



the Cooper Point Journal

Issue No. 4 | Nov. 7, 2013 Evergreen State College Student Newspaper



RACHEL 5
CORRIE PAGE
NEW MEMORIAL
on **CAMPUS**

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Kendall Winter plays with The Shook Twins 11/8



Tender Forever performs during Signal Flow 11/12



Dogjaw plays at Le Voyeur 11/19

THURSDAY 11/7 FRIDAY 11/15

WASHINGTON CENTER

- Seattle International Comedy Competition: Semi finals

LE VOYEUR - Dionvox

SATURDAY 11/16

ELKS LODGE - Record Show

FRIDAY 11/8

LE VOYEUR - Doc Hollywood Album Release, Holywood Kill Krew

WASHINGTON CENTER - Steve Bently Band

OLYMPIA BALLROOM - The Shook Twins, Kendal Winter

TUESDAY 11/19

LE VOYEUR - Dogjaw, RVIVR

WEDNESDAY 11/20

LE VOYEUR - All Ages: Gorilla Stomp, Enclosures

LE VOYEUR - I Like Science, Fruit Juice

WASHINGTON CENTER - High and Hallowed: Everest 1963

WRITING CENTER- Self-Evaluation Workshops 4:30 - 5:30 LIB 2302d

MEDIA ISLAND - Gabriel Wolfchild, Girlfriend Worship

SATURDAY 11/9

LE VOYEUR - Never Sleep, Everybody Weekend, Height, Al Lover

WASHINGTON CENTER - Charlie Musselwhite

SUNDAY 11/10

WASHINGTON CENTER - Olympia Symphony Orchestra

TUESDAY 11/12

LE VOYEUR - 100%

LE VOYEUR - DL Murray hip hop show

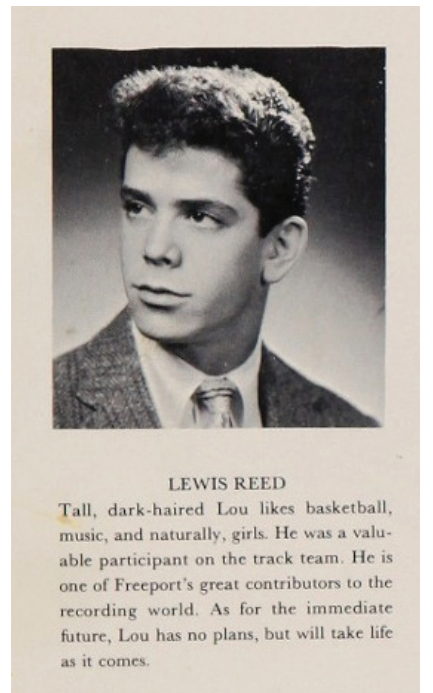
NORTHERN - Signal Flow: A Cerebral Night of Women with Electronic Music

WEDNESDAY 11/13

MEDIA ISLAND - Crow, Get Mom

THURSDAY 11/14

LE VOYEUR - Ali Baker, Hazel



LEWIS REED

Tall, dark-haired Lou likes basketball, music, and naturally, girls. He was a valuable participant on the track team. He is one of Freeport's great contributors to the recording world. As for the immediate future, Lou has no plans, but will take life as it comes.

The good die young

Letter from the Editor:

Last week, two of our staff member's names were misspelled: Jaclyn Hashimoto, who wrote, "When It Comes To Permaculture, Evergreen Gets DEAP", and Joel Skavdahl, who drew several comics. Their names have been corrected in this issue, and have been corrected on the online PDF, which can be downloaded at cooperpointjournal.com.

- Ray Still

Cover Graphic



Courtesy of Amanda Frank

Interested? Want to help? Nauseated? Come to CAB 332

WWSD? {What Would Satan Do?} BY PATRICK STEWART

When an individual decides that they are interested in a religion, it usually isn't hard for them to figure out where to turn. There are support groups, online communities, and places of worship for most spiritualities, religions, sects and denominations. But say that you've tried God, Budha, Allah, Yaweh and Haile Selassie, and you've decided they're just not for you. The next logical step, obviously, is to aim your sights a little lower. Way lower. Keep going. That's it - there he is. The Dark Lord himself. All Hail Satan. But where to find some like-minded worshippers?

Patrick: So how did you guys get started doing this in Olympia?

Ashlee: I was really wanting to go see a Satanic church sermon, like in a creepy church, but we couldn't find one anywhere. So we'd watched the documentary on Anton Leveigh [Satansim], and I'd get really horny. Satan just made me really happy, so we decided to work on Satan.

Chris: For years, I saw all these people handing out Bible tracts, and it always really annoyed me. I just thought it would be funny for someone to be doing the exact same thing, but just being really pushy about Satan. I grew up going to an Evangelical Christian school, and there's just an appeal to televangelists and prosthelytizing that I can't quite explain. I've been an atheist for years, but I've always thought "I don't see what's so bad about the Devil." In the Garden of Eden story he's just telling you about knowledge you're not supposed to have. The metaphor of the Devil is just something that really inspires me. And Ashlee really inspires me.

P: And now I hear you're hoping to expand it to a student group?

[Editors note: *Greeners for Satan is a student group that hopes to be formed by the end of the month - in time for the next full moon meeting. You can find them on Facebook for updates on the group. It is being lead by Daisy Woodward.*]

C: I like the idea of there being a Satanic missionary here, and a Satanic student group. In Satanism, we're all supposed to be our own Gods, so maybe we can come up with some rituals that would be fun.

A: And I like how many people it disgusts!

C: Yeah, it upsets people, but it also makes people laugh.

A: I always ask people if they want to hear the good news about Satan.

C: She's always walking around downtown, yelling "Hail Satan!" at strangers.

A: A lot of people say it back now.

P: What's the most important thing that people should know about Satanism?

C: That it's whatever people want it to be. Satanists everywhere don't agree on everything, because the Devil, there's not a lot

in the Bible about him, so we don't have a lot to go on. Almost every Satanist would agree that it's about being your own God, and that the figure of the Devil is something to embrace instead of rebuke. But there are atheists like me who don't believe in the supernatural, it's just metaphorical. And then there's theistic Satanists that pray to Satan, like Ashlee is more theistic than me, so you can't generalize much more. There's a commitment to wickedness or trickery, but I don't know if that's universal. It's just like if you ask "what's a Christian," you couldn't have an exact answer. But it definitely takes a certain kind of person to just publically say "I stand with Satan." To throw your lot in with the Devil.

A: I stand with Satan! Hail Satan!

"Satanism is something that's way more fun than Jesus."

-The Blind Satanist

P: And Ashlee, what do you want people to know?

A: That Satanism is something that's way more fun than Jesus. Satanism is a way to release all the feelings that people force on you about how you're supposed to be guilty, or about turning the other cheek. I used to do that, but Satanism to me was a way to embrace saying "no, I'm not going to turn the other cheek, I'm going to hit them back." It's a way to embrace guiltlessness, and shamelessness, and not living up to other people's standards. When I became a Satanist, Satan cured my panic attacks. I used to get them a lot from people trying to get me to feel bad, but now I hardly get them at all.

C: (dryly) Satan cures panic attacks. We have an actual miracle healing story here. No, it's true though, Ashlee did stop having panic attacks when she stopped feeling guilty so much.

P: How else has Satanism changed your day-to-day life?

C: I've got friends that freaked out who don't talk to me anymore. But also friends I never would have met if I hadn't started doing this. When I came out as a Satanist it really made people show their true colors. It's interesting, usually in the Bible, the Devil's job is to test people. Some people pass, and some people just fold. Some peo-

The Olympia Satanic Society is here to help. Meeting every fourth Wednesday at 7:30pm at the Olympia Center, the group gathers for discussion of Satan and eating of cookies (not vegan). So what goes on at Satanic meetings held in a conference room? To help with your devilish curiosity, we chat with the folk who started the society, Chris Allert, otherwise known as The AntiChris and his girlfriend, Ashlee Levcun, or The Blind Satanist.

ple are really judgemental but they hide it; when they find out that you're out there promoting depravity and the Devil, they can't hide it anymore. I'm grateful for it, I'd rather see people as they are than live in some sort of illusion.

A: I'm way happier now that I'm a Satanist. So I hate my family, right? And I kept trying to get them to go away. I took them to court and everything to get a restraining order, but they wouldn't go away! So finally, I publically humiliated them on the internet, told them I was a Satanist, and they finally left me alone. I lost a lot of relationships too, but overall Satanism has helped me enjoy life more, and not care what people think about me. I have an old Russian grandma who's a Jehovah's Witness that wouldn't stop calling me, and she told me she was going to do Hail Mary's for me, so I told her I was going to do Hail Satan's for her! (they both giggle).

P: That's pretty amazing. So then what goes on at the meetings?

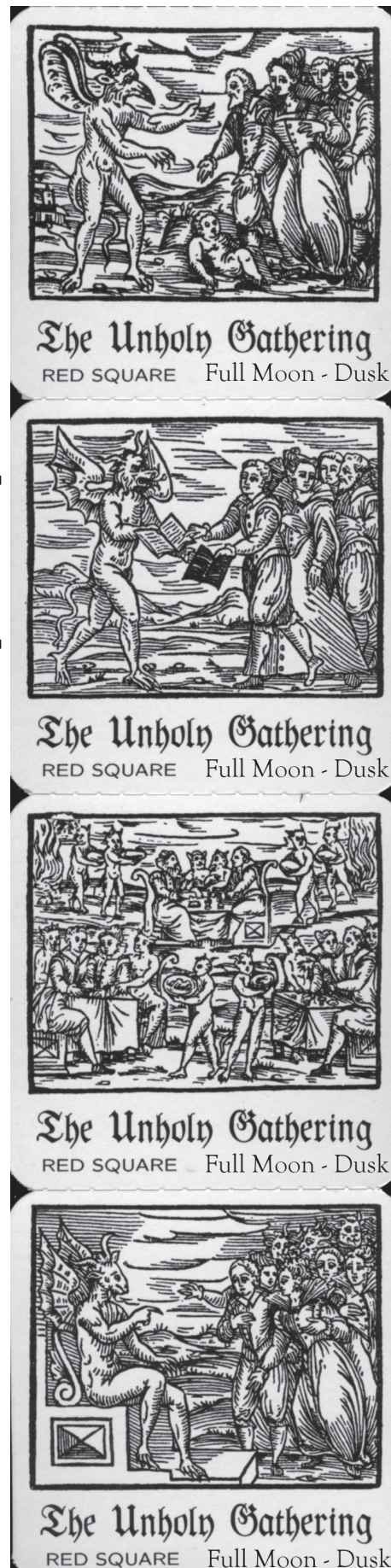
C: Basically there's no structure. The meetings are just a place for people to show up and talk about Satan and eat cookies. People used to complain that the cookies weren't vegan, but vegan cookies just aren't good, you know? So those meeting aren't really rituals, it's just a place for people to talk.

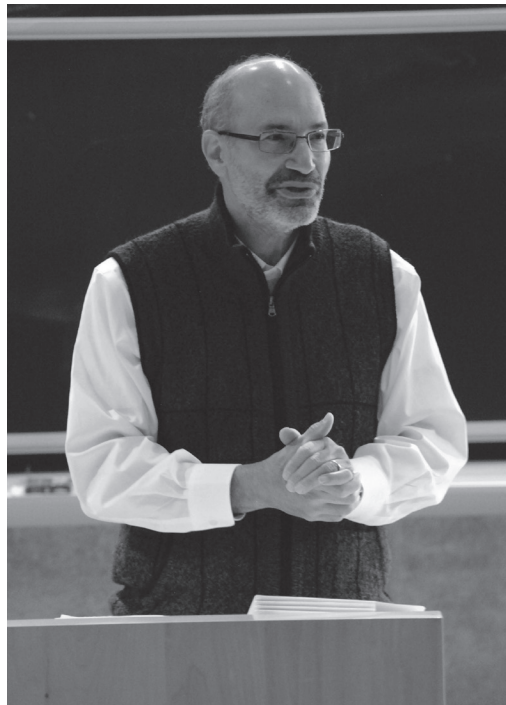
"I've heard that when you say Hail Satan, you're really saying Hail Me."

-The AntiChris

P: Is there a place for rituals?

C: Well the first part of a pact with the Devil is you go to a crossroads. I was trying to think of a place and ended up riding the Bainbridge Ferry at midnight. It was a new moon, which is the darkest night of the month, and I thought that was good. So I invite everyone to do that each month. You have to figure out what you can do for the Devil, and what you want the Devil to do for you. Really, you have to figure out what you want to do for yourself, since it's about worshipping you. My personal ritual is to take five demon images and release them into the water. People do whatever kind of ritual works for them.





VIRGINIA CORTLAND

Professor of Law Calls For Student Awareness of Federal Prison Systems

BY SHAMONT ANDREWS

Violence in prisons has increased because of solitary confinement. Federal courts have California under pressure for overcrowding [prisons], and the state of Californiwwa wants to kill gang violence and culture. One hundred years from now, we will look at the current prison system and say, ‘Oh my god!

What were we thinking?’ just as we did with slavery in the past,” voiced Jules Lobel, professor of law at the University of Pittsburgh & president of the Center of Constitutional Rights, a national human and constitutional rights organization based in New York.

On Nov. 1, Lobel spoke at the “Reflection on the California Prisoner Hunger Strike” event sponsored by the two student groups: Evergreen Political Information Center (EPIC) and Abolish Cops and Prisons (ACAP). The event was held during the Alternatives to Capitalist Globalization program. He expressed the necessary change within the definition of the word “cruelty”.

“If you ask my clients the difference between physical pain versus mental pain, for example, electric shock versus solitary confinement, they would

agree that cruelty is when you drive someone crazy,” said Lobel. According to Professor Peter Bohmer, Lobel has been part of one of the most important strikes within the past few years: the 2013 California federal prison hunger strike. During the strike,

prisoners demand five important changes: to eliminate group punishments, abolish the debriefing policy and modify the “active/inactive” gang status criteria, comply with recommendations of the US Commission of Civil Rights on safety and abuse in American prisons, provide adequate food, and provide constructive programs and privileges for indefinite solitary housing unit inmates.

Lobel challenged his audience to mentally picture Pelican Bay solitary confinement cells, otherwise known as security housing units [SHU]. He

The old union slogan “solidarity forever” has been transformed in the prison into “solitary forever”

Farmers Market to Remain Open Through the Winter

BY CASSIE JOHNSON-VILLALOBOS

Olympia Farmer’s Market’s board of directors voted to keep the market open through the 2014 winter season during a meeting on October 21. The market begins its first winter season on Saturday, January 11. Its usual season lasts from the first week of April to December 24.

This year, all vendors are closing down on December 24, but not all are returning in January.

The list of vendors is not yet decided upon, and is largely up to the vendors

themselves, according to the market’s general manager, Charlie Haney. “Hopefully, it’ll be an even mix,” said Haney, commenting on the potential variety of products available to winter customers.

From January 11 through March, the market will be open on Saturdays only. Hours will remain 10am to 3pm.



Sullivan’s Homestead at Olympia Farmer’s Market PHOTOLAND, SHAUNA BITTLE

described each unit as an “80 square foot cells, no windows, and four full walls of emptiness. The prisoner has no access to physical interaction nor can they make or receive phone calls unless they are about the death of a close relative. Otherwise, that person is only allowed one call while in solitary.”

Lobel argued that “something as simple as a window to view the outside world keeps one’s sanity.” He continued his lawsuit against the state of California, arguing for “natural and dignified human interaction.”

Lobel explained how solitary confinement at Pelican Bay has been known to hold a disproportionate number of African American and Latino inmates. He also explained how these inmates are thrown into the SHU with indeterminate sentences, due to their association with gang violence, reading “radical” political literature, and owning artwork and pho-

tographs that may construe, under investigation, inmate communication with outside gang members.

Lobel also commented on how solitary confinement at Pelican Bay has caused solidarity between rival ethnic gangs. The old union slogan, “solidarity forever”, has been transformed in the prison into “solitary forever.” According to Lobel, black nationalist, white aryan brotherhood, hispanic gangs, and other gangs have come together in ethnic unity to end violence against one another, and to fight against the California solitary confinement policy.

Wrapping up his speech, he called for students to become more aware of the federal prison system, especially within their own states. He also urged them to interact more with former inmates, and to understand their personal stories under poor prison conditions.

The History Behind The Memorial

BY RAY STILL

Ten years after the her death, the Rachel Corrie memorial was dedicated in ceremony on October 23, 2013. The reflective stainless-steel pyramid is the first permanent memorial at Evergreen to the student activist who was killed by an Israeli army bulldozer in the Gaza Strip in 2003 while protesting the demolition of Palestinian houses.

“Through these ten years, Evergreen students have been moved by Rachel’s story,” Cindy Corrie said at the dedication. “A good number come to intern with us at the Rachel Corrie Foundation for Peace and Justice; others by becoming deeply involved with social justice issues about which Rachel cared; and more to do their part to learn about the issues that took Rachel to Gaza.”

Other speakers included Michael Zimmerman, the vice president of academic affairs and provost of Evergreen, faculty members Anne Fischel and Therese Saliba, artist and Evergreen alum Ross Matteson (’80), and students Elissa Goss, Zayd Warah, Elizabeth Moore, and Khristina Erickson, who read from Rachel’s own works and words. President of the college Les Purce was scheduled to speak at the dedication, but was unable to attend due to a personal emergency.

“Remembering Rachel, the person, is the special duty of Olympia, her hometown, and Evergreen,” Zimmerman said when he accepted the memorial on behalf of the college. “This beautiful piece of work is an especially appropriate way to remember Rachel.”

The Rachel Corrie Memorial Planning Committee

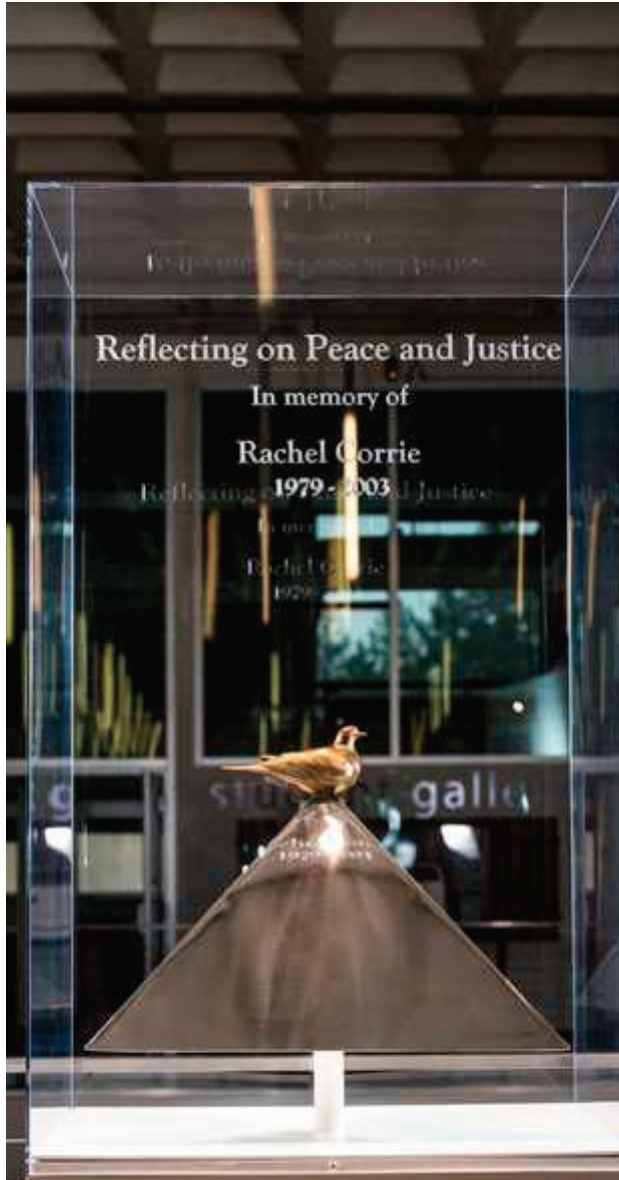
Matteson’s art piece may be the first permanent memorial to honor Rachel Corrie at Evergreen, but there have been other student and public-made memorials on campus since her death.

“People just started to create a memorial to her in the library lobby,” said Saliba, a member of Evergreen faculty and of the Rachel Corrie Memorial Planning Committee. “People put flowers and a poster to her and candles. We got letters from people all over the world, and we had art about Rachel that was drawn by local school children. We had all kinds of stuff that was coming in, and people would just put it out there in the library lobby. It was actually quite large.”

The makeshift memorial was eventually moved to the Seminar II building. “It was a space where people could see all this material and reflect and write on the meaning of Rachel’s story,” Saliba commented. The memorial stayed in room E3105 for “two to three years, and then we were asked to move it because it was going to be used as classroom space,” she said. “So we put a lot of that in storage, and decided to think about something more permanent.”

In 2008, the Rachel Corrie Memorial Planning Committee emailed President Purce about wanting to install a permanent memorial. They introduced Matteson’s idea of the memorial, the pyramid and dove, which had been constructed earlier that year. Matteson and the committee’s original plan for the memorial was to place it in a garden on campus, and did not include a glass case. The committee also hoped to present during the Rachel Corrie Foundation for Peace and Justice’s ‘Peace Works’ event, which brought speakers to Evergreen’s campus to discuss the situation in Palestine, in April of 2011.

“All we heard back from the administration was that they were working on a memorial policy,” said Saliba. “In terms of the politics behind it, that was all the feedback we got. That put this proposal on hold.”



Cindy Corrie speaking at the dedication. ROSS MATTESON (TOP) and BOB IYALL (BOTTOM).

College Policy for Memorials

The college’s current policy towards memorials and naming college buildings was enacted in 2011. Before that, the college did not have an official policy, according to college staff.

“The Board of Trustees clarified their delegation of au-

thority that they operate under, to say that naming belongs to the Board of Trustees,” said John Carmichael, Deputy to the President and Secretary to the Board of Trustees. Additionally, the vice president of college advancement is allowed the power to approve memorials on campus that are accompanied with a monetary gift, and the president is allowed the power to approve memorials that are not accompanied by monetary gift, according to the policy.

The policy outlines three different types of memorials – a plaque on campus, a bench with a plaque, and a memorial tree. Matteson’s memorial does not match the criteria set by the college for memorials, and Carmichael and Lee Hoemann, the vice president for college advancement, agree that Matteson’s memorial was ultimately not affected by the college’s memorial policy - instead, the memorial was considered a gift of art.

According to the college’s memorial policy, a gift of art is supposed to be approved by Evergreen’s Campus Arts Advisory Committee before it is put on campus. “But then we get into the position of the Arts Committee making a decision whether or not something is good art or not, when it is related to something that is very emotional or a memorial,” said Hoemann, who is also on the Arts Advisory Committee. “So we said that we were not going to do that.” Hoemann said that it fell to President Purce to decide to install Matteson’s memorial. Purce was not available for comment.

Purce approved of Matteson’s piece in May of 2013, but asked the committee to place the memorial inside of a building. The committee proposed to place the memorial between the Flaming Eggplant and the Student Activities offices, which they saw as a very well suited placement for the memorial.

The committee is currently working on a proposal to make a Japanese Tea and Memorial Garden on campus, which will also feature a memorial bench dedicated to Rachel Corrie.

The Rachel Corrie Foundation for Peace and Justice

The Rachel Corrie Foundation approved the donation of \$5,000 to Matteson in 2008, to cover “the most basic costs of the artwork,” said Cindy Corrie, President of the Rachel Corrie Foundation. More recently, in June 2013, the foundation’s board approved to accept money donations to help cover the cost of the glass case and the installment of the artwork in the CAB.

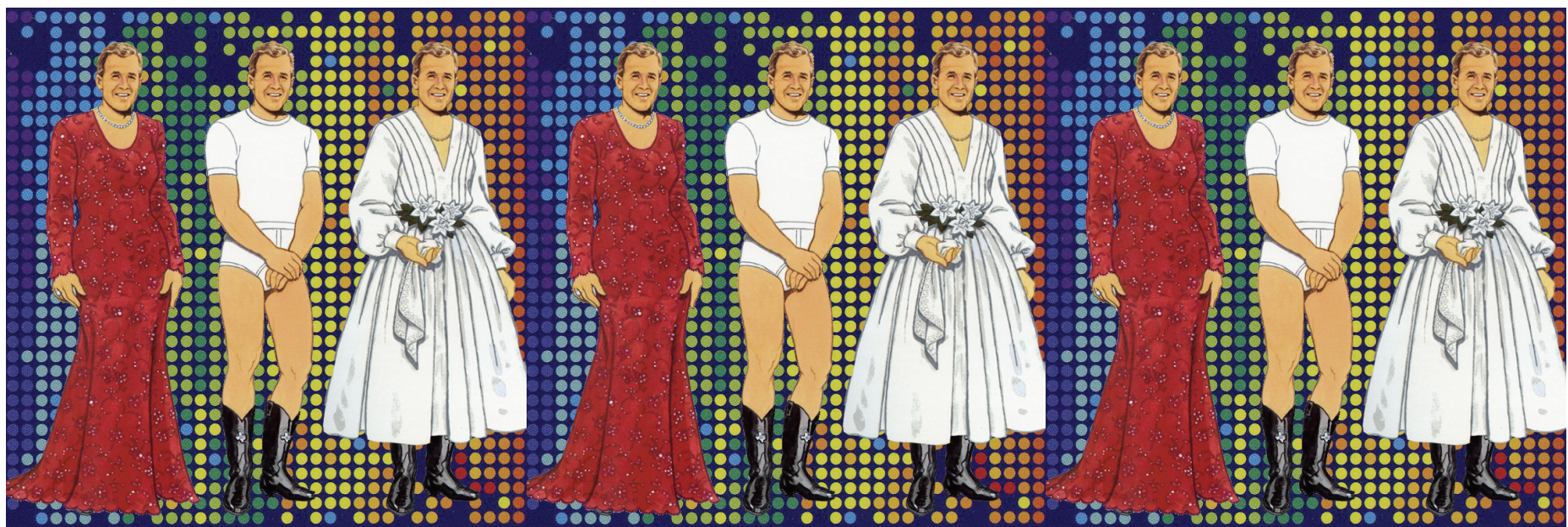
However, Cindy and Craig Corrie (Rachel Corrie’s father) had nothing to do with the memorial on campus, and even abstained their votes when the Rachel Corrie Foundation voted to fund Matteson’s memorial. “As a family, we have always been connected to Evergreen in some way, because it was a part of the community we really liked,” said Cindy Corrie. “It was young when we came here in 1975, and it was still really controversial in the community. But after Rachel was killed, the college was particularly helpful to us, especially certain faculty.”

“But we never felt, as a family, that it was our position to advocate for any kind of memorial on the campus, or even in the community,” she continued. “We are glad that Rachel is remembered in all the different ways that she is, but there just was not a moment when we thought, ‘There needs to be a memorial on the Evergreen campus, and we are going to make it happen.’”

To that, Craig commented, “It took ten years, but so what? It came together, and it worked right.”

Cindy agreed, and said, “In some ways it makes it more meaningful. It says that ten years later, this story still resonates.”

Check out this article online at cooperpointjournal.com to listen to an audio version of the dedication ceremony.



"HOW SHOULD BUSH BE REMEMBERED?" BY AMANDA FRANK

Native American Dream: Weaving of Two Cultures

BY AMANDA FRANK

Amanda Frank is from Fairbanks, Alaska. She is active on campus through the Cooper Point Journal, KAOS radio, and the Native Student Alliance. Having not done any artwork before, Frank does not consider herself an artist, and does not know where she fits in the world of art. Frank created "Native American Dream: The Weaving of Two Cultures" for a photography assignment using scanner photography. This technique uses a scanner as the camera to compose a photograph, and utilizes unusual objects and layering in Adobe Photoshop. For "Native American Dream," Frank scanned three objects— a weaved mat in a Coast Salish

style, a bookmark with a photo of a young Navajo girl, and a cut out paper doll outfit from the "George W. Bush and His Family Paper Dolls" book— and layered these scans using Photoshop to make the final image. Frank also used the same technique when she came up with the print of George W. Bush. She layered the background with a scanned copy of Bush as a paper doll in his underwear and layered a white and red dress over him.

Frank is focused on finishing her bachelor's degree this spring and wants to pursue work in the field of journalism. She also hopes to work with indigenous communities in some capacity.

The print started in a comical way for me. I have this obsession with the term "American Dream." The American Dream is this idea that if we can just overcome obstacles in life, then we can achieve overall wealth and prosperity. This is generally only possible for white, or white-passing, US citizens. As an Athabascan Alaska Native, achieving this dream means giving up certain parts of my identity that are really important to me. The economy in my village is subsistence based, meaning we live off of the land for many of our basic needs. There are few jobs available either with the school, in the clinic or with the tribal government. For me to acquire the necessary skills to perform these jobs, I needed to leave. Since leaving home, many parts of my life have changed, and the hardest part was weaving these two parts of myself together. I've completely immersed myself in western culture. When I go back home, I can instantaneously switch between languages, what I speak about, and my perception of things. Sometimes I slip up and my Olympia self comes out in Alaska or my wild Alaska side comes out in Olympia

and neither side understands what is going on with me.

When the Navajo girl's head came together with the "American" looking outfit, I laughed at first. It was funny to me because a few days before, I was laughing to myself about how weird we would look if one of my ancestors were zapped to the future and saw all of their descendants dressed in western clothing, speaking a foreign language, and immersed in a culture which was completely unknown to them and forced on their descendants. The clash of cultures between my tribe and the US is still happening now and began as recently as my grandparents generation.

"I was laughing to myself about how weird we would look if one of my ancestors were zapped to the future and saw all of their descendants dressed in western clothing, speaking a foreign language, and completely immersed in a culture that was unknown to them and forced on their descendants."

Within moments of this print coming together, I felt incredibly sad. Memories of my mother telling me about her boarding school experiences, memories of kids making fun of me at school for smelling like fish when I lived in the city, memories of seeing other Alaska Natives passed out drunk on the streets — all of them in "American Clothing" spilled into my mind at such a rapid rate that I found myself unable to speak about the photo and how it came together. I couldn't look at the photo for very long after I created it without choking up and fighting back tears. I thought about the history of boarding schools and the phrase "kill the Indian — save the man,"

which was used to justify the genocide of indigenous peoples. I thought about how I am constantly reminded of my "otherness" on a continent my people inhabited first.

I've had to think about racism all my life, even when I didn't have a choice of whether I wanted to think about it, or a way to articulate what I saw happening around me or how to stand up to it. Now that I have ways of engaging with others about the concept of racism, it's more frustrating to me when others don't understand what is a simple concept to me. It's frustrating when I see white and white-passing people appropriating my identity with fake dream catchers and wearing fake headdresses. So much of my identity was taken from me by white people, and it's like throwing it back in my face that you took my culture and now you are bastardizing it to the point that it is just some meaningless decoration to you.

This print is a way for me to say some things I couldn't say before. I want white people to look at it. I want them to think about their privilege. I want them to think about why they think dream catchers are beautiful decorations and why their appropriation is offensive to me. I want white people to think about how awkward that Navajo girl's head looks on that white body, and to know what I feel on the inside. I feel like I'm forcing myself to be something I am not and I have no other choice. I want white people to know what it's like to be forced into changing yourself into something you're not. I want white people to at the very least recognize that November is Native American Heritage month, a time dedicated to learning about and reflecting on the turbulent history between Native Americans and the European Colonizers.

BOOK REVIEW

Connecting Botany, Empire, and Reproductive Rights

BY CASSIE JOHNSON-VILLALOBOS

When required reading becomes a personal favorite, it's something worth sharing. Londa Schiebinger's 2004 publication *Plants and Empire: European Bioprospecting in the Atlantic World* exposes European botany's ties to colonial expansion.

Schiebinger uses "bioprospecting" and "biopiracy" as monikers for English, Dutch, Spanish, and French environmental explorations and exploitations outside of

Europe. These terms refer to actions that led to the redistribution and repurposing of indigenous plants as tools of empire.

Rather than approaching bioprospecting/-piracy with instant criticism, the Harvard history faculty sculpts a detailed storyscape out of

painstaking research. *Plants and Empire* explores the partially recorded and largely suppressed history of plant medicines used to control fertility



The Peacock flower, *Casealpinia pulcherrima*
WIKIMEDIA COMMONS

during a period when European powers first created a global economy on their own terms.

Many "exotic" abortive drugs were rebranded as profit-heavy trade goods that furthered the trade aims of Western merchant and governing bodies. Asafoetida, used in India's traditional cuisine, was

also a long-standing agent of birth control on the subcontinent. While its versatility as a seasoning was exaggerated to up the East India Company's spice sales, knowledge of its

Many "exotic" abortive drugs were rebranded as profit-heavy trade goods that furthered the trade aims of Western merchant and governing bodies.

value to women's health remained in India.

As an extension of European expansion, "mercantilist governments enlisted the aid of physicians, botanists, and

midwives in 'growing' their populations," at home and abroad.

According to Schiebinger's research, women were rebranded as "national property" and "morally obliged to (produce) citizens" as well as slaves.

The book traces the birth of the government-industry-medical science nexus that bridged western Europe's transition from the Scientific to the Industrial Revolution.

Schiebinger contrasts two models for looking at history: "epistemology," the study of how knowledge is encountered and passed on, and "agnotology," the study of "culturally-induced ignorance." She focuses much of her survey on European activity on the central Atlantic seaboard of the Americas (often the Caribbean) before 1750.

Colonial scientists encountered natural methods of birth control in virtually every society they came into contact with. One particular naturalist, self-subsidized illustrator Maria Sybilla Merian, is highlighted in the text. Today, Merian is celebrated for her record of the Peacock flower's

abortive use in slave populations in Caribbean plantations.

Merian's informants told her that many women on colonial plantations did not want their children to be born into slavery, and so acted to spare them a life of suffering. Her work was highly sourced and rarely cited when she returned to her home city of Amsterdam. She lived at a time defined equally by the rising popularity and emerging government suppression of fertility control methods on the European continent.

I recommend *Plants and Empire* to folks interested in the origins of modern reproductive thought, the history of science, the development of global economies, or societies' relationships to their environments. It is an impeccably-structured academic masterpiece that respectfully withholds its own conclusions until the last 15 pages, in a revelatory chapter simply titled "Agnotology."

What Took So Long?

A COLLABORATIVE STATEMENT BY THE STUDENTS FOR JUSTICE IN PALESTINE STUDENT GROUP

Several weeks ago, Evergreen unveiled a memorial to a deceased student. It was far from a typical memorial, however. The art piece commemorates the life and legacy of Evergreen student Rachel Corrie, who was killed by the Israeli military in 2003 as she

attempted to prevent the illegal demolition of the home of a Palestinian doctor and his family. Rachel's sacrifice has been honored by people throughout the world, yet it took the Evergreen administration over ten years to claim her as an alumni worth being proud of. The installation of her memorial only happened because of the determined efforts of faculty, staff and students to honor her memory.

Had these individuals not pushed for a memorial, the administration would have continued to bow to political pressure and to their own fear of a flight of donors should the college honor a "controversial" community member

like Rachel.

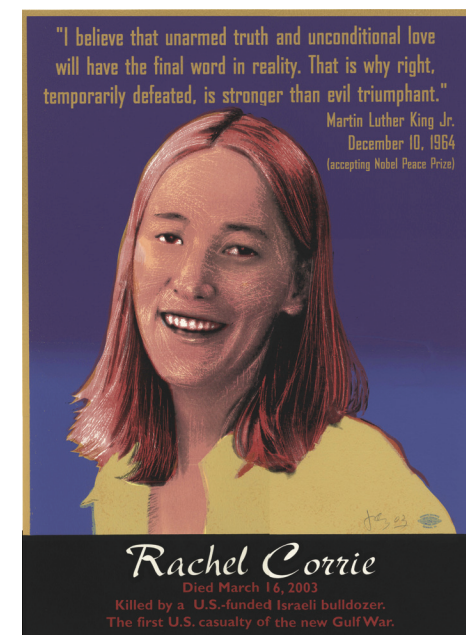
Rachel Corrie made the ultimate sacrifice for her firm commitment to peace and justice, and for that, she represents the best of Evergreen's values. The administration, which refused to honor her for over a decade, even at one point re-writing its own memorial policy to preclude the placement of the artwork now installed on campus (the original correspondences between faculty and the administration explicitly said that they are "in the process of developing a memorial policy" which was not something they had even considered or been interested in doing UNTIL moves were being made to

put a memorial up for Rachel), represents the worst of Evergreen: too often worried about negative reactions from the powerful to stand for the principles this college was founded upon. The administration deserves support for its

The administration...represents the worst of Evergreen: too often worried about negative reactions from the powerful to stand for the principles this college was founded upon.

decision to install the memorial to Rachel, but their decision should serve as a reminder: Evergreen's potential as a place for transformative education can only be realized by the united efforts of faculty, staff and students to outweigh the powerful voices close to the administration's ear. On this occasion of the

installation of a memorial to one of our community's best examples, let's all take the time to remember that these victories are possible.



A poster of Rachel Corrie from the 2003 memorial. PROVIDED BY ANNE FISCHER, THERESE SALIBA, and LARRY MOSQUEDA

Style Syllabus: Professor Fashion at Evergreen

Take note on 3 of Evergreen Professors' Interpretations of Style

BY SARA FABIAN

Since you're already taking notes on your professors' lectures, why not take a sartorial (tailored) lesson from them, as well?

When most people think of a "college professor", the image of tweed and corduroy, grey flannel, well-worn

style and fashion become a way to express their cultural or counter-cultural viewpoints.

leather shoes,

with a beat up satchel and some wire-framed glasses is what pops into many heads.

"Interdisciplinary" is the buzzword at Evergreen and remains true to the stylistic and aesthetic ideals of many professors. Each has an aesthetic eye

for fashion, style, and its rela-

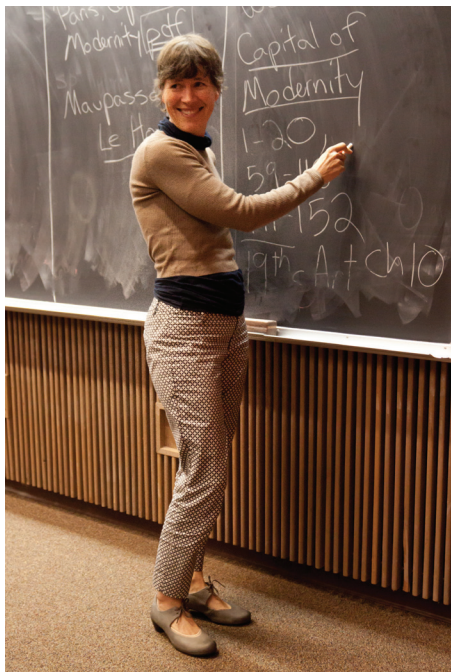
tion to today's culture. From my brief interviews, it's safe to say that style is something each of these talented people take somewhat seriously - not serious enough though to tell you the labels they wear, or if they put the blue tie with the black blazer, or the cool band t-shirt underneath their outerwear jacket - but serious on a philosophical level, as style and fashion become a way to express their cultural or counter-cultural viewpoints.

Steve Niva, a political science and Arab studies professor at Evergreen, explained that his style during the infamous new wave/punk era was that of a non-conformist. He believes that negating the norm, a form of counter-culture, is the anti-style. Steve wears combos or tailored blazers and sweater vests, with vintage ties and eighties tapered slacks.

Shaw Osha, an art history professor, made it perfectly clear that her style is what she finds aesthetically pleasing, not the overtly sexual and degrading body culture of the fashion industry. She doesn't want to promote the negative body images the industry so openly pushes. This is why the up and coming New York designer, Rick Owens, means

a lot to her. In Owens' recent Paris Fashion Week Summer collection, there is an emphasis on the architectural and playful uniforms of both the clothing the models wear and the creative step dancing they perform on the runway. This is her fashion inspiration, a creative approach to what makes a person feel beautiful.

Fashion is a concept generally left up to personal interpretation. Each professor approaches fashion by dissecting it and partaking in creative analysis with a philosophical, anthropological, and psychoanalytical eye. These professors are giving us some notes on their philosophy of fashion.



SHAW OSHA

1. What is your favorite article of clothing?

The uniform, like a jumper. Basics that transcend and transform.

2. What is the best part of being a professor?

Promoting visual literacy, living a life of the mind, and dedicating a life full of learning.

3. Who is your style icon?

Rick Owens, famous American designer who recently turned heads during 2013 Paris Fashion Week when models performed a step dance.



STEVE NIVA

1. What is your favorite article of clothing?

Vest. A grey, wool vest.

2. What is the best part of being a professor?

Helping students participate and learn.

3. Who is your style icon?

Slavoj Žižek, Slovenian philosopher and cultural critic.

"Autonomy is what inspires me because autonomy is the basis for having a style"

~Steve Niva



AMJAD FAUR

1. What is your favorite article of clothing?

Old jean jacket, it's five years old, even though it looks about 10.

2. What is the best part of being a professor?

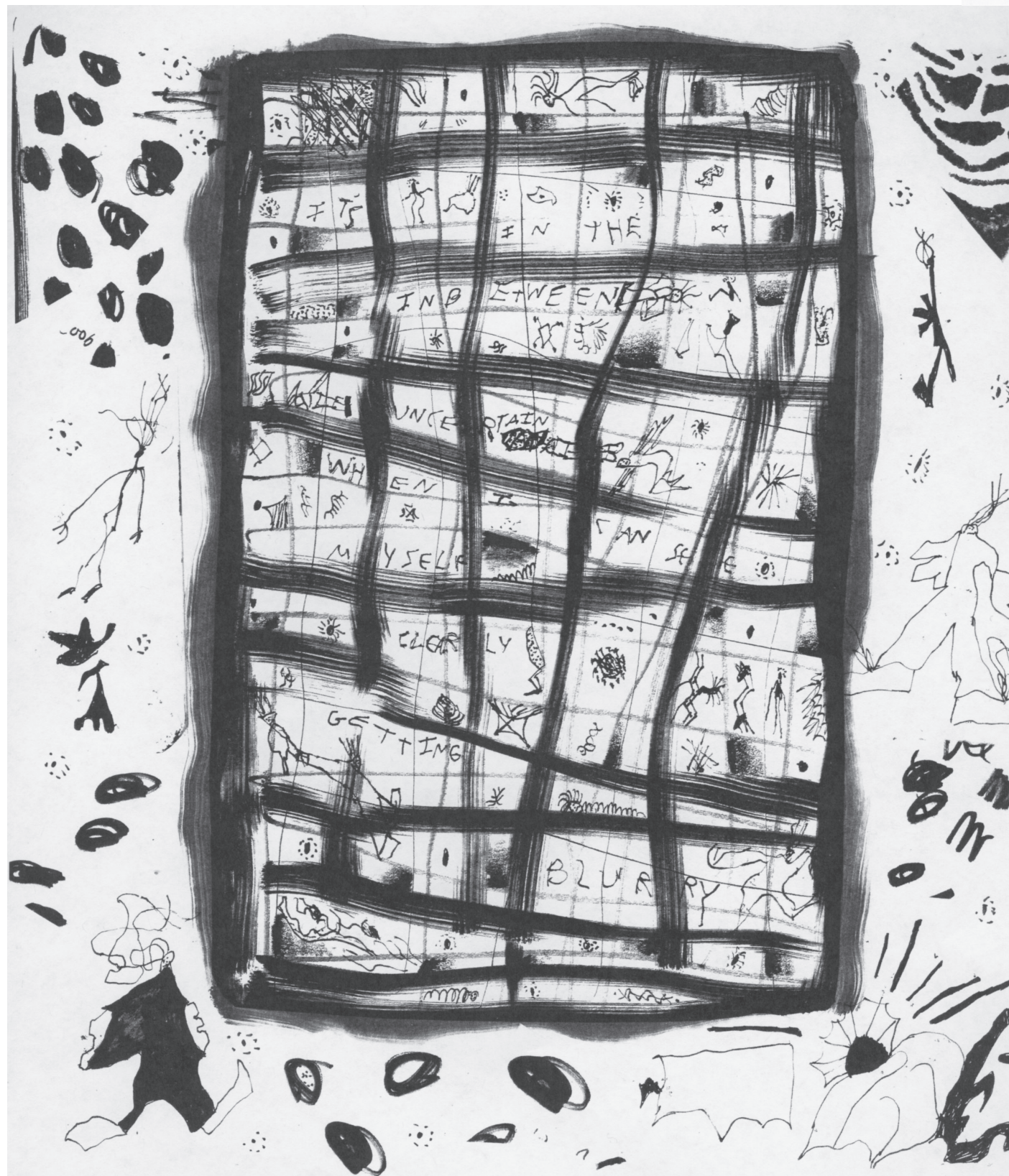
Watching the "light bulbs" go off over a student's head.

3. Who is your style icon?

Vincent Price, famous horror film actor and icon

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BLURRY



BY JOEL SKAANDAL

WWSD - Continued from page 3

A: Mine is Smm Smm! [pronounced Sum-Sum]

C: She has a demon named Smm Smm.

P: (nods, unsure how to follow that up.)

C: I have an altar in my room. I have a glass bowl of white sand, which symbolizes the barrenness and poverty of wholiness. I burn a black candle in the center of that to symbolize wickedness rising above wholiness. I have it surrounded by twelve vials of polluted water, to remind myself to fill every hour of the day and every month of the year with

depravity. Then I have a bell next to it that I ring and put the candle out with. I ring it nine times, which has historical significance in Satanism. I have thirty pieces of silver in a little bag, to remind me to betray Christ. They're all things I made myself, it's my personal ritual. Everyone has their own. This one resonates with me.

A: I invoke my Smm Smm demon, he's my direct line to Satan. I like to do a lot of rituals in the bathroom. If I want a certain prayer answered or a certain curse on someone to be fulfilled, I invoke my Smm Smm demon, and I hold my phone over the toilet. My grandma gave me the phone to use for Jehovah, but I like to use it

for Satan. Then I flush the toilet so that the curse or the prayer gets down to him.

C: I really like her rituals. I've heard that when you say Hail Satan, you're really saying Hail Me, and that's always stuck with me. It's a way to say that you're not going to follow all the taboos we have just because someone says to. And sometimes you violate one and realize "oh, that was there for a good reason." But you'll never know until you try.

A: And when I say Hail Satan, I mean Hail Satan.

C: I'm not a hateful person. Even if someone is a Christian, I'm not trying to push my thing on anyone.

I'm not out there knocking on anyone's door. I probably should, just to make a point, but it's just too rude for me, so I don't. But someone should be the Satanic Campus Missionary. Someone has to spread the Dark Gospel.

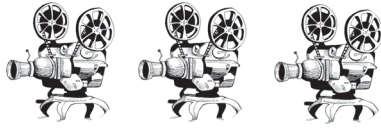
P: Final thoughts?

C: If Bill O'Reilly writes a book about me killing Jesus, I'll really feel like I've accomplished something.

A: Hail Satan!

You can find more information online at SatanicMission.Org or on Facebook at [Olympia Satanists /](https://www.facebook.com/OlympiaSatanists/) [Greeners for Satan](https://www.facebook.com/GreenersforSatan/)

Arts & Entertainment | CPJ OLYMPIA FILM FESTIVAL



PREVIEWS

The Punk Singer 11/9



In this biographical documentary, the audience gets a glimpse into the life of outspoken feminist, musician, and Bikini Kill and Le Tigre frontwoman Kathleen Hanna. The movie discusses her beginnings in Olympia, her involvement with the riot grrrl movement in the early 90's, and touches on her new musical endeavors in The Julie Ruin. Delving into more personal subject-matter such as Hanna's struggles with Lyme disease and the pressures that come with being labeled as the figurehead of the riot grrrl movement, director Sini Anderson offers a more personal and intimate spin on the life of Kathleen Hanna than we have ever seen before. The documentary includes interviews with prominent figures such as bandmate Kathi Wilcox, Beastie Boys member Adam Horowitz, and rock goddess Joan Jett. Hanna will be giving an in-person introduction to the film.

Hanna's band The Julie Ruin will also be playing at the opening night of the festival on Nov. 8th at the Capitol Theater with local acts Survival Knife and Hot Fruit. **BLAINE EWIG**

HUMP! Fest 11/15



Created and hosted by Dan Savage of *The Stranger*, HUMP! is in its eighth scandalous year of presenting "homemade erotica, amateur sex cinema, locally produced pornography, and community sexcapades." A grand prize of \$5,000 is awarded to the audience-voted fan favorite film. The festival's winner is not always the film with the largest... budget. There are multi-day showings in Seattle and Portland, but your one chance to catch the event in Olympia is at the Oly Film Fest on Friday, Nov. 15 (showings at 9:30 and midnight). Also, don't miss out on the pre-HUMP! party at Le Voyeur, where a portion of bar proceeds will benefit the Olympia Film Society. A few notes: While viewers are encouraged to use what they learn at HUMP! they should wait until after the films, as two young men learned this year after being ejected for sharing a friendly BJ mid-show. Also a spoiler: One film this year was submitted by a rather famous marching band!
ISSAC SCOTT & PATRICK STEWART

GET HALF PRICE TIX FOR THE MIDNIGHT SHOWING OF HUMP! IN OLYMPIA
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THESTRANGER.COM/HUMP

INTERVIEW
with

John Ford



RAY STILL

BY CASSIE JOHNSON-VILLALOBOS

As the station's Development Director, John Ford raises awareness of KAOS' campus and community resources. He jokingly calls himself the station's "master of propaganda." Before graduating from Evergreen in 1997, he did academic contracts for comedy writing, which led him to a career in radio broadcasting. After almost 20 years in radio, John has a collection of his own catchphrases, like, "College to me is BYOB—Bring your own brain."

CJ: When did you end up at Evergreen?

JF: I should probably recount for you how I got to Evergreen. I spent the first 40 years of my life in Niagara Falls, New York. I ended up writing and freelancing for the Niagara Falls Gazette.

One day, my editor gave me a call and said, "How would you like to do the entire Sunday front page? There's this thing called the Simpson's—it's new." And I went into it thinking that I was really going to talk to some guy who really couldn't draw, who got lucky. And Matt Groening thought he was going to talk to someone who just worked for a paper, that didn't know jack about animation.

[I said] "You're the second animation guy I've talked to." "Who's the first?" I said, "Oh, Chuck Jones [creator of Pepe Lepew & Roadrunner] from Warner Brothers." And we suddenly realized we were just two toonheads. He told me about this crazy school he went to that had no grades, no required courses, and was as he put it, "a haven for creative weirdos."

CJ: Who are your favorite people you've interviewed?

JF: In radio, we're talking close to 20 years of interviews, and with some wonderful and remarkable people. I'm going to pick two that happened in the same week. At the beginning of the week, I interviewed Bill Moyers. He had just left PBS for the first time. And I closed the week by interviewing Frank Zappa's widow, Gail Zappa.

CJ: What is KAOS' role at TESC and in community?

JF: I think in both instances we are a conduit between the smaller communities and community at large, be it the campus community, the progressive community... We are a conduit for neighbor to neighbor conversations and to be a reminder that the college is your neighbor. The students are your neighbors.

CJ: How is KAOS funded?

JF: By our agreement with the [S&A] board and the college, we are obligated to raise a certain amount, besides the generous portion we get from student activity fees. I can't thank students past and present enough. [Choosing] to let us remain independent like this is a genuine gift.

We do the fundraising through a couple of mechanisms. One is underwriting, which is by definition an on-air acknowledgement of financial support: "Support provided to K-A-O-S by your business, doing whatever it is you do, wherever you do it."

The other way is through membership drives. We are a public radio station. The public is actually on our airwaves: no paid hosts. If you don't hear it on KAOS, it's probably because you're not here doing it.

To that end, we look for member support. Twice a year, we take a week... to break into the shows [2-4 times] and talk about the value of KAOS and the value of becoming a listener subscriber. It's a matter of making the case for support and conveying need without desperation... Radio is really about being your best self.



New Music: You Are Plural

Local trio blurs the lines between pop-rock and classical on their debut full-length album.

BY ISSAC SCOTT

Though Olympia pop-rock outfit You Are Plural have established themselves on the West Coast over the past several years, their new album *Rabbit Rabbit* is a first in many ways. It's their first full-length album after two shorter EPs, both released in 2011. For the first time on this album, drummer Chad Austinsen joins the founding duo of cellist Jen Grady and keyboardist Ephriam Nagler. It is also their first release on vinyl.

Rabbit Rabbit sounds more fully realized than what they've released before - their style is more refined.

While they describe their music as pop-rock, their choice of instruments, sophisticated rhythms and existential lyrical themes suggest

something more unique and exciting. Not many bands center on cello and Wurlitzer keyboard, and the technical abilities they display are remarkable.

"Maybe we sound more methodical than we actually are," Grady said. "Normally when we write, we think in terms of 'this feels great,' and 'this feels not so great.' I'd say we're mostly a feelings-based band."

Like many in the Olympia music scene, the band challenges expectations and embraces unconventional techniques.

"We like not being a guitar-focused band," Nagler said. "It is confusing for some sound engineers... they don't really know what we're supposed to sound like."

"It's a challenge for traveling though," Grady added, "because they are both delicate instruments."

The tracks on this latest release range from inviting pop-rock gems like the opening track "The Best is Yet to Come" to more classical-sounding pieces such as "We Are Cold Inside."

Throughout, the lyrics are seductively simple while avoiding superficiality. "The Best is Yet to Come" explores an existential dilemma between waiting and action. On the verse, Nagler and Grady soothingly croon, "If I wait for the best then I wait/In the wings, for a chance to escape/I escape to a place where I know/ I can wait. Can I wait anymore?"

Their recording process also reflected the local Do It Yourself spirit.

"We rented the Quaker Meeting House out by Priest Point, and set up there and played everything live together," Grady explained. "We tracked the drums, and were going to track the Wurlitzer too, but the electricity out there had a large buzz. We did the Wurlitzer and cello at various houses around Olympia. One time we were house sitting and we set up and did vocals there in the living room."

Both of the two founders' careers have meandered through an unusual diversity of roles. Before moving back to her hometown of Olympia, Grady spent years touring North America

space in San Francisco. It was metal bands on all sides, and then it was us in this tiny room trying to write an hour's worth of music. It was really fun. I've played with a lot of people and it's really hard to get that comfortable that quickly."

In 2010, the duo moved up to Olympia, Grady's hometown, where they released two EP's with their label SideWithUs Records.

Grady and Nagler continue to collaborate with other musical projects around Olympia. Recently, Grady's cello and voice has been featured on records by Generifus, Steven Steinbrink, and LAKE.

Moving forward, Grady said the band is "antsy to be writing new songs."

"The winter's coming up," said Nagler. "It's like as soon as it gets shitty outside it feels good to stay home and flush out songs."

They also are looking to incorporate more multi-disciplinary art forms into their performance, particularly for their Olympia shows.

"When we play in Olympia we are trying to make it a more special kind of event," said Grady. "There's this guy, Eric, at Olyphant who does handmade 16mm film loops, so he's going to do some projections. We're trying to do more collaborations. In Olympia there's so many amazing musicians, artists, dancers, aerialists, etc, so the possibilities are endless."

"We had three days to create an hour's worth of music. We holed ourselves up in this really shitty practice space in San Francisco. It was metal bands on all sides, and then it was us in this tiny room trying to write an hour's worth of music." - Jen Grady

and Europe as a vocalist and cellist in a variety of Bay Area projects. Similarly, Nagler toured with several bands as a musician and sound engineer. The two came together while touring with Oakland singer-songwriter Emily Jane White, and struck up a musical relationship that continued when they got home.

"I fell in love with the way Ephriam played piano - super intense, and fast," Grady explained. "So on one of our last shows in Europe we realized we wanted to start a band. When we returned to San Francisco, I got asked to play at the San Francisco Museum of Modern Art for an event. So I asked Ephriam if he would like to accompany me. We had three days to create an hour's worth of music. We holed ourselves up in this really shitty practice



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