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# CLIMBING THE LADDER WITH GABRIEL

## *Poetic Inquiry of a Methamphetamine Addict in Recovery*

### INTRODUCTION

How do we address the larger questions of society, those that threaten or diminish the well being of individuals and communities? How do we solve the big problems, find answers for hardship, inequity, suffering, and loss? Such issues overwhelm, raise concern, and puzzle. Which method of inquiry clarifies complex issues? Which method can explain drug addiction, for example, or why a woman with children uses and sells methamphetamine? In the health care disciplines, various quantitative and qualitative research methods are used to ask and answer such questions, but methods fall short when deeper understanding of complex issues is desired. For this reason, we assert that multiple methods, media, and disciplines provide broader, deeper understandings of questions of meaning. Further, the blending of science and the humanities, the infusion of arts into research inquiry, offers a reach into the paradoxical and the mysterious, a move toward knowing better that which is important to know.

Gabriel, a recovering methamphetamine addict and dealer, became the subject and participant of a research study that tells her story in multiple ways, not the least of which is through the poems and pictures of this volume. Originating in the field of nursing as a means to address the health care problems associated with addiction, this study grew from a need to expand upon traditional scientific research methods. The questions inherent in the problem of addiction cross disciplinary boundaries and cannot be contained by the methods and media of a single means of inquiry. To delve into a deeper understanding of experience, one that cannot be categorized or constrained, it was necessary to reach for multiple perspectives and be open to a confluence of ideas and ideology. Further, in applying the tools of scientific and scholarly inquiry and by inviting the interpretations of scholars in the humanities, what emerged from the data in this study were findings unexpected and revealing. Through the poetry and art of this volume, the meaning of Gabriel's experiences offers the scientific community valuable insights for health care practice that yield new understandings. This introduction describes the study from which these artistic representations arose.

#### *Researching the Problem of Methamphetamine Addiction and Recovery*

The problem of methamphetamine addiction prompted the initiation of this research project. The intent to stimulate a broader understanding of the experience of addiction and recovery was to advance clinical, methodological, and social changes.

Methamphetamine addiction has stormed the culture and threatens the health of individuals, families, and communities. In 2007, U.S. national surveys identified methamphetamine as the *primary* drug of abuse in 142,955 treatment facility admissions, 7.5% of all admissions for substance use; these numbers represent a

rising proportion of women (SAMHSA, 2008). It is a pernicious, and devastating form of chemical addiction that has severe psychological, physical, social, and environmental effects (Gettig, Grady, & Nowosadzka, 2006; Lineberry & Bostwick, 2006; Tanne, 2006). The expanding popularity of the drug across the country and exponential increases in methamphetamine related healthcare admissions (Lineberry & Bostwick, 2006) have rallied stakeholders in healthcare, law, politics, education, social work, environmental services, and in the public domain. Researchers have become attentive to studying the short and long term cognitive effects of the drug (Johanson et al., 2006) and there is progressive work in the area of treatment for methamphetamine users, including pharmacological and behavioral interventions (Heinzerling et al., 2006; Roll, 2007; Shoptaw et al., 2006). This promising research, necessary to build a science base for addictions treatment, unfortunately omits the detailed and in-depth analyses of the *experience* of addiction and recovery, thereby raising the possibility of a disconnect between current clinical practices and the real life struggles of people with addictions.

The question that is commonly asked and for which our team was concerned with was, “*What does it mean to experience methamphetamine addiction? What does it mean to recover?*” Answers to these social questions were sorely desired. Many of the faculty members at our university expressed consternation that a clear answer could not be readily appropriated. An in depth examination, through multiple lenses, of one woman’s story might give way to an understanding that has eluded science and society. Our study was designed to move deeper into methodological technique while, at the same time, opening possibilities for interpretive representation of meaning.

Scholarly approaches to examine life story make it possible to illuminate patterns and processes that have gone unnoticed or, in the case of methamphetamine addiction, have been elided by the incendiary media coverage of the trauma to children and the environmental impact of methamphetamine laboratories. These community concerns are glaring and important to address, yet the initiation and experience of using this drug are often unexamined, leaving a vacuum in our understanding of the complex and fundamental problems that accompany this addiction.

Due to the complexity of substance use disorders and high rates of treatment failure, multiple venues for drug dependency assessment, diagnosis, and treatment are needed. Substance use is associated with serious social problems, including violence, poverty, homelessness, incarceration, theft, and property damage. These problems contribute to suffering, social injustice, and tax burdens on citizens. Compounding the problem are funding limitations for addictions research, socio-political factors that impede community action, and financial challenges in public schools. Therefore, new and innovative approaches to addressing addictions in our communities are needed so that professional and public groups create and sustain fresh opportunities for education, prevention and treatment. For these reasons, along with an academic challenge to improve methods that address the serious social problems of our time, a study examining Gabriel’s story was undertaken.

### *Gathering a Research Team*

The use of collaborative, interpretive research methods to convey meaning and enrich understanding is growing. Such methods are innovative because the various personal, epistemological, and philosophical orientations that contribute to group

work create a unique alchemy that opens thinking and expands possibilities for understanding. In considering the need for interpretive methods to study addiction and recognizing the limits of a single approach, multiple perspectives as well as multiple representational media were sought. A call to scholars in the sciences and humanities at Washington State University resulted in the response of 20 interested scholars, all from humanities disciplines. Eager to explore this complex topic using literary and artistic forms, many of these scholars, though intrigued, could not continue with a new project in light of their current obligations. Ultimately, six scholars (See Table 1) joined the inquiry and continue to participate in analyzing, interpreting and representing findings from this research study as well as a subsequent study, funded by the American Nurses' Foundation, which examines the experiences of additional participants in recovery. The scholars and artists' commitment was driven by their own interests in answering the compelling questions described, an interest grounded in their concerns for students and community members at risk for chemical addiction. This sincerity of purpose may be a key factor for success in implementing this transmethodological study.

*Table 1: Contributing Scholars*

<b>Scholars</b>	<b>Position</b>	<b>Academic Discipline</b>	<b>Foci in this project</b>
Stephen Chalmers	Independent Photographer	Fine Arts	Photographs significant addiction and recovery locations
Sheila Kearney Converse	Clinical Assistant Professor	Music	Studies the intersection between songs of childhood, addiction, and recovery life periods
Laurilyn Harris	Professor and Chair	Theatre & Dance	Interprets transcripts leading to screenplays
Linda Kittell	Clinical Associate Professor	English	Develops poetry from the transcripts with English undergraduate students
Pauline Sameshima	Assistant Professor	Teaching and Learning	Develops research methodology, art, and educational materials
Roxanne Vandermause	Assistant Professor	Nursing	Leads project and develops hermeneutic explication of patterns and themes

### *Collecting Data*

In our study of Gabriel's experience, we established research aims and procedural steps to collect data. The aims were to: 1) better understand methamphetamine addiction struggles and uncover prevention and recovery possibilities; 2) develop thought provoking information for educational programs in schools and public venues; and 3) design collaborative methodologies that could inform research and practice in new ways. Following approval by our institutional Office of Research Compliance, indepth interviews were conducted, audiotaped, and transcribed verb-

atim. De-identified transcripts were made available to all members of the team for analysis.

### *Considering Methods*

Multiple methodological approaches contributed to the conception of this study, but the methods themselves evolved as the study progressed. The infusion of art in the interpretive effort led us not only to deeper understandings about Gabriel's experience but also to methodological discovery. In interpreting the phenomenon of interest, via our respective attempts to make meaning, we were compelled to examine our methodological orientations in the process. Looking at our respective analytic processes alongside the artistic renderings or interpretive results required a focus that raised our awareness and allowed us to develop a research comportment that transcends traditional methods.

In organizing the study as part of an effort to answer the question of meaning, a Heideggerian hermeneutic approach was initially used to ground the study philosophically (Benner, 1985; Diekelmann, Allen, & Tanner, 1989; Diekelmann & Magnussen Ironside, 1998; Leonard, 1994; Nehls & Sallmann, 2005; Rice, 2005; Vandermause, 2007). Using this approach, common practices are identified to uncover meaning. Such practices are revealed contextually through stories that are analyzed carefully in their textual form. The interpretation of these texts requires a particular open stance that is cultivated for the interpretive project. There is not a specific guiding theory, nor is there a specific expected outcome. Rather, it is a philosophical approach to inquiry and analysis that permeates all aspects of the study. Results stimulate new, previously unattended thinking that generates questions and recognizes the hidden or overlooked. This approach is valuable when the intention is to see deeply into a phenomenon that is complex and puzzling and when questions of meaning are entertained.

A single case study was chosen, through which questions of meaning could be explored and from which a method and methodology could be launched. We used the in-depth portrayal of the experience of one woman, through various interpretive representations of her life story, as the vehicle by which understanding was sought. Gabriel (self chosen pseudonym), in her fifties and in recovery for a decade from methamphetamine addiction, centered the activity by providing intimate interviews of her addiction and recovery experience. From the audio taped interviews, we re-interpreted and represented her experience through our own lenses via narrative description, photography, poetry, music, and theatre arts. As representations, these translations are not intended to be literal or personal but interpretive and evocative, available to the academy and the public in the form of scholarly publications, presentations at conferences, fine arts gallery presentations, and community based presentations to lay audiences.

To establish a guiding frame that would address the question of meaning, include a social action component, and also incorporate multiple methods, Roxanne Vandermause, the primary investigator and nurse, found it useful to identify an overarching framework that would include the multiple methods and methodologies that would influence the data collection and analysis. At first, *Portraiture* (Lawrence-Lightfoot & Davis, 1997; Dixson, Chapman, & Hill, 2005) was identified as a reasonable approach because, as a method, it could be useful alone or in concert with empirical/analytical and other interpretive methodologies. Portraiture

is a way of thinking about and also producing rich representations of phenomena; it aims to “bridge the realms of science and art” (p. 4). Further, its purpose to appeal to professional as well as lay audiences was considered to be highly relevant in an attempt to inspire social change. The attempt is to move beyond academy’s inner circle, to speak in a language that is not coded or exclusive, and to develop new literacies that will entice readers to think more deeply about issues that concern social wellbeing. Portraitists write to inform and inspire readers (see p. 10).

Portraitists in various disciplines have illuminated ideas and understandings that complement and extend other methods of inquiry, describing artistic representations as well as best practices in education (Appenzeller, Amm, & Jones, 2004; Davis, Soep, Maira, Remba, & Putnoi, 1993; Harding, 2005; Lawrence-Lightfoot, 1983, 1994; Newton, 2005). Thus, a central frame for thinking about the goals and objectives of this project provided an early touchstone intended to give the project some cohesion and allow us to reorient during critical periods as our unique methodology developed.

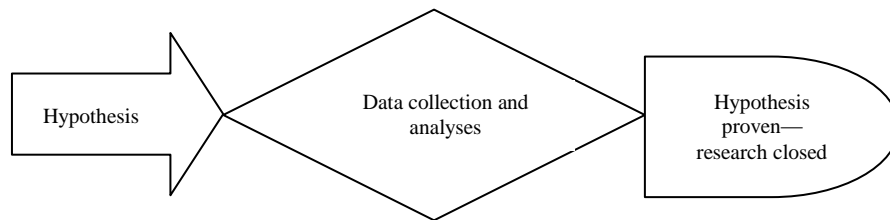
Underlying the entire project is a participatory research approach (Small, 1995; Reason, 1994), which incorporates the key participant’s (Gabriel’s) role in the research. Gabriel is integral to decision turns regarding data collection, analysis, and dissemination. This means that there are ongoing modifications made in the study and, consequently, the consent and protocol. Such movement affects each step of the research process. Our commitment to participatory research required us to inform Gabriel of the analytic steps and the creative project plans. She was welcome to participate in the research discussions; however, she chose to limit her personal contact to the interviewer and photographer to maintain as much anonymity as possible. Interpretations, therefore, were derived from textual analysis of interview transcriptions (reported in other venues) and the synthesis of artful representations.

It is in the infusion of artful representations and the synthesis of these analyses that we are able to generate the understandings we seek. The methodological framework, informed by various interpretive traditions (hermeneutics, portraiture, participatory research) gave way to an approach described by Pauline Sameshima, an educational researcher, that expanded the original structure of this work, taking it outside the boundaries of traditional research methodologies, even those used in the realm of interpretive research. Pauline’s work in curriculum theory and research paradigms incorporates the work of various qualitative research methods including narrative inquiry (Clandinin, 2007; Connelly & Clandinin 1990, 1994; Leggo, 2008; Richardson & St. Pierre, 2005), arts-informed research (Cole & Knowles, 2001a, 2001b; Sameshima, 2007), a/r/tography (Irwin, 2004; Springgay, Irwin, Leggo & Gouzouasis, 2008, Sameshima, 2007), and poetic inquiry (Prendergast, Leggo & Sameshima, 2009a, 2009b).

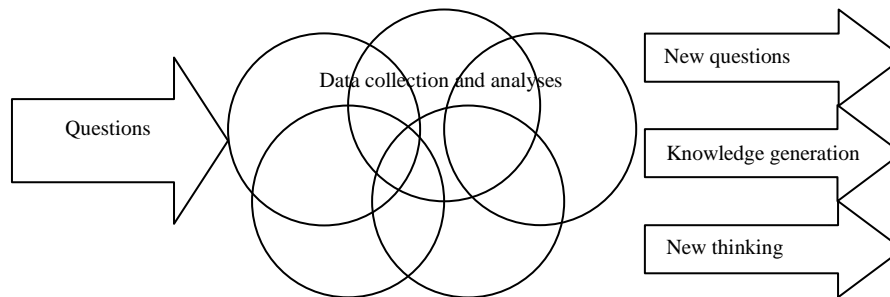
Through this project with Gabriel, the methodological and pedagogical model of *Parallaxic Praxis* has been developing. The model has since been incorporated as a tool to query teacher education engagement issues (Sameshima & Sinner, 2009), contemporary technology integration (Marino, Sameshima & Beecher, 2009) and other educational research inquiries. This model rests in the investigators’ authority, integrity, experience, and commitment to guide their interpretations, reconceptualizations, and research. As mentioned earlier, one of the critical factors to the success of this transmethodological work is a genuine sincerity and focus on the team goals or mission. In this case, “*What does it mean to experience methamphetamine addiction? What does it mean to recover?*”

In juxtaposing and re-presenting artful interpretations in tension and in tandem, the team’s belief is that new, greater, and deeper understandings can be surfaced. By studying the hybrid spaces of coupled interpretive systems, complex patterns are revealed which are not evident when researched separately. These ways of thinking rest in the vein of conceptual models followed by archaeologists such as Timothy Kohler, Washington State University’s Regents Professor, who studies the interactions between natural and human systems. Kohler’s work focuses on understanding the causes for changes in settlement systems in southwestern Colorado by looking at changes in the environment and how these changes may have affected human settlement behavior. Without looking at the systems side by side, understandings of “why” settlement behavior changed over time is not possible.

Compare the following two models of research design. The first (Figure 1) depicts a traditional research model which begins with a hypothesis and closes with an answer. The second (Figure 2), is the Parallaxic Praxis paradigm model. The research is initiated with questions. Data is collected and interpreted by a collaborative team with the focus on analysis of the nexus spaces between researchers’ interpretations and systems for meaning-making. The confluence of interpretations creates novel understandings, provokes new questions, generates new knowledge, and presses new thinking. This model has grown out of a number of research models but is specifically grounded by a pedagogy of parallax (Sameshima, 2007)—that all knowledge, learning, and understanding is incomplete and that only through multi-perspectives, and in this case, multi-researcher discourse and varied systems of representation, can fuller personal understanding be had.



*Figure 1. Traditional Research Design.*



*Figure 2. Parallaxic Praxis Paradigm Design.*



### *Curricular Perspectives*

This project employs perspectives supported by the *Interdisciplinary Studies Project* based at Harvard Graduate School of Education which includes the work of Boix Mansilla (2004), Dillon (2001), Nikitina (2002), and Miller (2005). Specifically, researchers utilize the approaches of a *Pedagogy of Parallax* (Sameshima, 2007, 2008) which support Bakhtin's (1986) notion of *heteroglossia* which refers to the inclusion of all conflicting voices as having value. This type of research further validates Denzin's (1997) view that postmodern ethnography "values and privileges the authority and voice of the reader and thus changes the role and authority of the researcher as meaning maker and theorizer" (p. 36).

The team supports the understanding that curriculum is "the site on which the generations struggle to define themselves and the world, [that] curriculum is an extraordinarily complicated conversation" (Pinar et al., 1995, p. 848), and that curriculum [refers] to educational courses of action that facilitate human 'growth' [that are] so complex that [they] cannot be studied through any particular theoretical perspective" (Henderson & Slattery, 2004, p. 3).

In "playing" out the hermeneutic interview transcripts or engaging with the participant's texts through arts practices, multi-genre narrative texts and visual art, or music, performance, or movement; a complicated and complex conversation is created; and through this shifting and sifting (Aoki, 1996) and agitation of reciprocity, reversibility, resonance, reverberation, and echo, within and between forms and mediums, the unarticulated becomes articulated, seen, marked, and visible (see Springgay, Irwin, & Wilson Kind, 2005; Jones, 1998; Pollock, 1998; Sumara & Luce-Kapler, 1993). Artful research like this, is the act of focusing the camera lens to still a moment in time for others to "see" an iteration, to make the consciousness visible for others to interrogate, judge, and edit (see Sameshima, 2007).

It is important to note that the visual model shown cannot be reinstated by any research team for any research project. The design must be specifically created for each project based on the expertise of the team members. Also note that data collection sources may not necessarily be interview transcripts. The data could be multiple types of content. The researchers promote a model which is always contextualized to the particular team and project.

### *Parallaxic Praxis*

Parallaxic Praxis is a researching, teaching and learning design model which is grounded in holistic arts-integrated inquiry. Parallaxic Praxis supports personal meaning-making as knowledge production. In this case, researchers work with content through various avenues utilizing mediums such as video production, art making, poetry, plays, and other artful endeavours. They utilize the arts in order to create renderings of understanding. The product then becomes a medium to share, engage, and provoke further learning through Socratic conversation. The model encourages the researcher to not only engage with the content in a personal artful or representative way but when interpretations are presented alongside the other representations, systems of analysis and interactions in the hybrid nexus spaces can be discussed. Rendering content through new lenses affords the audience to think more critically about the content from a personal meaning-making perspective.

The Parallaxic Praxis method of meaning-generation produces an artifact, which can then spur further learning in others. Figure 3 illustrates the progression of content fractalised through artful knowledge generation. This space facilitates dialogue and the juxtaposition of the interstices of research discourses as described in the research paradigm design in Figure 2.

The complexity of voice, experience, and interpretation can be distilled using innovative and thoughtful interpretive approaches to inquiry. It is via such methods that issues often held in shadow are examined and new approaches to matters of suffering are conceptualized. In examining the complex, unappealing and consequential phenomenon of addiction, methods such as those described here are necessary to explore those aspects that cannot be fully addressed by empirical/analytic methods alone.

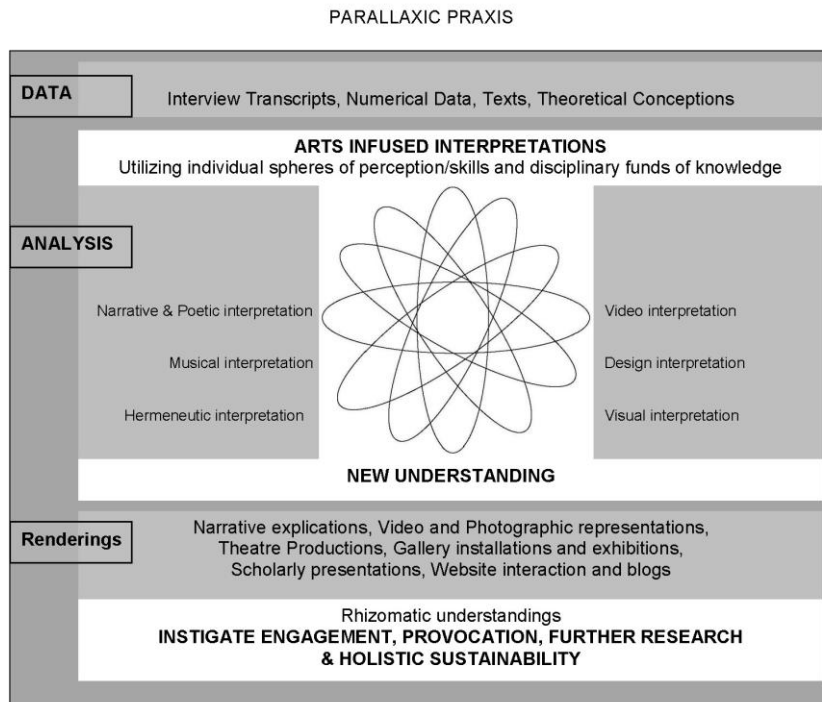


Figure 3. Parallaxic Praxis for a Portrait of Methamphetamine Addiction and Recovery

### Poetic Inquiry

Nothing speaks for itself. Interpretation is as necessary to human life as breathing. Authors can be hidden but nothing in actuality can be done without them. Distancing oneself through reporting that avoids first-person constructions and other overtly personal appearances in the text usually comes with the posture of being “objective.” It has a long-established place in social science research, despite its fictional nature—a useful one, to be sure, but a fiction nonetheless because all research necessarily starts with an

observer moving through the world as a personally-situated sensuous and intellectual being. (Brady, 2009, p. 5)

In a Canadian federally-funded postdoctoral research project on poetry in qualitative research, Monica Prendergast (2009) found 182 citations of poems published in peer-reviewed social science journals within the preceding decade and noted the increasing use of poetry in academic research. The term *poetic inquiry* is an umbrella phrase for the multiple ways scholars name poetry in research. The term covers a variety of labels such as: research poetry (Cannon Poindexter, 2002), data poems (Commeyras & Montsi, 2000), poetic representation (Richardson, 1994), poetic transcription (Glesne, 1997), found poetry (Butler-Kisber, 2002), anthropological poetry (Brady 2000), ethnopoetics (Rothenberg, 1994), fieldnote poems (Cahnmann, 2003), and more. Prendergast (2009) found that poetic inquiry spans multiple areas of the social sciences including “psychology, sociology, anthropology, nursing, social work, geography, women’s/feminist studies and education” (p. 14).

The work of Laurel Richardson (1992a, 1992b, 1994, 1997, 1998), Corinne Glesnes (1997), and Carl Leggo (1999, 2002, 2004, 2005) provide seminal work in the field of poetry in inquiry. Other defining works in this area include the University of British Columbia’s journal, *Educational Insights*, which hosts a special issue (2009) on poetic inquiry guest edited by Monica Prendergast, Carl Leggo, and Pauline Sameshima ([www.educationalinsights.ca](http://www.educationalinsights.ca)). There is also a book by these guest editors titled *Poetic Inquiry: Vibrant Voices in the Social Sciences* (2009) which includes reprints of select defining works and examples of the varied uses of poetic inquiry around the world and across disciplines.

Glesnes (1997) describes well the process used to write the Gabriel section of this book. The first approach is a typical qualitative analysis involving coding and categorizing by themes. The transcripts are then approached from the beginning and although “chronologically and linguistically faithful to the transcript” (p. 207), the resulting poems draw from recognition of the themes and “takes more license with words” (p. 207). Ely et al. (1997) suggest that “one joyful thing about writing poetry is that, given the same data, different people create differing versions” (p. 136). Prendergast (2009) posits, “Creating poetic inquiry is a performative act, revealing researcher/participants as both masked and unmasked, costumed and bared, liars and truth-tellers, actors and audience, offstage and onstage in the creation of research” (p. 16).

### *Transmethodological Results*

The results of our study, emerging from Gabriel’s story, continue to evolve. This volume includes some of the interpretive products of our analysis and a description of a dynamic methodology that cannot be delineated or contained, only explicated and experienced.

The data, which began as transcribed interviews, has developed into artistic representations that can be analyzed alongside one another and against the original text (interview transcripts). In this way, interpretations are modified, understood better and differently, perhaps even validated. For instance, as initial hermeneutic interpretations and poetic pieces were simultaneously rendered, the photographs shown in this volume were being created as well. Each of these mediums conveyed an interpretation that answered to the initial research inquiry. Yet, when Roxanne

saw the photographs and poems, she understood better the themes she had generated in the hermeneutic analysis. Pauline moved beyond an explanatory approach, conveying meaning through poetic renderings that “made sense” of the story as told, while keeping the question alive. Stephen presented the “facts” of the story, told via snapshots of real life locations, those places that make up pieces of Gabriel’s story, yet tell a story of paradox, one that is incomprehensible even in its everydayness.

We understand that the experience of addiction is not self contained. The addiction and recovery experience is integrally meshed within the very everydayness of Stephen’s photos. In our project, we understand that Gabriel had all the preventative knowledge available. She started methamphetamine use as the anecdote to an already spirally-out-of-control context. If we think of the drug as the anecdote, then the next question of our study may be, in terms of recovery, “*What is the anecdote for the anecdote?*” The products are data that relate to one another, giving answers and raising new questions that add to our understandings while propelling us to question more. Thus, the methodology leading to this volume is unique and the results ever-changing.

We conclude this introduction with Stephen describing his experience visiting key locations Gabriel circled on map printouts. He obtained the latitude and longitude of thirty of Gabriel’s critical addiction locations and used this information to generate aerial maps. At these sites, Stephen experienced a clear sense of tension. As he set up his tripod and medium-format camera, he noticed curtains in windows move as unseen persons watched him. Vehicles slowed down as they drove past, before looping around for another drive-by. The images included in this volume deny the viewer any visual evidence of the historical use of these sites. Studying addiction and recovery without looking at the experience is perfectly framed by Stephen when he says, “without the context of the handwritten text, as provided by Gabriel, the empty stillness of the images conveys the inaccessibility of another’s experience.”

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Best friend and business partner's  
house... my supplier for years.

Now an enemy who tried to have  
me killed and almost succeeded.

I learned to 'trust no one.'





My room (lower right window). I stayed up almost every night, much to the dissatisfaction of my kids.

I could look out the windows and see all around because it was on a hill.

I spent three days and nights, watching with binoculars, as police patrolled the area. There were seven 'dealers' in two blocks. It was called 'Felony Flats'.



*Poetic Inquiry of Transcripts 1-5<sup>1</sup>*

**Starting to Sell (1:1-85)**

the Christmas lights were flickering  
I was remembering all the warm things  
even though my fingers were freezing  
Jake looked the same, acted the same  
I had to put aside my pride  
I had the kids to worry about  
hopefully he'd take them  
Christmas shopping

but he didn't  
he went out with his girl  
and left us in the apartment  
with no fridge  
I should never have come back  
why did I come?

a year and a half of not seeing them  
and he didn't even care  
he never cared

6 months before I remember stopping  
and telling myself I was living  
in an '89 Hyundai with two teenagers  
no where to go, no money and no job  
no job skills and feeling sick

Sophia asked if I wanted crank  
I didn't know what it was but I needed something

it felt so good  
only now and again when I wanted to  
not like I was addicted  
kept me up at night so I didn't have to  
find a place to sleep  
I'd take the kids places to sleep and take off

we left Jake after only 3 days  
I picked up my welfare check and  
knew I needed some fast money  
I could sell better than the people who  
were doing it

not like I was pushing it on anyone  
they were all my friends  
I needed to make money fast  
for my kids

\*

### **Making Money (1:86-89)**

I made some money  
we stayed in a 25 foot trailer  
my boyfriend, his brother  
me and the kids  
Jim was a user too  
he got the best deal  
he never had to pay

\*

### **Cracker Crumbs (1:275-317)**

if you took a cracker  
and you took a little chunk off  
it would still be a cracker  
but eventually  
after so many pieces fall off  
it doesn't look like a cracker  
just a pile of crumbs  
that's kind of how it nips away  
at your self-esteem  
your personality  
it's really really subtle  
one little chunk at a time  
and you give in

you don't realize you're doing it  
when you do something like that  
allow yourself to do  
something illegal  
you know deep down inside  
if you have any conscience at all  
you know it's wrong

I was surviving  
I didn't realize I was lowering  
my standards one little chip  
at a time without realizing  
so subtle

then I hear my kids  
fighting with me going  
*mom you're never this*  
*you're never that*  
*and I hate you*  
that's the shocker  
and I find myself saying  
*what have I done?*  
my kids are everything

still I didn't really get it  
I'd try to stay home more  
but I had to go out to deal  
my daughter was so angry at me  
so after a while  
I finally quit going out  
just stayed home and everyone  
would come and find me  
I didn't even realize the effect  
of all these people around my children  
but kids don't know  
they don't realize

\*

**Hooked** (1:334-390)

when you're hooked  
you're hooked  
you don't even realize it  
this new Annie stuff  
some people go  
for days and days without  
sleep

the longest I stayed up  
was three days  
from people knocking at my door  
I had a friend come over with his brother  
and my friend hadn't slept  
for 10 days  
his eyes were darting back and forth  
he was pacing and breathing hard  
and he was a young guy

I looked at his brother and said  
*how could you allow your*  
*own brother to get like this?*  
I sent him to bed right then and there

I'm grateful  
I can sleep anywhere  
once I fell asleep on the toilet  
for 5 hours  
it hurt getting up  
I've fallen asleep  
digging through  
my top drawer  
or on my daughter's shoulders

one time I was just looking out  
the window and my knees  
buckled

that woke me up

the worst I suppose  
is falling asleep behind the wheel

the first time I went into a ditch  
it was a little one  
and I couldn't get my car out  
because it was sand  
the state patrol got there  
before I could get back to pull it out  
I said I was dodging a coyote

the second time it happened  
was two days later  
I was going around this curve  
to go under the underpass  
I hit the gravel and went over  
a 25-foot embankment  
I was right over the edge  
you'd have to stand  
on the edge and look over  
to even see the car  
so the state patrol didn't find me

I was tired  
so I just pulled up a blanket  
and slept in the car  
until morning

my biker friends were mad about that incident  
they sat me down at the bar  
and gave me the lecture from hell  
I promised I wouldn't do that anymore  
and I didn't

\*

**Jail (4:1-36)**

when I got there  
I knew everybody in the jail  
they were all like *hi!*  
I was there a week

when I got out  
I started recovery

nine months after  
I found out the police were  
looking for me

I turned myself in  
because I thought  
it was time to start dealing  
with my court issues

I turned myself in at Wilkins  
I shouldn't have  
it was disgusting there  
a tiny cell  
thank God I only stayed for 4 days  
then started the chain

the chain is when the courts move you  
they just pick you up  
or drop you off wherever you're  
supposed to go  
and you just go from jail to jail  
some of my friends had been on the chain  
for 36 days

they move you in vans  
my favorite were  
the ones that looked like  
ice-cream trucks

\*