Spring 2012


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Whether in contract law, classic literature, pop culture or everyday idiomatic expression, it cannot be denied – time is ever-present. Commonly used as a measuring system to sequence events and to quantify rates of change, the passing of time can vary from person to person and situation to situation.

For me, with 10 days until graduation, the saying “time flies when you’re having fun” could not be more true. It’s times like these that I can’t help but think about the different events in our lives that signify benchmarks in the passing of time. And yet, why is it that whenever we’re feeling particularly vulnerable, lost, confused, bored, in pain, etc., that time moves so slowly?

The irony of timing is what makes it such an interesting concept.

In this issue of Klipsun magazine, “Time of my life” details how the hours, minutes and seconds crawled by on one reporter’s 34-day nautical adventure from Bellingham to Hawaii.

You’ll follow another reporter to Nicki’s Diner, where he attempts to beat the clock and his stomach, in a 6-pound, 20-minute food challenge.

And in “Cultural perceptions of time,” you’ll learn that in some non-Western cultures, a lack of punctuality benefits successful human relationships in an exploration of the social vs. punctual being.

Given that time is in and around everything, I hope you can learn from the contents of this issue. Now I could say something cheesy like “take your time as you flip through these pages.” But I won’t.

Enjoy your read.

Cheers,

Elysia Nazareth
Editor-in-Chief

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KLIPSUN IS AN INDEPENDENT STUDENT PUBLICATION OF WESTERN WASHINGTON UNIVERSITY

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Keeping time in different musical genres

Story by Dan Langanger
Photos by Brian Corey

Shouts echo in the rafters, body heat is heavy in the air, the crowd erupts as the five-member band arrives on stage. The Old Foundry, located at 100 E. Maple St. in Bellingham, is packed. What starts as indiscriminate murmuring and sweaty anticipation turns into elation as Lamppost Revival stands above their fans and starts to tune.

Someone screams, “I love you!” while another lets out an ear-bursting whistle. The band’s vocalist and lead guitarist, Tyler Rablin, welcomes everyone as the bass drum begins a steady beat, a rhythm that mimics the heartbeats of the ecstatic crowd members.

Without rhythm, beats and tempo – without time – music wouldn’t exist. Staying in time with other musicians, keeping a steady tempo and practicing all remain part of the musical process. Each band and genre utilizes variations of time to create their own unique sound.

Folk with a heartbeat

Lamppost Revival’s go-to rhythm is called four-on-the-floor, involving a steady cadence of the bass drum that sets the tempo with each beat. Rablin, 22, says the bass drum provides the simplest and most fun beat because listening is easy and goes with the audience members’ heartbeats. Four-on-the-floor is also a crucial element of folk music.

Lamppost Revival has a solid folk instrumentation with some rock roots. It draws inspiration from the long history of folk music. Rablin likens their sound to that of Mumford and Sons and considers them a mixture of folk and rock. He also likes a lot of Celtic music and equates the genre to the melodic soundings of The Head and the Heart.

“Folk originated in storytelling,” Rablin says. “And it goes back to tribal tales. They [did] that to keep the rhythm going.”

Having such a euphoric crowd makes for a better show because the band plays off their energy. “Our goal is to write songs about hope and joy, and really feeling that joy makes it worthwhile,” Rablin says. “If that comes across to the audience, they feel it too.”

Time plays an important role in the creation of their music, but songs can also invoke feelings of nostalgia. Rablin reminisces about a failed relationship that heavily influenced the messages in the band’s last EP. “It’s hard being reminded of those times by those songs,” he says. “But I can look back at those times and know who I was and where I am now.”

“ ”

- Tyler Rablin, Lamppost Revival
vocalist and guitarist
A DIY band

Kyle Anderson, 23, guitarist for the progressive metal band Portals Align, says the hard work behind creating music is worthwhile when others enjoy it as well. "It's a musical high," he says. Listening to the final product and how all the different pieces fit together is the greatest reward, he says.

Anderson partnered with his long-time friend and roommate Bryan Shepard, 23, to create Portals Align, their newest project. Both play guitar and Shepard will occasionally strum a bass. Unique to the band's sound is the use of seven-string guitars. This gives their music a much lower tuning and a baritone-like sound. As a progressive metal band, their beats are heavy and polyrhythmic, their guitar riffs fast-paced and melodic. They draw inspiration from other metal bands, jazz, string quartets and some dub step.

Though Anderson and Shepard usually begin their songs in a 4/4 time signature, they employ different times and patterns within each song because each switch creates a new feel. "They'll change the beat four or five times per song. Anderson says these tempo changes shift to different harmonies. Shepard says staying in time with each other is the most essential part of playing together. Changing the tempo changes the mood of the song," he says. "We keep things moving and flowing," Shepard says. "That's our main goal: to keep things interesting."

A compositional perspective

Michael Anderson, 18, has a slightly different perspective on music—he's all about the composition. An undeclared music composition major and junior at Western, Anderson focuses his playing on the arrangement and style of a piece.

"Looking at it from a compositional perspective, you concentrate on different things," he says. "You more deeply appreciate the music because you understand the mechanics—progressions especially."

Anderson finds the most joy in music by arranging songs, taking previously made tunes and applying different instruments and time signatures to them. He says arranging is satisfying in that it allows him to put something down on paper that actually sounds like music.

"I prefer retrogressive music when arranging," he says. "You can take any liberties you want." Retrogression refers to moving one or more notes in a chord progression downward on the scale. The sound is considered more dissonant and less mainstream. Anderson says he recently took an organ prelude by Johann Sebastian Bach and arranged it into a string quartet.

Eventually, Anderson wants to write his own compositions. He doesn't like music that is predictable and the same conventional sound. "I want to write music that engages the listener," he says.

To Anderson, interesting and well-written music has to be grasped by an active audience. He says that people should stop rewriting the same lyrics and music over and over again. "I've heard enough love songs," he says.

Anderson plays almost a dozen instruments, but is proficient in clarinet, tenor saxophone and classical guitar. He started strumming on guitars at age 14 and tried woodwind instruments at 10. Practicing these instruments for four hours a day, studying for his music classes and playing with Western's Wind Symphony demands a lot of his time, he says. "It's [like] a muscle that you have to exercise," Anderson says. "They say you need 10,000 hours of solid practice to be a virtuoso. It's a lot of time." Anderson says he sees a change in his musicality every time he practices. "I get better at the piece, at scales, even just my skills in general," he says.

Anderson's love for music stems from the blues. His desire to pursue the compositional side of music came from examining the structure of blues and its distinct patterns. When practicing, Anderson pulls out a blues guitar riff or song and clicks a metronome to about 100 beats per minute (bpm). Once he's used to the rhythm, he slowly increases the tempo until he reaches the song's actual speed.

"After a while you get an internal time," he says. Anderson says slow marches and melodic symphonies range from about 60 to 120 bpm. Jazz and blues, however, can get as high as 240 and 260 bpm, he says. "I don't have any of the songs in my Charlie Parker clarinet book up to speed," he says. "Time is as important as the notes you're playing."

Anderson can't imagine life without music. He says his actions, emotions, thoughts and focus are all affected by it. Ultimately, he's drawn to a song that will engage him—a song with efficacy. "I want to play and listen to music that is different," he says. "But having a background in music gives me the ability to appreciate all music better."

Whether in the form of a beat, an arrangement, a rehearsal or memories of the past, time remains an inseparable part of music. Music is time.
On a cold, rainy day, a man visits Nelu Gheorghita’s clock and watch repair shop. Gheorghita, dressed neatly in a gray button-up shirt and black slacks, stands behind the tall counter and greets the man warmly. The man looks like a retired cowboy in his faded denim jeans and worn leather jacket, and his ragged voice sounds tired as he explains to Gheorghita his wife died. He is going to California for a month “to get away.” Before he leaves, he wants to know about the wall clock he dropped off several weeks ago to be repaired.

“I just wanted you to know so if you call me, you’ll know where I’m at,” the man says.

Gheorghita looks down at the dozens of clocks at his feet. Time Concepts, located on 1321 King St., is a small space, but clocks and watches of every shape and size hang from the walls, sit politely on the counter top and rest on the floor. He fumbles for a minute, trying to remember which one is the man’s clock. He has more than 50 clocks to repair, and it is hard to keep track of them all.

Finally, he remembers.

“It is at home,” Gheorghita says with a barely noticeable Romanian accent. “When you come back it will be done. I don’t know exactly which one it is.”

Satisfied, the man turns to leave the comfort of the small shop to brave the rain once again.

“Thank you sir, and have a safe trip!” Gheorghita calls out as he fixes every clock or watch that comes through the shop’s doors.

“A clock or watch is not something you can put in a machine and they will come out the other side repaired,” he says. “It is piece by piece.”

**Time concepts**

The clocks in Gheorghita’s shop rhythmically tick, chime, cuckoo and buzz. His work desk at the back of the shop, which his wife, Veronica, complains is never clean, is littered with pliers, tweezers and miniature screws. Gheorghita knows his workspace as well as his craft and can always find his tools.

“I’ve seen other people very organized. Everything is clean. I don’t know how they can work when it is clean and they don’t have tools and parts around,” Gheorghita says.

He says his interest in clock and watch repair began in his home country of Romania when he was in primary school. He had a friend at a local watch repair shop, and says he quickly fell in love with the work.

After he finished high school, he began his apprenticeship in 1971. Two years later, in 1973, he had opened his first clock and watch repair business.

There was political unrest in Romania as the country’s communist government began to crumble. In 1987, Veronica left Romania to stay with relatives in California. After working and saving up enough money, Gheorghita was able to join Veronica two years later in 1989. The couple lived in Loma Linda, Calif., before moving to Bellingham five years ago.

Many people still come to Gheorghita to have their watches and clocks repaired because the objects hold sentimental value.

Gheorghita says clock and watch repair requires intense focus and concentration, and there have been times when the watches and clocks he receives are so old he has to make his own parts and components to replace the worn or broken ones. No two watches or clocks are the same, he says, and each requires special care and attention.

**The art and science of timekeeping**

Gheorghita is a horologist: someone who is interested in the art and science of keeping time. The term is broad, and includes people who deal professionally with timekeeping, as well as scholars and hobbyists.

In addition to Gheorghita’s shop, Bellingham is also home to the West Coast Watch and Clock Museum, which is the largest timepiece museum west of the Mississippi.

The museum, located on 121 Prospect St., is dedicated to keeping the knowledge, history and science of traditional watches and clocks from getting lost in time. The way in which people have measured time has become increasingly sophisticated, and the museum has timepieces from every era. From the Chinese, who used candles to measure time by how far the wick had burned, to the Egyptians who used water clocks to measure time through the regulated flow of water into a bucket, time keeping methods have evolved since civilizations in the Middle East and North Africa began measuring time 5,000 to 6,000 years ago.

Ron Kowalski, West Coast Watch and Clock Museum treasurer, says before large-scale manufacturing took off in the 1880s, a skilled craftsman made timepieces individually. Examples of this artistry, playfulness and skill can be seen in more than $1 million worth of clocks and watches contained behind the glass display cases.

The museum has a number of novelty clocks as well, and many feature children, animals or even wizard and magician figures.

“One clock in particular features a sorcerer figure holding a staff toward a large white globe with numerals.”

“It’s incredible to look at craftsmanship in there,” Kowalski says. “You can’t help but admire the man had to produce it.”

Americans revolutionized timekeeping by making watch and clock parts interchangeable, Kowalski says. While watches and clocks were once symbols of great power and wealth, they were now being mass-produced and appearing in American homes.

“It kind of broke the stranglehold, and this is when the common people could afford clocks,” he says. “You could mass-produce them and people could have a clock in their kitchen or living room.”
Braised chicken with white wine sauce

Ingredients:
• 10 chicken thighs
• 4 chopped garlic cloves
• 1 whole onion
• ½ cup of dry white wine, such as a Pinot Grigio or Riesling
• 10 sprigs of thyme

1) Trim excess skin off each chicken thigh. Salt and pepper both sides.
2) Add 3 tablespoons of olive oil to large stew pot and sear chicken for 5 minutes on each side or until browned.
3) Set chicken aside.
4) In the same pot, cook garlic and onion together until soft and slightly browned.
5) Add chicken thighs back in and add wine and thyme. You can leave the thyme stems whole and take them out later, or you can finely chop them. It’s up to the cook.
6) Cover and braise chicken on low for 20 to 30 minutes until cooked all the way through. Enjoy!

Thyme

in the kitchen

A flavorful take on an underrepresented herb

Thyme’s soft, green leaves spread gently across the ground, blanketing everything with its tiny roots. Like a weed, it takes over unknowingly, a mass of intertwining tear-shaped foliage. Though it is an unassuming plant, it packs quite a punch.

Thyme, a perennial herb that’s native to the Western Mediterranean, is used in many culinary dishes. It’s a member of the oregano and mint families and has an earthy pungent flavor.

Historically, the Romans and Greeks grew thyme as symbols of bravery. Roman soldiers bathed in thyme slurries to gain vigor, strength and courage. During the Middle Ages, women would sew a sprig of thyme onto their protector’s scarves to wear into battle. The ancient Egyptians used thyme in their mumification rituals and the Sumerians used it as an antiseptic. Burning thyme as incense was also popular and it was used in sacrificial rituals.

Where thyme really flourishes, and has always flourished, is in the kitchen. It is used as a spice to add flavor to different kinds of dishes. It pairs well with lamb, chicken or tomatoes, and is often added to soups, stews and sauces. Lemon thyme can be used to add a kick to a chicken dish. “It has a more unique and sweeter flavor to it,” says Emily Brodie, Outback Herb Garden coordinator, comparing thyme to other culinary herbs.

Thyme was planted in the herb garden at the Outback, but the soil is marshy and doesn’t support it as well as soil in other climates. “The thyme in our garden isn’t very happy right now,” Brodie says.

John Tuxill, a Fairhaven professor and faculty advisor to the Outback Farm, says creeping thyme grows slowly sideways and works like a ground cover. “I planted my own thyme, ignored it, and it’s done relatively well,” he says.

Recipe by Amy Holm and Andrea Farrell

Story by Amy Holm
Photo illustration by Sarah Richardson

Keeping time at Time Concepts

To keep Time Concepts running like clockwork, Veronica Gheorghita handles all the administrative work for the shop. She is also a native Romanian, and says her “head is not made for mechanics,” but enjoys helping her husband. Her dark, inquisitive eyes seem to smile as she speaks. When the couple lived in California, she worked as nurse in the pediatric and neonatal unit. When they moved to Washington, she could find no such work in Bellingham.

The work at the shop often follows the couple home. Gheorghita repairs large clocks in his home workshop.

“Most clocks are dirty, and he looks like a mechanic after he works on them,” Veronica says. “They are full of dust and oil, and he takes them apart completely, piece by piece, and cleans them.”

The clocks and watches tick faithfully at Kowalski’s museum and Gheorghita’s shop, and they’ll continue to do so for many years to come. Time has existed before us and it will exist after we’re gone. In the Gheorghita’s at-home workshop, hangs a plaque with a saying on it. Veronica bought it for her husband, and he says he keeps it in mind whenever he is working.

“It says, ‘Do not count the hours in the day, make the hours count,’” Gheorghita says. “That’s what we can do… we can’t create time, but we can make it count.”

Under his bright desk lamp, Gheorghita uses a variety of tools to clean and fix a woman’s Omega watch. He says it is not uncommon for his work desk to be covered in tools he uses to take apart, fix and clean the timepieces people bring in.

Time Concepts owner Nelu Gheorghita poses with a pocket watch over his heart. Part of his job is to repair clocks and watches that may be valuable, but also to repair those that hold sentimental value.
Sex in sync

Story by Marta Helpenstell
Photo illustrations by Brian Corey

Joanna Dallas, 22, knows what she wants when it comes to sex. Notoriously outgoing and overtly sexual, Dallas talks about her and her boyfriend’s relationship like she’s discussing the latest Cosmopolitan magazine with her friends. Dallas and her boyfriend have been together for more than a year and she joyously expresses that their sex life is extremely healthy.

“We probably bone down at least five times a week, and multiple times a day on the weekends,” Dallas says. “Each time can last anywhere from a quickie — five minutes — to over an hour.”

It is no secret that female sexual-response cycles are different than male, especially when it comes to the amount of time it takes to climax. William Masters and Virginia Johnson, two sex therapists who coined the term “sexual-response cycle,” both say men and women experience all phases of the cycle but at different times.

Being able to reach orgasm simultaneously is something that most couples strive for, but for many seems like an unattainable, fictitious idea. What is the perfect amount of time to spend in the sack, and how do we bridge the gap between what works for men and women?

On a rainy winter day, Dr. David McKenzie sits in his Vancouver, B.C. office wearing a brilliantly-colored bowtie that brightens the dreary cityscape. Openly warm and exuberant, McKenzie breaks down the differences between male and female sexuality in a way that is both educational and relatable.

“Females typically need an emotional, mental and spiritual connection, whereas males have evolved to be able to have sex with anyone, anywhere at any time,” he says. “Once he has ejaculated, a man needs a refractory time to rest before he’s able to do so again, while women can have several consecutive orgasms without taking much of a break at all.”

Dallas says the best thing about her and her boyfriend’s sex sessions is that they climax together about 80 percent of the time, and sometimes he can become erect immediately after finishing. She adds that even if they don’t reach orgasm simultaneously, it’s not the end of the world because it allows one partner to focus more on the other.

For a woman her age, Dallas’ sexual appetite may be more extreme than most, but is still perfectly normal and even healthy, McKenzie says.

“In most long-term relationships, sex [occurs] between one and four times a week,” he says. “It varies on the libido of the couple involved, but after age 25, men should be having at least five ejaculations per week, which decreases the chance of prostate cancer by 50 percent.”

But sometimes even the friskiest of couples experience sexual-timing problems in the bedroom. For Dallas, who raves about her boyfriend’s amazing control, it happened once about eight months ago. Dallas says her usually dependable mate could not remain erect long enough to reach climax.

“We went through the whole routine of foreplay first, but when we got down to it, he just went limp,” she says.

McKenzie says both men and women suffer from a number of sexual dysfunctions.

He says the three main problems in men include: erectile difficulty, delayed ejaculation and the most common, premature ejaculation. Women deal with an entirely different set of problems including: inorgasmia, the inability to orgasm; vaginismus, the involuntary constriction of the opening of the vagina; and a lack of sexual libido.

So what options are there for couples that struggle with these dysfunctions?

Nicole Serrano, 31, has worked at Lovers, a sex shop in Bellingham, for eight years.

Serrano explains that the three main products for men looking to last longer are supplements or pills, desensitizers that create a numbing sensation; and the cock ring, or c-ring, which traps blood flow in the penis, resulting in a more intense orgasm as well as a longer lasting erection.

Serrano’s coworker Natasha Doyea, 26, has worked at Lovers for five years, and says couples sometimes have the opposite problem.

“There’s a common belief that men finish too quick while women don’t finish quick enough,” Doyea says. “I’ve found that this is not always true. Women come in looking for things to increase sensation for them, but there are plenty of women looking to prolong sex so that they don’t climax too soon.”

McKenzie says that while premature ejaculation is extremely common among males, it is also easily cured. He recommends a number of different exercises to prolong sex, including the Stop-and-Go method, either with a partner or on your own with masturbation. For the male, bring yourself to a place where if you go further you will ejaculate, and stop, then rest for a minute. Do that for four or five times until you reach at least five minutes, and then ejaculate.

In order to get out of her and her boyfriend’s sexual funk, Dallas says she tried to take the stress out of the situation by taking a two-day hiatus from sex. Ever since, the couple hasn’t had a problem.

“We probably bone down at least five times a week, and multiple times a day on the weekends. Each time can last anywhere from a quickie — five minutes — to over an hour.”

- Joanna Dallas, Western graduate
“When there is a lot of stress surrounding sex, it takes the fun out of it,” Dallas says. “If you’re having trouble, try to spice things up. Pounce on ‘em when they least expect it. Also, tell your partner what you want from them and what you enjoy.”

It may be impossible to determine the perfect amount of time each person requires to be satisfied sexually, because as McKenzie says, sex is always connected to other things. Masters and Johnson say men typically reach orgasm first during intercourse, while women may take as long as 15 minutes or more to arrive at the same place, thus making the likelihood of climaxing together a rare event. So it seems the best way to get in sync in the bedroom isn’t always pills or desensitizing gels, but communication.

Dallas stands by her philosophy on open communication with a partner, but also believes in spontaneity and maintaining a low level of stress.

“I think our sex is best when we’re down to earth.” She says. “We’re really open, we say when something feels good or when to stop. We also switch positions pretty regularly.”

McKenzie agrees. “The importance of communication is being heard. To be heard resolves 80 percent of problems facing couples,” McKenzie says. “In all relationships, you have to negotiate a contract. Relationships that are successful are ones where each person steps up to the plate and names their needs and wants. You do not get what you deserve, you get what you negotiate.”

She spent 351.2 hours in the air in the span of four months. She can travel between so many time zones over a shift that it is easy to lose count. Alaskan Airlines flight attendant Anjanette Mack, 46, staggers through the Seattle-Tacoma International Airport terminal; the past few days spent traversing across the United States and Canada.

Mack is suffering from jet lag.

Jet lag is the effect of an imbalance of circadian rhythms, developed by maintaining a daily routine of eating and sleeping, according to the National Sleep Foundation.

Crossing between time zones can disorient one’s sense of time, cause severe fatigue and even gastrointestinal problems, says Dr. Kelvin Lam of the Sleep disorders Center at PeaceHealth Medical Group in Bellingham.

Those who travel frequently must find ways to cope with constant time zone changes. Mack says she can overcome jet lag over the period of one day.

To reduce the effects of jet lag, Mack stays on schedule with the time zone of whichever city she is in, helping her maintain a regular eating and sleeping routine.

As a 22-year veteran of the profession, Mack has never felt jet lag as bad as when she was just starting out.

A three-hour change from Seattle to New York, she flew to Seoul, South Korea, 14 hours ahead of East Coast time. She found it difficult to sleep on the plane and consumed 10 cans of soda by the end of the flight.

“When I landed in Seoul, I started to hallucinate,” Mack says. “Fortunately, I was able to call someone over and they started hydrating me immediately.”

Western senior Julia Peña spent an entire summer in Argentina; four hours ahead of Seattle. Peña says that sleeping on the 14-hour flight helped her adjust in about a week.

However, on her way back, she didn’t adjust until three weeks into the school year.

“I couldn’t stay up past 7:30 p.m.” Peña says. “It became a running joke with my friends because I couldn’t go out [at night].”

Dr. Lam says traveling eastward causes circadian rhythms to desynchronize easier.

“You can expose yourself to sunlight to reset your pattern,” Lam says. “If you are going to travel eastward, it is good to avoid bright light in the morning and spend as much time as you can in the light in the afternoon.”

Peña and Mack force themselves to stay awake upon arrival to a destination so they can adjust to their new schedules. Mack refrains from caffeine and sedatives.

Alaskan Airlines requires nine and a half hours of rest for the crew to be in peak performance.

Mack says jet lag hits her hardest when she flies after long periods of rest. The flight attendants and crew for her airline aren’t allowed to spend more than 30 hours in the air without a full day of rest.

“You can have some control over how much jet lag affects you if you are willing to fight your body on it and stay up,” Peña says. “It can ruin a trip if you are super groggy while you are site seeing.”
Shifting morals in classic folklore

“Grandmother, what big teeth you have!”
“All the better to eat you up with!”
On the surface, these are the final words of a hungry forest-dwelling wolf. But behind the furry façade lies a deeper moral message: girls, beware of sweet-talking men.

Like “Little Red Riding Hood,” many of today’s classic children’s stories are actually European folklore from the early 1600s. Over time, the stories, characters and meanings have morphed, as have the interpretations of these childhood favorites.

No stranger to red riding
Charles Perrault, a French author and intellectual born in 1628, did not invent “Little Red Riding Hood.” Instead, Perrault published the plot, which was well known even in his day, in his most famous book, “Stories or Tales from Times Past, with Morals: Tales of Mother Goose.”

“The difference between Perrault and all the other storytellers before him was that he wrote down the story,” says Rosemary Vohs, a storytelling professor at Western. Vohs says the original story wasn’t meant for children. Storytelling was often a form of entertainment and learning for adults.

Moral values, spiritual principles, understanding of the environment and how the world was made were all topics covered in basic folklore,” Vohs says.

“The real Little Red Riding Hood is far more violent and sexual; it was meant for entertainment,” she says. “Now there are so many interpretations of the text that it is difficult to say who is necessarily right.”

Today, many parents use a story like “Little Red Riding Hood” to warn against talking to strangers, says Bethany Hoglund, head of children’s services at the Bellingham Public Library.

“The value of literature in teaching lessons is more prominent in today’s literature,” Hoglund says. “We see that in books that reflect our culture kids with two mommies, adoption and diverse characters.”

A tale for modern times
Even today, the tradition of storytelling continues as Little Red Riding Hood has morphed into box office movies and evolved retellings on television.

On a smaller scale, a group of about two dozen community members gather once a month in the well-lit basement of the Fairhaven Library to hear a good story.

“A good story really is timeless,” Banner says. “Human beings are arguably biologically wired for narratives. Storytelling is a human essential, second to nourishment and ahead of love.”

Hoglund says while the meanings and interpretations of beloved childhood folklore have evolved over time, the timelessness of a good story remains.

“Everyone values a good story,” she says. “There are a lot of teachable moments if you want, but classic stories are also good plot lines.”

Vohs, who also works as a public speaking instructor, says despite what some might say, the art of storytelling is alive and well.

“Some people say the traditional art of telling a story is dead, but we’ve just mislaid it,” she says. “People still love to hear a story without a book, without a picture, without a movie. We love to be able to create the imagery in our own minds and hear the story.”

In Perrault’s time, to have seen the wolf meant to have lost one’s virginity,” Moore says. “Yet there is a mixed message because the red cape was also a symbol of a French prostitute.”

Different cultures find their own meanings through tales like “Little Red Riding Hood,” Vohs says.

“We’ve made it into a children’s story,” Vohs says. “That’s what the Victorians did to it — they added the mother’s warning. They loved to take all the folklore stories and make lessons out of them, and wag their finger at children to make them upstanding, moral citizens.”

Vohs says many of the morals in modern versions of folklore are often crafted by the writer of that particular version of the story.

“The story of a young woman who is tricked by a wolf, disguised as her grandmother, was often told to ladies of the French court, says Tom Moore, a Western liberal studies professor.

Moore says the tale touches on the purity and morality of a virgin. He says it was told to females to warn against the dangers of men.

“In Perrault’s time, to have seen the wolf meant to have lost one’s virginity,” Moore says. “Yet there is a mixed message because the red cape was also a symbol of a French prostitute.”

-Tom Moore, Western liberal studies professor
Twenty-five minutes north of Bellingham lives a monster.
It is enormous, it is slimy and it will leave you begging for mercy
(or possibly land you in the emergency room). Few have even
mustered the courage to take it on. I was amongst the few.

Just like everyone else before me, I failed. The legend of
the monster continues.

They call it: The Super Monster Mega Burger.
The burger challenge at Nicki's Diner in Blaine is tougher
than any other restaurant in Whatcom County. No one has
completed it. Whoever does, must first scar ground chunk-
steak patties stacked six high, more than 3 pounds of steak
and a leaning tower of six onion rings, all in 20 minutes of
heart-attack inducing, cholesterol-spiking agony.

The diners' owner teases customers by offering a Fender
Squire Stratocaster guitar to whoever eats the entire monster.
But that prize appears to be safe for the time being.

"It is a lot of fried food," says Kelli Davey, public relations
manager for Nicki's Diner and Nicki's Bella Marina in
Bellingham. "That's what normally scares people off. That is a
heart-attack waiting to happen."

The diner also serves specials such as the Big Bad
Boy, the Ooey Gooey Blukey Cheesy Bacon Burger and
the Quadruple Bypass. But compared to the Super
Monster Mega Burger, those are kids' meals.

I was bold enough to take on the monster. Is bold the right word? If you haven't seen 3
pounds of steak fries, just know it's a lot. To be
fair, I couldn't picture it either, until it was sitting
in front of me. It's like having to pay tuition —
you don't really know how much it is until you've
experienced it yourself.

Going in, I knew I needed to win the psychological
battle. Mind over matter.

I figured finishing off this burger was basically
the same as falling in love: you have to get all your baggage
out of the way first. So that's what I did. My plan was to start
by getting the fries and the onion rings out of the way.

"It is a lot of fried food. That's what
normally scares people off. That is a
heart attack waiting to happen."

- Kelli Davey, Nicki's Diner
public relations manager

"You know, I think potatoes expand in your
stomach," Davey says after I had just downed half
of the fries.

Yes, yes they do.

I was no longer winning the psychological
battle, so I immediately changed my strategy.
It was like a swimmer who panics in the water. I
just started attacking the burger. It was way too
big to pick up, so I did what I had to. I picked it
apart with my hands and started eating fistfuls of
patty, tomatoes and bun. (The falling in love
and going hands-first into a six-patty-monster-burger
analogy is starting to look pretty sketchy at this
point, I realize this.)

"I really think you should have went with the
burger first," Davey says. "That's easy for me to say,
thought, because I was watching you do it."

After 10 minutes I wasn't doing so bad. I felt
I was on pace to finish it and the food was out-
standing. Nicki's actually hand-forms the patties,
bakes the buns and doesn't use any chemicals or
fillers. The burgers here fill you up more than any
fast-food creation I've experienced.

While welcoming for the average customer,
this was a problem for me. These steak patties
were really filling me up. I was going fast through the fries,
but the patties were too much. I finished off two of them,
and ate about halfway through the other four and the top bun.
But the final minute was one of the longest minutes I have
ever experienced. I was done. No way would I have been able
to eat any more without it coming right back up and landing
on Davey's shirt.

Davey signaled time and the chef weighed up the food I
had left. One pound, 15 ounces remained on the plate. I took
that as a victory in itself considering I started with 6 pounds.
Then I realized I had just gained almost 5 pounds in one
sitting and likely the calorie content of two weeks worth of
food. Maybe not such a victory.

No guitar, no free food and certainly no pride. I tried to
think about mind over matter, but this was simply way too
much matter for one mind.

Davey says I was the first to attempt the monster at this
Nicki's location, but five tried and failed before me at the
challenge's usual Bellingham location: Nicki's Bella Marina.
That's where the guitar still hangs on the wall. And likely
will for a long time.

Davey says she still holds hope that one person will
eventually beat the monster and take Nicki's treasure off
his hands.

"I would love to see someone take that guitar," Davey says.
"Nicki is a musician, but he doesn't want to have to keep that
thing around. Someone needs to take it."

Going in, my mindset was pretty simple: go big or go
home. But there is a reason it is called the Super Monster
Mega Burger: it's not to be messed with. It is big and it will
send you home in some serious pain.

But at least I won't have to eat for the next month.
Déjà vu
Explaining the phenomenon in spiritual and clinical terms

A serendipitous presence takes over Western junior, Dannie Soloff, every time he experiences déjà vu. He feels he’s experiencing exactly what he needs to be experiencing. Déjà vu makes Soloff aware that certain things should be happening. He is in tune with his own intentions.

“Déjà vu is the illusion of having seen or heard something before. The direct translation of the French word is ‘already seen.’ The causes of déjà vu are hard to pinpoint and can only be speculated,” Spitzer says.

It has no universal theme or distinguishing characteristics that make it more or less real than what the person reports, says Bellingham psychologist Dr. Richard Spitzer.

“Déjà vu is completely subjective, meaning it is a paranormal experience that cannot be replicated for tests, measured or quantified,” he says. “It is difficult to know what, if anything, causes déjà vu.”

Spitzer says some think déjà vu is an incomplete memory. When something is presented to us, it is liquid; we need time to crystallize it into a memory. Déjà vu may be caused by an incomplete memory trying to crystallize.

Another possible cause is a sensory overload, in which the brain shuts down and goes to a place more visual than verbal, Spitzer says.

“All of us have had experiences where there is just too much to take in, like at a rave,” he says. “Déjà vu is a way to check out, and take a break from the sensory overload.”

In the human brain, a déjà vu experience is similar to having a seizure. People who have seizure disorders may have premonitions that the seizure is about to happen – a phenomenon called an aura, he says.

“I have worked with people who have felt that they knew exactly where a conversation was going, sometimes the exact words, and feared that if they did not play out the dialogue that it might change history, might alter something that would then throw them off in some way,” Spitzer says.

In the past, déjà vu was associated with thought disorders and meant that someone was having a psychotic episode, had schizophrenia or a severe anxiety disorder, he says. However, no scientific correlation has been found to connect déjà vu with severe psychopathology.

“The experience of déjà vu doesn’t have a value to it, and in most cases, is not very informative either, unless you are one of the theorists who believe that it occurs because of fatigue or stress,” Spitzer says.

Soloff closely relates déjà vu with the notion of fate.

“We create our own realities,” Soloff says. “This means when our reality or actions express exactly that which we imagined, then we experience déjà vu, and when our actions are directly aligned with our intentions, then isn’t this fate?”

When people act and express themselves in a way that reflects their true intentions, these are the ones who often experience déjà vu, he says.

“Déjà vu seems almost impossible, considering space and time,” he says. “Every experience is new; new time, new place — things are always changing in our world.”

Bellingham psychic Marie Spider finds several more explanations for déjà vu. The causes of déjà vu according to psychics differ from psychiatrists. While psychiatrists’ views on these causes can only be speculated, Spitzer believes their speculations are too simplistic, materialistic and reductionist.

When people deny the existence of the soul and all spiritual reality, like materialists do, they have to fall back on reductionist explanations that don’t cover the phenomenon, she says.

“No one knows what triggers a déjà vu experience, except that it cannot be replicated by manipulating the brain; it does not begin in the brain, but in the soul,” Spider says. “Science and psychology cannot explain the spiritual realities at the core of our existence.”

“Déjà vu can be the same soul repeating one experience during a different incarnation, or it could be a deep connection with another soul, which can only be speculated, Spider believes their speculations are too simplistic, materialistic and reductionist. The causes of déjà vu are spiritual beings having a human experience, not the other way around.”

A visit to the Tower of London in 1982 gave Spider her most vivid déjà vu experience. There were sudden chills as she flashed back to the site of the execution of Queen Anne Boleyn. The smell of blood was overwhelming. A feeling of suffocation took over, as if she were dressed in tight-fitting, heavy garments.

Her déjà vu was not suggesting that she was once Anne Boleyn, but that she had witnessed executions there in the past. Coming out of the memory, she easily navigated her family through London’s city blocks; she knew exactly where everything was, even though she had never been there before.

“Everyone has déjà vu, even if it’s once and very minor,” she says. “The experience is a connector, a reminder that we are spiritual beings having a human experience, not the other way around.”

Although the causes of déjà vu can only be speculated, alternating beliefs and supernatural explanations for this mysterious occurrence aid the understanding of what is going on.

“I don’t know that there can be anything to disprove what the psychic is saying. However, there is also nothing that I see that can prove it either,” Spitzer says. “Speculation can be a lot of fun because one never has to have evidence to prove it.”

“Everyone has déjà vu, even if it’s once and very minor. The experience is a connector, a reminder that we are spiritual beings having a human experience, not the other way around.”

- Marie Spider, Bellingham psychic
A blue telephone box appears on a front lawn and a quirky man in a suit and bowtie steps out with a curious look on his face. Hair swept to one side, he grins as he notices his surroundings with excitement mirroring that of a child.

Except, he is an alien. A Time Lord, to be exact. Traveling in a time machine disguised as a blue British telephone box called the TARDIS, he is the Doctor, the main character of the TV series “Doctor Who.”

Numerous incarnations of “Doctor Who” have been on the air since the 1960s, totaling more than 780 episodes with more than 30 seasons. Eleven different actors have played the Doctor, with their different appearances explained by the character’s ability to regenerate into a new body when the old one is near death.

The popularity of the man in the blue box has shot up since the British Broadcasting Corporation relaunched the series in 2005. The new series touched a younger audience and was rediscovered by fans in England and the United States alike.

Western junior Brennan Taylor founded a club celebrating the series called Bad WWUlf, based on the name of a cryptic entity introduced in the first season of the newest series.

At club gatherings, members watch and discuss episodes of the original show as well as the spinoffs “Torchwood” and “The Sarah Jane Adventures,” he says. The basic plot involves the Doctor and his numerous human companions visiting times and places around the world and the universe, helping those in need.

Taylor hopes the club will raise awareness of the show among people on campus.

“At first they’re skeptical about the blue box, but then they fall in love with it,” he says.

Western senior Alice Ledbetter has grown up with “Doctor Who” for 21 years. Her mother was a huge fan of the show when it ran in the 1960s, and although the older stuff seemed corny to Ledbetter, she says the newer seasons are staples in her life.

“If you don’t like the Doctor right now, all you have to do is wait a few years for a new Doctor,” she says.

The series is riding high right now, but a change in writers or actors can have an impact in the reception of the show.

Even so, Ledbetter believes the show will never leave, but will come in waves, as people will continue to discover it.


In Western cultures, such as the United States, every second is counted and used productively. Take New Yorkers, always rushing as they try to catch the next train or avoiding traffic.

In industrial or post-industrial countries, time is monetized, says James Loucky, Western cultural anthropology professor. Because of the notion that “time is money,” it is viewed through the lens of work, something that is not enjoyable or as the opposite of leisure, he says.

“This is evident when we say TGIF – thank God it’s Friday – Friday marking the end of the work week,” Loucky says. However, in some non-Western cultures, time is about the journey it takes to move from one task to another, rolling with the distractions as they come in and not worrying about being late.

So how do other non-Western cultures view time?

Persian time

Western graduate student Anisa Zareh, 28, is originally from Iran, but moved to America in 2003. Zareh says some Iranians follow what is known as “Persian time.” For Zareh, Persian time means being 30 minutes to an hour late.

“When a Persian person says, ‘Let us meet at 2 p.m.,’ it could mean, ‘Let us meet at 2:30 p.m. or 3 p.m.,” Zareh says, “If you want a Persian to be on time, you have to specify 2 p.m. sharp.”

The word “sharp” makes a difference, because in the Iranian culture, the interaction between people is more important than getting to a planned appointment on time. It would be considered impolite if a person cuts off another person to go to an appointment, Zareh says.

“You can hint that you need to leave but if the other person doesn’t catch it, then you are stuck,” she says.
Persian time is understood by the Iranian community especially for big events, and is not seen as negative. Instead, it is viewed as a sign of the Persian ability to reflect on events as they unfold.

**African time**

Western senior Hilina Kassa, 23, says African culture is similar to Iranian culture in the way both view time. Her family is originally from Ethiopia.

Kassa says Africans go by “African time,” meaning people show up an hour or two hours late to events, parties and gatherings, and it is culturally acceptable.

To make sure people show up on time, one has to specify “no African time,” or say that guests should follow “American time.”

In the African community, one can have a list of things to do each day but they do not necessarily need to complete every single task, Kassa says. A day is more about all the little things one had not planned for, such as running into an old friend on the road and catching up for 20 minutes.

**Brown time**

Western senior Nasreen Mughal, 29, says time is more about socializing and enjoying other people’s company than arriving at an exact minute. Mughal’s families are originally from Pakistan and India, and they, too, have their own time, which she calls “brown time” or “Desi time.”

“Desi” comes from a Sanskrit word meaning “the place,” and is used to refer to people from South Asian countries, such as Pakistan and India.

“Desi time” simply means you are late,” Mughal says. “Usually about 20 minutes to two hours late.”

“Desi time” is acknowledged throughout the South Asian community, even for weddings. Mughal says To ensure people show up on time, one has to schedule the meeting or event earlier because it is expected people will show up late.

“If a party is supposed to start at 6 o’clock, tell people it is at 7 o’clock or 6 o’clock,” Mughal says. “The other option to ensure people show up on time is to say ‘not Brown time, real time.”

When the party ends, the goodbyes are even longer. At the door, someone will remember a story. Once the story is over, the goodbyes start again, Mughal says.

“Just saying goodbye could take 10 minutes,” she says.

**Theories and resolutions**

Loucky says climate can affect both the use and perception of time. For example, in hot climates, people might decide to take a long lunch break, organizing their day in blocks rather than one long work day with a short mid-day meal, wolfed down without much socializing.

According to the article "How many things do you like to do at once? An introduction to monochronic and polychronic time," people with monochronic orientation (those better at performing one task at a time) are more task-oriented, emphasize promptness and are accustomed to short-term relationships. People with a polychronic orientation (those who can perform multiple tasks at the same time and make progress in each one) tend to change plans, emphasize relationships, rather than tasks, and build long-term relationships with family, friends and business partners.

**Theories on the perception of time among different cultures**

**Monochronic cultures:** Cultures in which time is organized sequentially and tasks are done one at a time. Deadlines and schedules are valued over people.

**Polychronic cultures:** Cultures in which time is organized horizontally and people tend to do multiple things at once. Relationships are valued over schedules.

Source: "How many things do you like to do at once? An introduction to monochronic and polychronic time," Academy of Management Executive

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Students trade long hours of practice to become a licensed pilot

**Story by Sarah Beaulieu**

**Photos by Brian Corey**

A small plane glides across the sky, its seats squished together like the interior of a sports car. Although built in the 1970s, the plane still flies headstrong. Still, the pilot feels every turbulent burst as winds slash the sides like knives.

To maneuver this vehicle, Eric Bartlett, a young airplane pilot, has gone through intense training. For a student with a full academic course load, becoming a pilot and getting at least 40 hours in the sky can be difficult, but well worth it.

Bartlett, a Western junior, got his single-engine pilot license about a year and a half ago. The license allows him to fly small, often older planes. It took him four months to obtain, half of which was spent flying solo, while the other half was with an instructor.

On average, it takes 60 hours for students to complete their training, but it all depends on how much effort they put in, Bartlett says. Bartlett completed his training in 42 hours with the help of his instructor.

“You can do the bare minimum, but the reason I was able...
to do 42 hours was that I did more than the average student,” Bartlett says. 

Bartlett says his teacher’s honesty helped him along the way, pushing him to study ahead of time. 

“He’s kind of wasting some time today, here,” Bartlett says. 

Cost factors into pilot training as well. He says most people who enroll into the flight program either run out of money or get bored with it and slow their pace. 

“I feel free. I like that you can stick your hands out the window when it’s going. You can take the doors off, but I’m not quite that bold.”

- Eric Bartlett, Western junior

His own training was $7,500 total. This included ground school and instructor’s school. 

In ground school, students learn about weather patterns enabling them to fly in nasty weather and deal with problems that may arise, he says. This class was a two-month-long course that met weekly. On the other hand, instructor’s school seemed professional, and since Command Aviation owns all the fuel tanks in the airport, fuel is included in the cost of the class. 

But even at a professional school, everyone makes mistakes. During his flight training, Gentry says he once did a cross-country solo flight of more than 50 miles and was required to create his own flight plan. His destination was Port Angeles. 

He made his bearings incorrectly and ended up getting lost in Canadian airspace. 

Even though Gentry called his instructor, he did not pick up. Gentry was forced to rely on a paper map and the shape of the land. He says he compared different land references on the map to what he could see below. 

“But I wasn’t afraid at all,” he says. “I know my directions pretty well. I’m like a human GPS.”

To this day, Gentry says he has not told anyone at the flight school about his mistake since he felt embarrassed. 

Unlike Bartlett, Gentry has not had time to take the final test to get his license. This license, called the private pilot license, will allow him to fly single-engine planes with a fixed gear of less than 200 horsepower, he says. Although he has met the requirements of 40 hours of training, he has to find time outside of Western to study for his final test, which includes a practical and an oral exam. This is difficult, he says. 

“I have not found any time within the past month to do anything flight-related,” he says. “I was going to take the test, but all of a sudden midterms came up.”

Gentry’s 22-year-old teacher is former Western student Devon Walsh. Although he attended Western with intentions of earning a political science degree, which he thought he’d want to do something boring for the rest of his life, and decided to try flying instead. Walsh is working toward an online aviation degree. He began flying in July 2009, and started instructing in June 2011. 

Walsh helps students by getting to know them individually and seeing how each learns. He urges his students to do their work, and reminds them that the more each student practices, the better they will be at remembering everything. 

“I’m 50 percent instructor and 50 percent life-coach and friend,” he says. “A lot of it is chemistry with the student.”

Gentry’s inspiration for working toward a pilot license can be traced back to his step-grandfather, who was a pilot in the Air Force during the Cold War. Gentry also looked up to his uncle, who was in the Army and lived in Germany, he says. 

Guided by these inspirations, Gentry continues to look ahead and imagine what kind of pilot he would be. 

“It’s my life goal to own a little plane, maybe with amphibious landing gear so I can land on the lake,” he says. 

Meanwhile, Bartlett says he has been playing with remote-control planes since he was in middle school. Even though he wanted to take flight lessons when he was younger, his mother was apprehensive. He doesn’t talk about piloting around his parents, since they were not fond of the idea. 

“But I had a lot of support, since all my friends thought it was pretty neat,” he says. 

Bartlett says he wants to pursue more licenses, but the cost makes it difficult. He wants to be able to pilot helicopters as a hobby, but it’s more expensive than his current license—between $10,000 and $11,000 total for training. 

For now, he likes to fly in the small plane he rents, which costs $85 an hour, he says. In comparison, helicopter rentals run $225 an hour, not including insurance. 

To continue renting a plane, Bartlett has to fly on average about once a month, but he often flies more, he says. If he doesn’t fly for a long time, he loses some of his ability. 

For Bartlett, the feeling of being in the air is liberating, and any vehicle works that can get him off the ground. 

“I feel free,” he says. “I like that you can stick your hands out the window when it’s going. You can take the doors off, but I’m not quite that bold.”
When my roommate, Western junior Ted Fernau, arrived home one day last April, he walked straight into the living room, placed his bag beside the couch and stared out the window. After a few minutes, I noticed a different vibe in his demeanor; his voice had a slight tremble as if he was unsure what to say and he stood leaning against the dining room wall, seemingly entranced by his thoughts.

“I just talked to my sister’s boyfriend’s biological father down at the harbor. He’s sailing to Hawaii and asked me if I wanted to join him,” Ted says. “I’m thinking about going, but he wants to leave within a week.”

It sounded absurd, but he was serious. A 68-year-old captain, John Flood, was going to sail to Hawaii and take Ted. With a four-man crew, it would take around 20 to 22 days to sail 2,500 miles to my homeland, Oahu. Ted fancied the idea of me joining them because he thought John might be able to use one more set of hands.

My body numbing, I was wildly consumed by thoughts of what could be; learning to sail, writing a book, living in a boundless world of sky and ocean, and accomplishing what seemed unfathomable.

As Ted made the call to ask John, my heart started pounding relentlessly. I shut my eyes and ears, attempting to calm myself for the good or bad news. The nod and smile on Ted’s face brought me to a serene moment. It was something I was destined to do. Ted and I agreed to talk with him before we dropped our classes.

“Had you not showed up, I would’ve found someone else or even took off by myself,” John recalled.

John, now retired, was a certified captain to carry passengers on his 45-foot aluminum boat. John says he sailed all over the world: Europe, East Asia, Africa and the South Pacific just to name a few. He spent a few years as a boat mechanic in Rhodesia, Africa. His past experiences gave us the assurance we needed.

We had four days to drop our classes, clean our apartment and prepare ourselves to live on a boat. John informed us the other two guys would not be joining us, making it a three-man crew. We spent the first day motoring from Bellingham to Neah Bay. It would be our last chance to re-fuel and perform final check-ups. On the morning of April 26, 2011, we set off into the open sea.

The voyage

John thought it would be best for Ted and me, who have no experience sailing in the open ocean, to take four-hour shifts between us and he would serve as back up.

During the first hour at sea, Ted says his head was constantly swirling and he had a hard time digesting food. The only thing that made me feel better was sleeping.

“I figured [the puking] would go away but every time I got out of bed, it was straight to the deck to puke,” Ted says. “I finally took some Bonine. It took awhile for it to kick in, but when it did, I made sure I took it every day.”

Night watches tested my ability to stay warm. I was covered in multiple layers from head to toe; a beanie, two shirts, two hoodies, a rain jacket, two pairs of gloves, basketball shorts, jeans, two pairs of socks, a one-piece orange survival suit and a pair of rain boots. It was still cold.

On one 45-degree night, I was unable to handle the force of the wind and it spun the boat in the opposite direction. Our biggest sail was out and pulling it in was too dangerous. A constant flow of waves were bashing the boat and drenching our bodies, all occurring under a massive rain storm. A 6-inch flashlight was my only source of light. John assured that night would be the toughest conditions of the whole trip. His assurances lasted a week.

The breaking point

Once we got off the continental shelf, the weather settled down but left us sitting in a motionless ocean for about 15
After 11 days of sailing, we found ourselves 800 miles out at sea. The wind didn't allow us to sail the direction we wanted and waves would smash our boat, knocking the wind out of our sails and hindering our momentum. John estimated that it would take us 33 days to reach Hawaii at the pace we were going.

Because of the extra week, we needed to cut back on the amount of food we consumed. We were halfway through our snacks and only a third of the way there. The food cutback, freezing cold weather and continuous shifts finally got to me. Morale was low and we were sailing through an endless murky sky. The minutes of each four-hour shift moved like hours.

A second wind

With 1,000 miles left, I felt reborn. Clear blue skies and the warmth of the sun rejuvenated my body and spirits were up. Strong winds and long rolling waves made for perfect sailing conditions. I was humbled by the Pacific's wrath and grateful for the days of peace.

On the last night, the cloudless sky was plastered with stars and airplanes in all directions. At dusk, we spotted an obscure object in the distance. “LAND HO!” we shouted at Molokai. Through the Kaiwi Channel and around the east corner of Oahu, our final destination, Ke'ahi Lagoon, awaited.

Murphy’s Law

John called the harbor master for help into the lagoon because the transmission of our motor blew the week before. Coral reef 5-feet deep on both sides of the channel made sailing through dangerous. John decided to take a chance. Ted and I were vigorously adjusting the sails to the bark of John's voice. We were at the last channel marker to avoid shipwreck when the winds made a sudden shift and headed our boat for disaster. Our anchor was useless due to the flattened channel bed from the grinding large boats.

Stranded, we waited for a rescue boat to tug us off the reef. When it arrived, a jet skier was able to hand us a rope, but the rope was too short. The rescue boat headed back to retrieve a longer one, and an hour later, a three-hour marathon of constant, inch-by-inch pulling, began. Once we were docked, we assessed the damage; the rudder could only turn left, a few minor scratches and everything in the cabin was scattered on the floor.

Looking back

Moments of the trip become so vivid. At times, I can close my eyes and relive my time on the boat: sitting around on a placid ocean waiting for the faintest wind to fill our sails; watching the Pacific transform from a sea of sparkling diamonds to liquid vinyl; dreading every rain cloud in our path; and watching the sun rise with a feeling of relief for surviving another night.

The sailing trip keeps my mind conscious of achieving anything with determination. I always remind myself to live in the present and enjoy every moment because although the time I have may seem long, it will be over before I know it.
KLIPSUN IS A CHINUK WAWA WORD MEANING SUNSET

Western Washington University • volume 42 • issue 6