

THE RG



Swimming Against the Stream Since 1971

TESC GETS SUED - 3

HOUSING CRISIS - 5

INCEL PARADE - 7

COVER ARTIST - 10

**VOLUME 50, ISSUE 1
OCTOBER 2021**

The Cooper Point Journal

STAFF

EDITOR-IN-CHIEF

Alice McIntyre

CREATIVE DIRECTOR

Hazel Carlson

BUSINESS MANAGER

Jae Andersen

ARTS EDITOR

Lee Arneson

WEBMASTER

Brock Holes

COPY EDITOR

Adam Nichols

DISTRIBUTION MANAGER

Chase Patton

ILLUSTRATOR

Sako Chapman

WRITERS

Caroline Keane

Clara Riggio

L Kravitt-Smith

Melisa Ferati

Michael Richards

CONTACT

OFFICE

TESC CAB 332

2700 Evergreen Pkwy NW

Olympia, WA

CALL US

(360)-328-1333

VISIT US

Weekly Meetings,

Wednesdays at 2 p.m.

COVER ART

Paige Nakagawara

LAYOUT & DESIGN

Alice McIntyre, Hazel Carlson,
and Sako Chapman

FACEBOOK/INSTA

@yourCPJ

© 2021 the Cooper Point Journal

2 WWW.COOPERPOINTJOURNAL.COM

We're Baaaaaack

Welcome back, Greeners! Thank you for picking up the newest copy of the Cooper Point Journal, your student newspaper. Our job is to inform and entertain you and the broader community.

We live in a difficult and transitional period, in our academic lives and in general. Our hope, in producing the CPJ and reporting on the issues we face and the things we care about, is to serve as a dynamic cultural, literary, and journalistic space for students and all of Oly.

Your readership and support is what makes that possible. Consider picking up the CPJ when you see it, attending our weekly meetings, or guilt-tripping your friends and family into subscribing. We'll make it worth your while! --ed.

HOW WE WORK

The Cooper Point Journal is produced by students at The Evergreen State College, with funding from student fees, paid subscriptions, and advertising from local businesses. The Journal is published for free each month of the school year and distributed throughout the Olympia area.

Our content is also available online at www.cooperpointjournal.com.

Our mission is to provide an outlet for student voices, and to inform and entertain the Evergreen community and the Olympia-area more broadly, as well as to provide a platform for students to learn about operating a news publication.

Our office is located on the third floor of the Campus Activities Building (CAB) at The Evergreen State College in room 332 and we have open student meetings from 2 p.m. to 3 p.m. every Wednesday. Come early if you'd like to chat with the editor!

WORK FOR US

We accept submissions from any student at The Evergreen State College, and also from former students, faculty, and staff. We also hire some students onto our staff, who write articles for each issue and receive a learning stipend.

Have an exciting news topic? Know about some weird community happening? Enjoy that new hardcore band? Come talk to us and write about it.

We will also consider submissions from non-Evergreen people, particularly if they have special knowledge on the topic. We prioritize current student content first, followed by former students, faculty and staff, and then general community submissions. Within that, we prioritize content related to Evergreen first, followed by Olympia, the state of Washington, the Pacific Northwest, etc.

To submit an article, reach us at cooperpointjournal@gmail.com.

LETTERS TO THE EDITOR

We want to hear from you! If you have an opinion on anything we've reported in the paper, or goings-on in Olympia or at Evergreen, drop us a line with a paragraph or two (100 - 300 words) for us to publish in the paper. Make sure to include your full name, and your relationship to the college—are you a student, staff, graduate, community member, etc. We reserve the right to edit anything submitted to us before publishing, but we'll do our best to consult with you about any major changes.

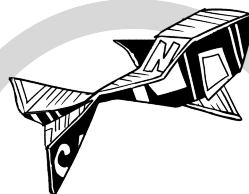


YEARLY SUBSCRIPTION: \$20/SCHOOL YEAR!

YOU WILL RECEIVE:

- EVERY COPY OF THE 21-22 SCHOOL YEAR CPJ IN THE MAIL
- COOL KID STATUS IN THE EYES OF EVERY STUDENT JOURNALIST!

YOUR SUBSCRIPTION
FEEDS THE PAPER!



GET OLYMPIA'S FINEST STUDENT PUBLICATION IN YOUR MAILBOX!



SUSTAINER SUBSCRIPTION: \$40/SCHOOL YEAR!

YOU WILL RECEIVE:

- EVERY COPY OF THE 21-22 SCHOOL YEAR CPJ IN THE MAIL
- SUPER SUPPORTER BRAGGING RIGHTS FOR GIVING US EXTRA HELP!

“A CULTURE OF INCOMPETENCE”

PUBLIC RECORDS LAWSUIT SPELLS PUBLIC RELATIONS NIGHTMARE

by Alice McIntyre

On Aug. 26, former Cooper Point Journal news editor Daniel Vogel filed a lawsuit against The Evergreen State College and the State of Washington, alleging Evergreen “systematically and repeatedly uses dilatory tactics to obstruct the public’s access to records that would be embarrassing or inconvenient for the school,” in violation of Washington State public records regulations.

From Cameras to Courtrooms

Vogel’s suit emerges from a series of March 2019 public records requests made during his investigation of Police Services’ purchase of surveillance cameras disguised as smoke detectors. The ostensible purpose of this purchase was in response to office break-ins, but Vogel and others grew concerned that this was a pretext for a crackdown on political activity. Many students, including staff at the Cooper Point Journal, opposed the added surveillance.

During this investigation, Vogel found that the installment of hidden cameras may have violated Evergreen’s Patriot Act Policy, stating that Police Services will “refrain from video surveillance, with exception of retail areas on campus, unless there is reasonable suspicion that the subjects of the video surveillance have or are about to commit a crime.”

When reached for comment on the cameras and the Patriot Act Policy, key figures including then-President George Bridges and all members of the Board of Trustees did not respond. Susan Harris, Executive Associate to the President and policy steward for the Patriot Act Policy, informed Vogel that “discussion would [have to] be for educational purposes only, off the record,” and “[Harris] will also need a list of questions, concerns, and/or a proposed agenda before scheduling a meeting.” Otherwise, Vogel would need to go through the Marketing & Communications office.

Given a sterile and arguably hostile administrative response, Vogel filed the public record requests in

question. The Washington Public Records Act requires that agencies “provide for the fullest assistance to inquirers and the most timely possible action on requests for information.” Vogel’s suit alleges that out of over a dozen requests filed, all but one remain open. Further, it alleges that Evergreen “unilaterally decided to close [that] request” after claiming the records in question, SD card data from the cameras, did not exist because “Police Services was not using the hidden cameras at the time Vogel made the request.” When Vogel responded that the SD cards would still have footage on them regardless of whether or not they were in use at the time of the request, Evergreen then reportedly claimed the footage had been deleted and refused to attempt a forensic recovery of it unless Vogel agreed to pay for it himself.

Denial

The thrust of Evergreen’s Aug. 31 answer to Vogel’s suit is as follows: “The College denies that it has obstructed access to public records, failed to make reasonable estimates for disclosure, failed to disclose responsive records, or failed to conduct an adequate search as alleged by Plaintiff.” Evergreen states that it gave Vogel “estimates of time, which are not deadlines,” and that “there is no requirement to explain the underlying justification for revising the estimate of time needed to respond to a public records request.” Regarding Vogel’s investigation of campus surveillance, Evergreen “is without sufficient information to admit or deny what information Plaintiff may have discovered.” Evergreen has also requested that the court award it its attorney fees.

Vogel’s attorney, Rian Peck, stated that Evergreen’s response “is a tactic that government bodies use regularly to circumvent public transparency. They say, ‘Oh, we have these old decrepit systems. We have staff turnover. It takes a long time to review documents.’ But in the end, it’s a question of prioritization and allocation of resources.” Peck also noted that Evergreen’s re-

quest that Vogel cover its legal fees “[is] a tactic government entities use to punish or make afraid” those who request documents. “I’ve never seen a case in which a court has said that the requester has to pay the government’s fees. There’s not a great legal basis for it. But it’s still a very scary thing for someone to see in a response,” they explained.

Evergreen is not the only institution Vogel has filed public records requests with. Vogel states he had also filed requests with the City of Olympia, the Olympia Police Department, and the Thurston County Sheriff’s Office. One request fulfilled by the City of Olympia contained “more than 24 hours of video footage across different cameras.” He noted, “You don’t have to be a journalist to file public records requests. I’ve filed public records requests just because I’m curious.” Vogel’s experience with other government bodies makes him skeptical of Evergreen’s claims that their delays in fulfilling his requests are genuine. “A section of the state’s Administrative Code requires institutions that respond to public records requests to have policies about prioritization and how to respond to those requests. So, I filed a public records request for those policies. It then took Evergreen eight months to tell me that it didn’t have any policies about responding to public records requests,” Vogel recalled.

Vogel is not alone in taking issue with Evergreen’s handling of public records requests. Public records activist Arthur West filed a similar lawsuit against the College on Aug. 2, alleging that “[Evergreen] has, over the last 4 years, repeatedly and collectively failed to make a reasonable estimate for disclosure on over 20 occasions, failed to reasonably disclose responsive records, failed to conduct an adequate search, and has asserted improper exemptions in the absence of an adequate privilege log.” West’s suit notes that there are outstanding records requests from 2017 not only to himself, but to journalists Anemona Hartocollis of the New York Times and Jillian Melchior of

the National Review, former Cooper Point Journal Editor-in-Chief Jasmine Kozak Gilroy, and State Senator Lynda Wilson (R-17) among others.

“The fact that we filed our lawsuit just a couple weeks after Arthur West filed his speaks to a culture of incompetence around responding to public records requests in the ways that in Washington, [the College] as a public agency [is] legally required to do,” said Vogel. When asked whether he thought there was malice or intent behind Evergreen’s actions, Vogel stated “It would be cooler if it was malice. If I could say they’re doing this because they’re evil or something, it’d be fighting the good fight. But because of the lack of transparency, I don’t know.”

Peck added, “From the more cynical perspective, I do think that government agencies typically find a way to process records quickly—if those records would paint them in a good light. But if those records are suspected to put a spotlight on some of their bad decisions or policies, then they rely on this similar refrain of, ‘Oh, it’s a lot of documents. It’s a lot of work.’”

The allegation that Evergreen may be working to “obstruct the public’s access to records that would be embarrassing or inconvenient for the school” is not without merit. Placed in the context of the College’s track record on policing, surveillance, and other issues, one may be inclined to agree with Vogel’s conclusions.

Police and Power

As noted by the Cooper Point Journal in our statement against the surveillance cameras, “in the last two decades, the college and federal government has responded to [student activism] by infiltrating and spying on local and student political organizations.” We noted the case of military spy John Towery, who infiltrated the Evergreen chapter of Students for a Democratic Society and the local anti-war group Port Militarization Resistance in 2007. Towery’s covert operations as an informant were, *(continued next page)*

according to civil rights lawyer Larry Hildes, helped along by former Evergreen Chief of Police Ed Sorger. Hildes and Evergreen alums Brendan Maslauskas Dunn and Alex Bryan uncovered “almost certainly hundreds and possibly thousands” of emails showing Police Services had shared information about student activists with outside agencies. These emails also indicated Sorger was receiving information from Washington Joint Analytics Center—the information hub Towery gave his findings to.

This seemed to contradict Evergreen’s Patriot Act Policy, which prohibits “engagement in the surveillance of individuals or groups of individuals based on their participation in activities protected by the First Amendment, such as political advocacy,” and directs police to “Refrain, whether acting alone or with federal, state or local law enforcement officers, from collecting or maintaining information about the political, religious or social views, associations or activities” of persons and organizations on campus.

Evergreen has also been criticized for lack of transparency around Police Services’ 2017 purchase of AR-15 rifles in the immediate aftermath of that year’s convulsive anti-racist protests. Writing for the Cooper Point Journal in Oct. 2018, journalist Forest Hunt reported former Chief of Police Services Stacy Brown had requested the purchase of five AR-15s on Aug. 1 of 2017, and that her

“...Police Services had shared information about student activists with outside agencies.”

request was granted by President Bridges exactly two weeks later, despite Brown’s resignation. Notably, her request had also asked for additional surveillance. Hunt’s article showed that the purchase had been made without consultation with the College’s Police Community Review Board, and Vice President of College Relations Sandra Kaiser answered “Not that I know of,” to Hunt’s inquiry as to whether there were any “announcements, emails, public forums, polls, votes, or consultations with campus committees, unions, governance groups, including the Geoduck

Student Union, Faculty Agenda Committee, or Staff governance structures regarding the purchase.”

Proposals to arm campus police have long been controversial at Evergreen since first surfacing in 1995, when moves to provide Public Safety (as Police Services was then known) with pistols were met with widespread opposition by students, faculty, and the broader community—expressed through a petition of 1,200 signatures, multiple protests, and a sit-in which blocked the entrance to the Library

“It would be cooler if it was malice. If I could say they’re doing this because they’re evil or something, it’d be fighting the good fight. But because of the lack of transparency, I don’t know.”

Loop. Despite this, Evergreen police were armed 24/7 by 2003. Demands for rifles were made in 2008 following the infamous “dead prez riot” in which Olympia police “fought their way through the crowd using batons, metal flashlights, and pepper spray” after students blocked a Police Services vehicle in solidarity with arrested black breakdancer Kaylen Williams, considering Williams’ arrest an example of racial profiling. Student and faculty protest prevented the acquisition of rifles until Bridges’ 2017 purchase, as put by Hunt, “In one fell swoop, behind closed doors...achieved a goal [police had] been doggedly pursuing in the face of mass community opposition since at least 2008.”

Critical eyes may find the arming of campus police with AR-15s in response to student protests rooted in the May 14, 2017 detention of two black students over Facebook comments by those same campus police to be ironic, ominous, or some combination of the two. Many on campus opposed the rifle purchase, as well as a 2018 attempt to hire two additional police officers. Students criticized the administration for arming and expanding Police Services amid numerous layoffs and \$6 million in budget cuts, primarily in the arts. Protests led by the South Sound

General Education Union, a campus organization of the Industrial Workers of the World, appear to have prevented the police hiring. The rifles remain.

Striking Out

Evergreen has more than cops and cameras to keep a lid on, namely labor rights and workplace safety. In a June 2019 article titled “Structural Issues,” the Cooper Point Journal reported on a slew of health and safety complaints filed by facilities workers. Violations included forcing employees to work in hazardous conditions, mishandling of chemical spills, lack of training, and exposing employees to asbestos. One worker, Ricky Haney, suffered a hernia after working a 51-hour shift during that February’s week-long “Snowpocalypse,” and untrained student workers were directed to refuel diesel backup generators without protective equipment. For their time, student workers reportedly received a Costco sheet cake from President Bridges. Facilities workers didn’t receive compensation pay until their union organized a protest where 45 union members and supporters marched into the office of then-President Bridges and demanded it. All told, the College was fined \$135,000 for the reported violations.

Student workers with Residential and Dining Services have criticized and organized against the administration since at least 2017, where a group called Resident Assistants Fighting for Tomorrow led a strike in May of that year. RAFT’s strike, concurrent with anti-racist protests, called for increased compensation, limits to involvement with police, mental health services, and workers’ control of hiring and training among other demands. The strike was broken by mid-June, with remaining strikers fired and made to leave their campus homes.

On Oct. 22, 2019, RAs presented a “list of needs” to RAD Services Director Sharon Goodman and others. Concerns centered on adequate compensation, food security, and transparency. At the time, RAs received a learning allotment of roughly \$60 a week for a required 20 hours—in other words, \$3 an hour.

On top of that, RAs testified to working far more than the allotted timesheet since they effectively live at their jobs, with the needs document stating that “[RAs] feel too uncomfortable and unsafe to be able to say ‘no’ when asked

to go above and beyond the job expectations.” Meal plans had also been reduced from Gold and Silver options to an allotment of 10 meals a week, just half of the 21 needed to have three meals a day, seven days a week. By the end of the Fall 2019 quarter, five of 17 RAs had quit and two were removed, leaving only 10 original staff after just three months. After that, the position of Resident Assistant was shifted from paid to volunteer. Compensation now consists of seven meals a week and \$100 per quarter in dining bucks, in addition to covering the cost of campus housing.

“Facilities workers didn’t receive compensation pay until their union organized a protest where 45 union members and supporters marched into the office of then-President Bridges and demanded it.”

These problems weren’t limited to RAs. One student facilities worker, speaking with Bahi’chi Castañeda for a December 2020 article in the Cooper Point Journal, stated that “[RAD] constantly held our jobs over our heads, saying that a professional custodial crew would be cheaper and that if WE didn’t get our ‘act together’ we would all be fired.” Further, “there would be whole meetings where [they] would drone on and on about how [Washington] is an ‘at will’ state and [how] we [were] disposable to [them].”

President Who?

On Feb. 25, 2020, former President Bridges announced in “one of the most exciting moments in [his] career” his retirement after five years at Evergreen. His last day was June 30 of this year, and he is teaching a course on criminal justice this quarter.

Bridges’ retirement was no surprise, after facing harsh criticism from students during the whole of his time at the College on everything from budget cuts to cops to the size of his salary. (continued next page)

While in office, Evergreen faced a barrage of negative media attention directed not only at student protesters but at the College itself. This media response and other forms of fallout from the 2017 protests are widely recognized to have exacerbated existing problems at the College. It makes sense that the administration would like to move on.

What was surprising was the sudden decision of all three finalists to succeed Bridges to drop out of the running. Finalists were ambiguous about their reasons for withdrawing, citing personal reasons. If the administration and Board of Trustees have any further insight from the candidates, they haven't shared it.

For now, former Vice President of Finance and Operations John Carmichael has been named Interim President and University of Puget Sound professor Dexter Gordon has been named Executive Vice President. Carmichael will be serving for at least two years, per a June 10 Board of Trustees meeting. Trustee Monica Alexander referred to the pair as a "dynamic duo I believe will bring great things to our college."

Whether confidence in Carmichael and Gordon is genuine or not, it's clear that Evergreen is in a precarious position. The presidential flop came after a \$5.3 million round of additional budget cuts resulting in the elimination of 26 staff positions, as reported by The Olympian last July. This follows continued enrollment stagnation, the challenges of the pandemic, and every issue discussed prior.

“Regarding Vogel’s investigation of campus surveillance, Evergreen is without sufficient information to admit or deny what information Plaintiff may have discovered.”

Getting to the Point

“I’m not someone who says ‘if you have nothing to fear, you have nothing to hide,’” Vogel said when interviewed. “But when you’re doing it with taxpayer money, then

I think we all have a right to transparency and accountability—especially when it’s not a moral question about whether an act was right or wrong, but whether an act was in accordance with the school’s own policies.”

Vogel’s lawsuit over a batch of public records requests from two years ago may seem like hue and cry over nothing at first glance. Recent history reveals it to relate to a fundamental tension at Evergreen between its behaviour and character as an institution on the one hand and its stated ideals on the other.

“The school likes to make a lot of claims about its relationship to broad ideas like justice and accountability. I think, beyond the obvious legal transgressions in this lawsuit, Evergreen should be very excited to respond to public records requests in a timely manner. I don’t know how one can espouse those virtues without transparency,” Vogel continued. “It’s nice to have an Office of Diversity, Equity, and Inclusion. But without giving members of the community the right to actually audit the school’s approach to these

issues, we don’t know whether those policies are effective.”

When asked his feelings about Interim President Carmichael, Vogel concluded, “A good way to endear Carmichael to the student body would be to settle both these lawsuits immediately and apologize to the campus. Not just for these transgressions, but for many of the actions taken under George Bridges’ tenure, which includes the underhanded purchase of assault weapons for Police Services. I think Evergreen has a lot of historical mistakes that if I were an interim president coming into a college that desperately needs a change in culture, I would try and mark the beginning of a new era by acknowledging and apologizing for.”

John Carmichael was not available for comment prior to publication.

The Cooper Point Journal will continue to cover this story and monitor its progression. We welcome comment and opinion from students, faculty, and staff.

olympia housing prices skyrocket:

zillow and friends to blame?

by Melisa Ferati

Are you a student or community member struggling with housing insecurity or having problems with your landlord? Reach out to the CPJ and tell your story. We can be reached at our website or through Facebook and Instagram.

The 2021-2022 school year began Sep. 27. I began looking for housing in July for anything from 1–2-bedroom apartments to rooms being rented out. As of the first week of October, I am still searching – and so are many other students and local youths. Real-estate agent Sean Gotcher recently went viral on TikTok discussing the “iBuying” business tactic utilized by companies such as Zillow and Redfin. This entailed an explanation of how they purchase a group of homes only to pay a higher price for just one – enabling them to raise the price of the others.

The claim has been debated by housing experts stating that often when it comes to these companies, homes are generally purchased a few percent under asking and then put on the market one and a half to two percent over in general; the most common method of creating a gradual price increase in the neighborhood – a slower process than the market is reflecting. Even with their new

acquirements in the local area, not enough has been purchased by these companies to shake matters up in such a short period of time. If this was the case, what could explain the rapidly increasing rent prices in Olympia?

“Prices are jumping up in the Olympia market in tandem with the military population,” veteran Hector Santiago comments - “...when Joint Base Lewis-McChord is cranking out a consistent supply of fresh soldiers who receive coverage from the military for rent, often in the \$1,800-2,200 range, it’s easy for local landlords to take advantage.” Ever more so apparent as we walked around his neighborhood, the lazy stroll found us spotting many soldiers on their way home for the day.

As I hunted, I saw 2–3-bedroom apartments once listed for \$1,100-1,300 jump up in cost by several hundred over the course of the summer - particularly July through September. The average one-bedroom unit now goes for \$1,475. Few

are the apartment complexes holding strong in the \$1,100 range. Houses sell within days. With new complexes putting up 2-bedroom units for \$1,700+ and affordable ones filled in a blink, the search for a student friendly rental becomes ever more difficult.

With most places requiring you make 3 times the rent, it’s just about impossible to find a spot on your own as a student. Online Olympia housing groups overflow with students seeking those already set up in a house searching for people to fill rooms and help further divide rent – most of which aren’t available until November at the soonest. Little can be done beyond playing the game of chance between daily calls and countless waitlists; especially for those relocating from a distance away. With the school year in full swing and many hoping to snatch up a November rental, time will tell how the hunt unfolds.

A Word With the Haki Farmers Collective

by L Kravit-Smith



Mercy Kariuki-Mcgee's passion for social justice and farming shone through my laptop. Despite the screen I felt her presence, much like how it felt hearing her perform in her Afro-fusion band Mazigazi before the pandemic. A year later, I interviewed her about her newest project, the Haki Farmers Collective.

Kariuki-Mcgee taught at The Evergreen State College for eight years and did climate work for two years at the Washington State Department of Transportation. She has also been part of the artistic community for about 20 years now. Her band started as a family before growing to nine members, and performed frequently before the pandemic. They do African style rock music, a mix of Afro house and Afro beat. Kariuki-Mcgee is also involved heavily in community activism, especially advocating for rural communities. Through her graduate studies she was able to focus on climate change and sustainability, especially in Africa. Last summer Kariuki-Mcgee did intensive organizing in the wake of George Floyd's murder, organizing rallies and pushing city council and elected officials for police accountability. Kariuki-Mcgee spoke to me about the Capitol Hill Organized Protest in Seattle and her appreciation for the healing space it created for many BIPOC (Black and Indigenous people of color) folks. She was especially touched by the CHOP's garden. At CHOP She saw messages of unity and hope, as well as a place for people to reunite and have a cup of coffee with one another.

Her time at CHOP spurred Kariuki-Mcgee to reflect on the Olympia area. She felt there wasn't a place here for the community and healing she had witnessed. "We have a lot

of movements and a lot of activism happening in the South Sound, but it's not a space for Black and brown people to be heard most of the time. There is very little focus on the Black and brown students. We make up such a small part of the population, so at the end of the day it really doesn't matter. We are not seen and we are not heard," she said. "Our voices were constantly being diluted in all these protests and in all this messaging. So I felt like I needed to find a way to channel the Black and brown community, and that's how Haki was founded." Haki means justice in Swahili, a commonly spoken language in Africa. Founded by Kariuki-Mcgee and her daughter Elisa, the Haki Farmers Collective hopes to center Black, Indigenous, Latinx, LGBTQ+, disabled, and other marginalized community members.

Kariuki-Mcgee began working on her idea and reached out to the community non-profit Garden-Raised Bounty, known as GRuB. GruB let her use Victory Farm, a garden space for veterans unused due to the pandemic, allowing the collective to plant and harvest. This work at GRuB got Kariuki-Mcgee connected to the Community Farm Land Trust to begin looking for a larger piece of land. She believes that farming is a way to empower people, building a good community, access to healthy food, and knowledge of where that food comes from. The collective wishes to reunite people and bring in elders to show old ways of collecting and sowing the seeds, cooking the food, and cultivating the soil.

The collective and its small membership have had to build up from scratch. They encourage BIPOC people, largely pushed from farming, to come back and own land. "BIPOC people don't

have the capability to go back to the land, they don't have the generational wealth," said Kariuki-Mcgee. "So, how do you get the Black and brown people to go start farming? You have to start very small, and you have to show them the way. Haki is going to help lead that way in finding the land, putting the policies together, connecting with resources, as well as starting to build this generational wealth for BIPOC folks."

Kariuki-Mcgee spoke of the financial challenges to projects like hers. "It is very hard to get the money to even buy a tractor. If you look up on the web, you see a ton of GoFundMes for BIPOC farmers. Why do we have to do this? White people rarely have to start funding pages. We hope that within the collective we can form a community of same minded people who feel the same oppression, who feel the same need of acquiring land and growing their own food. We also want to see directly how our food is grown, because half the time, BIPOC people are the ones who suffer from health impacts of bad food or eating unhealthy food due to systemic racism." To address the issue, the collective is trying to make Community Supported Agriculture, or CSAs, accessible to BIPOC communities. CSAs include produce and value added products from farms, depending on what's available. The collective offers free CSAs to BIPOC folks if they volunteer at the farm.

The collective is currently working with GruB, the Community Farm Land Trust, and the Black Student Union at North Thurston High School. They hope to start a program to bring students to the farm once the pandemic ends. Kariuki-Mcgee's plans to work with youth are rooted in her own ex-

perience as a child on her family's small farm in Kenya, which grew a wide variety of crops.

Working with young people doesn't come without concerns. Kariuki-Mcgee expressed worries about the collective moving to a rural area of Washington. "I fear putting a load of students in the yellow bus and having them get attacked...We have to always be cautious and as a Black or brown person, you're always walking on eggshells, always worried about who is watching you, who is following you, you're always looking behind your back." She continued, "We want the community to know that the existence of Black and brown farmers next door to you doesn't take away work from you. Doesn't change your farming habits, doesn't take away your rights. All it does is help increase the diversity of your community and help grow their economy at the same time."

The Haki Farmers Collective has created what I've always dreamed of having in Olympia and throughout the world. It's a space where BIPOC people and other marginalized groups are centered. Where we can come together in a space that focuses on collective healing and accessibility to our traditional medicines and food sources. Kariuki-Mcgee's vision of farming and food is an act of resistance against white supremacy and a challenge to neoliberal, capitalist views on land ownership. I am more than thrilled to get a chance to work with her community.

To Our Favorite Team of Virgins...

Thank you for visiting our beautiful campus and leaving. We know that your visit wasn't all that you hoped it would be. Word on the street was that your team of pseudo-reporters were in search of pussy, among other things. Unfortunately, the college's administration is busy typing cliché PSAs and doesn't have time to include a pet shelter on campus. So no kitty cats for you.

Fortunately for people like you, people embarrassed by their dinky dicks and big dreams, Evergreen is a place to find a little bit of everything, even if your personalities are as uninteresting as stale unbuttered white bread.

According to you, there is "no better time than fall on a college campus. The chicks wanna fuck, the guys wanna drink. Everybody has been cooped up at home all summer." Greener on campus couldn't agree more! After a study session of "Do Divine Daddy Demagogues Have Bowel Movements: From Kim Jong Un to Donald J. Trump"

and "How to Write a Manifesto: Communist, Fascist, Socialist, & Homo," we love to go around in search of parties. But we do things a bit different here, as I'm sure you've heard, and that includes having fun. It's unfortunate you didn't come across any of the witch coven orgies in the woods. We can't believe that you traveled so far to see us and didn't get laid! Take it from us; kicking off fall quarter by sucking fat witch cock is delicious, like pumpkin spice lattes. It's a seasonal thing.

Then again, we are aware of your incapability of conducting serious research, so we don't blame you for missing out on the fun around these parts.

If you're ever interested in education, like learning about legitimate reporting, Evergreen has options for you! Think about it. Every day you take another step away from your true ambitions and closer to your meaningless graves. Nobody wants that for you—well, not everybody. At any rate, by gaining basic skills,

like hygiene or fact-checking, you won't have to smell like shit anymore. Yes, you smell like shit. Students on campus noticed the scent of fresh feces wafting around them as soon as your team approached them. They attributed it to the internalized homophobia that you express with skid marks, a medium too avant-garde even for us. So, consider educating yourself and letting a tiny bit of water caress your anal glands, will you?

While we're on the topic of internalized homophobia, your team, on your cute little podcast, made jokes about sucking genitals... a lot. Look, no judgment, all right? Leo, you're entirely right; semen is good for the skin! (We're glad you've shared your secrets on how you maintain such beautiful skin, by the way.) Anyway, do you want some advice that'll break the ice for you guys? Just suck each other off already. Just go right out and say, "I want that tinee peenie weenie in my mouth!" It'll work like a charm! When

you muck up the courage to let your homosexual needs be met, you'll no longer have to waste time cruising Evergreen. The tension that hangs in the air between you guys is so noticeable that students on campus have already started drawing fan art to send you. Just fuck, but wash your buttoles before you do, okay? Or are you into that too? Again, no shame.

If you ever find yourselves on campus again, don't forget to visit the Greener Bookstore!

Sincerely,
Pseudo Nym

OPINION: I MISS FEARING GHOSTS

by Michael Richards

Welcome back to campus! The first week of the school year here at Evergreen has brought about a lot of drama and distasteful actions as we here hit not only with a pile of homework we didn't expect and residual COVID anxiety, but a slew of wannabe frat boy YouTubers that have seemingly never felt the touch of another human being and are so pissed off about it they harass anyone that won't flash them. When I started this article, it was to find out how students were feeling about being back on campus and their thoughts on in-person classes and all things COVID.

In a (somewhat) surprising turn of events, most conversations I had around safety on campus quickly turned to something much more sinister; the safety of women and gender non-conforming students on campus.

This is a situation that would, according to common sense, draw the attention of our campus police depart-

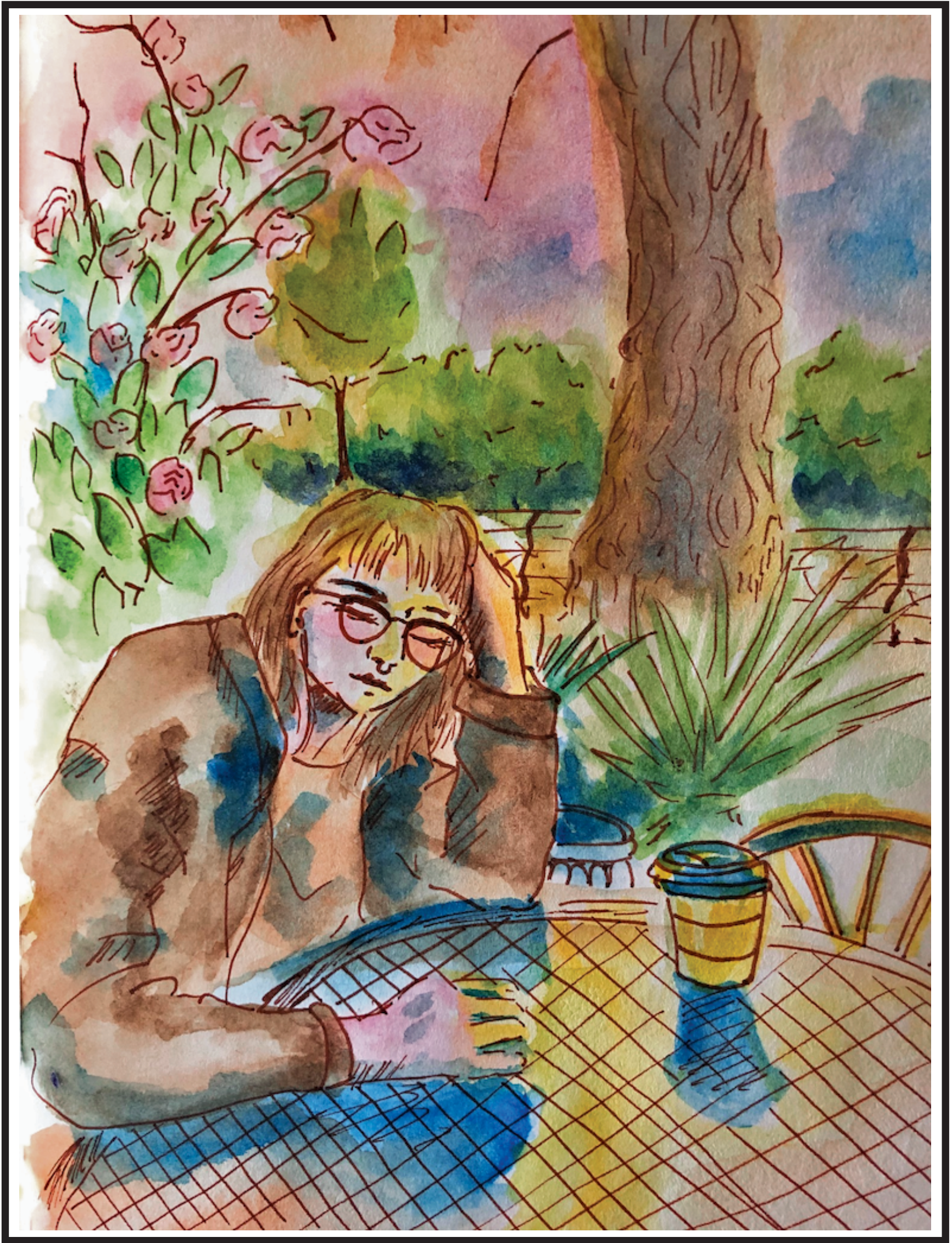
ment to take some action and try to assure students that they are here to protect us against any nutjobs that manage to get on the grounds. Instead of doing this, campus police decided to tell concerned students that there was nothing they could do because no laws had explicitly been broken. Multiple student reports referred to the cops saying that these idiots must be "professionals" because they had not done anything noticeably violent.

Great! Cool. Sick. It's good to know that the only people on campus with the authority to remove someone that is being abusive think that cat-calling, body shaming, and holding a big ol' sign that says "These Guys Get Pussy" think these actions are okay. These eunuchs aren't Evergreen students, and they flew up here from Southern California just to make the school look bad. I'm not here to make cops seem like the best way to go about solving issues like

this, but if they are going to take the funding and be put in the position to "serve and protect" it would be nice for them to listen to students choosing to approach them.

As a child I feared the woods and Halloween-time because they brought images of ghosts and ghouls and ancient hauntings. But now, it has become obvious that the only ancient thing that haunts this campus is not something supernatural, but the ghosts of misogyny and toxic masculinity the world can't seem to shake off.

The Cooper Point Journal welcomes any additional comment and information from students regarding incidents of harassment on campus. Please contact us at cooperpointjournal@gmail.com with any concerns or thoughts you may have.



PAIGE NAKAGAWARA



ARTIST INTERVIEW PG. 10

Artist Interview:

Paige Nakagawara

by Lee Arneson

This past Thursday, I had the pleasure of sitting down with artist Paige Nakagawara for an interview, who I'll let introduce herself in her own words.

"Hello Reader!! My name is Paige Nakagawara, and I am a Sophomore here at The Evergreen State College. I'm a Japanese American, queer artist with an unsatiable love for cats and strange over-sized earrings. I create art to be a voice for people with similar identities as me, and hopefully make more voices be heard in the long run."

CPJ: What medium do you use the most?

Paige: "I went to a Waldorf charter school when I was a kid and the first thing they do is sit you down and give you watercolors. I have such a vivid memory of using watercolors and I was kind of a troubled kid who had a hard time in public school--even as a kindergartner--and I remember being really calm while painting. It became my favorite medium because of that and I've stuck with it ever since."

Where do you draw your inspiration from for your paintings? Is it something that's kinda filtered by your everyday life, or--I know a lot of people tend to draw on their backgrounds and the places that they grew up in.

"I feel like my paintings aren't based in reality very much. I think I draw a lot of inspiration from nature and from personal experience than anything physical."

What kind of personal experiences? If you don't mind sharing?

"I kind of represent my own struggles with mental health and growing up female through my art."

What kind of art pieces do you normally paint? What do they look like at the end?

"I think, unintentionally, I painted a lot of self-portraits. Not so much recently since I've been trying to get away from

that, but I usually paint women or femme-looking bodies and images. There's patterns to them, they tend to be surrounded by some form of nature, and for a while--for some reason--I was only painting people underwater." A quick laugh was released. "Which sounds creepy, but those tend to be my big projects that I put a lot of effort and time into. When I'm just sketching stuff it tends to be a lot less emotionally connected, because I do just like to draw sometimes."

What have you been working on as-of late? Either in class or just on your own personal time.

"I don't have any personal projects going on right now, but I am working on a still life for the class that I'm in which is leading up to us doing a self-portrait and a portrait of another person--which I'm nervous about. I know I just said I do a lot of self-portraits, but they're not super accurate because it was subconscious that I was doing self-portraits, so now it's kind of making me nervous that I have to actually try to represent myself more accurately."

Would you say that the self-portraits you've done in the past are you sifting through your identity in a sense?

"Yeah, I think a lot of it was coming to grips with my identity and things I went through at a certain age. Cause they all, kind of, represent me from that time, which I kind of just realized afterwards." We share a laugh.

Yeah, that's kind of how it goes.

Would you say that art--obviously it's had a huge impact on your life, it's what you're here at Evergreen for--but is it a mode for you to also process and make sense of the world around you? Like the things that you've gone through, other than just to reflect on yourself.

"Yes, I think it's about processing it, but for me it's mostly about healing. I've always used it more to work through things internally than externally. I've nev-

er made anything that was more about the outside world, which is interesting because I don't think I've ever thought about that."

Is there any art piece you're most proud of that you think fully represents what you want to do and be as an artist, in a way?

"I think my most recent project I'm most proud of, but maybe that's because it's the most recent. But I don't think I've made my best work yet, necessarily. I feel like I haven't really nailed what I want to be as an artist, but I don't mind that."

What drew you to Evergreen? Was this your first or second choice for colleges or was this like way at the bottom of choices?

"This was actually my first choice and the only college I really wanted to go to. I think we all consider really fancy art schools, but I don't thrive in more elitist and competitive environments. That's what I like about Evergreen--they're a little more open-minded and less rigid when it comes to education--and I love the trees."

I know Evergreen--maybe not itself as an institution, but the students at least and a lot of the faculty--are very much taken in with the land that we're on. I feel that Evergreen is a very much 'cultivate a relationship with the land you're on' type of place; do you think that mentality will seep its way into your art?

"Yeah I think so. I think naturally Evergreen inspires me because I'm connected to nature so much, and just being here for a year and two weeks already has made me feel better connected to the land and appreciate it more, especially being half-white and y'know not from here originally."

Is there anything about your art that you just want to talk about--that you feel like putting out there into the world?

"I don't know--I don't think

about my art that much."

It's just kind of something you do?

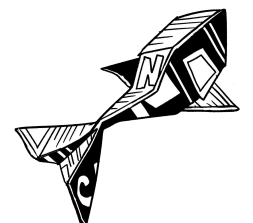
"Mhm. It's too hard when you're trying to make art meaningful to me; that just doesn't work. I've just gotta do it and paint what I like--or sometimes I get images in my head and it can be from anything. Sometimes I see something or sometimes I'll have dreams that make me think of images, and I feel like the fun thing about art is finding meaning afterwards. I get the fuel to do art from my emotional state and not anything logical inside my head."

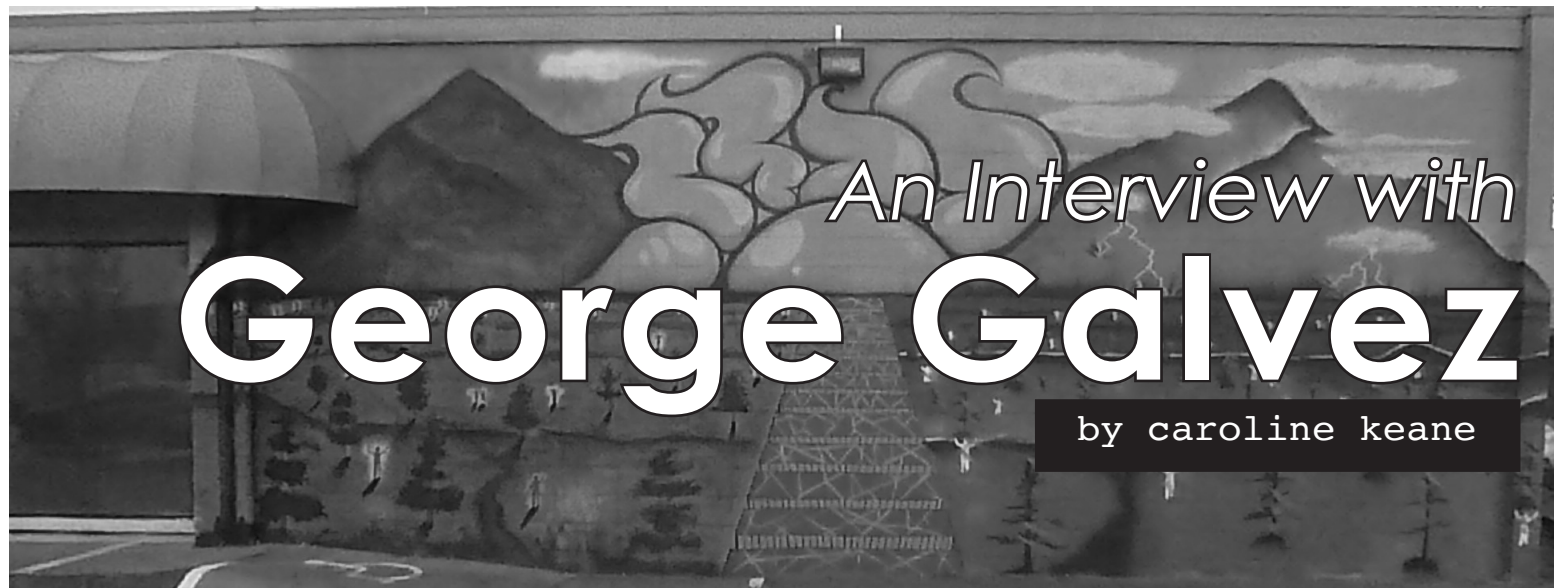
Are there any closing words that come to mind now that we've talked about all this?

"I just think everyone should try making art at some point in their lives. I think there's so many people that think it's an elitist or closed-off thing to get into, but the truth is humans are meant to create things and that's the best part about being human--that we can make things out of nothing and that we get to represent ourselves through art. I think so many people would feel happier with their lives and be able to work through a lot of things within themselves if they let them have that healing time and give themselves the power to create things."

To check out more of Paige's art, visit her Instagram @tereru.

Are you an artist in Olympia or at The Evergreen State College? Do you want your work featured in the Cooper Point Journal? Feel free to reach out to us via email or social media!





Over the past two years, the walls of downtown Olympia have become much more colorful. Murals and graffiti covered boarded up shops. This shift began when the pandemic hit and the Black Lives Matter uprising followed. This past summer, a mural was created on the wall of Alano Club, where Alcoholics Anonymous, Narcotics Anonymous and Al-Anon meetings take place. The mural depicts a path leading to a bright and luminous sun. The two sides around the path depict very different worlds in stark contrast to one another. The left side shows green and abundant lands, with beings radiating light, moving with joy. The opposite side shows a scorched Earth, with beings devoid of light, suffering. The inference can be made that the mural depicts the many existential crises before us that ask on a deep level do we take the path of life, emptiness, or a higher path?

George Galvez is a member of the art team of the Thurston County Climate Action Team. They've painted several murals in Olympia. He started learning how to paint graffiti at 12 years old. We spoke about some of his inspirations for the mural and his own path that led him to that work.

After getting fired from a job he loved, George chose to focus on art. The Alano Club, where he attends meetings, asked him for the mural and he gave it to them as a gift, using a GoFund me and personal funds to cover the cost of paint.

CPJ: Why was this mural painted on the Alano building-what does that mean to you?

George: I go to AA, that's what I do, it's the only thing that's worked to keep me from drinking. Their formula is very spiritual. I've looked into it. It's way more inclusive than I thought at first.

How did this mural come about, what was your process?

This whole process happened because I started the mural with a specific sketch. It was one path and the other path and a path in the middle that leads to like I like to call it the aim of religion using the method of science. I feel like there is a common aim to get in union with their god, goddess, superior being, a creator, but it's that union, to be close to that... The sun to me is, every religion can probably agree, the sun is greater than them and it's a power greater than them, if the sun isn't here I cease to exist, right? It's got way more power than I do. It happened at the lowest point, I saw the vision of the mural and started sketching it out and I looked at it and it, I was up 24 hours. There was a lot of symbolism. The part that is devoid of color, is supposed to be a representation and there's this other side, this stark contrast, there's reduction of color. That side was a very personal side...it was finished 9 times [the sketches]. At one point it had a pit full of peo-

ple and these people were trying to escape and they couldn't, and there was spirits coming out. I might have looked a little crazy to people...I've been sober for four years. It was tough. It was totally worth it.

What have been some of your inspirations as an artist or artists you want to pay homage to?

I love the murals growing up in East LA. They were typically, one could say, Mexican art, they had Aztec pyramids and snakes, things I wasn't being taught, but was curious about. I re-

member dancing, seeing the murals and it would make me dance. Then I'd see billboards all over the city, and think dude I didn't ask for that billboard to be here. When I saw graffiti writers go up on billboards and make them pretty with colors I was like that is what I want. There was a lot of artists back then, an artist named Saber is probably one of the most influential for me back then. Knowing what they did for me to be able to stand on a corner and paint, I thank them.

What words or advice would you like to share with anyone contemplating their own path or hoping to make their way as an artist?

I've been so fortunate in my life. I feel like I've been a golden child in a way, where opportunities just like here you go, I've starved, I've had

more paint than I had food, I cried at that wall. I would go there, ride my bike at night, look at it, question whether I was doing the right thing and I always knew-it's like that courage you know, that breaking point. The more people told me I was crazy, the more I knew in my heart that I was doing the right thing. Having a clear connection with your heart is important, that's always led me. I just started to connect with me- having compassion for myself dude, you're okay man. You're totally okay. I know the world is telling you that you need to be a fucking mouse, but you are like so okay. I didn't have that all the time, so it's tough. Man, just go for it. Do it.

What is the role of art in social change?

When there's no words anymore when it reaches that plateau of this is as much as we can scream, there's going to be a picture that's going to explain it or one photograph...By art I think it's more of a wide open variable than something more static, I paint or I take pictures....I'm starting to be a little more hopeful, not just for my future, but for everybody's. I think the world needs more artists to come out of that construct. They need to be pulled out.

His art can be found at Georgeousmurals.net

Movie Review: "Dark City" Still Good in '21

by Chase Patton

From New Line Cinema, "Dark City" (1998) is a classic 90's neo-noir masterpiece, directed by Alex Proyas. Alex Proyas is the imagination behind such movies as "The Crow," "Knowing," and "I, Robot." "Dark City" is a timeless film similar in story and style to "The Matrix" and "The 13th Floor." Despite its watchability, "Dark City" did not gain the mainstream recognition its contemporaries like "The Matrix" did. However, it does have a cult following—and for good reason. The sets, cinematography, and sound are exquisite.

The movie centers on the character of John Murdoch, portrayed by Rufus Sewell in a stellar and genuine performance. Murdoch is on a mission for truth after being accused of committing ritual killings which he cannot remember, like a programmed Manchurian candidate. This raises questions about who is actually orchestrating the murders and what precisely Murdoch's involvement is. Murdoch traverses the mind-bending, shape-shifting

labyrinth of the city of eternal night in a visual experience worth the movie rental. The city is under the secret authority of a human-like alien race called "the Strangers."

The Strangers are entities who operate from within a hivemind-like structure deep underground, where they use telekinetic machinery and perfect their psychotronic methodology, known as "tuning," which they leverage on the citizens of the city. They run experiments on the citizens of Dark City in order to learn what it means to be human to aid their survival. One could compare the Strangers' quest to understand humanity to other works of science fiction, where artificial intelligences make similar pursuits.

Memories are removed and replaced among different citizens throughout a city which shifts its shape each day at the stroke of midnight. The city is like a spiral machine literally bent and tuned by the telekinetic will of the Strangers, which in turn bends the reality of its inhabitants. This makes the citizens

of this shadowy city eternal sleepwalkers, consciously awake yet unaware of the nightly procedures of their subterranean masters. The creators of this system of cognitive tuning are the architects of a grand experiment. The Strangers are adept at tuning or telekinesis and use it to their advantage against the less-adept humans. However, Murdoch develops his own telekinetic powers and wields them against the Strangers, who ultimately consider this development the next evolution for their race.

Residing within Dark City is Dr. Daniel Schreber (Kiefer Sutherland), a psychologist and ally of John Murdoch as well as an indentured servant to the Strangers. Jennifer Connelly plays the role of Emma Murdoch, lounge singer and wife to John Murdoch. Murdoch is pursued by Police Inspector Bumstead (John Hurt). Richard O'Brien, of "Rocky Horror Picture Show" fame, plays the role of a Stranger called Mr. Hand. The cast of Dark City all execute their roles in a realistic

and compelling manner enjoyable to the viewer.

Over 20 years later, "Dark City" is worth watching because the entire film is a work of art from beginning to end. It has aged remarkably well and should be watched by anyone interested in similar films like "Blade Runner," "The Matrix," and "City of Lost Children." Watch if only for the visuals which are genuinely award-worthy. But it's the creative, esoteric story and themes which make this movie a classic. "Dark City" explores the topics of consciousness, psychokinesis, and what it means to be a human being in a manner which is thought-provoking and undeniably unique. Watch this movie, NOW! Sleep.





“PSYCHO 2,” a Review

brought to you by Brock Holes

What better way to kick off Halloween season, and my tenure at Spoiler Warning than to review a bizarre and uncalled for sequel to a beloved classic? For this October column, I want to introduce the uninitiated to “Psycho II” (1983).

Directed by Richard Franklin and scripted by Tom Holland, “Psycho II” drops Norman Bates, (Anthony Perkins) into the world of small town California in 1983. What results is an interesting look at how peoples’ conceptions of violent crimes like Norman’s changed between 1960 to 1983. It’s also a time capsule for today’s viewers on how those ideas have evolved from 1983 until now, mostly unchanged. Notably, it’s been almost twice as long since the release of “Psycho II” than the time between the releases of the two films.

I won’t lie to you. “Psycho II” has a lot of strengths, but an elegantly unfolding plot is not one. Having seen this film multiple times, I still can’t summarize it coherently. Here’s a rundown of what you need to know about the plot. It’s 1983, and Norman Bates is declared “sane” and released back into society. He’s set up with a dishwashing job at a diner, where

he meets a friendly younger woman named Mary (Meg Tilly), who he invites to stay with him in the empty mansion where his 1960 murders took place. Things get weird as Norman receives cryptic notes and phone calls, claiming to be from his long dead mother.

The rest of the plot is a series of twists and turns related to solving that mystery. To me, the most interesting one is the revelation that the source of the phone calls purporting to be from Norman’s mother is Lila Loomis (Vera Miles), the sister of Bates victim Marion Crane. Miffed that her protest against Norman’s release fell on deaf ears, Lila is intent on sabotaging his social reintegration. It is revealed that this is part of a premeditated plot to drive Norman insane and get him locked up again, in which she has also wrapped up her daughter, Mary (yes, the same Mary from before).

Given that many sequels, especially in horror, have little if any connection to their source material, be they anthology series or cash-ins on a franchise’s name, it’s not insignificant that Perkins and Miles are the only faces from “Psycho” we see again in the film’s sequel.

With Perkins reprising his role as Bates, we can quite literally see the 22 years of institutionalization showing on Norman’s face. Incarceration is often treated, not just in horror movies but in a disturbing amount of popular media, like a neat bow on the end of a story, a sign that all is finally well. All is clearly not well for Norman, despite his freedom. Though “sane” in the eyes of the law, the psychological weight not just of his crimes but his social classification as a criminal has rendered him as helpless as he was before his time in the mental institution. Norman has been so thoroughly convinced of his own inherent evil that he stumbles over the word “cutlery” when he has dinner with Mary the first night she stays over, the knife he used to murder Marion clearly still on his mind.

As for Miles’ Lila Loomis (nee Crane), her appearance is especially significant in that her character in the original film is pretty minor. If there’s any scene you remember Lila from in Psycho, it might be the (in)famous “psychiatrist scene,” where Norman’s pathology is laid out to her in direct, excruciating detail. In that scene Lila stands in for the public of the year 1960s, eager to learn more about

the fascinating topic of multiple personalities. If Lila had a problem with that anachronistic take on what caused Norman’s murders, she didn’t say it then. Curiously, 22 years later, she describes the fact Norman was found not guilty by reason of insanity as “legal hocus pocus” when bursting into the courtroom to deliver her petition. Lila’s attitude reflects a perpetrator/victim dichotomy that would materialize, gain steam, and come to a head in culture over the span of Norman’s sentence. Like Norman, she’s learned to identify strongly with her role in that dichotomy. Unlike Norman, Lila is not helpless, but determined to make that dichotomy real, even if it means literally driving Norman to commit the murders she so stridently believes he’s fated to commit again.

CONCLUSION: I give it like a 7.5/10. Definitely drags in spots. Worth it, entirely for Anthony Perkins’ heartbreaking performance and for the chance to reflect on the many crimes of Ronald Reagan, truly the scariest ghost of them all.

Dear Annie...

A New Advice Column from the Cooper Point Journal

Having trouble setting boundaries with pals? Don’t know how to tell your roommate to stop unraveling your yarn ball? Let me take a stab at it! Hi there! I’m Annie! I’m here to answer all your questions and share my wisdom with the world. I may be a feline, but I have multiple degrees in Person Studies and am very qualified to speak on most humanly issues. Write to me with your questions and you may see my response in the next edition of the Cooper Point Journal. Just email dearanniecpj@gmail.com! Talk to you soon!





by Your Cosmic Best Friends

Aries (March 21 - April 20):

Life may feel difficult this month, Aries, but the full moon on October 20th is the perfect time for you to celebrate yourself! Because so many signs have been in your 7th House, relationship conflicts may have been especially difficult to deal with. This is likely because of your (sometimes brutal) honesty. Jupiter's retrograde in your 11th house has also forced you to worry about relationships' longevity and your future. Have no fear, Aries, you will be there to catch yourself when you fall. You are still a contagiously exciting energy to be around and the balance in your relationships will return.

Song Rec: Soulmate // Lizzo

Taurus (April 21 - May 21):

There's a strong focus on health this month, Taurus! Mercury, Mars, and the Sun are all currently in Libra which rules over your sixth house of wellness and service. Try not to fixate too much on what you should be doing because, ultimately, there is no rulebook! While you are a determined and hard worker, it is also okay to indulge in the comfort and calmness you often seek. Venus in your eighth house may mean that your love life may be in a transitory or regenerative state. This IS a good thing! New things that serve you will only be able to enter your life if you clean out the old. It is okay to grieve but it is also a time to celebrate!

Song Rec: Independent Women, Pt. 1 // Destiny's Child

Gemini (May 22 - June 21):

Creativity is key for you right now, Gemini! With so much action in your fifth house AND Mercury and Venus forming a sextile on the 17th, it is a perfect time to get those creative juices flowing. If you don't usually consider yourself a creative person, this may be the time to lean into a new skill or project. People often forget the creative spark of your cerebral ruling planet, Mercury, but creative expression is necessary for your well-being! Embrace this side of yourself and allow it to permeate the other realms of your life.

Song Rec: Under the Influence // Snoh Aalegra

Cancer (June 22 - July 22):

Home and close relationships are looking tough this month, Cancer. Your emotional side is typically the thing that makes you so unique and appreciated, but be careful not to lose yourself in the moodiness. As the Sun squares Pluto in your fourth and seventh house respectively, it is important to keep your

head and be mindful of selfishness. You crave love deeply, which is not a bad thing! It may just be the time to refocus outside of yourself. Thankfully, the full moon this month is in your Midheaven of Aries! The 20th is the perfect night for you to manifest career goals and the things you desire for yourself. Nobody can stop you once you get going, Cancer! You got it!

Song Rec: Wasteland, Baby! // Hozier

Leo (July 23- August 21):

Uranus' ongoing retrograde in your tenth house may cause difficulty for your career and leave you feeling powerless. This will challenge you, Leo, because your regal personality makes you a natural-born leader. Thankfully, the Aries full moon encourages you to redirect your energy to your deeper goals. Start that new self-help book, plan that upcoming trip, and spend your time focusing on the things that fill your cup! Your chart's ruler, the Sun, encourages you to pour this joy into your close connections, but be cautious and save enough goodness for yourself!

Song Rec: Petals // TOPS

Virgo (August 22 - September 23):

Try not to confuse your head and your heart this month, Virgo. While you usually come from a place of analysis and logic, Neptune's retrograde in your seventh house of Pisces may change your usual pace. Lots of emotions and feelings about spirituality are in your future. Though it is important to feel these things rather than push them down, it is also vital that you distinguish between fact and fantasy. Abundance is also in your future, Virgo, and you may have noticed this already. Commotion in your second house means that finances are undergoing lots of change. It may be hard to balance your need for success with your desire for ease, but you will earn what you deserve in the end. Focus on the positive and keep the dollars coming in!

Song Rec: just like magic // Ariana Grande

Libra (September 24 - October 23):

Release unnecessary guilt this month, Libra. It's okay to celebrate your wins, birthday baby! It's time to put your time and money into what you care about. Don't be afraid to stand up for yourself in one on one relationships. A new career or health based endeavor may be daunting, but consistency is all you need to see a positive outcome! Mars rules over your second house, so

food deeply affects your disposition, motivation and desire. Your body may be particularly sensitive to certain foods as you transform your outlook so it's a good time to adjust your diet as needed. A close relationship may be coming to an end around the 20th as the full moon in Aries squares Pluto in your 4th house - it's okay to be both sad and relieved. You exist in multitudes.

Song Rec: I Love You But I Love Me More // MARINA

Scorpio (October 24 - November 22):

You may be feeling particularly introverted this month, Scorpio. Your home life or close relationships may be feeling hectic and tumultuous drawing you inwards. It can feel as though the needs of your loved ones draw your energy from your personal goals and you are striking a balance between how much you can and can't do. New studies pique your interest and you may find yourself deep-diving into a new subject at school or hobby you pick up. Mercury will be stationing direct in your 12th house on the 18th - at this time you may come to the realization there are certain connections or vices in your life that you have outgrown. This is a sign of growth, not a reason to panic. Honor your gut feelings. Remember - anxiety revs you up, intuition is calm.

Song Rec: Life Goes On // Oliver Tree

Sagittarius (November 23 - December 22):

Nervous energies may interfere with your sleep this month, Sagittarius. Tend to any repressed emotions brought up with compassion. The intentions you set this month will have lasting power over the next 6 months. A sudden boost of abundance in the form of resources you have been seeking will help you feel clearer about future plans when it comes to work. Be careful to read the fine print when it comes to signing any contracts! As Saturn retrograde turns direct in your 3rd house later this month, petty conflicts and tension with friends and siblings ease up. Friends from the past may be coming back as well!

Song Rec: Vibrate On // Erykah Badu

Capricorn (December 23 - January 20):

It's time to invest in yourself, Capricorn! Those plans you've been sitting on for months are ready for you to get things going. Don't be daunted by the time you have to invest in future projects and plans. You have the slow burn Midas

touch! Now is not the time for self-deprecation. Network your ass off and believe in your sardonic charm. The most transformative experiences will be personal this month. Take time to process the growth you've gone through over the past few months in relation to self-awareness. With Jupiter retrograde ending on the 18th and going direct in your 2nd house, you'll notice finances becoming more stable and even likely an increase in opportunities for finding new sources of income.

Song Rec: Grumpy Old Man // Remi Wolf

Aquarius (January 21 - February 19):

Big decisions this month, Aquarius! Be careful not to let authority figures in your life manipulate your goals or morals. Your dedication to social causes carries greater influence this month. The new moon in Libra is happening in your 9th house and trines Saturn and Jupiter in the 1st house - a new beginning buds in relation to the themes of education, travel, and religion! Moving house is favorable from the 18th onwards. Many blockages experienced over the past few months are lifting! You'll be feeling more optimistic about your future and capable of making major personal decisions independently. It's also a highly favored time for beginning a new health/fitness based routine.

Song Rec: XTRA (ft. Tierra Whack) // Willow Smith

Pisces (February 20 - March 20):

This month is potent for you, Pisces! With Venus squaring Jupiter in your 12th house, subconscious worries come to light - it is time to recognize where your fears manifest in the form of self-limitation and liberate yourself. With your dreamy nature, fantasy can become reality when you let yourself work towards it and accept help along the way. There's a focus on increasing intimacy within relationships as well as attracting new romantic connections - so get flirty, babes! Finances are looking up this month, especially when it comes to collaborative work. Renewed interest in spirituality and a great time to prioritize self-care.

Song Rec: I Am (ft. Flo Milli) // Yung Baby Tate

Christianized Traditions:

A Brief History of Halloween

by Adam Nichols

The night between Oct. 31 and Nov. 1 was the Celtic New Year. Samhain (pronounced sah-win), meaning “summer’s end,” was a festival held to commemorate the coming of winter. Since the colder seasons were commonly associated with human death, it was believed that on this night, the veil between the spirit world and our own was thinner than normal and that spirits of people who passed the year prior could be found wandering the earth. Celtic people would celebrate the night with a “fire festival,” where they danced around massive bonfires in which they burned crop and livestock sacrifices as an offering to their deities. They wore costumes fashioned from animal skins as a way to ward off spirits who were looking for human victims. During this time, druids (Celtic Pagans) would also practice

divination - often by casting sticks, bones, or rocks onto the ground and interpreting their positions - which was thought to be more effective on this night than any other, and was a great source of comfort for the people of the time as they prepared for the bleak winter. At the end of the night, every household would bring a flame from their sacred bonfire back home to light their hearth, to protect themselves from malicious spirits, and leave out small portions of their nicest crops for wandering spirits

By 43 A.D., when Romans occupied most Celtic territory, two Roman traditions were incorporated into the Samhain festival. One was Feralia, a commemoration of the passing of the dead, which was celebrated similarly to Samhain with feasts and offerings for the spirits of the deceased. The other was a day to honor Po-

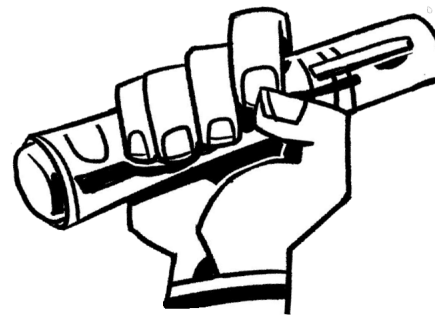
mona, the Roman goddess of fruit and trees; it is speculated that today’s Halloween game of bobbing for apples was rooted in this tradition.

After Christian Influence had spread onto Celtic land around the ninth century, Samhain was gradually supplanted by the church holiday known as All Saints Day, which was celebrated as a feast to honor Catholic Saints on Nov. 1. When they realized the traditions from Samhain weren’t dying out very fast, they decided to dub Oct. 31 “All Hallows Eve,” which eventually became known as Halloween, in order to impose their own church-sanctioned traditions on the day. The festivities remained similar; people dressed up in costumes (usually as angels, devils, or saints) and held parades, danced around bonfires, and carved pumpkins. The tradition of leaving food

outside one’s door for spirits morphed into trick-or-treating for costumed children.

The celebration of Halloween quickly spread throughout Europe once it had been incorporated into church traditions, but in the colonial United States, the celebration of Halloween was more common in the Southern colonies because of the strict Protestant beliefs held in New England. It was not until the late 19th century that Halloween started to become more widely recognized throughout the United States. Today, people in Celtic Neo-Pagan communities still celebrate Samhain by hosting potlucks, making bonfires, decorating altars to honor the dead, and practicing divination.

ADVERTISE WITH THE COOPER POINT JOURNAL!



FOR 50 YEARS, THE COOPER POINT JOURNAL HAS OFFERED READERS IN OUR COMMUNITY EXCLUSIVE COVERAGE OF LOCAL ISSUES, ART AND EVENTS.

OUR MONTHLY ISSUES ARE DISTRIBUTED STRAIGHT INTO THE INBOXES OF ON-CAMPUS STUDENTS, SUBSCRIBERS, AND NEWSSTANDS THROUGHOUT OLYMPIA, MAKING SURE YOUR ORGANIZATION’S MESSAGE THE CPJ REACHES ENGAGED LOCAL COMMUNITY MEMBERS.

WHEN YOUR ORGANIZATION SUPPORTS THE CPJ, YOU’RE HELPING TO BUILD AN INSTITUTION OF COMMUNITY JOURNALISM WHILE CHALLENGING CORPORATE CONTROL OVER THE MEDIA!

FOR INFORMATION ON OUR SMALL BUSINESS AND COMMUNITY ORGANIZATION ADVERTISING RATES, CONTACT JAE ANDERSEN :
COOPERPOINTBUSINESS@GMAIL.COM, 253-620-0320

