

Cooper Point Journal

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"HEATHEN SOCIETY"

THE WHOLE WORLD IS RATED X. WE'RE UNDER A HEX: IT'S SO COMPLEX PULLING ME DOWN TO HELL, TRYING TO MAKE ME EVIL TOO. I FIND I'M TAKING MYSELF FOR GRANTED AND USING PEOPLE LIKE YOU, BUT HERE'S A CLUE: I'M NOT LIVING LIKE THE DEVIL LIKE SOME OF THESE OTHER SUCKERS, THEIR MINDS STUCK AT THE LOWEST LEVEL THIS IS LIFE, EITHER FALL DOWN ON YOUR ASS OR CLIMB THESE STAIRS, IN THIS RAT RACE WE'VE GOT VICTIMS OF ZOMBIES WALKING AROUND IN A DREAM WORLD BECAUSE THE ZOMBIES DON'T CARE OR THEY JUST LIVE IN WORDS AND NEVER IN ACTIONS. DOWN FOR THAT INSTANT SATISFACTION AND IT'S REAL, ALL DAY LONG, LIKE A TRADITION WE PASS THE BULLSHIT ON. IS EVERYONE PLAYING THE SAME SICK GAME BUT ME? I WANT TO KNOW!! IF THIS IS THE ONLY GAME WE CAN PLAY AROUND HERE I WANT TO GO - BUT THIS IS MY HOME TOO, SO I'M STUCK SO WHAT THE FUCK SHOULD I DO?

THIS RIGHT HERE!! SWITCHED GEARS - IT'S A NEW YEAR, LET ME MAKE ONE THING CLEAR: I'M SENDING OUT A SIGNAL - STOP! - TO MAKE THE BULLSHIT DISAPPEAR. CAN YOU SEE HOW THIS CAN GET FRUSTRATING? TAKE A STEP BACK AND LOOK AT THE WONDERFUL WORLD WE'RE CREATING. THINK YOU CAN DO IT BETTER THAN GOD, DO YOU NOW? ARE YOU GOING TO SHOW ME HOW TO SO I CAN DESTROY IT ALL JUST LIKE YOU? SAVE IT, SKIP IT! IF YOUR MOUTH IS OPEN THEN ZIP IT BECAUSE WE'RE THROUGH IF THIS TRANCE DOESN'T GET LIFTED! BLAM! NO GUN, BUT AUTOMATIC, MY BRAIN IS CONNECTED TO MY HEART AND SOUL WITH NO STATIC. SO THERE YOU HAVE IT... TOTALLY ORIGINAL, FUNKY INTELLIGENT INDIVIDUAL COMING AT YA. NO TIME TO RUN. I'M COMING FAST AND I'M GOING TO CATCH YA. SOME THINK I'M A CRIMINAL CALL ME A BOBBIE BECAUSE I'M IN THIS FLOW THAT NOBODY KNOWS, EVER. ALL A GLOW, SILENT AS A SHADOW - MY MIND AT CONSTANT BATTLE - AS I KICK IT IN BAGGY CLOTHES, BUT THAT'S JUST THE WAY IT GOES. WE'RE 1997 - YEAR OLDS ONLY.

SEND ME YOUR STUFF. PLEASE!
SEE PAGE

KEVIN WARD

Dedicated to the One I Don't Know

EDITED BY MIKE WHITT

Inconspicuous. Peeking over her book; Watching & writing—or pretending to write— In that book of hers of whatever passed Outside the bus window or of the passengers.

Quietly, at the transit center, she Entered the evening, exiting off the bus, Crossed the street into a market store And out of sight.

She did it again the following night.

This time, a fellow secretly Followed her to the market store But waited on the sidewalk outside.

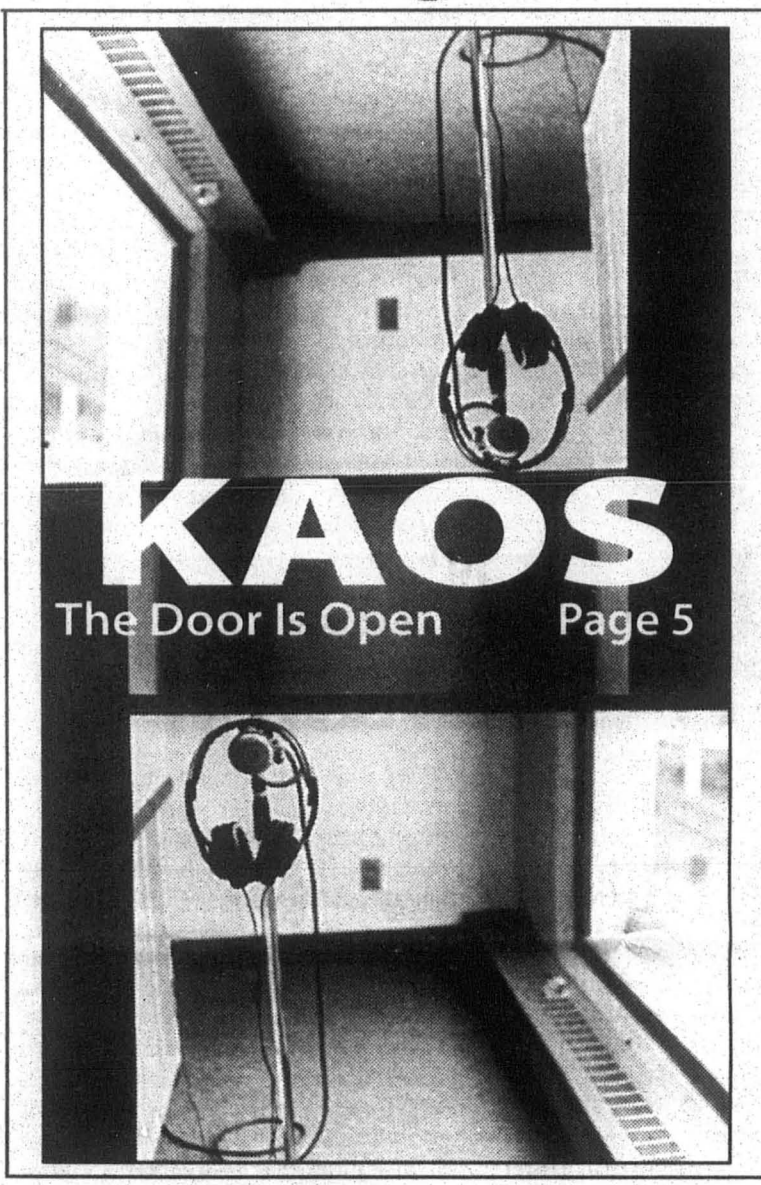
She came out the market door, Saw someone looking at her, Approach her, & give her this poem.

He watched her smile—inconspicuously laughing.

POEM BY PHOUC

I immerse myself in the human soul and soar on wings of silk with the human spirit. The experience is everything. The result is nothing. For once you have the end the journey is over. To live a full life is to experience all that your nature tells you to experience. To follow your soul to the ends of the earth and to report it to the world from the highest mountain. To do what does not feel natural is to negate the inner you. To fight against your soul, which can only lead to misery. Follow your own lead and not the worlds. We all have a tether connecting us to our souls which will allow us to follow our true paths in life. Do not "go with the flow" or "run with the tide" but look within you for the direction in which your stream flows. Once you have found your stream wade in and allow it to take you with it, for only when we abandon ourselves to ourselves do we have truly rich experiences. But always be wary for your stream will be bisected by many others and if you are not watching you may find yourself going in the wrong direction. Also your stream will flow in the same direction and in almost the same way as others. When this occurs enjoy the richness of the experience and the enjoyment of the shared experience for it may come only once in your lifetime. © K. Delorey

BY: kenneth Delorey



The 6th Degree on your TV

By MAX JACOBS

On the gray cement-floor of a television studio, behind three large video cameras mounted on tall, heavy rolling metal tripods, three student camera operators stand listening to their headsets and waiting. The studio is silent except for the buzzing of the strong lights hung from a network of black metal poles near the ceiling.

In front of the cameras, students Geoff Long and Sarah Denton sit on a blue vinyl "couch" — a bench taken from a van — and wait for their cue. An armless female mannequin sits on a table behind them along with a lamp with a wig on it and many other small, colorful objects. Off to the right stands a red Che Guevara poster on an easel.

Then it's time. The red light on top of camera 3 lights up. The cameraman points to the actors.

"Good evening. Welcome to 6th Degree Media Productions," says Long. Then, a minor mistake and they stop rolling. The crew prepares to begin again.

Such is the nature of television production. And these Evergreen students are learning it quickly. They, and about ten others, are part of a student-generated group contract called "The 6th Degree Media Project."

They've taken over Evergreen's television studio. Currently, they are producing their own one-hour show, which airs Thursday nights at midnight and Sunday nights at ten o'clock on TCTV, Channel 3. They also broadcast the show on TESC-TV, Channel 6, but the exact times haven't been established.

But the 6th Degree Media Project is more than just one show. "We're also trying to give any kind of student production a voice," says Dylan Bernstein, one of the group's members and sometimes operator of Camera 2 in the studio. The idea of this project, says Bernstein, is to make an interactive media; instead of passively consuming it, people will get involved.

In other words, as one of their many flyers says, "Now is your chance to be a star." The 6th Degree Media Project is eager to put almost any student music, performance, commentary, information, or video on the air.

The idea of this project was born sometime last quarter when several

Experiment -- continued on page 5

TESC Olympia, WA 98505

Address Correction Requested

Student, Police, Parking disagree over what happened, what should happen

By David Scheer
In December of 1996, Evergreen student Yuri Koslen and three college officers were involved in an incident where Koslen's car was booted and he was forced to the ground.

Now, over a month later, Koslen has become vocal about the incident and has tried to bring it to campus attention. Last week Koslen asked the CPJ to print a grievance he wrote and sent to school officials, the county sheriff, and the governor's office. The grievance asserts that the use of force was unfair, unnecessary, and excessive. In it, Koslen concludes that the Evergreen community must revisit the issue of arming Police Services.

Three days later, a flier appeared around the Evergreen campus containing sections of Koslen's grievance and demanding that guns be withheld from Police Services. It also suggests that the officers who dealt with Koslen be fired.

No one has taken responsibility for the fliers. Koslen says he was surprised by its appearance and that he doesn't know who put it together. So far the flier and Koslen's grievance are the only documents regarding the incident that have been publicized in the Evergreen community.

Beside their basic story, Koslen's grievance does not have much in common with Police Services' reports.

On Dec. 11, 1996 Koslen came out of the library and found Police Services director Steve Huntsberry and parking officer Curtis McHendry preparing to impound Koslen's car in place with a car boot. Koslen had seven outstanding parking tickets and was parked in an undesignated spot in the library loading area.

For nearly an hour Koslen tried to convince Huntsberry and McHendry not to boot his car; they were joined by Police Services Sergeant Larry Savage. Meanwhile Koslen physically blocked the officers from booting his car. Either Huntsberry or Savage told Koslen to move or he would be charged with obstructing a police officer. Koslen refused.

Huntsberry and Savage grabbed Koslen and forced him to the ground. They gave Koslen an option of cooperating or being arrested. Koslen chose the former and left while McHendry booted his car. Afterward Koslen was charged with obstruction through the campus grievance process.

So far Koslen, Huntsberry, and Savage agree on these events.

According to a Police Services report written by Savage, Koslen physically blocked Savage and McHendry from putting the boot on his VW bus by running to the van and wrapping his arms around the driver's side mirror, thus blocking the tire with his body. Savage asked Koslen to remove himself twice while Koslen yelled at him and Huntsberry. Savage told Koslen to move or he would be arrested for obstruction. When Koslen refused for the third time to stop blocking the officers from booting his tire, he committed obstruction, says Huntsberry. Savage's report says he placed his hand on Koslen's left arm but was deflected when Koslen "made a flailing effort" to throw his grip loose. Then Koslen was brought to the ground.

Koslen's grievance asserts that he stepped in front of his vehicle and was warned once by Huntsberry that he would be obstructing if he did not move. He says that when Savage first reached for him, he stepped back and retracted his arm. He says that when Police Services forced him to the ground, they each had a handful of his hair.

When parking booted his car, they were

obstructing him from doing his school work, says Koslen. That same day he was supposed to turn in his final project for his Natural History and Ethnobotany course.

"I was in the 10th week of class in the middle of school work, it was not the time to put a boot on my car," said Koslen. Koslen says that parking and Police Services should change their policies and should not boot or tow student cars during the 10th week of the quarter.

Koslen specifically disagrees with Police Services' decision to use force. He says that it was philosophically inappropriate for a college environment. Said Koslen, "by my book they used unnecessary and excessive force, but by the reason the law, I don't know."

Huntsberry did not want to discuss the issue of force, but has promised to provide a response to Koslen's grievance for publication in the next issue of the CPJ.

Vice-president for Student Affairs Art Costantino says that he will be looking at Police Services' use of force, as he conducts a review of the incident on behalf of the college.

In regards to whole incident, Huntsberry says that Koslen got better treatment and more consideration than he would have gotten in downtown Olympia. Downtown the car would have been towed, not booted, and an Olympia Police officer would not have taken the time to discuss the issue with Koslen. "It would have been over in five minutes, and Yuri would've been arrested," said Huntsberry.

Instead, Huntsberry discussed Koslen's arguments not to boot his car for almost an hour. Even though Koslen persisted in blocking the tire, says Huntsberry, he was not arrested, and the charge of obstruction was handled within the school, not in the criminal system where it would be a misdemeanor.

Koslen believes that it is right that Evergreen does not operate like downtown Olympia. He says that because Police Services and parking officers work on a college campus, they should use different means to enforce the law.

"They have other avenues that are non-violent and non-confrontational," said Koslen. He suggests that the parking office enter tickets into student accounts so that students would have to pay their outstanding fines before registering or getting credit.

Jodi Woodall, program supervisor of the parking office, says that is not possible. By Woodall's estimation, the parking office takes in roughly 30 tickets during an average day, and the office already has well over 1000 citations in its computer. Woodall says that Student Accounts cannot handle the volume of citations that the parking office generates.

Woodall brings up an irony in Koslen's decision to park where he did. About 60 feet away there were four parking stalls where she says that Koslen could've parked legally while at the library. Instead, says Woodall, Koslen parked in an unmarked spot at the end of a row of stalls, partially blocking the loading ramp to the library basement. His car was in plain view of Woodall and Huntsberry's offices.

Koslen says that the parking signs in the library loading dock were confusing. When he drove up to the loading dock, Koslen says a sign — "NO Parking in this area 30 minute loading/unloading" — lead him to believe he could park in any stall that was not otherwise marked. He passed the four legal parking spaces because they are marked for commercial vehicles.

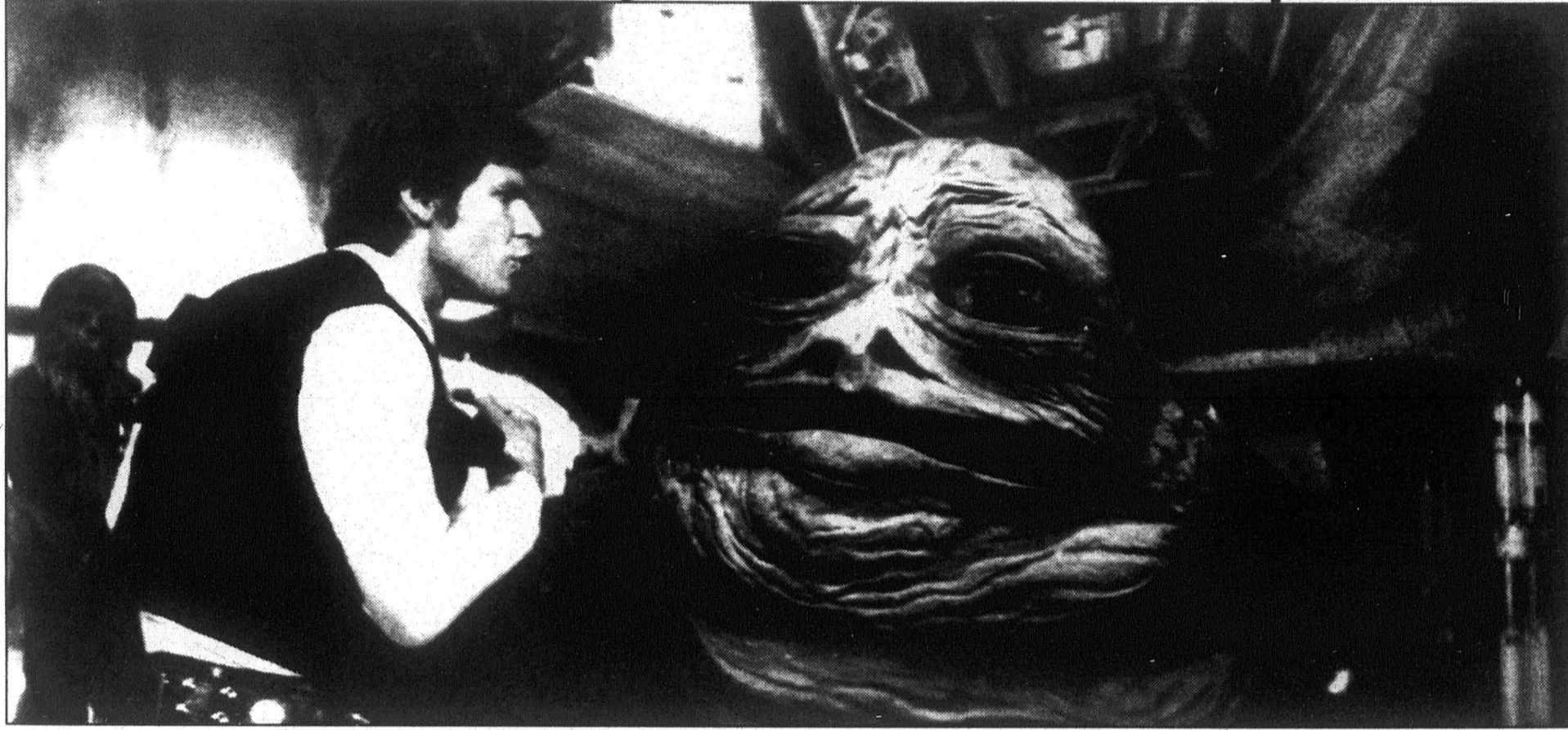
Additionally, Koslen does not like how parking handles outstanding tickets. He knows

Parking -- continued on page 2

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Star Wars: The Special Edition

Re-release adds technological enhancements to complete vision



In this newly added scene from *Star Wars: The Special Edition*, Han Solo (Harrison Ford) talks to a computer animated Jabba The Hutt.

Nearly 20 years have passed since George Lucas' ground breaking sci-fi epic *Star Wars: A New Hope* graced the screen in wide release. Fans have resigned themselves to watching letterboxed videocassettes and laser disks or hunting down rare theater showings (the last northwest screening was held at the now-defunct Cinedome five years ago) to enjoy the film that broke box-office records around the world. Now, with a new generation of fans having only experienced THE trilogy on the television, Lucasarts Ltd. has decided to release new editions of all three films to the big screen. This time Lucas has added sequences that complete his original vision.

Star Wars proves that financial success and personal vision are not mutually exclusive

As far as I can remember, *Star Wars* was the first movie I ever saw. I don't remember why I liked it, or even if I understood what the hell was going on. But it was a formative experience, because afterwards my brother and I set up our Fisher Price Jeep to watch our C-3PO action figure acting out the movie behind a big white box lid. Clearly, we didn't understand the workings of a drive-in theater. But we did understand that nothing was more exciting, more incredible than going to see a movie.

If you are anywhere between 4 years younger or older than me, chances are you have similar memories. And if you came and lived in a dorm when you first got to Evergreen, chances are you stayed up to 5 a.m. at least one night reminiscing about your Snaggletooth action figure, your stuffed Ewok or your neighbor who buried a 12" Boba Fett in his backyard. Whether you like it or not, you can't really deny that we are the *Star Wars* generation, because it's about as universal as it gets. This is clear to me whenever I fill out one of my *Star Wars* checks. They don't make *Krull* checks, after all.

It's just one of those unexplainable phenomena. It's a movie that almost everyone can agree on. You don't often find yourself asking someone if they like *Star Wars*, you just kind of assume that they do and in those rare situations where they don't know Chewbacca from Twiggy, it makes you laugh. It's not even one of those movies that swept you up in the moment, that seemed good

at the time. Years later you go back and it's still fun, it's still exciting, and there's still nothing that quite matches it. In other words, this is not *The Goonies* we're talking about here. This week, when you're watching the revamped *Star Wars* in an audience of annoying guys trying to prove that they are more obsessive fans than you are, you'll probably find yourself thinking, "They just don't make 'em like they used to."

Ironically, *Star Wars* helped to create its own legacy by inadvertently giving birth to the era of the mindless special effects blockbuster. We were too young to know it, but at the time *Star Wars* was a breath of fresh air because it wasn't trying to be important. It was a fun adventure with old-fashioned conventions and innovative special effects. And that was a surprise.

But the unexpected box office and merchandising success made the Hollywood executives change their conception of what it means to make too much money. Now it's not enough to make back more than the investment. *The Cable Guy* may be Jim Carrey's best movie by far, and it may have made millions and millions of dollars, but it didn't make an absurdly huge pile of cash as expected, so it's considered a huge flop in the demented minds of the money-is-more-important-than-art creeps.

Now that they know it's possible, the suits want to make huge event movies where people line up around the block hours

before show time and action figures fly off the shelves before the movie is even released. This has resulted in the lowest common denominator blockbuster, the soul-less, personality-less crap that attempts to appeal to everyone by appealing to no one in particular. Individuality and personal taste are obstacles to be crushed under the tires of the blockbuster machine.

The scheme works most of the time. People are convinced that a big CGI twister tearing shit up to the tune of Van Halen music really is a great idea for a movie, and they get mad when the movie turns out to be mediocre.

This sort of filmmaking/marketing is sort of the mutant step-son of *Star Wars*. Although it was the success of *Star Wars* (and *Jaws*) that got things rolling, *Star Wars* was not a generic star vehicle (in fact, it had no major stars) or a one-note high concept movie. It was elaborate and it was sincere. It transported us to a believable alternate reality complete with its own races, cultures, weapons, religions and political factions. It was a movie that no one else could have made. The originator of today's blockbuster slump is the movie that violates everything that Modern Hollywood believes because it proves that a huge, universally popular phenomenon can also be a unique personal vision.

Unfortunately, in the rare circumstances when today's filmmakers with imagination and a unique vision infiltrate the ranks of the mega-budget summer movies, audiences pick up their torches and try to chase the freak out of

please see financial continued on the next page

Six reasons Princess Leia rules

BY JENNIFER KOOGLER

A long time ago, 1983 to be exact, in the fifth row of the Indian Hills movie theater in Omaha, Nebraska, an obsession was born.

A 7 year old girl, me to be exact, sat on the edge of her seat, her legs dangling above the Junior Mint coated floor. I watched as spaceships raced across the stars, small furry creatures with sticks and slingshots battled big armored stormtroopers, and a big fat blob almost threw my beloved Luke into a thorny pit.

Return of the Jedi is a damn good film. Not only did it give me my big-screen premiere introduction to the *Star Wars* universe, but it started what would become a lifetime idolization. I love Princess Leia. She's the coolest.

Here are a few of the many reasons I worship Princess Leia:

1) **She stands up for herself**

This is an attribute that any young impressionable girl needs to be exposed to.



Princess Leia (Carrie Fisher) holds Han Solo (Harrison Ford) back from the edge of aggression, while her brother Luke Skywalker (Mark Hamill) looks on. Go Leia!!



He blew up her planet. He tortured her. He harassed her, her brother, and her friends. Does Princess Leia let Darth Vader's wrath get her down? No way.

Leia doesn't take any crap from Han in *Star Wars* when he's trying to run the show after Luke rescues her from her cell. She tells him off and shows him just who is boss. Take that you stuck up, half-witted, scruffy looking nerf herder.

2) **She holds an important position in the universe**

Princess Leia Organa of Alderaan. Who wouldn't want that kind of title?

3) **She exercises this power with style and authority**

In *The Empire Strikes Back*, when the Rebel base on Hoth is crumbling to the ground, Princess Leia remains as Imperial troops infiltrate. She shouts orders, trying to save the doomed Rebel troops. Even in the most heated battles, she stays calm and concentrated. Never does she lose her cool.

4) **She gets to kiss Han Solo**

I have to admit, when I was little, I thought kissing was gross. I didn't think Leia should be wasting her time smooching a scoundrel, when she could be out kicking

Empire ass. What the hell was she thinking? As I grew older, I realized how aesthetically pleasing Harrison Ford is. You go, girl.

5) **Her vast array of hairstyles**

Most young girls that I know have Barbies or other dolls and enjoy styling their hair. Princess Leia has great hair that would make anyone jealous. Cinnamon buns aside, those styles were cutting edge.

6) **She has been through a lot, but triumphs over evil**

She is kidnapped by Darth Vader, who injects her with a serum and tortures her so she will reveal the location of the Rebel base. Then Grand Moff Tarkin signs her execution papers. The Death Star blows up her entire planet. She falls in love with a boy, but Darth Vader freezes him in carbonite. She rescues the boy, but is caught, forced into a metal bikini, and chained to a big fat smelly alien that wants to get it on with her. She crashes her speeder bike, passes out, and wakes up to find a teddy bear poking at her with a sharp spear. She finds out that a boy she kind of liked is her brother, and (worse) Darth Vader

is her father. While trying to break into a bunker and blow it up so that the fleet can attack the Death Star, she gets shot in the arm. Does any of this faze her? Hell no. She's still smiling at the end.

Princess Leia has remained a role model for me ever since I first saw the films. When I find myself in moments of despair, I sometimes form a mental image of her, throwing that chain over Jabba's throat, strangling him to death. Then I try to achieve figuratively what she did literally: choke my oppressor (note: I'm referring to oppressive feelings, not people). Looking at her problems and how she deals with them puts my own troubles in perspective.

Star Wars shows Princess Leia in her prime coolness mode. While you enjoy the special edition this weekend, take a moment to appreciate her.

Just a note - All of the *Star Wars* photos on these pages appear courtesy of 20th Century Fox.

financial success vs. personal vision..... continued

directed a movie since *Star Wars* and he is expected to fulfill the most impossibly high hopes in the history of impossibly high hopes.

But the audiences are on his side. No matter how good the new *Star Wars* is, some people will be disappointed. But conversely, no matter how horrible it is a lot of people will convince themselves it is the greatest movie ever. Lucas, thankfully, is good at ignoring the audience pressure and has through his actions told the drooling masses, "Shut up, leave me alone, they're my movies and I'll make them when I damn well please." If the resulting movies are as lovingly made and as imaginative as we hope, and if the money comes pouring in in record numbers as it most certainly will, then maybe it will be a good thing. Maybe studios will say, "That's what we need to do, let some talented filmmaker do what they're good at and see what happens."

Well, probably not. It's going to take a quirky, low budget mega-hit to knock the dollar signs out of their lusty eyes long enough for them to see. And there hasn't been something on that level since *Star Wars*.

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"Help me, Obi-Wan Kenobi. You're my only hope."



Star Wars films influence everyday thoughts on life

BY ETHAN JONES

When I was 4 years old, I saw *Star Wars* at the UA Cinemas in downtown Seattle so many times that the projectionist knew who I was. That movie was the greatest thing I had ever seen. The UA Cinemas had this giant screen and tremendous speakers, and anyone who has seen *Star Wars* in such a setting knows that this is the Only Way to really appreciate the movie. The first time around, the Imperial Cruisers rumbled overhead and I shook in my chair. Like millions of other people, I'm looking forward to the new Special Edition for that same thrill.

This is no cheap nostalgia trip - this is the real thing. *Star Wars* was a primary influence on my life during those formative years, as I'm sure it was for others. After all, there are not many events of my childhood that come to mind with the regularity of *Star Wars*. To this day, every night when I look up at the night sky I imagine making the jump to light speed. "Punch it, Chewey!"

Of course, the spiritual aspects of *Star Wars* are well noted elsewhere and it's not my intention to rehash them here. I'd be willing, though, to wager that this trilogy has had an enormous, unstudied impact on the values and spirituality of the entire generation of kids who grew up watching them. Even my friends who do not consider themselves to be 'spiritual' in any way agree with the basic premise of the Force and secretly apply it to their lives. Plus,

they add, it's got cool special effects.

The UA Cinemas lobby was also the sight of another formative moment, although tangentially related to *Star Wars*. One day, the projectionist, whom I'd never met, asked if I would like to see the movie from the projection booth. I was excited but also scared. I looked up at my Dad for an indication of what I should do. He said I could go if I wanted. I asked the projectionist if my Dad could come, too, but he replied that the booth was too small. I thought and fretted because they were both looking at me for my decision. They both thought it was an obvious choice, and in a sense it was. I hid behind my Dad's blue jeans leg and lamely muttered, "no." My Dad reassured me that it would be OK, but I stuck to my decision. I desperately wanted to go, but that very day in school we had started our first, scary "Don't Talk to Strangers" unit. You wonder why I'm at Evergreen?

The release of these movies is undoubtedly the most exciting reissue of the year (along with the boxed sets of the Beach Boys' *Pet Sounds Sessions* and the Velvet Underground's *Loaded*), maybe even the decade. Yes, it really is that big. I was able to talk my Mom into standing in line in the rain for four and a half hours while *The Empire Strikes Back* played on two screens inside because she knew it would be worth it. And, at the risk of sounding corny, it still is.



Star Wars

special etiquette rules
a clip and take-along guide by
Bryan Frankenseuss Theiss



George Lucas has finally finished his masterpiece and released it to theaters. You're going to "re-live the experience" of your first viewing of *Star Wars* (except in six track digital instead of metal-speaker-attached-to-your-car-window) and see some "new surprises" (which you already saw on the commercial and have been reading about for years). You've got your ticket, you're waiting in line... what did you forget? That's right, you forgot this comprehensive guide to help you not make an ass of yourself!

Rule #1: Do not recite the lines along with the characters. *No one* will be impressed that you know them. Not even the 15 other people in the theater doing the same obnoxious thing.

To put it another way, *shut the hell up*. If we wanted to listen to you sounding dumb, we would pay money and line up outside your house.

(Clip and save this rule for use at all other movies. It never wears out!)

Rule #2: When Leia kisses Luke, do not yell out "Incest!" This is not a new angle and you are not the first who thought of it.

Rule #3: The first time you see something new onscreen, *do not* say out loud "This is

new! This is new!" We've all seen the movie before, and we all know that it's new. *Star Wars* has actually been a popular movie for the last 20 years.

Rule #4: Do not cheer loudly every time one of the characters appears. Please limit any cheering to one favorite character with an applause duration of less than two seconds.

Rule #5: Remember, it is not clever to point out sexual innuendos.

Rule #6: Don't sing along to the background music, especially during the cantina scene. We remember the music too.

Rule #7: Take those noisy or crying little ones to the lobby.

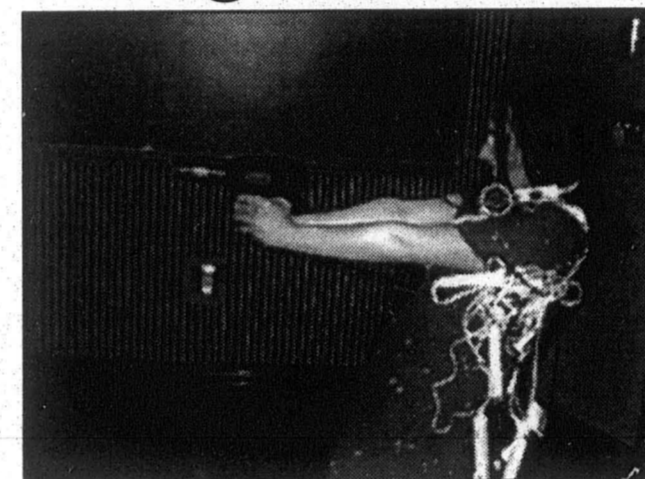
Just remember, everyone here likes *Star Wars* as much as you do and wants to see the movie, not you. There are rumors that Lucasfilm employees disguised as Tusken Raiders may do random theater checks and behold anyone who thinks *Rocky Horror* style behavior is cute. Be considerate, stay quiet and you will probably stay alive.

VISITATION



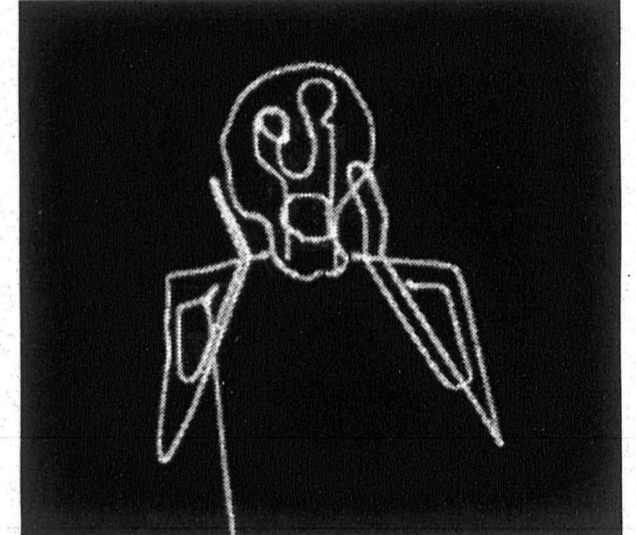
Phan Nguyen performed a mixture of somewhat random sounds, expression, and movement entitled "Karaoke Lipsync." Observer Jenny Jenkins said, "It was good. It made me laugh, cry, and sneeze."

Evergreen's first annual artwalk strides across campus



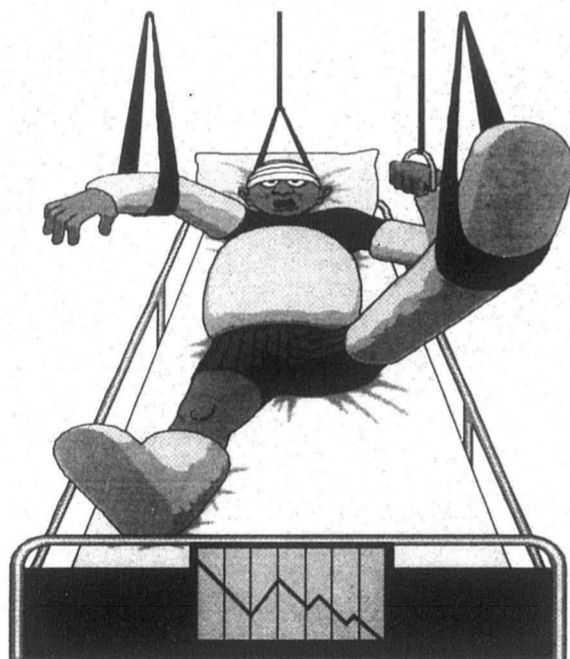
Angela Raskin, member of the performing arts group called "The Zone," exercises her makeover prowess with a hair dryer. The troupe is made up of students in a group contract studying storytelling, theater games, and movement.

This neon sculpture displayed in the lobby of the Library building was created by Chris Bissonnette. *Visitation* included many multimedia events, including a student film exposition, musical improvisation, dance performances, jugglers, and an edible sculpture.



Artwalk photo montage by Gary Love

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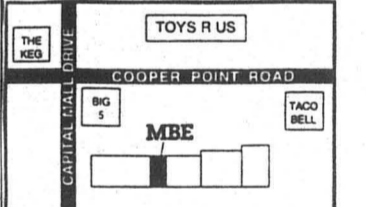
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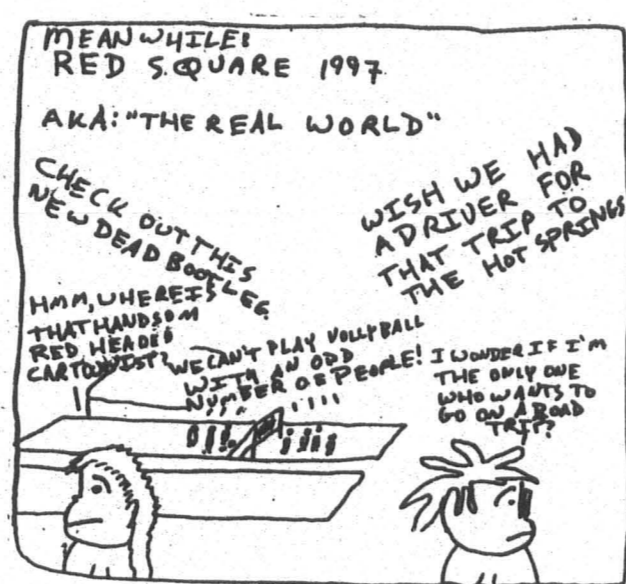
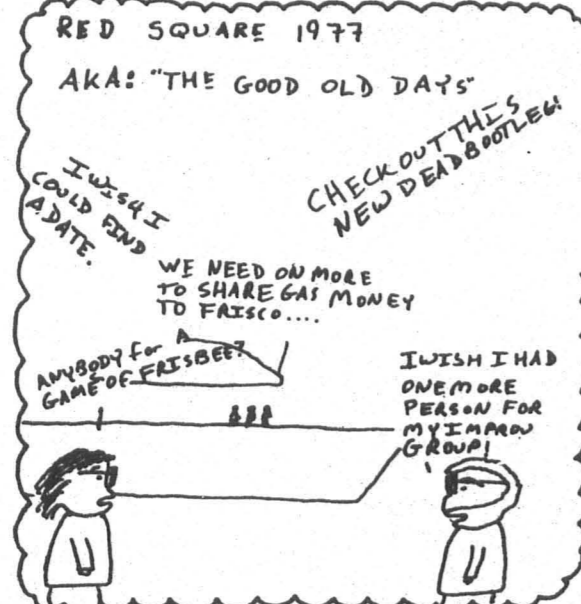
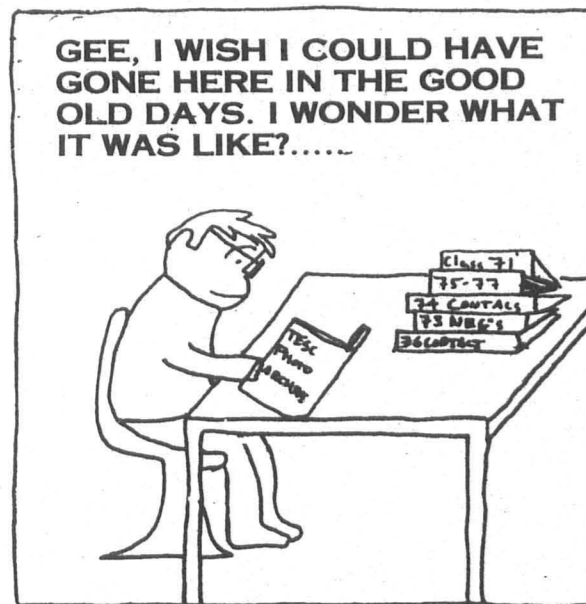
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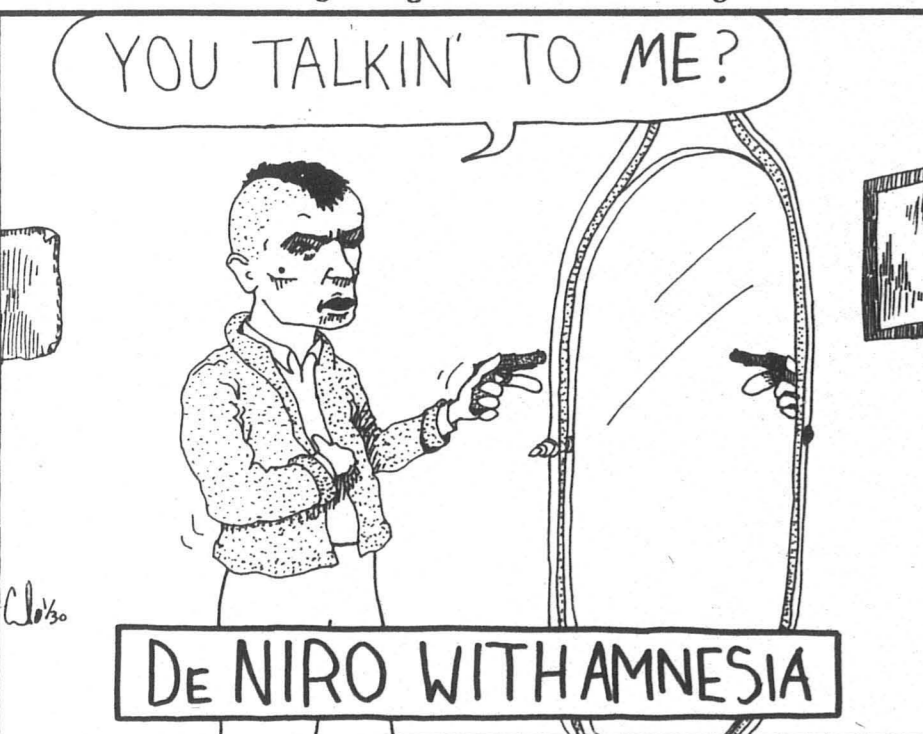
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