



by Nilaya Dawn Curran

Backpacking in the Halloween spirit on the Women in the Wilderness Outdoor Program (TOP) trip.

Dawn Curran is a senior enrolled in Political Ecology of Land. She is studying environmental studies and outdoor recreation.



# cooper oint Journal

a weekly collection of student expression

volume 33 • issue 9 • november 18, 2004

## Two students shoot rubber pellets at group; facts remain in dispute

### Initial shots lead to confrontation

by Renata Rollins

Several students were hit with BB-sized rubber pellets shot from an 8<sup>th</sup> floor window of A Dorm last Wednesday. The group had gathered by the bus loop outside the building to surprise a friend on her birthday with a song, when the first shots were fired.

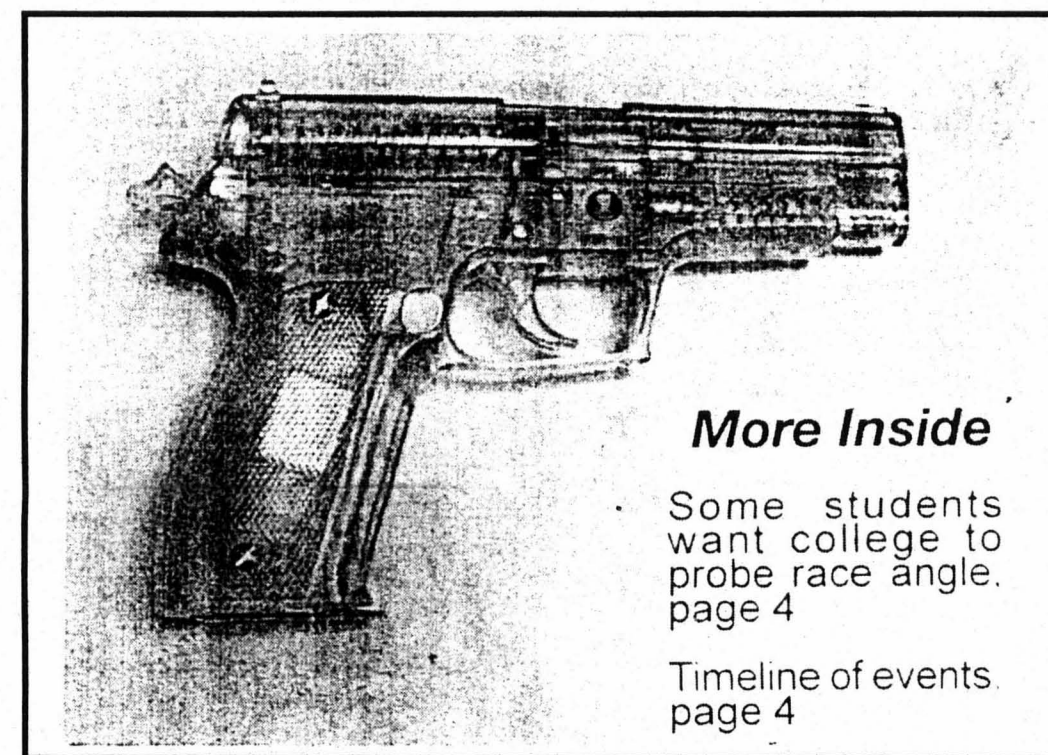
Crystal Mitchell, a Housing residential assistant (RA) in the group, wasn't sure what was happening initially, until she was hit within a half inch of her right eye.

"It really hurt. I thought it broke skin," she said.

It was then that the group started to realize the yellow and orange pellets were coming from above, and Bob Robinson, another RA who was hit, shouted up that he would call Police Services if they didn't stop shooting.

At about the same time, three of the male students from the group went up to the 8<sup>th</sup> floor with a third RA, Amber Pine, to find out what was going on.

See "Assault" Page 4



### More Inside

Some students want college to probe race angle. page 4

Timeline of events page 4

Photo courtesy of Police Services

The AirSoft pellet gun shot from A Dorm last week was made of see-through plastic, modeled after the Sig Sauer S226. In an interview Tuesday night the male who shot at the group regretted it, but was also frustrated that people are upset over a "toy gun."

"It was us being pranksters, us being bastards, but not really. We weren't trying to hurt anyone," he said.

### Students walk out to protest Fallujah invasion

by Joe Jatcko

On the morning of Tuesday, November 16, a walkout was held in Red Square to protest the U.S. military's invasion of Fallujah, Iraq.

A few organizers spoke through megaphones before offering them up to members of the crowd who wanted to speak.

Many of those who spoke proposed ways for those of the Olympia community who oppose the U.S.'s current occupation in Iraq to take action locally. It was brought to the crowd's attention that Olympia's port is currently being used by the military to ship supplies and possibly



Photo by Joe Jatcko

Students gather in Red Square to protest the invasion of Fallujah, and to make plans for future demonstrations.

weapons.

This opportunity was used to create interest in vigils that are going to be held around the Port of Olympia until the next military shipment comes in. When word

gets out of the shipment's arrival, a larger protest will be organized.

The event was widely attended and many chose to go up in front of the group and speak.

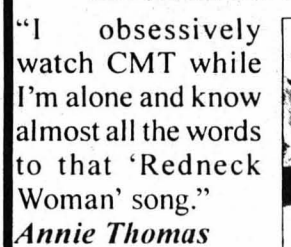
### Vox Populi

What's the one thing most people don't know about you?

by Adina Lepp and Sean Paull



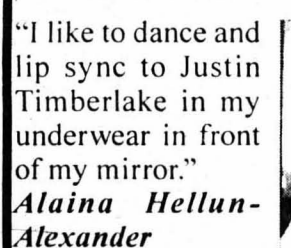
"I really love trains!"  
Nancy Deardorff  
Senior  
Telling the Truth



"I obsessively watch CMT while I'm alone and know almost all the words to that 'Redneck Woman' song."  
Annie Thomas  
Senior  
Contract — The Classics



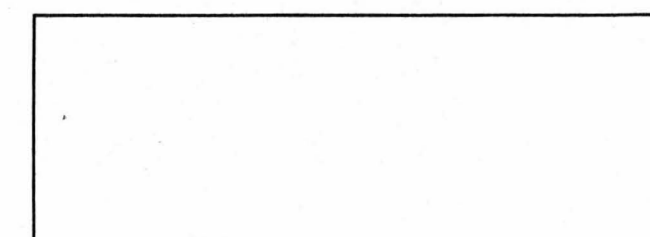
"I was the creator of the sequel to Vanilla Ice's movie Cool as Ice."  
Michael Nail  
Sophomore  
Memory of Fire



"I like to dance and lip sync to Justin Timberlake in my underwear in front of my mirror."  
Alaina Hellun-Alexander  
Sophomore  
Health and Human Development

TESC  
Olympia, WA 98505

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### Irish dance and free food in the Longhouse, December 3

Evergreen Irish Resurgence Element is having a ceili? That's right, we're having a ceili on Friday, December 3 (at the end of Week 9) in the Longhouse! It's free. Show up at 6 p.m. for free food... harrumph... a potluck.

"What the hell's a ceili?" Simply put, it's an Irish dance with a live band. Everyone brings food. It rocks. It's fun. Trust me. If you don't like it... hey, you didn't pay to get in, did you? Plus you can score some free grub. The raw energy will be enough to keep you there once you show up. No dancing experience necessary. We'll have a dance caller teaching you the steps as the ceili progresses. In short, potluck at six, music and dancing at seven, homeward or onward at ten! First ten people receive a FREE t-shirt!

—Brief provided by Zane Haxton

### How to eat on campus during Thanksgiving break

Stuck here during the break? You may feel the urge to stock up on Pop Tarts and Naked Juice. Don't worry if your fridge is small (or non-existent). Aramark will be there for you at the following times:

Monday, November 22: The Market, 7:30 a.m. - 4 p.m.  
 Tuesday, November 23: The Market, 7:30 a.m. - 4 p.m.  
 Wednesday, November 24: The Market, 7:30 a.m. - 4 p.m.  
 Thursday, November 25 (Thanksgiving Day): EVERYTHING CLOSED  
 Friday, November 26: EVERYTHING CLOSED  
 Saturday, November 27: Corner Store, regular hours.  
 Sunday, November 28: Corner Store, regular hours; the Greenery, normal dinner service.

### Vote on clean energy at Evergreen

You may have already been informed by WashPIRG, SEED, DEAP or some other environmentally friendly student group that you may now log on to Gateway to vote for or against clean energy. Simply go to the same website that you register on to cast your vote.

### Cattle rancher turns vegan

Evergreen Animal Rights Network (EARN) is presenting Howard F. Lyman speaking about his transformation from cattle rancher to vegan. Find out what influenced this radical change on Thursday, December 2 at Lecture Hall 3. He will begin telling his story at 7 p.m.

### Display your art at the New Year Art Show

The New Year Show group is seeking submissions for the New Year Art Show, featured at The Evergreen State College gallery from December 15 to February 13. This show is intended to celebrate the solar and lunar new years by exhibiting new work by children, students, master artists and the Evergreen community. Work in all mediums is welcome. If you are interested in submitting a piece, please send a message of your intent and a description of your work to amswains@lycos.com. Please include a .jpg image of your work if possible. The New Year Show group needs to hear from you by Tuesday, November 30, 2004.

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

**Content Meeting**  
 5:30 p.m. Monday  
 Help decide what should be in the next issue of the CPJ.

**Paper Critique**  
 4 p.m. Thursday  
 Comment on that day's paper. Air comments, concerns, questions, etc. If something in the CPJ bothers you, this is the meeting for you!

**Friday Forum**  
 3 p.m. Friday  
 Put your values to the test! Discuss ethics, journalism law and conflict resolution.  
 all meetings are in CAB 316.

## Cooper Point Journal

**is written, edited and distributed** by students enrolled at The Evergreen State College, who are solely responsible for its production and content.

**is published** 28 Thursdays each academic year, when class is in session: the 1st through the 10th Thursday of Fall Quarter and the 2nd through the 10th Thursday of Winter and Spring Quarters.

**is distributed** free at various sites on The Evergreen State College campus. Free distribution is limited to one copy per edition per person. Persons in need of more than one copy should contact the CPJ business manager in CAB 316 or at 867-6054 to arrange for multiple copies: The business manager may charge 75 cents for each copy after the first.

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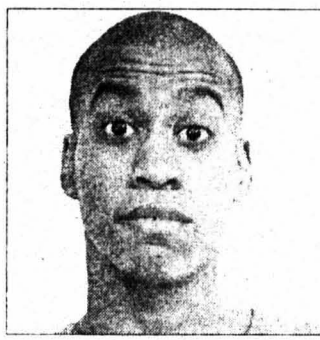
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.....	Brad Meyers
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## Voices of Color

Voices of Color is a column designed to promote cultural diversity as well as understanding within the immediate Evergreen community. Here, students of color may address any concerns or joys. It is a place for students to share their unique cultural experiences with the rest of the Evergreen community. It is a place of learning. It is a place of teaching. It is a place of understanding.

### A Call to Action: Respond to pellet gun attack on campus

by Jonny Baker



Recently, an assault occurred on campus in which a student on the eighth floor of A Dorm shot BB pellets out of the window at a group of students congregating outside of A Dorm for a surprise birthday party. Several members of the group, along with the Resident Assistant of the floor, went up to talk to the assailant, who proceeded with hostile verbal manners toward both the students and the RA. According to the students who had gone to seek resolution, the assailant had a pair of scissors in his hand and was brandishing them aggressively. One of the students, fearing for his safety, defended himself by attempting to subdue the assailant through physical means. The campus police were summoned and the assailant was taken into custody. In reading this, note that the group of students was largely comprised of students of color and that the assailant was a white male.

Later, a conference was called between the students of color who were witnesses and Joe Tougas, the campus Grievance Officer. The meeting was largely unproductive, as Tougas did not respond to student concerns that the matter could potentially have been racially motivated. In addition, he stated that the campus does not have a definable administrative procedure concerning racial grievance complaints. Further, when the students requested to hold a meeting with the assailant, Tougas mentioned that he would have to prepare them for the meeting, allowing him to understand the point of view of the victimized students he would be meeting with. When the students complained that this action would effectively quell any truthful discourse between the assailant and the injured parties, Tougas did not respond.

It seems shameful that such irresponsible, juvenile behavior occurs on a college campus that seeks to foster harmony between students and create a mature learning environment, yet there are those in this college who do not seek to learn or better themselves. These individuals instead see this campus as a means to alleviate their aggressive tendencies. In addition, the fact that an assault was committed on students of color by a white male is especially hideous.

While it would seem that the campus fosters cultural and racial harmony with the recent seminars given on campus, the insidious reality is that the college fosters a segregated, racially imbalanced and uninformed campus. This is one of many incidents on campus for the past few years.

There was a case where a student of color's dorm room was broken into and the word "nigger" was written on a piece of paper and left in his room. In addition, the word "nigger" was written on the wall of the A Dorm stairwell. There was a case in which a student of color was in seminar and disagreed with a white female student. This person proceeded to claim that he sexually assaulted her in front of the rest of the class. When he and the entire class denied her accusation, she sought revenge by having a white male friend taunt the student of color in Red Square. During the Columbus Day protest, several Evergreen students taunted the demonstrators — who were students of color — as they passed by in peaceful protest.

Off the top of my head, these are a select few of the grievances that have gone unnoticed by the administration of this campus. What hope can students of color have that this college is a safe environment for them? I have informally investigated into the personal accounts of students, staff, and faculty of color and have found similar horror stories. What do you say when a student says they are afraid to walk out of their dorm because white boys are throwing rocks off the top floors of A Dorm and urinating out of windows? What do you say when a student says that a white boy was passing out Aryan Nation stickers at a public event during Halloween? What do you say when white students hold a vitriolic attitude toward the Israeli and Jewish peoples on this campus, when they themselves know nothing about the dissonance between the Israeli and Palestinian peoples? What do you say when you hear that staff and faculty of color feel alienated from the majority of white faculty? What do you say when white faculty threaten credit loss to students wishing to participate in Day of Absence/Day of Presence? What do you do when you are forced to say derogatory racial terms in class when you are the only student of color?

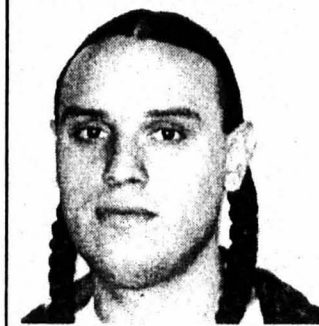
It is clear to me that an impassive student, staff, and faculty body will not resolve the problems that occur on campus. And so I am requesting that students, staff, and faculty of color meet to discuss tactics for creating a safer environment on Wednesday, December 1 in the Academic Advising office. I hope we can begin a positive movement toward change.

"Look, the people you are after are the people you depend on. We cook your meals, we drive your ambulances. We connect your calls, we guard you while you sleep. Do not... fuck with us..." — from the movie *Fight Club*

Jonny Baker is a sophomore enrolled in Teaching Through Performance: American Radical History.

### Thankstaking: You're not welcome.

by Jesse Powder River Flores-Johnson



As we return to our families to feast on turkey, potatoes and cranberry sauce, most of us might not reflect on the significance of the holiday we casually celebrate. I'm not going to bother to provide a history lesson to anyone who may read this. It grows tiring for the peoples of this land to teach the people who occupy our lands of the genocide that grants the privilege to live here and eat Native American food, as if it were part of your heritage and culture. We don't want to be your historian, telling you of how spiritual and balanced we were before your savage descendants came to our lands to live a lie. Yet here we are, another season, another lesson, how the white man brought upon the Red Nation civilization.

Consider the celebration and all you were taught that it meant. Think about when you were a child, cutting and pasting your brown grocery bags to make head bands with sacred feathers pointing out from your ignorant brain. What have those lessons taught you? That we welcome you? That we have vanished? Let this Thanksgiving be one where you educate yourself and your family of whose lands you occupy. As you stand around your Native American food, for once, give thanks to those who allow you to live on the lands your family has taken for granted. For once, thank the Nations that provided your people with corn, beans, potatoes, turkey and all the other foods we know to be ours. Thank *Tunkashila* for the privileged and educated brain you have to recognize a holiday that celebrates genocide and a heart to resist it all. Mitakuye Oyasin.

Jesse Powder River Flores-Johnson is enrolled in American Indians and the Constitution.

### Cultural appropriation hurts

by Korinna Jordan

Photo not available

Last night I read an article in the Voices of Color page about cultural appropriation. At the time I just kind of chuckled, because although I understand where the article was coming from I just didn't think that the white deadlocked students at Evergreen were really hurting anyone.

Later last night, or I guess early this morning, I was scanning through the channels on my TV and I came across a program about the Black Native American Experience. Basically it was about African American people who believed they were some percent Native American trying to get back to their roots. They straightened their hair, wore turquoise and spoke of meeting their grandfathers in vision quests. I was really surprised to see a culture that is constantly being exploited by MTV and the media clinging to another culture that white culture has worked hard to kill.

I'm half Indian and I grew up on the Colville Indian Reservation in Eastern Washington. I know that Native life isn't what non-natives think it is. When a person finds out that I am half Native American, I can pretty much guarantee that one of two things is going to happen: The person will claim their Native blood, saying, "Oh, I'm Indian too. My great great grandfather was 1/32 Cherokee" or rant about how cool that is. For one, having someone way back in your lineage who was part native doesn't make you an Indian. My great grandmother was 1/8 Scottish. That doesn't mean I'm running around in a kilt playing bag pipes. And secondly, me being Native American is about as cool as someone else being white or black or Hispanic. It's just my ethnicity. It really doesn't make me any cooler.

I see a lot of people, not just at Evergreen, wearing turquoise, or toting feathers and bone jewelry. We are used as romantic symbols of the past; we are used as mascots because non-natives think of us as mighty braves. They don't realize that we live lives just like them and have day to day problems to solve, just like them. And no, we don't solve them with a bow and arrow or a tomahawk.

I guess my point is that although I initially didn't feel one way or the other about dreadlocks on white kids, I can really understand the point of all the articles I've read about cultural appropriation now. All my life I have seen culturally lost people clinging to what they perceive as the Native way of life. So, you want to be an Indian? Here is my step-by-step guide to Nativeness. Take away the tee-pees, take away the peace pipes and the war paint, subtract the vision quests and pretty much everything you ever saw in *Dances With Wolves*. Now, add broken-down HUD housing, commodity food, shitty schools and alcoholism. Still sound as romantic?

Seventy years ago, my grandfather went to a mission school where he wasn't allowed to speak his language or practice his religion. Now, what gives any non-Native the right to take what we weren't allowed to have and rape it in the ass?

Korinna Jordan is a freshman enrolled in Forensics and Mystery Writing. She plans to study film at Evergreen.



Continued from Cover

Pine and the three other students knocked on the apartment door and asked the student who answered if he was the one who had been shooting.

The student, whose name is being withheld since the case is still under investigation, initially denied any involvement. He later admitted to police that he was one of

two students who fired the pellet gun. The other, a female, could not be reached for comment, but both students were charged with fourth degree assault.

At this point the stories diverge, but the male shooter and two witnesses all mention an altercation between the male shooter and one of the three other males, whose name is also being withheld. At one point the shooter grabbed a pair of small, red, round-edged scissors, and the other student left. No assault charges were filed against the second male involved in the

### Timeline of events

#### Shortly after 9 p.m.: the Gathering

-A group of about 25 students gathers outside A-dorm on the bus loop side.

#### Around 9:30 p.m.: the Shooting

-Two students shoot at the group of students from the 8th floor of A-dorm, using a pellet gun.

-An RA is hit a half an inch from her eye.

-Another RA in the group sees a shadow in an 8th floor window duck down below the window frame.

-Three male students leave the scene to go upstairs to find out what's going on.

-A third RA escorts them up.

-The four students ask the suspect if he was shooting from the window.

-The student says no but later admits that he was one of two who shot.

#### Around 9:45 p.m.: the Fighting

NOTE: What follows are three different accounts as told by the male shooter, RA Amber Pine, and one of the three male students, Dorian Waller.

#### The male shooter's version

-He shuts the door.

-Almost immediately he hears another knock. Anticipating the police, he opens the door.

-One of the three males from the group is at the door (his name is also withheld since he could not be reached directly). The other two are nearby but not at the door. RA Pine is away from the door trying to get reception for her cell phone to make a call.

-The male at the door enters the room and says, "Some of you are some lyin'-ass cowards," then shoves the male shooter. The male shooter says the shoving involved his face.

-The male shooter falls back onto one of two female students in the room.

-Fearing for his safety (he is shorter and weighs less than the shooter) he grabs a pair of small, red, round-

tipped scissors.

-He raises the scissors as a self-defense gesture, but quickly changes his mind because he doesn't want the other student to grab the scissors. He tosses them behind him.

-At the same time the female student he fell on tries to keep the two apart to avoid a physical fight.

-RA Pine and the two other males from the original group of three see what's going on but do not intervene.

-The shover "runs off" and the shooter yells, "Somebody follow that fool."

-The RA does nothing to stop the shover from leaving.

-Police arrive and begin questioning students.

#### RA Amber Pine's version

-Pine leaves the doorway and goes down the hall to try to get cell phone reception.

-She suddenly becomes aware that one of the males from the group and the shooter "were both hitting each other. It was like push-shove between them."

-She calls Police Services.

-Police arrive and begin questioning students.

#### Dorian Waller's version

-the shooter leaves the door open and as the RA and three males leave, the suspect mutters something inaudible. He thinks whatever was said was aimed specifically at one of them. The one who it seems to have been aimed at goes back, leans into the room and says, "What did you say?"

-The other two males are not close enough to hear or see what takes place between the shooter and their friend. As soon as they realize there's an altercation the two males try to pull them apart.

-The male from their group "kind of stopped" and walked away, leaving the impression he left to calm down.

-Dorian goes after his friend to get him to stick around to talk with the police but the friend is gone.

-Police arrive and begin questioning students.

altercation.

The other student left and Pine called Police Services. According to Crystal Mitchell, when the shooter was asked what happened, he said, "Dude, I don't know, that crazy Indian attacked me."

The shooter denied making the remark and said he had no idea what people who reported that were referring to.

"I thought he was white," the shooter said.

Within minutes Officers Brewster, Cripe, and Talmadge arrived.

Police interviewed witnesses of the physical fight and the shooting. Both students who shot the pellet gun have been temporarily suspended from campus and are not living in housing right now.

Regardless, many of the students from

the targeted group no longer feel as safe on campus.

"I find myself looking up whenever I go by A Dorm," said sophomore Jonny Baker. "I'm nervous that somebody's gonna drop something."

Mitchell agreed. You never know "what crazy freshman kid is gonna throw stuff out the window to show they're not [living] at home anymore," she said.

Renata Rollins is a senior studying civic journalism through an internship at the CPJ. She is the editor-in-chief of the CPJ and may be reached at cpj@evergreen.edu or 867-6213.

A commentary piece on this incident appears on page 3 of this issue.

## Students want attack's motivations explored some suggest race may have been a factor

by Renata Rollins

Because white students shot at a group of students of color, some in the targeted group wonder if race played a role in the shooting.

As of today three meetings have been held in response to the shooting.

The first meeting was for all the students who were in the targeted group to talk about their concerns and how they were feeling, according to sophomore Jonny Baker.

Staff members present at the meeting were Raquel Salinas from First People's Advising Services, Andy Seabert of Housing, and Joe Tougas, the campus grievance officer.

When students asked staff if the shooting would be looked at as a possible hate crime, staff "tap-danced around the issue," Baker said, but overall "we students came to the conclusion that staff just overrode us for no reason."

Tierra Johnson, a freshman who attended, said "lots of things came out at the meeting." She hadn't considered a racial angle before, and she still doesn't agree with that interpretation. But she definitely feels like the situation was "too severe" for a meeting for everyone to talk about their feelings.

"It felt kinda kindergarten," she said.

The group also talked about the campus' lack of policy and procedure regarding potential hate crimes and race-based incidents.

The second meeting was originally called for the targeted group to meet with the shooters, but college staff involved changed the agenda on the basis that having the two parties meet could compromise Tougas' investigation.

Most students didn't buy that, but Phyllis Lane, the interim Vice President for Student Affairs, stressed the need to follow the judicial procedure which "has integrity and is honest," she said.

But several students were angry that they were expected to reiterate their feelings from last week's meeting for Tougas'

investigation.

Baker says he told staff that "if [Tougas] wants our reports he needs to look at police reports and should've taken notes on Friday."

Crystal Mitchell, who was hit by a pellet near her eye, also attended the second meeting. "It was ugly. I think the administration knows that we're very serious."

The third meeting took place Wednesday November 17. No information was available at the time of writing this article, except that it was initiated by students and publicized on the college's online discussion board testalk. The post was signed "Students of Colour."

Besides the meetings, a notice was posted around campus as well as on testalk. The notice, posted by two students who were in the group that was shot at last week, contains some inaccuracies and only one of many disputed versions of the incident.

But it sums up well what some members of the attacked group are feeling. It reads, "We, along with many of our peers, are in agreement that our rights as students are not being observed properly. We also hold the opinion that our minority status as students of color has only served to our detriment in this case and other cases."

At this point, over a week after the initial incident, senior Tenzin Tingkhay is "not very pissed off" at the students who were shooting. I think they were being very, very stupid. But I'm pissed off about race on this campus." In speaking with staff during the meetings, she said, "race got crossed off so fast."

Most staff could not be reached for comment, but when asked whether it would surprise her if a racially-motivated attack were to occur on campus, Lane said: "This is my eighth campus that I have been on in my career. I'm not going to comment on this case, but I think we continue to demonstrate that we have work we need to do around dealing with differences."

## Students in college dorms at greater risk for meningitis

vaccine available in student health center

by Jenn Kratzer

Headache, fever, and sleepiness: symptoms all college students are familiar with and often attribute to the flu. However, these are also symptoms associated with the rare yet fatal disease, Meningitis. Here are some of the basic facts and preventative measures you should know in order to remain healthy and decrease your risk of contracting this disease.

#### What is meningitis?

Commonly named meningitis, this disease can also be called spinal meningitis or meningococcal disease. It can be expressed as Meningococcal meningitis, an inflammation of the membranes surrounding the brain and spinal cord, or Meningococemia, a related disease, caused by the presence of bacteria in the blood.

#### What are the symptoms?

The early symptoms usually associated with meningococcal disease include fever, severe headache, stiff neck, rash, nausea, vomiting, sensitivity to light, and lethargy; it may resemble the flu. These symptoms have a quick onset and are often considered serious within 12 hours. If a person experiences two or more of these symptoms concurrently, they are urged to seek immediate medical care.

#### How is it spread?

Meningococcal disease is transmitted through the air via droplets of respiratory secretions and direct contact with an infected person. Oral contact and shared items such as cigarettes or drinking glasses should be avoided to decrease chances of contracting the disease. Kissing is a common way in which bacterial meningitis is spread, and smoking also increase one's chances of getting meningitis.

#### Who is at risk?

College students, especially those living in dorms, are at increased risk of getting meningitis. THAT MEANS YOU! Health care workers, people who work with children, travelers, and those with compromised immune systems are also at risk.

#### What can I do?

Fortunately, there is a vaccine that protects against four major meningitis-causing agents. You can get a meningitis vaccine at Evergreen's Student Health Center. Call 867-6200 for an appointment.

#### What is ACHA's recommendation on Meningococcal disease?

ACHA (American College Health Association) adopted the CDC's (Center for Disease Control) recommendations for Meningococcal prevention. This guideline states that "undergraduate college students, particularly freshman who live in or plan to live in dormitories or residence halls, consider getting the vaccine to reduce their risk for Meningococcal disease."

#### Who should be vaccinated?

- Entering college students, particularly those living in dormitories
- Undergraduate college students 25 years of age or younger
- Students with immune deficiency conditions (i.e. HIV, absent spleen, antibody deficiency)
- Students traveling to areas of the world with endemic Meningococcal disease

Jenn Kratzer is a senior enrolled in Molecule to Organism. She is a Medical Assistant at the Evergreen Student Health Center.

## The Leonids storm subsides

by Brian Flewell

Since 1998, there has been a gradual increase in the number and intensity of meteors from the annual Leonid meteor shower. In 2001, there was an amazing peak of activity, with hundreds of bright meteors striking Earth and creating a show worth watching. Unfortunately, we have reached the end of that peak of activity. Despite that, there is still the chance to see this year's meteor shower on Thursday and Friday, November 18 and 19. Going out in the late evening, you may be able to pick out a few bright meteors streaking across the sky. It won't be anything to write home about, but for people who enjoy "wishing upon a star," there's going to be a greater chance than usual of being able to do so.

The Leonid meteor shower is caused by the dust trail left by Comet Tempel-Tuttle during its 33-year trip around the solar system. In 1333 and 1733, he comet ejected the two dust trails the Earth will be traveling through. In the several hundred years since being spit out by Tempel-Tuttle, the dust trails have spread out so much that only a few thousand meteors might be detected by watch stations, and only a small fraction of those are large enough and bright enough to be visible from the ground.

The best way to watch meteor showers is to take a lawn chair and kick back with your feet pointing east, lay your head nearly straight up (whatever is comfortable for you), and wait. Even though the radiant, the apparent origin of the shower, is in Leo, don't bother trying to look directly at the constellation. Meteors will appear from all over the sky, only being traced back along its track to Leo. The best time to view is after midnight, since that is when our slice of the globe is pointing in the direction of Earth's movement. This affords the best opportunity for the meteoroids to be swept up by the Earth, causing the bright trails we see from the ground. If you go out earlier, there is less chance of seeing the usual quick streak of a meteor, but there is the slim chance of seeing a "fireball." A fireball is where a meteoroid just barely skims the atmosphere, causing a bright, long living meteor often leaving behind a light trail after the meteor burns up. For more information about the Leonids, visit <http://www.Space.com> or <http://www.SpaceWeather.com>.

Brian Flewell is a senior enrolled in Politics and the Media. He is studying cinematography and videography.


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## Arafat is dead; Palestine still lives

by Jacob Stanley



Now that Yasir Arafat is dead, a lot of the world seems to be looking at Palestine like it will be even more dominated by Israel for years to come. As if all the hard work toward the Palestinian state would just vanish once their leader disappeared. Israel has been continuously attacking the Palestinian people for years and has destroyed around 60,000 houses, not to mention building a 400-mile-long wall across Palestine, dividing the country in two. The U.S. has allowed Israel to continue building the wall, cutting off a large number of Palestinians from hospitals and schools, which will only serve to indirectly kill more people in time.

Not to say that Israel isn't already killing a lot of people directly as it is. They kill

thousands of unarmed Palestinians every year without regard. Many of the casualties are women and children, and more often than not they are merely out on the street after the military curfew, which is enforced by Israeli tanks.

The Israelis continue to impose restrictions because they believe it is their land. The poverty level in Gaza after the last three years has increased to 60 percent, as estimated by the World Bank. Half a million

people are dependent on UN food aid.

Arafat's negotiations in the past aimed for a Palestinian state near Israel, not for any extreme measures to be enacted or a lot of Israelis to have their homes taken away from them. Arafat worked toward an idea of peace in the region with certain

measures that might ensure cooperation by both sides, but Israeli Prime Minister Ariel Sharon never stopped doing what he wanted: continuing to take over more land.

Really though, who can blame Sharon?

“ Israel has been continuously attacking the Palestinian people for years and has destroyed around 60,000 houses, not to mention building a 400-mile long wall across Palestine, dividing the country in two.”

The U.S. supplies Israel with more weapons and aid than any other country. They're running over houses with U.S. tanks and bombing people every day with U.S. missiles and support. They sit back and let Israel do whatever they want because

Israel is the only country in the Middle East that will always side with the U.S. If anything, the UN should be allowed to protect the Palestinian people from the barrage of Israeli troops and bombs everyday, but the U.S. isn't one to suggest that tactic, seeing as they want Israel in power. If the

UN gets involved, the U.S. will end up looking like the bad guy who supports an invading country. Since Arafat's death, the Israelis have continued their attacks and the construction of their Berlin-like wall across the region.

The Palestine Liberation Organization is working to install a new leader of Palestine. The Palestinian Authority continues to take care of their people the best they can with what little support they have and will continue to rise up against Israel and work toward their own secure nation. The death of Arafat will not stop the Palestinian resistance as long as the Israeli government oppresses the people. Since Israel has no interest in peaceful change, violence in the region will only continue until the creation of a Palestinian state.

Jacob Stanley is a freshman enrolled in America in the 20th Century. He is a regular contributor to the CPJ.

## Dreadlocks: not cultural appropriation

by Amy MacKenzie

Photo  
not  
available

The Cooper Point Journal:

No, it is not cultural appropriation. Although it is hard to trace the true roots of dreadlocks, they are found in many ancient cultures, including Hinduism and Christianity, not just Rastafarian, Jamaican and African.

In fact, it is known that many pharaohs had locked hair, including Tutankhamen, whose dreadlocks are still intact. In many eastern religions, hair is a very important

and powerful energy receptor and is dreaded in an attempt to control energy flows.

Dreadlocks did indeed become most famous in the United States (and thus the American white culture) when reggae music became popular, but

those of the Rastafarian communities certainly cannot claim to be the first culture to sport locks and certainly won't be the last.

According to Bouneith Inejnema Naba, who wrote a short history of dreadlocks, "old-generation" Rastafarians held great pride in their natural hair as a spiritual statement and symbol of their struggle for nonviolence, nonconformity, com-

munalism and solidarity.

Many "new-generation" Rastas "see their dreads as a passport to smoking ganja and listening to reggae music, not understanding the real Rastafarian culture and values." How can we hold standards of understanding and respect to white

dread-heads, but not to those in the black community who do the same?

I understand Ms. Rodriguez and her view that dreadlocks are a "symbol of resistance — African people's struggle against racism, colonialism, imperialism and unity," but for others, they hold spiritual meaning spanning many different cultures, and for others it is simply easier than combing their hair every day. There

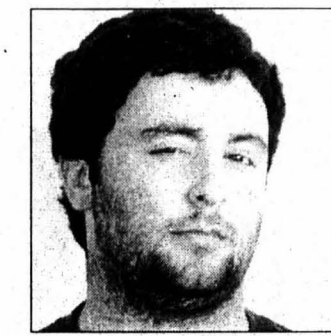
are many reasons why people of all races choose to wear dreadlocks these days, whether in honor of African Diaspora culture, as a fashion statement, or to channel spiritual energy.

It is unfair to accuse white Greens of appropriating dreads from the Jamaican tradition because dreads are not unique to Jamaican culture. No culture can claim exclusive rights to something with roots beyond their own. As Ms. Rodriguez suggests, "if we all want to see social change and justice, let's create an environment" where everyone's cultures are shared openly as a way to build acceptance and cultural exchange.

Amy MacKenzie is a sophomore enrolled in Teaching Through Performance. She is soaking up as much knowledge as possible at Evergreen rather than concentrating on one subject.

## The Curmudgeon: A panegyric to Tough Crowd

by Lee Kepraios



show ended the week before last, bringing a great void to my day-to-day life. It was, quite simply, the funniest, most irreverent, honest, and truly fair and balanced program on cable TV.

The program consisted of Quinn and a panel of comedians playing the dozens on each other under the guise of discussing the day's events. The brilliance of the show is that Colin and his band of regulars may be conservative or liberal, but every panelist on this show is a comedian. Essentially, they're so cynical that it doesn't matter. This is a show about a bunch of blue-collar city wiseasses, exactly the people who shouldn't be on TV discussing the day's events, doing exactly that. Of course the combined social and political IQ of any given Tough Crowd panel never matched that of Bill Maher or George Carlin, but that didn't matter.

The show ran for two years in a golden time slot after *The Daily Show* and somehow managed to stay completely under the radar. The network was almost ashamed of it, and it showed in the lack of advertising the show received. Media outlets resented the show because they couldn't categorize

it. Many viewers hated the panelists and felt alienated by the discussions. The gang of regulars knew each other and talked as if the cameras and the audience weren't there. Female comics were always welcome, but female viewers were ultimately turned off to the show with its unapologetically masculine nature.

That was exactly the reason I liked it. No one I've met any time anywhere likes this show but me. Even as the show reached its final stretch and the big-name greats in stand-up stopped appearing (Dave Chappelle, Pat Cooper, Robert Klein, Lewis Black, Chris Rock and Carlin), the show focused on the regulars and their relationships as comedians. I liked how noticeable it was that these people knew each other and strayed from the topic so easily to bask in cutting insults and bittersweet self-aggrandizement. You saw Quinn & Company as they really were on *Tough Crowd*: sometimes very funny; other times embarrassingly unfunny; sometimes hypocritically self-righteous and preachy; other times just plain mean. But they never tried to hide their flaws just to make you like them.

I know you're wondering why you're reading a column that's taken valuable

space from the CPJ to discuss the cancellation of the writer's favorite TV show. Hold on, there's a point in here somewhere...

I have two passions: movies and stand-up comedy. I think the booting of *Tough Crowd* is a tremendous blow against free speech that nobody is acknowledging.

Why? Because, as I know from experience, if the majority of the audience does not agree with your point of view, they will have a hard time finding you funny. The left in this country is responsible for the worst thing in our society today: political correctness. The glossing over of the bad stuff like racism, poverty, materialism and social injustice with dishonest, guilty language based on meaningless, disingenuous standards.

correctness. The glossing over of the bad stuff like racism, poverty, materialism and social injustice with dishonest, guilty language based on meaningless, disingenuous standards. I've been known to attack the left hard and consistently in my writing. It isn't that I disagree with their policies (quite the opposite) as much as I find their fluctuating standards under the umbrella of freedom of speech awful and hypocritical.

As I watched the final episode, I found myself becoming surprisingly depressed. I had never felt this way about a TV show before. It was so much more real and true than *The Daily Show*. I loved the fact

## The lesson learned

by James Avalon



walkway below their window. They were reprimanded by the Resident Director after one of the suspects mistakenly shouted the room number to fellow floor-mates who wanted to join in on the debauchery.

At the time, these three had no idea what terrible things could have happened. But sitting down in the common room, it began to dawn on them that the previous few minutes could have ended in a horrible tragedy. Fireworks are flammable. They should

be used only under close adult supervision

because they are hazardous. They are also illegal here in the state of Washington, so really, people shouldn't use them, ever! They could have blown their fingers off, or maybe even worse. As the lit firework plunged to the ground, a person coming down the walkway below may have been wearing excessive hairspray; the reaction with the firework and the hair could have been devastating.

person coming down the walkway below may have been wearing excessive hairspray; the reaction with the firework and the hair could have been devastating. Or maybe a tree placed below the window: Having the tree catch fire could

“ As the lit firework plunged to the ground, a person coming down the walkway below may have been wearing excessive hairspray; the reaction with the firework and the hair could have been devastating.”

that jokes were left in even when they bombed, because it's honest. Comedy is not always flawless and perfectly timed, and it certainly doesn't always elicit the hoped-for response. Sometimes comedy is sloppy and poorly delivered and falls face first in the toilet.

And so, in honor of *Tough Crowd*, this column has bombed and ranks as the least funny piece I've ever submitted.

**Lee's New Rule of the Week:** Punish the man-girl scenario more than the woman-boy! Let's stop pretending the schoolteacher in Las Vegas having a sexual affair with one of her students a few months back is the most heinous crime ever committed in the history of...Las Vegas! Here we are back at political correctness breeding illogical, arbitrary standards. In a nutshell, I believe that those treating a 30-year-old woman with a 13-year-old boy as anything like a 30-year-old-man with a 13-year-old girl are guilty of one of the main planks of political correctness: pretending the genders are the same — confusing equality with sameness. Should schools and parents stop any teacher from dating any student? Of course. But in long jail terms, when she's had two kids with him, and when it obviously was something more than an experiment or one-night stand? Ridiculous, draconian and stupid, because, as I say, a teenage boy banging his English teacher in Vegas is more ego stroking than psychologically damaging.

Lee Kepraios is a senior enrolled in Forensics and Mystery Writing. He is studying film.



# On the Screen: *The Grudge*, *Vera Drake*

by Lee Kepraios

## The Grudge

Takeshi Shimizu's remake of his original Japanese film *Ju-On*, like his original *Ringu* being remade into *The Ring*, is a moot effort seeing as how the original wasn't very much of a movie to begin with. And like *The Ring*, Shimizu's remake of *Ju-On* manages to be even worse.

*The Grudge* embodies everything I hate about horror movies and every reason why I believe horror is a shitty, overrated genre: We don't really come to care about or identify with any of the major characters; no time or effort is expended to establish a potent atmosphere, nor does the film bother to create and sustain tension and truly grip an audience (save for one effective sequence involving a haunting in a high-rise dwelling amid a cold, clinically toned set).

This film is more or less a series of the weakest kind of scares — the short shock. Much of *The Grudge* consists of people going into rooms and looking around, turning or peering around blind corners and into dark spaces to investigate the eerie noises and seeing a ghost, as the orchestrated crescendo on the soundtrack reminds the audiences to feel scared about this.

The film does a disservice to its Japanese setting by not bothering to embrace or examine the landscape its mostly American

characters seem to inhabit. We're told at the beginning of the movie that an all-consuming curse is formed when a person dies in the grip of a powerful rage. Of course, that's about as deep an explanation as we're going to get, because when we finally see the rage being born in a grainy flashback at the end of the movie, it clears up next to nothing about any of the things we see taking place before that.

And then we have those phony, fabricated, superficial shocks throughout the movie. People don't seem to mind seeing them over and over again. After about a half hour, I became inured to them. But audiences love movies like this because they require no thought and go out of the way not to challenge viewer intellect or prejudices. Anyone could have done what Shimizu has done here. He's done the bare minimum in horror content, hired a stock scream queen to be his star (Sarah Michelle Gellar), and packaged a stream of minor sensory shocks and surprises as terror. Bill Pullman even has a powerful, gripping first scene, made all the more tragic by the movie that succeeds it. I hated watching this movie. I suggest you do something better with your time, like rearrange your sock drawer.

Rating: ★☆☆☆

## Vera Drake

British director Mike Leigh has proved himself to be a master of capturing the drama and tension that arises from family crises. His *All or Nothing* was one of the best films of last year, and here he returns with the equally outstanding period piece *Vera Drake*.

The film takes a harrowing and unflinching look at a middle-class, early-fifties British family and the damage that ensues when one family member is prosecuted and penalized. We're made to view every single procedure of her apprehension, prosecution, trial and conviction in painful detail. It is painful to watch in the final hour as we see the traumatizing process the sweet, well-wishing, eternally happy old woman of the title is put through.

The woman is played by the plum-faced Imelda Staunton in a beautifully understated performance. As Vera Drake, she's an affable and simple being who wants nothing more than to be of use. She works as a maid for rich families, always singing and humming and thinking all the misery in the world could be alleviated with a cup of tea; she is given the names of troubled young girls by her friend Lily (Ruth Sheen) and goes to their houses and performs abortions for no cost. Of course, she calls this "helping young girls out" as she uses the age-old method of rubber tubes, pumps and lye soap.

A woman nearly dying in a hospital as the

result of Vera's actions leads an investigation back to the Drake family right as they are celebrating their daughter's (Alex Kelly) wedding announcement to longtime family friend Reg (Eddie Marson). Vera's devoted husband Stan (Phil Davis) is shocked by the arrest and insists on following his wife through her ordeal every step of the way. Their son Sid (Daniel Mays) is angry and resentful of his mother. I also liked how the police inspector (Peter Wight) who makes the arrest is a caring, sympathetic man with a job to do, and he tries to be as gracious to this poor woman as possible.

The two things that make this film so effective are Leigh's attention to detail and his naturalistic way of directing actors. Certain scenes feel filmed on location. Interiors and sets in the movie are arranged and characterized right down to the stockings drying by the fireplace in the corner of the room. And the performances in this film are so good they don't even feel like acting. In this sense, Leigh makes us feel like one of the family. When the Drakes are sitting at the dinner table waiting for the police to finish questioning Vera in the other room, I felt like I was right there with them.

This film is not about abortion, nor does it take a stance (although Leigh is clearly sympathetic to Vera's plight). It's simply a shattering story of a woman who helps others in a way she feels is right and how her tight, close-knit little family falls apart as the result of it. A masterpiece.

Rating: ★★★★★

## Satire

# Bad English Good for Country, White House Says

by Mitchell Hahn-Branson

"...I became plagued by a nightmare in which Congress finally proposed... legislation that eliminated the letters a, e, i, and u from the alphabet.... Their argument was that monoculture was the wave of the future, that a language with one vowel would be easier to learn as English became the lingo of global corporate conquest, and that the letter O was the shape of the globe."

—David James Duncan, "The War for Norman's River"

June 25, 20  
From: U.S. Secretary of State  
To: U.S. Attorney General  
Re: Language Reduction

Dearest,

I have read the outline of your proposed legislation to simplify the language spoken and written in the U.S. and found it to be an excellent start. If I may, I would like to suggest a few modifications.

To begin with, I find many of your suggestions a bit ham-handed. When you tell me about several of your brilliant ideas and then say that you plan to pass them into law, you run the risk of becoming ludicrous, considering they could be accomplished much more simply. Officially banning semicolons from all publications, for example, is hardly feasible. Even in the event that you somehow passed such a law through all three branches of government — and we are

still technically supposed to do that, you know — how would you enforce it? Would you be willing to raid the businesses and homes of every publisher in the U.S., public and private? Do you begin to realize how impractical this sounds?

Rather than an overt ban, I would suggest phasing out the semicolon. First take it out of White House literature, then train editors in the mainstream media to avoid it. Eventually, when citizens are less used to seeing it in their books, newspapers and magazines, ease it out of the curricula of public-school English classes. From there, just let it fade away. This is not a stupid country, but it is a forgetful one. Don't waste effort trying to outlaw a pathetic little shred of punctuation. Just let it go the way of all quaint, archaic usage. As you can see for yourself, semicolons appear nowhere in this memo. That absence may take the variety out of my sentence structure and make my writing sound a little flat, but it doesn't by any means make me unintelligible. And that's the point, isn't it? I must confess I haven't yet learned to quit using the full colon, but that will come to us all with practice.

Now, on to the next order of business: relaxing the grammatical rules regarding subject-verb agreement. Previous administrations have embarrassed themselves with such phrases as "Is our children learning?" I agree with you that the best way to avoid such incidents is to make them a non-issue. Some time in the next few months, we should introduce the slogan "The U.S.

are a great country." It sounds jarring at first, I know, but roll it around on your tongue a few times. I think you'll find that after a while it no longer sounds terribly unnatural. I believe that after a few weeks of hearing that sentence coming from the mouth of their commander-in-chief, most people will say to themselves, "Well, that's just how the president talk."

It gets better: so many people equate "U.S." and "America" that after "The U.S. are a great country" sticks, we can eventually get away with "America are a great country." And once you've taken grammar down that far, there's no going back. No one in the White House — and ultimately, after a generation or two, no one in the country — will ever again have to give a thought to subject-verb agreement. (I hope we can start saying "Is the Middle Eastern countries a threat?" before too long: it's much easier to be able to refer to them as one massive, menacing entity). No matter how badly our president speaks, our successors will never again be forced to wince at his verbal constructions, because in the end, not even they will notice.

Now, the last piece of your proposal: the removal of certain letters from our national alphabet. I fully support this action, but as I'm sure you're aware, this will require the greatest amount of direct action on our part. Restricting and convoluting the English language is our greatest duty, but doing so on this scale will take enormous effort. Unlike semicolons, letters of our current alphabet cannot merely be phased out of common

use. We must convince the population that it's simply unreasonable, unpatriotic — in fact, cruel — to make each young man and woman learn the use of 26 letters in this fast-paced age. Surely, just for a start, we could take it down to 25. I suggest that you and your associates immediately begin drafting bills to outlaw the letter Z.

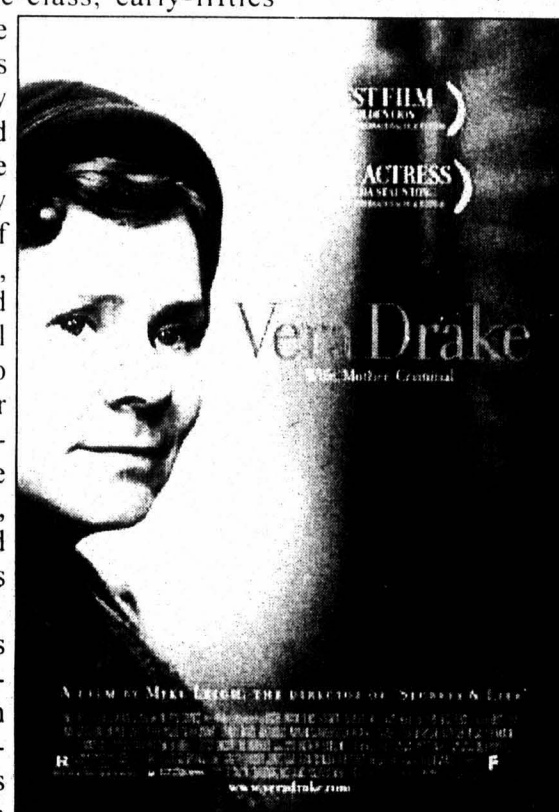
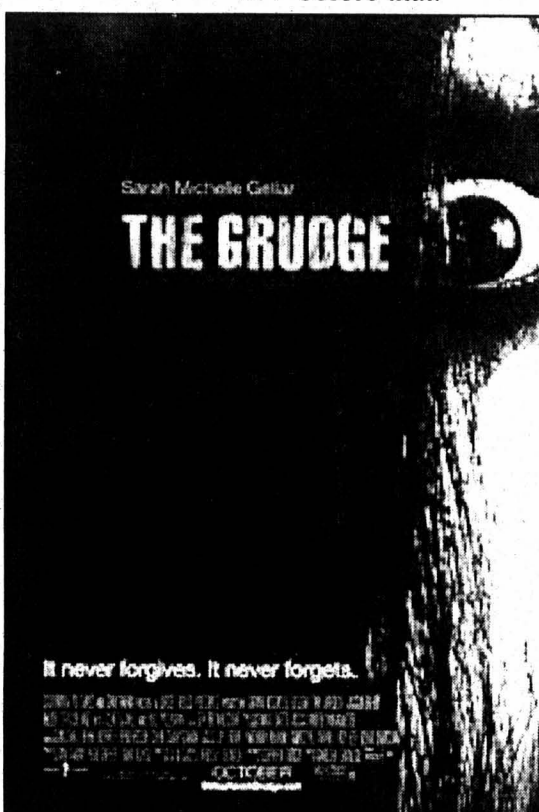
You may notice that I have barely used the letter Z in this memo. It should be the first letter to go, being one of the least used as well as the last. Words that contain Z can be replaced by synonyms without too much trouble: "nap" for "snooze," "stare" for "gaze," and "area" for "zone," for example. If a suitable synonym cannot be found, we'll simply replace Z with S, as in "magazine." I realize this sounds far-fetched, but it shouldn't be too hard to make the removal of Z a matter of national security.

The only serious problems will come from people with Zs in their names. I'm afraid some will simply be unwilling to accept the offer of a free legal name change. No matter. If the Sacks and Soes of this country can't accept this patriotic alteration, they will quickly and quietly be invited to retire from public life.

That's all the feedback I can give you at this point in time. Later we'll discuss plans for eliminating K, X and Y from the alphabet. Keep up the good work.

All my love,  
Snugglebunny

Mitchell Hahn-Branson is a senior enrolled in Poetics and Power. He is studying writing and editing.



# Installation in Seminar II: Guard-in Gauntlet, Sculptures by Rachel David

by Eric Green

This is the darkest hour of the Dark Age. An epoch disintegrates. The remaining sparks of shattered holiness retreat to a piercing remnant of thinness. We live in the heart that circulates poison to the whole of humanity. Here in the Western Lands, there is a ghostly absence, a chunk of mind missing from wholeness. We have been folded on ourselves — we now look like pods in the eyes of the eternal. It is extremely difficult to see ourselves, both because the image is so hidden and because it is so ugly. This is why artists like Rachel David are such a rare panacea to our twisted and broken souls. Rachel David has a rare possession of the subtlety necessary to embody an undifferentiated mass of image, to import forms from a timeless geography. They look like pods.

The Guard-in Gauntlet is a rare event — it is like the freshly smoking living corpse of a being that has been struck by lightning three times. And the artist invites you to touch this corpse, poke it with a big stick, or hold it in

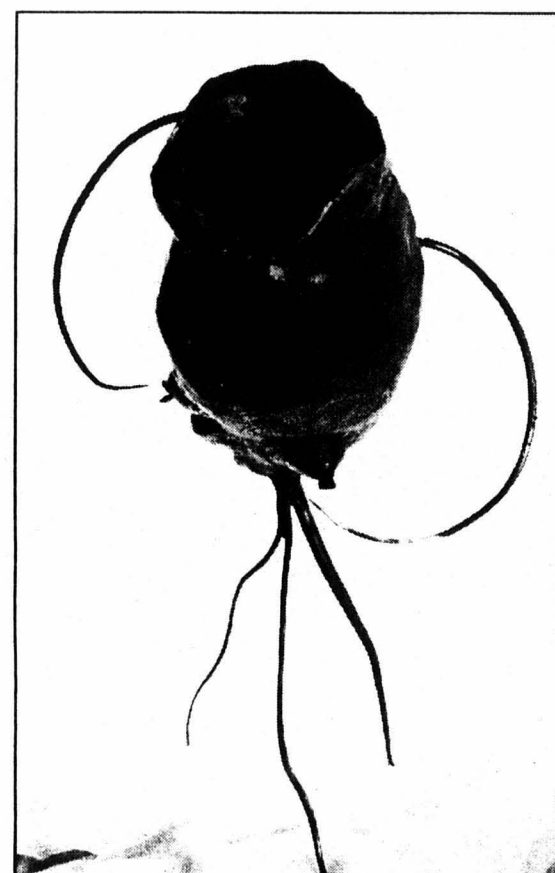


Photo by Matthew Newman-Saut

One of Rachel David's many, many pods.

your hands. She says to her audience, "Please touch it." There will be an extreme amount of human intensity concentrated in the small area of Seminar II E4115 from Wednesday, November 17 through Monday, December 6. It looks like pods.

The Guard-in Gauntlet is a show of things that have fallen through a crack between the world of this and the world of the other. In order to produce this epic mess of metal, Rachel David has become that crack of red molten mass and constant churning in the crust of our world. Rachel David has been striking forcefully together the blackened remnant chunks of those deathly spheres that birthed our culture, and these are the sparks, for you, in your very own Seminar II E4115. Rachel David has given us the generative products of the confounding sanity that floats in the liminal mist and called it Guard-in Gauntlet. Someday soon, when the cramped limbs of Art unfurl and crawl from the ashes of this empire carrying the seed of life, that seed will be in a pod made by Rachel David.

# Bitch (of Bitch and Animal) plays the Clipper Sunday, November 21

by Adina Lepp

Bitch and Animal, a folksy queer duo known for songs about rocking strap-on cocks and gender as pliable as Bitch's wild mane, will be visiting our quiet college town. What

might seem at first to be a band name is also the names of the band's two members. Half of the duo will be in Olympia. Bitch is going solo, as the duo broke up last year after ten years of artistic collaborations. She'll be performing with Portland's T-



T-rxxxxa, a saccharine-infused queer pop trio, plays with Bonfire Madigan and Bitch at the Clipper November 21.



Bitch (left), of the duo Bitch and Animal, plays with Bonfire Madigan and T-rxxxxa at the Clipper November 21.

rexxxxa and San Francisco's Bonfire Madigan at the Clipper on Sunday, November 21 to a 21-and-over crowd at 8 p.m.

Bitch and Animal, of New York City, most recently released *Sour Juice and Rhyme*, their second album on Ani DiFranco's Righteous Babe Records. The first record, *Eternally Hard*, gave them notoriety with shocking statements like "Child labor, breeding and logging are

bad." Bitch is the one with unruly locks, makeup and the talent to play a mean violin. In their own words, they are two city geeks letting it all hang out. *Sour Juice and Rhyme*, their third album, which was released with much fanfare, is the finale. Both are working on solo projects. Their ballads are disjointed, hootenanny creations set to a backdrop of an electric violin, a keyboard and Bitch's feral voice. The material leans toward the

flamboyantly sexual, with odes to vaginas and sex toys in stock.

T-rxxxxa, a syrupy sweet pop trio based out of Portland, Oregon, will woo you. That much is known. They are known to sport combat boots with tutus and peel off facial hair with ribbons. In some ways, they are so complex. Like how can they be so serious and look so soft? Zero serenades with a trumpet; Cort with the drums. They dress in themes and sing of unrequited crushes and of summer camps for lost queer kids. T-rxxxxa wants you to fall in love with them.

Bonfire Madigan, out of San Francisco, is led by front woman Madigan Shive as an avant-garde chamber rock experiment. She shares a stage with rotating musicians while bringing a theatrical quality to music. Bonfire Madigan (B.Mad) is on its own turf. Deliberate rawness is poetic as B.Mad constructs gorgeous yet haunting ballads illustrating the beauty of a master.

Catch all three bands at the Clipper in Olympia on Sunday, November 21 at 8 p.m. The cost is six dollars. This is a 21-and-over show.

Madigan Shive, leadwoman for Bonfire Madigan, comes to the Clipper on November 21.

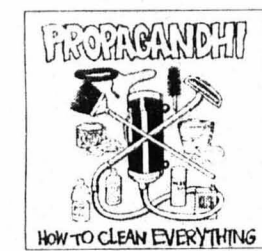
Adina Lepp is a freshman enrolled in Evolution of the Book.



## My soundtrack for the Apocalypse

by Christopher Alexander

The next four years are bound to be long, so you may as well have some good tunes. These songs will fit on a seventy-four minute CD:

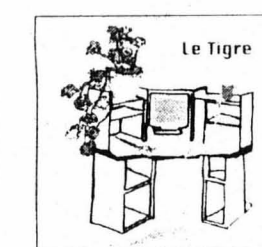


1. "Stick the Fucking Flag up Your Goddamn Ass, You Skinhead Creep" — **Propagandhi**. "You can topple the ideology but not the armies they enlist." — from 1994's essential *How to Clean Everything*. Winnipeg's Propagandhi remains one of the most intelligent punk bands since Bad Religion, replacing that band's swelling academic lexicon with snotty wisecracks: "Wait a minute, dad: Did you actually say 'Freedom'?" Well, if you're dumb enough to vote, you're fucking dumb enough to believe 'em."

2. "I'm Afraid of Americans" — **David Bowie**. Hopefully, this is self-explanatory. Bowie's lyrics are pitch-perfect snapshots of a lustful ugly



American: "Johnny's in America. Johnny wants to suck on a Coke. Johnny wants a woman [...] Johnny combs his hair, Johnny wants pussy in cars. Johnny's an American." Avoid the histrionic Nine Inch Nails remix and go for the unadulterated version on 1997's *Earthling* instead.



3. "Get off the Internet!" — **Le Tigre**. Get off the computer and get down! The web is the new Nintendo, and Kathleen Hannah isn't fooled by all you bloggers: "Get off the internet! I'll meet you in the street! Destroy the right wing!" For all of us who maintain that dance parties are revolutionary, *From the Desk of Mr. Lady* was released in 2001.

4. "Aww Yeah" — **KRS-ONE**. Someone really needs to launch a study on how The Teacher could drop bombs like this ten years after *Criminal Minded*. My hypothesis is DJ Premiere, who provides the menacing, paranoid beat here. But it's the Blastmaster who still reigns supreme: "Remember the whip, remember the chains, remember the rope, eh? You black people are still worrying about voting? Every President we ever had died. Ya know? I'm kinda glad Nixon died." — from his self-titled album, 1995.

5. "First We Take Manhattan" — **Leonard Cohen**. "They sentenced me to twenty years of boredom for trying to change the system from within." Ignore the comically dated synthesizers, and focus on Cohen's lines falling like crumbs from his lips. Bush's first term was marked with widespread protest; let's hope we get another chance to take the Big Apple. Whose streets? You can find this on Disc 2 of *The Essential Leonard Cohen*.



6. "Here's to the State of Richard Nixon" — **Phil Ochs**. "Here's to the State of Mississippi" is the scathing gold standard by which all polemical folk songs are measured. In this out-of-print live performance, he changed the word "Mississippi" to "Richard Nixon." Feel free to internally change "Nixon" to "Cheney." "Mississippi" is still in print on the retrospective *There but for Fortune*.

7. "Masters of War" — **The Scott Amendola Band w. Carla Bozulich**. I had grown sick of this song before doing research on New Weird American Carla Bozulich (who opened for Wilco this month in Seattle). Bozulich's range is stunning, beginning the song in a low growl before delivering the penultimate verses in a full-throated wail. It's untrained, it's jarring, it's thrilling. It helps that drummer Amendola's band is right there with her, propelling the song from tense military march to a Viking funeral, with a saxophone solo Ornette Coleman would be proud of. This breathtaking nine-minute performance is available as a download from <http://www.carlabozulich.com> or on Amendola's 2003 *Cry*.

8. "A Hard Rain's A-Gonna Fall" — **Bob Dylan**. "Masters of War" is the most truculent; "Blowin' in the Wind" is the most famous; but this is the most beautiful of Dylan's protest songs. In the liner notes to 1963's *Freewheelin' Bob Dylan*, he writes that he condensed twenty songs into one. No kidding: "I've been out in front of a dozen dead oceans [...] I saw a highway of diamonds with nobody on it, saw a black branch with blood that kept drippin'." Dylan's imagery avoids easy metaphors, instead deftly using apocalyptic absurdity to evoke mood. The final verse is his most hopeful: "I'm going back out before the rain starts a-falling"; defiant: "And I'll sing it, and speak it, and think it, and breathe it"; and triumphant: "Then I'll stand on the ocean until I start sinkin', but I'll know my song well before I start singin'." Hardly the sentiment that sells lingerie, but fortunately, some records can never be burned.

9. "Home of the Brave" — **Mr. Lif**. The cover of *Emergency Rations*, released in 2002, says it all: Food is dropped on a city already in ruins after the same planes have dropped bombs. Lif raps like Chuck D with a very bad head cold, but it's hard to not be won over by rhymes like "They knew we wouldn't support their attacks, so they needed something to distract. Hmm? Anthrax!" The beat is good, too.

10. "Faraway" — **Sleater-Kinney**. This and "Combat Rock" were two outstanding meditations on the liberal conscience in the wake



of September 11 (and in the hands of a maniacal administration). "Faraway" wins by a nose due to the no-holds-barred air-drum breakdown in the bridge, and Corrin Tucker's extremely personal minute-by-minute retelling ("Nurse the baby on the couch, then the phone rings. Turn on the TV [...] don't leave the house"). September 11 wasn't so far away from this Jersey boy, but I'll take 2002's *One Beat over The Rising* any day.



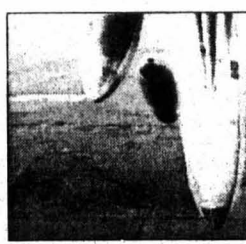
11. "Rebel Without a Pause" — **Public Enemy**. The world can truly be broken down into two categories: those who don't own 1988's *It Takes a Nation of Millions to Hold Us Back*, and people who like music. A title as well as an instruction, Chuck D and the Bomb Squad aimed to revolutionize the world; they would have to settle for hip-hop.

12. "09-15-00"

— **Godspeed You Black Emperor!**

Because you want to move to Canada, right? This song was originally named after the date guitarist Efrim Manuck's dog died, before changing it to "Ariel Sharon visiting the Temple Mount and provoking *intifada*." Though it makes much more sense as an elegy for a loved one, this twenty-minute crescendo doubles as a plea for sanity from the Anarcho-Jewish-French-Canadian nonet to the rest of the world. This is on the sprawling *Yanqui U.X.O.* release of 2002.

Christopher Alexander thinks way too much about music. He is a senior enrolled in *Patience*. He is studying writing.



## Take Me Out

Theater Review by Adina Lepp

Baseball is American. It's culturally as important as pizza and striped flags. In 1927, when Albert Von Tilzer set Jack Norworth's 1908 song "Take Me Out to the Ballgame" to music, he created a musical association with a game that had yet to exist in America. This was before football. Before quarterbacks lunged in cagey helmets. Before hockey brawls became infamous. This was even before NASCAR. Before flat screen television and Lazy-boys with beverage holders, there was baseball. It began as a simple variation of the English game rounders and evolved into something Americans could distinguish around 1845 in Hoboken, New Jersey with the first "real" game.

In *Take Me Out*, Richard Greenberg's Tony Award-winning play, baseball is presented as a kind of social commentary. To many, the game of baseball is more than a pop-and-fly routine of "run around the bases." It's an American pastime interconnected with Cracker Jacks and the modern heroic ideal. Darren Lemming, an iconic bi-racial player for a New York baseball team, believes in baseball. As the star player, he does his job of carrying the team. And yet, the character of Darren seems to be fraying. He's living large, envied by everyone, and as tough and self-absorbed as possible. But that's just the surface.

In the beginning, and up through 1947, baseball was an exclusive sport. Only white males were allowed. Kind of like a microcosm for American society a century earlier. And progress is still slow. *Take Me Out* questions why, out of all of the baseball players on major and minor leagues, there has yet to be an out baseball player. If baseball is a microcosm, and media is any indication, we should be seeing our first gay athletes any day now. The assimilation of gay characters both in sitcoms, such as *Will and Grace*, and their own cable shows, such as *Queer as Folk* and *The L Word*, is part of shift in cultural assimilation and acceptance of gays. Just as a book with a gay character in it doesn't need to be about their inherent gayness, a fashion show can enlist a troupe

of queers to change the face and style of the straight man while not including much content about the strange coincidence that these men are gay and on television. We are in what social scientists label as the post-queer era.

If we are so over it, then where are all of the out baseball stars? *Take Me Out* chronicles fraying edges of Darren Lemming, of his impromptu press conference, where he said, "I don't have a secret — I am a secret." Lemming came out to the awaiting press, stinging and splintering his team. A repetitive scene is the locker room. Everybody is naked. The shower room becomes an allusion to the garden of Eden as, suddenly, the chummy group of guys cussing like sailors are silent. The sound of silence is echoing, as the nudity, which has been apparent from the start, is shown as an inhibitor. Kip, the resident intellectual, chimes in with something no one but the audience understands about the nature of the moment. About the homoerotic nature of locker rooms and how fear has stifled friendships. Through Kip and Darren's flaming hotshot accountant, we see baseball through the eyes of the outsider. "Baseball is a metaphor for democracy," he says, while falling madly in love with the sport of baseball through his infatuation with Flemmings.

*Take Me Out* is a provocative, multilayered comedy that starts out with an idea. Baseball. Stardom. Queer. And it's when the idea is so intricately translated into a question that consequences of the question become clear. In *Take Me Out*, relationships changed and the game suffered. In America, land of baseball, the question is shied away from because it's a threat. What *Take Me Out* succeeds in is making baseball relevant to every audience member. I was skeptical at first, being as it was a comedy about baseball — two subjects which aren't usually integrated with any success into theatre. This was a tremendous exception. Beyond raising the curtain on some hot-button issues, it was entertaining. Seven jocks were on the stage in front of me — naked. And I laughed.

*Take Me Out* is a 2-hour, 30-minute play written by Richard Greenberg and directed by Joe Mantello through Saturday, December 4 in the Seattle Repertory's Bagley Wright Theatre. It won the 2003 Tony Award. For more information, go to <http://www.seattlerep.org>.

Adina Lepp is the Arts & Entertainment Coordinator for the CPJ. She is a freshman enrolled in *Evolution of the Book*.



## The amazing Assistant Business Manager

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If you have any interest in this AWESOME opportunity to develop business & leadership skills, come on up to the CPJ office (CAB 316) for an application, or call the business side at the number below! Remember you have to be a TESC student to take on a position of responsibility at the CPJ.

Applications now available!  
Call us at 867-6054  
Or email us at [CPJBIZ@evergreen.edu](mailto:CPJBIZ@evergreen.edu)

The deadline to apply is November 19th



# Hitting the court: Basketball at Evergreen

by Meredith Lane

Thanksgiving break begins in two days, all the mountains are opening their gates and turning on the lifts, the lines to checkout at the mall are at their annual highs, winter holiday candy and decorations are on sale, and you've just realized that in less than two months, you're going to have to wear that itchy, bulky sweater Aunt Bertha gave you last Christmas. Yeah, the one under the welcome mat at your bachelor(ette) pad. All of this can only mean one thing: Basketball season has started.

Both the men's and women's teams at Evergreen are on their way to a great season. Both participated in pre-season tournaments over the weekend, giving them the chance to grow and develop together before conference play starts later this year.

The women's team split the weekend, taking a win on Friday versus Simpson College. Though they've improved as a whole since playing St. Martin's, the girls couldn't pull out another win the following night against Westmont College. That didn't stop them from getting accolades for a few of the girls. Kamrica Ary-Turner, a freshman and former high-school standout at Decatur (Federal Way, WA), made the all-tournament team. Her performance, along with strength on the court from

Ashley Miller (sophomore, Aberdeen, WA) and Leslie Jacobsen, a transfer student from SPSCC (junior, Olympia, WA), is leading the girls towards developing a strong offense. They play this weekend here in the CRC on Sunday versus Walla Walla College.

The men's team split the weekend as well, opening in New Orleans against Loyola University and taking the match 57-45. Julius Marshall (senior, Issaquah, WA) led the team with 12 points and seven rebounds, helping the team get their 100<sup>th</sup> win in the history of the college. Momentum was riding high but didn't carry through on Saturday, when the men played the tournament host, NAIA Division 1 24<sup>th</sup>-ranked Xavier University. Xavier took the match 58-48, but Evergreen's Josh Peterson led the game, scoring 13 points and taking eight rebounds.

This weekend they take on Lewis-Clark State, the 10<sup>th</sup>-ranked NAIA Division I program in the country. The game starts at 7:30 p.m. Head coach John Barbee is confident the team will be ready to put on a stellar performance: "I'm really proud of their defensive development over the past few weeks."

That hard work will carry both teams through Thanksgiving break, where they will be lucky to get the practice off on Friday. So if you have time, postpone heading home until later this weekend,



Photo courtesy of Evergreen Athletics  
Evergreen Soccer gathers together, celebrating their victory at Regionals.

## Geoduck men's soccer goes national

The first Evergreen men's soccer team ever to compete at a national level is in Kansas representing Geoduck pride this week. They played in the first round of the NAIA National Tournament last night at 7:45 p.m. By the time the game was over, the CPJ had already gone to print. Stay tuned for an update when we get back for classes after Thanksgiving break!

— Sports brief provided by Meredith Lane

so you can celebrate more than just what you're thankful for. If nothing else, it will give you more time to think of an excuse for Aunt Bertha.

Until next week, Go Green!

Meredith is a senior enrolled in Pooled Sovereignty and Corporate Management. Instead of filling up on stuffing, cranberry sauce, overcooked turkey and homemade pie, she's going to be carving powder at Whistler. Happy Holidays!



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# What's happening at Evergreen...

## Upcoming Events

### Thursday, November 18

**5 p.m.** The Native Student Alliance presents Salish Weaving and Carving Exhibit Opening, featuring Susan Pavel and Bruce Miller and poetry reading featuring Liz Woody and Sherman Bitsui in Library Gallery IV.

### Friday, November 19

**6 p.m.** The Native Voices Film Festival will begin at the Ethnic Cultural Theater. For more information, call (206)-616-3202.

**8 p.m.** The Native Student Alliance presents Black Fire, a Dine' (Navajo) group combining traditional music with punk. First floor Library Lobby.

**8 p.m.** Ocho Pies plays at Traditions Café. Their repertoire includes Afro-Caribbean music.

### Saturday, November 20

**7 p.m.** J. Andrew Rodriguez will read from his book Robins Facing South: Poems at Orca Books.

### Wednesday, December 1

World AIDS Day, featuring HIV testing and workshops all day at The Evergreen State College.

### Friday, December 3

**6 p.m.** Evergreen Irish Resurgence Element is having a Ceili in the Longhouse. Includes a potluck and free T-shirts for the first ten attendees.

## Weekly Group Meetings

Bored? Join a student group. There are loads of them to choose from.

### Monday

**7:30 a.m.** Yoga Club, CRC 116.  
**7 p.m.** Improvisational Theater, Seminar II C1105.  
**4 p.m.** Student Union Campaign Group meets in CAB 320.

**4 p.m.** Racquetball in the CRC.

**5 p.m.** Evergreen Kung Fu meets in the Longhouse.  
**5 p.m.** The Cooper Point Journal meets in CAB 316. Come participate in the organization and the planning of the newspaper.

### Tuesday

**4 p.m.** Prison Action Committee meets in CAB 320, Workstation 10.  
**4 p.m.** STAR, Seminar II B2109.  
**4 p.m.** Racquetball in the CRC.  
**5 p.m.** Yoga Club, CRC 117.  
**5 p.m.** Gaming Guild, CAB 320.  
**5 p.m.** Evergreen Kung Fu meets in the Longhouse.  
**7 p.m.** Associated Students of TESC (ASTESC), Seminar II A3105.  
**7 p.m.** Students for Christ, Seminar II A2100.

### Wednesday

**7:30 a.m.** Yoga Club, CRC 116.  
**1 p.m.** Evergreen Queer Alliance, Seminar II C2107.  
**1:30 p.m.** Environmental Resource Center, Sem II E3105.  
**1:30 p.m.** Native Student Alliance meets in CAB 320, Workstation 13.  
**2 p.m.** Evergreen Capitalists Organization, Library 1308.  
**2 p.m.** VOX - Communities for Choice, CAB 320, Cubicle 17. Office hours: Wednesday, 1-2 p.m., CAB 320, Cubicle 17.  
**3 p.m.** Jewish Cultural Center, Seminar II E2105.  
**3 p.m.** SEED, Seminar II E3109.  
**3 p.m.** Women of Color Coalition, CAB 206.  
**3 p.m.** Writer's Guild, Seminar II A1107.  
**4 p.m.** EPIC, Seminar II A2105.  
**4 p.m.** CPJ production night. Come participate in putting together your student newspaper.

**4:30 p.m.** Radical Catholics meet in CAB 320.  
**5 p.m.** Evergreen Irish Resurgence Element meets in CAB 320, Workstation 4.  
**5 p.m.** Evergreen Kung Fu meets in the Longhouse.

### Thursday

**4 p.m.** Carnival, Seminar II D1107.  
**4 p.m.** Women's Resource Center, CAB 315.

**4 p.m.** CPJ paper critique. Come voice concerns about the week's paper.  
**5 p.m.** Yoga Club, CRC 117.  
**5 p.m.** Evergreen Kung Fu meets in the Longhouse.  
**6 p.m.** GeoDance Club, CRC 316.  
**6 p.m.** EARN meets to discuss animal rights in CAB 320.  
**6 p.m.** Men's Center meets in CAB 320 in Workstation 2.  
**7 p.m.** Percussion Club, basement of the Library Building. All are welcome and drums are provided!  
**7 p.m.** Juggling Club, Seminar II B1107.

### Friday

**3 p.m.** CPJ Friday Forum. Come put your ethics to the test, learn about journalism, and discuss issues in journalism and group dynamics.  
**5 p.m.** Electronic Music Collective, Seminar II C2107.  
**7 p.m.** Giant Robot Appreciation Society, Seminar II A1105.  
**5 p.m.** Evergreen Kung Fu meets in the Longhouse.

### Sunday

**3 p.m.** Kickball on the field next to the HCC.  
**5:30 p.m.** Yoga Club, Lecture Hall 3.  
**6:30 p.m.** Common Bread, Longhouse Cedar Room.

## Facility Hours On Campus

**Quantitative & Symbolic Reasoning Center**  
Location: Evergreen Tutoring Center, CAB 108, next to the Greenery.  
Phone: (360) 867-5630  
Hours: Monday-Thursday: 10 a.m.-8 p.m.  
Friday: 10 a.m.-5 p.m.  
Sunday: 12 p.m.-6 p.m.

**Writing Center**  
Location: Evergreen Tutoring Center, CAB 108, next to the Greenery.  
Hours: Monday-Thursday: 10 a.m.-8 p.m.  
Friday: 11 a.m.-4 p.m.  
Sunday: 12 p.m.-6 p.m.

## Prime Time Advising

A Dorm Room 205  
Hours: Sunday- Wednesday: 6 p.m.-9 p.m.

## KEY Student Services

Location: Library Building, room 1407  
Phone: (360) 867-6464  
Hours: KEY Student Services Hours: Monday-Friday: 8 a.m. to 5 p.m. Special appointments can be arranged upon request.

## Library Hours

Monday-Thursday: 8:30 a.m.-10:45 p.m.  
Friday: 8:30 a.m.-6:45 p.m.  
Saturday: 10:30 a.m.-6:15 p.m.  
Sunday: 12:00 p.m.-10:45 p.m.

## Bookstore Hours

Monday: 8 a.m.-6 p.m.  
Tuesday 8 a.m.-6 p.m.  
Wednesday 8 a.m.-6 p.m.  
Thursday 8 a.m.-6 p.m.  
Friday 8 a.m.-5 p.m.  
Saturday CLOSED  
Sunday CLOSED

## CRC Hours of Operation

Monday through Friday: 6 a.m.-9 p.m.  
Saturday: 10 a.m.-6 p.m.  
Sunday: 12 p.m.-4 p.m.

## Academic Advising

Location: Library Building, Room 1401  
Phone: (360) 867-6312  
Email: Advising  
Hours: Monday-Thursday: 9 a.m.-6 p.m.  
Friday: 9 a.m.-5 p.m.  
Drop-ins: Monday-Friday 1 p.m.-close

## Career Development Center

Location: Library Building, Room 1407  
Phone: (360) 867-6193  
Email: Career Development  
Office Hours: Mon-Fri 8 a.m. - 5 p.m.  
Drop In Appointment Hours: Tue & Thu 9 a.m. - 11 a.m.  
Wed 2 p.m. - 4 p.m.



