



Angelou speaks at Evergreen



Sarah Alexander

Maya Angelou speaking to a crowd of over 3,000 Sunday night.

By Alexa Steele

Standing in line at 6:30 p.m. on Sunday, I was quite confident that everyone else at some point or another was thinking the same thing: was this really worth it? I started out at the CRC and walked all the way past the snaking line of people past the back of the COM building, past SEM II to C lot, just to find its end. Forty-five minutes I waited in the cold thinking I could be taking advantage of the three-day weekend, savoring the prospect of having a Monday off. I could have been catching up on homework, or better yet, sleep. But I was determined not to miss this once in a lifetime opportunity so I stuck it out. About 3,000 other people had the same mindset.

These 3,000 people pressed into just half of Evergreen's gymnasium to hear Dr. Maya Angelou, 78 years old and still full of spunk, speak and share of her words of wisdom. I was fortunate enough to find a friend who had saved me a seat (I am forever grateful to her) so that I did not have to stand in the back or sit on the floor like so many others in the audience. Finally, about half an hour late due to the unexpectedly enormous crowd, the introductions were made by Evergreen's president, Les Purce and Executive Director of the Tacoma Campus, Dr. Joye Hardiman. Excitement mounted but nothing could have prepared me for what was to come. Dr. Angelou's clear, deep voice broke out in short bursts of song between verses of poetry, immediately captivating her audience. Over the next hour and a half the famous author, actress, singer and poet provided life lessons with hilarious and sometimes saddening anecdotes. Here are just a few of the things I learned that night:

- Old school can be cool – to some, Edgar Allen Poe, or "EEP" as she fondly called him, is simply another dead poet. But Dr. Angelou brought

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Greenery burglarized

By Ian Humphrey

On the morning of January 23, the Greenery staff were surprised to find that approximately 80 wrapped sandwiches had gone missing in the middle of the night. No other food was missing.

A quick investigation found that there was a ladder outside of the Greenery in the hallway near the elevator. The assumption the police are working off of is that the burglar, or burglars, climbed the ladder, lifted up one of the ceiling tiles and climbed a distance of maybe 25 feet into the Greenery. Once inside, the suspect(s) had access to all unlocked inner areas.

This tactic has been used before. Last school year, over fifty sandwiches were stolen in the exact same manner. "It was burglarized in the same fashion as this year, so we kind of have a trend going here," said Officer Justin Cripe in an interview. No suspects were apprehended.

In an attempt to stop further incidents and to aid in suspect apprehension in the future, Sgt. Darwin Eddy has requested that a video monitoring system, or surveillance cameras, be placed there. As of yet, no cameras have been installed.

Two weeks ago, Crime Stoppers, a local organization which puts out rewards for information on cases such as this, was alerted. A \$250 reward was negotiated, and fliers were placed in the Library, the CAB, A dorm, and the information podiums outside of the library.

Three to four days later, it was discovered that someone had gone around and taken down every flier. According to Police Services, the fliers will be replaced soon.

Officer Cripe, who is in charge of the investigation, said in an interview, "who we catch, we're going to file felony charges on, unless for some reason there's a deal struck. I don't see that happening. This is an ongoing problem. The tolerance meter is falling." He said that, while he is unsure at this point, "I think this was a two person effort."

When asked how he's going about investigating the case, Cripe said that "at this point we're waiting on leads. Literally, at this point, without leads, I have nothing. So leads are really what we're waiting on. Leads always get the ball rolling and right now we're waiting for the ball to roll."

However, he was clear that he's "confident that, through our investigation and the Crime Stoppers program, we will actively pursue this and we will catch who's doing it."

Ian Humphrey is a freshman enrolled in Sign, Symbol and Symptom.

Immigrant farming conference draws nationwide farmers to discuss economic and environmental sustainability through culturally appropriate agriculture

By Julie Hudak

The first annual National Immigrant Farming Initiative (NIFI) conference was held February 11-14 in Las Cruces, New Mexico. The conference drew over 170 immigrant and refugee farmers from over thirty states around the United States. The conference was held by NIFI to bring together immigrant and refugee farmers as well as non-profit, state and federal support staff that work with the farmers. The conference was the first of its type to begin to build a coalition of advocates supporting the rights of socially disadvantaged farmers. The immigrant and refugee farmer attendees were mainly Latino (Mexican, Guatemalan, El Salvadorian, and Peruvian), Hmong and Somali.

The conference agenda was organically created Monday morning using "open space technology." Each participant had the opportunity to suggest informal conversation topics. The idea behind the alternative format was to empower conference participants to initiate conversations they wanted to have rather than attending conference sessions and potentially never saying a word. The majority of conference participants had never been to a conference before and the event organizers wanted to value their crucial voices in dictating the needs of the underserved immigrant and refugee farmer population.

The National Immigrant Farming Initiative (NIFI) is a coalition of organizations throughout the U.S. working with immigrant and refugee

farmers. NIFI is a project of Heifer International and the Kellogg Foundation. The coalition's mission is, "Rooted in diverse immigrant farmer experience, NIFI strengthens the capacity of immigrants to farm successfully and to advance sustainable farming and food systems." NIFI was formed by the growing demand of support services for those working with immigrant and refugee farmers. There are over twenty projects nationwide working with immigrant and refugee farmers. NIFI increases the visibility of immigrant farmers, providing funds and technical assistance to immigrant farming projects and helping to share models and strategies among these projects.

The NIFI conference workshops included such topics as producing ethnically appropriate crops, direct marketing strategies for farmers, and how farmers can access federal resources to fund agricultural endeavors. One of the greatest attended workshops was a discussion on the 2007 U.S. Farm Bill and how the legislation can be written to better serve the socially disadvantaged farming population. The workshop was lead by sustainable agriculture policy advocates focused on creating federal agricultural policy that serves the needs of socially disadvantaged farmers. Periodically Congress reauthorizes a variety of farm and food laws through a multi-year, omnibus farm bill. This omnibus bill (a law which covers many different subjects, or has had many unrelated additions tacked onto it) creates laws that affect nutrition, agriculture and land use

policies. The current Farm Bill is called the Farm Security & Rural Investment Act of 2002.

The Farm and Food Policy Project (FFPP) is a coalition of sustainable agriculture policy makers and advocates nationwide working together to formulate a collective platform for the 2007 Farm Bill. Within the FFPP there is a Diversity Coalition working to develop policy recommendations that will serve socially disadvantaged farmers and ranchers nationwide. The NIFI conference was a key event for the Farm and Food Policy Project's Diversity Initiative to collect grassroots input for federal policy recommendations. One of the challenges of the Farm Bill workshop of the NIFI conference was to articulate the relevance of federal policy to immigrant and refugee farmers as well as to encourage civic engagement among conference participants.

The NIFI conference illustrated the power of the emerging national movement of immigrant and refugee farming to further the goals of sustainable and local community food systems. The movement of immigrant farming is centered on ideas of economic development for underserved populations, environmental sustainability through agriculture and community development based on culturally appropriate solutions.

Julie Hudak is a senior currently doing an ILC, studying the labor movement history of Mexican farmworkers in the U.S. She has studied Sustainable Agriculture Policy and Latin American Studies at since the fall of 2004.

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

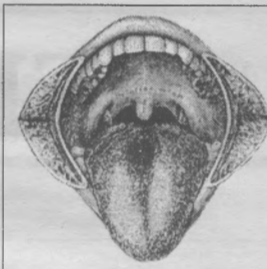
Late night shuttle:
Geoduck Union investigates the possibility of starting a weekend shuttle. **Page 3**

New Orleans:
Viable housing options insufficient for low-income residents of New Orleans. **Page 4**

Tea for three?
Only if the bed is big enough. **Page 7**

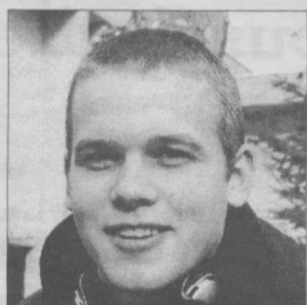
Comics page:
Circumcisions of gas pumps, the gate to Candyland, an iPod on a crucifix and more. **Page 11**

VOXpop



In summation, what was your favorite teenage moment?

Joel Morley and Erin Birgy



"Moving on from baby food."

Daniel Gee

Junior

Color Photography



"An erect, skinned banana."

Robin Rapuzzi

Freshman

Awareness



"Coming out of a two week coma after being hit by a car and having my middle school year book being dedicated to the memory of me."

Gabriel Horton

Senior

Molecule to Organism



"I didn't have very many good teenage moments."

Lindsay Cash

Sophomore

Family Home and Futurism



"A girl stuck her tongue in my ear after eating Burger King and it took two days for it [Burger King] to come out."

Millet

Junior

Self and Culture



"Feeling like I'd gotten the better of my superiors."

Fred Blasdel

Junior

Computability



"The Stone Temple Pilot's 'Purple' album tour concert I went to when I was fourteen."

Nick Bland

Senior

Age of Irony



"When I discovered my mother's vibrator."

Mykey Authrell

Freshman

Family and Home Futurism

COOPER POINT JOURNAL

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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.

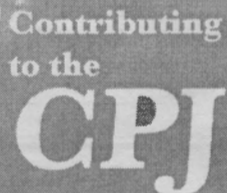
Thursday Forum

4:45 p.m. Thursday

Discuss ethics, journalism law and conflict resolution.



All meetings are 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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News briefs

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

All students will be required to activate their @evergreen email address

Beginning in March, Evergreen will use your college email address (you@evergreen.edu) to communicate with you. Important messages, which previously have come by paper mail, will now come via email. These include tuition billing notices, financial aid notices, registration deadline reminders, and emergency updates. Many of you have already activated, and now use, your @evergreen email address. If you have not activated, please do so at my.evergreen.edu. You may choose to auto-forward mail from this @evergreen address to an email address of your choice. If you choose to forward, note that you are responsible for the ongoing viability of the forwarding address.

The Dances of Universal Peace

On Feb. 22, Evergreen's interfaith ministry Common Bread will sponsor The Dances of Universal Peace. It's a chance to communally experience group energy in a safe, friendly environment. The dances use simple chants and music that evoke the spiritual essence of each participant. They come from spiritual traditions the world over, focusing on the collective experiences of humanity. Samuel Lewis, a Sufi Murshid and Rinzi Zen Master, began The Dances of Universal Peace in 1970s Berkeley.

There he saw the hippie culture in full swing and was inspired to become their guide. Since then it has grown into a global movement, with people teaching the dances in schools, prisons, hospitals, and retirement homes. The dances are designed to be simple enough to learn in a minute while working to heal the global community. Jo Jibrila and Thornton Curtz will lead the dances. They have been coming here every quarter for a few years now and lead dances in Olympia twice a month.

Opening reception Friday

The Evergreen Galleries will be displaying Mike Moran's work. This exhibition surveys the artwork of Mike Moran, created during the time that he has been managing the ceramics studio and teaching art at The Evergreen State College. His influence on students over the decades has been profound, and his own non-stop art-making has flourished. He paints, sculpts, draws, and prints with free-flowing, instinctive color, line, marks, and shapes. His images and sculptures of female figures, horses, birds, and landscape elements dance lyrically, stride forcefully, give form to myriad expressive states: joyfulness, pensiveness, contemplation, anguish, rest, and more. With stylistic references ranging from Giacometti to classic Etruscan urns, Moran balances ancient with contemporary to create content-rich, figurative artworks.

Moran's elongated figures are permeated with the sensation of passionate and transformative experiences of a life lived. These works evoke the recognition of a state of being, familiar and well acquainted. In some sculptures, Moran applies pigmented cement to bent steel armatures, utilizing the consciously weathered metal skeleton, sometimes including additions of broken glass or clay, to transfix potent and primal images to attenuated human forms. In this manner, Moran transfuses his work with animal, mystical, and visionary content. Mike Moran has exhibited extensively in the Northwest and throughout the United States, and his work has been reviewed in such publications as Sculpture, American Ceramics, Studio Potter, and Ceramics Monthly.

You can see his work in Gallery IV, located on the 4th floor of the Library Building. The hours are Monday, Thursday, and Friday from 10 a.m.-6 p.m., and Tuesday, Wednesday, and Saturday from noon-6 p.m. The exhibition will be up from February 23 to March 16.

Nights of Chinese culture

The Evergreen academic program "Searching for Modern China" is hosting an evening of Chinese cultural demonstrations. The program will feature a series of solo and group performances in many different genres of Chinese origin: Chinese music, dance, theatre, folk song, poetry recitation, martial arts and visual arts. All the artists/performers are students of the program who have studied Chinese history, literature, religion and arts since Fall Quarter 2006.

In China, music, dance, and martial arts capture the heartbeats of common people in everyday life, while poetry, painting, calligraphy and visual arts further the sense of joy and beauty in a flourishing community. As amateur practitioners and avid learners of Chinese culture, the students would like to share with you these vivid reflections and vibrant activities of Chinese life and aesthetics to the best of our abilities.

The event will be held on Friday and Saturday, February 23 and 24, at 7:30 p.m. in the Recital Hall of the Communications Building.

Calling all visionary artists!

On April 14 a collection of students are hosting a visionary culture gathering at Evergreen. There will be various artists, musicians and art collectives from our bioregion, collectively seeking to initiate Evergreen into the emerging visionary culture. Evergreen does not seem to be connected to the established visionary culture. And yet, it possesses all of the elements, though they may be disjointedly represented in the student body.

You can participate! At present, there will be a number of artists, musicians and art collectives from Portland to Vancouver, B.C. attending, but it would be good to see the Olympia and the Evergreen community become more of a center for visionary culture. To this end, it is requested that Greens throw their spice into the mix of visual art. So submit! The selection will not be rigid. It is up to you to decide whether or not your art is suitable for submission to the sacred environment that is being prepared. The themes are simply community building, spiritual process, honest love and peace. Here are the submission instructions:

Go to www.podcollective.com or www.elfintome.com to check out the sort of visionary art being talked about;

Email art@jacobaman.com (if you have digital or scanned art, please feel free to attach). If you have questions, call (360) 570-5000.

Evergreeners share the harvest another year

Most people feel that everyone should have enough to eat, simply by the virtue of being a person. But it's clear that our current economic system does not respect this human right. The results are predictable: people in our community don't get enough to eat and don't know where their next meal is coming from.

The Gleaners Coalition was formed in 2005 to help combat the hunger in our community. By partnering with local organic farms, the Gleaners have distributed thousands of pounds of fresh, organic fruits and vegetables into the emergency food distribution network. The Evergreeners formed last year as Gleaners Coalition partners on campus, and they've organized numerous volunteer trips to help harvest food. To them, nothing beats heading out to the farm, getting dirty with some veggies, and bringing home a big haul that will go to folks who need it.

There isn't much veggie picking going on in the winter, but spring will be soon and there's still plenty of work. They need volunteers to help out with TASTE, a recipe demonstration project at the Food Bank. They're also organizing a food preservation class. What else are they working on right now? That's up to you. Should they bring speakers to talk about GM foods, visit other gleaning organizations, or stencil vegetables on t-shirts? All of these things and more are possible with your energy and ideas.

The Evergreeners meet on Wednesdays at 1 p.m. at Red Square by the hill. If it's raining, they'll head inside and meet on the stairs on the 2nd floor of the Library.

2nd Annual Oscar Contest

Do you enjoy the Oscars? It's that time of year for an Oscar Contest - open to the Evergreen Community. There will be prizes (fabulous chocolate or carob bars!) for guessing the most correct ... and incorrect. Ballots are available in Student Activities: CAB 320, or you can download the ballot and drop it off. Ballots must arrive in CAB 320 by February 23 at 5 p.m. Look for the big Oscar box! If you download the ballot, please also write an e-mail address on the ballot so you can be notified of your Oscar score, and if you've won. Remember ballots need to be completed in full to be considered valid! You can get the ballot online at <http://academic.evergreen.edu/c/corna/oscarballot.pdf>=20.

Geoduck Union Transportation Committee explores late night options

By **Tori Needer**

The Geoduck Union Transportation committee is exploring the viability of providing a college-operated shuttle to students for late night and weekend transportation. The Union has been investigating expanding transportation on nights and weekends since late November.

Extended transportation service was originally introduced because of concerns over student safety. Representatives fear that students are leaving bars late on Friday and Saturday nights without a safe way to commute back to campus. "[A shuttle] would really reduce the number of DUIs around campus and around downtown, because so many people walk or drive or bike home drunk" said representative Anthony Sison.

The shuttle would likely be under fifteen seats because special licensing is required to operate a vehicle that carries fifteen or more passengers. The committee is currently investigating purchasing a bio-diesel van from the organization that operates Shared Ride.

Previously the committee attempted to extend the public bus service between downtown and the college. However Intercity Transit informed them that in order for service to run later, students would have to foot the entire bill of operation. The cost of extended service and operation would have exceeded one million dollars a year.

Since learning the potential price of extended public transit, the committee has explored other options. Commute Trip Reduction, a state wide program that promotes alternative commuting options, is working with the Union to research grants that could defer the cost of purchasing a private shuttle.

The cost to students would likely be passed on through a new fee or an increase of five to twelve dollars in the existing transportation fee. Any fee change proposals would be voted on by students in the spring.

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

ANGELOU FROM COVER

him back to life by hip-hop rapping his chilling poem "The Raven," bringing tears of laughter to the entire gymnasium.

- Regardless of age, race, gender, sexual orientation, or any of the many ways in which people choose to discriminate against one another, you are capable of being more powerful and influential than you will ever know. Dr. Angelou, a six foot tall, elderly black woman whose bad knees meant using a cane and sitting for most of her speech is a fine example. Every time she made the effort to stand at the podium, rising to her full height, I knew it meant she was about to say something important and I paid attention more intently.
- The old African proverb "never accept a shirt from a naked person" - I'm still trying to figure this one out.
- Thank anyone and everyone who ever influenced you, then be that person for someone else - you wouldn't be where you are now without at least one other person's help and it doesn't take much to change a life other than your own.

"I am a human being, so nothing human is alien to me." Dr. Angelou stressed this quote from Terentius, imploring the audience to never say "I could never do that." We are all human and therefore are capable of everything, no matter how unimaginable. Deriving from the same statement, Angelou stressed that we are all the same underneath. We eat and we drink. We cry and we laugh. We love and we hate. Whether or not we are daring enough to say them out loud, we all share the same fears, the same dreams. Dr. Maya Angelou spoke to a crowd of 3,000 yet made each individual person feel as though she were talking to them alone. To me, her most moving story was her own aspiration to work in the United Nations building, even though as a pregnant, unmarried 16 year old she knew it would never be possible. In 1995, however, she walked into that same building as an honorary speaker at the UN's golden anniversary. It caused a surge of confidence as everyone realized, no matter where I come from, no matter who I am, I can do anything I set my mind to. This may sound like I'm preaching the "world is your oyster" speech but it's true. Just sit and think about it. And maybe while you're at it read some poetry and give yourself a little extra motivation. You never know what it might inspire you to do.

Alexa Steele is a sophomore enrolled in Looking Backwards.

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The legacy of the Woodlands Apartment Complex in New Orleans



Photo credit unknown

By Elizabeth Hendren and William Saguil

Common Ground of New Orleans started out as a relief organization in the aftermath of Hurricane Katrina. In response to the medical and social crisis, co-founders Malik Rahim and Sharon Johnson opened a free health clinic out of their home in Algiers within days of the storm. Since then, it has grown into a nationally recognized non-profit organization with multiple community-centered programs and services.

Common Ground has been well recognized for its free health clinic and house gutting services, but what are often overlooked are its long-term community-building programs such as a women's shelter and the House of Excellence, which provides free legal services, computer access and training programs.

Among these long-term community-building projects was the Woodlands Apartment Complex in Algiers. Prior to Hurricane Katrina, the apartment complex was virtually abandoned and although it did not suffer flood damage, was dramatically impacted by wind damage. Due to this destruction, the owner was willing to allow Common Ground to assume management of the complex with the verbal agreement that Common Ground would be able to buy the complex at a later date. Common Ground jumped at this opportunity and in the spring of 2006 hired members of the community to begin restoring the apartments, moving in low-income residents at pre-Katrina rates as soon as the apartments were restored.

Between May and November of 2006, over a hundred families were able to move into the Woodlands Apartment Complex under the management of Common Ground. A drop-in center for youth was restored on the property and hosted several community events. The murder rate dropped in what had been one of the most violent neighborhoods in New Orleans, and at resident meetings for the complex, many residents for the first time expressed feelings of belonging to a community. I (Elizabeth) had the privilege of visiting the Woodlands in August of 2006 and was extremely moved by the rapid progress of restoration and sense of camaraderie between the residents.

However, by late November of 2006, two events gave the hope and progress created by the Woodlands a terrible blow. The first was the mysterious vandalism of the center for youth, which forced the center to close down for what was initially believed to be a temporary period. Shortly after, Common Ground was informed by the owner of the property that they had been out-bid for the Woodlands apartments by an out-of-town property group, and that all of the residents would be evicted. Since Common Ground had had a verbal agreement with the owner of the Woodlands, which is legally binding in the state of Louisiana, the case was taken to court. Unfortunately, the owner is an attorney and had managed to find several loopholes in the laws that establish the legality of a verbal agreement, and Common Ground lost the case. They are still in court negotiating restitution for over a million dollars spent on repairing the apartment complex.

The residents of the Woodlands Apartments were given until January 5, 2007, to move out of their homes. They were told that there would be no flexibility with this date, and that the police would be at the apartments at midnight of the 5th, throwing any remaining items into the street and arresting anyone they found on the premises. We went to New Orleans in December and early January of



www.commongroundrelief.org

2006 to assist the residents in relocating, but came up against several problems.

To begin with, rents has skyrocketed since Katrina. One reason for this is that many of the low-income areas were destroyed and have not been repaired yet, so there are not as many low-income places to choose from and the landlords can charge more. Another reason for this is that many out-of-town property groups view the aftermath of Katrina as an investment opportunity. This, combined with the gentrification that is occurring in New Orleans, causes places that may have been affordable before the storm to be inaccessible now. Residents of the Woodlands Apartments who could not possibly pay any more for rent and did not have Section 8 rarely found places that they could go, and were forced to move in with family, or were left at the mercy of New Orleans shelters and community groups.

That's not to say that those with Section 8 vouchers were much better off. Finding an available, desirable place to live that accepts Section 8 can be a full-time job in itself. Once a place is finally found and the applicant is approved, they are forced to wait weeks for an initial inspection before they can move into their apartments, as there are only three HANO (Housing Authority of New Orleans) inspectors for all of New Orleans. Since most places do not usually pass the initial inspection, residents are forced to wait even longer for their landlords to fix the problems highlighted by HANO, and then several more weeks for another inspection. To give you an idea of how long this process can take, a woman with Section 8 whom we worked with in December who had already been approved for an apartment waited three weeks for her initial inspection, another four weeks for her landlord to return from wherever he'd disappeared to and fix the problems of the apartment, and is still awaiting her second inspection. While she waits, she lives in a shelter with her two young children, across the river from where she works and where her children go to school, paying a dear 200 dollars a month for storage. This is just one of many similar stories.



Elizabeth Hendren

As you can imagine, these situations lead to huge numbers of people without homes, and as a result, many shelters in New Orleans are currently full. Additionally, there are no shelters that address the needs of homeless men unless they are elderly, disabled or have an addiction. The father of one of the families we worked with wrestled with the decision of whether or not to pretend to leave his wife so that his family would have a better chance of getting into a shelter.

Combining the state of the shelters in New Orleans with the fact that many peoples' families are in equally desperate situations means that several families at the Woodlands, and all over New Orleans, literally had/have NOWHERE to go. It is true that while we were there, several churches and organizations stepped up to offer temporary housing or one month's rent to the Woodlands residents, which was greatly needed and appreciated. But the problem remains that after the month is up, there are still not viable housing options for low-income people in New Orleans.

Losing the Woodlands was a hard blow for its residents, Common Ground and anyone who was inspired by the hope and community that they witnessed there. But through all the darkness, still stands a ray of light. Common Ground and the Woodlands residents created a safer environment for themselves, as well as a strong, self-reliant community. We were fortunate enough to be able to attend church with one of the evicted residents of the Woodlands, and were amazed and extremely touched by her ability to still find reasons to praise God during her time of hardship. We witnessed this positive mindset as a widespread characteristic of the people we worked with and it is something that we cherish, appreciate and have learned from that community.

Although we have lost the Woodlands, we have not lost the experience gained in achieving our goal of building this community. With the right resources and continued support from across the nation, we can still provide and recreate that community. We have not forgotten those affected by Katrina. Their suffering is our suffering, and we are a part of the solution.

Malik Rahim, along with displaced Katrina survivors from Seattle, will be speaking at the Eagles Ballroom at 4th and Plum on Thursday, March 1, at 7 p.m. They will talk not only about the continued problems faced by Katrina survivors, but also solutions and how you can help.

Elizabeth Hendren is a junior enrolled in Memory of Fire.
William Saguil is a senior enrolled in Turning Eastward.

The red thread

By Victoria Larkin

The stage is flooded in red/fuschia/purple: hot red lights glow on lush red satin covering matte black boxes; a central red drape hangs behind, framed on either side by black. It is throbbing, waiting. The music is bumpin', no one is sitting still, an-ti-ci-pation fills the sold out, chattering, electrified house.

Others having been turned away, I made it in by fortuitous moment: someone didn't show, and I am thankful to whoever that was; for across that stage were to march the freshest and most inspiring Vagina Warriors I've ever seen.

The directors: Wendy Eleanor Effertz Tougas, Devon Haynes, and Emily Pieper, stepped out to an enthusiastic roar, and spoke of giving voice to women and peoples who've been silenced. They mentioned hearts and vaginas and red and chocolates. Without a doubt, this was the hot place to be this weekend!

Every Vagina Warrior was dressed in various combinations of red, black, and touches of white: short little dresses, cool sexy dresses, short skirts, slippers, boots, heels, sneakers, stilettoes, sweaters, polka dots, and one unforgettable mechanics outfit, complete with black plastic surgical glove.

Our tuxedoed guide through the various folds was Andrea Robbins. Her hair shone white in dark silhouette, but was a mass of dark curls about her suave and expressive face. Her fans whistling her on, her raspy tones changed with the moods of each monologue.

One performance after another was red and vibrant and so fresh that I began to doubt I'd heard or read these monologues before.

This crew of younger and older Wimmin seemed entirely cohesive. The depth and color and energy flowed through every performance. The fluidity and consistency, the passion and subtlety gave testimony to the weaving skills of the directors. Every performance was moving, some were hilarious. A few left the audience in palpable silence, only finally lifting their hands to acknowledge the gift from the performer.

A trio of females, Shelbi Chew, Lenora Peyton and Katie Waldeck, were like Valentines, weaving compilations of vaginal sentiments throughout the tapestry.

The first performance that blew my mind was by Katherine Hinderlie. She performed the Vagina Workshop monologue, in which a woman is led to discover the beauty of her own folds. Katherine played it like the super efficient career woman who just is too high-powered to have time for things like her vagina. While watching her I kept wondering what film set they'd taken her from. Her performance was nothing short of brilliant. She seemed to be speaking from her own head, just telling us about this experience she had one time. But for her bio, I would still be wondering which part of England they flew her in from. The roar that followed her offstage was a testimony to her verve, and completeness of character.

Another high-powered performance was by Kekoa Ka'awa, who did My Angry Vagina.

She came on in stilettoes, short suspender pants, and a black corset. She was on fire from the start, kicking a chair over with one stiletto, calling incredulously into question all those devices they devise for our vaginas. She switched in and out of angry and sexy so believably that one could see how the two co-exist.

Peggy Schimmel brought a whole new dimension to having 'Bob' look at her. Her sarcasm - "Here, right here ..." and "What the fuck are you doing, Bob?" and general sense of inhibition about herself before 'Bob' allowed us all to experience the difference a man's attitude towards our vaginas can make.

Candie Heidelberg switched tenses brilliantly in her voyage through snapshots of a

Naked poetry

By Casey Jaywork

The flashy part is, I did a poem in front of forty people. Naked.

Rewind: before that, I'm hightailing it through Seattle sidewalks to meet a bus on its way out of the city so I can start hitching towards Vancouver B.C., when my cell does its beepy-beepy and suddenly I'm spitting conversation with Buddy Wakefield.

This is the man who does with spoken words what Plato did with daydreams.

In his car, bald and gay and electric, he and Danny from Seattle rehearse their pieces to each other and we all sprinkle anecdotes like pepper. What I know about Buddy now is that A) he had wicked jock itch during 2007 Indie World Poetry Slam, B) he was totally cool with telling EVERYONE about it, and C) this guy who drives a mid-nineties sedan and sleeps five people to a hotel room offered to pay my lunch bill because I was vaguely stressing my budget.

Rewind: I'm knee-deep in self-pity and school work, growing more cynical by the deadline. Even though I haven't got the money or time for it, something inside me (probably the part that wants to want to live) decides that half a year in Olympia's black hole of slam poetry is fuckin' enough, and so, last minute as always, and without transport or lodging, I gear up for Vancouver (which, by the way, is the closest thing to the Emerald City I've ever seen in three dimensions. Those Pacific Canucks got style). Contacting a UBC student through the mystical and omniscient Internet, I secure a couch for snoozin' and place my faith in serendipity and the Seattle slam community for a ride.

Bad idea, I'm later reflecting. After several tenuous affirmatives to my emailed inquiries about transport, they call to tell me they're out of space—on the day we're all leaving. The slam master promises to pass my number on

to Buddy, who MIGHT have space, and I thank him without holding my breath. (This is what you might call a hidden blessing).

Fast-forward: after the opening night slam, where I cry for joy for the first time since leaving poetry-happy Denver last summer, I'm balls-out at the Anarchist Slam. This is not as risky as it sounds: no Molotov's or red-and-black flags, just coffee-shop performance poetry that takes its queue from slam but disavows the rules (time limit, ban on props, etc.). The commonly reoccurring joke during all of this is "you can do whatever you want; you can get naked on stage if you feel like it ..."presumably nudity is the most extreme deviation these people can think of; no one ever actually gets naked.

Rewind: fall quarter I do my final research project on the Beat Generation, those drugged-out, grammar-killing freaks of the fifties. Specifically concentrating on Allen Ginsberg, I learn how he once responded to a heckler by spontaneously stripping bare on stage; this is supposed to be some big metaphor for artistic honesty, but really, folks only do that stuff for attention.

Fast-forward: on stage, I have everyone's attention.

Rewind: He says, "First up is ... KC! Let's give him a hand ..."

Then I say, "You said we can get naked, right? .. is everyone okay with that? ... management, is that okay with you? ... anyone object in the audience? ... okay ..."

Through the solid wall of window behind me, daylight streams in from the street of Vancouver to illuminate jeans and undies tangled around my ankles.

My dick has never been smaller. (Must be the Canadian air.)

Fast-forward: to me sharing a bed with an anarchist couple, all of us guests of the kindest poets in B.C.; to Buddy being eliminated in the first round of finals because he went on stage second (judges always score higher as a round progresses) and the mic crapped out during his poem; to me and the other fifteen birthday-suited men and women packed into a portable sauna at the end-of-festival party, sweating and laughing and finally not terrified of our bodies; to the Seattle folks taking me as one of their own, twice in their hotel room and once in the car to Seattle and always during the poetry events; to me telling over a dozen people how much I love them, and I'll see them in six months at Team Slam Nationals; to finally, after ten hours of battling my way through Washington transit, returning home to my dorm, and realizing just how much I hate it here.

In the six months I've lived in Olympia, I've been trading faith for cynicism like an economist on amphetamines. Partly it's been giving up my nomadic lifestyle; partly it's being walled in by the ivory tower of higher education; partly it's attending a "school" that treats classes like hobby clubs and grades like cotton candy. Before going to Vancouver, I got to where I was by a piece of wood rolling down a hill, but those four days of slam reminded me what God and Love and I am.

So I'm not real sure what to do from here; there are lot of problems and solutions are limited. Maybe UW next quarter; maybe dropping out of school until I figure out why I'm going in the first place.

Now, though, I remember where I'm headed, and more importantly, that it's worth getting to.

Casey Jaywork is a Freshman enrolled in Tradition and Transformation.

Album review

THE USED



By Brandon Custy

There is something I might've said about this live CD + DVD. At the end of listening to the nine live tracks and watching the DVD, I felt used, I only say that in a futile attempt at being clever. No, despite what I expected, I actually liked the music and the live footage of the concert as well as the behind the scenes footage was up to par.

"Berth" was released February 6 to accompany the Taste of Chaos tour that started on the February 15 The band is currently working in Los Angeles with producer John Feldman on their as-yet-untitled third album. The CD + DVD was recorded and shot during the band's headlining tour in Vancouver, B.C.

I had never listened to The Used until 3 a.m. this morning when I put it in to accompany me through a late night essay event. It could've been the anger that I felt at myself for putting off my homework, but the music meshed melodically with my feelings. The live CD is not very long and I found myself listening to it four times during that all night session.

"I Caught Fire" is the third track. This song shows the bands ability to play more subdued riffs with less of the screaming. The fourth track, "Taste of Ink," sounded similar to track three with more melody and a show-

case of the lyrics. I could tell the crowd was really into it, which showed their energy as well as their sound. It is pretty simple music, but it flows in a chaotic way that is very catchy.

The DVD is the part that fans of The Used should be excited about. The Vancouver, B.C. show is included, which demonstrates the energy with which the band performs.

It also has behind the scenes video of the tour and the making of the last album. The DVD has interviews with vocalist Bert McCracken, guitarist Quinn Allman and bassist Jeph Howard. There is a half hour segment in which the band members answer questions from their fans.

There is one occasion where Jeph Howard pays a visit to one of the people calling in, because they were both in Vegas at the time. They also have a segment filmed when they went to Japan.

I know all bands say that they care about the fans and the music, but from this DVD these guys really show it.

I look forward to their new CD and for now am happy that my musical horizons have expanded a little bit. Or maybe I am just happy that I finished my essays.

Brandon Custy is a freshman enrolled in American Experience.

The Used
"Berth" - CD/DVD
Reprise / Wea
2007

VAGINA FROM PAGE 4

woman's experiences from ages 6 to maturity in The Little Coochie Snorcher That Could.

I was especially pleased that My Vagina Was My Village was performed in one voice, by Jhaleh Akhavan. The poignancy and pain were so simply woven into this one person's life, the connect and disconnect a woman experiences with her own sexuality once it has been violated beyond our imaginings.

A performance that sparked some controversy was Kathleen Kelley Hutchinson's, who did The Woman Who Liked to Make Vaginas Happy. Kathleen pushed the boundaries, beginning by swaggering onstage wearing a mechanics outfit and grabbing her crotch repeatedly. Like Katherine, Kathleen also inhabited her material, sounded like she was just telling us her own story. Her moanings were mostly hilarious and all energetic. I've heard that her final choice of moan—orgasming while masturbating a large rubberish cock (black, I must say—what is up with the black cocks in productions lately?) was controversial, and not vaginally correct for some. One man I know said he thought it detracted from the sensuality of moaning, and I heard that one woman said this is supposed to be about vaginas, not penises. I don't know how I feel about that, but the act itself pushed the boundaries for everyone in that Theater. And that is what I loved about this whole production.

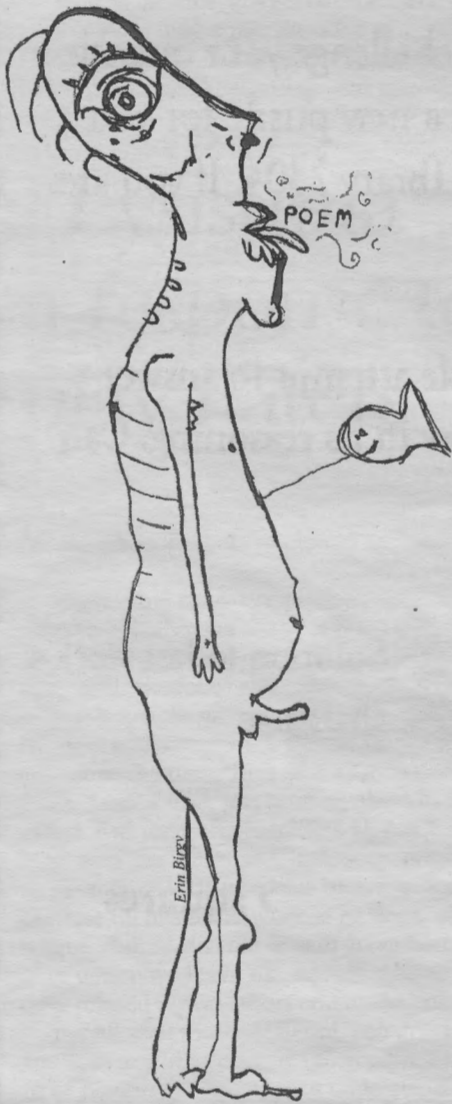
The directors and the actors went beyond lines drawn, pushed boundaries of gender, and filled the stage with diversity: of colors, of ethnicities, of sexualities, of ages and of shapes of Wimmin.

The 2007 spotlight monologue, What Happened to Peace?, performed by Dawn Ovalle, actually moved me to reconsider humanity; to consider the possibility that this generation might move beyond the framing, and we might actually achieve peace in our world some day.

The overall effect of this production of Vagina Monologues was lush, swollen and throbbing with life blood, birthing bursting with energy.

I cannot remember a more inspiring and exciting night at the Theatre. Here's to all those Vagina Warriors -

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



THE LANGUAGE SYMPOSIUM

A blanket map turned in on itself and slightly desecrated

By Grant Miller

A first memory is of a time before a was born. It wasn't a memory then, and maybe it still isn't, but there was a certain flux that accompanied the drifting in this cavern where a father would attempt to deliver order through a tiny vessel. There were no object/hearts to be distinguished. Nothing required interpretation. But a father still sent vague symbols—solitary Xs and other variables, tiny units of measurement, streamlined sequences of vibrations. A thought nothing of them then. A just passively absorbed.

Everywhere we go, everyday, all the time, we are navigating a map of images called "culture." And it is through these signs and symbols that "culture" becomes culture. Anzaldúa: "Culture forms our beliefs. We perceive the version of reality that it communicates. Dominant paradigms, predefined concepts that exist to us as unquestionable, unchallengeable, are transmitted to us through culture." We hear acoustic concepts and we see images, and it is these that tell us how to understand and interpret the world.

Upon birth a was immobilized immediately, and if it weren't for a mother and father a would have died. A doesn't know how true this is now. Back then a assumed a was everything else. At first a thought a was a series of colors, various shades of light and darkness ranging from reds and blues, whites, greens, the indescribable color of flesh. A had no mother or father, and from day to day a absorbed a into a surroundings.

Lethem simplifying Heidegger: Heidegger called this interpretation (or lack thereof) of signs and signifiers "enframing." We begin to see things in a certain way, generally in terms of their use-value, and they become fixed, static, "natural." They become a part

of the Symbolic Order and cease to be questioned.

Early on a was carpet, a blanket, a tuft of hair. A hid in a surroundings to avoid death, which was the first noun a father wrapped a in. The first noun that seemed comfortable wrapped around a shoulders. And then a became a father, and was confused mere moments later when a became a mother. But shortly thereafter a confusion gave way to understanding when a realized a was a tiny finger, a subtle and pink arm, a flexible round leg. A presumed being broken and fragmented was better than being dead. A began to sleep more soundly.

If language, symbols, and signs, transmit, interpret and even create our understanding of reality, then we are taking the elements that constitute this reality and manipulating, shaping, forming, them to give the world new meanings, new interpretations.

The surrealists believed that in objects (and superogos) there is a "certain but unspecifiable intensity that [has] been dulled by everyday use and utility." The surrealists wanted to use language and images to provide new ways of seeing and being in the world. For Breton, re-framing the symbolic order meant privileging your engagement with the world as world. For artists like Magritte, reframing was about beauty: an inverted mermaid with a fish's head on human legs, a blue sky with drifting baguettes. For politicians, re-framing is about conquest and profit.

Shortly thereafter a father woke a up by emitting a subtle vibration into a ear. He lifted a out of a blanket, careful to gather up all the fragments of a. A was afraid he would leave certain fragments behind, and a began to cry. A father placed an adverb in a mouth to silence a.

We all take a significant part in this symbolic order whether we are aware of it or not. We all deal with signs, symbols, images and language. Blanchot: "...if I write [paint, draw, collage, speak, doodle, etc.] I am the one making the common meaning adhere to language [paintings, drawings, collages, talking, doodling, etc.], and in this act of signification I carry my forces, as much as I can, to their highest point of effectiveness, which is to give a meaning." In this way we become alchemists of sorts. If language, symbols, and signs, transmit, interpret and even create our understanding of reality, then we are taking the elements that constitute this reality and manipulating, shaping, forming, them to give the world new meanings, new interpretations.

He then took a fragments and held them in front of a mirror. Magically, there I was. Myself looked at me and watched as my pieces morphed into each other and became a single pronoun. My father grinned and let me go. I fell to the ground and inched my way toward the mirror and reached for it. My father wrapped me in a paranoia blanket and left me there to dissolve in madness. He didn't return for a season, and the only thing that remained of him was the letter he always left, and I was too young then to climb up his trunk and read it. I felt a certain burden on my shoulders.

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

A Quantitative and Symbolic Reasoning Center Puzzler



The Weekly Quantitative Reasoning Challenge

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

Mathematical discovery is seldom a single step process. Often mistakes arise as people attempt to answer the most basic of questions. A classic proof was developed that contains a critical flaw in its reasoning. Can you find it?

Proof 2=1?

If $x=1$ and $y=1$ then:

1. Multiplying each side by x gives:
2. Subtracting y from each side gives:
3. Factoring each side gives:
4. Dividing out the omon term ($x - y$) gives:
5. When we put the initial values back in place we get:

There for:

$$x = y$$

$$x = xy$$

$$x - y = xy - y$$

$$(x + y)(x - y) = y(x - y)$$

$$x + y = y$$

$$1 + 1 = 1$$

$$2 = 1$$

Solution to last week's challenge:

5 squares

Tea for two, but three for me:

A guide to successful threesomes

By Erin Rashbaum

What could be hotter than being pleased by two people at once? It's one of the ultimate fantasies. For all its delicious possibilities, however, certain complications easily arise when sleeping three-to-a-bed that you may never have considered. I've compiled a set of suggestions for a steamy, stimulating, successful threesome:



1. The Suck-On-My-Tits-Factor

This is where people new to threesomes tend to get thrown off. There will be times in every threesome when two of the people are going at each other and the third is kind of off to the side. This happens to each person at one point or another and it's *your* job to keep yourself engaged. Throw yourself in there! Suck on some titties! Don't just sit back and wait your turn. Such is not the nature of a threesome. All three people are sexual with each other all the time. That's the point!

2. Mutual Attraction

The attraction factor must be paid attention *before* the threesome commences. Let's say Scooby, Shaggy and Fred are thinking about doing the Doo. It may sound fun, but if Fred just isn't that attracted to crime-solving dogs, he needs to let the other two know, rather than embark on an awkward-as-hell adventure. No Scooby treats for anyone.

3. No Penetration

A strict no-penetration rule can remove much of the awkwardness associated with threesomes. You may be groaning at this, but here's the reasoning: a) penetration throws off the balance, because intercourse is more of a two-person game, b) protection is needed with penetration where it may not be without, c) it's just messy. Oral sex is perfectly acceptable, easy to do with three or even more people, and leads to just as many (if not more) orgasms. I say keep it safe and comfortable by saving penetration for one-on-one time. Who needs it when you can have multiple mouths and hands going at you at once?

4. A Couple + 1?

Most of the time, this is a bad idea. You and your partner may enjoy the *idea* of bedding someone together, but often one or both of you will feel strange about seeing your significant

other being sexual with someone else- if not during the act itself, often afterward. Even if you're not monogamous, *knowing* this happens and *seeing* it are two entirely different things. If a couple does add in a third party, it's best if not planned - just allow it to happen naturally. If less thought goes into it beforehand, it's likely that less will after the fact. A threesome should *not* be used to revive a relationship. There are so many other ways to spice up a sex life other than adding someone new into the mix. Try new positions, role playing, public places, S&M, etc. Sex should never grow stale. Be creative. There's an endless amount of sexual exploration to do with one other person. Talk to friends, get a book, buy a toy, watch a good porn together, you'll get ideas.

Never have a three-way just because your partner wants it. If a couple is adding a third, there needs to be attraction all the way around. Seeing your boyfriend get a hand job from another girl could suck; however, watching the hand job while you're sitting on his face, she's biting your nipples and you're fingering her, could be unbelievably sexy.

5. Intoxication & Protection

Do more threesomes happen under the influence? Yeah, probably. This *can* be a good thing, because lowering your inhibitions may allow you to open yourself up to new experiences. Hooray for trying new things! The negative side, of course, is the possibility of doing things you'd regret, like not using protection or boning good friends, exes, exes of good friends, etc. If sleeping with one person may expose you to various Sexually Transmitted Infections (STI), adding another partner doubles these chances. BE SAFE.

6. Communication

As always, communication is the key to safe, exciting, erotic exploration. Even if you meet a few people at a bar and take 'em home, you should still discuss protection, boundaries and mutual attraction. Getting this talk out of the way beforehand will make the entire experience more enjoyable. Communicating does not necessarily equal planning, however. Don't try to plan a threesome in advance. It's much more fun just to let it happen when it happens. Three-way sex isn't something you should force. It is always, ALWAYS hotter when unexpected!

These guidelines are certainly not meant to frighten anyone out of having a threesome. They are absolutely worth exploring, but can be quite complicated. These tips are simply things to keep in mind in order for you to have a positive experience. Keep an open mind, Greeners. You are in college, after all. Experiment!

Erin Rashbaum is a third year student enrolled in Poetry Practice. Have a sexual topic you'd like her to cover? Maybe a specific question? Send 'em to sexualqueries@gmail.com.

What's in a name?

By Alexandra Tobolsky

Last weekend I had the fortune of hearing Maya Angelou speak at Evergreen. To poets, she's an inspiration. To women, she's a heroine. To audiences, she's unforgettable. Though reading a play or piece of poetry can be enjoyably entertaining, there's a reason why most tenth grade students sleep through their Shakespeare homework only to realize in college that it is potentially life-changing. Stripping the voice from written word that is meant to yell leaves only a silhouette of what it could and should be.



Hearing Angelou sing the words on a page that she lovingly put there added more depth to them than any book or other speaker is capable of doing. What struck me most about her is how intimate she was. She stood before an entire gymnasium holding far more people than the fire code could possibly have allowed, and I felt the whole time like she was talking to just me. The respect she had for herself, her work and her ability to perform it was awesome. One frail, old woman had every single person in her presence laughing, having fun and worry-free. But I'm confident that not a single one forgot who she was and all she's done for the world they now live in.

Among many other things, the difference between a good poet and a great poet is that the latter knows how to manipulate words to wrench the soul. "Diarrhea" is the most beautiful word in the English language to non-English speakers. For those who do speak English, that word is probably as unpleasant to hear as nails on a chalkboard. When a baby is learning to speak, he cannot associate an object with what it is not. Telling him that the cup he's holding is not the plate he calls it will change nothing. Telling him that the cup he's holding is really called a cup is how he'll develop communication. The same applies to poetry. Until we hear what miraculous poetry really is we'll never think to question what isn't.

Language holds the power to invoke a thousand words per picture. It raises the question of exactly how much power a word really has - whether a word takes a meaning or if a meaning takes a name. Shakespeare (though, I'm one of the kids who slept through it and didn't realize this until several years later) raised the same question in the way that only a real poet can. Juliet, distraught by Romeo's last name separating them, asks, "*What's in a name? That which we call a rose by any other name would smell as sweet.*" I don't know how to even begin answering that. But I do know that after Maya Angelou recited a poem including the verse below, I promptly went out for a cheeseburger.

*"No smoking signs, raw mustard greens,
Zucchini by the ton,
Uncooked kale and bodies frail
Are sure to make me run*

to

*Loins of pork and chicken thighs
And standing rib, so prime,
Pork chops brown and fresh ground round
(I crave them all the time)."*

Those are some powerful words to say to a Greener.

Alexandra Tobolsky is a second-year transfer student enrolled in Russia and Eurasia, Thucydides and Democracy, Understanding the Legislative Process and Evergreen Singers. She can be emailed at TobAle24@evergreen.edu.

"Lysistrata": a response to play haters

By Stephen Engel

Have you read the blistering analysis of the Phrontisterion's production of "Lysistrata," the priggish article written by two of Evergreen's premiere theater-ethics buffs, loaded with pretentious, abstract language and journalistic tricks? If you have, bear with me, because I'll directly respond to its authors, not with full-blown defense, because there's more work to be done, elsewhere. Public discourse will have to take over where we leave off, so this will be my only printed reply - short and to the point.



For all your source material, you don't get far. Your scathing critique reads more like a fit of pomposity. It's hard to understand because it's clogged, like a mouth too full to

chew. You accuse us of diverting attention from the anti-war message of Aristophanes' "Lysistrata" by over-sexualizing it. You claim that "Lysistrata" has "historically" been "a provocative play challenging ideas of war and gender and the interaction between the two." You tout this thesis, and call us irresponsible. But gentlemen, you've diverted attention from the fact that you don't know squat about this play, because you insult us without ever showing how we've departed from the historical tradition of "Lysistrata" you claim to know something about.

You distract us with Adorno, Brecht, Butler, Clark, Greenblatt and Mahmood to assert that there's such a thing as a standard of responsibility, but you fail to sufficiently define it, and consequently, you fail to employ it to any substantial end. So you resort to deception. You pass off what's inherently crass or offensive about Aristophanes' "Lysistrata" for our adaptation of it. You lead your readers to believe that everything inappropriate about our production was a mutilation of this once-respectable play, from its once-respectable messages, which you claim are "opposition to war and the challenging of gender roles." But you do a poor job at it, because you misapply your lenses. Your concept of gender, for in-

stance, is a concept foreign to Aristophanes. What you assert to be a definitive reading of "Lysistrata" is at best near-sighted, and open to debate. You say you're targeting our interpretation, but more than frequently your article is unclear about what or whom you're targeting. Is the Phrontisterion's adaptation irresponsible? Or is Aristophanes irresponsible? Are we irresponsible simply because we produced such a play? Or are you attacking society at large?

Your opening line reads: "Heard about the striptease, full-frontal nudity and enormous black erections?" You pass these off as despicable things, unacceptable in themselves, and do your best to paint them exploitative, wrong, even racist. But rhetoric aside, if you were responsible writers, you would have informed your readers that the full-frontal nudity and enormous erections belong to Aristophanes' "Lysistrata" itself, to the William Arrowsmith translation we were working from, published by Meridian.

You're so eager to indict us that you forfeit your integrity in your first sentence. Yes, the "striptease," as you call it, was ours. We like dance numbers. We have a dance number every year. For that, gentlemen, we repent, we repent with all our hearts. But to

be clear, the girls in the dance number didn't get naked, didn't get near-to-naked, which you don't mention—they showed their underwear and twirled their cardigans. I'm surprised that such upstanding moralists like yourselves, who argue that "the unavoidable ignorance of every person should not be furthered by fantasy, misrepresentation or spectacle," would stoop so low, would leave so much to the imaginations of your readers, capitalizing on rumor instead of being direct or honest. But of course, you had the best intentions.

In short, there's plenty more to be said. You've brought serious allegations - allegations of sexism, racism, homophobia - allegations we do not take lightly. I appreciate your concerns, and want them addressed in a public forum where slanted rhetoric won't do violence to straightforward dialogue, where exchange of ideas is not ping-pong of printed word. The Phrontisterion holds weekly seminars, and next week we'll host a seminar on Aristophanes' "Lysistrata," open to all interested parties. We'll meet this Monday, February 26th, in SEM II C2109 from 3:30-4:30 p.m. Questions? Email thephrontisterion@gmail.com.

Stephen Engel is a senior enrolled in Mind and The World. He played Chipper in "Lysistrata," helped produce it, and coordinates The Phrontisterion. He likes to collaborate.

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Arland Hurd

No post-season play for Evergreen women's basketball

By Arland Hurd

The bewilderment in the CRC this weekend was huge for women's basketball, due in part to the Geoducks falling short to get the wins needed to making it to the playoffs. The first game of the weekend against Cascade closed with a score of 55-61 and allotted the women their 14th loss of the season. Jennifer Solberg, a junior, scored 19 points, leading the offensive push for Evergreen. While the Geoducks put the first points on the board, the failures on defense shut the women down. The evening wasn't a total loss for the spectators. During half time a free throw competition gave participants chances to win prizes for their basketball shooting skills.

The following evening the women went up against Warner Pacific and brought another loss with a score of 58-54. The women closed the season with a record of 3 wins and fifteen losses, a record which ensures the women will not be included in the Cascade conferences playoffs. The clearing for the next season will now begin as the women try to forget this losing season. The players will be heading in to class only with the memories that they formed on the court with their teammates. The women's Geoduck team will only lose one senior this season, so the teamwork that hosted some good pass plays and strong offences will only get stronger next year.

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

Geoduck men topple Cascade

By Arland Hurd

The excitement in the Cascade/ Evergreen men's basketball game was non-stop; the men ended up toppling Cascade 78-37. Going into the half, the Geoducks' passing game remained strong with a flawless display of teamwork, which included all the players on the court. The key is where the players make free throw shots: the players dribble from the top of the key to drive the lane for lay-up and slam dunks, and the men drove the lane with a skill that kept the crowd cheering through out the game.

The most prolific teamwork came from three of our freshmen athletes Jesse Norris, Rahiti Marere and Lloyd Jackson. The pass plays they put together challenged Cascade's defense and showed a total of 18 points between the three of them, 25 percent of the team's total points that game. The freshmen triad of teamwork still came second to the total points for Adam Moore, who scored 19 points against Cascade. The following evening the men went up against the number two Warner Pacific, where they suffered a loss. However, the men had enough wins to losses (9-20) to make it to playoffs.



Arland Hurd

BOX SCORES

Women's basketball

TESC vs. Cascade College

Date: February 16, 2007

Attendance: Not Given

	1st	2nd	Total
TESC	24	37	55
Cascade College	34	21	61

TESC vs. Warner Pacific College

Date: February 17, 2007

Attendance: Not given

	1st	2nd	Total
Warner Pacific College	19	39	58
TESC	23	31	54

Men's basketball

The box scores for the men's basketball team were unavailable at the time of publication.

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Chapman University is accredited by and is a member of the Western Association of Schools and Colleges.

Brought to you by

March 3rd, 2007

7pm—11pm

First floor of the Library Building. Please bring a non-perishable food item or new toiletry item for admission.

Contact Luda Konshin at konshinl@evergreen.edu for More Information.

Evergreen's Own Charity Ball!

Bridging Communities Gala: Community Action as Sustainable Action



Come join us for this Gala Event! We will provide everything you need for an enjoyable evening, and opportunities for community involvement that will make a difference. Organizations such as Habitat for Humanity, Gateways, Bread and Roses, among a host of others will be available to answer your questions. Formal attire is encouraged, but optional. Refreshments will be served. Open to everyone!!!

Formal Attire Optional



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As well as the people and organizations that make a difference in our community every day...

The Hail Caesars
Thee Emergency from Seattle
Lip Sync Contest
Prizes

Numerous Community Organizations
that make a difference!!!

On Campus

Thursday, 22

7 p.m., "Waging A Living" film and discussion. Hosted by the Labor Center. HCC.

7 p.m., Dances of Universal Peace, hosted by Common Bread. Rotunda.

Friday, 23

A Basket C.A.S.E. Basket weaving fundraiser and pot-luck. Arrive between 4 p.m. and 5 p.m., Longhouse.

5 to 7 p.m., opening reception for Mike Moran, surveying 1982-2007. Gallery 4.

SESAME film festival

7 p.m., screening of "The Road to Guantanamo." Co-sponsored by Prison Action Committee. Guest speaker Capt. James Yee. LH 1.

9 p.m. "Bedwin Hacker" (tentative). Co-sponsored by QPOC. LH 1.

Saturday, 24

Annual conference of the Society for Ethnomusicology Northwest Chapter. Registration is \$5 for students and \$10 for teachers and independent scholars. Conference registration and events are at SEM II, C1105.

Monday, 26

4 to 5:30 p.m., Winter Advising Festival and Ice Cream Feed hosted by Prime Time, Academic Advising. HCC.

5 to 7 p.m., Independent Media Group will be holding an info session and workshop on film making basics in SEM II, B1107.

Wednesday, 27

6 p.m., "Running with Scissors" (2006) Sponsored by Mindscreen Student Group. LH 1.

Upcoming events

March 2

Six Masters of Irish Music will congregate in Olympia to perform at 8 p.m. in the Experimental Theater, sponsored by Evergreen Expressions. Tickets are \$20 for general admission and \$10 for seniors. Students with ID are admitted free on the evening of the performance.

March 2 to 4

Women in Capoeira Angola Conference, Longhouse. Friday from 7 to 10 p.m., Saturday from 10 a.m. to 10 p.m., Sunday from 10 a.m. to 6 p.m. Free to students, \$20 general admission.

Evergreen recreation

Winter 2007 schedule, CRC building

Monday

Racquetball, 12 to 1 p.m.
Basketball, 3 to 5:30 p.m.
Late Night, 9:30 to 11:30 p.m.

Tuesday

Racquetball, 12 to 1 p.m.
Indoor Soccer, 5:30 to 7:30 p.m.
Late Night, 9:30 to 11:30 p.m.

Wednesday

Wallyball, 3 to 5 p.m.
Late Night, 9:30 to 11:30 p.m.

Thursday

Racquetball, 12 to 1 p.m.
Late Night, 9:30 to 11:30 p.m.

Friday

Racquetball, 12 to 1 p.m.

Sunday

Volleyball, 6:30 to 9 p.m.

Off Campus

Friday, 23

9 p.m. 99 Men, YOWZA!, BOOM ChiCKiN. 4th Ave. Tavern, 210 East 4th Avenue. \$3 cover. 21+

Saturday, 24

9 p.m. Mercurius, Western Aerial, Bimm Quaid. 4th Ave. Tavern. \$3 cover. 21+

10 a.m. to 5 p.m., Westside Co-op Free Store Spring Cleaning. 921 N. Rogers. Bring donations in good repair and be prepared to take stuff home.

Sunday, 25

7:30 p.m., Iron Lung, The Endless Blockade, Hatred Surge, Funderot, Rocket Attack. The Manium, 421 4th Ave.

Monday, 26

7 to 9 p.m. at Skateland, Queers on Wheels: A queer skating night open to queers of all ages and genders. Sponsored by Olympia Men's Project and Stonewall Youth. \$3-\$5 donation, but everyone will get in

8 p.m., Defiance Ohio, This Bike is a Pipe Bomb, Pink Razors. Eagles Club Ballroom, 805 E. 4th Ave.

8 to 10:30 p.m. Tune Stranglers. The Brotherhood Lounge, 119 Capitol Way N. 21+

Wednesday, 28

7 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.

Special announcements

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.

Club Meetings

TESC Democrats

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

Gypsie Dance Nation

Mondays, 5 to 10 p.m., SEM II, E1107

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

Narcotics Anonymous

Tuesdays, 8 p.m., LAB I, 1047 and SEM II, 3107A

Sundays, 6:30 p.m., CAB top floor lounge

Student Video Gamers Alliance

Tuesdays, 7 p.m. to 9 p.m., CAB TV lounge

Meditation workshop

Tuesdays and Thursdays, 8 p.m., CRC 116

Geoduck Union

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

SEED

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

Students for a Democratic Society

Wednesdays, 2 p.m., SEM II, E3105

Society for Trans Action Resources

Wednesdays, 3 p.m., SEM II, D3107

Writer's Guild

Wednesdays, 3 to 4 p.m., SEM II, C building lobby chairs

Alcoholics Anonymous

Wednesdays, 4 p.m., LAB I, 1047
Fridays, 12 noon and 7 p.m., LAB I, 1047

The Outdoor Adventure Club

Wednesdays, 4 p.m., rock climbing gym

Open Mic Poetry Reading

Wednesdays, 8 p.m.

Infoshoppe and Zine Library

Thursdays, 4 p.m. LIB 3303
Students In Action workshops
Wednesdays, 1 to 3 p.m., SEM II, E2125

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

TESC Chess Club

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



Mike Moran Survey, 1982-2007

Opening: Friday, February 23, 5 - 7pm
Exhibition continues through March 16



Evergreen Galleries Gallery IV

Located on the 4th floor of the Library Building

Hours: Mon, Thu, Fri 10am - 6pm
Tue, Wed, Sat noon - 6pm

867 - 5125

www.evergreen.edu/gallery

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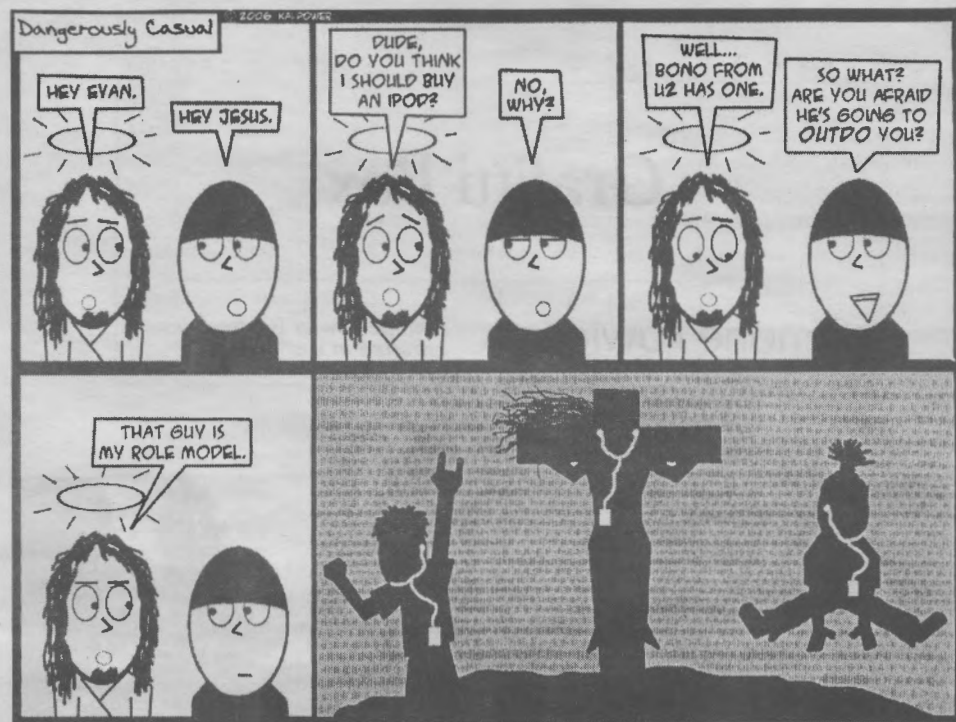


Sneakers from "CUC", a worker-run factory in Buenos Aires, Argentina
300 5th Ave. SW, 705-2819
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Probably Never To Be Continued



Nick Baker



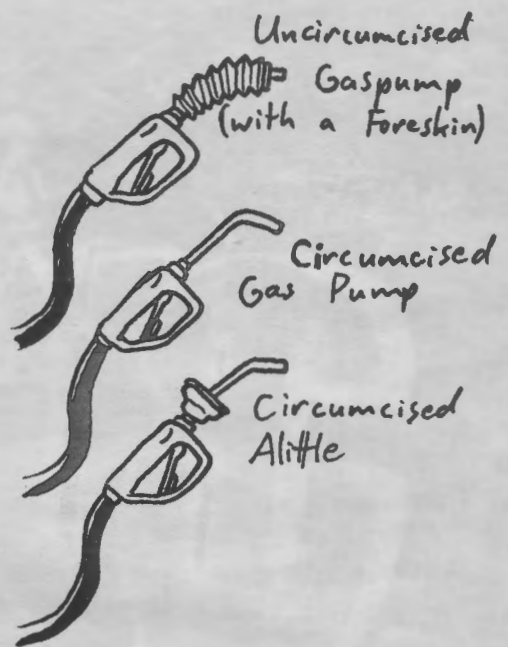
Psychic Galz Special Melvin Liner



The Assassin's Perfect Record



John Miles Austin



John Miles Austin

Graffiti Box

Simone Fowler

Simone Fowler is a freshman enrolled in Heritage.



These are pictures of the graffiti box. It's at the end of the path between the field and the soccer field.

