



Student elections

Vote tally nears preset requirement

By **Tori Needer**

The fate of the Late Night Transit Initiative and the Flaming Eggplant is yet undecided as the final week of the elections comes to a close.

A minimum of 25 percent of all students must log on and vote in order for either of the new fee initiatives to be activated.

As of Tuesday morning, the white board in the Student Activities office reported a total of 903 votes on the transit fee and 834 votes on the Flaming Eggplant fee. According to election officials, 969 votes will represent 25 percent of the student body.

Reaching 25 percent is only the first hurdle the potential fees must cross. Each initiative must still garner a majority in order to be put in place next year.

Students urging others to vote has become a popular topic on TESCtalk under the thread title "I'm not going to be nice about this." The Facebook.com group "VOTE YES FOR THE NIGHT SHUTTLE" continues to urge students to get out and vote.

The Union election continues into its second week as well. Potential representatives have been campaigning at the academic fair and tabling in Red Square. Posters have appeared in the CAB, CRC and Seminar II buildings.

The outgoing Union Representatives forced candidates to put a \$30 cap on their campaign budget. As of Tuesday morning, 679 votes had been registered in the Geoduck Union Representatives election. Unlike the initiatives on the ballot, there is no minimum participation level necessary to confirm the results.

The polls have been open since May 21 and will close Friday, June 1. Election officials will tabulate and announce the results during Week 10.

During Week 9, the flow of voting students appears to have tapered off, according to election official Andrew Schwartz.

While manning the polling place in the CAB, Schwartz was questioned whether fewer students were voting during the second week. "People have either already voted or they're just not going to because they're douche bags."

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

Junk makes a statement

By **Jordan Nailon**

Uniformly scattered across the green lawn of Red Square were the rusted out fenders of a 1920s automobile, mildewed sleeping bags, moss infested shoes, and abandoned pots and pans. In the form of "Gaia," or Mother Earth, a collection of native potted plants was organized at the center of the junk heap.

This was Sierra Wagner's public display of what modern day nature looks like. Rooted in the philosophy of "Deep Ecology," Wagner, a senior, has been working on an independent contract creating eco-art installations.

The native plants in Wagner's display were rescued from nearby areas of neglect and unhealthy surroundings, where the plants would have most likely died on their own. The garbage for her creation was collected earlier in the quarter from the forested lands surrounding the main campus. The clean up effort was organized by Wagner and executed by a group of ten students, staff, and faculty.

Wagner said that the idea for her installation came to her earlier in the year. During winter quarter, a group of about five people from the Environmental Resources Center made their own clean up venture into the woods. When they reemerged, they simply placed the stuffed garbage bags in Red Square with an attached note. Unfortunately, the winter rains followed and washed the informative signage away.

Eager for the impact of the clean up project to reach the student body, Wagner concocted her own plan and saw it through to fruition. On a flier attached to her display, Wagner wrote, "I am bringing that which is unseen, unkempt, and unacknowledged to the fore front of campus life by placing it in the most visible, manicured space on campus."

"What the point is," explained Wagner, "is for people to interact with it. To watch, and learn. To be more aware of this place, and the places they are in the world."

In a written introduction to her display, Wagner writes, "Isn't it funny that when students visit the forest to bond with nature they end up damaging the very environment they strive to commune with?"

According to Wagner, heavy foot traffic through the woods is at the heart of the ecological mess. The damage has a far-reaching domino effect, harming vegetation, causing soil erosion, and disrupting wildlife.

Animal-human contact may result in changes in animal behavior. Bicycles damage trails, and tear up vegetation creating new trails. Campfires pose the serious threat of escape, and subsequent wildfire, and all smoke negatively impacts vegetation.

Body waste from visiting humans and dogs also has a damaging presence in the



Alma Barrus

Art as ecological advocacy

The purpose of Wagner's exhibit is not necessarily to influence new forest use regulations, but rather, to increase awareness, and enforcement of current rules. On a handout, Wagner references The Evergreen State College Master Plan of 1998. This Master plan includes Evergreen's Habitation Policy, and lays out the types of uses that are permitted, and those that are prohibited in the forest.

In fact, according to Wagner, the 1998 plan contained a recommendation that the college create a stewardship position for the forest. "Up until this point," said Wagner, "that recommendation has been ignored."

The campus police force referenced two current Washington Administrative Codes, which deal specifically with the habitation of campus areas. The WAC policies state that no person shall be permitted to use any part of the Evergreen campus for the purpose of overnight habitation. This ban, of course, excludes the housing facilities, but a person caught on any other part of campus may be charged with criminal trespassing.

Police chief, Ed Sorger said, "There is a guy over in Facilities that has mapped out all of the known campsites in the forest and marked them on GPS. So, we can just plug that in and go out to find them."

This means that the campus police are the first responders in the instance of campus camping. Although police dispatcher, Sabine Riggins said, "We don't generally go tromping through the woods looking for people. But, if we get a complaint, we go out and move them."

Aside from stronger enforcement and more consistent vigilance in the forest, Wagner would like to see more of a sustaining effort made by forest visitors themselves. Included in her exhibition was a handout, with a list of steps that individuals and the administration can make to improve the forest habitat. These steps include re-vegetation of native species, educational signs to inform people of their impact, and plastic bags provided in order for human and dog feces to be collected and removed.

forest and, consequently, in the waters of Puget Sound. According to Wagner's handout, "A days' waste from one human or dog can contain billions of fecal coliform bacteria, enough to close 15 acres of shellfish beds."

Two formerly prominent local animals that seem to have been affected by the changing environment are the northern flying squirrel and the black bear. According to Wagner, her research indicates that there has not been a documented sighting of

either of these animals since 1981.

"We have the largest campus for secondary schools in Washington," said Wagner, speaking of the 1000 sprawling acres that make up Evergreen's campus. "Only 300 of those acres have been developed."

She went on to say, "There's nobody in charge of stewarding the land. I'd like to see a stewardship position created."

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

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

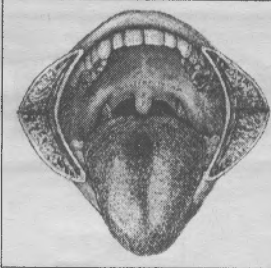
Hex ya blotter's back:
Criminal capers caught on copy.
Page 5

Ramon Domingo:
The man behind the Burrito Cart.
Page 6

West Side Arts Walk:
You should have seen the poetry reading; it was great.
Page 7

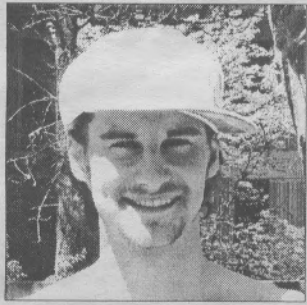
Do you have a soul?
Casey Jaywork cuts you with his Occam's Razor.
Page 8

VOX pop



What are you not going to tell your parents about the last school year?

Cerise Palmanteer and Arland Hurd



"That I'm getting a loan"

Julian Genette

Junior

Community Action and Community Design

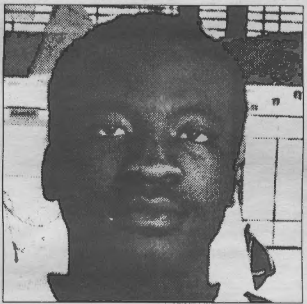


"My humiliating diseases"

Meg Schmitt

Freshman

Evening and Weekend Studies

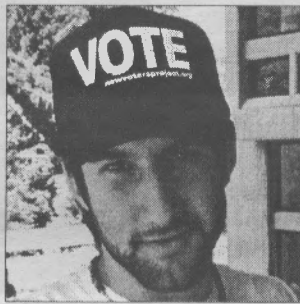


"I didn't get full credit"

Jesse Nkinsi

Freshman

Gender and Media

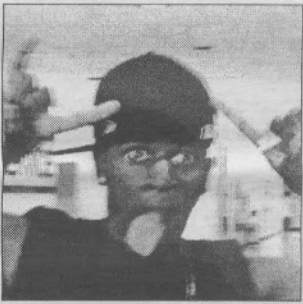


"How easy it is to cut corners here"

Andrew Schwartz

Freshman

Looking Backwards

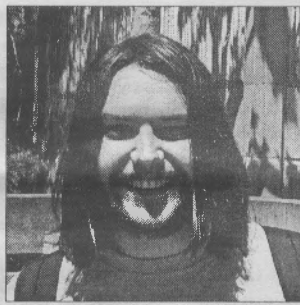


"That I party almost every day"

Dontavious Bickerstaff

Freshman

Heritage



"About my girlfriend"

Brian King

Freshman

Writing on the Wild Side

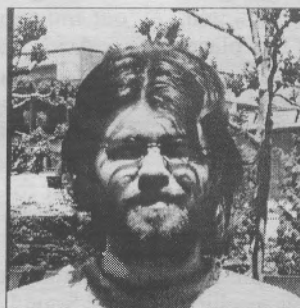


"I tell my parents everything"

Jora Reehn-Lorber

Graduate Student

MES



"I am not going to tell them much"

Matt Renton

Freshman

Russia and Eurasia

COOPER POINT JOURNAL

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CAB 316

News: (360) 867 - 6213

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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

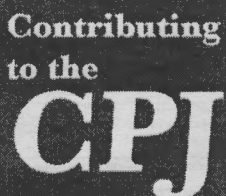
Lecture and seminar related to journalism and issues surrounding CPJ content.

Thursday Forum

4:45 p.m. Thursday

Discuss ethics, journalism law and conflict resolution.

All meetings held in CAB 316



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

The Cooper Point Journal

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The CPJ is printed on recycled newsprint using soy ink.

News briefs

Submit yours to
cpj@evergreen.edu

Art exhibition and reception in Gallery 4

Evergreen Galleries, Gallery 4 will present Kate Clyde's "Bait and Switch" art exhibition from Friday, June 1 through Friday, June 8 and Super Saturday, June 16. The opening reception will be held Thursday, May 31 from 5 to 7 p.m. Exhibition hours are Monday through Friday, 10 a.m. to 6 p.m. Gallery 4 is located in LIB 4th floor.

Voting ends Friday afternoon

Polls close on Friday afternoon for voting on issues that will directly impact students, including late night transit, student-run food service The Flaming Eggplant Cafe, and on electing twenty-one new student government representatives. Log-on to my.evergreen.edu and click on the Student Government Elections & Voting link.

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. The 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 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, the main campus plaza. Preview it online at <http://academic.evergreen.edu/groups/chemclub/carnival/index.html>. The Science Carnival is free and open to the public. This event is designed for middle and high school students, including home school students, and anyone in the community that has an interest in science. Demonstrations will cover chemistry, physics, biology, astronomy, criminal science, marine science, optics, health science, food science, computer science and much more. In the spirit of interdisciplinary education, a hallmark of the Evergreen learning experience, the event will include more than a dozen science-related art demonstrations in a wide range of media.

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.

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.

The End of Art starts at the Eagles Hall

On Saturday, June 9 starting at 7 p.m. Evergreen artists 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. at the corner of 4th and Plum St.

Gleaners Coalition updates

The Gleaners Coalition is starting up work parties and gleaning events now, typically on Tuesdays and Saturdays. On Thursday morning, May 31, the group will be gleaning lettuce and spinach from Kirsop Farm, located south of Tumwater. A carpool is currently being set up. Then on Saturday, June 2 Gleaners will attend Kirsop's work party in the morning. In the afternoon, they will head to Circle Hawk Farm, where they will finish up construction on a hoop house already started and hopefully spend some time in the garden as well. To attend these events, contact Vicki Faust, volunteer coordinator, at 705-0193 or vicki@gleanerscoalition.org. Next week, Gleaners will have a work party at the Kiwanis food bank garden on Tuesday, June 5 and then will hopefully be gleaning on Saturday, June 9.

Two nights of 21 century film

A group of 30 multimedia students from MediaWorks will be presenting their projects to the public on the evenings of Monday, June 11 and Tuesday, June 12. People involved in film or any of its counterparts—audio, animation, writing, computer graphics—will want to attend. The screenings will take place in the COM Recital Hall. The lights dim and start to flicker at 6:30 p.m. Content is new each night.

Community challenges self, hunger

Tuesday is Hunger Awareness Day! Throughout the day, the Gleaners Coalition will be tabling downtown and inviting the community to actively participate in raising awareness of the challenge people in low-income families, on emergency food programs, WIC and food stamps face everyday.

Some of our government representatives, congressional members, advocate groups and members of our local communities are taking part in the Congressional Food Stamp Challenge. The challenge asks people to maintain a food stamp budgeted diet for a week. If you are already participating in this challenge, the Gleaners Coalition will be serving food that is available to the hungry in our community, and if you are not, you can still take a look at what's being provided and for a small donation (proceeds are going towards gas for further Gleaning work benefiting the hungry), have a taste.



Report Type VEHICLE IMPOUND
Case Number 07-1210
Report Date 05/30/07
Date of Incident 05/29/07

Officer responded to the Evergreen beach boat ramp after dispatch received a phone call from an emergency phone located at Geoduck House. Caller reported a vehicle with a boat trailer left at the end of the boat ramp with water rising above vehicle doors. Responding officer and Parking Enforcer #4 arrived on scene to find vehicle approximately one-third submerged.

Noting that the Evergreen beach is an ecological preserve, and with the potential for contaminants getting into the water, responding officer requested a tow from Summit Towing. Vehicle and trailer were placed in impound yard.

Report Type MALICIOUS MISCHIEF 3RD
Case Number 07-1186
Report Date 05/26/2007
Date of Incident 05/25/2007
Reporting Officer EV-11

While conducting a vehicle patrol on 05/25/07 at 11:20 p.m., officer observed graffiti on a Evergreen sign located on the corner of Driftwood Road and Evergreen Parkway NW.

The graffiti, written in black magic marker, profoundly declared, "FUCK THE STATE". The "A" in State was replaced with an anarchist symbol.

A check of the area was unable to locate any suspects or additional graffiti. A photograph of graffiti was taken, and Facilities was contacted for clean up. Damages estimated at \$100.00.

Report Type MALICIOUS GRAFFITTI
Case Number N/A
Report Date 05/29/07
Date of Incident 05/24/07
Reporting Officer N/A

Reporting officer received a call from Art Costantino, Vice President of student affairs, advising of religiously based fliers that had been defaced and reposted in the CAB. The defacing was wording which blasted Christianity.

Officer arranged to meet with S&A director, Tom Mercado, and Mary Craven an advisor for religious based groups on May 25 in order to discuss the incident. During the meeting the officer was informed of the following: Sometime on Wednesday May 23, a couple of students observed and recovered a flier that had been hung from the 3 floor railing near the TV lounge. The original fliers advertised for meetings regarding the "positiveness" of Jesus Christ to be held on specific days in SEM II.

On the doctored fliers were strands of masking tape laid across in several locations with statements.

Mary Craven indicated that S&A organizations will be closing down during week nine and student groups will cease posting fliers. There are no suspects at this time.

—compiled by Jodi Nailon

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BOOK REVIEW

Written Lives—
Javier Marias

By Grant Miller

The only thing more interesting about a famous author's work is the famous author's life, in most cases anyway. Granted, one need only read Stephen King's "On Writing" to realize that not every author's life is fascinating, or even interesting. But there are a great many characters out there who have contributed to the literary canon whose lives are just as interesting or absurd, if not more so, than their writing.

For example, who knew that Yukio Mishima started his own army? Did you know Emily Brontë used to beat her dog until its "face and eyes ... swelled right up?" Or what about Rimbaud, slicing up Paul Verlaine's hands in a bar, and then later dodging two bullets from Verlaine's gun while the third went through his wrist?

It is these and other tales of famous writers that Javier Marias weaves together in his book "Written Lives" published by New Directions Books. It is a series of short, mini-biographies that capture the debauchery, the narcissism, and the delusional behavior of writers from William Faulkner to Isak Denisen to Conan Doyle.

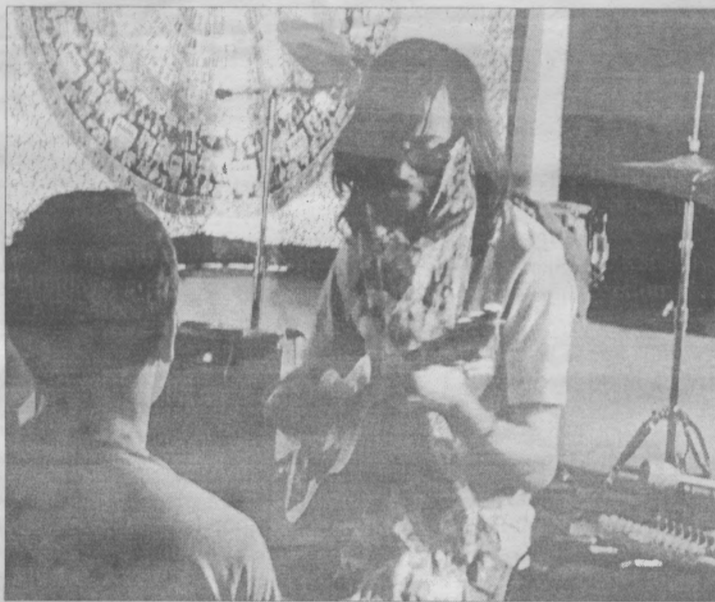
Each mini-biography is no more than seven pages long, and each covers the highlights of the wacky lives of some of our favorite authors. It's difficult to tell what Marias's criteria is for what he puts in and leaves out of each author's life, but it seems that he has a considerable interest in the authors' more obsessive qualities, especially those dealing with debauchery, infidelity, drunkenness, violence, and other aspects of what is considered "immoral." This isn't much of a critique. It's much more of an observation. After all, our culture loves a good moral reprobate, and that is why we find the lives of authors so fascinating.

The book is a great read, too. Marias's brief and poignant prose does a seemingly profound justice to the otherwise complex life of each author, and one can easily consume a single mini-bio during the commercial breaks of "Walker, Texas Ranger" reruns.

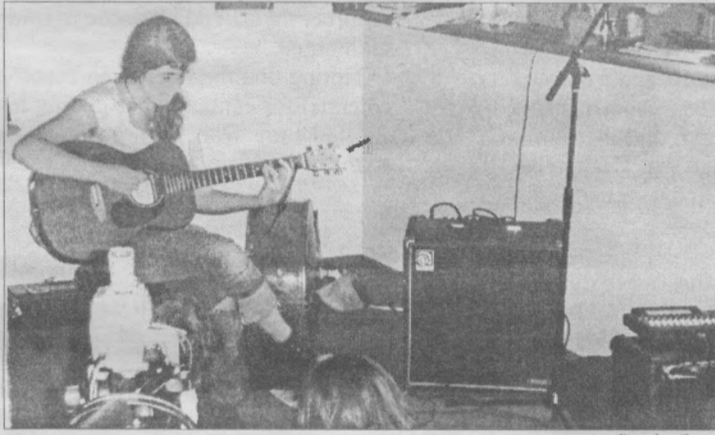
All in all, Marias has given us a wonderful Denny's appetizer sampler-size collection of author biographies. He has sifted through the boring stuff that weighty bios give us and has delivered a series of concentrated tales that read like short stories.

None of this "death of the author" stuff here. In these little tales, the authors live on and on and on.

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



Brandon Custy



Brandon Custy



Brandon Custy

From top to bottom the musicians playing are Redbear, Eleanor Murray and The Balls Out Booze Band.

To submit articles to be published in the Arts & Entertainment section, send submissions to Brandon Custy via email at cpj@evergreen.edu.

Acoustic-ish at N-108

By Brandon Custy

Last weekend was the time for concerts. The Evergreen campus was desolate as students emptied the school en route to the Sasquatch and Folk Life music festivals. If these two events weren't enough, there was also an intimate but well-attended concert in N building in the soup.

I had heard about the show from several people in person and on Facebook. It was to be the debut concert for a few of my friends' bands. It turned out that it was even more than that. Not only were there more bands than expected, but the crowd exceeded everyone's expectations. People sat on the floor, the couch, and each other. The music was worth the congestion.

Michael Weber, who lives in the apartment, opened with four solo songs followed by his band Zakooski, which is Russian for vodka chasers. Super Famicom followed them. This one man with a mini guitar band brought a conversational tone to the room as he talked to the people between songs. Redbear was next, bringing energy and lots of swishing red hair to the show. He sang about his home in Cook County, Illinois, which was "like a prison," and that he will be attending Evergreen next fall. A guy called Tinyfolk played after that. He sang about owls and the cat that was roaming through the room at the time. Spoonboy was the last touring performer. He sat at the opposite side of the room on the back of the couch, playing his guitar in the midst of the crowd. He played catchy tunes with lyrics that tried to make you think.

Eleanor Murray settled in after the intermission. The crowd was a little noisy until she started playing. The music cast a spell on the audience. No one moved. During the four songs she played, nobody went outside to smoke; they just listened. The chorus of one song was especially captivating: "Nicholas, sing out, sing out, sing out." The crowd even sang along when they could, almost as if they had to.

Then it was time for the final band. Through the hustling crowd, the bustling crowd, the equipment was set up. The Nifty Cats finally approached the spot as they were apparently feeling the jazz. It was time for The Balls Out Booze Band to make the music. Gus Marshall tuned his guitar, Luke Nelson sat behind his drum and cymbal, Matt D. plugged in his keyboard, and Joey Cassalini stood his bass upright. Then the smoke alarm went off.

Unphased by such a trivial distraction, they went on to play, to the crowd's satisfaction. The band played for a while. The crowd got really into it when they sang "It's the call of the brother when you see a fine mother." After what seemed like only a few minutes, quiet hours approached and the RA had her say. She was cool though. And that was the end of Acoustic-ish music at N-108.

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.

If art is for the birds, then critics
are avian parasites

By Jais Brohinsky

Critics. You're like maggots. Seriously. You're like those wiggling little worms surviving on the flesh of others, except, in this case, the flesh you eat is that of art—that which you berate as useless though it sustains you. I'm sick of it too. I'm sick of hypocrites taking time to lambast a supposedly time-wasting endeavor. I'm sick of attempts to depoliticize the necessarily consequential when the attempts themselves validate the political nature they try to disprove. I'm sick of critiques that breed apathy—be it Daily Show cynicism or more direct attempts to disarm individuals of agency. I'm sick of economic deadweights as well, especially ones whose only contribution to society is to point out its flaws from a computer. And most of all, I'm sick of would-be academics regurgitating an introductory set of lectures in clever, albeit ignorant ways.

You say you don't have time for Duchamp's "Trebuchet," yet you appropriate a self-reflexive question it introduces (What does art do?), which leads you to an oversimplification of Book X of Plato's "The Republic." You critique art as hovering on some ephemeral plane of existence twice removed from reality, an imitation of an imitation. Yet you engage it on exactly the same plane, analyzing a supposedly ignorant mimicking though you yourself have just as little practical knowledge. What does that make your criticism—thrice removed from reality?

Art can't exist in itself—what can? Every material form as we know it has been broken down into molecules, elements, electrons, and

quarks. Every concept or idea has been broken down into other concepts or ideas, all of which rely upon words and language, themselves incumbent upon concepts and ideas for definition. Everything is a relation—between electromagnetic fields or energy or language. Art works the same way.

An audience experiences a work of art and then gives back in the form of reaction. This reciprocity through language, gesture, applause, or conversation creates a collective experience to which each spectator contributes. And as each collective reaction is a summation of individual reactions, all collective reactions combine to create the power of a work of art. Art relates. It relates visual or aural or textural sensation; it relates subjective perception; it relates social perception. Art communicates ideas through experience by putting manifestations of mind on the line.

When I hear about "The End of Art" exhibition on Saturday, June 9, I get excited too. I get excited to participate in the relations that form an artwork's meaning. I get excited to witness the process of putting one's self on the line, be it language, paint, or body. I get excited because, at the very least, there'll be a hall full of people who've manifested their own expression—a hall full of people with the courage to create, convey, and converse, not just react with biting sarcasm.

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

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A pretentious and flawed investigation into language and the writer

By Jais Brohinsky

Language is not innate, though the capacity for it is. As we interact with the world, we interact with physical properties (hardness, shininess, coldness, etc.). Through socialization, we develop a vocabulary to classify different objects and their characteristics in order to communicate these *things* to one another. We perceive and translate sensory awareness into language describing and attempting to convey our experience.

The articulation of *things* inculcates an understanding of self, namely that which is not *other*. This distinction rouses self-recognition, exacts self-expression. Expression starts with cries and grunts before maturing into the conversational confines of words and syntax. By naming *things*, language provides the means to consistently communicate our perceptions of the world. Words are used to represent ideas, objects, actions, feelings, and they are organized into patterns using grammar. The words I use are translated by a listener and decoded into that individual's lived experience, which serves as a comparison and vehicle for her or his comprehension of my reality. Language thus allows for the communication of two separate, subjective worldviews.

To write, personal perceptions are translated into language, then transcribed onto a page and subjected to visual representation, the understanding of which requires conversion back into language and then to personal perception. Like speaking and listening, reading and writing introduce a couplet of translations as one must take symbols from a page and organize them into language and then into thought, or vice versa. The written word endows thoughts and language with a longevity and voice removed from a writer's physical body, allowing mass production and dissemination. However, there are sacrifices. By forsaking language to the inert page, understanding is limited by the immobility of the text—the written word as absolute and unchangeable has a permanent order or structure imposed, restricting

interpretation to static symbols on a page. While the permutations of understanding seem, and may be, vast, the representational character of written language assigns them finitude.

If writing stagnates in its material form, the writing process breathes. The writing process consists of the internal translation of thought to language and is completed by the external act of transcription. A piece of writing is only the tangible result, and it ripples with life when it connects with the writing process—with the thoughts behind symbols turned glimpses into new and fantastic realms. Everyone has a writing process, whether or not it comes to fruition. But which makes a writer—the product or the

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process? John Milton was completely blind for the last twenty years of his life, in which time he recited his works, including the whole of "Paradise Lost," to others who transcribed his words. Milton is credited as the author despite never physically writing a single verse. If the criterion for being a writer is the idea—the writing process—and through translating thought into language everyone is engaged in such a process, then we are all writers.

Though Milton didn't physically write "Paradise Lost," he composed the structure and style of the language, and they are his recorded words that we read today, regardless of who recorded them. Does the act of reading someone's writing process manifest define a writer? The experience of theatre, or even a poetry reading would seem to discredit such

a claim. In this case, the writer shares her or his language through spoken words, through gesture, and sometimes with the aid of props, lights, or music. The work of these writers might never be read, but it is nonetheless experienced. And though the addition of gesture, light, or sound will indubitably alter the encounter, does their added meaning preclude the title of writer? Or is the relating of language, be it written or verbal, enough to establish a writer as such despite further stimuli?

Homer seems a combination of the extremes exemplified by Milton and theatre, which is to simply point out that Homer never wrote a word of "The Iliad" or "The Odyssey," and yet is still considered to be the author. Well, that's not exactly right. Homer is the name given to the supposed author of these two epic poems, yet it is debated whether or not a single rhapsodist was actually responsible for their creation and dissemination.

Regardless, the idea of Homer points to an interesting notion about the author, namely that the author, the writer, is the one who organizes an idea or poem or story into language. The writer need not physically write, or even distribute and share her or his work, but must communicate thought through words.

A writer is therefore someone who composes language. By speaking, by translating perception into words and using these words to attempt communication, we are all writers. We are all authors narrating the chronology of perceived reality. We each contribute our language, our verses, our chapters to the immense volume we call world history. This history is alive and lays the foundation for future generations. Our language helps create the confines of social interpretation that push new writers to find their own organizations of language, which will ultimately change the limits imposed upon those who follow.

Jais Brohinsky is a senior and writing center tutor enrolled in Art After the End of Art.

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 you have a 5-gallon bucket, a 3-gallon bucket, and a faucet. There are no volume markings on either bucket, so you can't tell how much you've put into a bucket until it's full. How can you put exactly 4 gallons into the 5 gallon bucket?

Solution to previous challenge:

$$6 + 3 + 2 = 11$$

$$2 + 4 + 1 = 7$$

What is the Evergreen Review?

By Ryan Worswick

The Evergreen Review is a new student group founded during the winter of 2007 by a handful of dedicated students involved with the department of political economy here at the Evergreen State College. The principle causative factor driving us down our current path is an underlying agreement that there is something frighteningly wrong with the state of the world with which we, as burgeoning members of a necessarily global society, are being presented. Behind us lies a history punctuated by greed, violence, and oppression. Before us, we have war, poverty, and environmental degradation. It is a small wonder that cynicism and fatalism are the names of the game.

We have been lucky enough in our studies to find what feels like the beginning of a cogent explanation for our precarious position: something beyond sterile literacy in the woes of the world. We have found this under the auspices of our studies in political economy. Thus the Evergreen Review, as a group, intends to disseminate our own, as well as other students' or student groups' discoveries as widely and intelligibly as possible.

The north star of the Evergreen Review is the idea of a rigorously edited, quarterly publication populated by written student submissions focused on exploring the ins and outs of political economy and ecology. The ideal start date for that is fall quarter of 2008. Over the next year and a half we hope to write and publish a series of pamphlets introducing people to the basics of political economy and ecology, establish a web presence, and build a constituency of writers, readers, and generally interested parties capable of supporting a full-fledged academic journal.

The Evergreen Review, as a group, intends to disseminate our own, as well as other students' or student groups' discoveries as widely and intelligibly as possible.

In order to succeed in such an endeavor and to do so in such a way that the journal persists beyond our particular presence at the Evergreen State College, we need the participation of the Evergreen community. We need to begin talking. Thus we will be holding our second general interest meeting this coming Tuesday, June 5, from 3:00 p.m. until approximately 4:30 p.m. The meeting will take place in E1107 of Seminar II. We urge anyone interested in taking part of this process to attend regardless of prior experience in the field, as it will be a chance for us to present a more comprehensive explanation of our hopes, our dreams, and our specific plans for the coming year as well as a chance for us to receive feedback and to begin collaborating.

For further information, we encourage readers to visit our nascent website at www.theevergreenreview.org. For any submissions, we can be reached at theevergreenreview@gmail.com. Otherwise, we look forward to meeting interested parties and beginning what promises to be, at the very least, an illuminating journey!

Ryan Worswick is a senior enrolled in an Intermediate Micro/Macroeconomics contract.

By Victoria Larkin

Have you ever noticed those long lines, between 11 and 2 every weekday in the CAB? Well, they ain't for the fish sticks and tater tots, or the corn dogs or even the lousy pizza. Those are lines of folks devotedly waiting to buy the only good food on campus, from Ramon Domingo, a.k.a. The Burrito Man. Ramon's cuisine is prepared with good energy. He makes the guac, he makes the salsas, he makes the rice, the nicely spiced peppers, the chicken, the beef and the beans and he wraps it all up according to your specifications, all this for an incredibly reasonable price, especially considering what the other options would cost: cold little dry wraps for almost \$4.00; flimsy salads for \$4-5.00; and the aforementioned elementary school selections for any-\$-is-too-much-for-that-crap.

How he stays so mellow for all those hours is beyond my Buddha nature. He starts work at

8 a.m. or so and is ready for all of us, his fans, by 11. Then he serves us for 3 hours straight, following which, he gets to clean up. What would we do without him?

Ramon always has a lovely smile and natural conversation for everyone. He is a self-confessed flirt. And, I don't mean to be sexist,

Ramon is not just a pretty face. Ramon has got a way with food, and with company. Maybe The Flaming Eggplant café could commission him to help them out?

but Ramon is a delight to behold. I've even heard straight dudes talk about how attractive Ramon is. He's like a hot bartender serving up nutritious goods.

Ramon is completely responsible for my

conversion to being able to appreciate men in lipstick. Not that I've ever seen him in lipstick, but while talking one day about the possibility of him coming to work in a sarong (all men look hot in sarongs), he suggested he add lipstick to the ensemble. This was all to go with the lovely hairnet he wears occasionally. He stopped wearing the hairnet because the rules say that you have to wear a *hat*: it's better for appearance. Also, someone said the hairnet made him look like a "lunch lady." Lunch lady? I don't think so. As we were talking about hooking him up to match his hairnet, I was struck by the image of him wearing lipstick, and I realized that he'd look even better in lipstick.

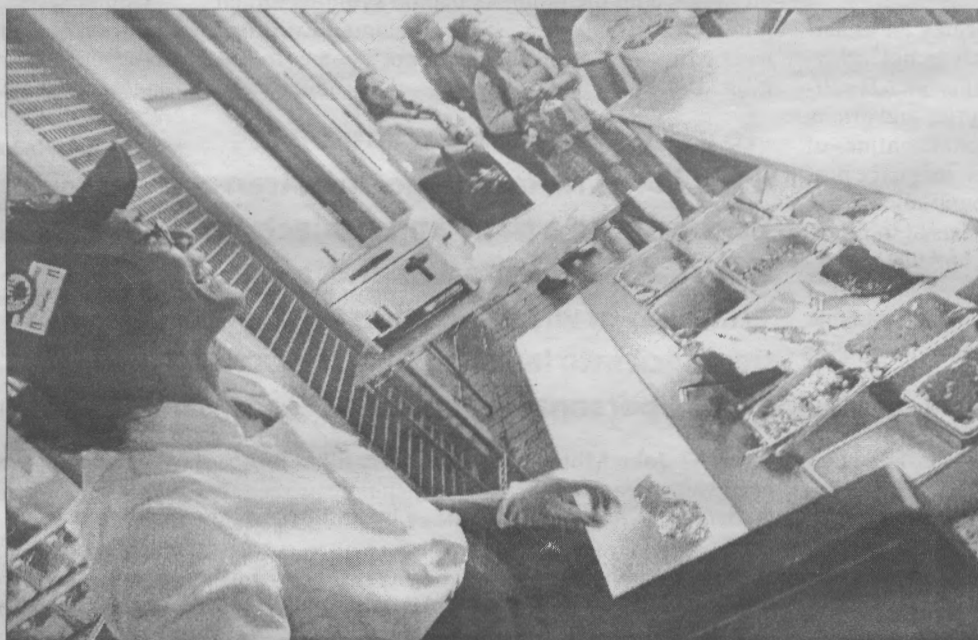
Now, you might think this has nothing to do with food, but we all know that half of the pleasure of food comes from the company it keeps, the atmosphere it goes with and how it is served up. And lemme tell you, if the food were lousy, it wouldn't matter what Ramon was like, or was wearing, we would not be standing in line for hours at a time every day waiting to get a burrito.

Just today at 1:55, one person whose glowing face was filled with burrito gave the 2:00 heads up to another who made a mad dash for the cart. When I passed by at 2:05, there were still four people waiting to be fed.

Ramon is not just a pretty face. Ramon has got a way with food, and with company. Maybe The Flaming Eggplant café could commission him to help them out?

Whatever, this is just to say: Dear Ramon: without you I would've starved this year, or worse: gotten really bad skin. Thank you for the time and care and beauty you put into the food you've made for me and served to me. May your children be blessed.

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



Seth Vincent

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Raccoon Collective Arts Walk: Flowering Success

By T-Claw

On Saturday May 26 if one were to have taken a stroll through Olympia's Northwest neighborhood, they might have been surprised to find it bustling with something special. It was more than the sunshine and the yard sales on every corner that brought people out of their houses this past weekend. The Raccoon Collective hosted their fourth West Side community art event. There were 17 locations participating with events ranging from bake sales to barbershop quartets. Also included this month was Olympia's first ever zine fair.

As a narrative of some of the things that happened, we start our journey at the westernmost part of the neighbor-

hood. Beginning at noon, the Northwest Neighborhood Association could be found collaborating with the Raccoon Collective to commence the building of a new community garden and walkway. The lot, formerly owned by the city, was a dilapidated grassy lot that people often tried to cut through with their motor vehicles. The team of volunteers was spreading gravel and large hunks of waste cement to make a beautiful stonework entranceway soon to hold a community kiosk, planters, and a stone bench. The rest of the path has been mulched and runs past potato plants, a raspberry patch, and a couple of fruit trees.

Just down the street on Milroy at Chez Cascadia, Olympia's only hostel, an eight act acoustic show was starting to stir. A

barbershop quartet by the name of The Butter Boys sang songs of smooth sweetness for the takers of a beautifully crafted artisan bake sale. Half a block further was a massage parlor to benefit youth traveling to the U.S.-Mexico border for relief efforts. In the back were a pottery wheel workshop and an art exhibit of painted ceramic faces.

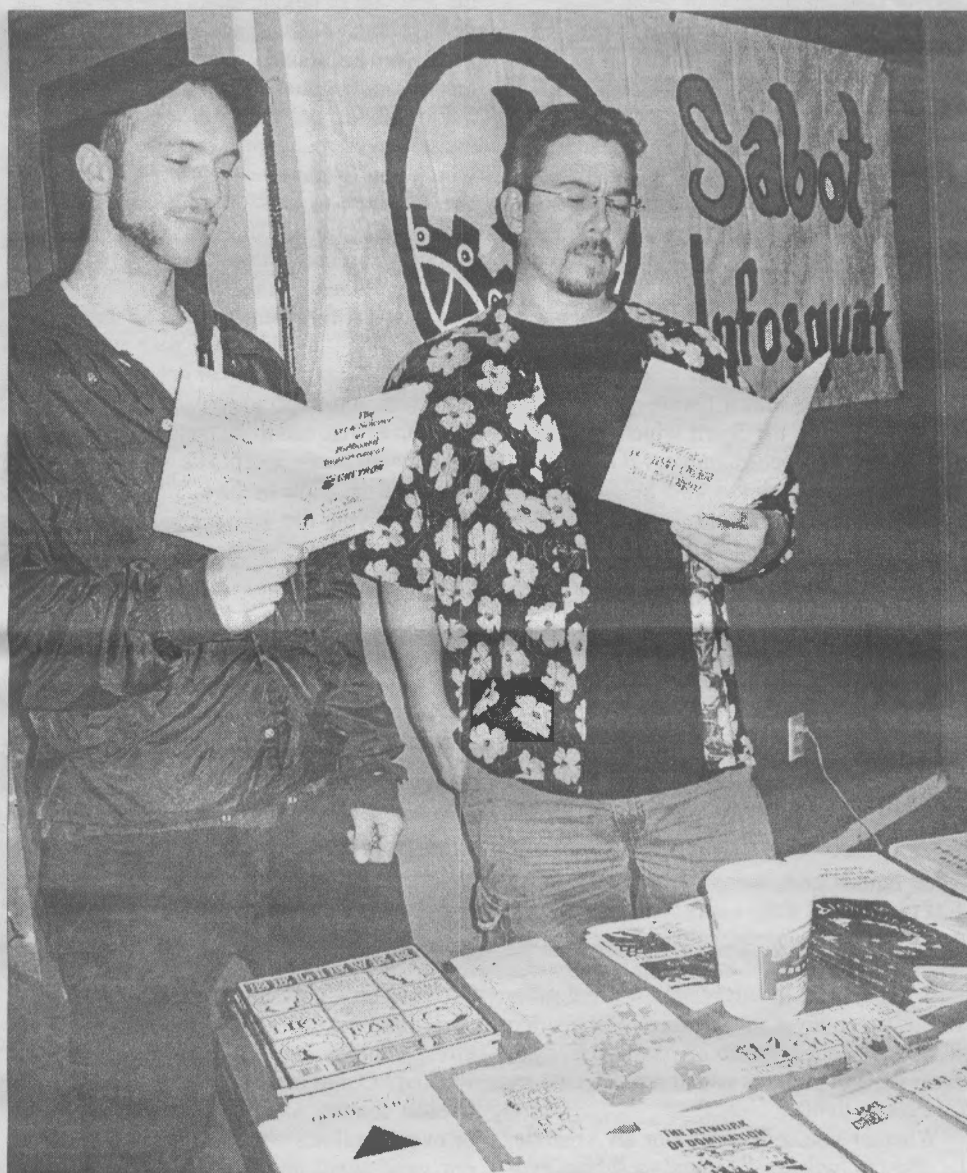
Films were shown in several locations, one of the locations advertising a bike-in movie, reminiscent of old drive-ins. The Evergreen Infoshoppe participated in the zine fair. Secret Cafes boasted their culinary arts skills. Sketch comedy, poetry, a kids art workshop, fire-spinning toy-making workshop and a Lucha Libre art installation were all occurring simultaneously.

Towards the end of the night, a mobile dance party skipped and danced their way around the neighborhood. With so much going on, it was as if the Northwest neighborhood had its own festival.

With events occurring every month, their momentum is growing steadily. The Raccoon Arts Collective is seeking to open a community art and music space downtown in the coming months. Many hands are needed as the renovation takes place. To get involved, contact raccooncollective@gmail.com call 250-2308 or visit their website at raccooncollective.org.

Beware: they say they never hibernate.

T-Claw is a junior enrolled in Piano and Voice.



All photos Erin H. Korntved



Clockwise from top left: Guerrilla Barbershop Quartet sings snappy tunes with their smooth "Butter Boys" style, Officer Sweet P. of the Evergreen Infoshoppe poses as though he is reading a zine at Olympia's Zine Fair and Westside Arts Walk Lucha Libre Luncheon @ the Penguin House Maritza Soledad Sanchez, Tanya Kingstein, Korrinna Jordan, Erika Marquez, and masked Isabel Galvez with an art installation displaying old school films featuring zombie wrestlers and midget crime fighters. Mexican food was enjoyed as well.

Hey, come pick up issues of the Cooper Point Journal from this year at CAB 316.

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LETTER TO THE EDITOR

Don't print people's seminar papers

By Brian Nicholson

Dear editor,

Please stop running people's seminar papers in the student newspaper as if they were opinion pieces. It would be one thing if these students were in political science classes, and were in some way addressing the issues of the day. However, if an essay is about a subject as broad as "art," or "language," and is written by someone enrolled in a program with a name like "Art After the End of Art," or "Writing Beyond Language," I think some editorial discretion would be wise: These were pieces typed with one hand before going to sleep to give to a professor the next day.

It's clear when reading these articles that they're not actually opinion pieces, they're theory. The theory espoused doesn't even originate within them, it's gleaned from their professors' syllabi. They're filled with mauling about how either language or art is meaningless in and of itself, and it's all in what is ascribed to it and—seriously, I can't even follow the argument put forth enough to summarize. It basically boils down to "everything everyone says is just solipsism, but it's okay when I do it, because I'm aware of it, and that makes my solipsism superior to other people, due to my superiority."

I regret the fact that I'm even writing this, because it forces me to engage with people who think that what I'm saying is meaningless. But I swear to God that I actually mean it.

The specific catalyst for this letter would be the "art is for the birds" article, which I will now respond to. The thing about art criticism written by philosopher types—(an Arthur Danto, say, who wrote a book called *The End of Art*, that I assume the author is familiar with) is that it's prone to broad and sweeping statements that try to summarize things into a whole field, because that's what philosophy does. Art criticism written by other artists tends to be better, in that it's informed by specifics that provoke reaction—there's a better understanding of how art works, rather than just the tacit assumption by the author that they know how the world works, and thus they can understand art since it's a part of the world.

I'm not going to be so bold as to call myself an artist, but I will state unequivocally that I am no philosopher. And so I'll cite a specific example of a recent art movement that I do like—The work done by the Fort Thunder group of artists. The most important thing to know about the Fort Thunder group that I'm talking about is that Fort Thunder was an actual place—A physical space that these people redesigned to suit their needs and lived in. They would also make their own clothing, and furniture, and grow their own food. These weren't symbols of buildings, imaginary worlds being conjured, although they were that too. That's what's great about it. They brought the fantastic into their actual lives and chose to live in it. They made art practical for the way they lived. It's the opposite of what you seem to think art is about—milling about and writing transgressive things. It requires an actual work ethic. Fuck Plato, actually build a chair, and you'll have somewhere to sit that'll give you back support. Birds don't just fly around all day, they build nests and find food for their young. Like everything else in the world.

Brian Nicholson is a senior who has spent the quarter working on a contract for a video and performance piece called The Reason Why Our World Is Coming To An End.



A letter from a concerned Christian

By Kaleb Coberly

Dear Bible Jim, et al. (I cringe at associating the Bible with you),

For Christ's sake, please stop coming to our campus. Or better yet, repent. Let me explain. The last time you came, I asked one of your associates to stand back and take a critical look at what actually happens when you come to our campus. You say things like, "The only way to cure a lesbian is for her to have an encounter with a real man!" and other things that really *are* part of the gospel like, "Repent, and put your faith in Jesus Christ!" I don't take issue with all of your message but your delivery of it. Your delivery *is* your message. The message we hear is of hate, self-righteousness, fear, guilt, unkindness, rejection, perversion—all of the things that you accuse us of and preach against come dripping off of your tongue without fail, and without the grace of God enacted in your spirit.

When you come to our campus, people reject the message you preach, and it is to the Evergreen Community's credit that they do so. You show us the lie that to be a Christian and to understand the Bible you must hate and close your eyes and ears, that to be a Christian you must embody the sin that you preach against. The Spirit of God must be working on this campus despite your efforts, because we can smell your hypocrisy (but it doesn't take a prophet to do that). I saw some of the students walk in the Spirit of Jesus while you mocked them. Like the young man who hugged you while you called him a homo. I saw them bear the "fruit of the Spirit which is: Love, Joy, Peace, Patience, Kindness, Gentleness, Faithfulness, Goodness and Self-Control" (Galatians 5:22). We could rarely, if ever, discern those things in you. You have so perverted the Gospel that to reject it is to practice it!

You tell me that the Old Testament prophets, John the Baptist, even Jesus and His disciples preached fiery sermons of conviction. Yes, to those within the same religion. They extended criticism and judgment to themselves and their own (are you listening?). For their own, they used a tone like, "You travel the world to win one proselyte, and you turn him into twice the



son of hell that you are!" (Matthew 23:15). Even then, Jesus balanced that hard message with compassion. When the disciples came to the "Gentiles" and unbelievers, to those of another community (like Evergreen is to you), to those with a different culture and worldview, they did something different: they took the time to understand and build relationships. They stuck around for years to help others walk out their faith. They became "all things to all people" and respectfully quoted the people's own poets.

You, however, come guns-a-blazin' for a day without spending the energy to know your audience beyond a surface level. You discredit the name of Jesus and those that love Him, and without learning a thing, you leave the mess for others to clean up. I know you aren't learning because you aren't changing: you're still not speaking as if you know to whom it is you're speaking. For example, most of the people here are not students of the Bible. When you say things like, "Judgment comes 'first for the Jew and then for the Gentile,'" they don't know what the *hell* you're talking about (By the way, the verse is about blessing not judgment: Romans 2:10). You just sound vaguely anti-Semitic (and that's assuming that you *do* know what you're talking about and that you're *not* espousing racist views). Either that, or you know exactly whom you're addressing, and you have no desire for them to know the message of Jesus. Again, ask yourself if what you are doing is getting you what you want.

I want to tell you that Jesus still loves you, Jim. He has forgiven you for all things, including for not reaching us. Your guilt is gone whether you preach at us or not. He is not finished with you, so go and preach the gospel with the heart of love and freedom that Christ will inspire in you if you accept His gift. Come back when you can show us the miracle that God has worked in your life.

In Christ,
Kaleb Coberly

Dear Greeners,
Forgive them for they know not what they do (Luke 23:34).

Kaleb Coberly is a junior enrolled in evening and weekend classes.

The simplest answer

By Casey Jaywork

You are soul-less.

I'm sorry. I know it must be a shock to discover that the floating magic "me" which sustained you through all those trials and tribulations was, really, just a red herring. But like it or not, the transcendental pixie dust of "being" has been snorted to oblivion by the all-consuming "nose of reason." You are soul-less.

Let's back up. Let's say I'm a pre-modern thinker—wicked smart like Aristotle, but lacking the generations of accumulated scientific understanding to which modernity is heir. Let's say my society is just a few hundred years into anything you or I would call civilization (which would still be marveling at stuff like the wheel and bread), and I'm trying to explain things.

Take fire. How does this crazy-ass thing work!? It doesn't obey any of the normal laws of physics, like falling down. It doesn't fit into the categories of solid, liquid, or gas. And it's hot—*really* hot, like the sun. Hey! Maybe fire is another *kind* of thing, another category to sit next to gas and liquid and solid (or wind, water, and earth). And it makes sense that the sun is just a big accumulation of fire—though we still need some explanation of *where* it is (i.e. above Earth? Outside of Earth? Another part of Earth we've never been?) and why it moves across the sky like so.

Child psychologists have observed that very young children will use animism to explain mysterious phenomena: for example, if a toy boat is pushed to the bottom of the tub but floats back up instead of staying put, it's because there's a man inside who wants it to go up. When a nail falls to the bottom, it's be-



cause there's another man pulling it down.

These explanations bear a striking resemblance to the Athenian explanation for gravity and its apparent exceptions—floating, for example. The Greeks believed that *things* were constituted by a fundamental *essence* of the thing, and that essence dictated where they (to anthropomorphize) *wanted* to go. Fire rises because it *wants* to go up; that's *its place*, where it's *supposed* to be.

Of course, there were the more colorful theories, too: "The sun is actually a giant chariot wheel pulled across the sky by a god." Fortunately, we've gotten past such absurd ideas, as is evidenced by Americans' unwillingness to attribute phenomena to an invisible man in the sky. (Sigh ...)

But back to the less intellectually lazy hypotheses: when we think about it this way, such ideas aren't too far off from modern physics. No scientist would argue that a rock *wants* to fall down, but we do postulate an invisible, transcendent force—gravity—to explain why matter behaves the way it does. It's easy to imagine our great grandchildren shaking their heads and giggling about our myth of "gravity"—though I have no idea what their replacement explanation might look like.

But what does this have to do with my argument's ability to swallow your soul? I'm assuming that regardless of whether or not you would say that you "believe" in God (the scare quotes come from my experiences of people *saying* that they believe in God, and then admitting under pressure that they're just unwilling to critically analyze the question of God in the first place), you will admit that such belief would not carry much empirical support. In other words, I'm assuming you're not a Batshit-Crazy Believer (BCB). If you believe in God, it's because you have *faith*, not evidence.

We now know (or rather, now *believe*) that

solids, liquids, and gases are really all the same stuff (matter) in different molecular arrangements, and fire is just the same matter in a particularly stylin' state of transition (rapid oxidation). We know the sun is not even the same stuff as fire, but yet another form of transition (fusion, which releases its own radioactivity to warm us, and photons which are detected by our eyes as light).

Whether you're a toddler or an Aristotle, the quest to *make sense* of the world (an evolutionarily mandated impulse in human beings) requires us to do the best with the evidence available to us. Prior to the data of modern astronomy, physics, etc., it was reasonable to postulate Aristotelian *essence* as an analytic framework for physics—and before that, it was even reasonable to believe in Apollo (or Jehovah).

In the same way, prior to the data we now have from modern biology, neurology, psychology, etc. it was totally cool to reason that, "All these incredible thoughts and sensations couldn't arise from mere *matter*; there must be *something else*—a soul."

This view is usually called Cartesian Dualism (or Dualism, if you like rising at dawn with pistols), because its most popular articulation comes from Enlightenment all star Renee Descartes (Descartes=Cartesian). It's an idea that is fundamental to the Abrahamic religions, and it's fair to say that most people buy into it. But ...

It's stupid and wrong. Cartesian Dualism made sense in Descartes' time because our minds are such awesomely complex machines; the technology of his day (windup clocks and gunpowder) couldn't hold a candle to them. Hell, *our* technology—everything from Cray supercomputers to that stupid Honda animatronic dog—looks like the work of a gibbering idiot next to the evolutionary masterpiece that is the human computer.

It's understandably difficult for us to *imagine* how human consciousness (what

Descartes called *res cogitans*, as opposed to *res extensa*, or "physical stuff") could arise out of the "mere matter" of the brain. It's just meat, right?

Hang on—notice the operative phrase: "*I can't imagine ...*" D'you reckon an ancient Greek could *imagine* how the moon missions worked? Could an educated person from the twelfth century *imagine* how cell phones—or even landlines—are possible? How about our generation: about a decade ago, when I saw CGI for the first time, I was completely fooled into thinking it was real, because I couldn't *imagine* how such a complex image could be faked.

Arthur C. Clarke (author of 2001: A Space Odyssey) famously noted "Any sufficiently advanced technology is indistinguishable from magic." We've reached such a point of scientific and intellectual development that postulating a magic, transcendent soul is no longer coherently defensible. We have the technology: we can make our beliefs stronger, faster, better—and not embarrassingly incorrect. Is it possible that magically transcendent souls exist? Yup. It's also *possible* that ingrown toenails are caused by invisible foot gnomes.

If we want to be coherent and correct in our beliefs—which is a good policy to have; if we care to survive and be happy in the long run, we are obligated to accept those explanations which provide a coherent account for all the relevant data. But there are many such explanations, such as foot gnomes and religion. We need one thing more, should we care to honestly call ourselves reasonable. We must obey what is known as Occam's Razor, which states that the simplest and least convoluted answer is correct.

Occam's Razor does not tolerate a magic, floating soul. Sorry.

Casey Jaywork is a sophomore enrolled in Life and Consciousness. He can be reached at burch_9030@yahoo.com

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
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Wednesdays, 2 p.m.
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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, 31

5 p.m. "Laughing Meditation." Rotunda.
Hosted by Common Bread.

5 to 7 p.m. Kate Clyde "Bait and Switch"
opening reception. Gallery 4, LIB 4 floor.

Friday, June 1

6 to 8:30 p.m. Prison industrial com-
plex workshop. SEM II, A1107. Hosted by
WOCC.

Sunday, 3

Noon to 4 p.m. Contact Dance Workshop:
dance workshop in contact improv for all
skill levels. CRC 216. Hosted by Contact
Improv.

Monday, 4

3 to 4 p.m. Internship orientation work-
shop on developing contracts and the reg-
istration process. SEM II, C2109.

3:30 to 4:30 p.m. Open meeting with
President Thomas L. Purce. Deli in CAB.

5 to 6 p.m. "Elements of Alchemy" cre-
ative writing workshop. LIB 2304.

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

Tuesday, 5

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

6:30 p.m. Self-evaluation workshop.
Prime Time in "A" Building, Room 220.

Wednesday, 6

2 to 4 p.m. "Mafaida's Vaccine" media
and theatrical performance.

SEM II, B1105. Hosted by the student
group Latin@s.

Upcoming Events

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

Monday, June 11, 3 to 5 p.m. Masters in Teaching (MIT) application and en-
dorsement workshop. SEM II, E 3123.

Monday, June 11 and Tuesday, June 12, 6:30 p.m. MediaWorks student project
screenings. COM Recital Hall. Content is new each night.

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.

STOP WASTING YOUR LIFE AWAY AND VOTE

*will there be a transit fee increase
to support late-night transit?*

*will there be a one time fee to
support the Flaming Eggplant
student cafe?*

*who will be the reps for the Geo-
duck Student Union?*

the future is in your hands.

Voting will be open until Friday, June 1.
Booths are set up in the CAB and Library
Building.

You may also vote at home, or while you
register, using your my.evergreen.edu
account.

The Geoduck Union has hired three
elections commissioners to oversee the
process. If you need assistance during
the elections or have questions, you can
contact them at elections@evergreen.
edu or the Union at geoduckunion@ev-
ergreen.edu.



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Jon Clark

You were dreaming of the game "Crystal Castles" by Atari. Did you know that the only color of the rainbow that is not used in that game is orange?

No I didn't Winston, and I don't care. What does it mean?

Well my guess is that the trees represent the forest, and the witch represents black magic. Isn't that the sort of stuff you guys do out in the woods?

We don't practice black magic! We just read books about it and stuff. That's all!

The witch and ghosts appeared as toes because you feel embarrassed by your interest in them.

I remember one Halloween my Mom and my sister handed out candy while my Dad and I hid in our smoke-filled garage. We had spent the whole weekend turning it into a Haunted House. I was having so much fun until the cool kids showed up...

They laughed at all of our hard work and wrecked one of the spooky displays.

I watched them from my hiding spot and didn't even try to scare them.

This is so fake. I know!

As the kids laughed and cursed, my father stood silently behind a viscaine curtain. He emerged through an invisible slit wielding a chainsaw.

He chased them screaming down the block.

The trick-or-treaters went home. I sat in the empty haunted house listening to the murderous screams and laughter coming from the stereo.

Wearing a mask and pouring fake blood on your shirt doesn't make death any less scary. That was the last Halloween I spent with my Dad.

He was killed working on an offshore oil rig.

I used to go hunting with him when I was a kid. He knew every plant in the forest. He taught me to fend for myself. His father was full-blooded Cherokee Indian.

ROOMMATES

Tony Miller

SNOWMAN

CYLINDER

PARROT-CARROT (HALF PARROT, HALF CARROT)

"Cylinders new job!"

Hey... our roommate melted...

Frozen Ass Studios Presents: "Aqua Man is Jesus Christ" by Tori Needer

Dear Lord,
Life is such a complicated place.
Some times I'm scared that NOTHING will ever make sense. please send me your guidance. Thanks for your time,
Sam.

Dead of Summer.org

"Make friends with Octopi. Their inheriting the earth after you guys fuck it up. Or giant ants. One or the other. she hasn't decided yet."

it's already too late | erin birgy

FREeways ARE THE HARDEST... SIMO?

I JUST WANTED TO SEE ONE SOFT BEAR

FLAT FIRST Historical Society Aerick Duckhugger 07

ALL WISHES ARE IN!

Dangerously Casual © 2005 KAI POWER

ALL TOGETHER NOW!

GERONIMO!

WEE!

WOO-HOO!

YAHOO!

YAY!

HAIL SATAN!

KOWABUNGA!

OUR HERO IS SUDDENLY RACKED WITH THE INFINITE PAIN AND SUFFERING OF NOT ONE, BUT THIRTY FALLING EYELASHES.

CURSES!

Knock knock!

WHO'S THERE?

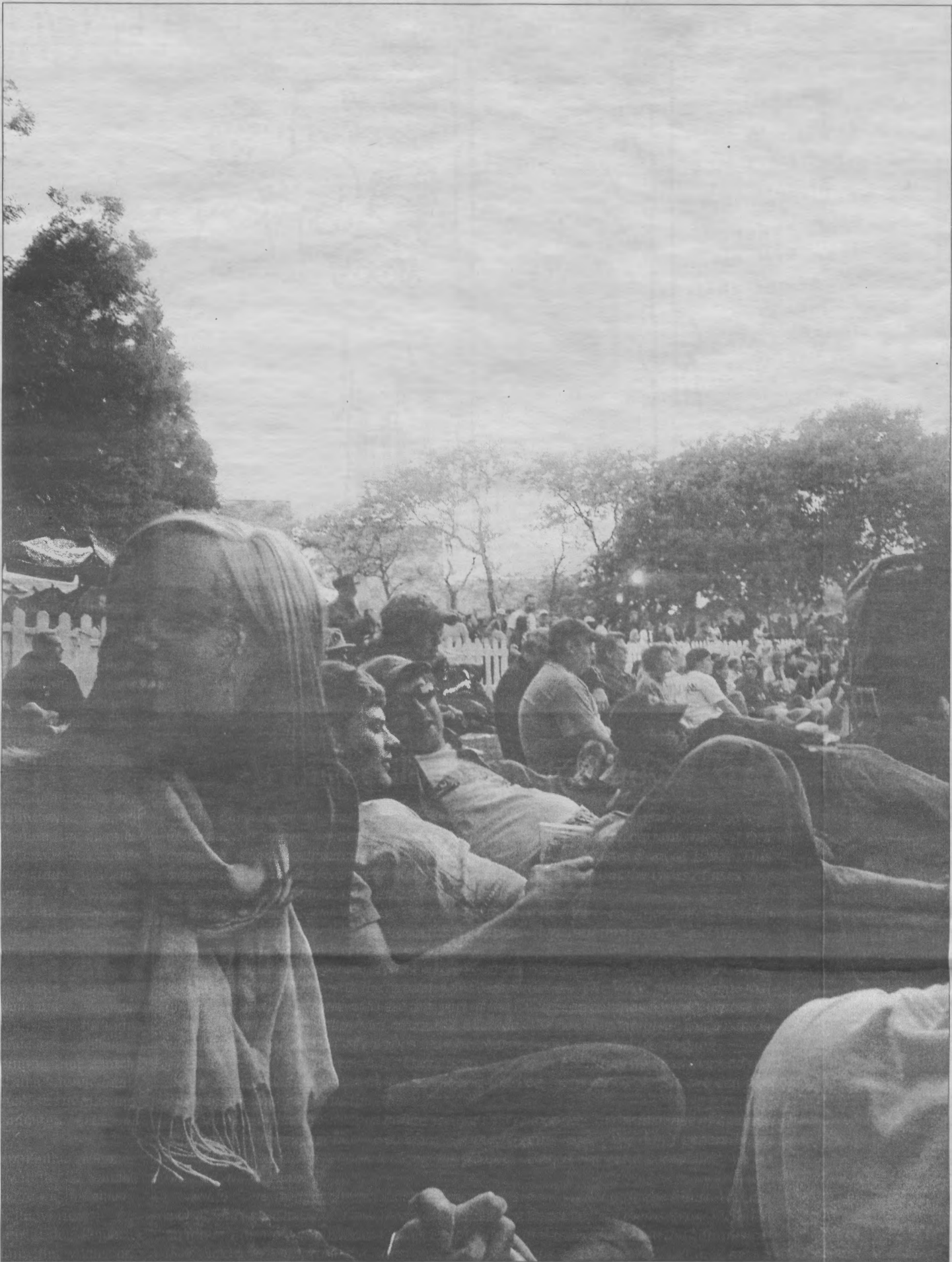
EURIPIDES

EURIPIDES WHO?

EURIPIDES PANTS, YOU MEND-A DES PANTS.

DRUNK BY ASSN.

Jeremy Austin



Folk Life | **Courtney**
Photos | **Smith**

Courtney Smith is a freshman enrolled in Sustainable Futures.

