Suarez- Video about the culture and people of Chiapas, plays in LEC HALL 1 @NOON.

People of Color Anthology Benefit- music, dance, food and readings, in the Longhouse, 6pm.

Saturday, May 18

unCAGED- a community safety conference for all of Olympia, Thurston Co. & TESC. Hear about the issues from all sides, and join in the discussion. Guests include: F.I.S.T., Steve Huntsberry, National Nonviolence Defense, Copwatch, and many more. 9:30am-4pm in the Library Building. Call x6098.

Rally to protect ancient forests & threatened wildlife IN SYLVESTER PARK @ NOON.

IRISH CEILI- dance, have fun- \$3 student/\$5 non, @ the Organic Farm, 7pm.

FREE SHOW @ Midnight Sun- playing: Gangula Stretch, Old Djinn Swag, Monster-Oyster, Rev. Asher Dudley, Collective Shoe— 7:30pm.

ANOTHER FREE SHOW @ TESC Housing Community Center- playing: Slow Children, Brother Egg, Delusions of Grandeur— 9pm.

\$12 SHOW @ North Thurston Performing Arts Center- playing: Noland and Tony Conjugacion (contemporary Hawaiiin Music) — 7pm, 600 Sleater-Kinney Rd. N.E., Lacey. Call 753-8586.

Olympia Playback Theatre presents Stories of the Landscape @ Four Seasons Books, 7th & Franklin.

Sunday, May 19

Church services at churches of all kinds throughout Olympia area today. experience something new. pick one out of the phone book and go. free. or don't.

Monday, May 20

CREATE YOUR OWN REALITY- special event today helps you explore your purpose on earth or how to deal with a lack thereof. 4:30pm in your favorite place. Free. sponsored by the CPJ Calendar Page.

Tuesday, May 21

Sex Trade Industry Panel Discussion- speakers: Delia Aguilar, Margo Okazawa-Ray and faculty Angela Gilliam. In Library Lobby at NOON. Call x6033 or x6006 for more info.

FREE PIZZA- WORKSHOP NARAL CAMPUS AWARENESS PROJECT- ARCAP- LIB 2101, 5:30pm/6pm/8:30pm.

Wednesday, May 22

1st of 4 nights of TESC Student Music and Dance concerts. Tonight is music. 8-10:30pm in the Experimental Theater of the Communications Building. Free. Good stuff. Go.

Student and Local Filmmaker Extravaganza in Lecture Hall 3, put on by Mindscreen.

Fiesta Cruberra- food, information and music @ the Organic Farm. Put on by LASO and Women of Color Coalition.

REGGAE ANGELS- Bay Area Reggae band plays LIB 4300 @ 9pm. TIX- \$6-14 (cheaper if bought in advance from bookstore and if you're a student).

Discussion about \$120 a year tuition increase- Longhouse 1002, 1pm

Thursday, May 23

More MUSIC & DANCE. Tonight is Dance. You should go. Ill be there. 8pm, Experimental theatre.

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MUSIC & DANCE FESTIVAL. WHO: Evergreen Students. WHAT: Presenting their original dance and music pieces at a 4-night festival. WHEN: May 22- Music Concert- 8:00p-10:30p, May 23- Dance Concert- 8:00p-10:30p, May 24- Music Concert- 8:00p-10:30p, May 25- Music & Dance- 10:30p- 12a. WHERE: In the Experimental Theatre in the Com Bldg.



ONLY 3 MORE PAGES LEFT

IT'S COMING: A 4 PAGE COMIC PULL OUT SECTION!



LIES
"Lies" conceptualized by Ed Gibbs

Acidophilus milk contains 100% of the vitamins and minerals recommended to bring Frankenstein's Monster to life. After inventing the so-called "music video," the 60's rock-pop phenomenon, The Monkeys, went on to produce a series of Japanese B monster movie under the pseudonym, Inoshiro Honda. Unlike Disney's "Cheetah," Cheeto's "Chester Cheetah" cannot fly. Whenever they wear makeup, the beetles who operate your pocketwatch get headaches.

LO BUDGET COMIX BY SAM DAY



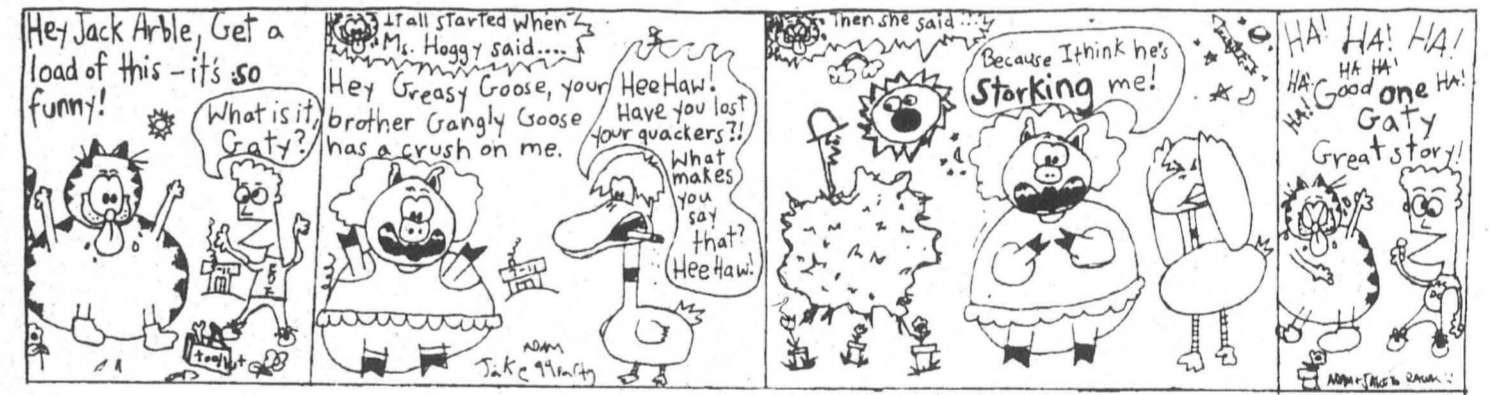
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