

# Tabloid writer reveals the truth

## Clackamas Instructor Eric Faucher tells of his life as a writer for The National Enquirer

Joel Gaynor  
THE CLACKAMAS PRINT

Long before arriving at Clackamas, instructor Eric Faucher was like many readers: he was a poor college student; that all changed one summer when he found himself writing for the infamous tabloid, *The National Enquirer*.

"It's 1977. I'm a student at California State University. I'm trying to get my degree in marriage and family counseling. I don't have a job," said Faucher. "I decided that, for my own information, and probably because I needed it, too, I wanted to go to a group therapy session."

Faucher thought the experience might help him with his intended career path.

"I met a guy there," he said, "who [was] a writer, and after the session he pulled me over and said 'Hey, are you really interested in writing? I know this really wacky place where you can write stories as a stringer (correspondent), send them off and get paid lots of money.'"

The man asked for Faucher's phone number and said an editor from *The Enquirer* would call him if they needed someone to write a story, but Faucher wasn't convinced.

"I [thought], 'This sounds great,'" he said, "but this guy is in therapy. It can't be great." Not expecting a call, Faucher



PHOTO ILLUSTRATION BY JESSE LAMOND CLACKAMAS PRINT

gave the man his phone number. "I didn't think anything of it."

A week later, Faucher's skepticism was erased when he received a phone call from an editor at *The Enquirer*. The caller said he had heard that Faucher was interested in writing for the tabloid.

"I really didn't know what to say," Faucher recalled, "and he didn't wait for an answer."

According to Faucher, the editor told him they needed someone to check on a lead about actor Telly Savalas dating a 19-year-old French girl. He would be paid \$150 a day.

"If you see anything, call us," *Enquirer* editor told Faucher.

Faucher still thought it must be a joke but he took a chance and, in the end, received \$600 for his time. Thus began his trek with *The National Enquirer*.

Faucher spent four years on staff at *The Enquirer*, two as a writer and two as an editor, after which he continued to contribute as a freelance writer.

"Actually, I worked up until the end of working here," he said. "In fact, I think a few stories the first [year] I was hired for *The Enquirer*."

Of all the stories he's written, Faucher never outlandish, Faucher swears were fabricated.

"I never had to make up a story. I ever worked with [did]," he said. "Often, we had stories about celebrities that were unbelievable we couldn't print them."

Faucher also wrote about alleged sightings. One example he gave was a sighting about a UFO that rose out of a small Indian reservation.

"I was asked to sit at that lake with a camera and wait," he said. "The people sitting around the lake at that time, and down that they had seen the saucer coming out of the lake at different times, and so they sent me out there for a couple weeks. It was pretty creepy."

Faucher said his job was merely to collect these often incredible stories to the editor's written form.

"Those stories we didn't have to make up," said Faucher, "because the people interviewed believed what they saw. These people were concerned, they were telling the truth. All we did as *Enquirer* writers was simply tell their story."

## Local band preps for Rose Festival performance at the 'Schnitz' event



KAREN HILL CLACKAMAS PRINT

Together again: The Last Five get back in the groove for their upcoming performance.

Karen Hill  
FEATURE EDITOR

A phone call from Rose Festival coordinator Greg Tablyn and the words "Schnitzer" and "televised" was all it took to bring the split members of local band The Last Five to the realization that, musical differences aside, this was a gig too big to pass up.

Winning last spring's Battle of the Bands presented The Last Five with the opportunity to play with the band The Gin Blossoms, at Waterfront Park as part of the Rose Festival last June. This year, The Last Five will return, except this time, they'll be performing at the Arlene Schnitzer Concert Hall for the Queen's Coronation presented by Portland's WB, airing live on June 3.

"We heard the word 'Schnitz' and our eyes just lit up," said lead singer and CCC student Sean Barclay of Gladstone.

The band consists of Barclay, guitarist Mike Roche of Damascus and recently recruited keyboardist David Bell of Oregon City, both of whom are

students at CCC. Drummer Rob Deagle of Gladstone and bassist Josh Rose are currently not attending school; guitarist Nick Dorweiler of Oregon City is a student at The University of Oregon.

Bell was asked to join the band, at the request of Tablyn, who expressed a need for keyboards during the performance.

According to Barclay, Bell has had no trouble sliding into the groove of the band.

"[Bell] is one of the greatest musicians I've ever heard," said Barclay. "He's a great addition."

The alternative rock band split last October over "musical differences," according to Barclay, who considers the breakup inevitable.

"Bands break up more often than people die," he said.

Despite their falling out, the band expressed only a slight hesitancy over reconvening to play at the event.

"I'm excited to get that much exposure," said Roche.

"It's awesome that we get a chance to do this," Dorweiler added.

Barclay confessed the transition back into playing music with the band again was effortless.

"We had our first practice after eight months and we just looked around at each other and said, 'This just kind of fits,'" said Barclay. "As for what's going to happen [after the gig], whether or not we're going to show up for practice—I think we will."

Portland State University music director Jon Newton has been working with the band on Phil Collins' "Welcome" from the Walt Disney motion picture "Brother Bear," which the band will be performing for the event.

"The song is kind of cheesy," said Dorweiler, "but it's fun."

During commercials, "The Last Five" will have the opportunity to play their choice of music, which will include cover songs and originals.

"They're going to have a lot of trouble putting vocals between the commercials, so I'm not going to be able to sing," said Barclay. "I'm just going to pick up a guitar and we're going to jam... knowing [Bell and Dorweiler]

there's going to be some solos."

The band was also given an opportunity to perform music prior to the start of the event, which they appreciate. The performance will last 30 to 40 minutes.

Huge crowds and large venues aren't unfamiliar to this band. Barclay has high expectations for the upcoming performance.

"I have a lot of confidence in these guys," he said.

"Being in front of the people," said Bell, "is going to be a rush, to say the least."

Last October they were able to perform before an audience of 11,000 at the Michael event, held in the Moda Center Coliseum. Barclay considers the experience invaluable.

"You don't know how much I'm going to be able to handle," he said. "Having that experience behind us is worth ten times the experience before that."

The event will be telecast on Thursday, June 3, at 8 p.m. on WB. Tickets to the event are available at [www.ticketmaster.com](http://www.ticketmaster.com).

## Bands gather at concert to promote peace, voter registration

Ben Maras  
THE CLACKAMAS PRINT

Beneath a sparse white backdrop with the concert's slogan stenciled in black spray paint, four bands gathered under one message: a plea for peace.

Founded in 1999 by Asian Man Records owner Mike Park, the Plea for Peace Foundation is a non-profit organization with the goal to "promote the ideas of peace through the power of music."

The goal of this year's tour was to get college-age students registered to vote. Their reasoning behind the registration push was eloquently cited by performer Saul Williams, saying that, if every college-age student voted in the 2004 election, they alone could decide the presidency.

The line-up for the tour's stop in Portland featured headliners Cursive, along with Saul Williams, Mike Park and San Francisco band EE.

EE kicked the tour off with a hypnotizing set of melodic indie-rock in the vein of Nada Surf and Sigur Rós. Most songs were nearly instrumental, blending the disjointed sounds of pre-recorded mumbling with the haunting howl of singer Tobin Mori's guitar. After a short set, EE left the stage to introduce Mike Park.

It would be hard to imagine the minimalist solo artist Park following up EE, but what Park lacked in complexity, he made up for in his message. Park is anything but the typical "middle-aged guy who strums on an acoustic guitar and whines about his life;" his lyrics focus on the social critique of humanity on a social and global level. Park kept with his famous tongue-and-cheek satire, with such lines as "Palestine is free; we just forgot to tell Israel."

After an energizing and inspiring set, Park introduced the tour's black sheep, rapper Saul Williams, but concert-goers were in for a sur-

prise. Rather than perform a more traditional set, Williams opted to talk about the shape of the country and read passages from his new book (an epic poem) "Said the Shotgun to the Head."

"Wouldn't your parents be proud?" Williams joked. "You're all at a f\*\*\*ing poetry reading!"

It was possibly Williams' set that the audience reacted to the best, standing spellbound as Williams spoke on the state of the nation with cutting wit.

Last on the bill was Cursive, the Omaha band with a nationwide following. As usual, vocalist and front man Tim Kasher seemed intoxicated, but that didn't put a damper on their performance, as they tore through songs from their two releases, "Domestica" and "The Ugly Organ," as well as new songs, led by Kasher's signature unapologetically out-of-tune vocals.

Kasher also took time out to show his support for the cause and his disgust for the President.

"All you people who are voting against Kerry," Kasher said. "Do you really want four more years of Bush?"

Cursive's set ended with five (yes, five) encores, beginning with "A Gentleman Caller," its whispering outro lyrics amended for the politically charged environment. They then moved into the catchy "Art is Hard" and later closed with the energized "Some Red-Handed Sleight of

Hand," which was greeted with raised fists and peace signs.

As Cursive took their final bow, there was a feeling in the air that transcended all bounds and united the audience and the band in one cause. Powerful music, powerful message, what could one ask for?

For more information on the Plea for Peace Foundation, visit [www.pleaforpeace.com](http://www.pleaforpeace.com).

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