

La Voz

A FIRST AMENDMENT STUDENT NEWSPAPER

Vol. 38. Issue 25 – May 16, 2005

“OUR STORY”

VIETNAMESE STUDENT ASSOCIATION HOSTS
CELEBRATION OF ASIAN PACIFIC HERITAGE

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EXPRESSIONS OF ART

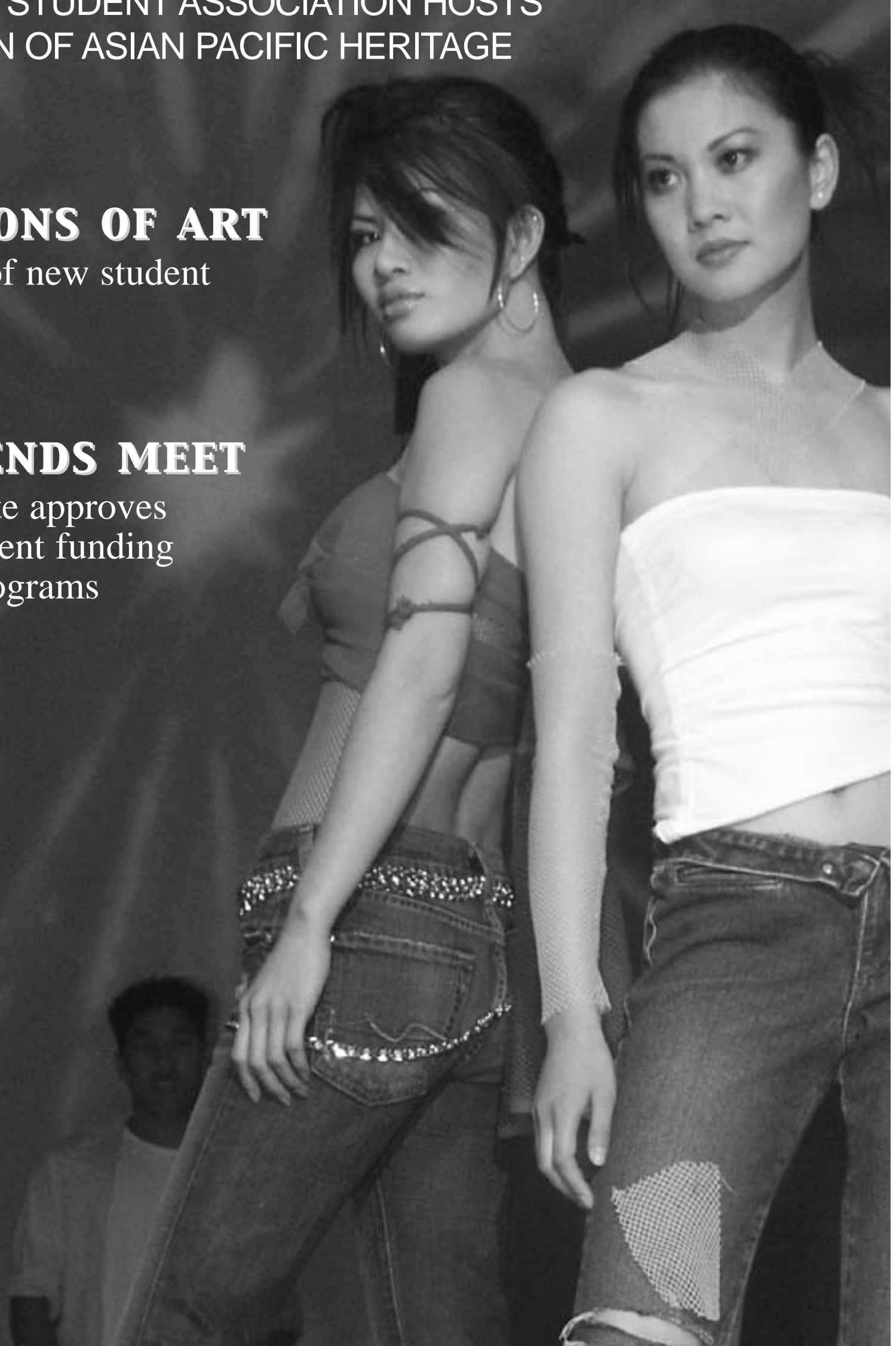
First glimpse of new student
showcase

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MAKING ENDS MEET

De Anza Senate approves
\$24,000 in urgent funding
for campus programs

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La Voz

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Do something with your voice

When performing surgery, it's best to use sharp, delicate tools – not blunt instruments.

You wouldn't, for example, want to perform heart surgery with a wooden club, unless you're intent on killing the patient.

The De Anza College MEChA organization is trying to perform surgery on the De Anza Associated Student Body's internal organs, and they're wielding the blunt instrument of an election boycott.

Sometimes, a boycott is a great way to drive change.

For example, the historic United Farm Workers' boycott on table grapes led to better, less toxic conditions for farm workers.

More recently, consumers' pro-union boycott of Safeway stores may have helped striking workers, who after several months were able to reach a deal with the supermarket chain.

For a boycott to be successful, the message needs to be simple and crystal clear. Consumers – or, in the case of MEChA's boycott, voters – need to know what the boycott intends to accomplish.

It isn't clear even from MEChA's own press release on the planned boycott what they hope to accomplish. They seem fed up with De Anza student government as a whole.

They want to hold elected candidates accountable "by any and all means necessary for what they do and say prior to and during their term, in the most aggressive way possible." Is that a threat?

We'll be surprised if even 1,000 students turn out to vote in the upcoming election.

If MEChA really wants to encourage change, why don't they use a scalpel instead of a baseball bat?

The club could spend their time lob-

bying students to vote for candidates they consider qualified and encouraging students to vote, and they'd have a good shot at influencing the elections.

Instead, they've stated, "voting not only breeds apathy but the continuation of [the] history of campus apathy, which is the last thing we need right now."

We agree – campus apathy is not what we need now, or ever. But we sure hope the statement "voting ... breeds apathy" was an accidental misstatement on MEChA's part.

Apathy breeds low voter turnout, and we don't think a boycott will help the situation much.

We at *La Voz* think that whether you want to vote or not, it's your choice, for your reasons.

If you want to change how De Anza works, you can swing a sack full of bricks or you can sit down and build on the existing student government framework.

Letter to the Editor

La Voz coverage of staff layoffs causes confusion, panic

Dear Editor,

It is more important than ever that your *La Voz* reporting is factual, compassionate and helps the De Anza community get through these especially difficult times.

With that philosophy in mind, I stopped by the *La Voz* office Friday morning to voice my concern about the sidebar on page five of your last issue.

The first bulleted item stated, "The Board unanimously voted to lay off 22 classified employees, effective this summer."

The second bulleted item stated, "If budget problems continue, 26 more classified employees may be subject to layoffs effective between July and September."

That second item has fanned the already high level of anxiety and even fear that permeates the ranks of classified staff at De Anza College.

In numerous conversations, I've heard my colleagues reflect on what you printed with, "I was safe this time around, but I'm really worried about the next time."

The first bulleted item was more or less substantiated in your article on page five, but your second item was not explained anywhere in that entire issue.

Where did you come up with that figure of 26? What kind of budget problems are you talking about? Internal or external? Did you hear that statement at the May 2 board meeting? If not, where?

I believe that competent journalism is backed up with facts, figures and accurate quotes from the best sources you can find!

If you cannot substantiate what you are printing in a "first amendment student newspaper," perhaps your reporting is not worthy of publication until the necessary research is completed.

The skills and ethics you are developing now will determine whether you will be hired by the *New York Times*, the *Mercury News* or a throw-away paper you pick up at the grocery store.

The classified professionals on this campus and in Central Services are taking the hits right now for two reasons: due to administrative decisions that have been made (or have not been made) in the last few years compounded by a lack of money to run the college and district. No administrator or faculty member will be laid off now and perhaps not even in the future.

Please do not make this horrible situation any harder on classified professionals than is absolutely necessary.

Janice Winkel
 Media Relations Coordinator/ De Anza College

Editor's Note: The La Voz editorial board is aware of the confusion surrounding the May 9 article titled "Board approves 22 DA layoffs." We will publish a detailed clarification on May 23.

Corrections

"Digging Deeper"

May 9, Page 1

La Voz failed to catch a numerical error in the headline. The correct fee increase is from \$7.50 to 13 dollars, or 73 percent. *La Voz* regrets the error.

De Anza Voices

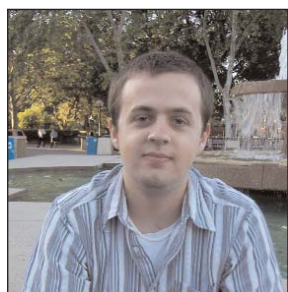
COMPILED BY REZA ZAZEMPOUR
 LA VOZ

How do you feel about boycotts?



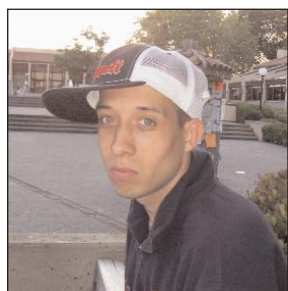
"I support it. It's your freedom of speech."

-Maye Nguyen



"If it is a big company you will still have people going there. You get your message across but there is really no power in it."

-Matt Peters



"I would support a boycott if it had something to do with racism or a racial comment, or they gave money to John Kerry."

-Deli Camara



"I felt that when Chavez backed the strawberry boycott it made a difference for the poor farmers at the time. It's not black and white. It depends on the cause."

-Ariana Iyasha

Front page photo by Marjan Sadoughi

The De Anza College Student Senate elections are next week -- and we couldn't care less.

It's not as if we don't care about our school. But we don't have that much motivation to vote.

Past DASB election ballot counts have shown that most De Anza students simply don't care about the elections. Every year, the DASB representatives get on their hands and knees and beg the student body to vote.

Our disinterest in voting this year is also inspired, in part, by the elections boycott being promoted by De Anza's MEChA club. On May 4, MEChA (Movimiento Estudiantil Chicano de Aztlan) released a statement saying that they plan to boycott the upcoming elections.

The statement also encouraged the student body, as a whole, to stay away from the voting booths next week. It encouraged us to ask: Just what does Movimiento Estudiantil Chicano de Aztlan mean, anyway?

During Wednesday's Inter-Club Council meeting, Anthony Choice, MEChA's Co-Chair, gave each ICC representative another copy of the boycott statement, along with some additional information about the DASB Senate's questionable past.

DASB President Nadine Foster-Mahar, who was at the meeting, said that she had read the letter several times, and that MEChA had raised some valid points. She said getting involved in student politics would be a better alternative to simply boycotting the election process.

Of course, MEChA's actions might have something to do with the fact that Choice, its Co-Chair, was defeated in last year's presidential race by Foster-Mahar. Judging from

the few votes the election garners yearly, perhaps a boycott is not even necessary.

It's not like many students are going to vote in this election anyway. The average student probably doesn't care about voting and most likely does not know what the DASB is.

We would be very surprised if we walked into the La Margarita room this week at some random time and heard students engaged in a heated debate about the DASB presidential candidates.

If the DASB Senate was dissolved tomorrow, we can almost guarantee that De Anza College would not fall into a state of chaos. The average Joe or

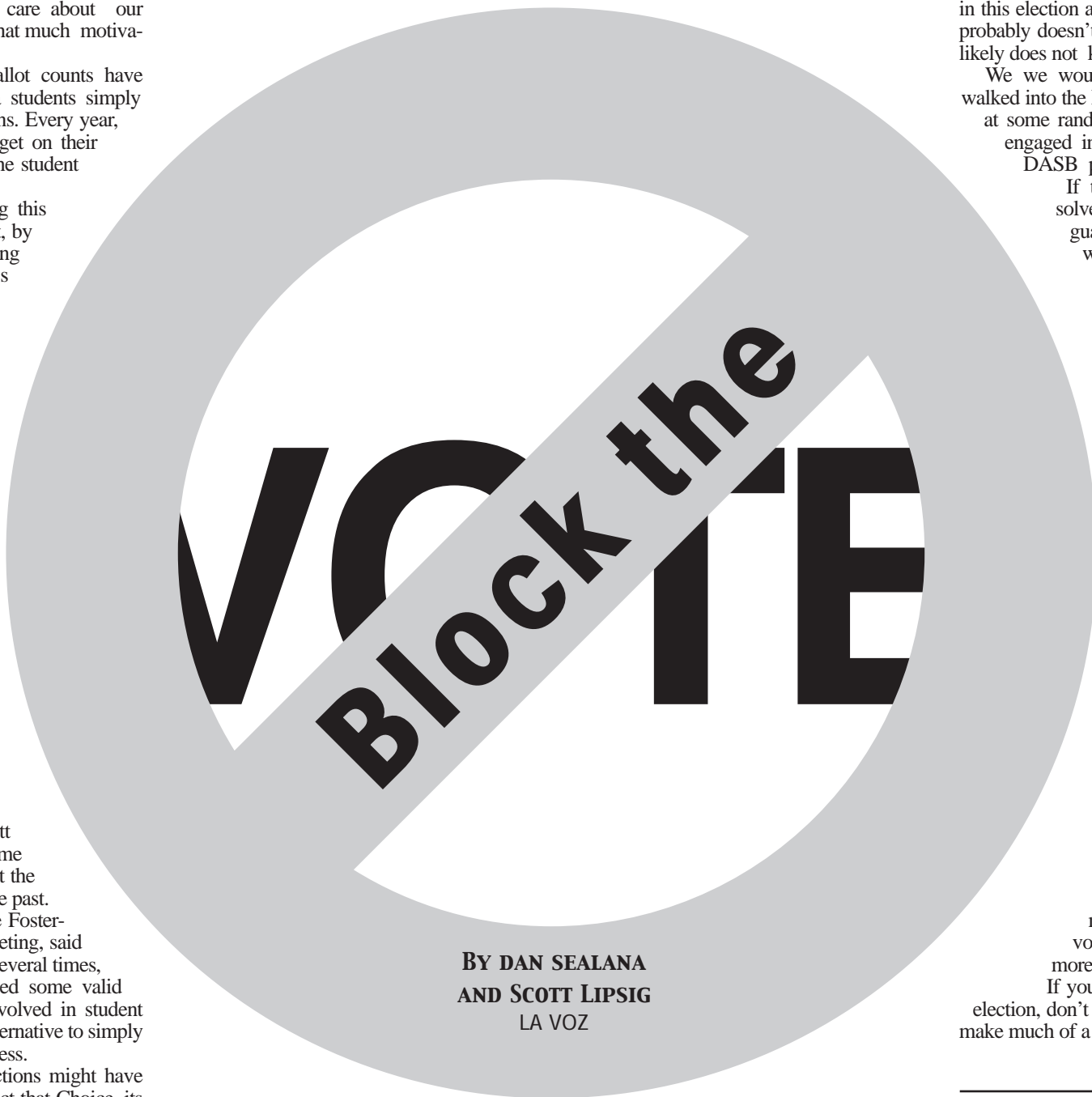
Josephine De Anza probably won't notice or care either way. It's not very likely that many students would be kept awake at night, tossing and turning, wondering how they could possibly go on at De Anza without the guidance and wisdom of the DASB Senate.

There would be more widespread panic on the De Anza campus if Panda Express suddenly closed its doors than if the senate disbanded.

If you have taken the opportunity to educate yourself on the issues, then by all means, vote.

But, randomly voting for people you don't know anything about doesn't make sense. An uneducated vote is a wasted vote. It does more damage than an absent vote.

If you choose to abstain from this election, don't feel guilty. It probably won't make much of a difference anyway.



BY DAN SEALANA
AND SCOTT LIPSIG
LA VOZ

This article originally appeared May 14 on La Voz Online. The views expressed are those of the writers and not necessarily of La Voz.



BY SARAH GAHAN
LA VOZ

Tests are not fun. Multiple-choice, essay -- we all have our preferences, but neither option has us jumping for joy.

So why go to the doctor's office voluntarily to get tested? Getting swabbed, prodded or stabbed with a syringe sounds even worse than busting out that number-two pencil.

It's a shame, because deep down we all know putting it off can have some scary consequences -- even scarier than the consequences of sleeping through a midterm.

Last weekend, I got a call from one of my good friends. As soon as I picked up the phone, I could tell something was wrong. She told me she'd just found out she had a sexually transmitted disease--Chlamydia. When the doctor came in to tell her she'd tested positive for an STD, she nearly had a heart attack.

She's in her mid-to-late twenties and single in a major metropolis but she doesn't exactly sleep around. The guys she dates are successful businessmen in their early thirties, not skanky lotharios.

Condoms are a must. She takes birth control pills. She gets tested regularly. Not only does she have sex responsibly,

she acted responsibly as soon as she found out she had an STD.

Even though she was embarrassed, she called the only two men she'd slept with in the last year and told them they needed to go see a doctor and get tested too, and that they should let anyone

they'd slept with know as well.

My friend told me she felt ashamed telling people she got an STD, but I don't think she has anything to be ashamed of. It's shameful to hide the fact you have an STD.

It's shameful to try to avoid using condoms and other methods of birth control. She did the right thing and I respect her for that.

Infections don't care if you "usually" use a condom when you do the mattress fandango. Some infections, like Chlamydia, can be transmitted even if he's wearing his ribbed-for-your-pleasure Trojan.

Many diseases can be transmitted through oral sex -- and seriously, whom

do you know who uses a condom for fellatio or a dental dam for cunnilingus? Getting tested regularly is as important as using prophylactics.

If you're not getting tested regularly, you may not even know you've contracted an infection. An HIV/AIDS test may

not show a positive result until three to six months have passed since the virus was originally transmitted, according to the San Francisco AIDS Foundation Web site.

Chlamydia is the most commonly reported STD in America, and many people don't display any symptoms, according to the San Francisco City Clinic's online STD fact sheet.

As many as one in five adults in the United States may have genital herpes, and according to the City Clinic's Web site, as many as 90 percent of those infected aren't aware they have the disease.

It would be great if we lived in a world with no STD's, but we don't. Bacteria and viruses are sneaky buggers.

Hold *that* Thought:

Safe Choices

"It's shameful to hide the fact you have an STD"

They take every chance they can to find new hosts and reproduce, and you know it. Don't get outsmarted by a single-celled organism. Share cookies and text messages with your friends, not STD's.

De Anza College's Student Health Services center offers free contraceptives and lubricant, emergency contraceptives, and pregnancy tests.

For information about birth control, women's health exams, and STD testing call (408) 864-8732 or visit the clinic in the lower level of the Hinson Campus Center. Don't dawdle -- you can drastically reduce your chances of getting an STD by practicing safe sex, and you can prevent infections from spreading by getting tested regularly.

Luckily, Chlamydia is easy to cure when it's diagnosed. Physically, my friend will be fine in just a couple of weeks.

She let me share her story with you because she doesn't want others to go through the same awful experience and as bad as it's been, she knows it could have been worse.

So get off your butt, buy some condoms, and make an appointment to get tested. You'll be glad you did.

Sarah Gahan is a weekly columnist for La Voz. Comments should be directed by e-mail to lavoz_holdthatthought@yahoo.com

Campus programs turn to senate for money

SENATE AUTHORIZES \$24,464 IN URGENT FUNDS TO SERVICE PROGRAMS; CASHIER'S OFFICE, FILM/TV AND LANGUAGE ARTS PROJECTS GET BOOST

BY STEVEN CABANA
LA VOZ

De Anza College groups will receive more than \$24,000 after the De Anza Associated Student Body Senate approved urgent funding last Wednesday for new projectors, computers, cable locks and one wet Dean.

The funding comes four weeks from the end of the fiscal year as the senate is trying to empty its coffers.

The funding requests will be deducted from two allocation accounts that are budgeted each year.

The Winter/Spring allocation account is used for programs on a senate approval basis. The Capital Project Allocations is used to fund purchases of equipment and supplies.

The Senate approved \$24,464 of the \$28,332 total requested.

\$6,595 for two projectors to the Language Arts Student Success Center

The first installment of the new Language Arts Student Success Center will go live with two projectors after the Senate approved the distribution of funds for their purchase. The LASSC is a project two years in the making and will open in the Fall Quarter.

"The faculty will work very hard to provide better writing support for students," John Swensson, dean of language arts said. "The writing support will go across the curriculum."

The LASCC received the full amount of \$6,595 for a portable and stationary projection system.

During the meeting Swensson agreed to Senator's Thai Ry Chang Urena stipulation that he participate in the Spring Carnival's dunk tank.

"It was outright bribery and blackmail conducted by the student government," Swensson charged jovially after the meeting. "But I'm thrilled to participate in it."

The stipulation was not included in the official vote.

The carnival is a joint project between the DASB and Inter Club Council and will be held May 19 in the Main Quad.

\$5,762 for laptops to Outreach & Orientation Program

The Outreach & Orientation Program

received \$5,113 from the Capital Allocation fund to purchase three Dell Laptop computers.

The original request of \$5,762 was trimmed down after the senate finance committee voted to not fund a replacement for a defective copier.

The program plans to use the laptops as to access the college's Web site.

The program visits high schools and helps interested students register for classes at De Anza.

The impact from the new systems won't be felt until next Fall, but Program Coordinator Rob Meiso credits DASB as a crucial element in reaching potential students.

"The DASB has really helped us do our job effectively in terms of outreach," Mieso said. "We could not do what we've done this year, especially with the drop in enrollment."

As part of the funding the program was granted access to the copier in the Student Activities office.

\$5,668 for computer purchase to the cashiers office

The cashier's office received \$5,668 from the Capital budget for four computer systems to upgrade aging equipment, some of which are 10 years old.

Occasional computer failures and inadequate performance increase the already long lines and hinder the office's ability to process student's payments, said Interim Director of Budget and Personnel Rhoda Wang in the senate meeting.

The new systems will be in installed in time for the end of quarter rush in June, which Wang said is important.

"The beginning and end of the quarters are really bad for us," Wang said in a phone interview. "The new computers will help the students."

Before approval, the senate offered to donate computers from the DASB office and added a stipulation that the money will only be transferred if Educational Technology Services is unable to support the non-district standard systems.

The ETS department provides computer support for De Anza and Foothill College.

\$3,200 for HD recorder to the Film/TV department

The Film/TV department received

\$3,200 to help offset the cost of equipment upgrades for De Anza's film and television studio.

The department recently began the process of upgrading by purchasing High Definition video equipment and plans to use the allocation to purchase a High Definition video recorder.

\$2,083 for Calculators to the Math Performance Success Program

The Math Performance Success Program received \$2,083 to purchase 10 Ti-83+ calculators and textbooks.

MPS will use the new equipment to assist students that have difficulty passing math classes.

The new calculators will replace outdated Ti-86's. The old equipment will be donated equally between the library and the tutorial center for student use.

The Senate finance committee rejected the MPS program's request for \$500 to fund food at their annual recognition ceremony.

\$1,405 for event funding to the African Ancestry Faculty, Student and Staff Association

African Ancestry Faculty, Student and Staff Association was granted only \$1,000 of \$3,820 it requested for a reception to honor graduating students with African ancestry. In a separate proposal, the group received \$405 to host "Conversations across the Diaspora," a one-day event to be held in the fall quarter. According to the proposal, the goal of the event is to encourage African Ancestry students to participate in campus clubs and student government.

\$400 for miscellaneous computer equipment to senate technology committee

The DASB Senate Technology Committee received \$400 to purchase miscellaneous computer equipment including cable locks and power strips.

The allocated amount was \$100 more than the proposal of \$300 and will finalize on going computer upgrades.

Budget Facts

With a 2005-2006 operating budget of \$1.1 million, the senate uses revenue generated by the student body in the form of the voluntary \$6 student card fee paid upon registration and revenue generated from the flea market to fund programs campus wide.

Campus programs can request special allocations by petitioning the senate finance committee. The senate is using funds set aside in the 2004-2005 budgets for special and capital allocations.

This budget was approved by the Foothill/De Anza Board of Trustees on May 3, 2004, and allows the use of \$81,794 and \$155,000 for special and capital expenses respectively.

Any money remaining is transferred to an investment account to mature for two years and are redeposited in the DASB budget.


Winter/Spring special allocation account balance is \$6,600

Capital Project Allocations balance is \$20,000.

Programs that have need and are able to use the funds before the end of the fiscal year are encouraged to submit a request.

For more information on the 2005-2006 DASB Senate budget visit:
<http://www.deanza.edu/dasb/budget>

To download a petition for the DASB Finance Committee visit:
http://www.deanza.edu/dasb/docs_forms/public/Finance_Comm_Agenda.pdf



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Senate computers not released

BY SCOTT LIPSIG
LA VOZ

Education Technology Services has refused to release 20 new computers to the De Anza College student senate since the start of 2005, according to Erik Side, vice-president of technology for the DASB senate.

Last summer, the senate purchased 20 Dell computers to support the student government.

Two computers are for the Inter-Club Council offices and

the other 18 will go to the senate offices.

However, the administration believes that rewiring is necessary to handle the strain of additional computers, Side stated in an e-mail to *La Voz*.

According to Side, no estimate has been made about the cost of rewiring because the administration has not decided how much rewiring needs to be done. "What I am planning to do, is get as many [computers] as they will let me because I am not going to be here in Fall

and we need these computers right now."

The 40 members of the senate currently share three office computers, one paid for by the DASB and two of which were donated.

Side believes the computers will also attract qualified candidates for positions within the student senate.

"One reason I think we need the Dells is not just to serve the students and campus, but to attract talent to the Senate," Side stated.

Art show opens amid concerns

BY SARAH JOY CALLAHAN
LA VOZ

A student art show opens today at the De Anza College Euphrat Museum amidst concerns that this show may be its last.

The Board of Trustees' decision to layoff 22 classified employees on May 2 may lead to the closing of the Euphrat, the only art institution in Cupertino.

Museum director Jan Rindfleisch's name was on the list of those to be laid off. Rindfleisch who taught at De Anza before maintaining classified status, never suspected that her job would be in danger.

"I was shocked. A museum can't run without a director" Rindfleisch said, "We're looking for a solution."

She has been the director since 1979.

The current campus bookstore will be vacated when it transfers to the new student services building. The bookstore was originally planned as a newer, more central home for the Euphrat.

More recent plans for a per-

formance center included an attachment for the Euphrat, leaving the old bookstore vacant whether the museum continues or not.

Rindfleisch said that regardless of a potential new location for the museum, no transitional place has been planned potentially leaving the exhibit homeless for one quarter.

"What's happening to the old

"I was shocked. A museum can't run without a director."

- Jan Rindfleisch

bookstore is really a big question mark," she said.

According to a rough estimate by Diana Argabrite, director of the Euphrat's Arts in Schools Program, over 250 pieces were submitted by students for this year's spring show. The Euphrat appears to have student support.

"There's been concern by the students and concerns by the community," Rindfleisch said.

A letter supporting the Euphrat has been signed by faculty from both De Anza and Foothill College.

According to Rindfleisch, a student petition is also in the works.

Rindfleisch spoke of the importance of maintaining a presence on campus.

"I've been here since the early years and watched us struggle to gain a presence. The idea is to keep it going during the hard times so it can flower during the good times."

The Euphrat hosts events such as the quarterly reception in order to connect with the community.

Currently, exhibits are still planned for the fall and winter quarters of next year.

Although it might seem imbalanced that the fate of the museum should be held in the balance of one job, Rindfleisch pointed out that the Euphrat's potential close showed "the fragility of arts institutions."

The DASB senate approved zero dollars of the \$14,112 requested by the Euphrat for the 2005-2006 fiscal year.

2005-2006 STUDENT ELECTION CANDIDATES

This list is in alphabetical order and does not reflect the final ballot order.

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Hooman Bamdad

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London Choi
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Ananya Ashok
Thai-Ry Chang Urena

VP of Technology
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Educating minds and hearts to change the world

"Our Story" Campus club tells of Asian-American identity, tradition

BY MAREVIE TEPORA
LA VOZ

Models searching for their dresses, dancers running through their routines, and actors reading over their lines created a hectic scene backstage.

Peeking through the curtains, the performers of the Vietnamese Student Association were ready to captivate the crowd, as they have been doing for the past 30 years.

VSA's cultural night "Ve Lai Coi Nguon" or "Our Story," part of the Asia-Pacific American Heritage month at the Flint Center on Saturday, May 9.

"Every show in the past was from the Asian perspective. We wanted it to be from our point of view as Asian-Americans," said VSA President Alfonse Pham.

The students of the VSA worked hard to achieve this long-awaited show. The show took around four months of planning.

"It took a lot of cardboard, duct tape and a lot of heart," Pham said.

The annual show was produced to help Asians discover their identity in American society and to help promote Vietnamese culture.

While working up to the event, the most challenging part was gathering the sponsors according to VSA officers. With sponsors such as Lee's Sandwiches, Madison Nguyen, The California Wushu Academy, make-up artists and faculty and staff, the VSA was able to pull off the financial stability needed for the performance at the Flint center.

As the curtains were opened, the show began with "Con Rong Chau Tien," a dance carefully choreographed by Andrew-Brian Nguyen, VSA treasurer.

"The dance is about the creation of the Vietnamese people. The children were fairies, surrounded by dragons and it was basically the representation of Vietnamese people in ancient times," Nguyen said.

As main character of the story, Nguyen's part was to "show everyone that even though some of us may be lost, identity wise, we can still find ourselves in the end."

Throughout "Ve Lai Coi Nguon," scriptwriter Kim Mai Nguyen and video clips by Hoang Thao, incorporated the typical Vietnamese-American as a college student growing up in a diverse community.

Footage of club day and other scenes done outside of the show were shown between the acts.

The purpose of the story was to point out that while fellow De Anza students may feel like they do not know their backgrounds. It takes just one person to convince a few people that it is worth knowing who they really are as an Asian-American, according to Nguyen.

During the performance, Nhu Do, VSA's show coordinator, brought in her models to showcase designs from her new and upcoming collection.

The collection includes modernized versions of the famous "ao dai," a traditional Vietnamese dress.

"I went to the fabric store and picked up every flower on the wall. I had three different seamstresses working with me who I had to meet up with the day of," Do said.

Members of the De Anza community also came and gave their appreciation for the show.

"I was surprised that both Chancellor Martha Kanter and Dr. Brian Murphy, who came to give a few words of welcome. [That is] always a treat to the community," said VSA advisor K.D. Le.



Marjan Sadouqi (7) LA VOZ

Vietnamese Student Association members wave their flags good-bye at the end of "Ve Lai Coi Nguon" or "Our Story" in the Flint Center. The cultural night is part of the Asian-Pacific American Heritage Month.



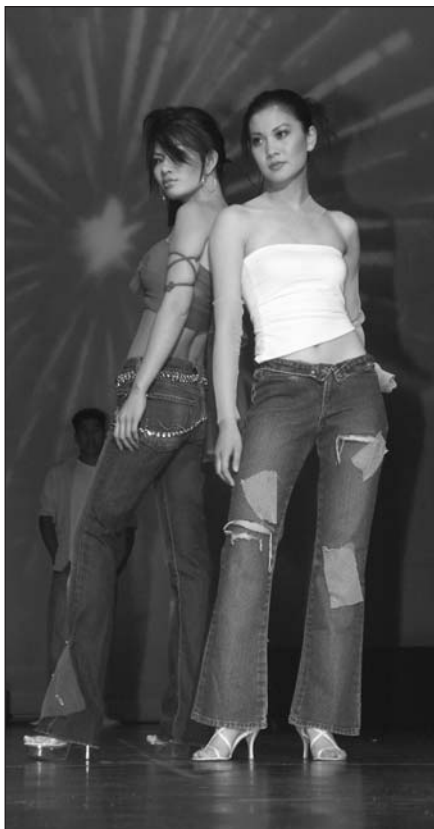
Top and Left: Wushu performers from the California Wushu Academy demonstrate their techniques and skills. The Academy was also a sponsor for "Our Story." Wushu translates as "military art" or "war art" and is a mixture of different martial arts.



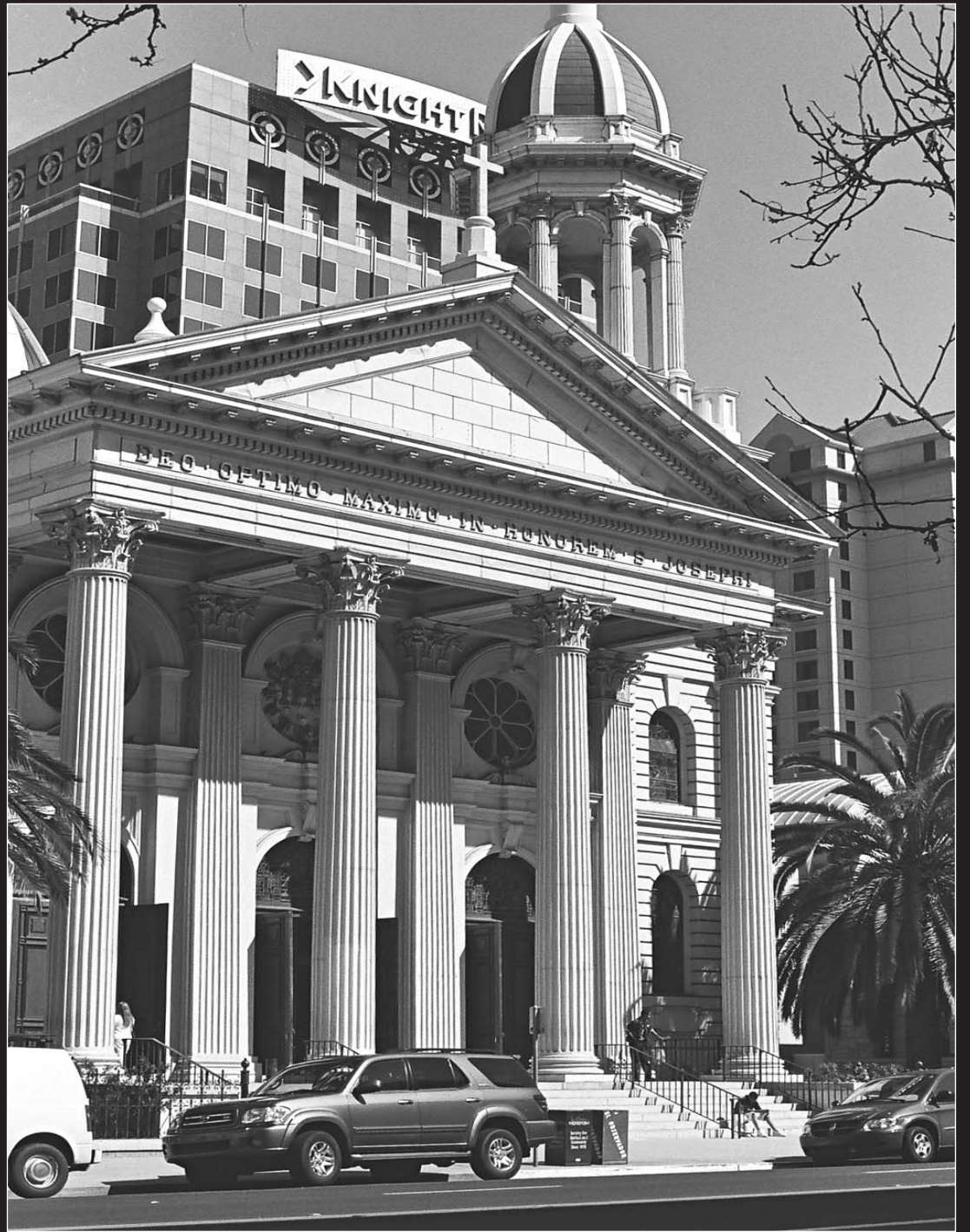
Top: VSA members perform both the Vietnamese and U.S. anthem. Right: Andrew-Brian Nguyen acts out "Con Rong Chau Tien," a story of how Vietnam came to be.



Right: Two models feature the modern part of designer Nhu Do's collection. Her twin sister, Linh Do, was also a model at the event. The outfits represent the growing gap between the younger and older generations with hipster pants and midriff tops.



Designer and show coordinator Nhu Do models one of her bright pink and not-so-traditional version of the traditional "ao dai." Her models pose in more of her eye-popping outfits in the background.



South Bay in Pictures

BY NACIEM NIKKHAH
SULVIA LAM
LA VOZ



Clockwise from Top left: **Rosicrucian Egyptian Museum**, San Jose - Sylvania Lam, **Cathedral Basilica of St. Joseph**, San Jose - Naciem Nikkha, **Tower Apartments parking structure**, Cupertino - Sylvania Lam, **Unknown building**, San Jose - Naciem Nikkha, **Knight Ridder Building**, San Jose - Naciem Nikkha, **Coyote Post Office**, San Jose Historical Park - Sylvania Lam

"Hordes o' Plenty or Sisters Have Mercy" by Marcus Perez and Eric Fleury



Sarah Joy Callahan(7)/ LA VOZ

"Self-Induced" by Eric Fleury

Euphrat debuts student art show

Take a long look at the art museum now – it could be the last one you get. Budget cuts threaten to close the Euphrat on 6/30.

BY SARAH JOY CALLAHAN
LA VOZ

Spring 2005's student art show is a little like a giant self portrait; not only of art students, but of the campus itself. The show is hosted every spring by De Anza's Euphrat museum of art, and is solely filled by student work created in the last two years. Each contributor is permitted up to three pieces, which are later cut down the the exhibit's final selection by a group of outside jurors. This year's jury was very accepting. The walls of the museum are heavily checkered with art, while the floor is covered in pedestals to host pieces. Marlene Lawson, who worked to display each of the pieces, noted that the show has been the most colorful student show since September 11.

The show reflects it's origins at De Anza, and several paintings and photographs hold the campus itself as subject. Along with the heavy splashing of color, there are also a few examples of art repeating itself, turning into new art. Two pieces depict the "L" quad, including its previous student mural, created by paint a second time. "Rose" by Roderick Santos features graphics from past issues of La Voz as the scrap background of a collage.

The personal, social, and political issues tackled by students are also diverse and heavy, including AIDS, Vietnamese Immigration, being transgender, and the Abu Ghraib prisoner abuse incident. While good artists put themselves into their work, De Anza students have done it literally. Two pieces created by a smoker are decorated with cigarettes, some adorned with faces and letters.



"De Anza by Day and Night" Tanushri Mathur

The father/son pair of Gene Serafine and Adam McLeod submitted two chairs they had worked on individually. McLeod incorporated a skateboard into his design, while Serafine used elements found on the family ranch. "Self Portrait" by Cassandra Flores portrays a woman who has human-like hair melted into her painted hair. Another painting is decorated by a blue hand print, presumably the artist's. A sculpture from a wood block is pinned on one side with a pair of fully intact bird wings the artist discovered while walking.

While the show is colorful, it also tells stories of pain. A portrait of childhood by Teresa Tostado depicts a little girl breaking the foot off of a leg suspended from the tree above

her with the red high heel she clutches. The image is reminiscent of a piñata, without the innocence. Another painting by Robert Yu shows a family of three huddled in a bathroom. The mother, who looks frazzled, forces a smile and supports herself with an arm slung across the toilet, while the small boy in front of barely hides his expression of sorrow. While a photograph of a women drenched in sunlight is entitled "Golden Sunset" a deep scar is visible running down her chest.

The show holds well over a hundred pieces of mixed media and themes.

The museum hours are 10 a-m to 4-pm on Monday through Thursday. The Student art show opens today and runs until June 9.



"Self Portrait in the Distant Future" by Dodge Stewart



"XVE" by Ben Kretoivics



"Blue Cactus" by Kris Spencer



"Rose" by Roderick Santos

Red Wheelbarrow rolls in again

AWARD-WINNING LITERARY MAGAZINE SEEKS ORIGINAL WORK FROM DE ANZA COLLEGE WRITERS, ARTISTS FOR NEXT EDITION

BY SHERRY SANGUINET
LA VOZ

In a quiet De Anza College classroom, students sift through poems, short stories and plays, looking for the best in student literature.

The students are editors of "Red Wheelbarrow," De Anza's own literary magazine, which gives students a chance to see their work published in each spring edition.

The magazine, now under the guidance of professors Randolph Splitter and Ken Weisner, was founded in 1976 under the name "Bottomfish."

Originally established as a club, the magazine grew into a for-credit class, and in 2000 was re-christened "Red Wheelbarrow" after the William Carlos Williams poem.

Two editions of the magazine are published each year. This spring, the deadline for submissions from De Anza students is May 23.

Students aren't limited to written works - "Red Wheelbarrow" also accepts prints of students' artwork.

In the fall and winter, students evaluate submissions from all over the country and around the world for a national edition.

Professor Randolph Splitter, who taught the "Red Wheelbarrow" class in the fall and winter, said the Red Wheelbarrow's student staff and writers produce an award-worthy magazine twice a year.

"Many of the people that we've published write to tell us how impressed they are with the high quality of the writing and magazine design," he said.

To help publish both editions of the magazine Splitter said the DASB has given the magazine an extra \$575.00 this year.

This money will help cover what Splitter said are the actual bare-bones cost of publishing the magazine, including proofs and shipping.

Aside from its usefulness as an outlet for the work of De Anza's writers and artists, Splitter said that the magazine provides valuable training to the students who choose the contributions and produce the magazine.

James Schulte has been a "Red Wheelbarrow" student editor for over a

year. He said it has been a great experience.

"You get to see good writing and bad writing and realize what the difference is," he said.

In recent years the national edition has interviewed renowned Bay Area writers such as Chitra Divakaruni and James D. Houston.

This year, "Red Wheelbarrow's" interview with Khaled Hosseini, best-selling author of *The Kite Runner*, will be published in the national edition.

Last year, students interviewed award-winning feminist poet and essayist Adrienne Rich.

Roshini Joseph has been a managing editor for "Red Wheelbarrow" for over a year. She said she is very proud to be part of the class and the magazine.

"Every year our student edition wins several awards at the League of Innovation," Roshini said.

Professor Ken Weisner, the current advisor of the student edition, said "Red Wheelbarrow" has had a lasting effect on many of its students and writers.

Weisner said many students who have been involved with the magazine have

gone on to careers in writing or have pursued advanced degrees in English or Creative Writing as a result of their experience.

Weisner is enthusiastic about the upcoming edition.

"The student edition is a spring affair. Each spring, we load the 'Wheelbarrow' with red-hot compost. It's a tasty garden in June," he said.

Interested writers can e-mail submissions to Weisner at weisnerken@fhda.edu. Though it is too late to join the course this quarter, the "Red Wheelbarrow" class, EWRT 65, meets every Wednesday from 4:00-6:00 p.m.

The spring issue will debut at a public reading at the end of the spring quarter, where \$250 in prizes will be awarded to literary contest winners. All "Red Wheelbarrow" submissions chosen to be published are sent to an independent contest judge.

For more information on "Red Wheelbarrow," visit the magazine at <http://www.deanza.edu/redwheelbarrow> or e-mail Randolph Splitter at splitterandolph@deanza.edu or Ken Weisner at gyre@cruzio.com.

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Bonnie Nixon-Gardiner (HP)

John Doucette (Silicon Valley Toxics Coalition)

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Mainstream music is brainless

BY CYRUS HEDAYATI
LA VOZ

As much as both groups would hate to admit this, popular musicians and politicians have a lot in common: they both rely on image over substance, both are more a reflection of their times than vice versa, and both are capable of inciting powerful emotions, from religious devotion to venomous hatred.

With so many similarities, it's curious that there isn't more overlap between these two giants.

Popular musicians get more attention from America's youth than even the most important politicians, yet most do not use their opportunity as role models to influence the political realm.

Instead, most pop artists focus their attention on making brainless, fist-pounding or hip-shaking hits. Pop music is looking for the next "Hey Yah," not the next "Give Peace a Chance."

Whatever the cause of this substantive drought, it certainly is not due to a lack of politically-oriented music in general.

According to Sean Wilentz, history professor and director of Princeton's Program in American Studies, "Political song is very much there – some of it, in fact, very conservative.

However, it is more at the margins of American culture than it was in the 1960s, when there were popular artists like Peter, Paul and Mary, Joan Baez and Bob Dylan embracing political music.

Today, the singers are still there, but they simply don't have the presence,

except maybe in country and western music, where the themes are often righteously conservative."

Despite an abundance of musicians willing to openly discuss political issues, few are able to break into the mainstream with their message.

They simply cannot compete with the less substantive, more grandiose performers who dominate popular music today. There are exceptions to this rule.

"Pop music is looking for the next "Hey Yah," not the next "Give Peace a Chance."

Josh Seidenfeld, a Communications Strategist who helps grassroots progressive organizations communicate on a professional level, discusses the unwillingness of popular artists to discuss politics in a post at <http://popandpolitics.com>, a Web log featuring writers' perspectives on American culture:

"Who is responsible for this polite reticence of the counter-culture? I'm tempted to say it's the audience: we don't want our valuable escapes invaded by buzz-kill reality.

Pop music and film provide the same hope and wonder we've needed since we, as children, would beg for bedtime sto-

ries. Generally, American audiences don't want their Friday night date movies or their middle-school dance tracks preaching to them."

As Seidenfeld goes on to discuss, those artists who use their fame to send political messages rarely do so with enough poise or optimism to make an impact on the social conscience.

Certainly, the '60s and '70s were filled with fiery protest songs, but they also had

last year was A Perfect Circle's cover of Lennon's "Imagine."

However, their version stripped away all of the inspiration and ideals of Lennon's call for peace and reinterpreted it as a bleak, hopeless condemnation of human existence.

It was a fitting example of what pop music had to offer for political songs in 2004, as it was a commercial failure as well as a total downer.

Then there was the success of Green Day's political Punk Rock Opera, "American Idiot," the most popular example of the Bush – bashing described above.

The title track of the album makes vague references to paranoia, the media controlling everyone, and "redneck agendas," but not only is it uncertain what exactly the band is protesting against, the song offers no solutions to the problems.

This type of political posing might convince anti-Bush youth to buy Green Day's T-shirts, but it doesn't present any ideas on how to change the status quo.

Groups like Vote for Change, a collection of anti-Bush pop artists who toured together last year, showed that there are plenty of mainstream musicians with strong political opinions.

However, if any of these artists are to make significant change through their music, they have to deliver messages through their songs that promote political ideas which people can understand and strive for.

Otherwise, American pop music will continue to be a social sedative, or worse – irrelevant.

Worst "Star Wars" pickup lines

LET'S HOPE ANAKIN AND AMIDALA DON'T TRY THESE IN EPISODE III

Did we just jump to hyperspace or would you like to make out?

Both.

BY SARAH GAHAN AND SCOTT LIPSIG
LA VOZ

"Do you have a holographic schematic of this quadrant? Because I keep getting lost in your eyes."

"You know, I'm more machine now than man...if you know what I mean."

"You must be a Jedi because you have a midichlorian level of 0.1804 percent! Wanna get busy?"

"Hey, want to see my wookiee?"

"I like your Jedi robes. They'd look even better crumpled up at the foot of my bed."

"C3PO? I'd like to C3P you."

"Wanna rebuild my Death Star?"

"Hey, let's go clubbing on Tattooine!"

"Is that a lightsaber in your pocket or are you just happy to see me?"



The Rebooted: Back to the 80s | Sarah Gahan pays homage to *La Voz* comic Kevin Jones



Not Nowhere | Dodge Stewart



A Day in the Life | Angela Tsai



Joy Comes Bottled | Sarah Joy Callahan



Horoscope | Sarah Gahan

Last week, our fearless chronicler of the influence of the stars began the thrilling tale of the Horoscope Writers' Convention and her recent exile from the Horoscope Writers' Organization! At the conclusion of the last installment, our heroine was faced with the anger of a bloodthirsty mob of horoscope writers assembled in an unpleasant barnlike structure! The promised gourmet buffet was nothing but a pile of stale croissants and limp, lukewarm melon crescents! Read on, dear readers, for the thrilling conclusion of our thrilling tale of thrills!

I tried to soothe the savage oracles, but my answers seemed only to aggravate them further. To this crowd, each well-laid road of logic was a brick wall of incomprehension, a wall to be charged and head-butted with all their might.

At the suggestion that astrology has survived to the present day as a means of entertainment, they produced pitchforks and burning torches.

The presence of one or two pitchforks in a barn is, I suppose, unremarkable – but pitchforks enough for a hundred doughy stargazers?

This, I believe to be evidence of premeditation. At the suggestion that they defraud themselves with the pretension that our happy pursuit is anything but a charming holdover from the days of alchemy, an archaic amusement designed to fill a little extra space in newspapers, they prepared to tar and feather me.

The quasi-religious fervor of this crowd frightened me. I am not ashamed to say I quaked in my supple, black leather high-heeled boots. For me, horoscopes are a chance to give free reign to the imagination, and to spark the imagination of others.

This angry horde had convinced itself that their flights of fancy, which readers may embark on daily, weekly, or monthly, are somehow able to touch down on terra firma.

They'd convinced themselves that honest disclaimers that horoscopes are for entertainment value only are the lies, and the fruit of their own fertile imaginations to be manifest. I turned, and fled.

When I looked back, the few who had taken up my pursuit were either leaning over, breathing heavily from the exertion, or had been distracted by the light glinting off their own ornately carved gothic finery.

I sighed with relief when I shut the door of my rental car – a 2004 Lamborghini Diablo which handled like a well-oiled dream – and started the engine which would take me back to civilization.

I am so glad to be back among you, my adoring public, among those who know the shadows on the cave are merely shadows, cast by the fire we share.



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Unlit talent at the Gaslighter

BY REZA KAZEMPOUR
LA VOZ

In today's music industry, image plays an enormous role in determining a band's future.

Last Thursday's show at the Gaslighter included bands such as The Banished, Last Amanda, Revolution Smiles and Eterni. All the bands had image but only one band possessed any real on-stage talent.

Last Amanda, a Swedish band based in Los Angeles was the only noteworthy band to watch and listen to.

Their ability to harmonize all the talents of the members into each song had the audience humming along with them.

After opening up the act with a great 1-2-3 punch, the band silenced the audience with "Can't Stand Myself," "Game Over" and "Unforgettable."

In "Game Over," the band really began to come together as guitarists Andreas Magnusson and Magnus Sandberg introduced modulated beats through their speakers as bassist Nicholas Oja and drummer Peter Limber joined in superbly.

But it was vocalist Marten Larsson's great frontman presence that sucked in the crowd with his Cobain/Stipe style singing.

The Banished, a San Jose based band, opened up the night with an average performance.

Drummer Justin was the only standout talent in the band. His high-energy performance and embrace of eclectic percussive styles allowed him to walk away as one of the best drummers of the night. "Lucky Man" and "Get Some" did put a good finish to



The Banished's set, despite the lackluster beginning to the performance.

The lights were dimmed out and Revolution Smile hit the stage as the third band to perform.

With only spotlights shining on their faces from down below, Revolution Smile seemed to go for a somber and depressing atmosphere. In a way, that style worked as fans got up closer to witness the performance.

While the talent was there, the band sacrificed the voice for the instruments because of the setup at the Gaslighter.

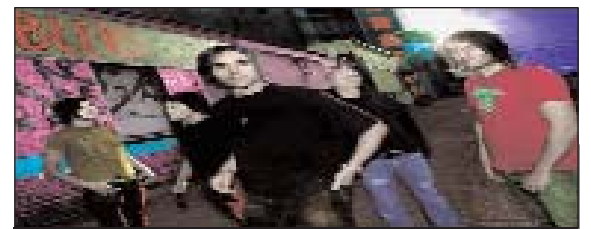
While many audience members seemed to appreciate the loud riffs and explosive play behind the drums, it was very hard to hear frontman Shaun Lopez's lyrics. Bassist Octavio Gallardo and drummer Stephen Hoke meshed well together and shook the

chairs of the venue.

Finally, local band Eterni took the stage and its local fanbase loaded the front of the stage to experience the return to their origin. They first played at the Gaslighter on Jan. 7. While the band had a great introduction and conclusion to their set, they failed to shine upon their return. Guitarist/vocalist Amir Khostavan entertained the crowd with a short rendition of "Since You've Been Gone."

Shaian Mohammadi returned to his old groove of hard-rocking guitar riffs and played well alongside family member Khostavan.

As promised, "We Over You," originally Khostavan's work, was a crowd favorite. Their next show will be at Johnny V's on May 19 at 9p.m.



Last Amanda

After playing in their home country of Sweden for a year, Last Amanda travelled to New York to play their first gig in the states. Now located in the Los Angeles area, they are planning on working on a new album.

"Things are happening," said Magnusson. They are currently playing with Revolution Smile and their next local gig will be at The Cave on May 27 at 8 p.m.



Eterni

Eterni is a local band that seems to have a promising future. They met each other on Oct. 30 at a birthday party, but have known each other over the year through friends. Every member of the band brings different style to the table.

Khostavan's creation, the band has been highly promoted in the area and will be touring heavily this summer.

Photos courtesy of band websites on Myspace.com

"House of Flying Daggers" fighting doesn't hack it

BY SCOTT LIPSIG
LA VOZ

Before you whip out your flashy new "House of Flying Daggers" DVD, take a moment to swallow and an hour to meditate about life, love, the pursuit of property – anything you need to feel secure. Once the movie starts, you'll be glad you did because it makes less sense than half an oxymoron.

The DVD's real highlight is its "Storyboard Comparisons" segment, accessible through the special features menu. Viewers can cycle through several action highlights while flipping through the storyboards in real time. It's all about the quickly-sketched action sequences.

The film starts off slowly, as Jin (Takeshi Kaneshiro) and Leo (Andy Lau), two military officers, discuss how they will capture yet another leader of the infamous rebel faction known as the House of Flying Daggers.

Mei (Zhang Ziyi) is a blind prostitute who catches Jin's eye. Jin is a playboy who tries to get with Mei early on, and everything gets messy when they are both arrested for drunkenness and indecent exposure.

The setting is 859 AD, shortly before the fall of the T'ang dynasty, as the introduction is quick to explain. Unfortunately, this has absolutely nothing to do with the story. But hey, there's singing, dancing, dancing with weapons and hot actors and

cally impressive fight scenes where you just have to admire the artistry. But the moments don't last nearly long enough. Ten minutes of absolutely cool moves don't justify 109 more, unless they're packing the same punches.

"It's like live-action Looney Tunes"

actresses. Who needs a plot?

The movie is off-balance in an oddly fascinating way. A fight carries on for minutes, but seems to end as soon as one combatant gains the advantage. It's realistic on one level – fights do end that easily – but also showcases the kind of impossibly clean combat that's reminiscent of Wile E. Coyote. It's live action Looney Tunes. Sure, people occasionally die or get inches of steel stuck in their flesh. But they shrug it off, one way or another, and in the end we're just not sure what happened. "So wait, wait. Was it the roadrunner or the coyote who won?"

There are moments among unrealisti-

But "House of Flying Daggers" isn't really an action flick.

Oh sure, it might seem like it's about fast, flashy moves and wire work, but it's really about a trite, sappy love story that follows the formula exactly. Jin throws off such classic lines as, "I came back...for you." Leo cautions Jin not to fall in love with Mei and there's a gratuitous Zhang Ziyi with-her-top-off scene.

To be fair, there are at least three times as many gratuitous Zhang Ziyi with-her-top-almost-all-the-way-off scenes, sprinkled throughout to keep from losing viewers. And please believe it does keep viewers from losing interest.

There really aren't any parts of the script worth remembering and it's unclear why the actors didn't just improvise all the dialogue.

"House of Flying Daggers" is really just a less ingenious, less elegant and less productive attempt to emulate "Crouching Tiger, Hidden Dragon." "House of Flying Daggers" isn't as breathtaking as "Crouching Tiger, Hidden Dragon," but it is prettier – perhaps the strongest aspect of the film. Unfortunately, the director chooses to show us overused, tired plot devices, and their execution isn't always screenworthy.

The wirework doesn't waste time attempting to look possible, and what should have been a stunningly suave four-arrows-in-the-air-at-once shot is ruined when, despite excellent form, every arrow manages to connect at the exact same time.

Something is seriously wrong with that, and maybe it's the fact that the shooter pauses for so long we begin to wonder if he's just trying to strike a pose.

We are tempted with the smell of battle, and more ridiculously outrageous battle scenes than we've seen in any other movie.

We're also caught in a sticky situation late into the film, when a plot threatens to emerge. Just in time, the movie ends.