

the cooper point journal

The Evergreen State College Newspaper Since 1971 | February 19, 2020



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The Cooper Point Journal

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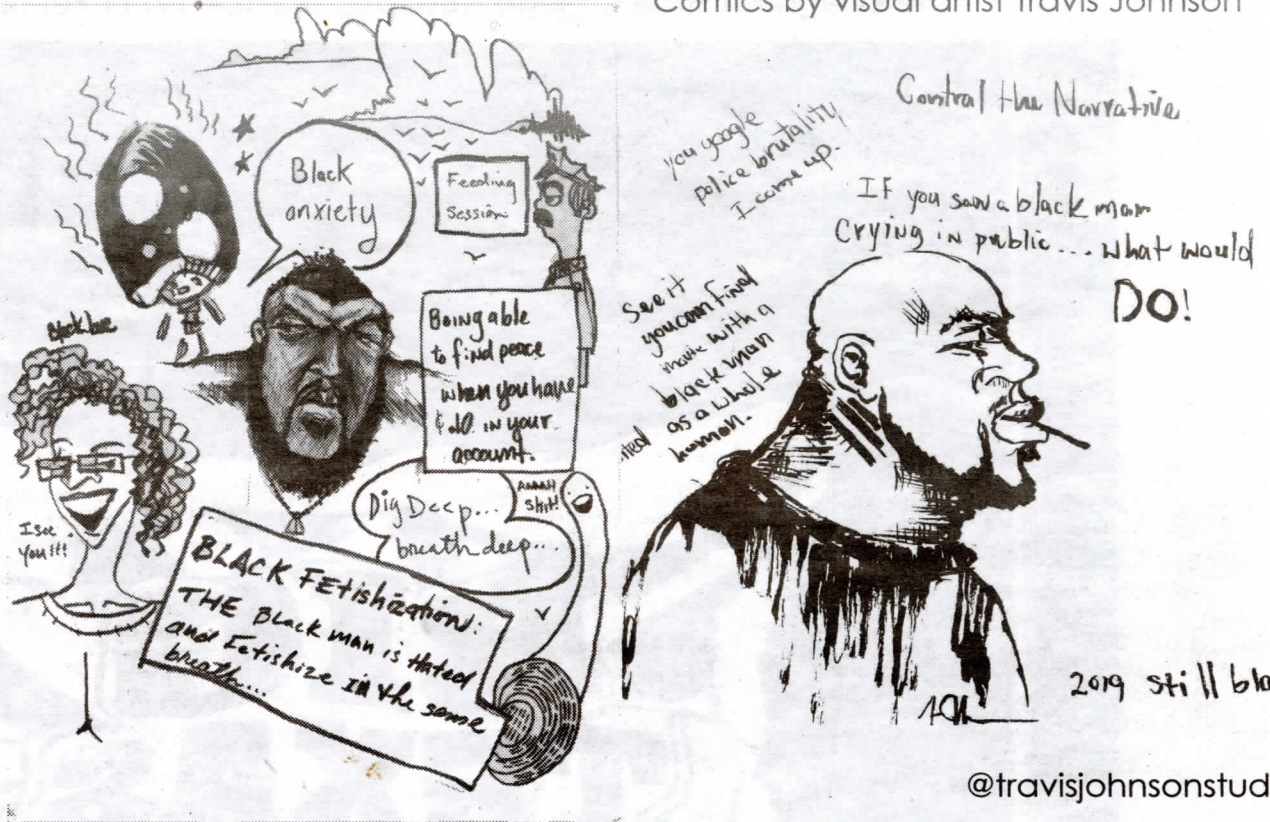
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Happy Black History Month!

Comics by visual artist Travis Johnson



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Our Weekly Meeting
Wednesdays at 2 p.m.

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HOW WE WORK

The Cooper Point Journal is produced by students at The Evergreen State College, with funding from student fees and advertising from local businesses. The Journal is published for free every other Wednesday during 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 see us 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 hard rock band? Come talk to us and write about it.

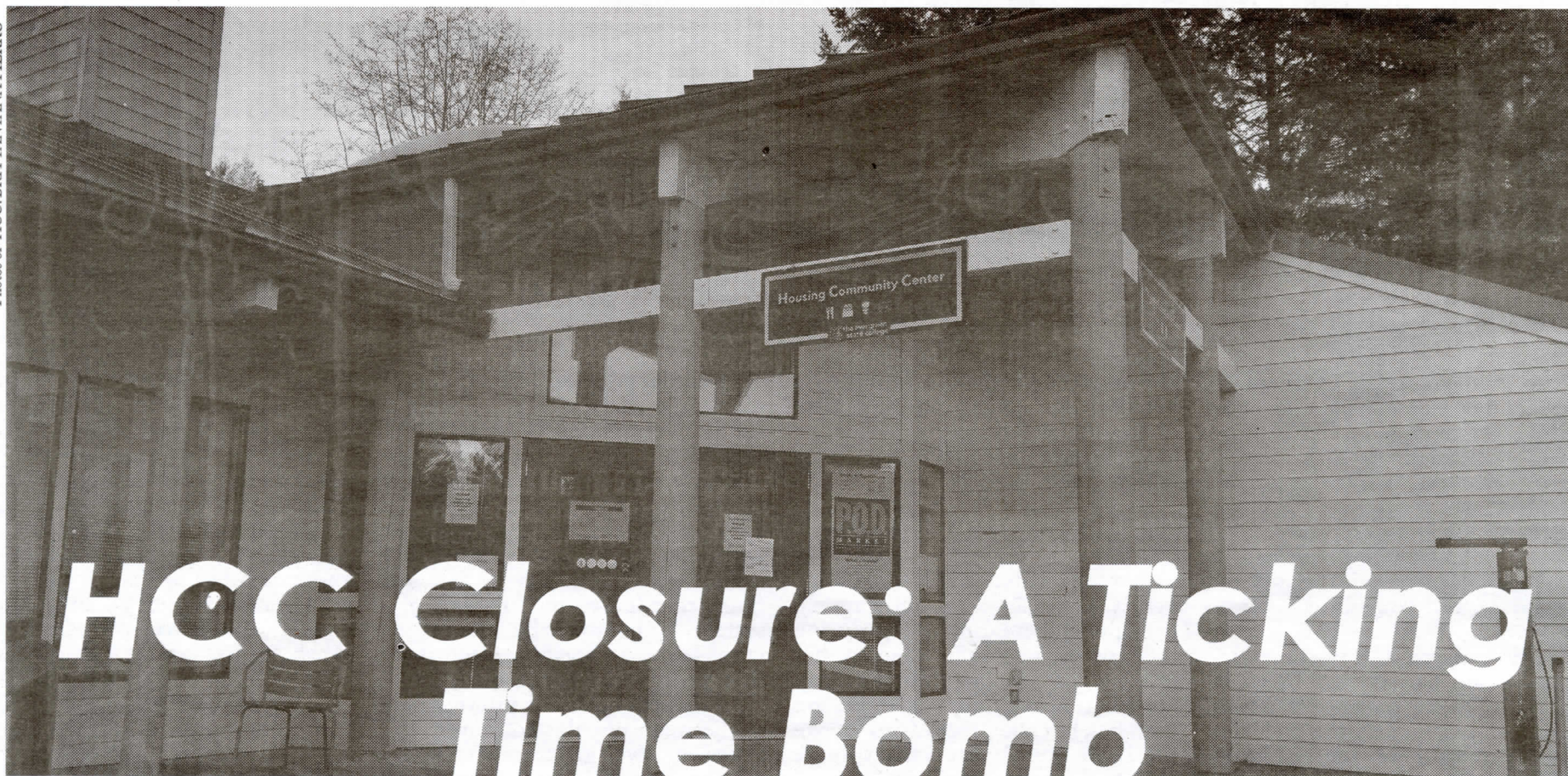
We will also consider submissions from non-Evergreen people, particularly if they have special knowledge about the topic. We prioritize current student content first, followed by former students, faculty and staff, and then general community submissions. Within that, we prioritize content related to 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 our paper. Make sure to include your full name, and your relationship to the college—are you a student, staff member, 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.

Photos of HCC. BRITTANYANA PIERRO



HCC Closure: A Ticking Time Bomb

by Brittanyana Pierro

On Jan. 28, the on-campus Housing Community Center (HCC) was issued an immediate closure by the Thurston County Fire Department. Matt Lebens, the Environmental Health & Safety Coordinator, sent out a mass email to all on-campus residents that same evening stating:

“... the fire department has issued an immediate closure notice pending further evaluation by the Thurston County Fire Marshall.”

In an interview on Feb. 10, Evergreen’s new public relations representative Christine Hoffman stated that the school has

“... had engineers out to do some assessments ... there’s plans in place already to start some of the repairs.” There is currently no foreseeable end date for the construction on this building, nor a detailed timeline of specific repairs.

During a Health & Safety Committee meeting on Feb. 12, Matt Lebens shared the basics of some of the issues taking place in the HCC. “We have three legs of that system that are subject to engineering assessments. The fire marshall came and called out the electrical, the mechanical, and the structural,” Lebens continued, “every aspect of the mechanical space is wrong.”

The condition of disrepair of

the HCC is stated by Lebens to be “highly volatile.” In the assessment made by the Thurston County fire marshall, the mechanical and electrical issues were flagged as potentially detrimental to occupants “life and safety.” Lebens states that the building is not in compliance with permitting or universal building codes, and has not been for some time. “Conditions [are] in a critical, highly volatile zone within that space. The systems that feed the greater part of apartment-style housing, buildings E-U, are fed through that system. So [we’re] trying to preserve, and trying to isolate, and make sure that we keep people away from hazards,” Lebens said.

When asked about the specific issues happening within the HCC, Lebens said “I’m not in a place to speak about the findings of the assessments right now, other than the fact that yeah, there are a lot of critical areas that need to be repaired. It’s gonna be up to our Thurston Fire marshall ... to make a sound determination on how we occupy that building, when we occupy that building, and what a time frame for all of the ensuing remediation activities is going to look like.”

On Jan. 21, just a week before the complete closure of the build-

ing, the HCC was shut down temporarily, due to “emergency steam system repairs,” as stated in an email to on-campus students by Residential and Dining Services (RAD).

Though the exact cause of the current closure is still formally unknown, an anonymous facilities employee says that the two closures are undeniably related. The source also states that there are major structural issues in the basement level of the building that originated from faulty repairs made in 2018 or years prior. “The HCC was a ticking time bomb,” the worker said. He also suggests that the issues of structural maintenance are so bad, the ceiling of the HCC basement “... could possibly cave in. The wood’s all rotted [and there’s] mold inside.”

The HCC repairs will be completed by an outsourced Tacoma engineering company, Hultz BHU Engineering. They will be hired by the school through what is known as a job order contract, although the contract might run into some complications due to the severity of issues with the building.

Lebens states that during the time of construction, apartment buildings E-U “... will lose heating and domestic hot water.” It’s also a possibility for all on-campus

housing to lose access to hot water, depending on the isolation methods used during the time of construction. Part of the work that is being done by Hultz Engineering, Evergreen Facilities, and Residential and Dining Services, is finding ways to combat the negative effects of the closure to students and staff.

“It’s being treated as a bit of an emergency right now,” Lebens said. “It is rightly, an emergency, if that system goes down and it affects 400 residents downstream of it, that is an issue.”

The HCC is home to the POD Market, the Free Store, and all mailboxes of on-campus residents. The facility also houses the laundromat for all residents in the on-campus apartments and is a common gathering and event space for students. Temporary arrangements have been made for the displacement of student resources. Students who live in the apartments have been advised to do laundry on the first floor of A dorm. A free food pantry and common use microwaves have also been placed on the first floor of A Building, as cited in a separate email to students by RAD Director, Sharon Goodman, via email.

Don't Just Vote, Don't Just Not Vote:

A Guide to the 2020 Election

by Daniel Mootz

The primary stage of the next presidential election is underway, and it's worthwhile to clarify some key concepts involved in candidate selection. Washingtonians vote Mar. 10, in an open primary, which means you don't have to be a registered Democrat, you can be Independent or have just registered the day of, and you can do it from home.

Party politics by town, county, state, and nation exist by social design in order to muster power, wealth, and ultimately the exclusion of undesired others. The system itself is ideologically-driven and prevents solutions to problems it creates. In 2020, a frightening surge of fascist psychology threatens to infiltrate our homes and neighborhoods, militarizing the borders and stacking the courts. This is fundamentally important to remember, and also to resist.

Just watch the video of a low-life political "prankster" storming the stage and sarcastically proposing to Elizabeth Warren during one of her stump speeches in Iowa. She seems to not know what to do as he manages to talk into her mic about his "incel" friend who has never "... spoken to a woman before." Then he slinks off with the smirk of someone who always gets away with it, no matter what it is, as Warren instinctively returns to her script, oblivious to the blatant sexism of her own heckling. Of course, it was also candidate Warren who, when asked by Amy Goodman of Democracy Now! on Nov. 11, 2019, about the importance of the Iowa Caucus, and the role it plays despite being one of the least diverse states in the nation, replied "You know what? I'm just a player in this game."

February marks the beginning of a long, complicated run-up to November's election. Iowa became the first state in line to vote in national primaries back in 1972, and it does so by caucusing. A caucus is an in-person process in which different groups gather to represent their respective candidate and try convincing each other of their pick, thereby increasing the odds of their side winning. Over the course of a

few hours, in public spaces throughout the state, people congregate to determine which candidate has the most support among them. Every region then reports back to the State Board of Elections, which aggregates the data and confirms a victor.

There's a video circulating online of a woman who apparently agreed to support Pete Buttigieg during the caucus, but then changes her mind when she finds out he's gay. An election official tries to reason with her, but she proceeds to invoke the Bible and demand her vote be switched. It is not entertaining to watch—it is sad, embarrassing, and indicative of the sheer unintelligence imbued in popular politics by a system that relies on multitudes of people voting against their interests.

The forces of ignorance, humiliation, and resentment are not the only ones that pollute the modern political landscape—wealth, technology, and a culture of one-upmanship are also pervasive and interrupt the trajectory of more attractive political prospects. For example, a supposedly innovative new voting app with ties to the former Clinton and current Buttigieg campaigns was directly responsible for a sloppy delay in, and inconclusive tallying of, Iowa's Caucus results. The app, called Shadow Inc., was created by Democrat Party tech developers yet wound up stymying the grassroots nature of its own party's election. Incidentally, Buttigieg came out on top with the most delegates, 14, followed closely by Bernie Sanders who, though not from the midwest, has been one of the most consistent allies, and advocates of grassroots political organizing in recent times. Judging by the popular vote in Iowa alone, Bernie is amassing real, working-class support in the "heartland."

Besides Iowa, only a few other states hold caucuses as part of their voting system, including Hawaii and Nevada. Yet everyone's vote is subject to the rules of the Electoral College (EC), which is based on the number of representatives in an area. This ensures that citizens constitute something like three-fifths

of an actual political voice, the same fraction used in the old South to count slaves. The EC works like a shadow congress because of an ideological compromise made between some of the writers of the original constitution, between state-based and population-based voting power blocks, between slavery and suffrage, that led to the creation of a system only partially concerned with fairness. Specific electors or delegates (who comprise the Electoral College) serve as intermediaries between popular consensus and representative government. That's why even though Bernie won more actual votes in Iowa, Pete won more counties, more federally represented regions, so they are tied neck and neck. Rather than an abstract numbers game, we need a guarantee of accountability and real popular will. It's time to move away from a failed republican system and toward a more direct and open democracy, without the Electoral College.

"Rather than an abstract numbers game, we need a guarantee of accountability and real popular will. It's time to move away from a failed republican system and toward a more direct and open democracy, without the Electoral College."

The recent New Hampshire primary narrowly went to Sanders, but Buttigieg earned just as many delegates. Former Vice President Joe Biden's hokey pitch continues to fall short, and will hopefully break down in South Carolina. On the other hand, if Biden takes South Carolina, he will have the institutional support of a very conventional "early voting" state. The other so-called centrists running present themselves as politically philanthropic, likeable, understanding, but their appeal to some Democrat voters is actually stifling collective momentum. If Sanders can eke out a win against

the party establishment in Nevada there will be a real chance of national political awakening.

Our own state's upcoming say in who the Democratic nod should be is significant because, if it is Bernie it follows a path of justice that cannot be divided—that is principled and grounded in reality and common sense. Supported by Alexandria Ocasio-Cortez, Ilhan Omar, Washington state progressives, artists, activists, unions and musicians, Sanders' sociological platform form out-warrants and out-measures the test of Warren's January accusation that he is actually a closet misogynist. Insinuating, as she did, that Sanders told her in private he doesn't believe a woman can be president, and then attacking him on stage after a major debate, reveals a tendency to coin Sanders as cold, calculating, and dismal. In fact, that same line is going to be a right-wing talking point in the general election—that Bernie Sanders, old, radical, democratic socialist tendencies are actually violent, totalitarian, and somehow inherently corrupt. That's a flagrant attempt to deny society the mind and message it needs to fulfill a revolutionary gap in our nation's political imagination.

Following the supreme court 2010 Citizens United ruling which allows unlimited corporate spending on political campaigns, whatever hope may have seemed possible for radical system reform was definitively usurped. Donald Trump's preposterous win in 2016 over Hillary Clinton, following Clinton's subversion of the Sanders campaign, is the epitome of a corrupt system. Sanders is not only the least corrupt, and least corruptible one running, but he is also intelligibly rational, and epistemically right about social economics and the health care of the people in our lives. The Green New Deal has no chance unless there's a fierce, popular mobilization, on the ground like a caucus, in primary locations across the country, willing to unite with common cause at the center

Photograph of Kimya Dawson taken by Steven Keys of KeysPhotography.com. This photo is licensed under CC BY 3.0 / desaturated and resized from original

Kimya Dawson

Former Evergreen Student Makes Legacy for Herself



“We need more compassion, we need to be kind if you open your heart, you might like what you find”

by Miette Deschenes

“You’ve come a long, long way and you deserve to be really happy.”

These are the lyrics of anti-folk artist, activist, and former Evergreen student, Kimya Dawson. With 179,000 monthly Spotify listeners, five solo albums, songs featured on many different soundtracks, and a career spanning three decades, Dawson has successfully made a name for herself in the independent music scene. In celebration of Black History Month, here is a look back at her career so far.

Dawson first found success as half of the anti-folk duo The Moldy Peaches, who released their only album in 2001. Since going solo in 2004, Dawson has released a string of albums. She is perhaps best known for the soundtrack to *Juno* (2007), which used six of her solo songs and “Anyone Else but You,” a song by The Moldy Peaches.

Juno star Ellen Page recommended Dawson’s music to Jason Reitman, the film’s director. “The Moldy Peaches’ music is very humorous,” Page told Pitchfork in 2007. “It has a hint of novelty, but it is full of so much heart and so much simplicity and it’s so genuine. It’s really unique and it’s quirky and all of those

things, but it has heart to balance that.”

Dawson’s lyrics are extremely poignant. She writes with carefree honesty, in a manner that seems like a stream of conscious:

**“To make this world work, it takes all different kinds
We all have different tastes, different strengths, different minds
So it doesn’t make sense to generalize
And it doesn’t make sense to judge with our eyes
We need more compassion, we need to be kind
If you open your heart, you might like what you find”**

-Kimya Dawson, “Same Shit/ Complicated”

Her songwriting is a natural skill. “I’ve never scheduled songwriting,” she said in an interview with news publication Westword. “It’s always been, if something happens, and as a result, a song needs to be written, it just comes. I can never really hold them back.”

“The thing is,” she continued, “I just write my songs in my head. I don’t write them down on paper,

and I usually don’t write them with the guitar first thing. It comes as the words first.”

Dawson is a completely self-taught guitarist. “When I see people cover my songs,” she said in an interview with online journal Monster Fresh, “like on YouTube or something, it’s like nobody can really play their guitar the way I play my guitar. When they play my songs it’s always a little bit different sounding. Just because I think I have a strange sense of rhythm ... a strange strum.”

In addition to being a singer-songwriter, Dawson is also an activist. According to “At The Seams,” an interview with Dawson published on Medium.com, in 2016 she toured with #SchoolsNotPrisons, an organization that puts on free concerts in California to raise awareness for communities that have been disproportionately targeted with incarceration.

“For me activism goes hand in hand with taking care of the kids and the marginalized people that need extra support,” she said, “one of the ways to do that is to share our platform.”

Dawson’s activism goes all the way back to her time at Evergreen. She attended Evergreen in the 1990s:

Her time was cut short when she was expelled in 1994 for protesting the rape and sexual assault policies the school had in place at the time, as detailed in the article “Fucking in the Streets” from Seattle newspaper *The Stranger*. According to the article, she graffitied in protest of the administration’s policies and was almost charged with a felony, but after her fellow students protested, she was only expelled.

Dawson has a reputation for being a kind, down-to-earth person. In her interview with Pitchfork, Ellen Page described her as “... one of the most beautiful human beings I’ve ever met. She was just so unbelievably genuinely awesome I can’t even begin to tell you.”

If you want proof, just look at her lyrics. They are honest, carefree, and loving:

**“So if you wanna burn yourself
Remember that I love you
And if you wanna cut yourself
Remember that I love you
And if you wanna kill yourself
Remember that I love you
Call me up before you’re dead,
We can make some plans instead
Send me an IM, I’ll be your friend”**

-Kimya Dawson, “Loose Lips”

BIRDS OF PREY

AND THE FANTABULOUS EMANCIPATION
OF ONE HARLEY QUINN

Review by Miette Deschenes

BIRDS OF PREY is an explosion of candy-colored violence. Like its full name, *Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn)* is over-the-top, zany, and endless fun. Directed by Cathy Yan, produced by Margot Robbie, and written by Christina Hodson, it is a violent girl-power romp.

The film was made for \$84 million, a relatively small budget compared to other superhero movies, which, in the last five years, usually average at about \$200 million. While by comparison, \$84 million seems like a low budget, the film feels just as grand as any higher budget superhero film. There are huge explosions, extravagant sets, and badass action sequences.

One of the film's greatest strengths is its casting. Every actor in the film is perfectly cast. Margot Robbie was born to play Harley Quinn: In every scene, it's clear that she's having the time of her life, and she perfectly embodies the role. Like Ryan Reynolds as Deadpool, it seems like a role that she was destined for, and it is impossible to separate the actor from the character. While she is, without a doubt, the star of the film, it is also an ensemble story, and the rest of the cast do equally well in their roles. Jurnee Smollett-Bell, Rosie Perez, and Mary Elizabeth Winstead round out the rest of the *Birds of Prey* cast, giving great performances that balance comedy and action. Cassandra Cain, the little girl the villain is after, is played by Ella Jay Basco, who gives a performance that is both humorous and heartfelt. The

villain, Roman Sionis, is played by Ewan McGregor, who revels in the opportunity to play a bad guy. He delivers his lines gleefully and commits entirely to his sadistic, narcissistic character.

Another one of the film's greatest strengths is its fight scenes, thanks to both the content of the scenes and the editing. The content is great: The women beat up big bad guys ruthlessly, showing off their skills while not being treated differently by the film due to their gender. They take punches and get hurt, but they punch harder and hurt the other guy more. The stunt coordinator, Chad Stahelski, is the director of the *John Wick* movies, which are also known for their impressive fight scenes. The scenes in *Birds of Prey* take clear influence from Hong Kong action cinema, with long takes, impressive stunts, and slow-motion shots of kicks and flips. The scenes are stylish and set to fun pop music by artists like Halsey or hard rock music like "Barracuda" by Heart. The other key to the success of these scenes is the editing, which feels like a breath of fresh air in the superhero genre. In the last several years, especially in Marvel films, the stylistic trend has been to film fight scenes with tight close-ups and frequent cuts, often every couple of seconds. While there is nothing inherently wrong with this style, it is one that can become frustrating if used too often: It becomes clear that this style is used to hide stunt doubles and make action sequences easier to film, rather than to create impressive-looking scenes. *Birds of Prey* zooms out, using long takes

and wide shots that show viewers everything that's happening. Additionally, there are a lot of practical set pieces rather than green screens, so it is clear to viewers that the stunts are actually being performed on-set in real time, which makes them all the more impressive.

The stakes are low compared to recent superhero films. A popular trend right now is to always raise the stakes and make each film bigger than the last, which means that eventually, stories stop feeling grounded and start feeling empty. In *Birds of Prey*, the world is not on the verge of ending: Instead, the villain is a crime lord who is trying to get his hands on a fortune, and the heroes are all trying to protect the little girl who has the key. A small-scale story like this is a great fit for the tongue-in-cheek tone. It never feels like anyone in the cast or crew are taking themselves too seriously: They all know exactly what they're doing, which is making something that's just pure fun.

The story is narrated by Quinn, who shines as an unreliable narrator. She tells the story out of sequence, bouncing around whenever she realizes she's missed an important detail, making the film's pace match her wild attention span. The first half of the film falls into the familiar trap of heavy narration, where the "show, don't tell" rule is broken in favor of having a narrator explain things that could easily be conveyed through visuals. However, as the film progresses, the narration lessens, and the second half feels much more

balanced.

Birds of Prey handles its connection to the critically panned *Suicide Squad* (2016) well. It includes a few sly references but never becomes too self-aware or reflexive. In many ways, *Birds of Prey* takes elements that *Suicide Squad* messed up and does them right. *Suicide Squad* used text on-screen to introduce characters, an original soundtrack recorded by pop and rap stars, and the loveable anti-hero trope—and failed spectacularly at all of them. Among its biggest problems were horrible editing, tonal inconsistencies, a terrible script, and messy cinematography. *Birds of Prey* decimates *Suicide Squad*: It correctly uses the techniques that were attempted in its predecessor and succeeds in every way that *Suicide Squad* fails.

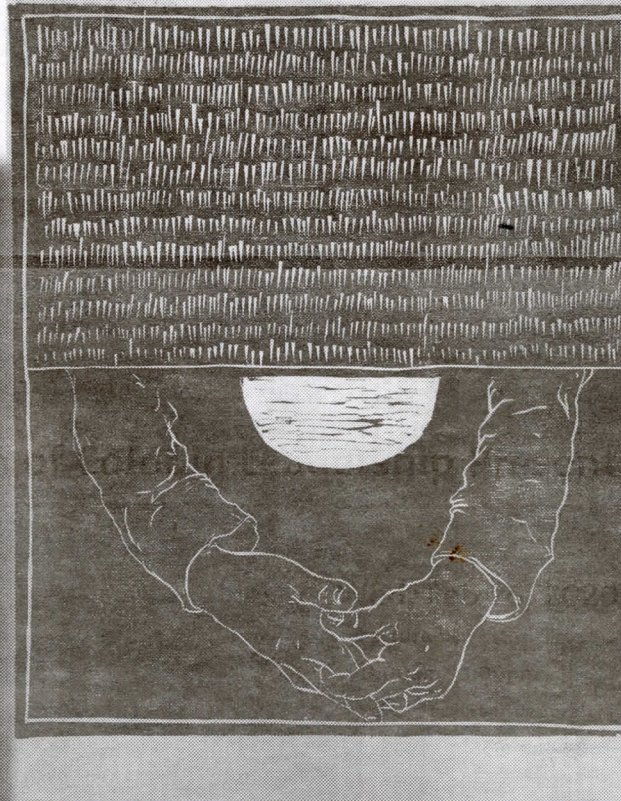
At the start of the film, Harley Quinn and the Joker have just broken up, and while it's almost definitely Jared Leto's portrayal of the Joker that is being referenced, it's left vague enough that viewers can fill in the blanks with whatever version of the Joker they like. His face is never shown, and he is mostly referenced verbally rather than visually. Despite its connections to *Suicide Squad*, *Birds of Prey* manages to stand on its own and virtually cut ties with the films that came before it.

With a fun soundtrack, stylish direction, and great performances, *Birds of Prey* is a huge success. It's bloody, colorful, and fast-paced. Not only is it one of the best DC films, it's probably one of the best superhero films released lately. It's certainly the most fun.

Photographs courtesy of Archie Azarmehr

Archie Azarmehr

Interview by
Jacob Anderson-Kester



Archie Azarmehr is an Evergreen graduate and an active artist in Olympia. Their art often deals in opposites—in positives and negatives—and thus it was fitting when I learned that their other home is Austin, Texas, practically the opposite of Olympia's climate. Much of their art featured in this issue utilizes printmaking, but naturally most artists prove to be nuanced and variable in their craft. This showed in my conversation with them, where we talked about everything from their various artistic mediums to location and identity.

A major feature of printing is that it works in a lot of positive and negative color relationships. How does that figure into how you approach making prints?

"Most of the stuff that I do is linoleum blocked, which means that you're basically starting off with a chunk that's going to all be black, and everything that you take out is going to be white. It's kind of like you're

starting reverse from most processes. You have to have a really good sense of negative space. I normally start with a photograph or other image and see the 'chunks' of white and black in it, take it down to those two tones, and then work with that kind of structure."

A component of your art that's completely different from your printmaking is your fiber arts; there's quite a few cool fiber pieces on your Instagram. Can you walk me through a bit of what you do in that space, and your background in it?

"I make clothes, I make patches, I knit and weave ... I kind of do anything I can. I've been doing fiber art stuff since I was a kid. My mom and my grandmother are both big knitters and big sewers, so it's always kind of been something I grew up doing, and a connection I have with my family."

What were your first steps into

approaching art in the way that you do now?

"I was always into doing crafts and weird DIY projects as a kid. In high school and middle school I was always in formal art classes, doing whatever the 'formal art' looks like for them. But I started doing printmaking at Evergreen, which completely swept me up."

At this point it's become clear to me that art has kind of been a throughline throughout your entire life. Where do you want to take your art from here?

"That's a good question. I haven't quite figured it out since I've graduated. I have a lot of different angles I've been thinking about. I'm going to continue to do screen printing and selling my stuff on the side, no matter what, I think it's the early 20s, post-grad thing, where I know how to do all of these different things, but I'm not quite sure where exactly to apply it."

Most literally, you've chosen to take your art to Olympia thus far. Can you tell me about your artistic experience in Olympia, as well as a bit about your connections to other places?

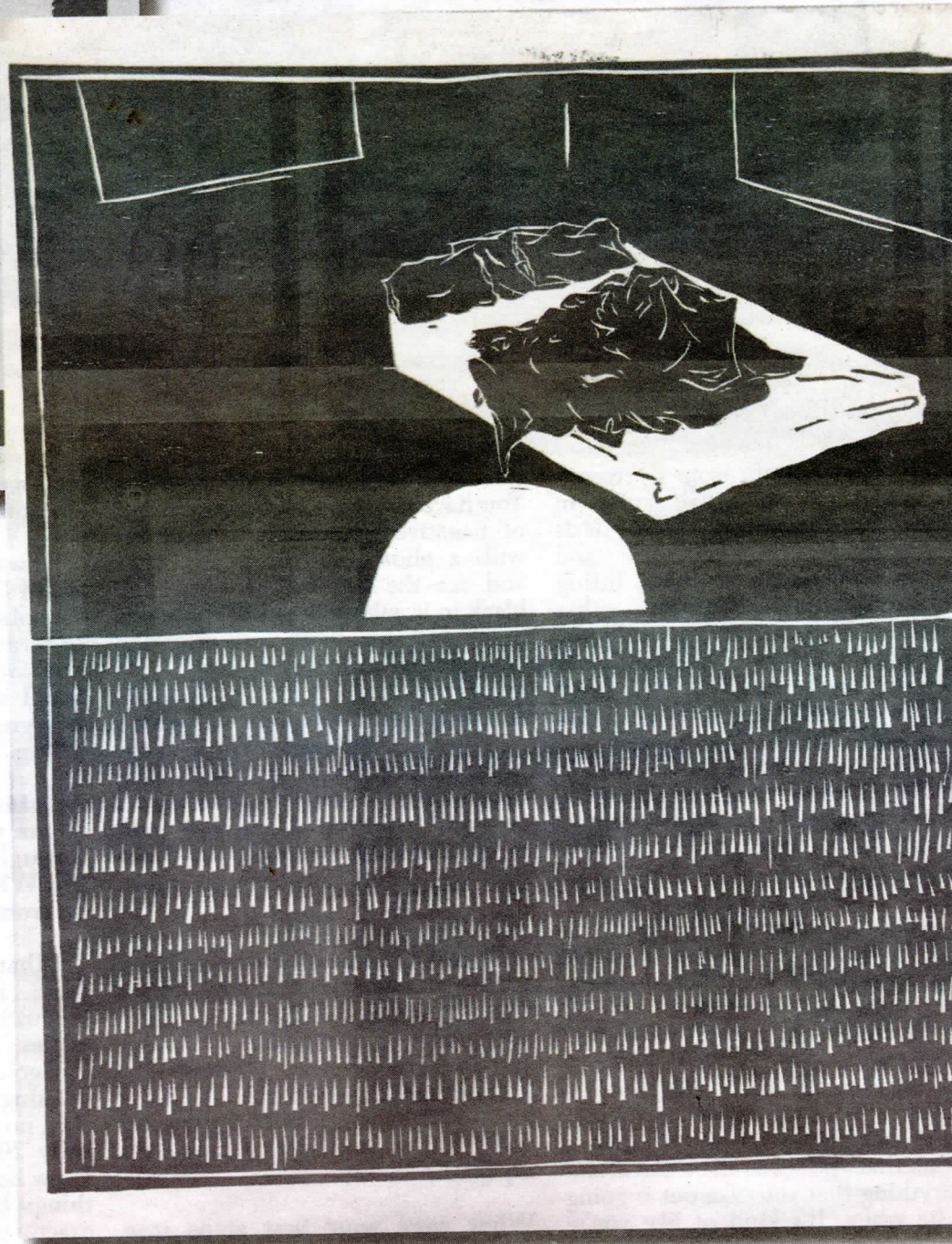
"I was born and raised in Austin, and lived there for most of my life. I have a big friend group in Austin, and half of my family is there. The other half of my family, on my dad's side, is in Iran."

"Being in Olympia, in contrast to those places, forces me to be inside a lot. I have a lot of nervous energy that gets pent-up since I'm used to being outside a lot more. I think it's cool, though, since I really enjoy the way my things end up looking from being in my workspace for so long. The winter is when I crank out weird shit [laughs]."

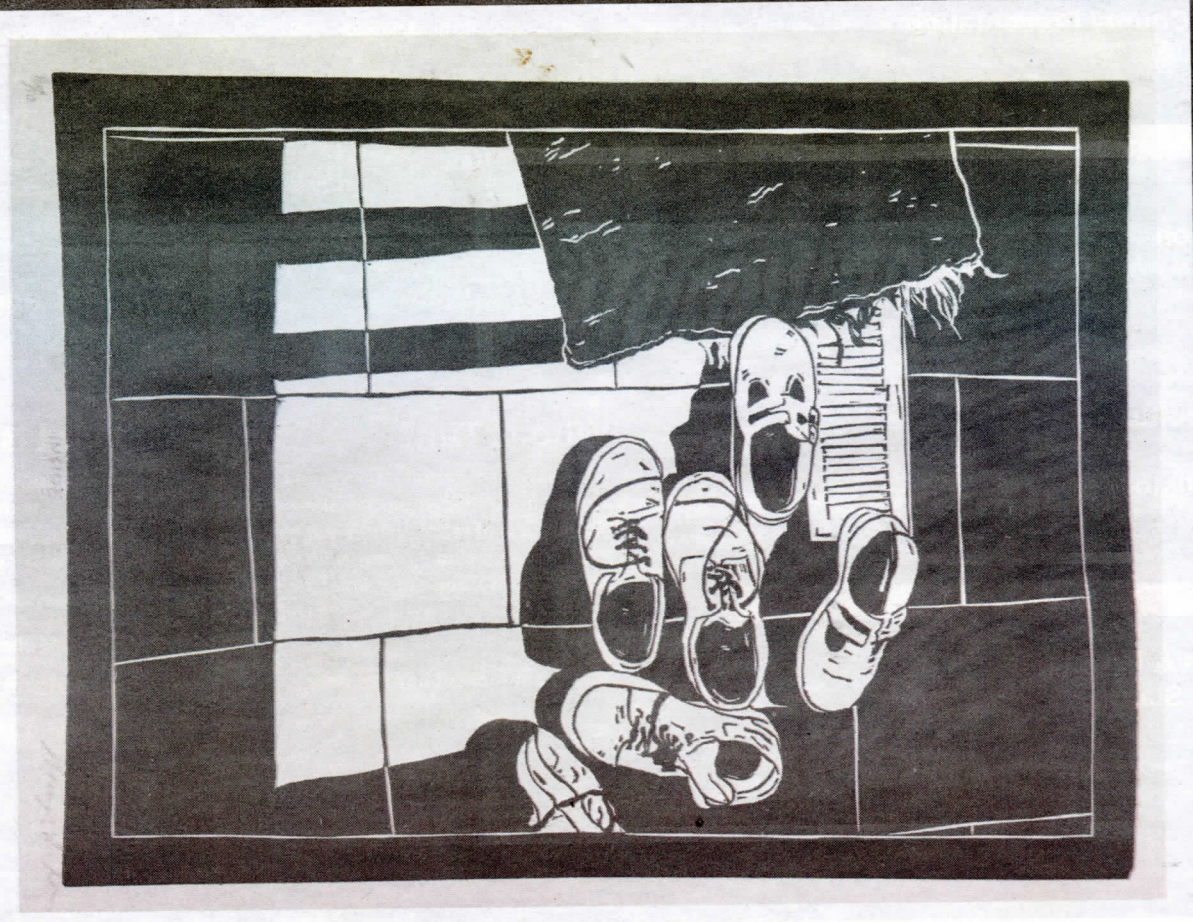
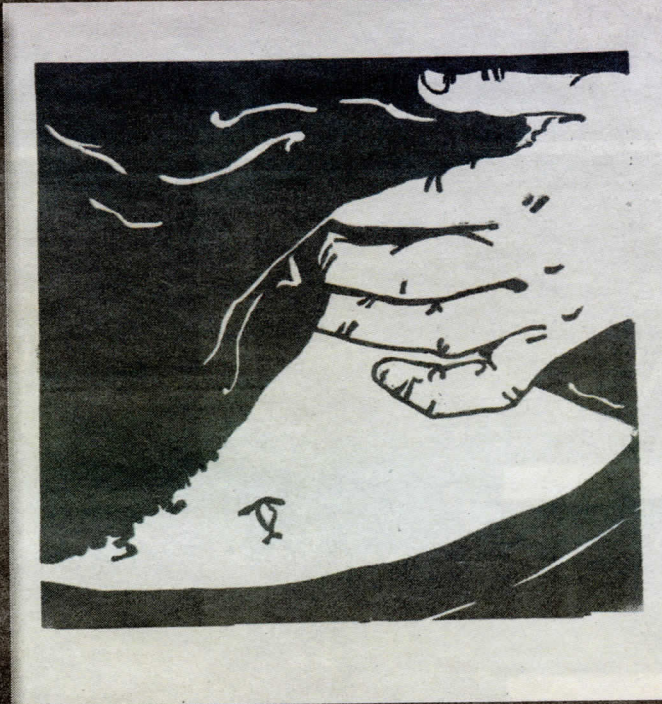
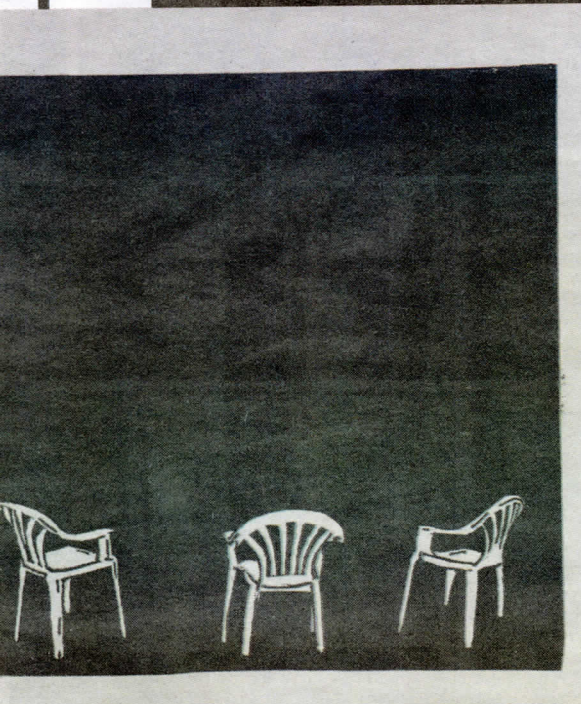
You can find Archie on Instagram @archie_makes_bigart



It's kind of like you're starting reverse from most processes. You have to have a really good sense of negative space.



Archie Azarmehr



Artist
interview by
Jacob
Anderson-
Kester
page

Black History Month

EVENTS & CELEBRATIONS

FRI. FEB 21

**Blacks United in Leadership and Diversity:
Blacks History Month Celebration**
10 a.m. - 1 p.m., register through Eventbrite, limited parking
LNI Auditorium, 7273 Linderson Way SW

SAT. FEB 22

**Olympia Heritage Commission:
Blacks is Thurston County Presentation**
1:30 p.m. in Rooms 101-102
The Olympia Center, 222 Columbia St. NW.

MON. FEB 26

**WOC in Leadership:
Tim Wise Presentation**
Free & Open to Public (see advertisement to right)
11 a.m. - 1 p.m. & 6:30 p.m. - 9:30 p.m.
Purce Hall, Lecture Hall 1
& Washington Center

**First People's Multicultural Trans & Queer
Support Services:
Why K(no)w Black History?**
1 p.m. - 4 p.m., all inclusive
Library Lobby

FRI. FEB 28

**Black Student Union & First People's:
"Still I Rise": Poetry Slam**
6 p.m. - 8:00 p.m., tescsbu@gmail.com for inquiries
COM 110

The Women of Color in Leadership Presents:



Wed, Feb 26, 2020
Lecture
11:00am - 1:00pm
Willi Unsoeld Seminar Speaker
Evergreen State College
Purce Lecture Hall 1

Wed, Feb 26, 2020
Workshop
6:30pm - 9:30pm
Washington Center

Tim Wise
Antiracist Essayist/Author/Educator

FREE and Open to Public

Who is Tim?

Tim Wise has traveled internationally and around the United States speaking powerfully on the topic of racial justice, and has authored many books including *Dear White America*, *White Like Me*, and *Color Blind*. He is also the host of the new podcast, *Speak Out with Tim Wise*.

To find out more about Tim Wise:

timwise.org

What is the Focus?

Tim's lecture and workshop in Olympia will provide the voice and example of a white male doing the work of dismantling oppression.

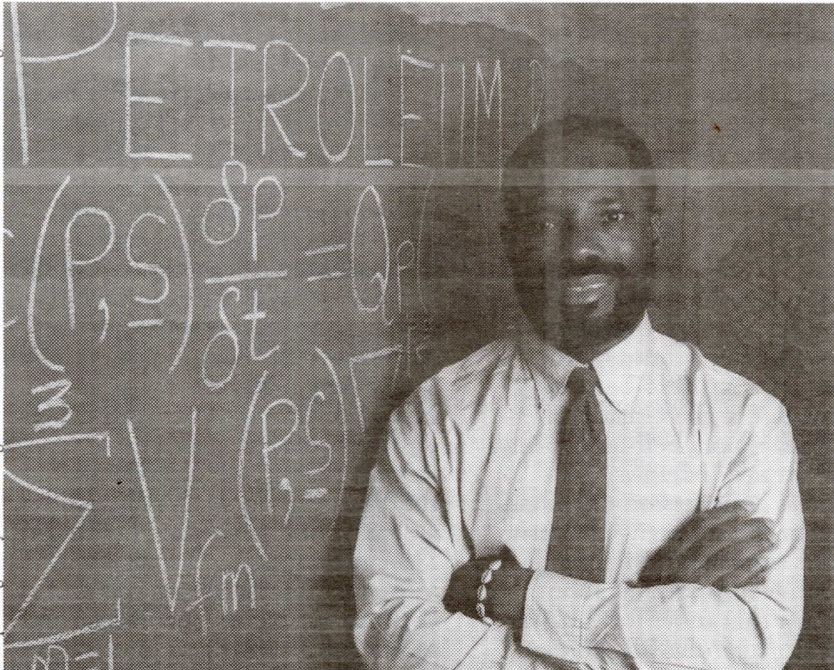
Questions about the events?

shawna@mediaisland.org
or 360.352.8526

Student Submissions



**WATERCOLOR PAINTING BY
DESTINY MILLER**



The Father of the Internet

written by Eden Staplefoote

After the Soviet Union launched the first man-made satellite into orbit in 1957, the United States quickly realized that the ability to send information back and forth between computers at a distance had far reaching advantages, according to an A&E Television Networks article entitled "The Invention of the Internet," written by History.com's editorial staff and published in 2010. So, technically, the ability to send blips and bleeps back and forth between the first satellites put into space was the tiny seed that

exploded the technology behind creating what we now refer to as the internet.

If you query Google as to who invented the internet, you will see on Wikipedia's "History of the Internet" page the names Vint Cerf of Stanford University and Bob Kahn of the Advanced Research Projects Agency (ARPA), as the two men cited for inventing the internet by developing the Internet Protocol (IP) in 1973. IPs are the character IDs that identify computers and other types of devices over a network.

Creators of the IP, and

engineers, from around the world, worked around the clock to realize a solution, with enough power and speed, to sustain a worldwide network of interconnected computers. According to Madison Gray's 2007 Times article, "Philip Emeagwali, A Calculating Move," it wasn't until 1989 that a computer scientist, specializing in petroleum extraction, used 65,000 separate computer processors to perform 3.1 billion calculations per second. The name of this computer genius was Philip Emeagwali. The fact that Emeagwali had programmed the

microprocessors to talk to six neighboring microprocessors at the same time in this record-breaking experiment meant that there was now a practical and inexpensive way to use machines like this to speak to each other all over the world.

"At that time, the argument was, 'We shouldn't build computers that way because who can program them?' ... I answered that question by successfully programming them," Emeagwali said within "Innovators Who Break Barriers," a 2001 CNN article written by Christy Oglesby.

Emeagwali's massive, parallel computing benchmark provided a much needed solution for multiple computers to communicate practically. Weather forecasting networks and computers used in the study of climate change were some of the first to ascend to the contemporary age of interconnected computers with the help of Emeagwali's advancements in what was soon to become the "modern" internet. This is why Phillip Emeagwali is affectionately referred to as the father of the internet.

"Philip Emeagwali" by InfoATemeagwaliDOTcom. CC BY-SA 4.0/ Desaturated & resized from original

Submission

Deltron 3030:

How Colonialism, Racism, and Capitalism Make the Album Still Relevant in 2020

by Links Edwards

Deltron 3030 is the self-titled album from the supergroup composed of Del The Funky Homosapien and Dan the Automator. It's an Afrofuturist rap opera that follows the adventures of the titular Deltron Zero, who starts the story as an alienated mech soldier in an apartheid hypercapitalist Earth. From here, Deltron tries to make his way up in life by winning a series of rap battles to become the champion of the Galactic Rhyme Federation. So far this is fairly standard Afrofuturism, which synthesizes elements of Black culture with sci-fi, but what makes the album unique is how well it interweaves Afrofuturism with social commentary.

Deltron 3030 opens with a brief introduction before moving into the first long track, "3030." This sets

the stage for the rest of the opera, discussing how in 3030, capitalism has ravaged Earth and people are forced into increasingly precarious lives as the grip of the state is tightened. This track is not only about the far future, it's also about the present. With discussion of a "... modern metropolis that tries to lock us up, under preposterous laws, it's not for us," Deltron is protesting the racist treatment that people of color, and especially Black men, receive from the justice system.

From here the album moves more into sci-fi territory, with tracks "Positive Contact" and "Upgrade (A Baymar College College)" providing vivid descriptions of the future as well as excellent lyricism and execution on the part of Del. This turn continues through the track "Mastermind," which marries

a rock-solid beat with a strange sample from Greek prog-rock, and Del's riffing. Following the best interlude on the album, "National Movie Review," the opera starts to take a turn into more serious territory again, with tracks like "Madness" and "Turbulence" discussing the realities of racism and how technology has been fashioned by the ruling class for increased social control. The album then discusses Deltron Zero becoming the champion of the Galactic Rhyme Federation, before pivoting to the last track, "Memory Loss." This track is a discussion of the past, focusing on the collective amnesia that's been experienced in recent history, while also talking about the amnesia that most folks have surrounding histories before the "modern era," a history prior to the

capitalism and colonialism that has wrought our world.

The album's sci-fi bent has helped in keeping it relevant. For instance, the line "In the year 3030 everybody wants to be an MC," seems to be realized now. Rappers are what rock stars were in an older era, and the explosion of the internet in the last two decades has significantly lowered the barrier to entry. The corporate consolidation of society is also here, with the song "The News (A Wholly Owned Subsidiary of Microsoft Inc.," almost foreshadowing Jeff Bezos owning the Washington Post. With that all said, none of this is what makes *Deltron 3030* still relevant today. What makes the album relevant is that the structures of colonialism, racism, and capitalism that it talks about are still dictating our society.

Leaving Your Legacy at Evergreen with the NSSE

by Leviathan Davis

The National Survey of Student Engagement (NSSE) will be appearing in the emails of first-year and senior students Mar. 9. The survey is issued every two years and influences institutional changes surrounding Evergreen's resource allocation. In addition, the survey informs how Evergreen organizes its curriculum in an effort to promote student engagement in activities shown to increase student learning. The NSSE is one way you will be able to share your voice and experiences to make institutional change while the ears of the institution currently remain keenly open to ideas due to low enrollment and subsequent budget cuts.

The last two surveys were distributed in 2016 and 2018. Some of the most striking results from the NSSE 2016 showed that first-year engagement decreased substantially in "Quantitative Reasoning (down 16.5 percent)" and "Supportive Environment (down 12.8 percent)." It stated that the

"... largest drops [in Supportive Environment] were in Evergreen's emphasis on providing opportunities to be involved socially, encouraging contact among students from different backgrounds, and support for students' overall well-being." It also stated that "Evergreen's Engagement Score is now lower than all peer groups."

The results of the survey prompted Director of New Student Programs, Jaden Berry, and Curriculum Dean, Trevor Speller, to develop and implement programs such as Greener Foundations. Greener Foundations is a two credit course for first time first-year students that is built into the curriculum of full-time programs. It teaches them about community resources, study skills, and academic planning in hopes to address the severe drop in first-year student engagement revealed in the 2016 NSSE. It was launched as a pilot in select programs this year but will be in full swing starting fall 2020. Speller stated that Greener

Foundations is "... a project to improve first year [student] experiences largely informed by the NSSE and all other surveys." His colleague Berry stated that "... first time first-year students [in] every full-time program with freshmen seats will be taking two credits in Greener Foundations," come its full debut.

Vice President of Student Affairs, Wendy Endress, verified that other initiatives that were created in response to the 2016 NSSE reports consisted of "... integrating career and academic advising, enhancing some common spaces and increased staffing levels in Residential & Dining Services' housing, dropping advising in RAD Prime Time due to low use, and launching regular email communication to students to highlight opportunities and resources."

This demonstrates how large the impact of the survey can be, but also the time frame in which it operates. Speller commented on the time it takes to implement institutional

change in this way, stating that "... it's a big institution and so turning it is like turning a big boat." To that tune, the NSSE serves as a steering guide for the institution, in which it assesses where it's currently heading, how well it's getting there, and what the next turn needs to be.

Currently, the 2018 NSSE indicated that the ship is on a slight upward swing in regard to student engagement—in most areas. It reported that for first-year engagement "Student Faculty Interactions increased (up 25 percent)." Despite the incline, the report also states "... most of these Engagement Indicators still lag behind their original 2014 levels." Administration now waits with bated breath for the results of the upcoming 2020 survey to know if these practices, such as the Greener Foundations pilot, will hold fast to this upward trend of student engagement, or if efforts have fallen by the wayside, leading them to take more drastic measures.

Economic Insecurity Among College Students



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Public Service Centers E2115

by Sheridan Turner

In 2020, any quick visit to social media will show you that college students, almost universally, are broke. We make memes out of skipping meals, our mounting student debt, and living with an excessive number of roommates. Ramen is a symbol of the struggle. And while this arena of internet humor provides an important outlet to manage the financial anxiety of higher education, it arguably exists because of the normalization of student poverty. What we are really memeing about is the widespread inability of students to buy food, pay their rent, and complete their degrees without crippling debt. Why do we think it is normal and okay to have to eat 25 cent noodles for every meal? College students, like any other population, struggle with housing insecurity, food access, and the inability to cover basic expenses. However, it is among the student population that this adversity is expected. Our cultural beliefs around higher education have normalized poverty.

A recent survey of nearly 86,000 college students, conducted by the Hope Center, found that 45 percent of students had been food insecure in the 30 days before completing the survey. Also, 56 percent of students had been housing insecure in the previous year and 17 percent had been homeless. As is to be expected, the survey also found that these statistics worsen among marginalized groups. LGBTQ+ students, older students, students of color, first-generation students, non-citizens, and disabled students all face increased difficulty in meeting their basic needs.

As Evergreen students, most of us are abundantly aware of the economic disparity that exists in our country. With the wealth gap continually widening, we exist in a time where most people struggle to be financially stable. The costs of our expenses—housing, healthcare, tuition, food—are all rising, but wages have not risen to match. According to the National Center for Education Statistics, the average cost of a four-year degree, adjusting for inflation, doubled between 1989 and 2016, with an annual growth of about 2.6 percent. However, data from the Federal Reserve Bank of St. Louis shows that wages only had an average annual growth of 0.3 percent in the same time period. Wage growth has not kept pace with inflation and so our purchasing power has decreased despite the fact that we *appear* to be making more money. It is now a mathematical impossibility to work your way through school, paying both education and living costs, with a mere part-time job, as was previously possible a few generations ago. Are we still operating under the illusion that the majority of college students are receiving financial support from their parents? How else can we explain the expectation that students dedicate four or more years of their life to a full-time workload where they receive no income? While FAFSA has yet to come to this realization, the fantasy of universal family contribution is not a reality. Most students receive no support because most families can't provide that support. Many students attend college later in life. Higher

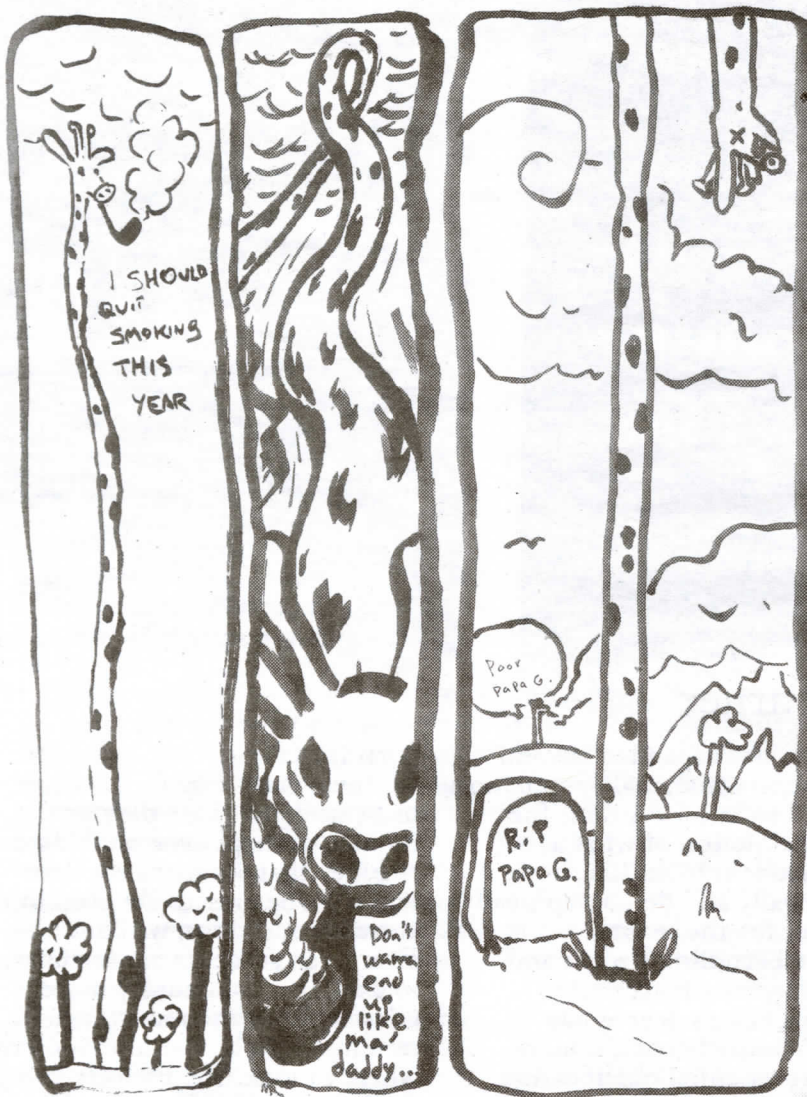
education has expanded beyond the affluent, white, male population it catered to at conception. The traditional notion of what a college student looks like, both economically and demographically, no longer fits the reality.

While becoming a more and more financially inaccessible title, a bachelor's degree has simultaneously become a more and more essential qualification for professional opportunity. The Harvard Business School coined the term "degree inflation" in a 2017 report to illustrate the increasing percentage of jobs which require a degree as the *minimum* qualification. Worse, while your degree may offer you opportunity it is not necessarily a promise of success. Job postings requiring advanced degrees but paying less than a living wage are plentiful. Research from the Economic Policy Institute has shown that wages have largely remained stagnant for college graduates over the past several decades, and that their unemployment rates have risen. And thus, poverty ensues. Perhaps you graduate to mountainous loan payments, or a professional career with measly wages, or maybe the decision to not attend a university for these very reasons positions you to be stigmatized, underpaid, and exploited as a member of the "uneducated" class. Higher education, both vital and impossible, is a financial paradox seemingly only capable of being circumvented through a wealthy family willing to shoulder the bill. The social mobility promised to us as a basic structure of our society is not nearly the guarantee it is

portrayed to be.

There is no easy fix. It seems most students these days are hoping, perhaps even banking on the idea that student loan debt will soon be erased. Yet even in the current conditions, we continue. Evergreen students are fortunate to exist in a community more conscientious than most, where resources can be found if you know where to look. The Evergreen State College Satellite Food Bank held on Tuesdays from 4 to 6 p.m. in the Center for Community-Based Learning and Action (CCBLA), provides a wide variety of fresh and shelf-stable food completely free to anyone who walks in. In 2019, our satellite distributed more than \$100,000 worth of food, provided by the Thurston County Food Bank. We also receive regular donations from the Blue Heron Bakery and the Organic Farm. Zoe Lovato, The Evergreen State College Satellite Food Bank work-study, hopes to soon begin offering recipe demonstrations on campus using ingredients commonly found on our shelves. As the campus food bank coordinator, I encourage students to utilize the food bank regularly to supplement their food supply and alleviate a portion of living expenses, rather than viewing it as an emergency-only resource. Our services can be provided because of the ethic of community care and action that exists in our town and on our campus. I hope, until the foundational causes of poverty can be solved, that we will continue to grow a sense of collective responsibility for the insecurity and distress that many in our community are enduring.

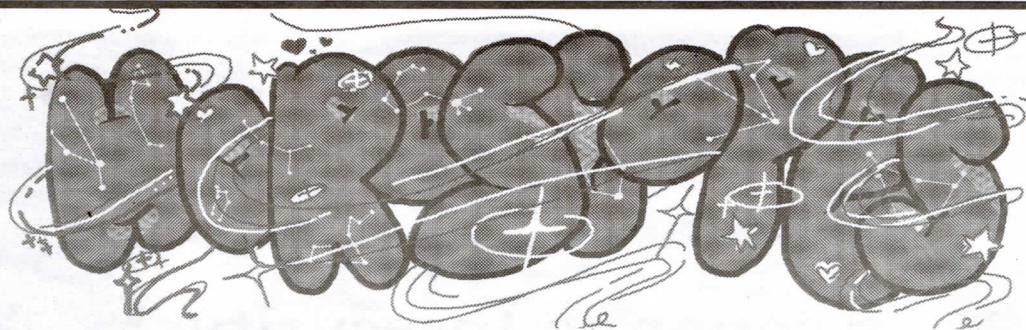
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daniel.



Aries (March 21 - April 20):

The doubts you are having about your future are the gateway to a new goal for you, Aries. Don't internalize any self-deprecation right now. Its time for you to rest and heal after a season of excitement.

Taurus (April 21 - May 21):

Rise above insecurities this week, Taurus. You are more capable than you know. Search for clarity in your relationships, and spend quality time with loved ones. Be patient and the answers you are looking for will come.

Gemini (May 22 - June 21):

This week is all about your career, Gemini. You are deeply invested in whatever project you having going on at work right now. This investment is sure to be lucrative, as long as you stay focused on the path of success. Network yourself - set your goals high.

Cancer (June 22 - July 22):

Que some Sam Cooke to your Spotify playlist, Cancer, because a change is coming. A powerful shift in an intimate part of your life is brewing this week. This change will ultimately benefit you, and align some scattered pieces in your life. Work hard this week, and reward yourself with some much needed time away.

Leo (July 23 - August 21):

You may feel yourself wanting to spend all day in your cave this week, Leo. The way things are going for you right now, some rest will do you very well. You will be craving the companionship of someone who understands what you're going through. Intimacy and sexuality are at large on your mind right now, so feel free to get a little playful in your dating life. Maybe a Tinder, or some handcuffs

Virgo (August 22 - September 23):

Hey, V. These next couple weeks for you are all about relationships. Love, friendship, or business, there will be a spotlight on the people in your life. You may feel inclined to reach out to an old friend or, possibly, you will want to go out a little more than usual this month. If someone new comes into your life, make sure to stay cautious. Trust your intuition, and don't let the excitement of this new relationship overpower your judgement.

Libra (September 24 - October 23):

Is it time for a change, Libra? You may be feeling like now is a good time to 'reinvent' your self. Feel free to try out a new style, or make a change to your regular routine. Whatever you choose to do, make sure its what's best for your overall health. Be your usual analytical self, and the stars will deliver in your favor.

Scorpio (October 24 - November 22):

Romance is on the horizon for you, Scorpio. If you are single, there might be someone entering your life soon who will peak your curiosity. If you are in a relationship, it may be time to take things to the next level. The next few weeks will be a balancing act for you, so remeber to always stay true to yourself.

Sagittarius (November 23 - December 22):

Sag, you are in luck! The retrograde has come just in time for you. For the next month or so feel free to be a home body - you need it! Take this opportunity to reorganize or redecorate your space. Someone close to you may soon need your help in a fundamental way. Make sure you approach this situation with a clear head, and a kind heart.

Capricorn (December 23 - January 20):

Capricorn, I know flying solo-dolo is your specialty, but in the next few weeks you're gonna need to break out of your shell. Dont be afraid to reach out to friends, old or new. One of them has information that may benefit the growth of your current projects.

Aquarius (January 21 - February 19):

Dear Aqua-Air-Angel, unfortunately, your season has ended. Take the time to reminisce on the happiness of birthdays past. This week, you will likely be craving some sort of structure, so don't be afraid to pull out the old planner. Structure and spontaneity can co-exist ;)

Pisces (February 20 - March 20):

Pisces, welcome to your Water World. As of Tuesday, the stars have aligned to your sign. Pisces season 2020 is a time for celebration, rejuvenation, and reflection. New socialization is coming your way, and it will inspire you to expand your usual ways of thinking. Now is a better time than ever to indulge in your creative endeavors. You are full of energy this season, use it!

Hey There! with @HeyMariah

Olympia Staycation Guide



With spring break right around the corner, I thought I'd take time this week to create a staycation guide for our great city. We'll start on the West Side of Oly, head downtown, make our way out of a waterfall, stop by the beach, and end up back on the West Side popping popcorn.

Starting off on the West Side, you could eat breakfast at one of the six Starbucks within 3.8 miles of Evergreen, but instead, I'm going to suggest skipping over to Hash on Harrison Avenue. Hash is self-described as your "neighborhood breakfast joint," conveniently located across the street from Olympia Coffee Roasters. The wait is super long but once you taste their food it makes total sense. They have mimosas with fun names, funky chairs with chill vibes, and food that is actually worth the price you're paying for it. Next up, you can walk downtown by heading down Harrison Avenue and taking the Fourth Avenue bridge towards the boardwalk—or you can take the bus if you don't feel like walking or driving. The bus in Olympia is free now so getting around is a lot easier.

There is a large tent city next to the Capitol Lake but that doesn't mean you shouldn't still check it out. After

walking around our scenic lake, there is plenty of seating around Marathon Park. Plus, did you know that all of the lamp posts along the gravel side of the lake have plugins so you can charge your phone? Next, head up the trail by the lake to take in the grandeur of the Capitol campus. It's so beautiful and everyone should go check it out. They have free tours of the Capitol building every day. You just enter the main doors and go up to the Visitor Center table.

TOUR TIMES:
Monday through Friday, hourly, from 10 a.m. to 3 p.m.*
Saturday and Sunday hourly, from 11 a.m. to 3 p.m.
*Capitol tours are not offered on Thanksgiving, the day after Thanksgiving, Christmas, or New Year's Day.

Hey, while you're up there, you might take part in a protest or a rally—they happen a lot. You could even organize one yourself, that would be a very "Evergreen" spring break activity.

By now you're probably hungry and you are in luck! There are so many options for what to eat downtown. First up is Nineveh, a food truck run by an Evergreen graduate. There's also Narai Asian Cuisine if you are craving Thai food (I've never

eaten there but I hear it's great) and Wicked Pies for some surprisingly tasty vegan pizza!

Our next stop is going to need a car. Tumwater Falls is beautiful and wheelchair accessible, which can be hard to find outdoors. If you want to keep walking, the path stops being paved but it is a nice walk down to a cute and very Instagrammable bridge.

If you're in the mood for a drive and want to stay outdoors, take a towel and a book to Priest Point Park. Parking is free and there's an easy five-minute walk to the beach. If you are daring, you could even go for a swim. Drive fifteen more minutes and you can rent stand up paddleboards and kayaks from the Boston Harbor Marina.

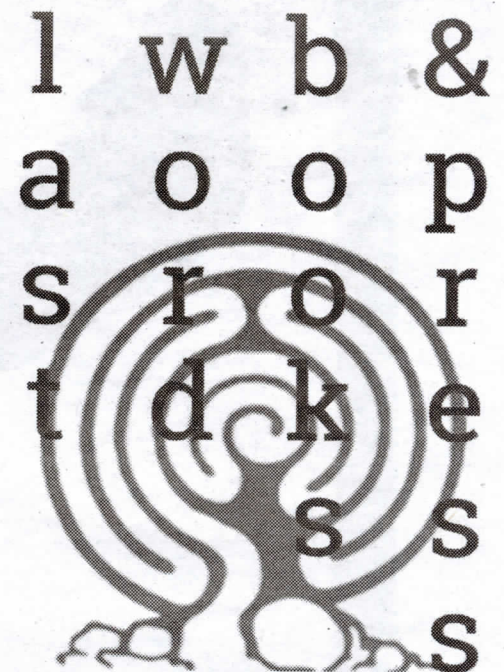
By now the day is winding down and there's only one spot that's cozy and fun if you're riding solo or rolling with homies. (That's a *Clueless* reference for all you 90s babies out there.) The Capital Mall back on the West Side has the comfiest reclining chairs and it is so easy to sneak in food to the theater. Trust me. One time, my friend Kristyanne and I brought in an entire pizza into a movie. Of course, you can splurge and buy popcorn and a large soda pop. Yes, this part of

the day might be the most expensive but whenever I chose the right movie and have a few friends, it's always worth it.

These are just a few of the gems Olympia has to offer. But don't take my word for it—go out and explore for yourself.

@HeyMariah is a student at The Evergreen State College. Her hobbies include making TikTok videos for her 65,000 followers and drinking hazelnut lattes. You can follow her on **Instagram @HeyMariah** and on **TikTok @HeyMariah_**

She loves that Evergreen's mascot is a Geoduck who wears a shiny glitter shell because she's never met a glitter—anything that she didn't love. You can catch her in the morning listening to The Morning Toast on the daily.



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