



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

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Corrections

Issue 13, Jan. 25, 2007:
• Asenka Miller's name was misspelled as "Asanka" on the front page.



Lt. Ehren Watada shakes hands with a supporter after his speech at SPSCC on Wednesday (See more photos on page 7).
Sarah Alexander

Watada speaks to community Awaits court martial set for February 5

BY SARAH ALEXANDER

"It is the responsibility of Officers to speak out and defend the Constitution," said Lieutenant Ehren Watada during the speech he gave at South Puget Sound Community College. Last year, Watada, and Army 1st Lieutenant, came forward as the first commissioned officer to publicly refuse deployment to Iraq.

Watada is scheduled to be court marshaled on February 5th, and may face up to six years imprisonment for his refusal to deploy and for speaking out against a war, which he believes is illegal.

Some people believe he is a hero for refusing an "illegal and immoral war", others think he's a traitor for missing deployment and abandoning his soldiers. The way Watada sees it, "By participating in this war I would be violating my oath to this

country. As officers, we are sworn in to uphold the U.S. Constitution."

He also believes that the leaders of our country knowingly violated the Constitution and the Geneva Convention to start this war, and he wants to see their actions held to account. He encourages others to educate themselves on the facts of the U.S. war in Iraq, and come to their own conclusions.

The event, sponsored by BRICK (Building Revolution by Increasing Community Knowledge) brought about 500 students and community members and filled the Kenneth J. Minnaert Center for the Arts Wednesday evening. The event also drew a small crowd of opposition.

Sarah Alexander is a junior enrolled in evening and weekend classes with a focus on Spanish and photography.

Bills addressing student journalism and journalist protection discussed at Capitol

BY ARLAND HURD AND NICHOLAS DAVID KLACSANZKY

On January 22, 2006, bills concerning freedom of student press and reporter-source privilege were discussed by the House Judiciary Committee. Lawyers, school administrators and both professional and student journalists came to the Capitol Campus to testify before the committee.

House Bill 1307 would prevent high school and college administrations from overseeing and eventually controlling the final product of a student newspaper under most circumstances.

House Bill 1366 would give journalists pro-

tection from frivolous subpoenas.

People from all over Washington state came to testify about both bills. One student journalist traveled all the way from Spokane.

Many of the visiting high school journalists gave inspired testimony in favor of passing House Bill 1307. The committee was cheerful during the hearing. Some members interjected laughs and lightening commentary in to the testimony and seemed to enjoy the dialogue between the administrators, who wanted the bill amended to exclude primary school students, and the high school participants.

JOURNALISM BILLS PAGE 4

Putting Rainier back together

BY AMBER CARVER

This Sunday evening, the Northwest Regional Office of the National Parks Conservation Association (NPCA) gathered at the Portage Bay Cafe in Seattle's University District to celebrate a year of hard work. After a dinner of organic, locally produced pasta and brownies, volunteers and employees caught up, shared stories and watched a slide show that included photos of trail maintenance, invasive vegetation removal, snow shoe and signature gathering days. The NPCA is a very busy organization, and the Northwest Regional Office leads the way in supporting the area's National Parks.

The burning question at Sunday's dinner was: what's going on at Mt. Rainier, and what can we do to lend a hand? The entire park has been closed since the November 2006 storms washed out a number of roads and trails, and there is no official word as to when the park will reopen. The NPCA has teamed up with the Washington Trails Association (WTA), the Student Conservation Association (SCA) and the Washington National Park Fund (WNPF) in an organized effort to get Mt. Rainier N.P. back on its feet. In order to maximize the output of their efforts and ensure efficiency, each organization within the coalition has taken on a specific task.

The WTA, an organization that has been around since 1966 and "protects hiking trails and wild lands, takes thousands of volunteers out to maintain trails, and promotes hiking as a healthy, fun way to explore Washington" will take on short-term trail repairs, while the SCA will work on long-term trail repairs. The WNPF—the official non-profit fundraiser for Mt. Rainier, North Cascades and Olympic National Parks—will gather funding for the project.

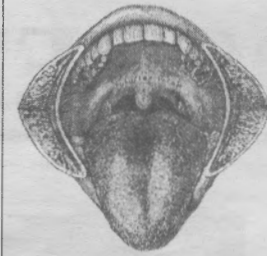
The NPCA will lobby for government support, which is precisely what the association was designed for. It was founded by Stephen Mather, who was also the first director of the National Park Service (est. 1916). The purpose of the NPCA is to serve as an independent voice outside of the federal government to lobby in the interest of National Parks. The NPCA has branched out to include hands-on volunteer projects in the parks, and the Northwest Regional Office has an art gallery and information center on Pioneer Square.

As Sean Smith, the Northwest Regional Director, put it, "there is far more work to be done [at Mt. Rainier] than there are people to do it," so the coalition needs all the help it can get.

For more information on the NPCA, call (206) 903-1444, or go to www.npca.org/northwest. For information on the WNPF, with links to additional information on the flood damage at Mt. Rainier and other parks, go to www.wnwf.org/. For the WTA, go to www.wta.org, and for the SCA, go to www.thesca.org.

Amber Carver is a junior enrolled in Introduction to Natural Science.

VOXpop



If you could change one thing about Olympia, what would you change?

Lauren Allen and
Joshua Katz



"I would love to see street theater and performance art on the streets of Olympia."

Kate Benak

Junior

Awareness



"Olympa needs a Trader Joe's."

Liz Ullery

Junior

Feminism: Local to Global



"Cleaner water in the Puget Sound."

Justin Kidulson

Senior

Heritage



"I would make it sunny more often."

Erik Braziunas

Senior

Hybrid Music



"I'd make the 48 run on weekends."

Kit Crossland

Junior

Independant Learning Contract

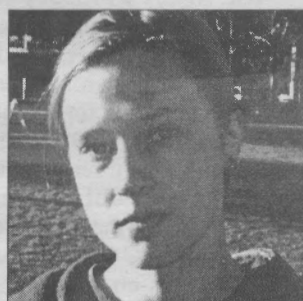


"I'd revive the dead, unappealing music scene. Get some indie, get some reggae, get some punk!"

Theresa Perry

Freshman

Forensics



"People need to stop stereotyping people so much."

Lacey Anderson

Senior

Enrolled in night classes



"When I meet someone in Olympia and I see them on the streets downtown, I'd really like for them to acknowledge me."

Ben Blankenship

Senior

S.O.S. Mediaworks

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 are held in CAB 316



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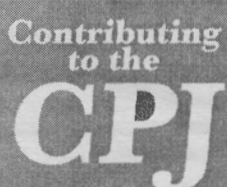
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Call the Cooper Point Journal if you are interested in any of the available positions listed above.

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

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News briefs

Submit your news briefs: short factual accounts of past happenings. cpj@evergreen.edu.

Hate war? Like sex, phalluses, nudity?

The Phrontisterion purposefully presents the most titillating anti-war comedy known to humankind, rife with innuendo to the point of utter lunacy: Aristophanes' Lysistrata. Get naughty Saturday, February 10th and Sunday, February 11th in the COM building Recital Hall at 8 p.m. ADULT content. FREE of charge. See the anti-war sex comedy that can save the world!

Center for Community-Based Learning hiring tutors

The Center is seeking workstudy-eligible students for several tutor positions. Tutors will work with children individually or in small groups in areas of math, reading, ESL. The placements are in high poverty schools; this is a great opportunity for students considering a career in education to gain experience in the public school environment. Non-workstudy students are encouraged to apply as often something can be arranged through the Financial Aid Office. The positions are 10 hours/week and tutors will be paid \$10.51/hour. There is no closing date; students will be interviewed on an ongoing basis. Please contact Ellen Shortt Sanchez (shorttse@evergreen.edu or 867-6859) for more information.

Writing Center rolls out new workshop series

After a quarter's hiatus, the Writing Center brings back its revised weekly workshop series. Join Writing Center tutors extraordinaire as they share their knowledge weekly. Mondays at 4 p.m. explore the crafts of poetry, fiction, and creative non-fiction in "Creative Writing" with Grant Miller and Meghan McNeely.

Tuesdays at 4 p.m. examine aspects of the writing process that promote critical thinking in "Writing as Academic Inquiry" with Miller and McNeely. Thursdays at 4 p.m. review fundamentals of grammar to bolster confidence in "The Grammar Rodeo" with Victoria Larkin and America Fitzgerald. All workshops meet in LIB 2310, the classroom adjacent to the Writing Center, LIB 2304. For more information about weekly topics, log onto our web site at www.evergreen.edu/writingcenter or call the Writing Center at (360) 867-6420.

The future of TESCTalk

During fall quarter a group of staff, faculty and students were convened to conduct a review of email listserv TESCTalk, which included an examination of the purpose of the discussion list, whether the list as it was currently functioning was meeting that purpose and to make recommendations as to how TESCTalk should function in the future.

The review of TESCTalk has concluded and the review group invites members of the college community to join us for a discussion of the recommendations on Monday, Feb. 5 from 3:30 to 4:30 p.m. in SEM II, D3109. The recommendations are now online. If you are not able to attend the public forum, please submit written comments online. To access the recommendations and/or submit written feedback, go to <http://www2.evergreen.edu/itch/tesctalk-tesccrier-workgroup-recommendations>.

WSECU offering \$47K in scholarship aid

To support its members and their dependents seeking a college degree, Washington State Employees Credit Union (WSECU) will award 27 college scholarships in 2007. The total includes twenty \$2,000 scholarships for students working to attain a four-year or graduate degree and seven \$1,000 scholarships for those attending a two-year or vocational school in the fall of this year. To qualify for a scholarship, applicants must

be a member of WSECU or a member's dependent.

The complete application is available in WSECU branches, by calling the Contact Center at (800) 562-0999, or at WSECU's web site, <http://www.wsecu.org>. The award may be used for almost any post-secondary education.

The student must be enrolled full-time in the fall of 2007. WSECU scholarship applications and supporting materials are available now and must be postmarked by March 7, 2007. Recipients will be announced in late spring. The credit union is committed to the principle of diversity and will evaluate applicants using a range of criteria including academic record, recommendations and a personal essay. Membership in a credit union other than WSECU does not meet eligibility requirements.

Day of Absence, Day of Presence

It's that time of year again as First People's Advising Service prepares for the Day of Absence on campus and off campus on programs Friday, Feb. 16, and Day of Presence events on Wednesday, Feb. 21.

These are events created to explore, celebrate, discuss and reflect on issues of diversity, equity, multiculturalism, culture, heritage and community at Evergreen. It also provides an opportunity to plan a year long calendar for programs and activities around these issues to benefit students, faculty and staff. For questions, contact

Eddie Maiava at (360) 867-6394 or Raquel Salinas at (360) 867-6462 or via email atsalinasr@evergreen.edu.

Bringing the Americas together

Participants in the Native American Studies Program at The Evergreen State College are requesting funds to participate in the *Bridging the Americas, Reuniting the Eagle and the Condor* gathering of elders from indigenous tribes of the Americas. The gathering will meet at Lake Titicaca in Peru to beckon in the prophesied Age of Peace, 500 years of unity and shared vision between peoples who have, for the last 500 years of Darkness, been scattered and oppressed throughout the Americas. When indigenous people of the Americas once again unite, the prophecy states, it will create worldwide transformation, allowing all of humanity to move from the depths of war into the light of peace. Elders from all tribes and students in Native American Studies programs are being called to participate in this extraordinary, historic event! The gathering will be supported by participants from around the world and will also serve as a forum for cultural exchange, teaching and cultural arts performances, such as the Eagle and Condor dances.

The TESC Native American Studies Program was founded by Mary Ellen Hillaire (Lummi) with spirituality as a core component of the curriculum. The program for 2006-07 titled Heritage: Self-Identity and Ties to the Land provides an opportunity for participants to clarify concepts connected to the values of tribal people and the protocol of ceremony. Incorporating spirituality into the curriculum at Evergreen is a recent initiative and we will have an opportunity to bring back templates for program review.

Tribal communities in western Washington will meet and offer bundles and resolutions, stating the fulfillment of their own tribal prophecies and pledging unity with those in Peru who are bringing this vision to life. Locally we are asking for prayers and ceremonies in support of this journey and ceremony.

For more information or to contribute to this endeavor, please contact Raul Nakasone at nasprogram@evergreen.edu, Sherri Anderson at dangrigatown@yahoo.com, or Melissa Thetford at melissa_thetford@hotmail.com.

EVERGREEN POLICE BLOTTER

COMPILED BY CURTIS RANDOLPH

Case number 07-0078 1/11/2007

Instead of stealing an actual bike, this time someone simply stole a bike rack off of a vehicle in C lot. It's possible that it was one of the same guys who steals bikes. Maybe he likes to keep his stolen bikes appropriately organized with a stolen bike rack.

Or maybe he logically deduced that in the case for means of travel, if you have a car then you don't need a bike, and if you have a bike then you don't need a car, which could be translated to the discrete math equation $B(x) \leftrightarrow C(x)$ where $B(x)$ is bike transportation and $C(x)$ is car transportation and x is the domain of people that need to get from one place to another, and therefore a vehicle mounted bike rack creates a double true result which results in a false due to the XOR statement, and the only way to correct this is by either removing the car or the bike or, in this case, the bike rack itself.

But who knows. Nothing further at this time.

Case number 07-0081 1/09/2007 at 1530 hours

A victim went to police services to report that someone had vandalized his vehicle. He had last seen his car three nights previous, where he parked in F lot and did not secure the door.

He returned to find cigarette butts strewn about and the lower half of his console torn away, but with his car stereo still in tact.

Forensic work suggests that some dudes broke into his car with the intention of stealing the car stereo, but were having the most difficult time with it, and while they struggled for what could have been hours

they smoked cigarette after cigarette to help ease their growing frustration.

Afterwards, deciding that modern lock technology was just too advanced for them, they didn't even have the human compassion to clean the cigarette butts out of the car, and instead just left them there. How rude is that? No suspects at this time.

Case number 07-0093 1/14/2007 at 2314 hours

Officer observed a subject run up the stairs with a 40 oz beer bottle in his hand. Contact was made with the residents of the dorm where the subject had run to.

Inside the dorm, the two residents smelled of intoxicants, were under 21, and admitted they had been drinking.

However, the officer did not have any Required Grievance Meeting forms in his possession at the time, so he did not issue any. End of report.

Case number <various>

In graffiti this week we had the following vandalisms. Graffiti on the information board near the CRP that was black in color and said "nanobots are evil." A simple wavy line running along the wall of C dorm.

A dog with the word "arf" written underneath it. A rabbit with the word "bun bun" written underneath it.

Graffiti tags of an indiscernible nature written in F-Lot on the ticket machine, on the ticket machine gazebo, and on three signs in the parking lot.

On the first floor of the library on a smoking sign someone had drawn a face in stencil.

Thousands of dollars of college spending money will be spent removing the graffiti, so repairs to the faulty heating systems in the dorms will probably be forgone at this time.

Applications due by 2/16/07 **By 5:00 PM**

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Allison Ioli

A large pile of trash has occupied Red Square with a note informing passersby to keep garage out of the woods.

JOURNALISM BILLS COVER

Patricia Lantz, chair of the House Judiciary Committee, commented after the hearings that the testimony in favor of passing 1307 was strong and that the bill was likely to go through the committee. Kenneth F. Bunting, Associate Publisher for the Seattle Post-Intelligencer remarked, "When sharing knowledge to the people that they need to know about, we ought to be able to promise confidentiality, whistle blowers can't come forward without this bill." Without laws like 1366, sources like the one that came forward and told Lance Williams and Mark Fainaru Wada of the San Francisco Times about steroid use in the Major League Baseball Association,

would be less likely to come forward if they knew that the journalist could be arrested. In fact that is exactly what is happening with Williams and Fainaru; a Federal Judge has told the two they must give up their source. The two reporters are looking at an 18-month sentence for not revealing their source.

Arland Hurd is a senior enrolled in Mind and the World. Nicholas David Klacsanzky is a sophomore enrolled in an independent learning contract.

Free community meal served at Eagle's Hall

BY FERNANDA SCURNIG

Over 500 pounds of donated vegetables, twenty volunteers and 150 guests later, the basement of the Eagle's Hall gave birth to a tremendous community meal on Thursday, November 23rd, 2006.

This incredible feat was made possible by an abundance of community contributions. The Eagle's Hall granted the use of their basement and accompanying kitchen space.

A plethora of local farmers, businesses and individuals donated a cornucopia of produce, bread, fish, poultry and baking supplies towards the meal.

On Wednesday, the November 22, volunteers started tramping in and the basement walls resounded with vigorous chopping, peeling and washing until late into the night. Thursday morning found many of the same people back in the kitchen, along with many new faces, continuing with the cooking and compiling of the grand meal.

Contrary to some paranoid worries that no one would come to eat, at 4 p.m. sharp the basement had already begun to fill. By 4:30 p.m., when the serving was well underway, eighty-six guests were counted (not including all the volunteers who were working and eating throughout).

By 7:30 p.m., most of the guests had eaten and filtered out, leaving the assembled flock of volunteers in varying degrees of excitement and exhaustion to begin the grueling process of leftover consolidation and clean-up.

This free community meal was loosely based on the government subsidized cafes in Brazil. These cafes focus on bringing

people together, from a variety of different backgrounds, to enjoy extremely cheap, high-quality food.

Organizers felt that the high energy, and negative history, already surrounding the last Thursday of November could be used to create something new with the national holiday: Thanksgiving.

Part of this goal was to create a meal using entirely local ingredients. After all the donations were collected, only the oil, rice and spices were not from the Pacific Northwest. All the vegetables and poultry were organic.

The bulk of the produce: squash, onions and greens, were gleaned from fields where the vegetables would have rotted and been plowed back into the earth.

Through many long hours of hard work, an amazing amount of jovial and ridiculously good times were had. Music blasted, cooks slipped and slid across wet floors, kids scampered while chaos and creativity collided in the final product of twenty overflowing dishes.

Peering out from the kitchen, cooks watched chairs rapidly being filled as all sorts of Olympians sat down together, connected for the evening by food.

Apparently community meals such as this have incredible support and momentum in the Olympia community.

The donated space, food and the incredible crew of enthusiastic volunteers who gave huge amounts of their time, energy and good company to the event make this clear.

Fernanda Scurnig is a sophomore enrolled in an independent learning contract.

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The Language Symposium: It

BY GRANT MILLER

Where is that proverbial wall, the un-passable horizon where we stop and scratch our heads, unable to go further, unable to explain away, to rationalize our collective being? Where are the limits of human knowledge? Perhaps this wall is a noun, or even better, a pronoun. John Locke always said *what is, is*. But when language is boiled down to its essence, what is left?

It.
But what is "It"?
It is *It*.

Let's use language to complicate this further: "It" is an ambiguous demonstrative pronoun that refers to *something*. There are lots of *somethings* in the world, and sometimes these *somethings* are boiled down to one thing—It. Every culture has its own It, whether it be God, Maya, the Pantheistic Interconnectedness of all Things, Being, Becoming, Language, String Theory, Mathematics, Logic, whatever. But is there *SOMETHING*, that one *thing* that defines, originates, creates the focal point of the human experience?

Why yes, there is, but what is it?
It.

Every so often a book comes along and tries to describe this It. In 1969, a time of large-scale social unrest, Inger Christensen made an attempt when she wrote about It in her book titled *It*.

Not to be confused with Stephen King's shitty novel of the same name, *It* is an epic poem (insert Homer comparison here) written in three parts, each part written using a different constraint. *It* turns language on its head, and uses it (language) to bring a reader along on a circular journey, complete with twists and turns, linguistic tributaries, but of course, as with any system of language, *It* curls right back in on itself and ends up just where it started.

It. That's it. That started it. It is. Goes on. Moves. Beyond. Becomes it and it and it. Goes further than that. Becomes something else. Becomes more ...

Perhaps Anne Carson says it best in her introduc-

tion: "[It] is at once a hymn of praise to reality and a scathing comment on how we make reality what it is."

Written in 1969, a time of worldwide social questioning and upheaval, a time when human beings were confronted with their collective mortality, the validity of their notions of "progress," and the limits of their ability to "know," *It* entertains these questions that have pervaded Postmodernity: Is there such a thing as agency in the individual? Do we speak language or does language speak us? Is reason the only path to knowledge?

The first section, entitled PROLOGOS (the term LOGOS is a Greek word that denotes everything from

"It is a piece of writing that somehow manages to use language to subvert and transcend the inherent self-referential nature of language."

"word, sentence, story, or grammar" to "number" to "argument") contains all the stuff of the world and its subtle emergence, perhaps in time, perhaps outside of time. In this section each line contains 66 characters, and is split into eight sections. For example, section one has one poem with 66 lines (each containing 66 characters), section two has 2 poems with 33 lines, section three has 3 poems with 22 lines, and so on and so forth until you get to the eighth section, which contains 66 poems with 1 line in each.

Part two, LOGOS, has three sections, "each with eight subsections of eight poems: 3 x 8 x 8." In this section Christensen borrows eight grammatical categories from *A Theory of Prepositions*, which include "symmetry, transitivity, continuity, connectivity, variability, extension, integrity, and universality." Christensen said she wanted to use "eight terms that could stay in a state of flux and at the same time give

order to the indistinctness that a state of flux necessarily produces." It is the preposition that provides relationships between objects in space, and to quote Anne Carson again: "Her choice of prepositions as an icon of order seems a simple but perfect stylistic decision. Any prepositional system implies a philosophy of life."

EPILOGOS is the conclusion, and is written using a more transparent constraint, a free-verse lament for the state of *It*.

I'm afraid/ It starts/ It starts again/ It starts in me/ It starts in the world/ It starts in world after world/ It starts far beyond the world/ It starts in fear/ and beyond fear/ in fear subdued by fear/ and fear unsubdued by fear/ continues/ as random as it started/ in fear/ and there is nothing to do but say it as it is/ we're afraid/ It's not random/ It's not the world/ It is random/ It is the world/

It is a piece of writing that somehow manages to use language to subvert and transcend the inherent self-referential nature of language. The use of constraint is another stroke of genius on Christensen's part, because as any faithful Oulipan knows, it challenges the inspiration of the muse, and by using constraint, perhaps Christensen is paying homage to the spontaneity of life while simultaneously tipping her proverbial hat to mathematics, which may and may not be the language of the cosmos—the dialect of *It*.

It is not only a remarkable contribution to Western Literature, but a Manifesto for being/becoming itself, a praise for paradox and the ambiguous, mysterious, overwhelming and unanswerable questions. A sort of *The Prophet* that transcends any mundane ethical polemic.

It is it, or rather, it is. And that's it.
And there is nothing more to be said, nor that can be said, about *It*.
And we're back where we started.

Grant Miller is a senior enrolled in a contract about the weather.

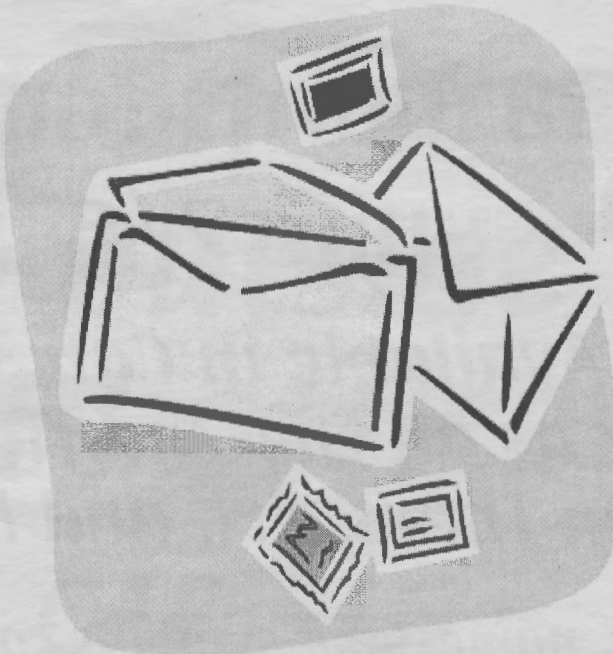
A Quantitative and Symbolic Reasoning Center Puzzler



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.

Suppose that you have two 33¢ stamps, eight 5¢ stamps, four 10¢ stamps, and three 7¢ stamps. Now suppose that you want to mail a 50¢ package. How many different combinations of available stamps are there which add up to exactly 50¢?



Solution to last week's challenge:

One kid: answer in next week's challenge.

Twins: "If I were to ask your twin if the road to the (right/left) leads to the town, would he say 'yes'?"

Day of Segregation?

Nawh. We're talkin' Day of Absence and some serious need for chocolate chips

BY TARA TABASSI AND JAI LAWRENCE

First - you best know that Day of Absence and Day of Presence is an old Evergreen legacy where for *two whole days*, some of the campus acknowledge there might possibly be a teensy weensy problem called 'racism.'

While sipping over a chai-soy-latte, an average (perhaps white identified) Evergreener might munch a vegan-wheat-free-agave-carob-chip-cookie and possibly spend a moment pondering on the misunderstood 'segregational' aspect of the Day of Absence where student, staff and faculty of color are cordially invited to leave campus for a community building retreat.

Meanwhile, on campus, everyone left is really very strongly encouraged to (please!!!) participate in some seriously fantabulous ally-building workshops in response to the absence.

Day of Presence is where after the storm, we can all pull together and celebrate being an amalgamation (profiting merger) of happy people who reunite, and while fabulously owning our shit, create a special lil' Evergreen community! (e.g. this is a good way to 'take accountability' for your over-consumption of hummus, stir-fry, chai and tortillas and every other appropriated 'American' food item)

The thing is that to join the anti-oppression festivities, you must get some things straight (not the sexuality way) - DOA and DOP (Day of Absence and Presence) are not perpetuating segregation.

The idea behind DOA is based on a satire play about an imaginary southern town where all the Black/African-American people have suddenly disappeared. The only People of Color (POC) left are sick and lying in hospital beds, refusing to get well.

In the end the Black/African American population begins to reappear, as mysteriously as they had vanished, and the white community, sobered by what has transpired, breathes a sigh of relief at the return of the rather uneasy status quo.

What will happen next is left unsaid, but the suggestion is strong that things will never quite be the same again. In light of this historical placement of Day of Absence as a play written by Douglas Turner Ward, the importance of acknowledging the imperialist and systematic reality of past and present racial prejudice should be understood by us Evergreen kiddies.

Due to the worrisome circulating rumors about DOA, Jai and Tara don a pencil and questioned the enlightened Evergreen population about their ideas on all POC leaving campus and the white population remaining to deal with the issues surrounding a POC void (No ... we're not talking about suburbia Oly or your parent's gated community).

Our quest for the truth on color gallantly began in the Greenery under the 'Destination Asia' and 'Experience Latin Flavor' posters where we began to question students during lunchtime on their realities concerning DOA.

Some kids articulated the misconception that DOA was

indeed a day of segregation - worried that the day would further separate the community into white/non-white. On the flipside, one student, chewing on a quesadilla ("kaysa-DILL-a"), said it was important for communities of color to dialogue alone

because, "there is a division between minority groups such as issues of hyphenated Americans."



This campus is not a melting pot, salad bowl, gumbo or frickin' curry of diversity—TESC seems more like one of those chocolate chip cookies that has like 1 or 2 chocolate chips and maybe if you're lucky a multi-cultural peanut-butter one.

SEGREGATION PAGE 7

Human papilloma virus (HPV) vaccine and cervical cancer Q&A

BY FAUNA BUSHONG

Have you been wondering how the HPV vaccine can be used to protect yourself or someone you know from cervical cancer? Here are five common questions and answers:

Who should get the cervical cancer vaccine?

Routine vaccination is recommended for all 11 and 12 year old girls. The vaccination series can be started for girls as early as age 9. Ideally, the vaccine should be given before first sexual contact, but females up to age 26 who are sexually active should still be vaccinated. Vaccination is recommended for girls and women ages 13 to 26 who have not been previously vaccinated. However, a decision about whether to vaccinate a woman aged 19 to 26 should be made based on an informed discussion between the woman and her healthcare provider regarding her risk of previous HPV exposure and potential benefit from vaccination.

Why is the cervical cancer vaccine recommended for such young girls?

Ideally, females should get the vaccine before they become sexually active. This is because the vaccine is most effective in girls/women who have not yet been exposed to the types of HPV covered by the vaccine. Girls/women who have not been exposed or infected with these types get the full benefit of the vaccine.

Will sexually active females benefit from the vaccine?

Females who are sexually active may also benefit from the vaccine. But they may get less benefit from the vaccine since they may already have been exposed or infected with one or more of the HPV types covered by the vaccine.

HPV PAGE 7

Couelines



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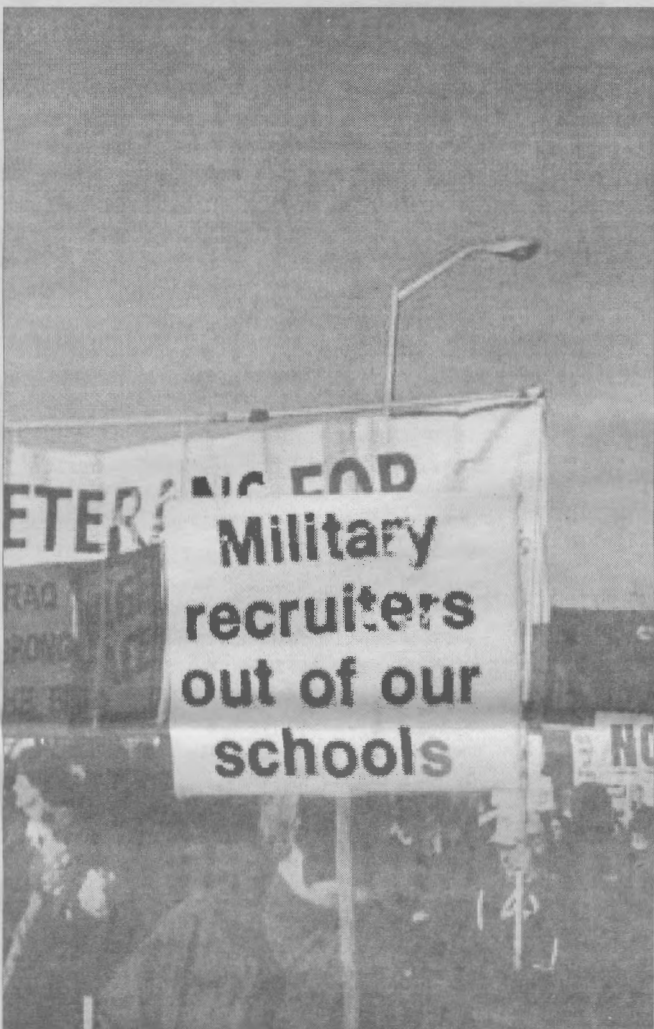
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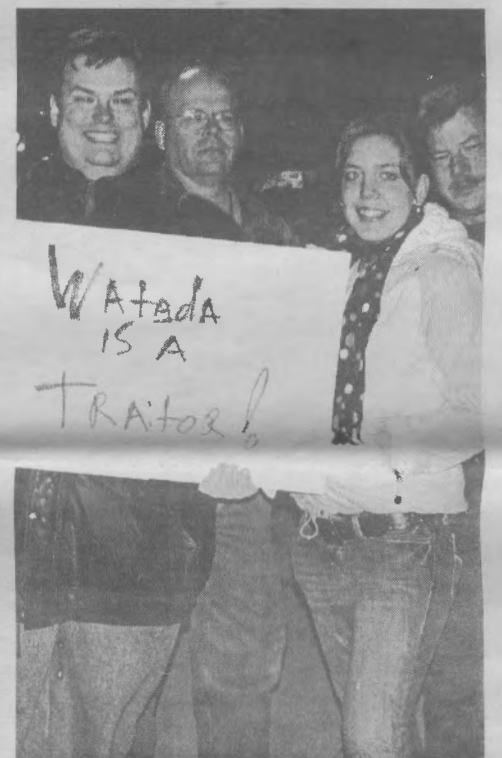
A march to bring home troops, which was spurred by Iraq Veterans Against the War, brought together demonstrators on January 27 in Seattle to inform them about the injustices of the Iraq War. Prior to the march, veterans that fought in Iraq spoke alongside Aaron Dixon, the 2006 Green Party Senator candidate. A woman in character played Eleanor Roosevelt and spoke about the skepticism that we must have when looking at what the government does, and the drive needed to find humanity in our world. Nearly 3,000 people showed up for the speeches. After listening to speeches and talking among one another, they marched through the city chanting about peace and humanity. The march came to a close one mile away with a speech from Lt. Ehren Watada, who is facing court martial for refusing to go to the war in Iraq.



Photos and briefs by Arland Hurd



News reporters from Japan question Lt. Watada during the press conference.



Photos by Carlos Gemora

The opposing side

SEGREGATION PAGE 6

Another student expressed that students of color are too spread out and that there should be some way where students can come together (e.g. an inclusively POC floor in Housing).

So listen up reader-because we investigated this and are now published, Mamas' Jai and Tara obviously know what we're talking about:

1. If you identify as a POC or half a POC, or even one quarter of a POC (but not 1/89th POC) — and are wanting to build POC community, you know how divided we are and that we gotta build from the inside out — there is so much horizontal violence between us; (like our prejudice on each other, homophobia and classism) that we need some frickin' dialogue — especially at this whited-out school.

2. If you're white-identified and asking why such an intensely progressive and

diverse community such as this here campus needs a day or two to address issues of racial oppression, understand this;

This campus is not a melting pot, salad bowl, gumbo or frickin' curry of diversity - TESC seems more like one of those chocolate chip cookies that has like 1 or 2 chocolate chips and maybe if you're lucky a multi-cultural peanut-butter one. It's an unwinnning lottery of diversity — sometimes you feel lost in the sea of white liberalism and if you don't talk to another chip - you get lost when swallowed.

You understand now why we all gotta participate in this? It's not segregation, you lovely people, it's about histories of imperialism - the chocolate has been separated - and fuckin' sugar cookies suck — we're split and us chips must find each other.

Jai Lawrence is a freshman enrolled in Culture and the Public Sphere. Tara Tabassi is a senior enrolled in Feminisms: Local to Global.

HPV PAGE 6

How is the vaccine given?

The vaccine is given in the arm or thigh three times - at the first visit, two months later and four months after that. The best protection is achieved after all three shots are given. It is not known at this time whether booster shots will be needed later.

Is the vaccine safe?

Yes, the studies show that the vaccine is extremely safe. There are no live viruses in the vaccine. The most common side effects are redness and soreness at the site where the shot was given. Headaches (like when you have a cold or fever) are also common. Fever can also occur. Over-the-counter pain and fever medications will help if you have symptoms.

As with any new medication, safe-

ty issues will continue to be monitored. Remember, vaccinated women still require regular Pap tests if they have been sexually active. Also, sexually active women still need to use condoms for protection against HIV and other sexually transmitted diseases, such as syphilis, gonorrhea and chlamydia.

Though the Student Health Center here on campus does not offer the HPV vaccine at this time, your local Planned Parenthood does. The cost of each injection at Planned Parenthood is \$165 and additional visit charges may apply. So, if you or someone you know is between the ages of 9 through 26 call Planned Parenthood of Olympia at (360) 754-5522 to schedule an appointment.

Fauna Bushong is a senior enrolled in the student medical program and various evening and weekend courses.

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Painting their own way

The Shifting Gears exhibit

BY ALLISON IOLI

At first glance, the Shifting Gears exhibit appears to be an eclectic, incongruent mix of nearly every kind of visual art imaginable. Sponsored by the international, non-profit organization VSA arts and Volkswagen of America, Inc., the exhibit showcases the award-winning artwork of 15 young artists with disabilities. The 15 featured artists were chosen out of

215 artists by a jury panel comprised of experienced art curators and professors. Artists from the ages of 16-25 were asked to portray the pivotal moment when they "shifted gears" in some aspect of their lives. For many of the artists this meant breaking free from personal, societal and artistic limitations, and using art to process their life experiences, while simultaneously bridging the gap from their world to the outside world. The Grand Prize recipient, Isaac Powell received \$20,000 for his piece Growthplate.

Powell, a 25-year-old resident of Pullman, Washington worked with acrylic, graphite and ink on panel, juxtaposing meticulous black and white detail with vibrant, textured flowers and an abstract Birchwood background. Powell's idea for Growthplate was inspired by his feelings about his prosthetic right arm. Using personal and botanical imagery, along with his own concept of "sense tension", Powell says his objective was "to symbolize the idea of imperfection, growth, and dissimilarity in people".

Although the artists' chosen mediums and subjects vary significantly from work-to-work, the collection is drawn together by what appears to be a common goal among the artist—"to reconnect to humanity," as gallery assistant Jeff Konen puts it. "Many of the artists have been marginalized [by society], so by pushing themselves outwards

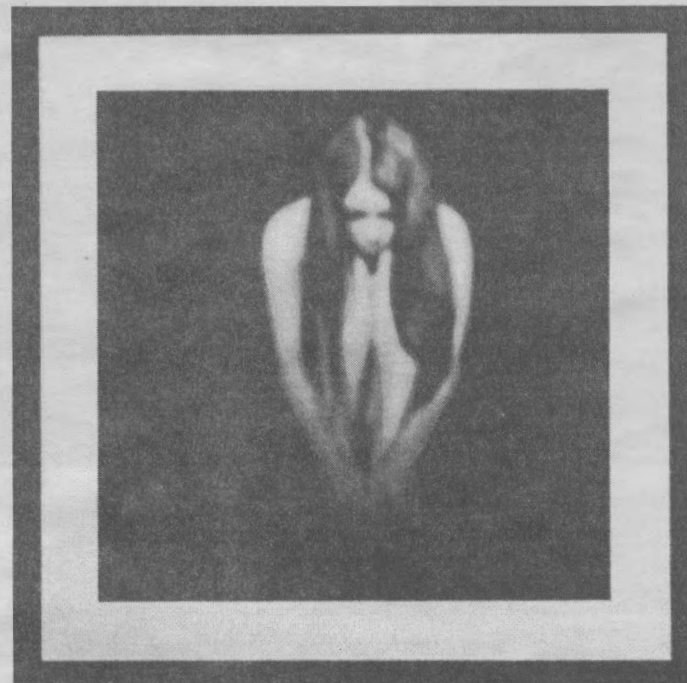
through art they allow us the opportunity to see their true abilities and talent; to see them how they really are. [They are exploring] how far they must step out in order to be acknowledged," Konen adds.

This idea is further portrayed by Xang Ngoc Ho, a 25-year-old native of Bangkok Thailand, who received First Award for her emotionally charged black-and-white photograph Straw Men #1. Ho, who came to America for treatment after being diagnosed with Polio, explores her true self by "shifting gears" inward; where she becomes both the subject and the artist. Ho's utilization of

photo manipulation for emotive effect makes the work exceptionally captivating. The artist bravely draws the viewer into the vulnerable space of her inner world, lessening the gap between she as the "One", and the viewer as the "Other". "The blackness [surrounding the subject] allows for a mirroring of the viewer, creating a bridge rather than a divide in the viewer's field of vision," observes Konen.

Unlike other art exhibits which tend to feature only one or two artists, or mainly focus on a single aesthetic, Shifting Gears is comprised of a wide array of styles and techniques. "It's high-quality art made by people the same age as many of the students at Evergreen. It's work that explores many different artistic concepts, in many different media, by people from diverse backgrounds, from all over the country, and the work has been selected by an impressive jury," says Ann Friedman, director of the Evergreen Gallery.

Seeing how similarly or differently each artist has chosen to represent their own "shifting of gears" is particularly interesting. Angelica Busque's enthralling, pen-and-ink graphic novel Morning*Star (which received Second Award) chronicles the artist's experiences with lupus and lengthy hospital stays, while artist Jarrett Camp explores how dyslexia has actually enabled him to develop his own pointillist technique, as is exemplified by his intricately complex mixed-media piece, The Confusion.



Xang Ngoc Ho received "First Award" for her emotionally charged photograph, Straw Men #1

Another unique aspect of Shifting Gears, is that, like the artists themselves, the viewer is also called upon to "shift gears". In order to fully experience the true aesthetic value of the collection, the viewer must shift away from the common perceptions and pre-disposed judgments that are all-too-often associated with disabled people. This means allowing the art to speak for itself rather than allowing the background information of what-artist-has-what-disability to overwhelm the viewer's perspective. However, this does not mean that the artists' disabilities should be completely over-looked. As Friedman says, "The background stories of the artists, and the obstacles they've had to overcome, adds to the inspirational quality of their creative process, and, for me, it adds depth of feeling to the art viewing experience."

The Shifting Gears exhibit, which is currently on a nation-wide tour, will be on display at Evergreen until February 16. Gallery IV is located on the 4th floor of the Evergreen library building, and is open Monday, Thursday and Friday, 10 a.m. to 6 p.m., and Tuesday, Wednesday and Saturday, noon to 6 p.m. Gallery entrance is free and open to the public. (This exhibition and other Gallery IV programs are supported by Batdorf & Bronson Coffee Roasters).

Allison Ioli is a senior enrolled in Greece and Italy: an Artistic and Literary Odyssey.



All photos of art by Allison Ioli

Jarrett Camp's complex mixed-media piece, The Confusion was inspired by his dyslexia.

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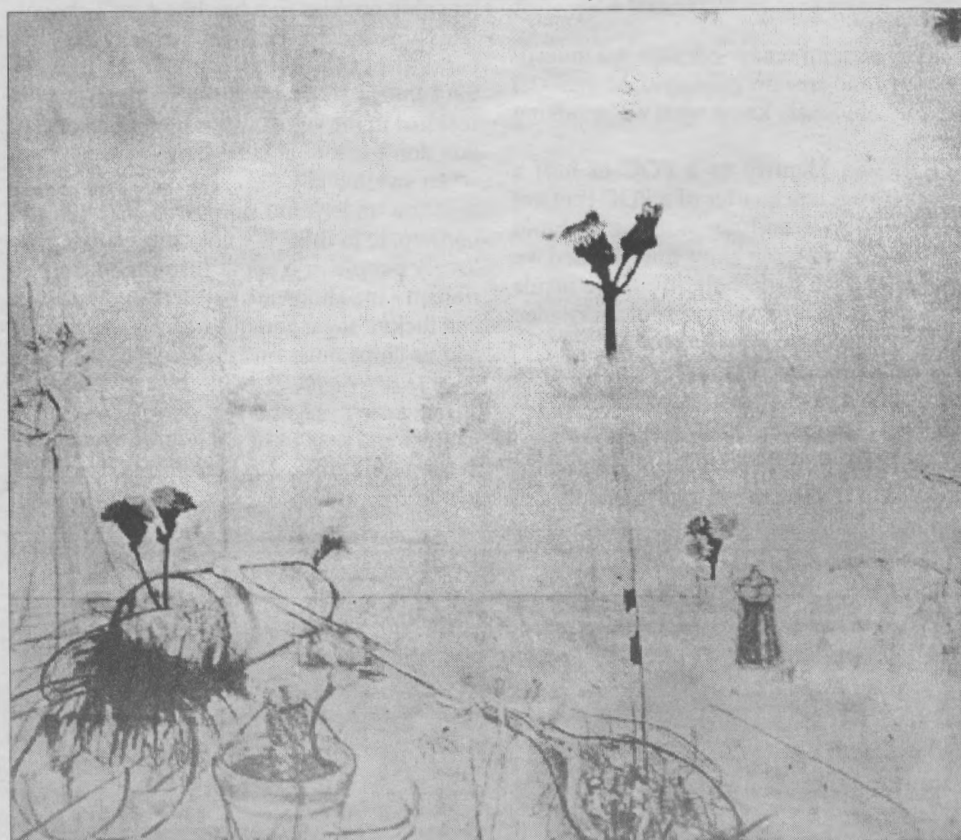
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Grand Prize winner Isaac Powell's multi-medium Growthplate, featured in the Shifting Gears Exhibit

Just because no one understands you doesn't mean you're an artist

BY YHSLA JONES

I'm sick and tired of the Romantic notion that being an artist means you're mysterious, tortured, insane, talented, or naturally gifted. Being 'mysterious' is a terrible thing for an artist - it distances you from your audience and makes you seem more aloof and stuck up than real and something to be paid attention to. You do not have to be tortured to be an artist. You do not have to be insane. You definitely do not have to be talented or naturally gifted. Talent and knack can help but they are by no means prerequisites.

Creating art, in its basic properties, is not very complicated. First off, being able to see the world is just a matter of training your mind to consider things beyond the surface, i.e. instead of 'oh, a pretty table' consider 'what does the placement of that plate in that fashion on the table do in relation to the vase full of flowers down the way?' It may sound like complicated big words and fancy language but if you stop and actually look at the sentence, it's just a matter of seeing instead of looking. Changing how you see the world isn't hard, it just takes practice, like anything else to do with art.

Secondly, know your materials. Practice, practice, practice. Not just 'oh, this is this and that is that'. No, experience them as completely as you can. If you're a metal worker, what does annealed brass look like? Why? If you're a fabric artist, what's the difference between 20 minutes in PRO silk Leaf Green as opposed to 25 minutes for silk chiffon? When you know the extent of your materials, every extent, then you can do that much more with them.

Third, don't let your emotions overwhelm you. Putting constant thought into a piece makes the difference between making a piece which others can understand and making a piece which others *might* understand if you spend 10 minutes talking to each person who passes it to explain every point of symbolism. Emotions are a good thing to use in art, I'd even say they're a very important part, but you have to be able to remove yourself from the work at some points, look at your piece, and say 'what would I see if I knew nothing about this piece?' This also goes for letting the project drain you - take care of your body while you're working. Take breaks to eat, sleep, etc. You're a human, not a machine.

Fourth, explore and question everything. Not just your art, your entire world. This is a large part of what 'thinking like an artist' is, from my viewpoint. It's the difference between an artist and a person who doesn't make art (not to imply that an artist is better). A person who doesn't make art imagines something and goes 'I wish I could make that', an artist sees something in their imagination or in the world, gets an idea, and says 'how can I make that?' This, in my opinion, is fundamental to making art.

Fifth, be passionate about your projects. Don't just go 'oh, well, it's just that'. If it's you just messing about, alright, fine, take it as you like. But if it's something you want to be taken seriously, to be really considered, than treat it accordingly. If you treat your art as 'just some stuff' then your audience will follow suit.

Finally, is ironic as you may consider this, do not take yourself too seriously in anything. *Remain flexible.* No matter how good you get, you will always make mistakes. A good test is how you deal with those mistakes, even how you incorporate them into a piece you're working on. No matter how many projects you've done, there will always be new themes and concepts.

These are things which Leonardo da Vinci, Michelangelo, Rafael, all the Renaissance artists practiced. They were skilled artisans, craftspeople like any other hand crafters. The idea that artists are 'touched' or any more special than others is just ridiculous. It's all in a matter of thought processes and practice, nothing more.

Yhsla Jones is a junior enrolled in Working Small.

"Ostinato Rigore"

BY VICTORIA LARKIN

Peter Donaldson calls himself a "Strategic Storyteller". This is the second story he has told me, and I know what he means. He tells a story with a purpose: to educate, to inspire, to enliven.

A year ago this autumn, in the throes of a love affair with this beautiful land, I went to see his Salmonpeople story. He filled me with knowledge and emotion, awe and beauty. Just the thought of him, full of fervent energy, mapping out in charcoal virtually the entire PNW watershed still thrills me and causes me to suck my breath in, expelling it with wonder.

Now he comes to tell us of, to introduce us to, to play Leonardo da Vinci; to talk to us of genius, and to talk to us of ourselves.

The set is minimal, suggesting the kind of space Leonardo would have inhabited: wood, books, a model of a flying contraption, overhead the bones of a wing, large sheets with quilled writing hanging as backdrops, candles, minimal soft hazy lighting. There is music - lutes, drums, pipes of some kind - to set us in time.

Peter comes out as himself, dressed in all but cape and hat. He speaks to us of his tunic, of Leonardo as a court entertainer, of how crazy cell phones will drive him

during the performance, as someone's starts ringing.

He asks: How do we know about a man 500 years later? He asks: How will we be known in 2507? By our cell phone videos? Ipod playlists? Resumes? Work plans?

Leonardo left behind 13,000 pages of his writings; 7,000 have survived to us; reflections on all kinds of nature's workings, and all kinds of inventions. He is credited with what we call 'the exploded view', where all the parts of something are drawn slightly apart, but still as they fit together. He believed that in nature one could study the works of God. He said: "What better way to pray than to pay attention to experience." He made no distinctions between science and art. All of his studies of nature allowed him to be a consummate artist of great subtlety and realism. He believed "Art must cause a movement," a movement within the viewer. He draws no outline, just paints the way the light falls on the face. In the time it took him to paint the Last Supper, Christopher Columbus made 3 voyages to the New World.

On the way to the story of Leonardo we are taken on a voyage up to and through his times, and what an exhilarating history lesson that is! from Ancient Greece to Gutenberg. On the way we get a brief

sketch of Marco Polo. We get a whiff of the plague ... and then: letter-type, printing. Of the first 5,000 bibles ever printed, more than there were priests, Peter interprets the people as saying: "I would like to read that for myself, to think for myself, to interpret that for myself." At this revolutionary point in time, at this Re-naissance, Leonardo da Vinci's life begins.

Peter Donaldson brings Leonardo da Vinci to life with such intensity that I feel as if I've had an accelerated internship with the man, with both these men. We are taken through his youth, to his apprenticeship, into the Medici court, and deep into the mind of his notes.

"How will you let your genius fly, eh?" Of Leonardo's genius, and his life, I leave it to you to go see, and learn for yourself.

If art must cause a movement, I can only say that Peter Donaldson has caused movement inside of me. Let him weave a thread of light into the tapestry of your experience. Go meet Leonardo.

Plays til February 10 at the State Theatre, Harlequin Productions, downtown Olympia.

Victoria Larkin is a senior, a writing tutor, and is enrolled in a contract titled Dance as Signifier.

Meet Leonardo da Vinci

BY BRANDON CUSTY

Last Wednesday, January 24th, I did something I haven't done in more than a year. I went to the theatre. The play that I saw had only one actor, the play also had one character. There was a small introduction by Peter Donaldson at the beginning of the show, but after that it was just Leonardo on the stage. The play paints an intimate picture of da Vinci. I was able to suspend my disbelief, letting myself be pulled into the show, looking down only to make a futile attempt to scribble notes in the dark theatre.

Leonardo gave a thorough background of the times leading up to the Renaissance. The part about the Black Plague was wrenching. From the ashes of the Plague came the Renaissance, or rebirth. Leonardo then related his life, the struggles of being a bastard child and that child's wonderment with nature. He told of his apprenticeship and the frustration he felt about religious iconography. The wings were too small leaving, "fat baby angels falling out of the sky." Leonardo recalls the immense thought that went into the painting of *The Last Supper* and other great projects.

Leonardo tells a wonderful tale of his own life in this play. He engages with the audience, responding to their responses. Once, he used someone in the audience to reenact the portrait of *The Mona Lisa*. The flow of the play was varied enough to keep the audiences attention. With moments of wonder countered by tragedy and a dash of comedy, the play was more than pleasant.

When the lights came up, I was happy to hear that Peter Donaldson would be answering questions both as himself and as Leonardo. Donaldson said that his passion is finding stories that are worth living. He taught elementary and middle school and ran a youth Theatre Company in which he wrote thirteen and produced over sixty plays. *Salmon People* is his other one man show which tours in the fall in the Northwest. What can we learn from da Vinci? The man did have his faults; he was a perfectionist and a procrastinator. Donaldson said that the key is to find our own genius and that around us and not dwelling too much on long dead geniuses.

If you would like to meet Leonardo, you still can. *The Life and Times of Leonardo da Vinci* will be running at the State Theatre in Olympia until February 10th, seven shows left.

Brandon Custy is a freshman enrolled in American Experiences, American Dreams.



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Why a modular force?

A soldier's explanation of the US Army's transformation

BY SPC. ALMA HUNTER BARRUS

The following article, written by a Washington Army National Guardsman and Evergreen State student, was produced for the purpose of military release, in order to better inform the public and government personnel of the US Army's reshaping to a modular force, transitioning from a traditional Cold War era structure, to be more effective in dealing with the smaller conflicts of the modern time. Unfortunately, the article never made it through the editing process, and was never considered for publication by military releasing authorities.



With the Cold War long over, the need for a conventional army has dwindled. And while the United States remains a superpower among few others, most any force to be reckoned with remains close at our side as a trade partner.

We now turn our views to the small conflicts. In this day and age, we as a society are much more connected by communication, especially through the advent of the Internet, and the world has become smaller through widespread transportation methods. We are most always aware as to when a shot is fired in anger, wherever it may be.

While in the confines of the United States, it's hard to imagine what daily life is like in a third-world setting. The conveniences of the modern age have yet to take hold in many parts of the world. Most visibly is the lack of communication. History has shown that most conflicts are the result of a lack of diplomacy.

Without common social tolerance of other cultures and beliefs, people will do as they always have and fight over what they believe is best for them and their own. It is only human nature.

As well as with the end of the Cold War, many unused munitions and technologies begin to find their way into the hands of third-world warlords. The weapon trade is a very profitable one, and many an entrepreneur with the right people skills are happy to sell cheap semi-modern technology to the combative third world for the right price.

Where there is a fight, the US Army is most likely willing to get their fair share of the action. The conflicts are usually small compared to our western standards, but they are a chance for world recognition, but also a chance to assimilate the culture and economies of the unwill-

Where there is a fight, the US Army is most likely willing to get their fair share of the action.

ingly invaded nations.

This is why the US Army's transformation to a modular force is necessary. Before the US got involved in the Second World War, it seemed we were a more united people. Our focus was on our own economy and industrialism and had little interest in foreign entanglements. We had enough on our platter. A virgin landmass that stretched from sea to shining sea by virtue of a free spirited type of imperialism, entrusted in the friendly catchphrase "Manifest Destiny," we looked to bolster our economy to get on par with our role models in Western Europe.

The war seems to have done much harm to the Earth, but has benefited our economy through the virtue of our variety of peoples all focused in taking advantage of this still new land we call America, and now our victory in the eyes of the international community has opened many doors. We have taken off economically; industrialism nudged forth with rocket propulsion.

While our friends in the old western world

continue forward in a more traditional sense, with the advent of widespread socialism and enhanced workers rights, we zoom off like teenagers in a new sports car wearing sunglasses, smoking a cigarette and brandishing the newest fashion trends, laughing at the nerdy professors reading their philosophy books. History shows us that this cannot last. Once our natural resources have dwindled to the level of the old world, what will we be? A power-hungry nation of uneducated cowboys looking to prey upon the exploitable less-educated fledgling nations.

The change of our military situations, like those in Afghanistan, Iraq and Africa has brought us to a new front. Our traditional Romantic military setup is too overwhelming. Sending a tank division armed with thermal radar and laser synced carpet-bombing into a dusty ancient city-state full of illiterate, gun toting 14-year-olds makes about as much sense as a GI trying to take out a swarm of flies with a bazooka. Imagine the modular transformation as dividing up the same tank division, and issuing them all fly swatters.

This brings us to the Army's new construct: a modular force, allowing us to cluster off to deal with problems with a smaller, however self-supporting logistical web. This allows for quicker mobilization through a more efficient micromanagement. To put it in more crude terms, "Divide and conquer."

What does this mean to the average soldier? I can't say I know for sure, other than that you can now be trustworthier toward your leadership that the work going on upstairs is now making more sense for the current situation, and may this help you win the good fight.

God bless democracy and God bless America.

Spc. Alma Hunter Barrus is a Freshman enrolled in American Experiences.

Here comes the sun, little darling

BY ALEXANDRA TOBOLSKY

We're now almost into the fifth week of Winter Quarter and it's been brutal. The rain never stops, 40-degree temperatures seem like a heat-wave and a glimpse of the sun is a rare occasion. Olympia is a perpetual black hole for sunlight. Absolutely no one can escape the emotional effects of it. For some, though, it's more. It's a diagnosable sickness.



For those of us with Seasonal Affective Disorder (SAD), this is the home stretch. Winter is approaching its inevitable demise, and so is all its gloominess. For countless people around the world, each September is the beginning of an end, when summer dies and takes its light with it.

Though it's possible for people fewer than 20 years old to have SAD, it's rare and frequently undiagnosed. It can ruin the start of each school year and take the rest of it just to catch up without even knowing what happened. For me and the few who've had it their whole lives, the bell at the end of the day growing up was never joyful. It sounded the start of a very dark night. Every day when all the other kids ran around after school waiting for their moms to pick us up, I and many others with SAD did not. We stayed by ourselves on the side and watched the sky get darker, knowing that we had yet another long, lonely, sleepless night ahead of us. There's no way for kids to cope with that, especially when they don't even realize it's not normal or think they're the only one.

Olympia is a perpetual black hole for sunlight.

The purpose of sharing my personal experiences is to show that you're not alone. An estimated 1.4 to 9.7 (depending on latitude) percent of every hundred people you know have SAD. There are at least half a million people in the United States alone who have been formally diagnosed. Regardless of a diagnosis or lack thereof, by this point in winter we've all got at least a mild case of SAD. We've made it this far and it's only getting better from now on. Spring is seven weeks away. The sun will come out and the flowers will grow. Every day brings more and more sunlight. Winter's days are marked.

Until then, the temptation to cry in a corner with a loaf of bread and pray for daylight will remain insatiable. Don't. There are a lot of things you can do to make and keep yourself happy. For starters, the only thing your body wants to eat when it gets dark is bread and sugar. Get rid of all of it. Stick with protein, complex carbs and as little sugar as possible. Go to sleep and wake up as early as you can to get in the most sunlight. If you can't, aerobic exercise is second best, especially in two-and-a-half-hour increments. The most effective but most expensive treatment of SAD is light therapy. Selective Serotonin Reuptake Inhibitors and mood stabilizers can also be effective.

Sometimes the very best thing you can do for your body is to give in and cry as hard and long as you want. But if you do it every day then you need to know it can change. Depression is not the cool new disease. It's not the disease everybody has. It's not an excuse to sit around and whine about your life. It's a silent disease. It hides, it lurks, it fights back harder than you think you'll ever be able to match and it plagues its inhabitants every day from the moment they wake up until they fall back into a fitful, miserable sleep.

It's the disease that is absolutely never your fault and you should never be ashamed about having to survive.

It's also beatable. Your winter blues are just that — winter blues. They come, they go. Take care of your body and it will take care of you. Give it the help it needs to fight it off and keep watching the light come. This is one tunnel that I promise has a light at the end of it.

Alexandra Tobolsky is a second-year transfer enrolled in Russia and Eurasia, Thucydides and Democracy, Understanding the Legislative Process and Evergreen Singers. She is also the CPJ Letters and Opinions coordinator. She welcomes submissions; questions and comments at TobAle24@evergreen.edu.

The Miller test and dead puppies

BY CASEY JAYWORK

In my ongoing fetish of everything Dan Savage, I stumbled upon a letter written by former Senator Rick Santorum, responding to Savage's popularized use of his last name to describe "The frothy mix of lube and fecal matter that is sometimes the byproduct of anal sex." In it, he refers to the Supreme Court's Miller Test, which is the standard for ruling whether or not speech can be banned for obscenity.



According to Wikipedia, the test consists of three parts: whether the average person, applying contemporary community standards, would find that the work, taken as a whole, appeals to the prurient (lustful) interest; whether the work depicts/describes, in a patently offensive way, sexual conduct or excretory functions specifically defined by applicable state law; whether the work, taken as a whole, lacks serious literary, artistic, political or scientific value.

Mr. Santorum, you much-maligned "frothy mix of lube and fecal matter," thank you for bringing this serious miscarriage of justice to my attention.

Those familiar with Ginsberg's definitive Beat poem, "Howl," may recall that it was ruled as being protected speech, since the judge found it to have "redeeming social importance." But what if he hadn't? What does that even mean, in a legal sense? There seems to be something terribly wrong with allowing the legal elite to decide (without clear definitions) upon the validity of art (which of course is by its very nature indefinable).

Remember a few years back when the Chief Justice of the Alabama Supreme Court

refused to remove the Ten Commandments, despite a federal order to do so? Imagine that guy deciding, without any legal definition whatsoever, whether or not the phrase "who let themselves be fucked in the ass by saintly motorcyclists and screamed with joy" has "redeeming social importance."

Allowing the First Amendment to be voided based on arbitrary personal judgments and "community standards" defeats the purpose of having the damned thing in the first place.

It's not like popular speech would ever be in danger of censorship; the First Amendment exists to protect unpopular speech, speech that offends "community

The standard should be not some vague idea of "offensive" vs. "social value," but the tried-and-true "my right to swing my fist ends where your nose begins" rule.

standards" and in which most people can't find "redeeming social importance."

The beauty of this bullshit situation is that it has dug its own grave: by simply existing, the Miller Test has made obscenity itself a valid social comment on the Miller Test. In other words, one could create speech that was (according to the Miller Test) legally obscene and purposefully without "redeeming social importance," and it would still have "redeeming social importance" as a form of political protest against the Miller Test!

We've got a lot of work to do, people; in this day and age, it takes quite a spectacle to offend the "average person" without saying something that lacks "serious literary, artistic, political, or scientific value." Here's some spitballing to get you started: feces spraying down upon puppies

as they're disemboweled, followed by half an hour of vomit, rape, murder, more rape and a burning cross hammering a red-white-and-blue dildo into an effigy of Mother Theresa.

(Please don't actually do most of this stuff — just say you did, and make it look real.)

Or write an autobiographical piece about how G.W. Bush didn't choke on a pretzel but a solidified chunk of your man- (or woman-) spunk.

Or — I don't know.

I'm a pretty sick puppy, but I know that the Evergreen community has to have a least a few people more fucked up than I am. The point is, you can't have Free

Speech without, y'know, free speech. Personally, I reckon the standard should be not some vague idea of "offensive" vs. "social value," but the tried-and-true "my right to swing my fist ends where your nose begins" rule. In practice, this would protect all speech that can't be proven to directly cause unlawful harm to another person.

(This is not to say that the speech would be protected in all venues; the point here is to evenly allow the most freedom possible, and just as people have a right to offensive speech, they have a right not to hear it — within reason.)

So unless you want the whim of Billy-Bob McGee: Judge of Law to be the standard for whether or not your speech is valid, get cracking. "Well behaved women rarely make history." It's pretty clear that this standard of justice is bullshit; all that remains is to push the envelope. Stop being polite and fight for your rights.

If you don't, who will?

Casey Jaywork is a freshman enrolled in Tradition and Transformation. He can be reached at burch_9030@yahoo.com.



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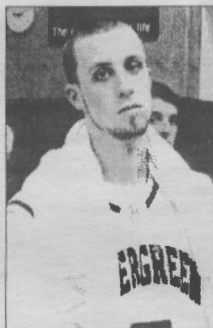
***Applications available
Feb 9 outside the
CPJ office***

CAB 316

Athlete profile

BY ARLAND HURD

Adam Moore is Evergreen men's basketball top scorer averaging 20.82 points per game, making him the number two leader in the Cascade Conference. He also holds the top spot in our conference for shot percentages, making 179 of his 306 attempts. He's a junior originally from Everett, Washington and transferred to Evergreen from Seattle University.



Q. Do you play any other sports?
A. Basketball is it, I play year around.
Q. What are you studying?

A. Anything
Q. What's your favorite aspect of playing for The Evergreen Geoducks?

A. My teammates, my coaches, I love everything about it.

Q. How long have you played basketball?

A. Since I was old enough to hold a ball.

Q. Who has been you toughest opponent this year?

A. Eastern Washington

Q. What brought you to Evergreen?

A. It's a great school. I got a chance to play with my teammates in summer league, everything clicked, so I chose to come here.

Arland Hurd is a senior in Mind and the World.

Evergreen Crew update

BY ARLAND HURD

Evergreen crew members traveled to Seattle for the Northwest indoor championships, the 25th annual event called Ergomania, which brought rowers from the northwest together for competition on January 27th. The Evergreen women had meets at 11:20 and 11:40 a.m., which put them up against women that were much larger than our rowers, however Evergreen still chocked up a first place time set by Megan DeCino. Megan rowed an 8min, 46sec and 2000 meter.



Novice Crew member Megan Decino with friend after placing first in at Ergomania.

Aaron Starks, the crew head coach, has an eye on the future; with an upcoming meet in Portland his team will undoubtedly be training hard. The Evergreen women's team is a Non-NAIA team, meaning that they are not associated with the conference that our basketball, volleyball and soccer teams are. The women are currently considered a northwest

club organization and are doing well. In the event prior to Ergomania, which was held in Portland, the women placed first in every heat that they entered.

Arland Hurd is a senior in Mind and the World.

Evergreen box scores

Women's

Evergreen State Vs. Northwest University

Attendance: 175
 1/12/07

Score by Periods	1st	2nd	Total
Evergreen State College	32	24	56
Northwest University	34	24	58

Evergreen State Vs. Oregon Tech.

Attendance: Not Given
 1/19/07

Scores By Period	1st	2nd	Total
Evergreen State College	17	30	47
Oregon Tech	40	52	92

Evergreen State Vs. S. Oregon Univ.

Attendance: 250
 1/20/07

Score by Periods	1st	2nd	Total
Evergreen State College	28	28	56
Southern Oregon University	38	43	81

Evergreen State Vs. Northwest Christian

Attendance: not given
 1/23/07

Score by Periods	1st	2nd	Total
Evergreen State College	23	34	57
Northwest Christian	21	25	46

Evergreen State Vs. Eastern Oregon U.

Attendance: 240
 1/26/07

Score By Periods	1st	2nd	Total
Eastern Oregon University	32	36	68
Evergreen State College	27	33	60

Evergreen State Vs. Albertson State

Attendance: 143
 1/27/07

Score By Periods	1st	2nd	OT1	OT2	OT3	Total
Albertson College	39	28	0	0	10	77
TESC	26	41	0	0	2	69

Men's

Evergreen State Vs. Northwest College

Attendance: 369
 1/12/07

Score by Periods	1st	2nd	Total
Evergreen State College	33	43	76
Northwest University	36	41	77

Evergreen State Vs. Oregon Tech

Attendance: not given
 1/19/07

Scores by periods	1st	2nd	Total
Evergreen State College	38	36	74
Oregon Tech	46	42	88

Evergreen State Vs. Southern Oregon

Attendance: 500
 1/20/07

Score by Periods	1st	2nd	Total
Evergreen State College	27	37	64
Southern Oregon University	31	35	66

Evergreen State Vs. Northwest Christian

Attendance: not given
 1/23/07

Score by Periods	1st	2nd	Total
Evergreen State College	33	27	60
Northwest Christian	37	35	72

Evergreen State Vs. Eastern Oregon

Attendance: 467
 1/26/07

Score by Periods	1st	2nd	Total
Eastern Oregon University	21	30	51
Evergreen State College	12	19	31

Evergreen State Vs. Eastern Oregon

Attendance: 380
 1/27/07

Score By Periods	1st	2nd	Total
Albertson	37	50	87
Evergreen State College	25	49	74

BUSINESS APPRENTICE WANTED

Want to help run the Business Operations of the Cooper Point Journal?

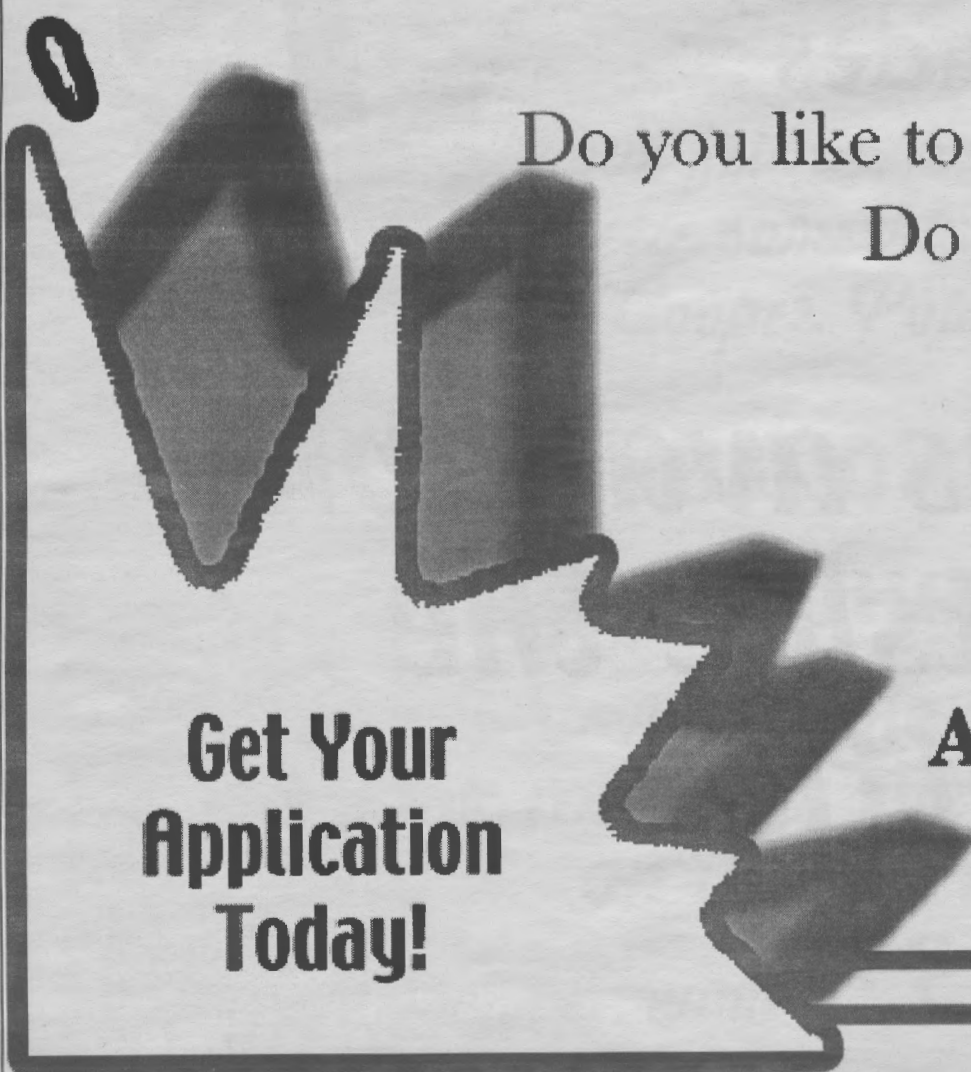
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On Campus

Thursday, 1
12 to 12:45 p.m. Community interview for Director for Access Services for Students with Disabilities and ADA Coordinator candidate Barbara Oswald. SEM II, E 2109.

1 p.m. EF Annual Cultural World Tour: Korea. LH 1.

5 p.m., 5:30 to 7 p.m. Multimedia Lab workshop: Final Cut Pro beginning. LIB 1404.

7:30 p.m. doors, 8 p.m. show. Evergreen Musician's Club presents Mirah, Scream Club, Gina Young. Recital Hall, COMM. \$5 students, \$7 non-students.

7 p.m. Eido Frances Carney Roshi, founder and Abbot of Olympia Zen Center, to present a talk and lead meditation. Longhouse.

Friday, 2
12 to 12:45 p.m. Community interview for Director for Access Services for Students with Disabilities and ADA Coordinator candidate Dave Brown. SEM II, E 2109.

7 to 9 p.m. "An Inconvenient Truth" film showing. LH 1. Hosted by WashPIRG and SEED.

Monday, 5
3:30 to 4:30 p.m. TESCTalk review group community discussion. SEM II, D3109.

7 p.m. Prolegomena to a Future Poetics Reading Series presents Robin Blaser. SEM II, A1105.

Tuesday, 6
6:30 to 7:30 p.m. Financial aid workshop, presented by Lorraine Odom, Director of Financial Aid. Housing Building A, Room 220.

Wednesday, 7
6 p.m. "But I'm a Cheerleader" film screening. LH 1. Hosted by Mindscreen.

7 p.m. Performance by Andru Bemis, old-fashioned singer-songwriter. HCC.

UPCOMING EVENTS

Thursday, Feb. 8, "Homeless: Choice or Chance?" presentation by Rosalinda Noriega. SEM II, E1107. Hosted by WashPIRG, Carnival, EPIC, VOX, WRC, Evergreen Infoshoppe, and PAC.

Saturday, Feb. 10 and Sunday, Feb. 11, The Phrontisterion presents Aristophanes' Lysistrata in the COM Building Recital Hall at 8pm. Adult content. Free of charge.

Sunday, Feb. 18, Maya Angelou to speak. CRC. Students \$12 in advance at Bookstore, \$17 at the door. General admission \$20 in advance from TicketsWest and various locations, \$25 at the door.

SPECIAL ANNOUNCEMENTS

An email with links to a phishing site is being sent out to "evergreen.edu" addresses that appear to come from "Bank of America." It is fraudulent. Do not respond or provide any information. If you are receiving any of these emails please forward them to abuse@bankofamerica.com.

Remember to check out the 4th Annual TESC Science Carnival on Friday, June 1 and Saturday, June 2 from 10 a.m. to 4 p.m. It's free, fun, hands on and welcome to everyone. There will be student demonstrators about all aspects of science at all levels.

Off Campus

Thursday, 1
6 p.m. "Poverty Outlaw" film screening
Last Word Books, 211 4th Ave. E
Discussion of anti-homeless ordinances after film.

Friday, 2
10 p.m. The Devil's Boots Tugboat Annie's, 2100 Westbay Dr. NW
Free show.

Saturday, 3
9:30 p.m. The Breakmen, The Brackish Water Band
The 4th Ave Tavern, 210 4th Ave. E. 21+, \$3 cover.

Sunday, 4
1 to 4 p.m. Capoeira Angola Palmares
Midnight Sun, 113 Columbia St.
\$10 drop-in.

Monday, 5
5:30 p.m. Welfare Rights Organizing Coalition "Night Out"
First United Methodist Church, 1224 Legion Way SE
5:30 p.m. potluck, 6 to 8 p.m. legislative training and sign painting.

Tuesday, 6
6 p.m. to 7 p.m. Food Not Bombs
Media Island, 816 Adams St. SE
Cooking at MI starting 4:30, share food at the library, afterward cleanup at MI.

Wednesday, 7
7 p.m. to 9 p.m. Skateland Dollar Night
2725 12th Ave. NE
\$1 w/ skates, \$2 without skates.

Send your events to:
Calendar Coordinator Lauren Takores
via cpj@evergreen.edu.

Club Meetings

Geoduck Union Mondays, 3:15 p.m., CAB 320 geoduckunion@evergreen.edu	Alcoholics Anonymous Wednesdays, 4 p.m., LAB 1, 1047; Fridays, 12 noon and 7 p.m., LAB 1, 1047	Evergreen Animal Rights Network Thursdays, 4:30 p.m., CAB 3rd Floor	Evergreen Spontaneity Club Tuesdays, 6 to 8 p.m., SEM II, D1105 All experience levels welcome	Meditation workshop Tuesdays and Thursdays, 8 p.m., CRC 116	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	Narcotics Anonymous Tuesdays, 8 p.m., LAB 1, 1047 and SEM II, 3107A; Sundays, 6:30 p.m., CAB top floor lounge	Society for Trans Action Resources Wednesdays, 3 p.m., SEM II, D3107	Healing Arts Collective Wednesdays, 1 p.m., CAB 3rd floor	The Outdoor Adventure Club Wednesdays, 4 p.m., Rock climbing gym	Gypsy Dance Nation Mondays, 5 to 10 p.m., SEM II, E1107
Open Mic Poetry Reading Wednesdays, 8 p.m., Primetime on the 2nd floor of A-dorm	Student Video Gamers Alliance Tuesdays, 7 p.m. to 9 p.m., CAB TV lounge	TESC Chess Club Thursdays 4 to 6 p.m., SEM II, C1105 All skill levels welcome	SEED Wednesdays, 1 p.m., CAB 3rd floor pit	Infoshoppe and Zine Library Thursdays, 4 p.m., LIB 3303	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	



RECITAL HALL, COM BUILDING
SATURDAY AND SUNDAY, FEBRUARY 10 AND 11, AT 8:00 P.M.

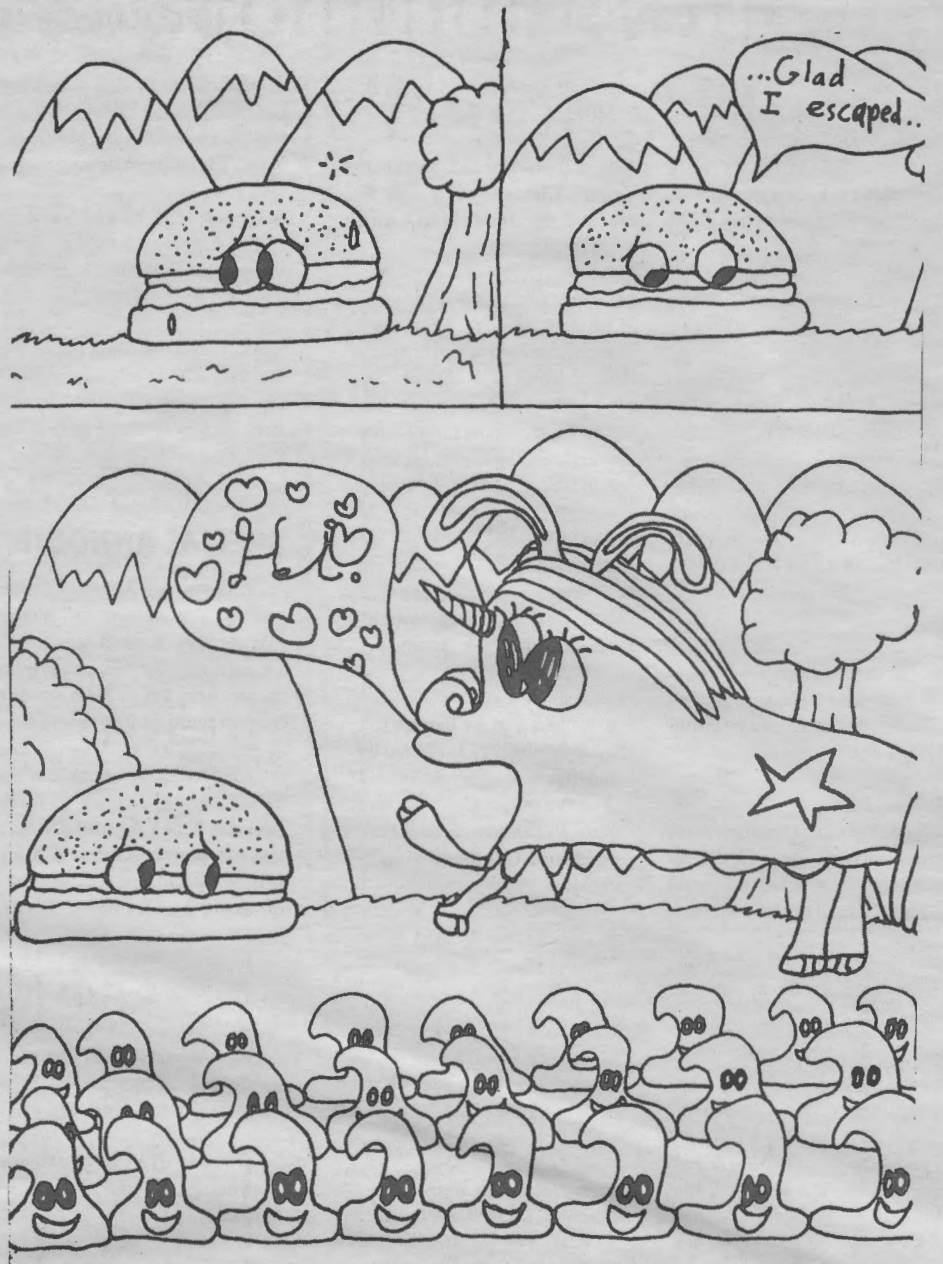
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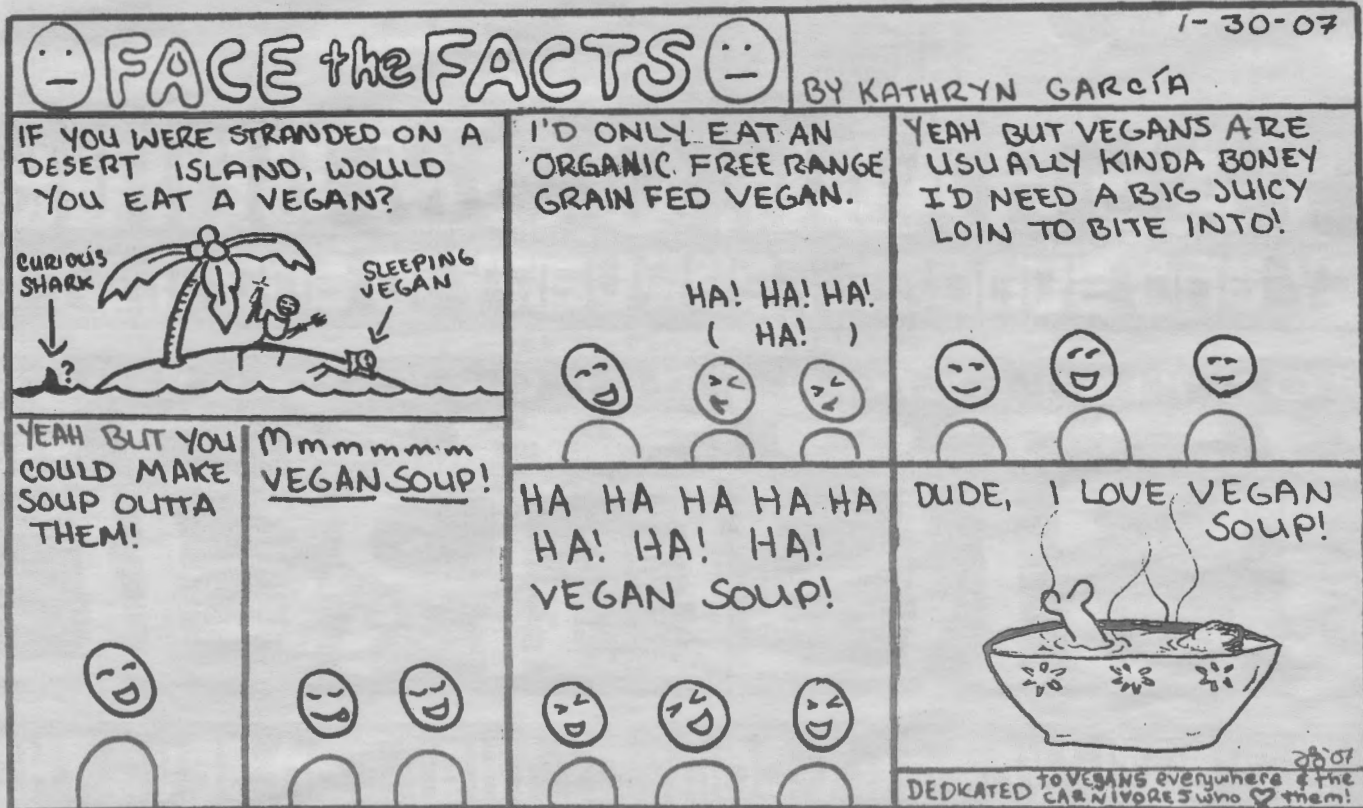
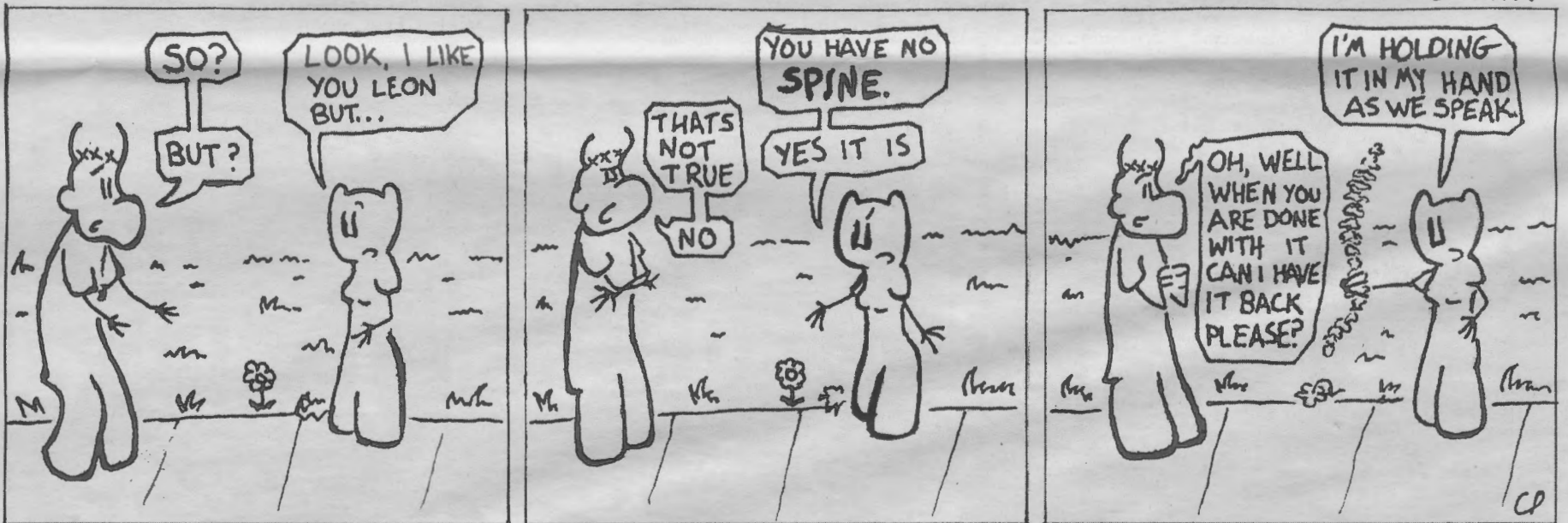


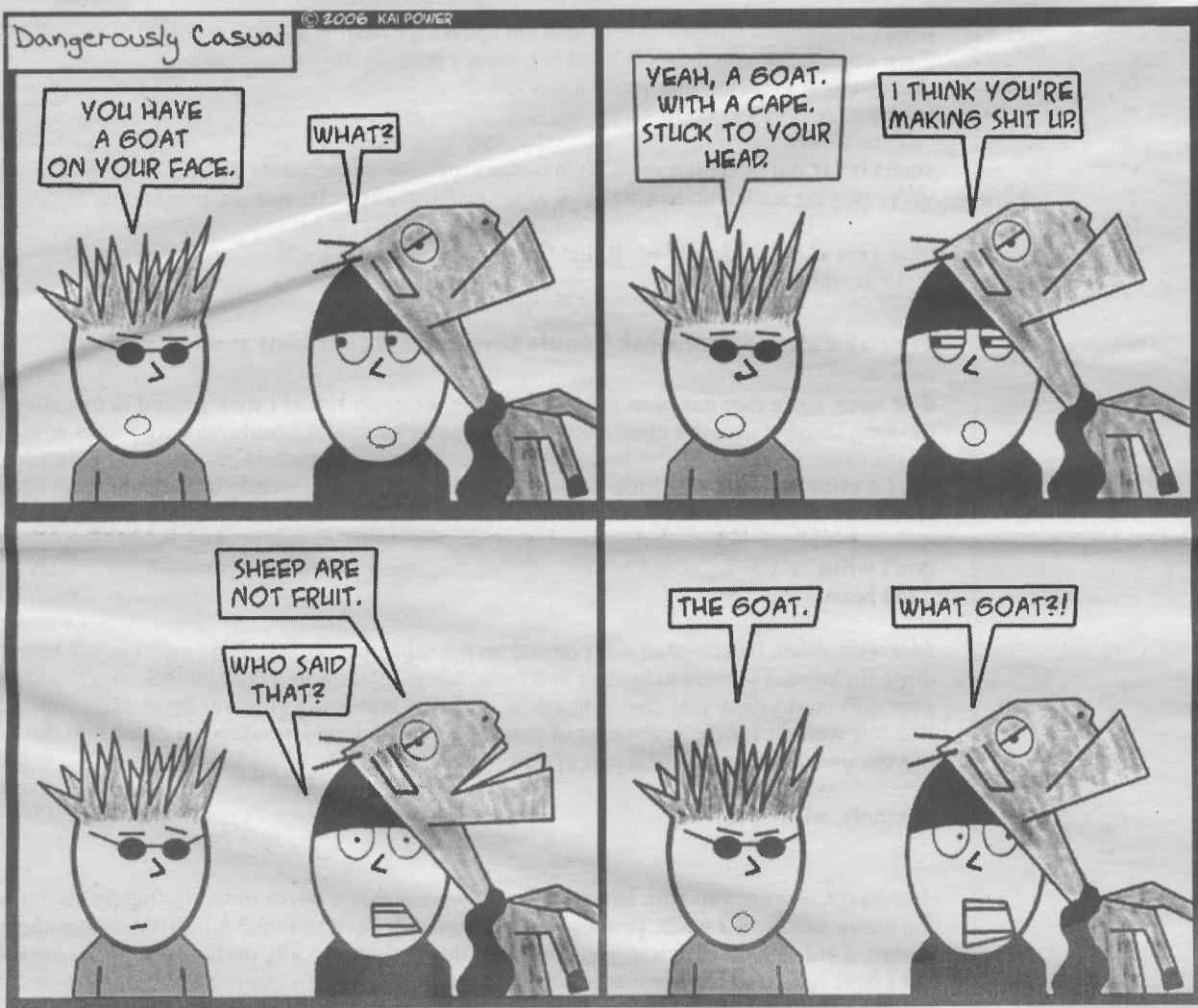
Tony Miller



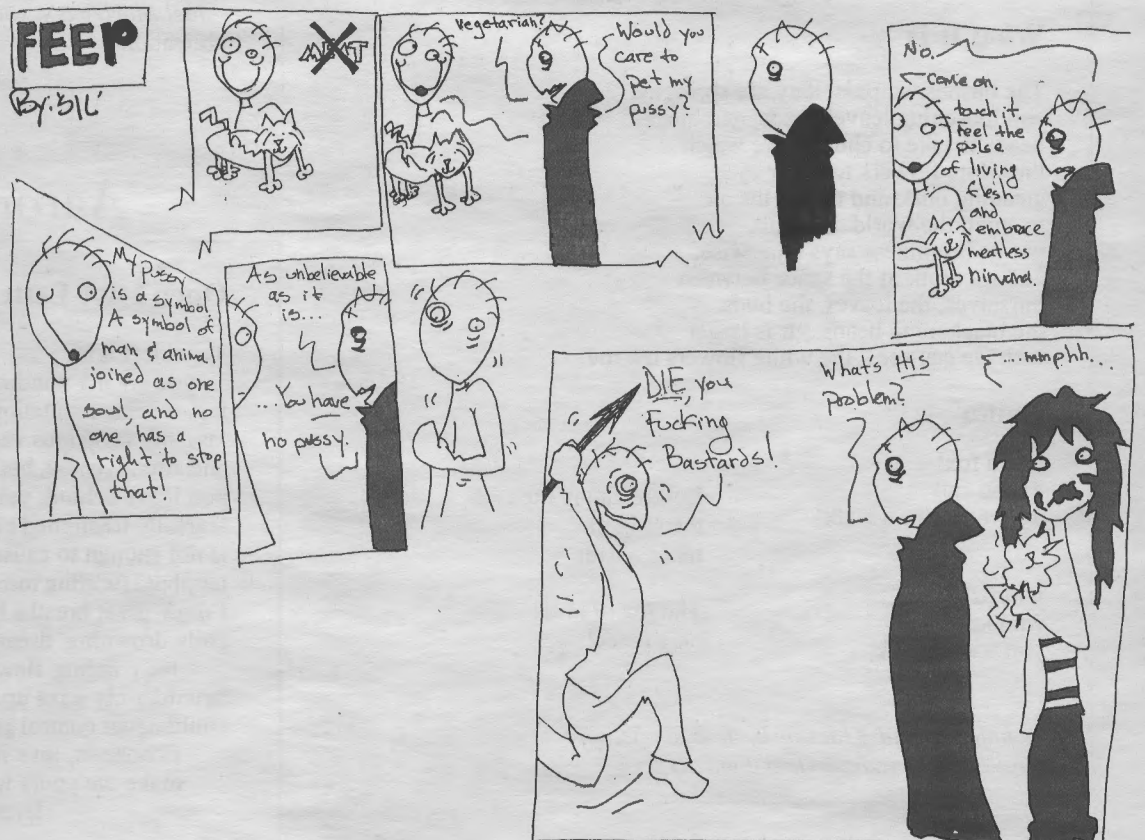
BATICAN

CHARLIE DAUGHERTY





Elizabeth Cameron



Poetry of Evergreen

George Gunderson

Late Autumn

Leaves fall, fly from the sky.
Sway gracefully, wings of a butterfly
capture wind from all sides.
In poetic grace they glide.

Leaves pushed from limbs,
commence a silent journey.
Dance and flutter, catch my eye,
Settle and quiver among the dying.

Winter's Dawn

Focus of sight, a gray ghostly mist.
A realm of fantasy, unique mystery.
Earth is faint in early morning light.
Barren trees stripped pale in frost
Winter's snowy scene

Silhouette structures pose solid frames.
White purity from slopes to sky,
Mystical chill enchants my mind
What lies behind this fog crystal white?

Whisper me away in fairy land.
Pristine, well defined, earth, limb
Prominently displayed, in elegance refined.
Sculptured in silver softness,
A winter lullaby.

*George Gunderson is a part-time student
interested in writing and poetry.*

Nicholas David Klacsanzky

So It Is

The rabbit stove
gaining the trees
approval of space –
one grabbing huck
and gone to paradise.

(we need breath as much
as candy in dirty sinks,
lingering like droplets
rained on by the sea.)

What It Is

The bushes we pass, they are springing
and loosening leaves, buds, and black
beads to take to church. We watch
the white flowers for their eyes,
cleaning ours, and taking the air
to smell the world. It is full,
but its brightness says otherwise,
and we think of the space between
ourselves, the leaves, the buds,
the blackening beads. "It is larger
than we can see," the white flowers tell me.

Haiku

Oh, a fox!
a loon call
Too much for a walk!

Before eating the crab
the seagull
takes a bath

jellyfish,
who knew
you were a rock

The joy of birds
on a fence!

*Nicholas David Klacsanzky is a sophomore
enrolled in an independent contract.*

Joel Morley

**i would give my sister to watch a whale devour my sister.
i would give a whale to watch my sister devour a whale.**

it's easy to get clean but it's not easy to get reasonable.
when we die we'll trade our souls
for
the
souls of scientists. can the
souls of scientists believe in their own being? do i believe in mine?

i know what the universe is, but what is it for?

just so you know, i didn't speak at all last february.
it was the second longest february
i ever spent not speaking (the first occurred on a leap year, lucky me).

i wish you would fall.

when i said, "i wish you would fall" i meant it, but i don't mean it anymore
i'm glad my wish wasn't granted.
i'm learning to watch my wishes.

if i ever took a year-sized leap i'd end up in an alternate reality, a puddle or
february twenty ninth, nineteen twenty one
or
in the place that i belong.

what's the longest january i ever spent not speaking? what is the universe for?
there's nothing worse than not knowing. there's nothing worse
than dying & knowing that you'll never know
what you're dying to know.

once i break out of school we'll be in movies together & the whole world will believe
we're playing such wunderkind roles when really it's the roles that are playing us.

once i break out of denver we'll find the soil that we came from,
& we'll sink back in.

from at dawn & breathing souls toward a world that moves

dear trees, since rose has been gone i can finally be gone, too. if i stick around in this alley town
too long i might become a ghost. is there a way to be invisible? i could take my flower with me, &
all the passers by would jump in wonder; how enchanted is a gardina suspended? how enchanting
does it glide across street? little do they know it's all part of a wandering beast that no one sees.
still, what if she finds me invisible & i can't turn back? that'd be perfect.

don't write,
red beast

dear west, when i discovered that you end on the california coast it made me blow my horn like a
dirge for hours. i wanted to believe that some things never stop, i thought that west could be for-
ever. still i can't deny you died with grace—the way that ocean glows at dawn makes me believe
that if it weren't for the seven cars of passengers behind me i would have dived into the depths
of your own death just to be a part of you.

solemnly, wide-eyed,
train

dear david, i know you hate letters, & i would write you a poem only my fingers are too weak
for heavy words. if i wrote you a poem i'd probably have to make it perfect & you know that
perfect words are the heaviest. you know that that nothing's really perfect, especially my reason,
but i have reason to believe that if you were real you wouldn't like me & if i put you in a poem
you'd be real.

with all appeals for clemency,
kathleen

*Joel Morley is a sophomore enrolled in a contract called D.I.Y. Writing, Design and
Publication.*

Aaron Kaplin

Open Love Letter

Twinkle-Light,

you are my windmare. Eclectic, electric, lovesick, I greedily gleefully grasp for your rac-
ing, roaring reputation, your remediation. I reach for your insatiation. But you are lightning
lass, my vivacious vacuum va-va-voom, I touch you tentatively tightly, torn between tension
and attentiveness, but you bear away, mighty, moments mincing, my hands rinsed with the air
you leave behind; you shred my mind. I'd shy away from you, painfully pull away piece by
fearfully fractioned piece from you, but the cold burning of my torn yearning, reaching hands
is not enough to cause my final demise. I see your eyes, they angel-flicker over me, you tri-
umphant twirling tornadic beauty, they flare in me a boring boulderish avalanch of intentions,
I draw great breaths but you fly by so bracingly, abrasively, that the air is gone and I'm left
gaily drowning, dreaming, in the vanishing scent of your hair.

Ne'r fading flower, pond lily floating in desperate power, I can causelessly consider,
bewilder my gaze upon you, but you are touchless, tasteless, only hindsight can hold you, I
could never control you.

Echoheart, love me, leave me your merciless memory;
make me yours for your own all eternity.
Ever, Your still-sitting sea

Aaron Kaplin is a senior studying French, Japanese and short fiction writing.