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Legal 'Weasels' now in session

Five members of rock octet Garden Weasel double as University law professors

MEGHANN M. CUNIFF
FREELANCE REPORTER

Anyone who says law professors don't know how to have fun is obviously unfamiliar with the University's law school faculty.

The law school is home to some of the best and brightest in their fields, but that's not the only thing that sets the school apart from the rest.

"We're probably the only law school in the country with a garage band," law school Professor Keith Aoki said.

Meet the Garden Weasels, the law school's very own rock and roll band.

Five of the band's eight members are University law professors. Professors Carl Bjerre, Steven Bender, Tom Lininger, Mike Axline and Aoki have been playing together for a number of years all over Oregon, Bjerre said.

"The guy who plays saxophone [Bjerre] teaches contracts. The guy who plays drums [Lininger] teaches evidence. I play bass and a commercial law professor [Bender] plays congas," Aoki said, emphasizing the rarity of such a thing in a traditional law school atmosphere. Axline plays guitar.

"It shows the collegial atmosphere of the faculty," Bjerre said. "We get

along. We like each other. We like to hang out and have fun with each other."

Law school Associate Dean Margie Paris praised the Garden Weasels' contribution to the law school.

"I think they do a great job of contributing to an atmosphere of fun," Paris said.

Law school can be a very stressful for everyone involved and "letting the students know that faculty pursue non-law interests and law students should pursue interests aside from their academic work" is a very positive thing, Paris said.

Paris described the band's impact on the law school atmosphere as be-

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BOOK REVIEW

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either turned down mass success or have never had it offered to them.

The most popular band among these is without a doubt the rarely interviewed NOFX, but their chapter is hardly the highlight. Taylor also takes on Florida's Hot Water Music, the sci-fi geeks supreme in Bloodhag, the jangly noise makers in the Thumbs. What comes through in all this is that Taylor is one hell of an interviewer. He researches every subject nearly to death and often seems to know things his interviewees have either forgotten or would rather have forgotten. His questions are occasionally absurd, but tend to draw out interesting answers (my personal favorite: He asks the members of Hot Water Music if they can identify each other by smell).

This isn't to say the book doesn't have its flaws. The seemingly endless parade of punk bands can grow wearily repetitive, making even the most devoted fan feel the affects of overload. Taylor does try to balance things out with a handful of non-punk interviews, the stand-outs of which include an engaging chat with Andrew Vachss about the rights of children and an interview

with Mike Diana, the only comic-book artist in United States history to be arrested for drawing. The structure of the book also has its flaws. Taylor's essay about skateboarding and aging is an interesting side note, but it fits oddly with the rest of the book. The final chapter on the craft of interviewing is excellent, but not the best closer. It might have fit better in the beginning, so as to help the reader better understand the process Taylor goes through for each interview.

Taken in doses the book is a pleasant (that is of course a relative term) excursion into the world of modern punk. Anyone interested in either punk or simply interviewing technique might want to take a look. The closing chapter alone could (and should) be taught in any basic journalism class, while the interviews answer the question of why DIY punk continues to matter to so many people and how it manages to survive even after being co-opted and sold piecemeal across the cultural landscape. It just seems to be at its best when it's on the brink of death.

Todd Taylor will appear tonight at 7 p.m. at Barnes & Noble at 1163 Valley River Dr. in Eugene. He will appear with author Joe Meno and zine publisher Mike Faloon.

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LIBRARY

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left to remind people of that dark day in our nation's history.

The first thing one will see when entering the library is a desk where helpful assistants await questions regarding library hours and checkout policies. Keep your hands and feet away from these people and do not offer them food. For those interested in the history of the University, there is a pleasant display of memorabilia concerning the activities of various alumni. Normal people can just keep walking. If you listen closely in this area you can hear what sounds like ambient music. This is actually an odd tonal dysfunction in the library PA system. It is suspected of causing up to five brain aneurysms a year and it is suggested that you do not enter this area without ear protection if you are suffering from any form of epilepsy.

The reference collection is the first section of the library in which you will be able to spot actual books, though these are well regulated. The actual purpose of the reference area is

as a meat market for lonely single intellectuals. This hotbed of deviant sexual behavior also houses some of the library's many computers, which are available for use to the city's homeless population so that they can check their e-mail.

Near the back of this section there is a spiral staircase made of what might be marble. If you look closely at the stairs you can still see the bloodstains from when a family of French aristocrats was stabbed to death with pikestaves by members of the political science department. Ascending upward to the second floor one will find two separate but equally noteworthy sections.

The first is the current-periodicals collection, which is where University President Dave Frohnmayer hides his manga stash. For those looking for back issues of Hustler, you're out of luck. All pornographic material is kept in the John E. Jaqua Law Library, which incidentally also contains the largest collection of stag films this side of the Mississippi (the password is "wombat"). This section also contains the library's card catalog, so for any of you looking to catalog some cards, this is the place

(please God, kill me now).

The other half of the second floor contains the first load of readable, unregulated literature. Behind this nest of literary detritus is the Information Technologies Center, which is where losers who don't own their own computers go to type papers (ha, ha! Stupid poor people). The books here are organized in what is known as the Dewey Decimal Classification system, which is a way of organizing books so that the first letters of each subject will spell out a dirty word. Complex Dewey Decimal organization is based on limericks.

Along the walls of the second floor are a number of private study rooms where one can find the decaying bodies of former history majors who intentionally gouged themselves with their own source material. This floor is also the residence of the library trolls.

On the third floor you will find the second floor again. This is due to a phenomenon known as the Interlibrary Space/Time Continuum. If you leave an item on the second floor it is possible to locate it at the corresponding location on the third floor. Above this is the rarely visited fourth floor, which has been taken over by a roving pack of bloodthirsty, sex-starved English lit majors who have gone insane looking for the collected works of Horace Walpole.

Actually I'm kidding about that. English lit majors are rarely sex-starved, and in fact get laid almost as often as the microbiology people (what do you think they spend all that grant money on?). On the fourth floor it is also possible to see a baseball President Frohnmayer lost on the roof and was too embarrassed to tell anyone about.

Thus we end our tour of the University's historical Knight Library. I hope this has given you a better understanding of the power of the written word.

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