



Men's basketball coach resigns

By Arland Hurd

The men's basketball team will be getting a new coach next season, due to Tom Kenna's resignation only two years after his hiring. Kenna, a graduate of St. Thomas University, led the men to the playoffs this year. Tom was only the second coach in the history of the Evergreen men's basketball program. While the team has gone to the finals before, Kenna was able to muster the magic in only two years, getting the Geoducks to the second round of regional playoffs.

The team that Tom led was open about the role their coach played throughout the year. "He is a really fun guy when you win," said freshman power forward Jesse Norris. Coach Kenna could be seen at games playing off the energy that the athletes presented, but when that energy dropped, Kenna was right there to pick it back up.

The decisions he made on and off the court led to wins and got the players motivated. In the first round of the playoffs the Geoducks took out nationally seeded Oregon Institute of Technology. "He was justified in a lot of the things he did. He got down for his team" said power forward Rahiti Marere. One of those decisions was to pull his top scorer Adam Moore off the court for one of the home games due to team rules that were broken. "It was a tough year, we could have done better" said Eric Smith, a red-shirt senior. Kenna truly pushed the men to surpass the ability they thought they had so that wins could be tallied at the end of the night. The team had some impressive stats under Kenna, we had players in the conference

BASKETBALL COACH PAGE 3

Housing director resigns

By Tori Needer

John Lauer, the director of Residential and Dining Services, resigned last week to pursue an employment opportunity at Colorado College in Colorado Springs. Vice President of Student Affairs Art Costantino has appointed a Disappearing Task Force with the mission to hire a new director by next academic year.

Lauer, who filled the position for three years, cited family obligations and an opportunity to pursue his doctorate as the motivating factors in his decision to leave the college.

"I am leaving Evergreen sooner than I would have liked because of a great opportunity to live and work in the Rocky Mountains," said Lauer.

"I've been describing my departure as 'bittersweet' because there is a part of me that would love to have had a few more years here and to see the new CAB open."

Colorado College is a private institution and smaller than Evergreen, claiming around 2,000 students.

Costantino lamented the loss of Lauer in an open letter addressed to all students. "John has been a great asset to the college," wrote Costantino. "[He] has been an outstanding

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Campus elections underway

By Tori Needer

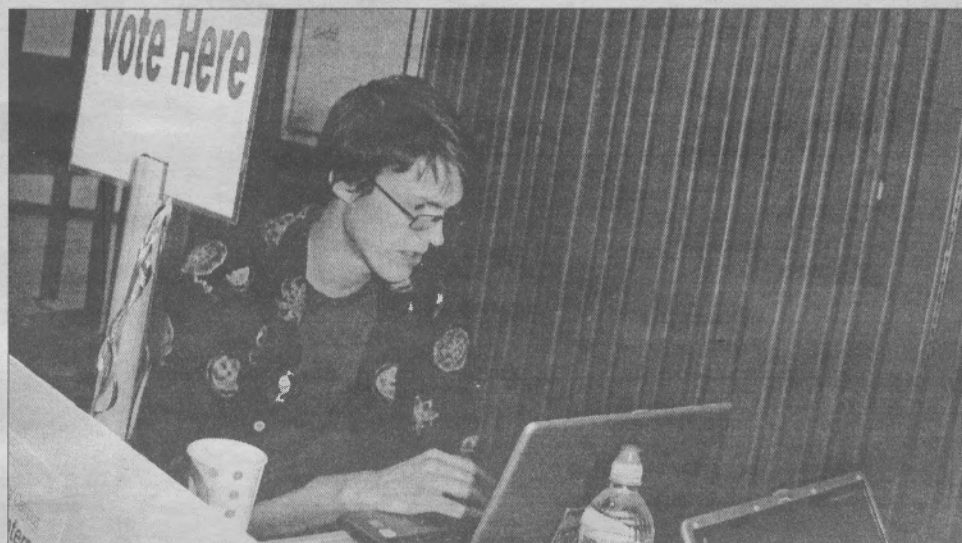
On Monday, May 21 the polls opened initiating the Geoduck Union representative election. The student election will also decide the fate of the student run café and the late-night transit initiative.

The new ballot system is now a part of Evergreen's online registration system. Voters must log in using their webmail username and password. Public polling places have also been established in the CAB and the Library.

Thirty-one candidates declared their candidacy in time to be included in the Geoduck Union Voter's guide that was circulated last week. However, there is no actual deadline preventing other students from running because of the write in space provided on the ballot. Any student could take one of the twenty-one open seats.

The two other items on the ballot are propositions to increase student fees. The revenue collected from the addition fees would fund the student run café The Flaming Eggplant and launch a late-night weekend shuttle bus.

After the S&A board rejected the Flaming Eggplant proposal citing lack of funds, the students behind the café turned to the Geoduck



Alma Barrus

Union. The proposed one-time fee would provide the start up revenue for the café. "I would just encourage people to vote" said T-Claw, a member of the group behind the Flaming Eggplant, "not for or against the café, but just to go out and vote so it's a fair representation of the students."

The so-called 'drunk bus' fee is the product of the Union's Transportation Committee.

Representative Victor Sanders has been investigating extended transportation options since the fall. Initially, Sanders hoped to extend City Metro bus service, but after being quoted a price tag of over a million dollars, Sanders began to investigate other options. The fee would be used to fund a Evergreen-owned shuttle that

GU ELECTIONS PAGE 3

Communication needs improvement, says Geoduck Student Union representative

By Jordan Nailon

A partial mission statement is written across nearly 300 posters that the Geoduck Student Union plastered across the halls of campus last week. The recruitment banners read, "At the Geoduck Union, we work to maintain a balance of powers amongst students, faculty, administration and staff."

According to Geoduck Union representative Brooke McLane-Higginson, that statement is not entirely accurate. "Technically, the fliers say that the Union 'works' towards ensuring a balance of power. Not that that's what's actually going on here."

During the last two weeks, the Geoduck Union has had two separate announcements sent out to the student body via the new campus-wide e-mail system. Both of these messages, though, had to be forwarded to the student body through the office of the Vice President of Student Affairs, Art Costantino. According to McLane-Higginson, the first e-mail sent by the Union in regards to the extended deadline for representative candidates was sent to Costantino a full two days before it was forwarded to the student body at large.

Occasionally, students seeking to respond to the student union wind up replying to Art Costantino instead, because his e-mail address is the return address. The indirect route of communication between student representatives and students has become a cause for concern for McLane-Higginson, who said, "It needs to be easier for messages to get out to students."

Costantino estimated that student groups such as the Geoduck Union request that he forward messages for them at least once a week. He explained the need for his forwarding hand. "The all-student DL is a pre-screened distribution list. We try to control what goes out on it." Although, he added, "I cannot think of an instance where I said no to a forward request."

One of the alternative avenues that the Geoduck Union utilizes, and

GU E-MAIL PAGE 3

How would a group go about obtaining access to the all student e-mail list?

"I couldn't even tell you who else can authorize the all-student DL," said Costantino. "Honestly, I just don't know."

So he and I set out from his office in order to determine the answer. Along the way, Costantino explained, "Quite honestly, I don't think this issue has ever come up between myself and the Geoduck Union."

We ended up in the office of Fletcher Ward. Costantino began the conversation, "We've got a few questions that we weren't able to answer and thought you might be able to help."

Proceeding to ask my questions for me, Costantino asked, "If a student group, the Geoduck Union for example, wanted to obtain access to the all student DL, who would they speak with?"

Ward sat back in his chair, pondering the question. "I always thought of you as the head gatekeeper, the one that people would go to for access," he said.

At that point, Costantino seemed willing to accept that responsibility. He acknowledged that the registrar, Andrea Coker-Anderson, is actually what he called "co-council" for all student e-mail access decisions.

As the conversation awkwardly wound up, Costantino went on to concede that, "Maybe they (the Geoduck Union) ought to have a little more control and access to the students."

Andrea Coker-Anderson, the Registrar and so-called "co-council" for e-mail list access, agrees on this point. "I can see a legitimate need to communicate with all students," she said in reference to the Geoduck Student Union. "I think it's worth it to have a conversation on how to best communicate with their constituents."

- Jordan Nailon

The Cooper Point Journal is a student newspaper serving the Evergreen State College and the surrounding community of Olympia, WA.

The language of language

Grant Miller on the alchemy of words.
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The bird feeder

According to Jais Brohinsky, art is for the birds.
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Skin protection and study abroad

Learn about one student's trip to Belize and another student's guide to protecting skin from the sun.
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The unlikely president

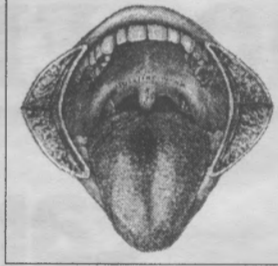
An interview with long-shot presidential candidate Mike Gravel.
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VOXpop



How well-informed do you think students are about the current Evergreen elections?

Sean Paull and Seth Vincent

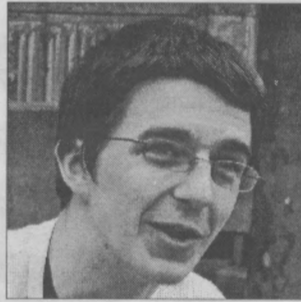


"There were booths at the Academic Fair, so people who went should be well informed. There's also voting stations all over campus, but I'd like a chance to hear the candidates give speeches."

Eva Saunders

Sophomore

Foundations of Visual Art



"I think that most students are aware of the elections but not of the impacts."

James Case

Sophomore

Writing Beyond Language



"I think you're well informed if you seek the information, but it's not shoved down your throat. Feel free to go find the information yourself."

Joseph Linsalata

Senior

Matters of Life and Death



"There's elections?"

Lauren Allen

Senior

The Art of Silkscreening



"Everybody knows about the votes. Who knows if they're voting?"

Maurice Assoulin

Junior

True but not Obvious



"Not very well informed because of the efforts of the administration to keep students from governing themselves."

Riley Woodward-Pratt

Junior

Independent Contract



"I think they know the elections are going on. I don't think they know what they're for."

Rose Thor

Sophomore

Food



"What elections?"

Tabitha Brown

Junior

Evening and Weekend Studies

Paper Critique
4 p.m. Monday

Comment on that week's paper. Air comments, concerns, questions, etc. If something in the CPJ bothers you, this is the meeting for you.

Student Group Meeting
5 p.m. Monday

Find out what it means to be a member of the student group CPJ. Practice consensus-based decision making.

Content Forum

1:05 p.m. Wednesday
Lecture and seminar related to journalism and issues surrounding CPJ content.

Thursday Forum
4:45 p.m. Thursday

Discuss ethics, journalism law and conflict resolution.

All meetings held in CAB 316



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Call the Cooper Point Journal if you are interested in any of the available positions listed above.

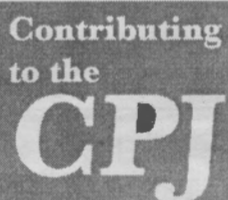
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CAB 316

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The content of The Cooper Point Journal is created entirely by Evergreen students. Contribute today.

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News briefs

Submit yours to
cpj@evergreen.edu

Biodiesel, medicinal plants, and forensic sleuthing, oh my!

Evergreen's Fourth Annual Science Carnival combines fun and learning for all ages. Whether you're a science buff or not, you'll find something fun and interesting on Friday, June 1 and Saturday, June 2 from 10 a.m. to 3 p.m. each day.

This free event, Washington's largest science fair of its kind, offers more than 200 presentations from Evergreen science students with an emphasis on demonstration, hands-on participation and fun. Participants can choose from as many as a dozen presentations on natural, criminal, and computer science at any given time. Each presentation lasts 30 to 60 minutes and many popular topics will be repeated over the two days. For a full schedule of presentations, visit the information desk in LAB I, on the left as you enter Red Square. Preview it online at <http://academic.evergreen.edu/groups/chemclub/carnival/index.html>.

"Centering Prayer" practice at Common Bread

As part of the series "Practices for Inner Peace Making" to help the Evergreen community deal with stress and spiritual dryness, Common Bread presents the ancient Christian practice of "Centering Prayer" with guest speaker and certified instructor, Mary Solberg, on Thursday, May 24 in the Longhouse. Potluck dessert and tea will be at 6:30 p.m. and centering prayer introduction and practice will begin at 7 p.m. Twenty years ago, Cistercian monks at St. Joseph's Abbey in Massachusetts studied Zen and Yoga meditation with Indian and Japanese spiritual masters. Inspired by them, these monks located the deep meditation practice in their own ancient tradition. They created a modern form of teaching the method calling it "Centering Prayer." Seekers from all religious backgrounds may enjoy this empowering and liberating spirituality. All are welcome. Bring a friend!

Run with fire for world harmony

The World Harmony Run is a global torch relay promoting harmony and understanding among peoples and nations. The Harmony Torch, symbolizing humanity's aspiration for oneness, has passed through more than 80 countries and has been held by such world leaders as Nelson Mandela, Mother Teresa and Mikhail Gorbachev. Come meet an international team of runners at a ceremony in the Longhouse on Saturday, June 2 at noon.

This is an opportunity to hold the torch, hear inspiring stories from the runners, and offer personal thoughts, prayers, or wishes for world harmony. There will also be a relay from the fountain downtown by the waterfront to the Longhouse starting at 10:30 a.m. the same day. Participants

can run as little as one mile or as long as the whole distance. To participate in the relay call Wendy at (360) 789-2396 for proper support. To find out more about the World Harmony Run go to www.worldharmonyrun.org.

Pro-choice activists: this student group is for you

Vox: Communities for Choice is a student group focusing on reproductive rights and sexual health. Affiliated with Planned Parenthood of Western Washington, this exciting group organizes events to raise awareness about healthy sexuality and the current politics surrounding these issues.

There are coordinator and internship opportunities available. Vox is hosting an interest meeting on Tuesday, May 29 from noon to 1 p.m. in CAB 320. Come learn more about what Vox does and how to become a member.

The co-coordinator position entails coordinating the group, holding weekly meetings, organizing events, working in coalition with other student groups, and working with the education and Public Affairs staff at the downtown Planned Parenthood office. This position offers a paid student stipend and is available for the 2007-08 school year. This is an amazing opportunity to gain applicable organizing experience in the reproductive rights field.

"The End of Art" starts at the Eagles Hall

On Saturday, June 9, starting at 7 p.m. Evergreen artists from the programs *Art Production in the 21st Century: From Theory to Practice* and *Art After the End of Art* will exhibit their work at the Eagles Hall in downtown Olympia in a show called "The End of Art." Doors open at 7 p.m. Performances will begin at 7:30 with visual installations available to view throughout the evening. "The End of Art" will also include music, poetry, literature, and a number of mixed-media productions. Admission is free, refreshments provided, and the atmosphere will be fun and casual. The Eagles Hall is located at 805 4th Ave.

Chicana slam poet to perform on campus

The Women of Color Coalition and MEChA are collaborating and will host slam poet and performing artist Amalia Ortiz in their final event of the year June 7 at 6 p.m. in the Longhouse. Ortiz is an accomplished poet, actor, director and activist. She was the first Latina to compete in the National Poetry Slam and was the Puro Slam Grand Slam Champion in 2000, 2001 and 2002. She is featured in three seasons of Def Poetry Jam. She is also a part of the Reset Collective, a multi-media activist group.

GU ELECTONS FROM COVER

would travel between the campus and downtown Olympia late on weekends.

However, while there is no voter turn out requirement for the representative election, a minimum of 25 percent of all Evergreen students must vote on the fee increases in order for them to be enacted. Unless the minimum participation requirements are met, the fee initiatives will automatically be defeated.

The FaceBook.com group "VOTE YES FOR THE NIGHT SHUTTLE (DRUNK BUS)!" quotes the minimum number of students that must vote at 1000. Sanders pleads with students online, "PLEASE TAKE 30 SECONDS TO VOTE ONLINE @ MY.EVERGREEN.EDU".

The voting period is scheduled to conclude at the end of week eight. The voter turnouts will be posted daily in the student activities office, however the vote tallies will not be available until week ten. As of Wednesday morning at 10:30 a.m., 359 students had voted for Union representatives, 493 votes on the Transit initiative and 441 votes on the Eggplant initiative. Representative Carolyn Commer is concerned that the voter turn out may taper-off as the weeks go by. "The problem is" said Commer, "after the initial rush, the [election] loses momentum."

Tori Needer is a junior enrolled in Health and Human Development.

GU E-MAIL FROM COVER

that Costantino recommended, is the web-based list serves of Evergreen, TESCcrier and TESCtalk. Unfortunately, many students do not receive these e-mails.

The pre-screening of e-mails is supposed to cut down on the number of e-mails students receive, in an effort to ensure that only pertinent college information is sent out. The concern is that too much e-mail will numb students to the notifications, causing them to ignore them all together.

"Students should understand," said Fletcher Ward, the technology coordinator, "that they can opt out of these (lists) if they are experiencing fatigue," at the number of messages that they receive. Ward also added that since the beginning of spring quarter, when the college mandated that all students open their campus e-mail account, TESCcrier and

TESCtalk have become an opt-in service. This means that when students first sign up for their e-mail account, they must check a box that signals their interest in receiving the TESC list-serves. Consequently, many students are not aware of these features, because the default setting for these list-serve options is "no."

Interestingly enough, Costantino admitted, "One of the main reasons people come to me is that there are a significant amount of people who opt out of TESCcrier and TESCtalk."

According to Costantino, if the Geoduck Union were interested in sending out their own e-mails to the entire student body, "They could request access to the all-student DL."

Jordan Nailon is a junior enrolled in an independent learning contract.

HOUSING DIRECTOR FROM COVER

team player and a calm presence during crisis situations."

The resignation is not expected to affect students that live and dine on campus. During the search Chuck McKinney, the current Assistant Director for Residence Life, will stand in as interim director. McKinney is charged with overhauling the elevators in the freshman dorms during the summer term. The B, C and D dorms are also expecting renovation during the break. A redesign of the freshman courtyard is scheduled to take place during the fall as well as the continuation of the CAB redesign project.

Potentially, McKinney will become the next Housing Director. He has applied for the position and his qualifications are under review.

Police Chief Ed Sorger and Andy Corn, Assistant Director of Student Activities are chairing the DTF committee. Currently, they are reviewing the qualifications of applicants. "We've received about 15 applications," said Corn. "We'd like to have three or four that we can recommend." The DTF holds the responsibility of conducting the recruitment process but Constantino will make the final selection.

The position has been advertised since April 27 and the committee will be reviewing applications until May 24. The DTF's estimated timeline has a new permanent director as of August 1.

Tori Needer is a junior enrolled in Health and Human Development.

BASKETBALL COACH FROM COVER

top ten for rebounds, blocks, and points scored per game.

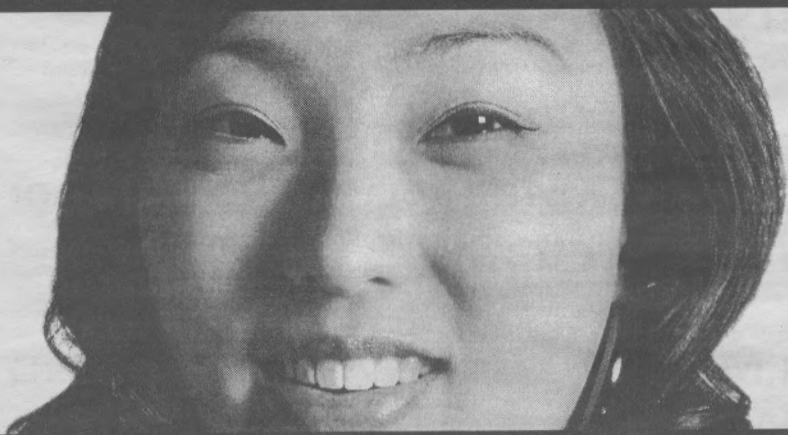
Kenna officially left to look for new employment, but when asked, Kenna said he had no comment about who his next employer might be or why he resigned.

Athletic Director Dave Weber was quoted as saying, "Tom has nearly all the qualities you see in a lot of NCAA Division I coaches." There has been talk about who will be the new head

coach, and while Associate Head Women's Basketball Coach Mychael Heuer has said he has considered it, he also mentioned he has a responsibility to his wife and female student athletes. So, until Weber releases the list of potential candidates, there is no telling who will be the next Geoduck men's basketball coach.

Arland Hurd is a senior enrolled in Mind and the World.

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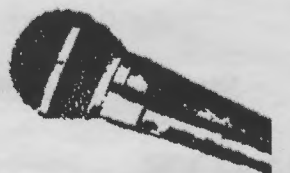
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Language Symposium: The language of language

By Grant Miller

A book gets published and, like that, the world changes. Martin Luther translates the Bible from Ancient Greek to German and simultaneously founds the German written language, dilutes the power and control of the Papacy, and (much to Luther's chagrin) digs God's tomb. Copernicus publishes "On the Revolution of Celestial Spheres" and postulates that the earth is not the center of the universe, and humankind is dragged down from "His" high horse and plunged into an abyss of existential uncertainty. Darwin publishes "On the Origin of Species" and tells us we are overgrown primates. People don't want to hear it, but they can't help it.

Books get published, people read them, and ripples surge through the foundations of the idealized cultural superego and change the way human beings look at themselves, at the world, at everything, and things will never again be quite the way they were.

Language is the fabric of reality. Not just the written word or the grammatical utterance. But language is a ubiquitous system of codes, signs and symbols that communicate and dictate the social customs and taboos of any given culture. Language dictates how we see the world, how we attempt to understand the world, and it is language that disrupts or pacifies the world (I keep wanting to say "for humans," but humans have a way of dragging everything else in the world down with them [us], thus wrapping everything around us inside this fabric).

Even movements like Dadaism and Surrealism weren't just aesthetic movements. Dadaism was a reaction to the rational calculability that fueled the First World War—if certainty, truth, and industrial mechanism reduced human lives to paper trails, then who needed them? Dada

privileged relativism, spontaneity, and uncertainty over the reason-centered framing of the Enlightenment. A few years later the Surrealists privileged the unconscious, the dream-life, and the overall imagination. These weren't just ways to produce interesting works of art and literature. These movements were attempts at providing different ways of seeing and being in the world—starting with the language we use to understand the world.

And this was all before "rationality" brought us concentration camps (reason keeps the trains running on time, but doesn't take into account the passengers), atom bombs and global

The writer, speaker, dancer, artist is the new alchemist, taking the fundamental stuff of reality and manipulating it, creating with it, bringing it into and out of being.

warming.

The old axiom Actions speak louder than words is a nice one, but one only needs to look as far as Iraq and the thousands upon thousands of deaths in the past four years to realize it is language that tells us where to point the gun. After all, what were weapons of mass destruction in Iraq other than a strategic proper noun that buys an administration a ticket to war, a greater defense budget, and wealthier shareholders with fat government contracts?

Language, with all its abstractions and inadequacies, all its distancing and perversion, all its potential and all its drawbacks, is a system so ubiquitous and transparent that we hardly know it's there at all. But alas, it's all we've got to communicate what's in our heads and hearts.

It's the stuff that makes us who we are, individually and collectively.

So if language is the fabric of reality, what is the role of the writer, speaker, dancer, artist? Language is mediation. Writing, speaking, dancing, art is facilitation. The writer, speaker, dancer, artist is the new alchemist, taking the fundamental stuff of reality and manipulating it, creating with it, bringing it into and out of being.

There is strength in language. Whether it's the strength to shatter an entire paradigm that constitutes the foundation of a culture, or simply the strength to speak, to write, to console a friend or just to listen or even to be silent. Every utterance made, every hug given and received, every word written down, virtually every gesture is a chipping away or a reinforcement of the symbolic order, a dissimulation or a solidifying of hard-held beliefs that humans have mistaken as natural.

In this way language is essentially democratic, accessible and available to everyone—while simultaneously being a ubiquitous tool of oppression (paradox, sweet paradox)—and every action is in itself a form of communication—a way to invoke meaning. And we live in a time where the entire foundation of our post-industrial society threatens to destroy us. The way out is not through finding more fossil fuels to consume, or finding cheaper and more renewable energy, or opening new world markets, or industrializing every nation, or even killing every terrorist. The only way out is by chipping away at the way humans perceive the world around them, in order to save it. And us.

Grant Miller is a senior enrolled in an independent learning contract and is a tutor at the Writing Center.

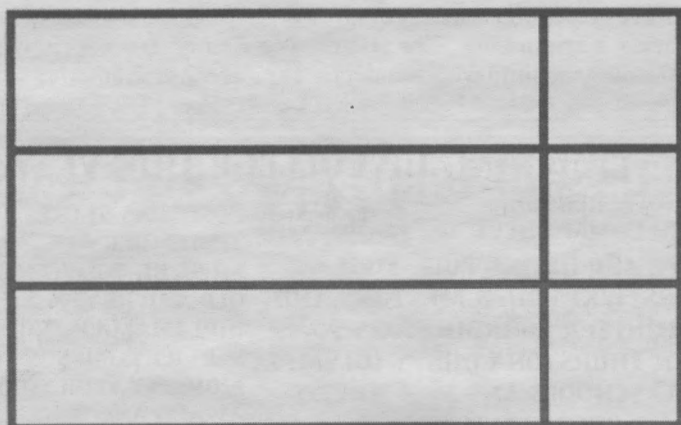
A Quantitative and Symbolic Reasoning Center Puzzler



The Weekly Quantitative Reasoning Challenge

The Quantitative and Symbolic Reasoning Center (QuaSR) invites you to challenge your quantitative reasoning skills by solving our puzzle of the week. Each week we will present a new puzzle for you to solve. When you come up with an answer, bring it in to the QuaSR Center in Library 2304. If you are one of the first three with the correct answer, we have a prize for you.

How many rectangles are in this picture?



Solution to previous challenge:

Of the three people who know Kevin Bacon, it must be true that either: A) At least two people in this group of three know each other or B) nobody in this group of three knows the other two. If A) is true than B) cannot be true, and vice-versa.

If A) is true, then a new group can be said to exist, which contains the two people who know each other and Kevin Bacon. Therefore there exists a group of three who knows each other.

If B) is true, then there is a group of three people (the original group, excluding Kevin Bacon) which includes only people who do not know each other.

Eccentricity and poisonous ice cream

By Grant Miller

On back of all Cesar Aira's books there is a blurb by Roberto Bolano that calls Aira an "eccentric." It is said that Aira has published more than 30 novels. And granted, I've only read two, but eccentric isn't exactly the right word I would use to describe them. But as I search for the right word, I must admit I am at a loss.

Aira's novel "How I Became a Nun," published by New Directions, is just a tiny little thing that lends itself to be read in one sitting. The novel opens with an interesting enough concept—that of a six-year-old not enjoying ice cream (eccentric indeed). What six-year-old (other than the lactose intolerant, who probably still enjoys it before it gets to the stomach) doesn't like ice cream? But, as it turns out, the taste buds of the child prove not to be strange after it is discovered that the ice cream is poisoned with cyanide. This scenario ends in the child's father assaulting the ice cream vendor and winding up in jail, while the sick child is committed to the pediatric ward of Rosario Central Hospital.

What may be called Aira's eccentric nature

guides the reader through the next 80 pages. The child's experience in the hospital is hallucinatory, sentences sliced through with ellipses and a stream-of-consciousness recollection of the events before the ice cream incident and leading up to the child's confrontation with his own mortality.

This scenario ends in the child's father assaulting the ice cream vendor and winding up in jail, while the sick child is committed to the pediatric ward of Rosario Central Hospital.

tation with his own mortality.

The reader then embarks on a hallucinatory journey through subsequent months. In scenes that take place through everything from grade school to visits to the jail, Aira constructs a narrative from the imagination of a child. He offers no gender, and as in the brain of a child, all temporality, all logic, all linearity are subject to the logic of the imagination.

This narrative, coined as a "modern day 'Through the Looking Glass'" takes the reader into a young mind, a mind disillusioned with reality "... because reality, the only sphere in which I could have acted, kept withdrawing at the speed of my desire to enter it."

And Aira's book does just that. It takes the reader somewhere else for a while. Somewhere where the oppressive laws of logic are subject to the imagination in a topsy-turvy exchange of reality and its other.

The book ends badly, though. Not so much in terms of Aira's writing, but for the ambiguous narrator. But really, thanks to Aira's prose style, the book can end many ways. Aira has used traditional conventions to give us what Barthes would call a "Readerly Text." That is, Aira provides the railroad tracks and the train—the reader provides the destination, which I guess, after all is said and done, can be considered pretty eccentric.

Grant Miller is a senior enrolled in an independent learning contract and is a tutor at the Writing Center.

Art is for the birds

By Jais Brohinsky

Art. It's for the birds. Seriously. It's for those lofty folks who soar through life gliding on invisible currents, keeping them safely afloat and disconnected from any grounded reality. I'm sick of it. I'm sick of tax dollars funding public exhibitions that mean something different to everyone, of art that has no apparent use beyond another *thing* to be looked at. I'm sick of attempts to politicize the necessarily ineffectual with hazy metaphors clawing for a significance that is, at best, debated. I'm sick of attempts to empower the creator of a work whose audience consumes it like a Big Mac by the mere suggestion that an artist has some kind of power. There's a false assumption lurking here that someone is actually listening, analyzing, engaging. And most of all, I'm sick of the glorification of the pathetic starving artist. The artist is a social misfit—an economic deadweight. The people want entertainment and instant gratification. Art itself has hovered, removed from reality, only to be conquered by philosophy, and is in fact so pathetic and pitiful that it sees this domination as its only freedom.

Artists, historically speaking, are a pretty base group of drug addicts, delinquents, would-be academics and nutcases. Think of all the clumsy alcoholics: Hemingway, Pollock, Sherwood Anderson. I could go on. But I won't. Insanity has also been a factor in art. Edgar Allen Poe was considered bipolar, Van Gogh cut off his ear for no apparent reason, Sylvia Plath and Virginia Woolf both committed suicide in interesting, albeit obnoxious ways, and Antonin Artaud was quoted as saying, "What divides me from the Surrealists is that they love life as much as I despise it." Look at the subject matter: Tom Wolfe's "The Electric Kool-Aid Acid Test," William Burroughs's "Junky," Nabokov's "Lolita." And don't even get me started on the transient, sexually-deviant, drug-abusing ways of the Beats. Suffice it to say: they serve as perfect examples of how *not* to construct a sentence.

Audiences today do not want meaning.

People don't want to be indoctrinated with some utopian ideology, confronted by harsh realities, or tricked into laughing at atrocities that they tacitly perpetuate.

Artists, historically speaking, are a pretty base group of drug addicts, delinquents, would-be academics, and nutcases.

People today want to sit and watch and be transported from the stresses of paying bills and providing for oneself or a family. People want entertainment. They want thin women in skimpy clothing ... and explosions. They want pleasure as immediate as the drive-thru and as clean, clear, and under control as their acne prevention/concentration-inducing/sexual-enhancement medication. We don't have time to consider the consequences of a coat rack qua 'Art' nailed to the floor of some museum—hell, I barely have time to microwave my dinner before "American Idol" begins.

What does art *do* anyway? Nothing. Art is always about something: an event, a person, an idea. Art can't exist as itself, which led Plato to the idea of appearances twice removed. Art, say, attempts to recreate a chair, which has already been created by a craftsman for a purpose (to be sat on), yet is a reproduction of the divine essence of chairness. The artist's chair is thus a *re-recreation* and is not made for sitting, but for conveying the *meaning* of chair. However, the meaning of chair is to be sat on, and in attempting its meaning, the artist actually subverts it. What's more is the artist has no practical knowledge of chairs. So his *re-recreation* is an act of ignorant imitation, a mimicking. The artist is like a self-indulgent child who wanders

into a conversation and repeats words out of context so that the attention may shift his or her way.

Art can't exist as itself. It must use sensuous objects as a crutch through which to convey meanings—meanings that are fraudulent in their ignorance, ephemeral in their re-recreation, and useless in their removal from action. It's true. Art is reactionary. It responds to events, people, ideas, *things* by using events, people, ideas, *things* in a fake way. Art creates nothing; it simply rearranges, reduces or adds. Art makes no contribution to society beyond observation or commentary.

So when I hear that an academic program at Evergreen is hosting a free performance, visual, literary art exhibition at 7:00p.m. on June 9 at the Eagle's Hall in downtown Olympia called "The End of Art," I get excited. I get excited because I think maybe there will be someone who sympathizes with such a waste of energy, time, and money. I get excited because I've dreamed of reciting art's eulogy to a group of shocked economic deadweights. I get excited because, at the very least, there'll be a hall full of ignoramuses perpetuating the most pathetically inconsequential discipline (save perhaps alchemy) ever to disgrace the surface of Earth—a hall full of ignoramuses floating high on unreality or self-righteousness or pot, floating high and waiting for the inevitable fall. After all: art—it's for the birds.

Jais Brohinsky is a senior, writing center tutor, and ignoramus enrolled in Art Production in the 21st Century and is helping to coordinate its exhibition, The End of Art, which will take place on the June 9 at 7:00 p.m. at Eagle's Hall in

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"Enrico IV" reviewed



Courtesy of Harlequin Productions

By Brandon Custy

Last Thursday night, "Enrico IV" began its final weekend at the State Theater. The play was another success for Harlequin Productions, a non-profit theater company based in Olympia.

Written in 1921 by Luigi Pirandello, the play is a confusing dark comedy. The story teems with plot twists. The director, Scott Whitney, said, "You have permission to be perplexed," a sentiment with which he was sure Pirandello would have agreed. I think my mind would have pleased the author as well, because by the end of Act I, I had no idea what was going on. When the lights went up, I asked the woman next to me if she could explain any of the plot to me. She could not.

The play examines reality and illusions, and the creation of identity through this kind of examination. One of Pirandello's major concerns was the line between sanity and madness. This is the main struggle in "Enrico IV." At the beginning of the play, an unidentified 20th century man is impersonating Henry IV of Germany in a cavalcade. At the time the play begins, the man is convinced he has been the Holy Roman Emperor since recovering from a fall. People from the past re-enter his life and bring back the pain. Is he mad or is he sane?

The second act is a thoughtful one. The lines in the play were so good. They contrasted. Sometimes they would give

hope to the audience and then a few minutes later they would dash it away. Henry insults the four people who attend his court and then gives them hope. It is a play about obvious contrasts between emotions and movement, which distinguish the subtle and thin lines that separate ideas. If Harlequin wants to make theater that makes us think- well, it worked again.

The cast is superb as always. Anders Bolang plays Henry and his constantly changing temperament, making it harder for the audience to decide between sanity and madness. Count Carlo Dinolli is played by Casey Brown—his fourth show with Harlequin. Amy Hill, Russ Holm, and Steve Manning all return from "The Ladies of The Camellias." Amy plays Frida and Russ plays Doctor Dionosi Genoni. Steve returns as Barron Tito Belcredi, always swinging his cane. These three are one of the main reasons I haven't missed a show at Harlequin since I went for the first time.

The next show for Harlequin Productions is "Soul on Fire," opening June 7. The State Theater is located on 4th and Washington in Downtown Olympia. More information can be found on their website at www.harlequinproductions.org

Brandon Custy is a sophomore happily enrolled in Illustrative Narrative and Matters of Life and Death, and appreciates all submissions for the A & E page.

piano, played by David Cohen. The friend I was sitting with told me about the lecture he'd attended the week before in which Elizabeth Williamson (faculty of Art at the End of Art) spoke about the bravery of art, of bodies being on the line. I thought to myself about courage, and how courage can push an actor to another level, beyond the self and into the story: to be the body through which the story is given.

I'm not going to explain the plot line: this isn't that kind of review. Suffice it to say we, audience, were inundated by bodies on the line: sweating, shaking, singing, reciting poetry and philosophy, dancing - sacrificing their energy to become this tsunami, this riot of words and fervor: to become and deliver art.

The whole thing was fresh off the vine. The monologues and dialogues were ripe with innuendo and explicit with philosophy. The musical numbers were funny and catchy and nicely choreographed by Vanessa Postil. My favorite number was "Spies Among Us". After rousing his fellow fourth graders, Joey (played by Andrew Schwartz) winds up at the apex of the group of them, fingers opened out à la Bob Fosse, singing "SPIES!...Spies among us." I couldn't stop laughing, thinking about

"Roosevelt Elementary," what is it for?

By Matt Krieling

"What is it for?" is a knife of a question. It's a vulgar utilitarian question, reducing everything to use objects. "What is it for?" is the question of a hunter, the question of *Homo faber*, man the maker, who reduces everything to means and ends. Even the more nuanced version of the question, "what is it good for?" eliminates possibilities. These questions reduce things to tools, meaning to purpose. Nevertheless, since I get confused every time I think about the word meaning, I have to ask, "What is 'Roosevelt Elementary' for?"

For those of you that don't know what "Roosevelt Elementary" is, I pity you. It's a musical. It was written, produced and performed by students at Evergreen. It is set in the fourth grade, although the characters discuss Marxist philosophies, parody Howl, and philosophize about the role of art.

The first and most vulgar answer to "what for" is entertainment. The faultless piano playing, the vivacious actors who, for the most part, didn't swallow their mostly clever lines, the songs, the dance, the brief nudity, and the parody all function as entertainment. This means, I think, that they amuse. And distract. Entertainment is candy; it's short-lived. Yet "Roosevelt Elementary," though amusing, is not for amusement; it lingers too long in the mind. Its unpleasant familiarities frustrate the escape that pure entertainment offers: McCarthyism, fear-mongering, pre-emption and proliferation, scapegoating and suspension of civil rights, nuclear war. These are not themes an entertainer wants to explore, unless of course he is Sun Ra, or director of a post-apocalyptic movie.

So the play has got to be about its message, right? "Stop the violence." "War is not healthy for children and other living things." "Think globally, act locally." "Don't tread on me." Nah. These are such obvious things, especially to an audience of Evergreen students and professors. A bumper sticker is more efficient. Perhaps it is a more complicated message, like "life is a fourth grade carnival budget and if you are not funding a poetry reading or art exhibit, you are contributing to dodgeball proliferation." Nah. That really isn't a complicated message at all, just a metaphor for another slogan: make art, not war. A good slogan, a great slogan, but not what the play is for.

Maybe it's for persuasion. Maybe "Roosevelt Elementary" is a special, psychologically clever way of delivering a message, like chewable vitamins or buttered crumbs on brussel sprouts. Somehow, maybe, it is more persuasive than a bumper sticker. Yet if we assume that the play's

how funny and cathartic it would be to sing that refrain repeatedly for weeks on end. My favorite verse was: *I must admit, they're hard to see. They walk and talk like us, they look like you and like me. Dirty Chameleons!*

A second evening would be well spent, a sort of second reading, to get it all. What an experience: hearing theatre and music that was born less than one year ago, alive and throbbing for less than two quarters of a school year. This is not some thousands of years, or hundreds, or even decades old rehashing. This is not another revival of "Oklahoma!" or "A Streetcar Named Desire." This creation and experience came together in less than six months, of this school year, and is our language, our experiences, our crises, though they are the same crises as before: McCarthy, the '60s, Iraq.... This is live aliveness. And talk about bravery and putting one's body on the line: props to Nick King for having the balls to go all the way!

The end came without a curtain call. Audience was left shifting, wondering: what do we do? Are they coming out again? What's...going on?

It made me realize what it is about ap-

purpose is intentional, why would its writer-directors Cohen Ambrose and Jais Brohinsky need to create such a clever way to deliver a message that the majority of the audience has already heard and agrees with wholeheartedly? And if the message is more complex than I have been able to determine, then the message delivery system aims too high: over my head.

So if the play is not merely for persuading the audience, delivering a message, or entertaining them, then what is it good for? What is any play for? I've heard that the play is the thing wherein we'll catch the conscience of someone or another. But the play is not the thing or if it is, it is not the important thing, or if it is, it is not things that are important. The experience of the play is not a thing; it is the space between things: actors and audience, before and after, witness and witnessed. A play's ostensible purpose is insignificant under the shadow of the experience. Hamlet puts on "The Mousetrap" to reveal Claudius' guilty conscience- a play with a purpose- but the experience of the play flies out in all directions. The reaction of the murdering king is open to interpretation and so are the reactions of the other audience members. The dialogue of a play spawns dialogue in the audience. Perhaps, a play is for the interplay- between the world and the playwright, the audience and players, the audience and the world.

There is no curtain call at the end of "Roosevelt Elementary," just a lumpy representation of a giant dodgeball, which is a lumpy representation of nuclear proliferation. One hears a hissing rasp looped through the theater's sound system, and sees a mostly discomfited audience. A couple of us adopted a knowing grin. The knowing grin, unless it catches the eyes above another grin, is impotent, for it is not the knowing that is important; it is the exchange of grins. A grin, unreturned, fades. Yet, somehow, the empty stage served as an answering grin. I kept mine. It kept me, the grin. It was the grin of well-said, the grin of welcome conversation. The grin of the witness. The grin of the witnessed.

So, if I have to be vulgar, I'm going to go ahead and say that "Roosevelt Elementary" is good for being witnessed and good for witnessing. Elizabeth Williamson, a professor here at Evergreen, spoke about the play as a place where the actors "put their bodies on the line" and this is what the actors have done. This is what we witness: bodies facing us with knowing grins, daring us to answer, witnessing us. Which leaves us with one more question: what is a witness for?

Matt Krieling is a senior in an internship.

plauding for others that is important: this is the return embrace, the reciprocation in love-making. I needed to give out to these actors for what they gave out to me, for what they sent me home with. I left full of energy and joy. I was inspired toward the theatre again, seeing how things can be: there are playwrights out there, I knew it! (I didn't know my genius friend was one of them!). There are plays of now, about us, by us, to be enacted by us.

Not only did this musical display the talents of so many people right here in River City, but it reaffirmed the mission of theatre, of art: to be and to affect. For me, the message of "Roosevelt Elementary" is about that, and reminds me to stay with the mission. We don't need to breathe the dust of lives between old pages seething with ancient constructs. We need to create and experience our present, and amen to Jais, Cohen, and the whole cast of "Roosevelt Elementary" for bringing creation of art into the now.

Victoria Larkin is a senior, writing tutor, co-coordinator of the Writer's Guild, and thoroughly rapt in the fabulous class: Writing Beyond Language.

Words in action

By Victoria Larkin

A few months ago, a production of "Lysistrata" sparked an exchange of words revolving around the responsibility of theatre and the relationship therein of sex to political content. One of the participants decided to take it to the boards: No more talking, let's just make a show.

Last Tuesday night "Roosevelt Elementary," a musical co-written by Jais Brohinsky and Cohen Ambrose, played on the stage of Evergreen's Recital Hall. This living, breathing, sweating feast of language and ideas written by real-live beings who attend Evergreen was a definitive statement about what theatre in its own time can be good for.

They'd taken it to the boonies first (the Midnight Sun) for a dry run, and had to turn folks away. This was its night in the Big Town, and folks were lined up outside a half hour before curtain time.

Once inside, I was serenaded for at least 20 minutes by superior and completely engaging

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Slip, slop, slap: How to protect your skin from sun overexposure

By Danica Parkin

As I walk through Red Square lately, I can't help but notice that it is filled with students wearing their favorite warm weather clothes and basking in the sun. This has caused me to extend a reminder: as you begin to enjoy some of the great weather that has (finally!) appeared, don't forget to protect your skin.

While there are many different types of skin cancer, melanoma is considered to be the most deadly. Melanoma is a skin cancer that arises from the cells that produce pigment. While melanoma is representative of less than five percent of skin cancer diagnoses each year, the American Cancer Society states that melanoma will cause 79 percent of skin cancer deaths. According to the Center for Disease Control and Prevention, the death rate from melanoma has increased by about four percent every year in the United States since 1973.

The smartest way to prevent skin cancer is to have a range of skin protection tactics. While there is plenty of debate over the effectiveness of sunscreen in preventing skin cancer (check out <http://www.motherjones.com/news/outfront/1998/05/wellbeing.html>), it is still considered to be part of a safe and effective skin cancer prevention plan by those in the medical field.

Skin protection ideas:

- Apply sunscreen of SPF 15 or higher, even on cloudy days.
- Reapply sunscreen every two hours and after swimming, sweating, or towel drying.
- Remember: a higher SPF does not mean that more time can elapse between reapplying, nor does it mean that more time can be spent in the sun.
- Avoid the sun between 10a.m. and 4p.m.- the atmosphere absorbs less harmful UV rays during this time.
- Wear a hat, protective clothing, and sunglasses. Eyes can be damaged by sun as well.
- Start prevention young! Studies indicate that sun over-exposure early in life may lead to skin cancers in later years.

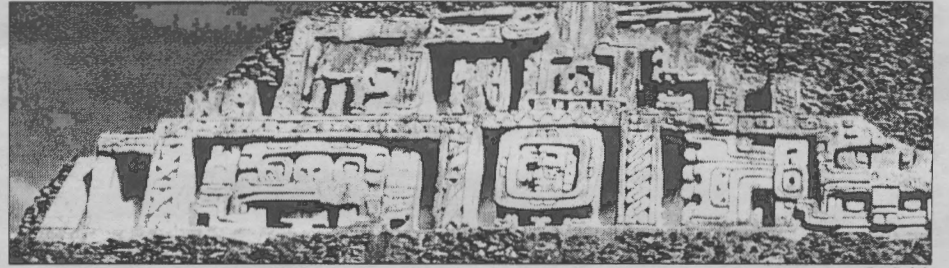
The final element of protection is early detection of skin cancer. Melanoma is often associated with moles. Take note of the normal shape and color of the moles on your body. If a growth, mole, sore or skin discoloration appears suddenly on your skin, or begins to change in color or shape, see a doctor. If you have large amounts of sun exposure in the past or have significant family history of melanoma or other skin cancers, you may want to consider having an annual skin examination by a dermatologist.

Enjoy the sun this spring and summer, but don't forget to slip on a shirt, slop on sunscreen, and slap on a hat.

Danica Parkin is a senior and a student medical assistant enrolled in an independent contract about American Indian Infant and Maternal Health.

Sources: Medical College of Wisconsin, FDA Consumer Magazine, www.webmd.com, and www.motherjones.com

Thoughts on a Belizean Journey



Sue Paluh

By Sue Paluh

Studying abroad was such a wild experience. Instead of suffering another rainy season in the Pacific Northwest, I flew south for the winter. For an independent study contract, I spent 10 weeks in Belize to research Maya mathematics, calendrics (calendars) and astronomy. Before visiting Belize as a tourist last September, I didn't even realize that the Maya people were still around. However, Maya language and agriculture thrive in the country of Belize in Central America, which is about the size of Massachusetts.

The country contains many Maya ruins. The photograph is a close-up of a section of pyramid at Xunantunich (shoo NAN too nich) which depicts the gods of Venus, the sun and the moon. It's a long way to the top of the temple, but I made it all the way up.

When in Belize, do as the Belizeans do. That means you say "hello" and act friendly and sociable. It was such a culture shock to come back to Evergreen where few people even make eye contact unless they know each other. Belize is the Noah's Ark of the human world, consisting of a myriad of cultures that get along amazingly well.

Belize is generally a very poor country, but I was able to experience both sides of the spectrum. For a while, I stayed in a Maya village without electricity where I bathed in a stream and washed my clothes by hand. It was in the Maya village that I saw the lunar eclipse on March 3. My host, the school principal, started beating on a bucket. Other villagers followed suit or started clapping to get the moon to return. The Maya were very advanced mathematically, but their spirituality was infused in all their sciences. On the flip side of the coin, I later stayed in a guest bedroom at the mansion of the film commissioner of Belize, who lives on the grounds of Tropic Park. That was one way to ease my way back into so-called "civilization."

While I can't promise you will experience the lunar eclipse in a Maya village or spend the evening with the film commissioner reading aloud to you in his well-appointed library, you will have unique experiences if you go abroad. You don't have to be independently wealthy either. For instance, several Greeners and I won scholarships from the Benjamin A. Gilman Foundation. While you're there, take plenty of photographs and write plenty of notes. You never know what you might forget. My tan is nearly gone but the memories will remain.

Sue Paluh (soo puh LOO) is a graduating senior, currently studying philosophy, psychology, and calculus as well as doing an internship at Madison Elementary School. She transferred to Evergreen from Bellevue Community College. Look for her in costume at graduation on June 15.



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Proportional Representation: A Pluralistic Alternative to America's "Winner-Take-All" Electoral Model

By Ian Ettinger

The first thing I would like to say is that my writing this article is largely thanks to one person, whom many of us Greens already know: Mr. Joe Tougas. Before taking Joe's *Pluralism: Promise and Challenge* last quarter, I would not have been able to approach a topic like the shortcomings of "winner-take-all" models in electoral systems, nor would have I been able to tell you what the word pluralism means. I would like to take advantage of this public venue to say thank you to him.

So what is pluralism? Well, in a nutshell, it is the premise that there are essential, intractable differences between various groups and individuals. Further, pluralism suggests that there is no one viewpoint which is necessarily more correct than any other. Since all human conceptual frameworks are founded upon unique experiences and perceptions, no two will be exactly alike, and each perspective will necessarily be subjective. In other words, nobody has a monopoly on truth. This sounds pretty basic, but it is a radical position in light of the ideologies which overwhelmingly operate in our world. Throughout history, people have had a habit of forcing their views upon others. This imposition of one person's or group's conceptual framework onto another or others is what pluralism challenges. We have seen time and again what happens when one culture tries to impose its values on another: America's presence in Iraq is a prime example. The ethnocentric, imperialistic attitude behind America's mission to "spread democracy" is a good indi-



cator that the politics of our country are non-pluralistic in the extreme.

I've only mentioned all this in order to introduce an idea. There are a lot of changes that need to be made in America's structures of political power, but I think one good place to start is with our electoral system. What we've got right now is based on a "winner-take-all" model, which means that only one candidate and one party can win each election. This model pretty much always leads to two-party governments because the two strongest parties will eventually come out on top. In order to become the most popular, these parties make their political platforms as broad as possible in order to appeal to the greatest number of people. Thus, instead of being able to vote for a political party which really represents their interests, voters have only two relatively generic choices of who will represent them. This dividing of voters into two opposing groups is not only an inaccurate representation of the real diversity of voters' interests, but the dominance of these two parties also means that everything is essentially on their terms. Interest groups can find representation under one huge umbrella or the other, but their ability to pursue their own objectives is still limited by the agendas of the two dominant parties.

A more pluralistic alternative to this "winner-take-all" system is the electoral model known as proportional representation. This model basically stipulates that many parties can compete in each election and that the number of seats each party receives is directly proportional to the amount of votes it receives; in other words, if there are ten seats and one party receives thirty percent of the votes, that party will capture three seats. With America's

present system, a vote for a smaller political party is essentially thrown away, because only the Republicans and Democrats have any real shot at winning. Just imagine how many people would vote for the Green Party if they knew their votes might actually have the potential to put a Green Party candidate in office!

The result of an electoral system based on proportional representation is that many parties are able to hold power rather than only two. This gives voters the ability to choose from a variety of representatives, and it also gives interest groups the ability to form their own parties and elect their own candidates into office. Needless to say, this gives voters a lot more power over their electoral system, which seems fitting for a country in which the government is supposed to be "by the people, of the people, for the people".

In many Western democracies proportional representation is already in place. In fact, PR is on the rise all over the world, and electoral systems based on "winner-take-all" models like America's are already widely considered outdated. I think it's time we update our defunct electoral technology so that our votes will actually count. I am of the opinion (and so are many others) that American democracy has officially become a non sequitur, and one of the biggest reasons for this is that our electoral system has become a sham. The Bush Jr. era has not been a proud one for America. Beginning to think pluralistically is essential if we are going to pull our country out of the mire, and stop it from terrorizing (yes, terrorizing) the rest of the world and its own citizens.

Ian Ettinger is a senior at Evergreen enrolled in an Independent Learning Contract.

An interview with presidential candidate Mike Gravel

By Jan Tangen

America was re-introduced to Mike Gravel in the first Democratic Presidential debate of the campaign. In a large field, the unknown former senator from Alaska stole the show. The brusque, good-humored 77-year old had no qualms about confronting the mediator or the other candidates, and didn't seem to care about appearing "presidential" or "electable." He complained that he wasn't being given equal time, ranted that he was far more frightened by the nuclear urges of the "top-tier" candidates than by those of Iran, and accused Senator Biden of having "a certain smugness." Afterwards he even traded insults with MSNBC's Chris Matthews. Here was a man who clearly relishes the spotlight, but at the same time refuses to play by the rules that would keep him there.



So, I shouldn't have been surprised when he agreed to grant an interview to me—an absolute nobody.

Since I'd never done this before, I neglected all the introductions and formalities. I just jumped straight into business. But something tells me that was fine by him.

I asked why, after 26 years without holding any sort of political office, he's aiming straight for the presidency:

MG: *Because I—we need to end the war ... and I don't see anybody with any viable tactic to bring it to a close prior to the end of Bush's term. In fact, it's even worse than that: I see a lot of comments made about keeping troops there even after a Democrat is elected to office.*

And the other reason is ... politics-as-usual that you see occurring both in the Congress and at the state level. There're a lot of good people working in public office, but there's a structure against it working properly. There's no reason why Americans can't

make laws at the federal level.

Here is his primary passion. Every response he gave came back to this idea of enabling "The People" to enact federal laws, much like the initiative system many states already have. For the last 20 years, he's been developing and promoting the National Initiative for Democracy. His Philadelphia II non-profit is conducting the national online election. It claims that if 50 million people vote affirmatively, the Initiative will legally have to be enacted. His website, www.gravel08.us, provides details.

When I suggested that the main goal of his Initiative is to wrest some power from the political structure in D.C., he paused, and I thought I detected a hint of irritation:

MG: *Well the Federal Ballot Initiative is gonna do A LOT more than just pull some of it away! Because the minute the people come into the legislative arena, they become the senior partners. It will add another check to our system of checks and balances. Let me tell you: when you have one party in control of the legislative and judiciary, the checks and balances are voided. We just saw that for the last six years and how horrific this can be for public policy and our foreign policy. But you bring the people in and that will never happen ...*

If the people were able to make laws today, we would be out of Iraq—they would have done something last November. But all they could do was vote for personalities. So now Congress has this power, and they're not doing very much with it other than issuing great statements about what they're going to accomplish. But we aren't seeing anything really happening. Why? Lack of leadership.

In the 1970s he was well-known for his one-man, five month filibuster that forced the expiration of the Vietnam draft and for reading aloud 4,000 pages of the Pentagon Papers (the classified documents detailing how the government misled the country into Vietnam) into record from the Senate floor.

He lost re-election in 1981 after angering the powerful Alaskan fishing industry and faded into oblivion. 1992 saw the first incarnation of the National Initiative, which has consumed him ever since.

Now he's burst back into the spotlight. But with only \$15,000 and poll numbers seldom reaching 1%, Gravel is the long-shot candidate. One suspects he may not be in this campaign to become chief executive, but rather to use it as a platform to promote his Initiative.

MG: *Prior to my announcing for President, it was getting very, very little support. The media had blanked it out, and the Body Politic blanks it out, so it wasn't getting any traction at all, and any speaking I could do around the country was insufficient. But after I filed for office, I've had more visibility on the Initiative than I've gotten for 15 years. If I can get into double-digits, the media will have to begin to pay attention to it.*

So why does the media "blank out" certain ideas?

MG: *The media is very powerful in our society and the intermediary between the Body Politic and the People. They translate to the people what's happening in the Body Politic, but they're as biased as the Body Politic. So when you talk about being able to go around the media, go around the government, you're talking about empowering people. So, the media blanks it out.*

Personally, I don't see we, the people making decisions any better than they, the politicians do. Americans strongly supported the invasion of Iraq five years ago, and elected to put one party in control of our checks and balances for six years because we let our fear control us. So I asked him why he has such trust in us, but I didn't hear anything firm or reasoned. It seemed to me more like a Christian's belief in God—there's no logical explanation, just an overwhelming faith.

MG: *I look internally. Why is it I've been in politics since I was 15 years old? When*

you get elected you think you're pretty smart and you know all the answers ... I'd go at it and get my come-uppance, and those times I'd look at it and say "I made a mistake here, and had the People made this decision, they would have done better than I had done."

The evidence seems to suggest he still sees himself as a lone man among monkeys, standing up for what is right when all others in the "body politic" are unwilling or incapable. I asked him about that other anti-war long-shot, Representative Dennis Kucinich.

MG: *Dennis is a very decent human being, but he doesn't understand the Power of the People. I tried to work with him on it, but he never paid any mind to it. He hasn't paid any mind to it now because he doesn't understand the People can do a better job than Dennis Kucinich (laughs). That's not saying anything bad about him; it's just saying he doesn't understand. He's politics-as-usual on the left, and you've got a whole host of politics-as-usual on the right.*

No, Gravel is definitely not politics-as-usual. He advocates eliminating the IRS, for example, and sees no reason to raise taxes for universal healthcare. He claims a majority of the price of healthcare and pharmaceuticals is overhead and administrative costs, and that politicians like Clinton, Obama and Edwards don't want to defy that industry.

MG: *This is where their huge fund-raising comes from. That and the trial lawyers. Edwards wants to raise taxes to pay for universal healthcare— not necessary.*

This compelled me to squeeze in one last, probing question: What's the most you've ever paid for a haircut?

MG: *(Laughs) 45 dollars maybe? 25? I've paid as little as ten. Go to Supercuts!*

If that's not a product plug, I don't know what is. C'mon, Supercuts, Gravel '08 could use some corporate muscle.

Jan Tangen is a second year MES student.

Club Meetings

Fashion Club
Mondays, noon
CAB 2 floor

TESC Democrats
Mondays, 3:30 p.m.
CAB 3rd floor
tescdemocrats@gmail.com

Prolegomena to a Future Poetics
evening literary reading series
Mondays, 7 p.m.
SEM II, A1105

Healing Arts Collective
Tuesdays 3:30 to 5 p.m. Info
Shoppe, 3rd floor Library

Evergreen Spontaneity Club
Tuesdays, 6 to 8 p.m.
SEM II, D1105
All experience levels welcome

Student Video Gamers Alliance
Tuesdays, 7 p.m. to 9 p.m.,
CAB TV lounge

Narcotics Anonymous
Tuesdays, 8 p.m.,
LAB I, 1047 and SEM II, 3107A
Sundays, 6:30 p.m. CAB lounge

SEED
Wednesdays, 1 p.m.
CAB 3rd floor pit

Chemistry Club
Wednesdays, 1 to 2 p.m.
LAB I, 1037

Geoduck Union
Wednesdays, 1 to 3 p.m.
SEM II, B1105
geoduckunion@evergreen.edu

Students In Action workshops
Wednesdays, 1 to 3 p.m.
SEM II, E2125

Students for a Democratic
Society
Wednesdays, 2 p.m.
SEM II, E3105

Society for Trans Action
Resources
Wednesdays, 3 p.m.
SEM II, D3107

Writer's Guild
Wednesdays, 3 to 4 p.m.
SEM II, C building lobby chairs

Synergy
Wednesdays, 3:45 p.m.
CAB 320

Alcoholics Anonymous
Wednesdays, 4 p.m.
LAB I, 1047
Fridays, noon and 7 p.m.
LAB I, 1047

The Outdoor Adventure Club
Wednesdays, 4 p.m.
CRC rock climbing gym

Meditation workshop
Wednesday 7:30 to 8:30 p.m.
Cedar Room, Longhouse

Open Mic Poetry Reading
Wednesdays, 8 p.m.
VOX
Thursdays, 2:30 p.m.
CAB 320 solarium

Infoshoppe and Zine Library
Thursdays, 4 p.m. LIB 3303

TESC Chess Club
Thursdays 4 to 6 p.m.
SEM II, C1105
All skill levels welcome.

Evergreen Animal Rights
Network
Thursdays, 4:30 p.m.
CAB 3rd Floor

WashPIRG
Fridays, 4 p.m.
CAB 320, conference room

On Campus

Thursday, 24
10 a.m. to 3 p.m. Camp Darfur
awareness and action camp. Red Square.
Hosted by the Evergreen Hillel and
SESAME.

11:30 a.m. to 1 p.m. EQA Pride Week
event: face painting. CAB 2 floor.

3 to 5 p.m. EQA Pride Week event:
"Let's Keep Talking About Queer Sex"
safe sex workshop. CAB 108.

6:30 p.m. potluck dessert and tea. 7
p.m. "Centering Prayer" introduction
and practice. Longhouse. Hosted by
Common Bread.

7 to 9 p.m. Nicky Click musical
performance. HCC. Hosted by WRC

7 to 10 p.m. EQA Pride Week event:

"What Becomes You" book reading,
signing and Q&A session. LH 1.

Friday, 25
11 to 3 p.m. EQA Pride Week event:
Resource fair. Red Square.

8 p.m. "Shakespeare's Women" a
gallery of portraits depicting the lost
women of William Shakespeare. COM
Experimental Theatre. Hosted by
Dialogues with Shakespeare's Women
aka Lady Crable's Players.

8:30 p.m. to midnight. Hip hop concert
featuring Dilated Peoples, Medusa with
DJ Ice, Step Cousins Macklemore and
Xperience. CRC Bay 3. Sponsored by
S&A Productions.

9 p.m. EQA Pride Week event: Cheap
Ass Drag Ball. HCC.

Saturday, 26
8 p.m. "Shakespeare's Women" a
gallery of portraits depicting the lost

women of William Shakespeare. COM
Experimental Theatre. Hosted by
Dialogues with Shakespeare's Women
aka Lady Crable's Players.

Monday, 28
5 to 6 p.m. "Elements of Alchemy"
creative writing workshop. LIB 2304.

6:30 to 9 p.m. Gypsie Nation freespirit
dance. SEM II, E1107.

Tuesday, 29
4 to 5 p.m. "Grammar Rodeo" grammar
skills workshop. LIB 2304.

Wednesday, 30
3 p.m. Bicycle mechanics workshop:
working with pedals and bottom
brackets. Bike Shop, basement of CAB.

3 to 5 p.m. Academic IT priorities group
meeting to share and discuss information
technology that impacts academics.
SEM II, A2109.

Upcoming Events

Upcoming events
Thursday, May 31, 5 p.m. "Laughing
Meditation." Rotunda. Hosted by
Common Bread.

Friday, June 1, 6 to 8:30 p.m. Prison
industrial complex workshop. SEM II,
A1107. Hosted by WOCC.

Sunday, June 3, noon to 4 p.m.
Contact Dance Workshop: dance
workshop in contact improv for all
skill levels. CRC 216. Hosted by
Contact Improv.

Wednesday, June 6, 2 to 4 p.m.
"Mafaida's Vaccine" media and
theatrical performance.
SEM II, B1105. Hosted by the student
group Latin@s.

Thursday, June 7, 6 to 8:30
p.m. Amelia Ortiz spoken word
performance. Longhouse. Hosted by
WOCC and MEChA.

Would you like your
group's event listed in
the calendar of the
Cooper Point Journal?

Contact calendar
coordinator
Lauren Takores at
cpj@evergreen.edu.

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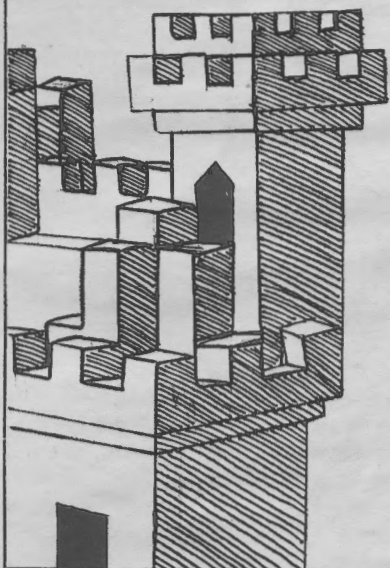
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I'm trapped inside of a geometric maze.

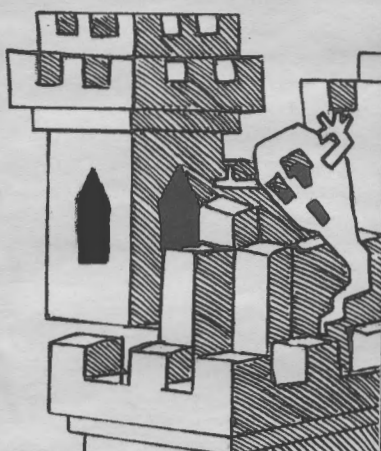


The air is empty, except for the smell of a digital appliance.

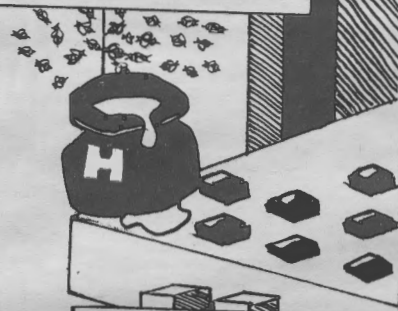


But in the distance is the faint buzzing of bees.

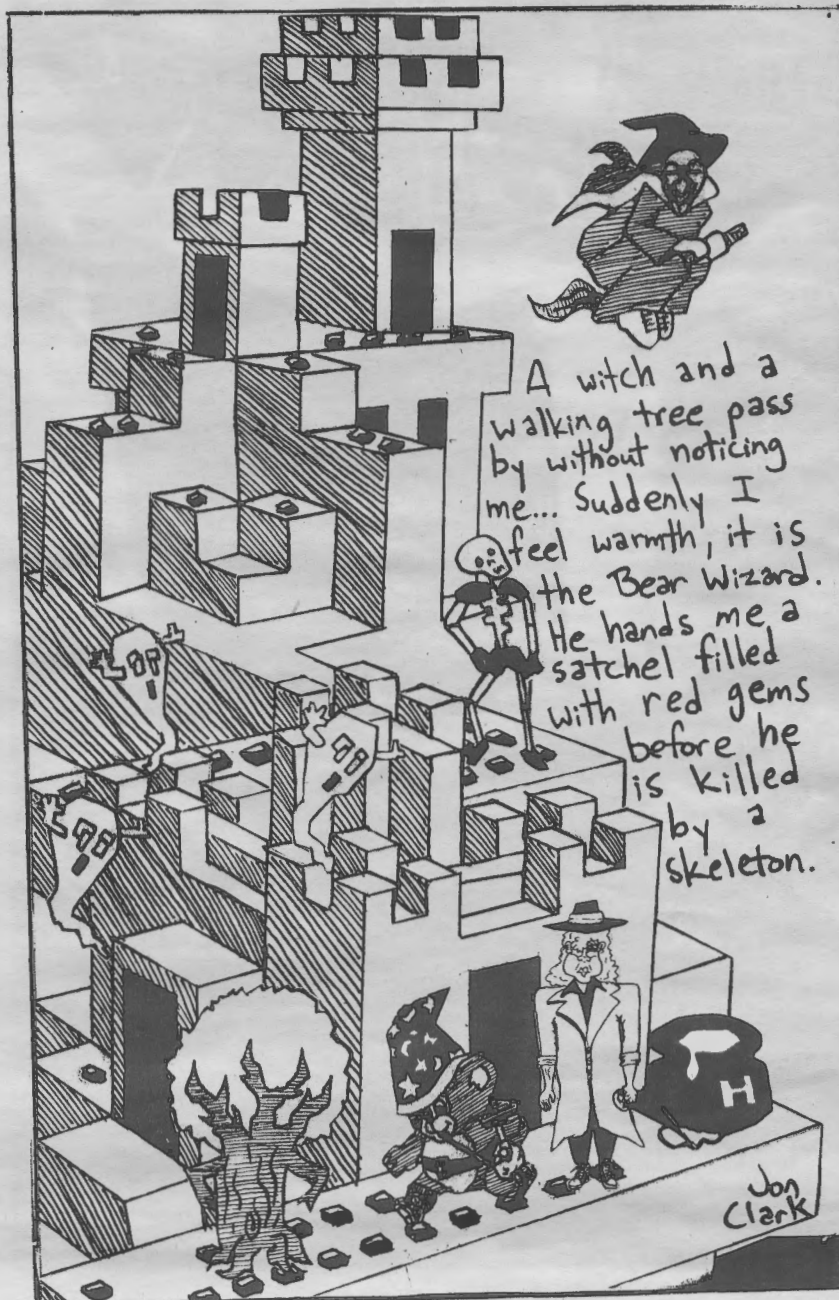
It's so cold I can see my breath.



An electrical charge... A jumble of wires.

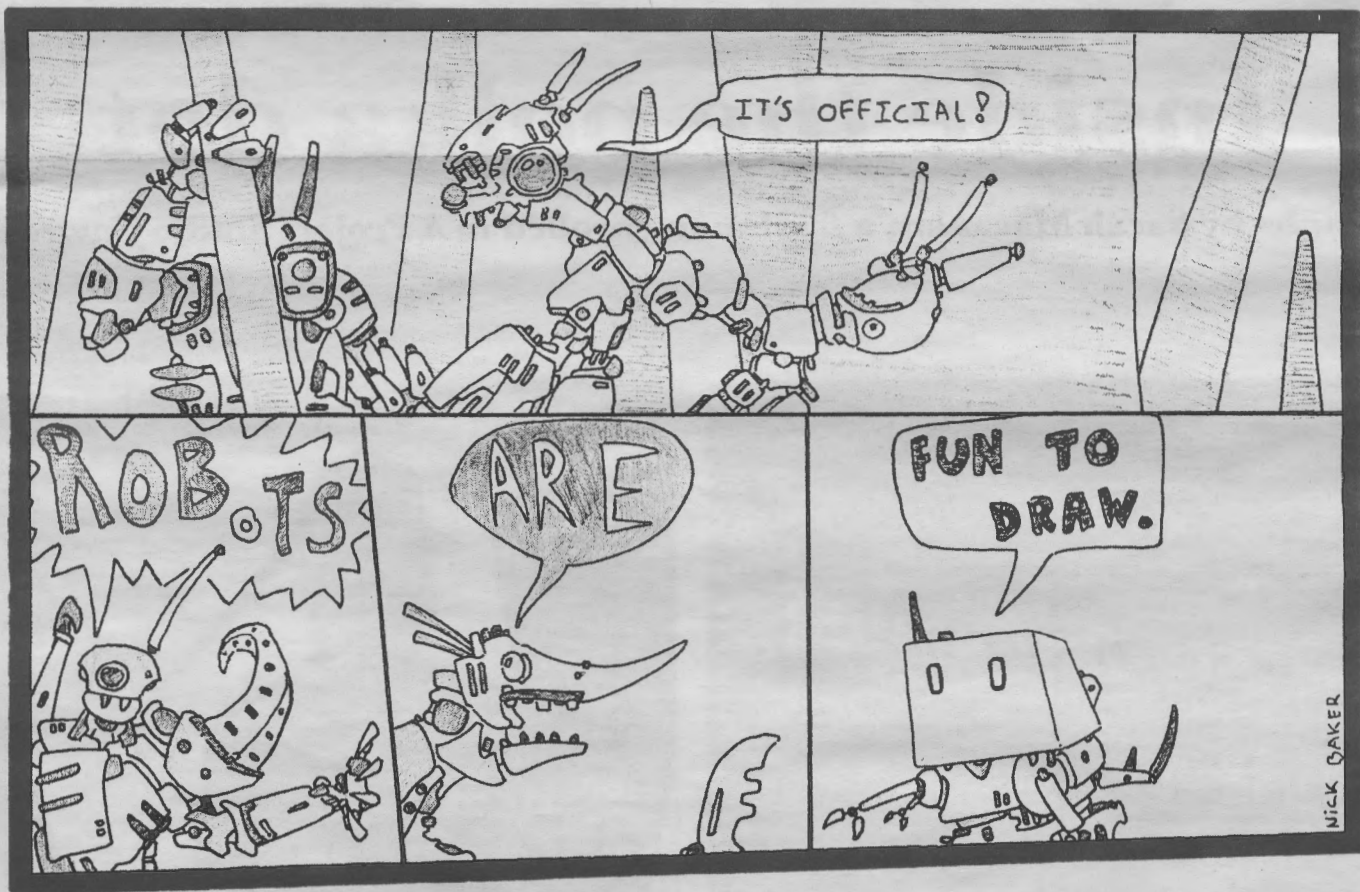


And the sweet smell of organic honey.



A witch and a walking tree pass by without noticing me... Suddenly I feel warmth, it is the Bear Wizard. He hands me a satchel filled with red gems before he is killed by a skeleton.

Jon Clark



IT'S OFFICIAL!

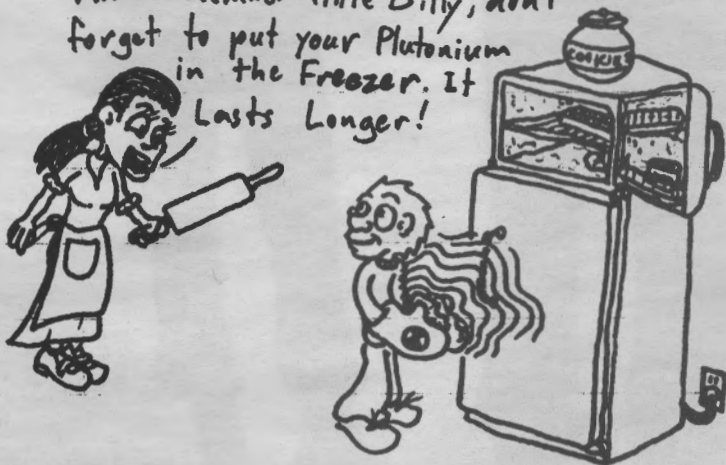
ROBOTS

ARE

FUN TO DRAW.

NICK BAKER

And Remember little Billy, don't forget to put your Plutonium in the Freezer. It Lasts Longer!

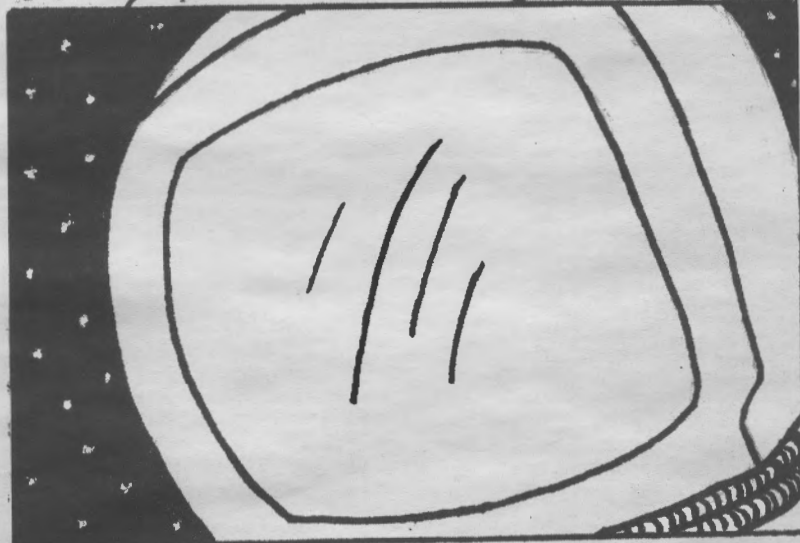


-Miles

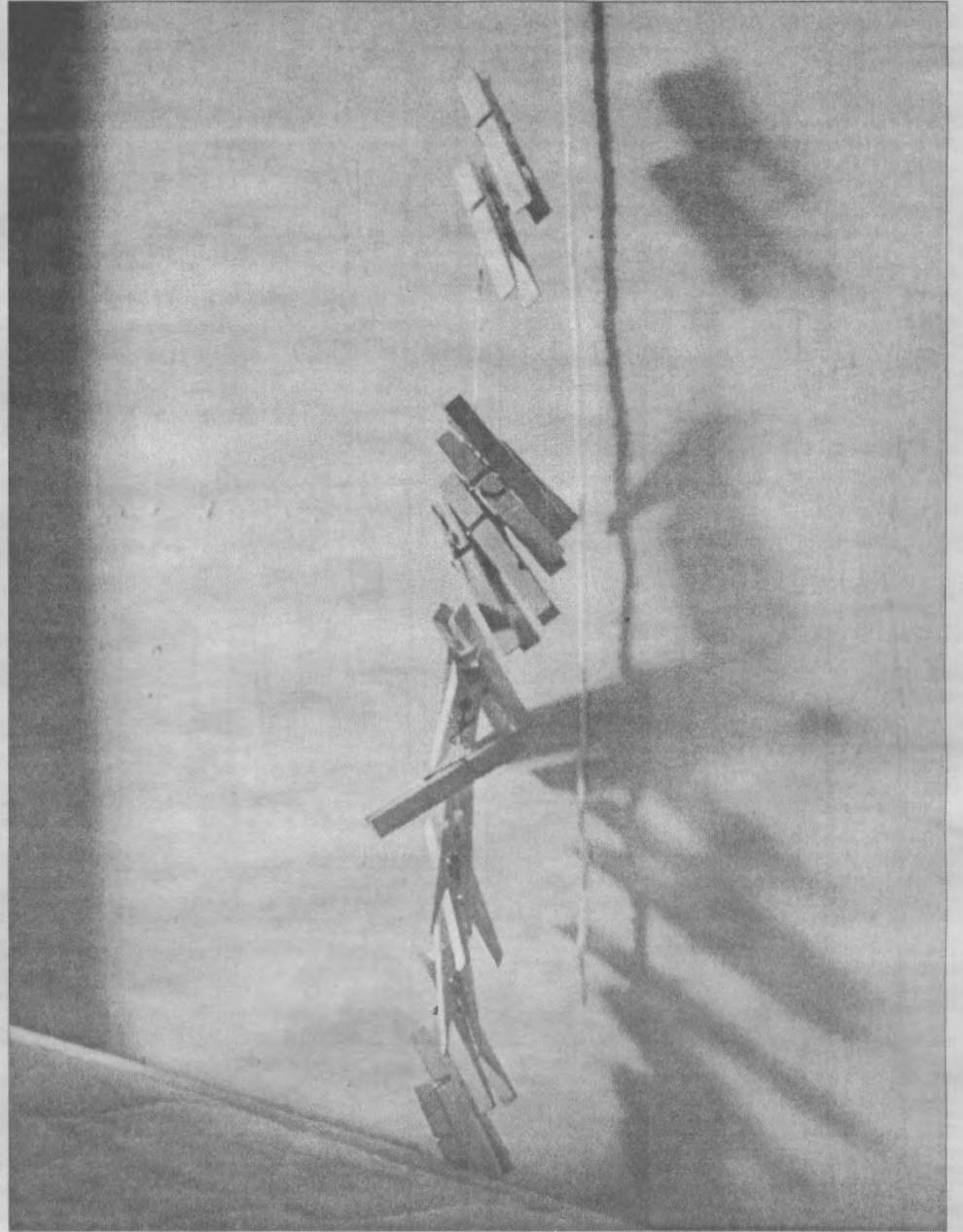
Phantoms

Brian Fligner

L'espace est tres fantastique



et jamais dangereuse



Inside the polka dot

Photographs by Sarah Macaulay, a freshman enrolled in A Project Studio Environment.

