

Chris M. Smith says - "I'm going to change the world whether you like it or not!"

# SEE-PAGE

- Enjoy Slong Fruit Wearers!
- Enjoy pinball and juggling!
- Enjoy anarchy and underwear!
- Enjoy TV and recycling!
- Enjoy sandpaper and emotional pain!
- Enjoy academic posturing and deep skintans!
- Enjoy Micky Mouse and wart creme!
- Enjoy pop tarts and bellybuttons!
- Enjoy axioms and subjectivism!
- Enjoy advertizing and mental problems!
- Enjoy safety and dirt clauds!
- Enjoy meaninglessness and kissing!
- Enjoy dogs and housecleaning!
- Enjoy weapons and ice cream!
- Enjoy dumpsters and moral shaming!
- Enjoy confrontation and linseed oil.
- Enjoy power and clumsiness!
- Enjoy telephones and torture!
- Enjoy barcodes and trollycars!
- Enjoy buttermilk and wasted time!
- Enjoy grass clippings and 74ALS series logic circuits!
- Enjoy embarrassment and toe stubbings!
- Enjoy sand and cow testacles!
- Enjoy desire and animal noises!

### On Dissection of Things we Love

What a cute puppy!  
let's pull it apart to see what's inside  
that makes it so cute.

Wow! look at that!  
and that! Well, this is a pretty cute puppy.  
but now it's all pulled apart and  
in pieces.  
Well, put it back together, now.

Sorry, I can't--it's all in pieces.  
When it was a puppy, it was alive.  
Now that we've pulled it apart  
it's dead.

Oh.  
Dead puppies aren't so cute.

Monica Brown

Enjoy the end of this list of things to enjoy!

See, this is the place where art goes, in the most inclusive sense of the word ART.  
This is where you get the other side of the story.  
You need to submit to the See-Page!  
Submitting to the See-Page will make you happy!

And we need you.  
We need your: poetry, drawings, doodles, comments, photos,  
short stories, etc., and support,  
to make this the best page it can be.  
Any color is OK as long as it's in black and white.  
Thanks.

SEE



Love,  
Jenny Jenkins (C-page ed.)

by Luke Turner



# NEW PARK HERITAGE PAGE 2

## COOPER POINT JOURNAL

October 5, 1995 The Evergreen State College Volume 26, Issue 3

### ALL YOU CAN EAT?



The Greenery, Evergreen's traditional style cafeteria, has just changed it's prices to an all-you-can-eat meal plan. Breakfast is \$3.25, lunch is \$5.75 and dinner \$6.75.

### Students upset by new Greenery prices

by Nolan Lattyak

Around the college, many students and staff have been upset about the new changes in the Greenery. Northwest Food Services has switched the Greenery from a place where one or two single items can be bought, to an all-you-can-eat program.

The Greenery prices this year are \$3.25 for breakfast, \$5.25 for lunch, and \$6.75 for dinner. For the "One Size Fits All" plan, \$770.00 dollars are prepaid, and that will include a breakfast, lunch, and a dinner and \$100.00 toward the Deli for the quarter, but any meals missed do not get refunded, and the money doesn't go into the next quarter.

I asked a few students coming out of the Greenery what they thought of the food and prices. Three of them thought that the prices were too high, and one other thought that the prices were decent. However, all agreed that the prices were too steep for the people who only have a few dollars for food. When I asked one of the students what he thought of the food, he said, "I think it sucks, and the pancakes are crunchy."

I had the opportunity to interview Michael Cardew, the director of food services about the change. He said that the reason for the new plan is because "There weren't enough people and sales last year. We were practically giving food away." He also noted that some students and staff expressed interest in the all-

you-can-eat plan.

He compared the prices in the Greenery to those around Olympia, and found that sometimes they were up to a dollar cheaper than some other restaurants.

"If you build your day around larger meals, the Greenery is perfect." Michael said. "If you're hungry, this is the place to eat." For smaller meals, he suggests the Deli. Another advantage, in his opinion is that the Greenery plan is good for first year students. It is a constant place because all the meals are cooked and pre-paid already.

Micael Cardew is aware of the financial situation of some of the students, and says that Northwest Food Services is thinking of solutions for those students.

### O.J. hype caught us all

by Jen Koogler

Tuesday morning there was a TV positioned at the top of the stairs leading down to the Greenery. A small crowd had begun to form around it. It made absolutely no sense, until I glanced between the gathered shoulders and saw Judge Ito's all too familiar beard stationed behind his obligatory bench, and I thought it odd that people would be so concerned.

O.J. Yeah. Whatever. Change the channel. Then, with the help of a few whispers from the group, I figured it out. The decision was in.

The crowd snickered as Ito asked the courtroom observers to "remain calm" while the final verdict was read. We held silent as court officials opened the jury's envelope, went through the necessary legal formalities, and with a dramatic pause that would make Shakespeare proud, pronounced O.J. not guilty on both charges of murder. Mouths dropped, eyes rolled, and about half of the onlookers simply turned around and left. It was then that the curtain fell on this act of what has become America's largest media spectacle ever and rose on the aftermath, the rehashing, the analysis, and, perhaps most importantly, the reactions. It was at that moment, after O.J. stood up and was ushered out of the room, that the case stopped being about courtroom strategy and

please see HYPE page 5

### O.J. not just a murder trial

by Naomi Ishisaka and Carson Strege-Flora

O.J. is free. For the haters of the O.J. drama out there, you may have breathed a sigh of relief at the quickness of the verdict. But the O.J. trial and what it represents is not over yet.

O.J. was not just a murder trial. This case represented the inability of our country to repair our problems of race, class and gender.

For the past year, a dazzling display of the conflicts of race, class and gender has been performed before our very eyes. And in grand American fashion, we have left the fundamental issues unresolved.

Race: From opening to closing arguments, the defense subtly purported that this trial was about race. The prosecution vehemently denied it. The news media pretended to cover race by talking around the issue but never fully discussing it.

please see TRIAL page 8

### The Mariners are actually winning

by Cedrus Fox-Dobbs

Was I dreaming? Or did the Mariners finally win the West!

I was born in Olympia, I was raised in Olympia and I go to school in Olympia. The one interest that has been with me as long as I have lived in Olympia, is baseball. Not just any baseball, but Mariners baseball. I can remember back to opening nights with starters such as Alvin Davis, Bob Kearney, Rey Quinones, Gorman Thomas, and other long forgotten players who played with the old "M" styled hats. Memories of working out in the farmyard with the familiar voice of Dave Niehouse calling a Tom Paciorek homerun to beat the Boston Red Sox in the bottom of the ninth. Or being at opening night when Ken

Griffey Jr. took the first pitch he saw in the Kingdome and drove it into the stands. Although being a Mariner fan also has its less exciting moments more often than seems possible yesterday will be added to the memories that I keep and put away. October 2nd, 1995 the Seattle Mariners claimed a title they have sought after for 19 years. They were crowned with the Western Conference title in one of baseball's most dramatic finishes ever.

Over the weekend, after the news of the single playoff game was announced, anxiety inside me grew to be a kind of superstitious level. I found myself playing an Angels vs. Mariners game on my computer before I went to bed and hoping the results would be similar on Monday. During class on Monday, I waited

patiently for the time to pass and for the game to start.

1:45- I am in seminar and the game is underway. I sneakily bring my headphones up to my ears to catch the latest pitch. Static.

On break at 2:00- I raced outside and listened to the voice of Niehouse recall the score was still tied at zero.

3:00- Seminar is finished, Mariners are ahead 1-0. Randy Johnson is having another spectacular game and I remember at lunch I saw a TV upstairs in the CAB Building. I soon found myself in the CAB Building watching the game on ESPN surrounded by fellow Mariner fans. I began to wonder if my father, a baseball fanatic, was enjoying the game as

please see M's page 8

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## EVERGREEN

### Go meet Jane

During fall quarter Evergreen's president, Jane Jervis, will be available to meet with the Evergreen community on five different Thursday mornings from 8 to 9 am in the area of the Deli in the CAB. These days are October 5, 12, 19 and November 2 and 16.

All students, staff and faculty are invited to share concerns, to ask questions or to get acquainted.

There may be occasions when Jane's schedule will prevent her from being available. If she is not there at her scheduled time, call the President's office at x6100.

### Evacuation drill planned

On Tuesday, October 10 at 10 am the entire campus will participate in an emergency evacuation drill. This drill is an opportunity for the campus practice steps it needs to take in an actual emergency, like earthquakes or other disasters.

An alarm will sound that morning, alerting you to leave your building. Outside you will be greeted by assistance team members. They will then direct you to one of the four evacuation sites: the Seminar field, the Library meadow, the soccer field by the Covered Recreation Pavilion and Field 5 by the Child Care Center.

The administration would like to thank you for your cooperation. If you have any questions, contact Jill Lowe at x6111.

### Greener grad to join staff

Cathy Wood will be joining the Student & Academic Support Services staff as senior secretary in the Dean's office.

Wood's professional and educational experience at Evergreen provides her with an excellent background that will be useful in working with students, staff and faculty. She is a 1990 graduate of Evergreen and has worked in the Housing office in variety of roles since 1989.

Feel free to stop by Wood's office in Library 1414 and see her as she takes on these new responsibilities.

## SECURITY BLOTTER

Compiled by Matthew Kweskin

**Friday, September 22**  
A relatively quiet day for Public Safety.

**Saturday, September 23**  
1319: Smoke, rather than steam, was filling the women's sauna, the McClane Fire Department responded.  
2036: Three juvenile males were hanging around A-dorm.  
2345: A vehicle was stopped for speeding on the Parkway.

**Sunday, September 24**  
1019: Public safety inquired about the legality of camp fires on state property (specifically in the meadow). It was determined that the law requires a burn permit for such activities. Public safety will now enforce this fire policy.  
2307: Fire alarm in the third floor of D-dorm.

**Monday, September 25**  
0445: Graffiti on the south side door of lecture hall I.  
1917: Fire Alarm in U-dorm.

**Tuesday, September 26**  
1025: Theft of a wooden dinghy from the TESC beach.  
1716: Theft from Mod 313A.

**Wednesday, September 27**  
Phan was busy all day.

**Thursday, September 28**  
0820: A person reported that at an earlier time their locker in the CRC was broken into.  
1650: An individual told public safety that he had littered in the past, and he will be picking up cigarette butts to make up for his past mistakes.  
1824: A sandal was reported stolen from a CRC locker.

**ZAP 'EM ZUCCHINIS!!!**

Dear Mr. Constantino, Now that TESC is entering the world of NCAA athletics it is time to change our school mascot. Whoever heard of the Fighting Geoducks. Geoducks don't fight, they spit. Yecch!

The Liberal Organic Vegetarians Endowment (LOVE) proposes to change our school mascot to the noble Zucchini. Large specimens of this tasty morsel can be carried with pride onto the sports courts of Cooper Point. Since most of Evergreen students never let animal flesh touch their mouth, it would be fitting and appropriate to honor the GREENer zesty zucchini. Thank you and

photo by Joie Kistler



### The VP's mystery squash

This 7 1/2 pound zucchini (pictured below) was found on the desk of Art Constantino, the Vice President of Student Affairs, along with a note (pictured left) that said it was from the Liberal Organic Vegetarians Endowment of the Geoduck Liberation Front, whose mission is to change the Evergreen mascot from the Fighting Geoduck to the Zesty Zucchini.

Constantino later responded in a memo by stating that "mutilation of a zucchini is not a matter which I take lightly, especially as an Italian," and is currently searching for the culprit(s). May God help them.

The Cooper Point Journal produced its first issue last week. And, as it was our first issue, we made some mistakes.

In Neil Gillespie's opinion piece on summer session at Evergreen. It was stated in this piece that the counseling center is not open during the summer, when in fact the counseling center is open for 30 hours each week.

Another mistake came in the crediting for the comic "Lies." The creatures of this comic are Ed Gibbs and Mike Harris, and not Mike alone, as was printed.

Lastly, in the OFS volunteer article in the Arts and Entertainment section, we gave two phone numbers, including one that has been disconnected, as well as one wrong name. The correct phone number for volunteering for the OFS Film Festival is 754-6670 and ask for Devon Demonte, not Devin Demante.

We regret these mistakes, and implore you to bear with us. The CPJ is a learning laboratory, and occasionally things don't work.

## HEY THERE!

In case you've been wondering what's up with our paper, we wanted to have some fun and decided to experiment. We're trying a few things with the flag (that thing that says CPJ on the front cover) and the comics (spreading them throughout the paper). We wanted to see what the paper would look like a little different, so we're trying a few ideas out to see what they look like and to get reactions from you, since this is your paper.

We really want to hear what you think of our ideas, so either drop by the CPJ office in CAB 316 (that's on the third floor of the CAB, through the Student Activities area) or call us at x6213.

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# Olympia's newest park is based on old idea

by Jennifer Koogler

If you have been driving, riding, or walking on 4th or 5th Avenue recently, you've no doubt noticed the construction workers buzzing about in a block-wide area that now looks like the foundation of a futuristic office building. Alas, this is not the case, what you have actually seen are the beginnings for a fountain that will be the centerpiece of Heritage Park, an old idea for downtown that is just now getting started.

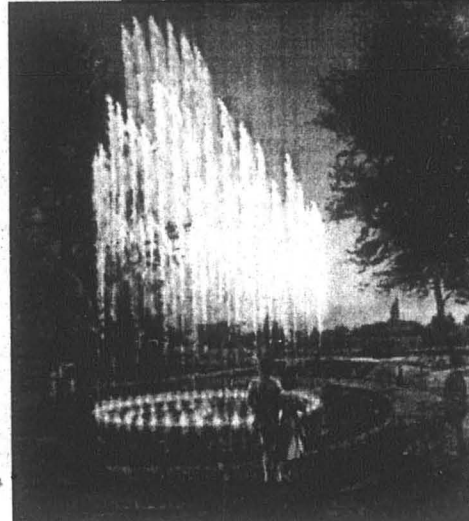
Heritage Park, which was first proposed in 1911 by the architectural firm of Wilder and White, is idealized as joining the downtown business areas with the Capitol campus. Presently, the Portico Group out of Seattle are designing the remaining parts of the park, which is planned to stretch from the Temple of Justice near the Capitol to Percival Landing adjacent to the Bayview Thriftway. One of the main themes in designing the park, according to David Hanna, Planning Services Manager for the Olympia Parks, Recreation and Cultural Services Department, is to enhance the "axial perspective" of the Capitol building. This means that the creators wish to give the surrounding areas of the Capitol a Washington Monument feel, especially with the reflection of the dome in Capitol Lake, thus placing more emphasis on the structural splendor of our lawmaking facilities.

Hanna states that the goal of bringing the two areas together will be accomplished by enhancing the existing areas with pedestrian trails with plenty of foliage abounding, along with new concessions (like restaurants) and lawn areas for lunching and relaxing. Proposed ideas for the park also include a shoreline boardwalk-esque around Capital Lake, an outdoor amphitheater, and lanes for joggers, bicyclists, and bladders. Currently, there is not a plan to develop a spot for the local skateboarder.

The block under construction currently, which borders 4th Avenue, will house a



photos by Joie Kistler



The construction is underway at the future sight of Heritage Park in downtown Olympia (photo above). Upon completion, the \$2.6 million project will include a boardwalk, amphitheater and fountain (shown at left).

grandiose fountain, benches, open lawn spaces, walkways, lighting for those early dusk strolls in fall, around forty-two trees ranging from cherry to sequoias, and an abundance of decorative flowers and bushes. The construction workers are creating new sewer, irrigation, electrical, and utility structures underground in order to enhance the look of the park (by not haggling it with wires and such) and help the "flow" of things in the area. The project ran into some contaminated soil

from an unknown source, so a portion of the project is dedicated to cleaning up the problem.

The estimated cost of the project is \$2.6 million dollars. One million of these dollars was provided by a grant from the State of Washington Inter Agency for Outdoor Recreation, another million in matching funds from the City of Olympia, and \$500,000 dollars were given by a private donor. This estimate includes acquiring and developing the land

involved in the project. Local businesses have so far been receptive to the plan, thinking along the lines that if people come for the park and its charms, then they will stay to frequent their shops. The fountain part of the park should be completed in mid to late February. And no, you cannot skateboard in the fountain.

If you have any questions or concerns about Heritage Park, call the Parks and Recreation Department at 753-8020.

### THAT SAUCY VELASCO - PART TWO: A CORPSE IN THE RUMPUS ROOM? BY CHRISTIAN COGAN

HEY PAUL...YEAH, SHT UP FOR A SECOND AND LET ME TELL YOU - YOU WON'T BELIEVE THIS ONE...

I GOT HOME FROM WORK A FEW MINUTES AGO... YEAH... WELL, THERE'S BLOOD ALL OVER THE APARTMENT... BUT HERE'S THE CAPPER -

UNCLE KUTZKY IS DEAD IN MY RUMPUS ROOM... YEAH! YEAH, IM SURE... I'M SITTING ON HIM RIGHT NOW... KUNDA COMFY...

HEY, PAUL, COULD YOU CALL ME BACK IN A FEW MINUTES?

FREEZE!

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### Organic Farm to host Harvest Fair

Sunday, October 8 from 10 a.m. to 4 p.m., the Organic Farm will host its annual Harvest Fair. The festival will revolve around representations from some of the community's prominent local organizations such as Safeplace, the Energy Outreach Center and the United Farm Workers Union.

An afternoon of food, live music and agricultural workshops will help slow the weekend down. The workshops will teach craft making, composting and organic gardening. Booths with delicious food alongside vendors selling arts and crafts, jewelry, candles and other wares will presumably attract members of the community seeking fun.

Families are encouraged to attend and bring kids as there will be a juried scarecrow making contest, a setup for learning how to press cider, a booth for making corn husk dowels and an opportunity to make crafts.

To find parking for the fair, park in Parking Lot B and follow the signs along the wooden trail to the Organic Farm.

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# Buffy Saint-Marie talks about creativity

by Reynor Padilla

This is the second part of an interview I conducted with musician, actor, painter and dancer Buffy Sainte-Marie. Among other things she wrote, recorded and performed the incredible "Buried My Heart At Wounded Knee" and won an Academy Award for the song "Up Where We Belong" which appeared in the movie "An Officer and A Gentleman." She was also a cast member on Sesame Street for five years.

These days she works almost entirely in the digital mediums, using a computer to write, make music, and make art. She'll be visiting classes at Evergreen for a few moed days where she hopes to empower her students, "to make them feel good about themselves, working in the area of self-identity, and self-esteem and art."

A schedule of the classes she will be visiting is posted at the Dean's office.

I've seen that you've won at least one Academy Award. How do you do it?

[Laughs] You write a lot. You write all the time. You create all the time. You try and please yourself. And if you're a musician you play all the time. If you're a painter you paint all the time. And hopefully painters don't just paint, but do other arts as well. And hopefully musicians don't just make music, they make other arts. Expressive people express who we are. The way that it translates into the marketplace is that sooner or later people find out. So people invite you and one thing leads to another.

When it comes to scoring movies it'd definitely a skill, a specific skill, involving exact timing, and lots of discipline and editing. But basically the difference between what an ordinary movie score and an Academy Award has to do not with mechanics, but with the heart that goes into it.

Not with the skill that you've aquired, but where your inspiration comes from.

Really. The inspiration itself.

Where do you think that comes from—this may be too medaphysical a question—

No question is too medaphysical (laughs).

I'm an artist—and I've taken a few art classes at here at Evergreen...

A painter?

Yeah a little bit, but I write, I draw a lot, and I've recently been painting using india ink and a brush. It's very—very therapeutic.

Also I'm a leader, and that's very important. I'm the oldest of ten children—

Oh—mercy!

Leadership has kind of become something I haven't even realized is an art, but it's an art that—as an editor at a newspaper—

is more important than anything. Learning how to balance people's feelings, work with people and teach people.

Being creative, helping other people be creative and teaching are all very important parts of my life.

Do you find it inspiring?

Yeah, yeah, very. It's really, really strong.

In my time of learning here at Evergreen I've seen two different types of teaching. The one I was most impressed with is a teacher here named Marilyn Frasca. She teaches a way of getting in touch with, whether you call it your subconscious, or your soul or something else. Where your images just come into you, and then you create them. It's almost like an imperative for you to create them. What is that like for you?

That's it [laughs]. You just described it.

How do you get to that—sometimes it's hard for people to get to that quiet state.

I don't try. I would never think to force it, anymore than I would try to be hungry if I weren't hungry, but I am hungry [right now] [laughs]. I can't really tell you why it happens to me, maybe I'm just very easily inspired—easily amused. I will find a great difference in myself between the creative and the editing stage. That's one of the tricks I'm trying to pass on to all artists. Because a lot of people find that they get blocked. I've never been blocked so maybe I shouldn't talk too much about it. However, what I've learned how to do is—if I'm gonna write something, it might be composing music, I might be composing a picture, I might be brainstorming a poem that appeared in my life, I might be hearing music in my head, it's there. That's the creative state.

And I've learned how to have such respect for that, it doesn't matter where I am, I'll pull off the highway, write something down. Or if I happen to be in my studio I'll just brainstorm it, create it, catch it, do it, just, you know, I'll just listen, and let it flow out my hands, however it is.

The problem that a lot of people have with that is they'll feel they have this editor kind of sitting behind them, saying "Well that doesn't rhyme. That doesn't make sense. You spelled that wrong. Those colors don't go together." None of that stuff matters at all at the time of the creative moment.

If you're inspired, be inspired. Just have respect for whatever it is that's coming from wherever it's coming from, and put it down [create it]. And then when the creative moment is over you have to let the editor in sooner or later. And you promise that editor that "When I'm done, when I'm finished creating you can come in and you can have a crack at editing it." And sooner or later the editor in you—which is very important, you know the editor is the one that finalizes the work, helps it to take shape.

I mean maybe the stuff that I'm creating

during those creative three hours, maybe one's a picture, maybe the second is a picture, the third is a song, or two or three or four. I'll write down thoughts. And then the editor will come in and say "There's twelve works of art here." But while I'm doing it I'm not counting, I'm just putting it all down. But gradually the editor in you will come to respect the creator in you and vice versa. And the editor will become more and more content to wait outside the door until the creative process is over.

And then when the editor gets in chances are you won't ever remember how you even put that together. Because if you ever lose some of those notes you'll find that you can't put them together in the same way again.

Little techniques like that I'm teaching to Evergreen students because I feel as though this is a creative group of people. And I kind of have a cut to the chase attitude about just giving people the skills that I have. If they like to learn from me that's something I take as an honor. The whole creative process as just natural.

I feel, in more specific answer to your question, where it comes from, and how you get to be in this state: I think it's like growing, does a child have to try to grow? It just happens. Not only is each artist growing every day, but I feel as though our whole species is growing. You know every cell in our body is growing and changing all the time. In nature things are growing and changing all the time. New things are replacing old things. Just the



Musician, digital painter and Academy Award winning Buffy-Sainte Marie has been teaching at Evergreen for the last couple weeks.

love of nature, and the love of creativity that I find in other people or that I feel in myself, just gives me respect for the idea of growth. I don't think it's a matter of trying to create. I think it's a matter of letting yourself create.

Letting yourself grow.

Letting yourself grow, and letting yourself go too.

I mean one of the most relaxing things I can think of doing is going out to the balcony, without anybody watching, taking a sketch pad, and just sketch that tree. Something will happen. It doesn't matter if you throw the sketch away.

Continued next week

## OLEANNA

by David Mamet **October 13 and 14 7:30 p.m.**  
Recital Hall  
Communications Building  
The Evergreen State College



Admission:  
\$10 General  
\$8 KAOS subscribers, students, seniors  
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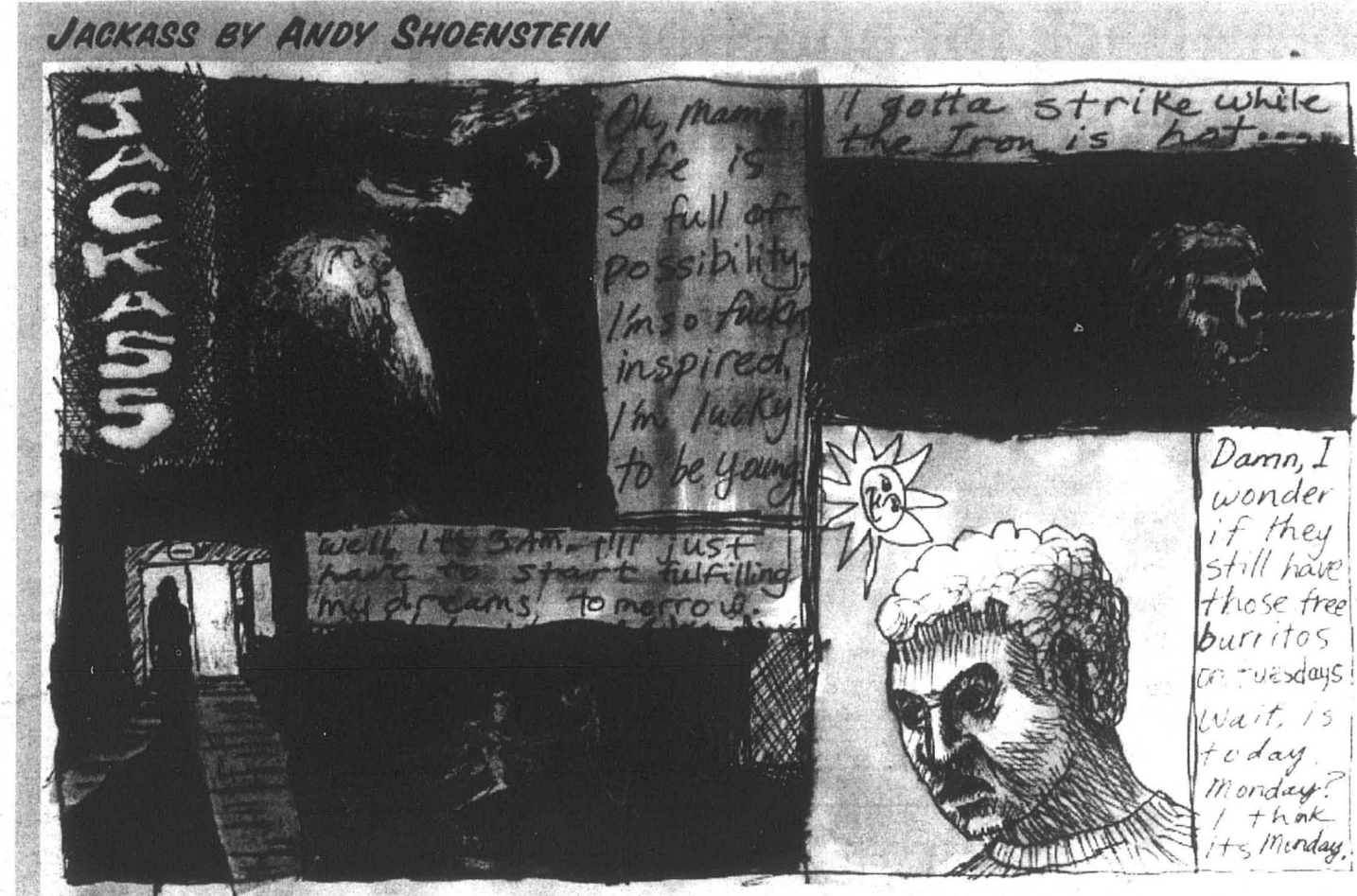
# How do we feel at trial's end?

Cont'd from ROPED page 1

started being about how we, as the society subjected to the hype, feel about the outcome.

I circulated about the remaining congregation, emotional barometer in hand, trying to get an explanation for the sentiment behind the perplexed faces. The commentary was few and far between. "Absolutely fucking unbelievable" said one student. "I'm not surprised" stated another, but for the most part my inquiries were met with shaking heads and a desire to keep their feelings under wraps. Was the apparent end of such a sickening spectacle rendering them speechless? In the hours after the verdict, as the campus and I digested the final force-fed soundbites, possible explanations for the outcome abounded.

What comes to mind first is that O.J. was found innocent in order to avoid the chaos that reigned after the Rodney King verdict. Did the jury feel they had to walk around on eggshells in order not to become the next instigators of protest and possible violence? Prejudice became such an issue in this case as of late, it would make sense that they wouldn't want the finger of approval of that kind of behavior pointed at them. Given that racism was a major issue, were those who wouldn't voice an opinion afraid of being seen as racist if they disagreed with the jury? Whether this is true or not, we must remember that the O.J. case and Mr. King's are two completely different matters, and that bringing one into another is simply another media tool designed to make us look at the case through the glasses they give us, not our own eyes. By making race and prejudices an issue, the defense and the media immediately hit the nerves of the American people; turning us against Fuhrman's



disgusting attitude may have unsuspectingly placed some of us in O.J.'s favor. I don't mean to trivialize the importance of pointing out and ending intolerance in this country, I am only saying that the media jumped on it because they knew it would arouse debate at a time when interest in the case was falling (controversy + hype = ratings), instead of treating it as the serious issue it is.

The media itself led to the majority sentiment of the Evergreen campus: thank God that this crap is over and the country can get back to normal. This kind of reaction is not at all surprising. Did the tabloid TV shows think that the short American attention span (that they created) would follow a single story for over a year? Heck no, that's why they had to come up with interesting plot twists, side stories, and mystery pieces of evidence. How

else could Kato become famous? Luckily, most of us gave up long ago, seeing past the flash bulb clouds that surrounded anyone minutely involved. But no matter how much we tried to avoid the mess, names like Clark and Shapiro seeped into our heads; somehow they got a hold of us and stuffed it down our throats even as we choked it back up. And let's not forget the amount of money networks and newspapers made off of this venture. In L.A., where the entertainment industry holds the majority income draws, it made sense to hover over a former football hero turned accused criminal and turn the whole thing into a drama that held us without intermission. The more money the merrier, you know. One student also brought up the fact that the State of California hardly had the cash to throw around on this case. They've teetered on the verge of bankruptcy for so long, and here they go spending an obscene amount of money on one single case. But then again, that kind of thing probably happens everyday in courts all over America, not that we would know because the news has hardly focuses on anything else since

the Bronco incident. Now that the story is on the verge of dying down (once reporters have thrust microphones into the grieving families faces a couple thousand more times), we'd hope that things would get back to "normal", and that CNN will hopefully spend it's time and resources on more important matters like education and homelessness. Note I said hopefully.

In the end, I like everyone else, let the saga of the story overpower my feelings on whether or not O.J. was actually guilty or not, so that by the time I heard the news I didn't really care either way. My guess is that us Greens and the rest of the world are so tired of the whole thing that to even discuss the outcome is, in itself, giving into the hype created by it. Meanwhile, while armchair Peter Jennings' all across the country argue on what is and isn't truth in this case, Nicole Brown Simpson and Ronald Goldman's families mourn not only for the loss of lives but for a lack of justice. And don't expect this to evaporate completely, for as I write this Entertainment Tonight is asking the cast of 90210 what they think of the whole deal. Here we go again...

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# Commentary

## Simpson trial racist

Cont'd from TRIAL page 1

Of course this trial was about race. This country is too racist for it not to be a significant factor. But those who claim that O.J. is just a victim of a racist system aren't looking deep enough. O.J. is certainly a victim, but not of the blatant racism represented by the LAPD.

He is a victim of a more subtle form of racism. To succeed, O.J. had to become white in every sense of the word. He lived in Brentwood, California, a white neighborhood. He wore the right clothes, talked the right language and had the right attitude. He became a success in this color conscious world by adopting the rich white culture.

He became, in Jesse Jackson's phrase, "a non-threatening black man."

O.J. is a victim here too. But that does not change the fact that in all likelihood he murdered two people and is now walking away as a free man.

It is too easy to make the O.J. Simpson case representative of the injustices faced by African-Americans in the legal system. If anything, O.J. represents the injustices of the legal system. The rich get off, while the working class often suffer for crimes that they did not commit. The appalling sideshow of Mark Fuhrman was just that, and apparently served its purpose. The defense used Fuhrman to detract attention from O.J.'s incredible privilege and serve him to the public as another Rodney King.

Those who rejoice over O.J.'s acquittal are unconscious of how they are being manipulated. O.J. is not Rodney King. His acquittal is not a blow to the racist, classist system. If anything, it is an affirmation of it.

Worse, O.J.'s acquittal gives white America the chance to falsely argue that the justice system is fair for people of color, when in fact for rich people of color.

Those who want us to dismiss the facts because of the reprehensible attitudes held by

Mark Fuhrman are missing the point.

Yes we need justice. But we need it for O.J. and for those without privilege.

Class:

Tomorrow another man\* accused of a crime will enter the court room in L.A., or Seattle, or anywhere. He may be guilty, he may not be. But unlike O.J., he will not be able to afford to buy himself an acquittal.

Instead, he will face a jury of his peers with a public defender who has 35 other cases to contend with. He will have one attorney earning about the same as a public school teacher, not an O.J. dream team of seven highly paid attorneys. His attorney will have one shared assistant, not the O.J. team of over 20 investigators, paralegals and assistants. The attorney will have no money for DNA tests, experts or other paid-by-the-hour witnesses.

If this man had faced the same trial as Simpson, he would be finishing up his first year of prison by now. Or, he might be anxiously waiting for his execution date.

No one on the news would be concerned if his right to a fair trial had been compromised.

O.J. got his justice. He bought it. But for those too poor, too uneducated, too illiterate, too drunk or drugged out to afford even a shot at justice, there is no justice.

Gender:

Although race has stolen the headlines, this trial was as much about gender as it was about race. O.J. Simpson beat the living hell out of Nicole Brown Simpson whenever he

was jealous, whenever he was mad, or maybe even whenever he was bored. The terror in her voice as she begged a 911 dispatcher to help her still resonates in my mind.

But it seems her desperate pleas resonate in few others' minds. The disgusting photos of her brutalized body are ignored. We have forgotten that the bodies lying in the blood are real bodies, representing the lives of real people. There may have been magazine covers devoted to domestic violence last year, but as for real action, real change, there has been nothing.

This very week, the Senate voted to defund the Violence Against Women Act. (The House did so last week.) It is only Senator Joseph Biden's amendment that saved it from oblivion this week.

For a double dose of irony, the verdict came the day after President Clinton kicked off National Domestic Violence Awareness Month. Somehow the flashy photo op seems hollow in the face of reality.

Hopefully one good thing would come out of this horrible parade of a trial. Hopefully like the Anita Hill fiasco in which the nation began to understand sexual harassment, O.J.'s trial would raise awareness. Don't hold your breath.

\*The use of the word "man" is for simplicity and because men commit most of the violent crimes today (although women are committing them at an increasing rate).

Cont'd from M's page 1

well. Then who should bounce over to the empty seat on the couch I am sitting on, but my dad. He's got the excited look only baseball fans can have as I quickly bring him up to date on the game.

With Niehouse screaming in jubilation on my headphones and the excited yelps of the crowd that has condensed around the TV, the Mariners beat the California Angels 9-1. Randy Johnson fires his arms straight above his head in his trademark thanks to his deceased father in the heavens and the Kingdome goes bonkers. This was the first time in history the Mariners were going to post-season play.

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# Arts & Entertainment

## HALLOWEEN 6: THE CURSE OF THE '80S SLASHER SEQUEL

by Bryan Frankensuss  
Theiss

Ordinarily, I am opposed to following formulas when telling a story. But when it comes to horror movies where a lot of people get killed (which includes both slasher flicks and monster movies), there is a tried and true formula which should probably be followed.

First you start your movie off with some sort of shocking display of what the killer/monster is capable of (like Leatherface sawing up a truck at 50 mph or an angry dinosaur chomping on a Jurassic Park employee). This shows the audience that the movie means business. There is a legitimate threat.

Now that a threat has been shown, it's time to introduce some characters and develop them for at least another half hour. Then when they get into a situation where they are in danger, the audience can care about these peoples' predicament and their hearts might start beating a little faster. If a crazy hotel manager kills a main character to please his mother or an alien pops out of somebody's stomach, it should actually have some sort of impact on the audience.

Of course, horror movies should not all be built on the same framework, and anyone who successfully ignores this formula deserves respect. But it is difficult to watch movies like *Halloween: The Curse of Michael Myers* without wanting to send the filmmakers back to Horror 101.

*The Curse of Michael Myers* is the fifth sequel to John Carpenter's groundbreaking 1978 film *Halloween*, though it is only the

fourth to feature that film's mysterious masked stalker, Michael Myers. Even after his story has been told so many times, it should still be possible to make the character seem threatening.

But this Michael Myers is not even mildly intimidating. He's just a guy in a painted William Shatner mask who walks around killing stock characters. At the beginning of the film, he comes out and kills somebody. Some characters are introduced, and he kills a bunch of them. We don't really find out much about them except that they don't want to be killed by Michael Myers. It's pretty easy to walk out of the theater without remembering any of the characters' names. I remember Myers strangling people, breaking people's necks, impaling people and making a guy explode. But I don't remember who those people were or how they got into that mess.

Myers' whole purpose in life (as well as the film) is apparently walking around killing people. At times the characters hide from him and spy on him. You might find yourself saying, "Please, open up a drawer! Clean your mask! Eat a banana! Do something, anything to imply that you have some sort of life outside of your career as a masked stalker!" But no luck. The guy is a workaholic. When it comes down to it, he's not much different from a Power Ranger. He seems to have no home, no job, no hobbies, and no life outside of random violence.

Even worse, *The Curse of Michael Myers* commits the heinous horror movie sin of introducing The-Guy-You-Want-To-Get-Killed. This is a common horror cliché which almost never works. In this case, there is an abusive father and an embarrassing shock jock character who try

their hardest to make the audience not like them. As Myers hacks them up we are apparently supposed to enjoy it. And after rooting for the homicidal maniac, are we supposed to then be scared of him again when he goes after the "good guys"?

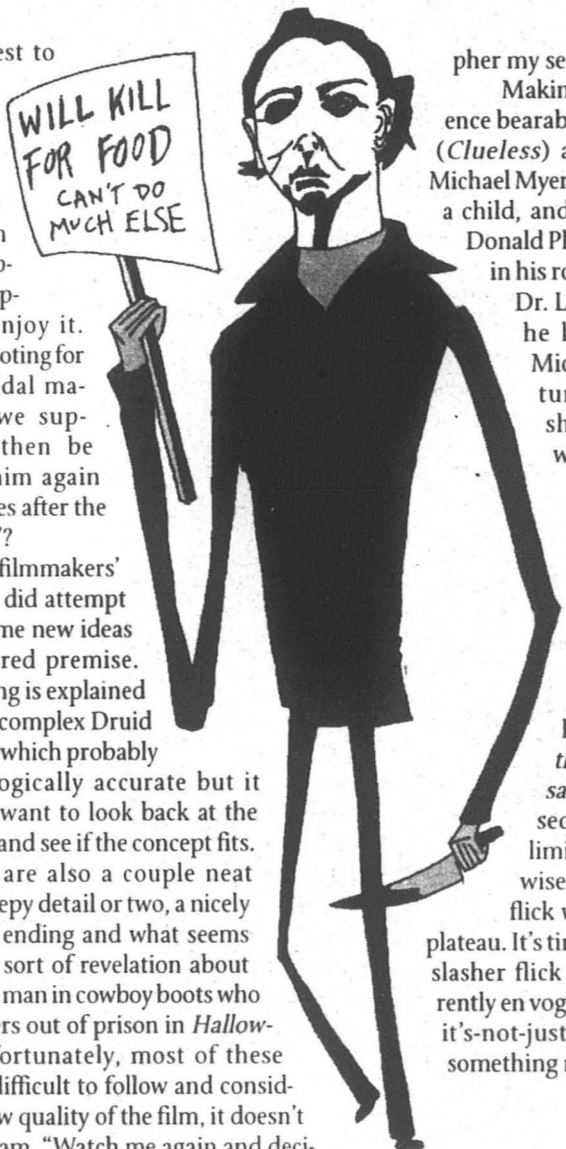
To the filmmakers' credit, they did attempt to inject some new ideas into this tired premise. Myers' killing is explained as part of a complex Druid conspiracy, which probably isn't theologically accurate but it makes you want to look back at the other films and see if the concept fits.

There are also a couple neat twists, a creepy detail or two, a nicely ambiguous ending and what seems to be some sort of revelation about the mystery man in cowboy boots who busted Myers out of prison in *Halloween 5*. Unfortunately, most of these things are difficult to follow and considering the low quality of the film, it doesn't exactly scream, "Watch me again and deci-

pher my secrets!"

Making the movie-going experience bearable, however, are Paul Rudd (*Clueless*) as a man obsessed with Michael Myers after encountering him as a child, and respectable British actor Donald Pleasence, who is very likable in his role as the somewhat retired Dr. Loomis (the same character he has played in all of the Michael Myers films). Unfortunately, Pleasence died shortly after the film wrapped.

But a few decent actors can't save *The Curse of Michael Myers*. Considering how few horror films are released theatrically these days, it is unfortunate that films like this weren't left in the '80s. Unless Kim Henkel's *Return of the Texas Chainsaw Massacre* (a somewhat promising sequel which is currently in limited release) proves otherwise, I don't think the slasher flick will be pushing to the next plateau. It's time to move beyond the '80s slasher flick (not to mention the currently en vogue "romantic" don't-worry-it's-not-just-a-horror-movie) and try something new.



## CAN HACKERS HACK IT?

This United Artists film has been very entertaining. It starts in Seattle, 1988, when an 11 year old boy with the handle Cool Zero is in court, on trial for unleashing a virus that wiped out millions of computer systems. The sentence is that Dade Murphy (AKA Cool Zero) isn't allowed to be near any computers or touch-tone phones 'till his 18th birthday.

Seven years pass, and Dade moves to New York. There, with access to his computer again, he hacks onto a local television station. Another hacker, using the handle Acid Burn, informs him that he's in her territory. He uses the handle Crash Override to disguise his identity and there's a duel to control the TV station.

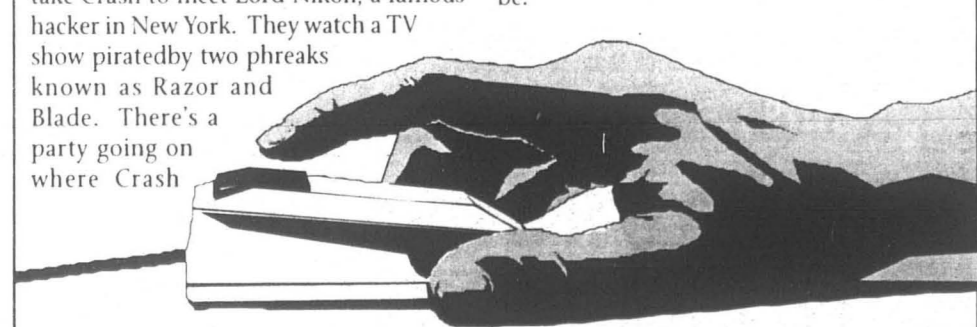
Dade goes to his new school and meets Kate Libby, The Phantom Phreak, and Boy Meets World. Kate plays a prank on him (predictable). Phantom Phreak and Boy take Crash to meet Lord Nikon, a famous hacker in New York. They watch a TV show pirated by two phreaks known as Razor and Blade. There's a party going on where Crash

learns that Kate is Acid Burn.

Boy tries to become part of the gang by hacking a corporation. He starts to download a file titled "Garbage". This file was another hacker's "toy" to take money away from the company. The Plague uses his skills to cause trouble for Boy in an attempt to retrieve the file.

With Boy in jail, Crash and Burn have a duel to see who's the better hacker. The point of the duel is to seek revenge on the corporation that put Dade in jail (also predictable). Soon, Plague goes after the other hackers one by one (of course the only hackers he attacks are the main characters).

I don't want to give too much away, so I'll just say that it is hilarious, somewhat realistic, and fun to watch. I recommend anyone who's into computers or the "Information Superhighway" to see this. I used to be a hacker myself, so I can honestly say that this movie wasn't as far fetched as I had thought it would be.



## A day in the life of a New York hitman

by Chris West

*Little Odessa* is the wintry tale of Joshua (Tim Roth)-a hitman for New York's Russian Mafia-and his emotionally adrift little brother Michael (Edward Furlong). The film is James Gray's debut into the world of feature films. This melodramatic flick enjoyed a great deal of success at the Seattle International Film Festival last spring and has been just recently released on video cassette.

The film opens like a hurricane-the first frame shows a dismal New York street and a man dressed in black approaching another man relaxing on a bench; within thirty five seconds the man in black has placed a bullet between the eyes of the man on the bench. Once his hit has been made, Joshua checks in with his boss who informs him that his next job will be to take care of a rival Mafia boss in Brighton Beach, Brooklyn's Russian ghetto.

Joshua is less than thrilled when he receives his orders because, as it turns out, his family, which disowned him long ago, lives in this neighborhood.

Joshua knows he is going to be walking right into a hellish situation when he goes back into his old neighborhood. His father, trying to receive respect from Michael, has a tendency to beat him a bit harder than necessary; on top of that, his mother is slowly and painfully dying of brain cancer. He also learns that his father is having an affair, which infuriates him when he sees his mother wasting away. In going back to *Little Odessa*, Joshua walks right through a gate of extreme emotional turmoil.

Visually this movie is very exciting. Gray has a knack for snowy New York nighttime shots. The story line is interesting as well, how-

ever, the character development department is a bit inadequate and the ending is a trifle predictable. Joshua's character is pretty much developed properly, he is the quiet leather wearing emotionless hit man. We also learn that his father does not respect him, there is clearly plenty of information on Joshua, but the problem lies in the background of Michael.

When Michael learns that Joshua is in town he tracks him down and the movie begins to take shape. The relationship between these two brothers is very strong and we begin to see quite a bit of Michael, a normal sad teenager that feels alienated by his father. The story line appears to try to set up a number of personality development routes by hinting towards Michael's love for movies, respect for his brother, hatred for school, and the fact that he is not Russian like his parents, but for some reason these routes are not pursued as well as they probably should be.

Aside from the flaws in development this is a wonderfully dark and dismal flick that deals with the death of loved ones, family respect in different cultures, and how far people will go when their values are attacked.

Tim Roth is convincingly cold hearted in this story and flawlessly depicts Joshua. The role is a bit different than most of the movies he has been in (*Reservoir Dogs*, *Pulp Fiction*, *Vincent and Theo*, *Heart of Darkness*) but Roth is not really an actor that has been typecast which is always nice. Furlong's role is strikingly similar to his character in *Terminator 2* but the angst filled almost suicidal teenager is definitely the character for him.

All in all, James Gray's first major project is a success aside from the flaws in development. *Little Odessa* is well worth watching on one of those rainy Washington afternoons.



## CIV is better than you might think

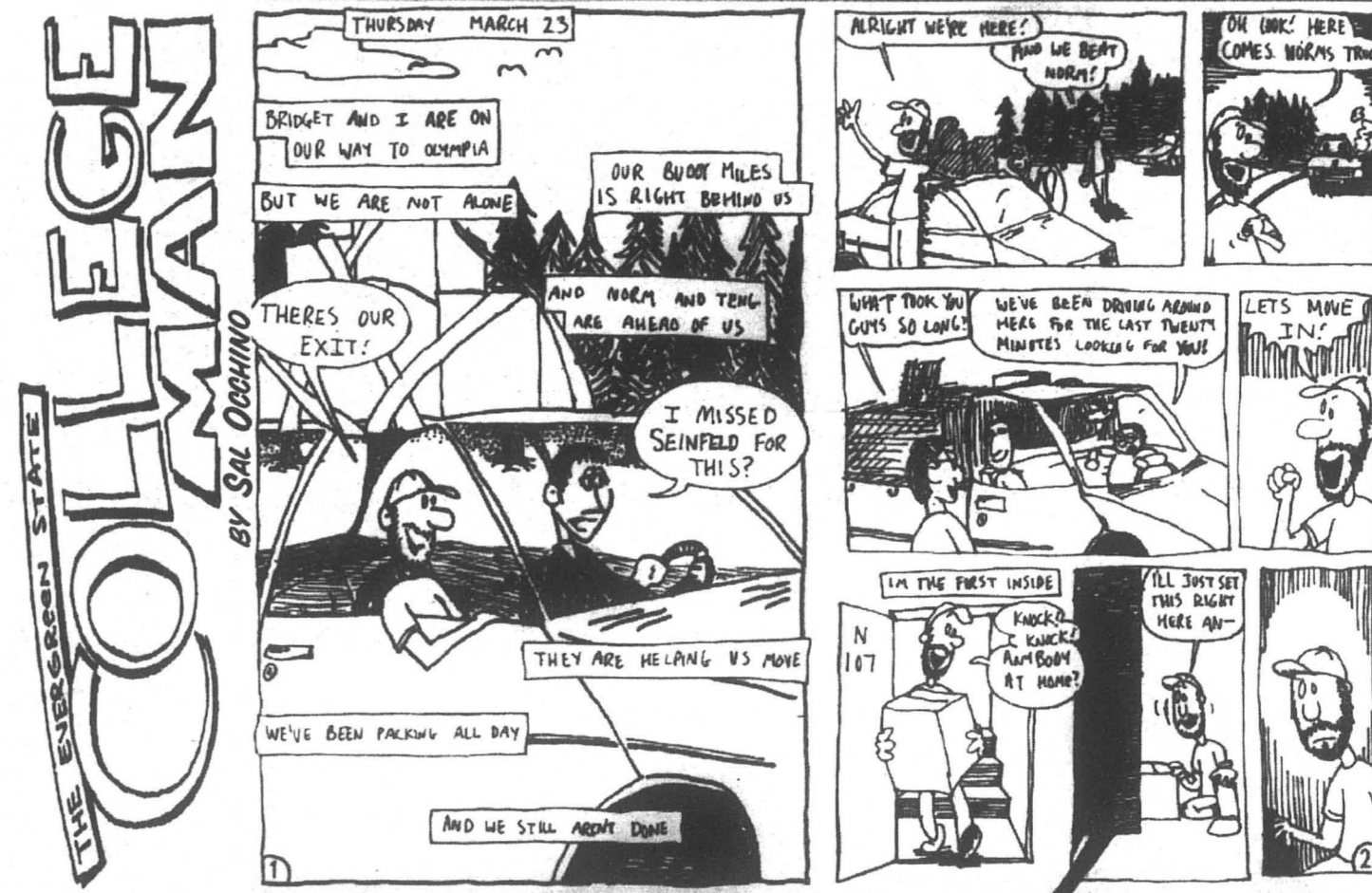
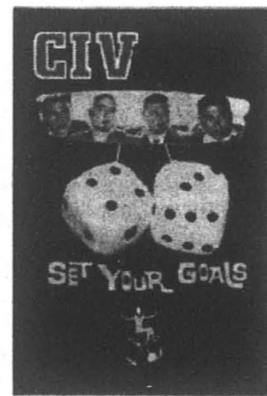
by Mark Engle and Dawn Hanson

If you've seen MTV in the last month, there is no doubt that when you think of CIV you picture some bald guy running around pretending to be a talk show host singing "Can't wait one minute more." Or maybe you've seen them doing station identification for the network during *120 Minutes*, looking like the next alterna-poster children for the junior high crowd.

This slick image was shattered after hearing all of CIV's new release, *Set Your Goals*. *Set Your Goals* was co-produced by Walter Schriefels of Quicksand, one of New York's premier hardcore bands, and his influence can be seen throughout the album.

CIV, despite their "nice boy next door" image, have a message and sound to their music that is very similar to early '80s Minor Threat and hardcore punk.

"Gang Opinion" and "Choices Made" are prime examples of this. Both songs are reminiscent of those days, and could confuse most alterna-teens into wondering, "Whatever happened to those nice poppy songs I like so much?"



In fact, if you're looking for more of this kind of "poppy" music, *Set Your Goals* provides only two possible choices. The first is (of course) "Can't Wait One Minute More," and the other is the last track, "Don't Got To Prove It."

Unlike most MTV-friendly music, like Green Day and Pearl Jam, CIV is not the kind of album one would purchase for their twelve year old sister for Christmas (or any other religious holiday). Let's hope it stays that way.

## ARTS AND ENTERTAINMENT

## Positive response to Black Uhuru show

by Graham White

Me and my pet gerbil named Smiley had an exquisite time at the Black Uhuru concert last Friday night. This reggae band drew an energetic crowd of all ages (this includes children under 2).

The opening band, Po'okela, had flare. The funk-reggae-calypto tunes drove the crowd into a dancing frenzy. I would expect to see this band playing at the top of the bill soon.

At 11 pm, Black Uhuru took the stage. Don Carlos (lead singer) brought an almost reverent presence to the stage. But what really separates this band from most reggae bands is the smokin' keyboardist, Keith Sterling. He carried most of the instrumental melodies, occasionally shifting to have a mu-

sical conversation with Gizmo (guitar) and Tony (bass).

Together with two supporting vocalists and Prince (drummer), the band had a fat, trance-inducing sound. Don played the enthusiastic crowd well, chanting "Love is the answer, love is the key." Reviews from the audience members were almost all positive.

Dawn, in her first year was all smiles. "I'm really delighted to be here. Complete unity." Patricia, a Greener Alum loved the band, but wondered, "Is it really necessary for S&A to spend student funds to hire bouncers?"

When asked how he liked the band, Brian Smith commented "Let's put it this way. It's a blessing to hear the king's music played in this hall." However, "there needs to be more bass."

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# ARTS AND ENTERTAINMENT

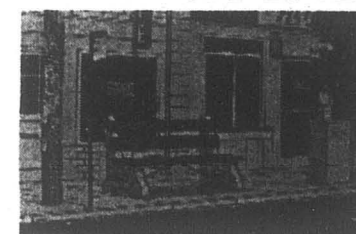
## The Softies get delicate with *It's Love*

by Cristin Carr and Dawn Hanson

We hate to be cliched, but the Softies are one of those few bands whose name says it all.

Well, that's not quite true, otherwise our review would end here. But, their sound does follow in the steps of another K Records band, the Lois, and (for those people that are not all that familiar with this reference), the more

*Softies*  
IT'S LOVE



length LP, *It's Love*.

The Softies, who consist of Rose Melberg, formerly of the self-described ultra punk band Tiger Trap, and Jen Shragia, who used to be Pretty Face, play plenty of music that is perfect for times when you want to be by yourself. This CD would be the perfect soundtrack for sitting on the roof of the Library building on a cloudless night, wrapped in a

## New Karp album sets the wrestling world on fire

by Mark Engel, translated by Dawn Hanson

We've been sitting here a while, trying to think of what to say about Karp. Probably the easiest thing to say is that Karp is Karp.

Often compared to the Melvins (take that piece of information for what you want), Karp's vocals are much more potent and tolerable and the tempo is less sludgy. This CD is not what you would expect from a K Records band, and is not for the tame of heart.

In Karp's latest release, *Suplex* (yes, after the wrestling move), they display an intense barrage of power. Throughout the entire album Karp utilizes gritty—yet punchy—bass lines, heavy drumming, tight and crushing guitar lines and an explosive



vocal track. *Suplex* is a great album to wake your neighbors up with—it's obnoxious, angry and loud. Three qualities that add up to a great CD.

For the most part, these attributes are carried throughout the album. Some songs, like "Lorch-Miller", begin with slow and drawn out entrances and shift into more palatable riffs. Others, like "See you in Lakefair" and "Meet Me in Lacey", continue with the same consistency and energy throughout.

There are only a few noticeable drawbacks to *Suplex*. One is the minor undermining of the vocal tracks and the lack of crescendos. Some of the songs were also longer than desirable. But, this does not keep *Suplex* from being a must for those that enjoy the heavier side of music.

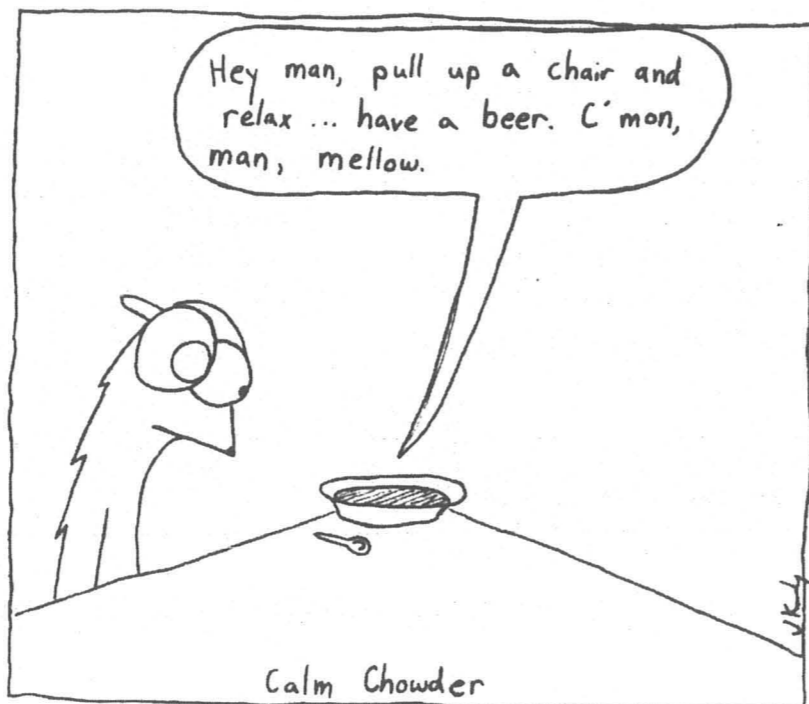
*Suplex* will be available in record stores beginning on October 10.

fuzzy blanket, drinking a cup of hot cocoa while watching the stars.

Although it can be said that the songs may not be very distinct from one another, they succeed in creating a mood so serene and calm when their delicate and beautiful voices harmonize that it doesn't matter what they sing. They sound so pretty that they could be singing, "I'm going to rip out your granny's small intestine and put it in the washing machine", and you'd think it was the most poetic thing you'd ever heard.

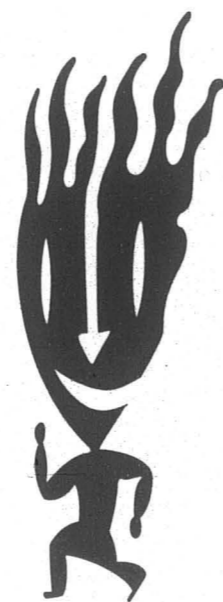
So, if you're looking for sweet relaxing music, either pick up *It's Love*, or see them at 9 pm on Thursday, October 5 at the Midnight Sun.

HOSE-HEAD BY JOSH KNISELY



Calm Chowder

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# ARTS AND ENTERTAINMENT

**LIES**  
"Lies" conceived by Ed Gibbs

1. **Army ants invented the first telescope**

2. **Stay away from that guy, he's haunted**

3. **When you coin a phrase, you get a nickel**

4. **Wonder Bread was created by the special effects wizards at Industrial Light and Magic**

5. **There is no Santa Claus: The Movie**

6. **I found a live tarantula in a shipment of South American office supplies**

7. **Super Bowl Sunday**

**Wackyscopes**

Transmitted via telepathic link with "Peep" the cat, as told to Guru Nolan Lattiyak

**ARIES** (March 21-April 19) Learn how to make fructose. Start planning your road trip to The Liberace Museum in Las Vegas.

**TAURUS** (April 20-May 20) This is a great week to start raising your very own Sea Monkeys™.

**GEMINI** (May 21-June 21) Do you know that you're naked? Well, you need to go to the cottage to get your well-deserved \_\_\_\_\_.

**CANCER** (June 22-July 22) Be good and don't be not good. Try korn chowder.

**LEO** (July 23-August 22) Find and consume some Moo-moo milk. It's "Pow from the cow!"

**VIRGO** (August 23-September 22) Go see Cal, go see Cal, go see Cal! It's the only way! Go see him today! If the world proceeds to burn up this week, stand on the roof of a dry ice store.

**LIBRA** (September 23-October 23) Don't worry about any of your actions this week—they have TV in hell.

**SCORPIO** (October 24-November 21) If Stevie Wonder is God, then who is Stevie Wonder? If you stand in the middle of Red Square at 2:03 am this Friday, the aliens will tell you. (And you might get to see Elvis.) **IBREAD!**

**SAGITTARIUS** (November 22-December 21) Meow, meow, meow, pummm. This is your week to be a swinging sex God.

**CAPRICORN** (December 22-January 19) Take a bite of peach this week.

**AQUARIUS** (January 20-February 18) Start making macrame owls.

**PISCES** (February 19-March 20) Your laundry does not require washing this week. Don't stop the disco...

was originally a pagan holiday

8. **Within the next five years, we will have the technology to transmit pets over telephone lines**

9. **The original Mario Brothers were an underrated comedy team of the 1940's**

10. **My uncle's friend drank a six pack of 7-**

**Up and ate a packet of pop rocks and it made his arm sore**

11. **In most states, it is illegal to write about NBC's AIF**

# ENROLLMENT GROWTH?



**STUDENTS, FACULTY, AND STAFF ARE INVITED TO ATTEND DISCUSSIONS ON ENROLLMENT GROWTH ON THE FOLLOWING DATES, TIMES AND PLACES.**

**FRIDAY OCTOBER 6  
MONDAY OCTOBER 9  
TUESDAY OCTOBER 10  
THURSDAY OCTOBER 12  
FRIDAY OCTOBER 13**

**ALL MEETINGS WILL BE FROM NOON TO 1 P.M.  
ALL MEETINGS WILL BE IN CAB 108**

A DISCUSSION PAPER ON ENROLLMENT GROWTH WILL BE AVAILABLE AT THE FORUMS OR MAY BE OBTAINED AT THE LIBRARY REFERENCE DESK, IN THE STUDENT ACTIVITIES BUILDING (CAB 320) OR THE HOUSING OFFICE IN A301.

COME LEARN ABOUT ENROLLMENT GROWTH POSSIBILITIES IN EVERGREEN'S FUTURE. YOUR INPUT IS ENCOURAGED.

