

@yourCPJ

IWW Rally

WOBBLIES DEMAND
ADMINISTRATIVE CUTS

3

M. Quarrels

ARTIST INTERVIEW

5

Public Records Stall

OP-ED BY DANIEL VOGEL

10

The Evergreen State College Newspaper Since 1971 | May 15, 2019

the cooper point journal

Art by: @mad_metals

The Cooper Point Journal

STAFF

EDITOR-IN-CHIEF

Georgie Hicks

CREATIVE DIRECTOR

Mason Soto

BUSINESS MANAGER

Morrissey Morrissey

ARTS & CULTURE EDITOR

Brittanyana Pierro

MANAGING EDITOR & WEBMASTER

Daniel Vogel

COPY EDITOR

Steph Beck Fey

DISTRIBUTION MANAGER

Allison LeDuc

WRITERS

Marta Tahja-Syrett

Mariah Guilfoil-Dovel

Steph Beck Fey

DJ Pfeifle



CONTACT

OFFICE

The Evergreen State College

CAB 332

2700 Evergreen Pkwy NW

Olympia, WA

CALL US

(360) 328 1333

VISIT US

Our Weekly Meeting

Wednesdays at 2 p.m.

COVER ART BY

M. Quarrels

LAYOUT & DESIGN BY

Georgie Hicks & Mason Soto

TWITTER/FACEBOOK/INSTA

@yourCPJ

© 2019 the Cooper Point Journal

02 WWW.COOPERPOINTJOURNAL.COM

FROM THE ARCHIVES “Students in the Tacoma campus program With Liberty and Justice for Whom? end fall quarter with a mock trial on Tues., Dec. 7, 2017. They argued the speech rights of NFL players to protest during the National Anthem.”

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 the school year and distributed throughout the Olympia area.

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

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

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

WORK FOR US

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

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

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

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

LETTERS TO THE EDITOR

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

Industrial Workers of the World South Sound General Education Union rally on Red Square, May 8, 2019. DANIEL VOGEL.



Wobblies Demand Administrative Cuts

Union Delivers Letter to Board of Trustees and Rallies on Red Square

by Mason Soto &
Daniel Vogel

The Industrial Workers of the World South Sound General Education Union, or the GEU, held a rally on Red Square last Wednesday, May 8, in a call to re-open the pool and fund the arts department at Evergreen.

Union members went to the Board of Trustees Meeting, which was moved from its regular on-campus location to the Lord Mansion. On Twitter, the GEU accused the board of meeting “off campus to avoid our rally and to instill more Austerity.”

The union delivered a list of demands to the board, including a \$1 million cut from the administration and halving of the president’s salary, the re-opening of the pool as a worker-ran cooperative, the re-opening of Photoland facilities, the costume shop, and the experimental theater, and re-hiring of staff

and faculty who were let go because of budget cuts.

The letter ends by stating that, “If meaningful action is not taken to meet these demands within the next fourteen days, further action will be taken.”

The GEU tweeted that, “Despite the top administrators holding their austerity session within a palace, and us crashing their bougee [sic] party, we are still rallying on campus at 12:30 pm!”

“Cuts to higher education are often part & parcel with cuts to P-12. It’s time to roll back austerity at every level!” said Evergreen’s student branch of the Washington Education Association on twitter. On the same day, sixty-thousand teachers across Oregon walked out to protest underfunding.

The union posted fliers advertising the rally on Red Square, asking supporters to wear red at the event. The rally opened with an indignant land acknowledgment from Native Pathways student Levi Harter, and proceeded with a reading of the demand letter and speeches from community members.

Political economy professor Peter Bohmer gave a speech about how Evergreen budget cuts represent economic austerity, as they have closed the pool and theater but left police budget untouched. Bohmer called the budget cuts and enrollment decline, “a vicious spiral downwards.”

Later, rally-goers interrupted the Spring Crafts Fair held at the same time in the CAB, marching in with chants about supporting the arts.

“All of a sudden they started a little parade coming in with their megaphone yelling, passing out flyers. It was kind of inspiring, but also distressing,” said Robin Chapman, an Evergreen sophomore.

The GEU began organizing last fall, and has held a number of rallies on Red Square. This is the second demand letter they have delivered to the administration, after the first last fall listed demands to hire a political economy professor and halt the hiring of new police officers. In February, the GEU claimed that Evergreen had complied with their demands,

CCBLA Director, Elen Shortt Sanchez

“Merging The Divide Between Community Involvement And Higher-Education”

By Marta Tahja-Syrett

Elen Shortt Sanchez is devoted to collaboration and advocacy. In her professional life, Shortt Sanchez attends to the partnership and academic needs of The Evergreen State College. As the director of Evergreen’s Center for Community-Based Learning and Action (CCBLA), she finds herself merging the divide between community involvement and higher-education. Shortt Sanchez also demonstrates her strengths and leadership abilities within her role at Shelton-based activist group, Elevate Mason County.

In 2006, Shortt Sanchez began working for the CCBLA. Her efforts have resulted in strong ties between campus life and local communities and organizations. In addition, her work is centered on the idea that education should be both accessible and service-oriented.

“We really want to work and emphasize the community partnership piece of the work that happens in the center. We are a public service center, which is another important piece of Evergreen’s commitment to serving the community, and to making sure higher-ed is accessible beyond just tuition-paying students,” said Shortt Sanchez. “We’re academics, so that’s another piece that really has so much excitement and promise.”

“I would say mostly we

work with academic programs and faculty who are already engaging in, a lot of times, programs that work with Literacy and Education for Adults with Disabilities, or Gateways for Incarcerated Youth, or Spanish-Speaking World,” said Shortt Sanchez.

Shortt Sanchez believes that the Gateways for Incarcerated Youth program works to bring higher education to youth behind bars. According to Evergreen’s website, the Gateways program provides students with the opportunity to work as mentors for youth incarcerated at juvenile correctional facilities. Faculty members also lead seminars which incarcerated youth can attend and earn credit for—free of charge. Since Gateways’ 1996 commencement, “over 1,000 incarcerated youth have made academic gains in attendance, grade-level promotion, and unlocked their potential for change.” Shortt Sanchez sees the accomplishments achieved by this program as being an important aspect of the CCBLA’s contribution to the greater community.

Evergreen’s on-campus food bank, a collaborative effort with the Thurston County Food Bank, is one program that the CCBLA helped to implement. Shortt Sanchez stated that the center also offers “a community-service work-study model, which is working with a team of 15 to 20 organiza-

tions that students can use their work-study award to be able to work [with].” This allows for students to negate debt while doing meaningful work at a local level.

Many of Olympia’s organizations have been developed by Evergreen graduates, and current students still have an integral role in terms of decision-making and volunteerism. “I think that Evergreen really is a resource for the community and that we should kind of be looking outward and keep thinking about ways that we can keep resources going towards the community,” said Shortt Sanchez.

The CCBLA is dedicated to other obligations, as well, such as Community to Community Day. During Community to Community Day, new students fulfill their orientation duties by working alongside local organizations. In addition, the CCBLA annually facilitates Farm Worker Justice Day, “which aims to build awareness and support for the efforts of farmworkers to gain safe and just working conditions in the United States” (according to Evergreen’s website).

Shortt Sanchez believes that the CCBLA’s fostering of community-based learning helps students to determine where they want to go in life. Oftentimes, such hands-on approaches to learning can lead a student towards, or even away from,

a specific career choice.

In Shortt Sanchez’s opinion, it is just as important to figure out what you’re not interested in doing as what “lights the fire” and captivates one’s attentions. “I think really trying things out is a way that you can figure out ‘Is this for me? Is this not for me?’”

In a community-based setting, Shortt Sanchez believes “there’s kinds of ways to see visions, and see how we can keep working towards them.” The key objective is to work in collaboration with mentors. Mentorship helps solidify actions needed for change and growth—both on a personal and community level. Students and mentors can start conversations along the lines of “I really want to get there, and hopefully, we can get there together.”

“Our center is all about helping people engage in the community, and I in my own life practice that, as well, and have volunteer commitments outside of my work life,” said Shortt Sanchez. “Elevate Mason County is really close to my heart. It started in 2016, after the election, and really was a time when we were hearing news reports about Mason County.”

Shortt Sanchez said that these news reports categorized the majority of people’s opinions, something that she felt undermined the differing beliefs, and values, of Mason County.

During this time, members of Mason County found themselves thinking “‘this doesn’t sound like it represents our community.’” Through the birth of Elevate Mason County, Shortt Sanchez wanted to demonstrate that this was in fact true, that Mason County’s ideological core is actually diverse in nature.

Shortt Sanchez sees the long-term mission of Elevate Mason County as being centered around immigrant rights. By taking “direction

from leadership of color, and from community organizations like CIELO Shelton Elevate Mason County can mobilize community members to support the needs of Mason County’s immigrant community. Elevate Mason County specifically looks at the dangers of immigration enforcement, such as forced family separation.

Shortt Sanchez feels that community discourse is important in regard to true understanding viewpoint external to oneself. Through the process of listening, differing routes towards equity and working together can be articulated. Shortt Sanchez believes that neighborhoods with varying opinions need to speak to one another because “if we don’t have those conversations, we can’t move the needle.”

Working alongside Elevate Mason County, CIELO of Shelton and Mason County Climate Justice helped to sponsor Workers and Neighbors Solidarity Feast, in honor of the year’s May Day. According to their website, Elevate Mason County suggested the individuals bring “signs of solidarity and support for Workers Rights, Immigrant Rights and Human Rights. After sign-wavers occupied a space along Shelton’s 1st Ave, the group gathered for a potluck.

Elevate Mason County has also hosted guest speakers such as Zoltan Grossman, a professor at The Evergreen State College who published *Unlikely Alliances: Nations and White Communities Join to Defend Rural Lands*, in 2017. According to Elevate Mason County website, Grossman “spoke on building diverse alliances to achieve racial justice within communities.” Shortt Sanchez, referencing the sentiment present within Grossman’s work, stated “that example of how communities have come together to fight hate—we think we can do that, too.”

Interview by Brittanyana Pierro

M. Quarrels' : Mad Metals

How long have you been doing metal work?

1 1/2 years.

How did you get into it?

I was scrolling through the class catalog and nothing sounded really interesting. I'd been doing a lot of 2-D art already. So, scientific illustration and environmental science art. Everything was related to my focus back then. But this one class was a fine metals, 'let's make some stuff, let's talk about things' class. And I was like, 'all right, I could do that.' I kind of wanted a break after doing this really long internship in New Zealand. I just kind of went in headfirst and fell in love with it. It's crazy.

What were you doing in New Zealand?

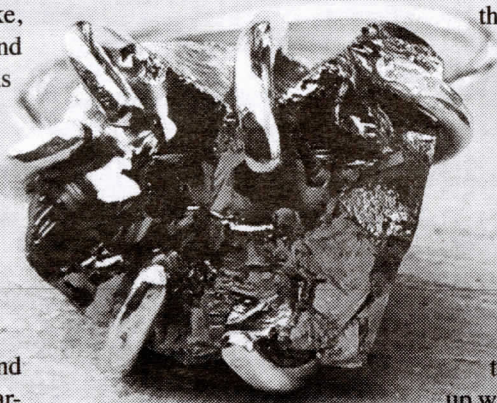
I was living on a sheep and goat farm with two people, a married couple. We were processing animals, we did a lot of butchering. We did a lot of cheese making from the milk that we harvested from animals and did a lot of farm work: building stuff, welding stuff, making stuff. So I thought it was kind of appropriate when I came back to school, I still was kind of working with my hands and doing less of sitting in an art studio drawing things. Following that idea and philosophy of making things from the ground up. Living there, and having nothing except the things that we'd built really pushed my artistic focus a lot further.

You can outsource so much of what you make as an artist. Whether it be the raw materials or other components of the stuff you're making, but I think it's really important to have a part in everything that I'm making.

So you just stumbled upon metalworking through a class at Evergreen? Can you tell me about the process you went through, initially, being in that class and how your art has grown since then?

In the studio, it's a really steep

learning curve. You have to mess up a lot to realize how the material actually works and also how it doesn't work. As much as I can teach someone how to solder, you just have to do it and experience it to figure out your exact process. I've recognized that especially recently because I've been a Teachers Assistant in the Fine Metals Studio for the last three quarters. So I've been working on my own practice and my own art, and then teaching all of these newbies how to do like



really basic stuff.

When you're first introduced to fine metal art, there is so much scrambling and messing up and wasting material and being really frustrated. But I think, as I said earlier, you have to really mess up and screw around and create a lot of garbage before you can get into the nice, shiny, pretty stuff. Things that are the prettiest and shiniest have gone through the most steps of processing finishing, polishing, filing, and planning.

I walked into that class, having no experience or knowledge about the material at all. And then coming out of a year and a half, two years later, with, like, all this knowledge is kind of like, watching myself grow and change the way a piece I'm working on would. And it's not a pretty process. Everything that I make looks horrible before it looks good. You have to really like climb through the, you know, metaphorical Lake, forest vines, or whatever, to get to the final finished process. And yeah, I don't think anybody realizes how much work goes into fine metalsmithing, and metalworking in general. It's really not easy.

What is the actual day-to-day, physical process of soldering and metal working?

I do both welding and soldering. In the large metal studio, I mostly do welding either MIG or TIG welding.

So welding is where you use both the parent material and an additive material usually a welding rod, to melt everything together. If you're trying to put two pieces of metal together, you can just like fill that in with like a filler rod/ metal. So you're melting three parts together.

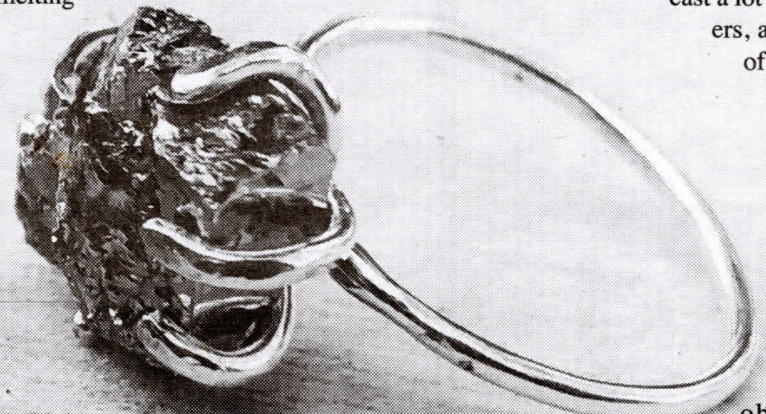
When soldering, you are still using a filling element, but the two pieces that you're joining have to be perfectly lined up with no gaps in it. The exciting things and fiery things, like working with torches and molten metal, are the things I like to do most in the studio.

A lot of what I do is very organic, carnal. It's not like perfect, it doesn't look like some engagement ring that you're going to buy from Zales or something. It's not super shiny, not super high polished, nothing I work with is really high material. Using objects that are inherently very separated from the human idea of perfection makes it my style. I like to kind of fight that idea of jewelry being high polished and super exclusive thing. Let's take a step back and think about why we wear jewelry and what we want jewelry to represent for ourselves.

Why do you wear jewelry? What do you think it's for?

That's a really interesting question. Because why does anyone wear jewelry? Why are humans so attracted to shiny things and to putting holes in our bodies? People have been adorning themselves for forever, you know? Since the begin-

ning of time jewelry has been something to identify class and culture and different religions. For me personally, I grew up such a tomboy. I cut my hair short, I didn't want to do anything that was particularly girly. Now that I'm growing into my identity more I'm realizing that these things [pieces of jewelry] aren't necessarily associated like sexuality, or like gender. I'm kind of trying to break down that bar-



rier.

I like to make sharp things. Brass knuckles aren't allowed in the state of Washington, and you can't make weapons on campus.

But we're in a day and age where we need to like protect ourselves. I don't want to carry pepper spray in my bag if I don't have to. So I'll make stuff that I can put on and walk around and feel that I can protect myself in. I like to make things that people could rip off in a second and use to protect [themselves]. I never really wanted to have jewelry that's just for jewelry sake, you know, I want [my art] to have a purpose.

You'll find that like, I'm not wearing any jewelry right now, because I'm gonna go to the studio after this. And jewelers don't really wear jewelry. When you're working in the studio, you don't want to fuckup the things that you're wearing when you're making something else.

Okay, so what materials do you most often work with?

I like fine silver and sterling silver. Sterling silver being 925 parts, silver and 75 parts copper, and fine silver, just being 100% silver. They serve different purposes, like fine silver doesn't tarnish as quickly because it doesn't have the copper component. All of the chain that I make is usually fine silver.

I like working with organic objects too, so I've cast a lot of flowers, and a lot of bones, or pieces of skel-

eton. I'm really obsessed with the idea of ephemerality and longevity, and how we can preserve objects that would otherwise not be able to, like have a second life or live longer than their original lifespan. Growing up, my dad was a paleontologist, and we worked with preserving bone a lot. Being raised in that kind of philosophy, I'm still wanting to embody that idea of preservation.

Is there more that you would like to share? Or talk about?

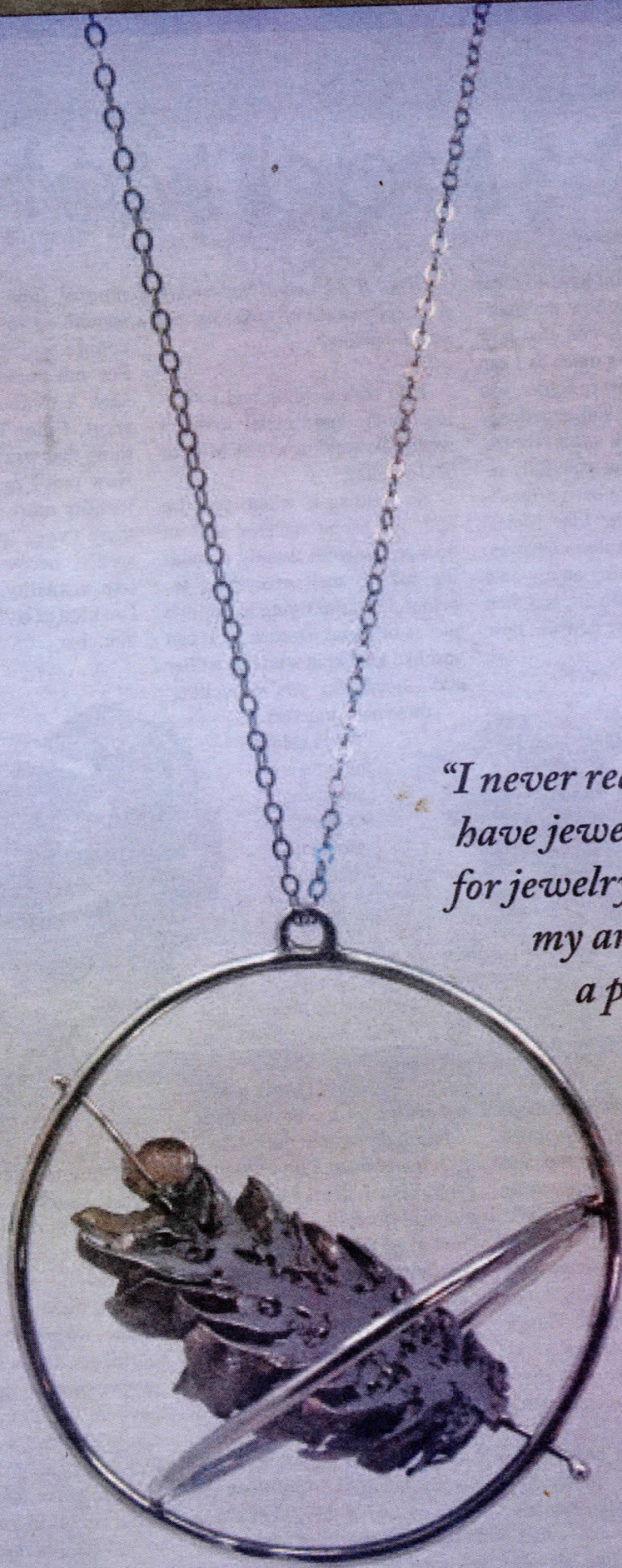
To the artists who are continuing in the same path I am: be tenacious.

Don't listen to people when they tell you no. I've gotten this far at Evergreen breaking all of the rules not listening to what any of the deans tell me. Keep making people excited and show your enthusiasm. Get angry! Stand up for the art, stand up for yourself. Display your art places you know. You just have to voice that you care and participate as actively as you can. Opportunities will present themselves to you, but you don't get there without being excited.

M

QUARTZ
SPLITS

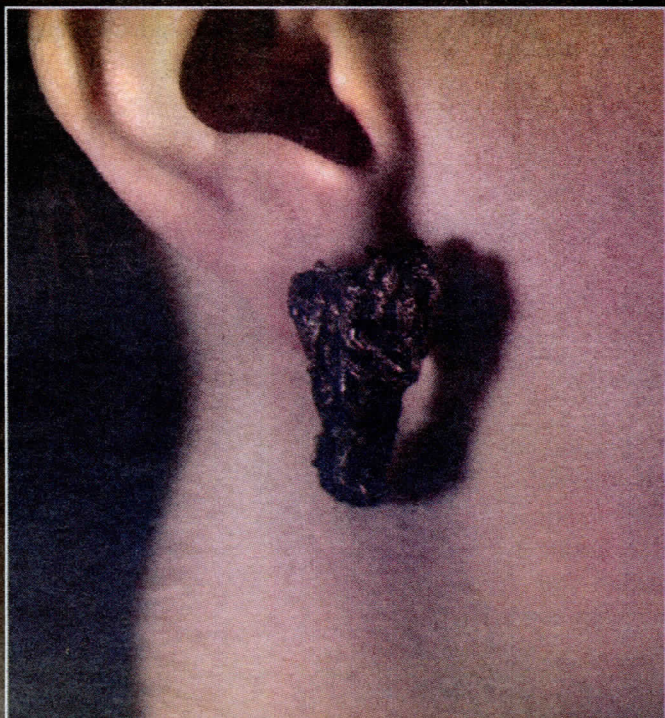
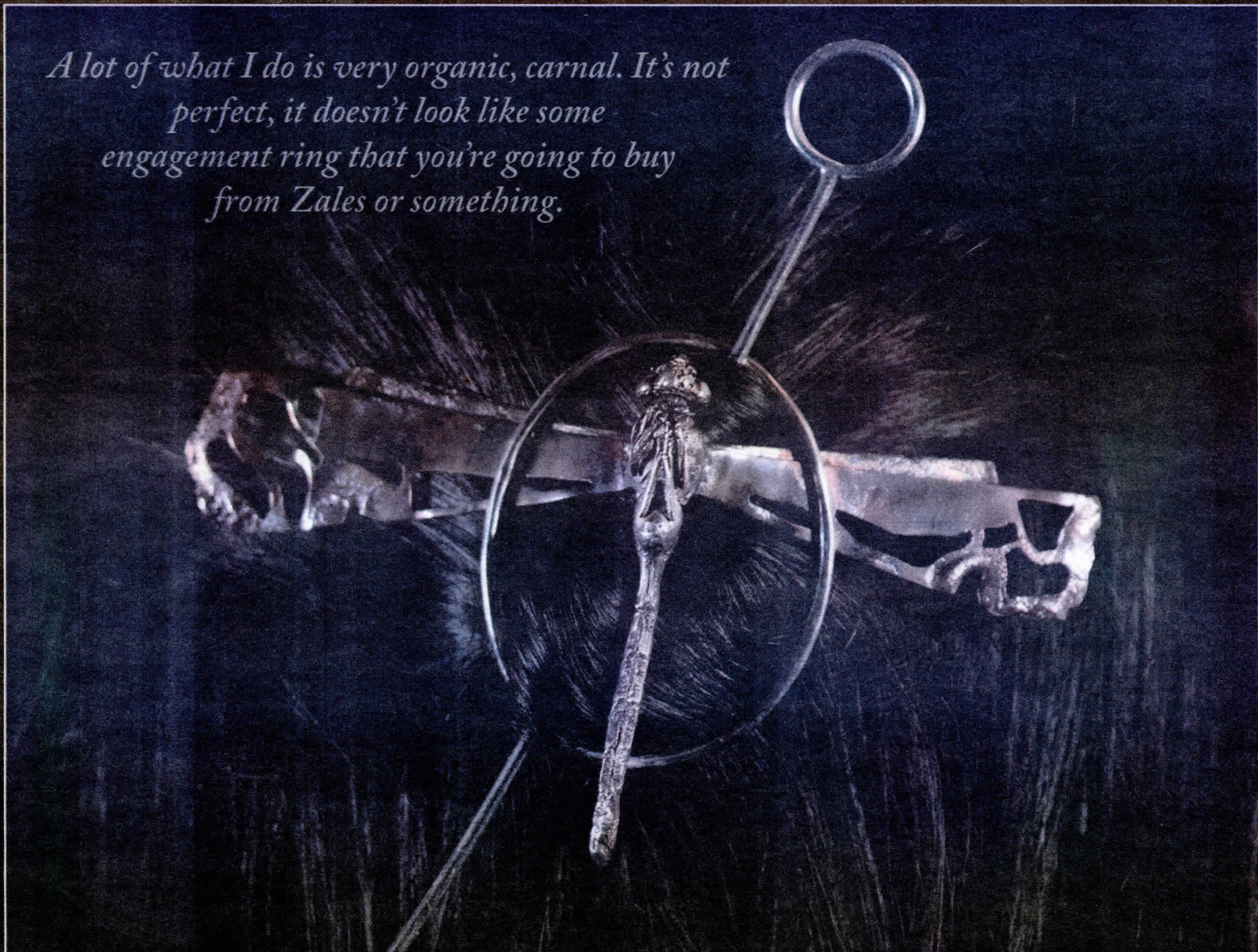
JEWELRY



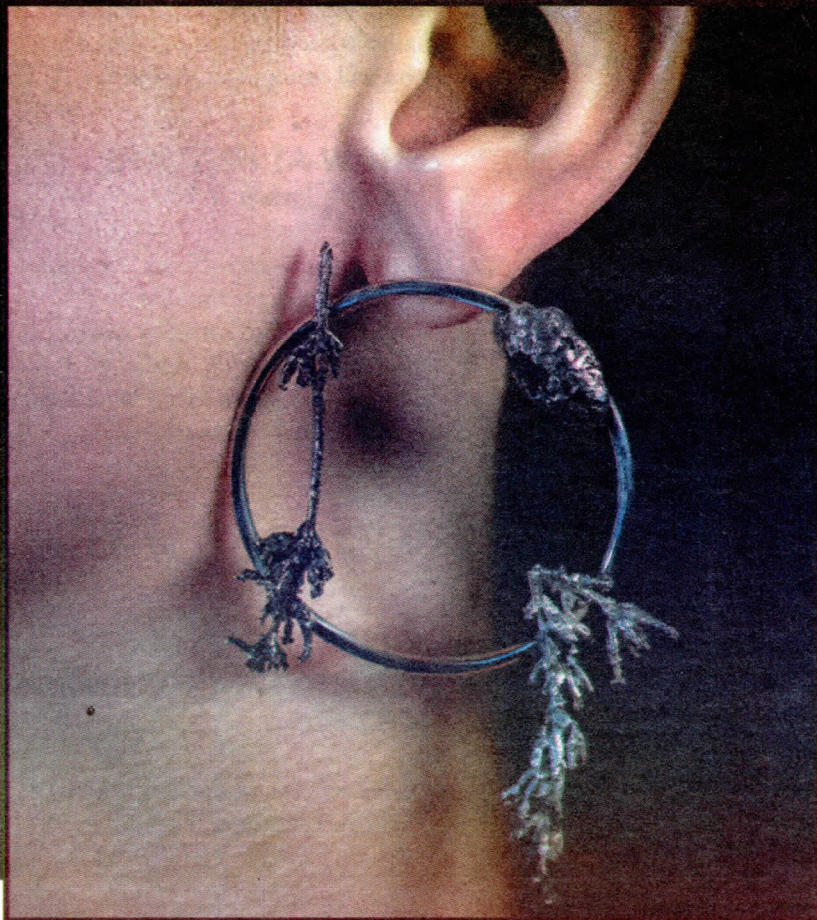
"I never really wanted to have jewelry that's just for jewelry sake; I want my art to have a purpose."

Let's take a step back and think about why we wear jewelry and what we want jewelry to represent for us ourselves.

A lot of what I do is very organic, carnal. It's not perfect, it doesn't look like some engagement ring that you're going to buy from Zales or something.



@mad_metals



Stuff 2 Do

by Daniel Vogel

WEDNESDAY 5/15

ALL CAMPUS MENTORING DAY

Library Lobby. 1:30 p.m.

Faculty will review your academic statement, help you plan your path of study, and, of course, mentor. Free pizza!

CO-CREATING OUR CONFLICT CULTURE

Sem 2 B1105. 2-5 p.m.

Their flyer is kind of long, so here's the gist: "Engaging with our conflicts can tend the web of interdependence and honor change as a life force that moves through all things. Every conflict is an opportunity to realign with the web of live." Yahoo! Free.

THURSDAY 5/16

RACHEL CARSON FORUM

Communications Building, 2749 McCann Plaza NW. 5-9 p.m.

- Rachel Carson Forum. Keynote speakers will present on environmental ethics & whale sighting citizen science. Workshops

FOOL FOR LOVE

Sem 2 D4107. 7:30 p.m., thru Saturday

Written by award-winning playwright Sam Shepard and directed by Jack Hjorten. Part of "Out of the Ashes: The Evergreen Theater Festival."

GO, DOG. GO!

Olympia Family Theater, thru Sunday

Repeats every weekend thru June 2. 7 P.M. on Fridays, 2 P.M. on Saturday/Sunday. There's a lot of theater going on this month, including this family-friendly musical. Think "Cats" but with dogs, and better. \$15 youth, \$20 adults, with a "pay-what-you-can" performance on the 16th.

FRIDAY 5/17

DOMINION

Purce Hall 1. 7 p.m.

You've likely seen the posters from the vegan club stating that "you've been lied to." You need to see this movie to learn the truth about animal agriculture, which, up until this point, you thought involved sunshine, rainbows and kissing chickens till they die of old age. Free.

ALLEN OTTE

Recital Hall. 1 - 3 p.m. Free.

Otte will lecture and perform a piece on the Innocent Project, a national organization dedicated to exonerating innocent incarcerated people. Sponsored by "Don't Bake a Cake, Redesign the Kitchen!" and "Current Economic Issues and Social movements." Free.

SATURDAY 5/18

OPEN MIC NIGHT

Evergreen Longhouse. 6 p.m.

Arrive early to sign up for the open mic at 5:30. C.I.R.C.L.E. will host native comedian Deanna M.A.D, who will conduct a Q&A at 8.

SHOW AT MCCOYS

McCoy's Tavern. 9 p.m.

Some metal bands "from Denmark / Turkey" are playing, but I can't find any information about it online, and they have those unintelligible black metal logos that I can't read. Looks cool though.

MONDAY 5/20

CLIMBING GYM GRAND RE-OPENING

CRC. 6 p.m.

Celebrate the re-opening with free food and climbing shoes.

TUESDAY 5/21

MARCH TO END THE SWEEPS

Isthmus Park. 5 p.m.

Just Housing will march to City Hall to speak at a Council meeting. They demand the end of "sweeps of houseless people from public property." March to end the sweeps.

WEDNESDAY 5/22

CHASTITY BELT W/ RED RIBBON

Capitol Theater. 8 p.m.

Pitchfork's Sasha Geffen says Chastity Belt's last album "relays the psychological slog of trying really hard just to be OK," which I could really use right now. All ages w/ 21+ lounge. \$12 OFS members, \$15 GA.

THURSDAY 5/23

THE LAST FIVE YEARS

Recital Hall. 7:30 p.m.

This mind-bending musical runs in reverse chronological order. Part of the "Out of the Ashes" theater festival.

FRIDAY 5/24

STREET MEDIC TRAINING

Varying times thru Sunday.

Learn basic first aid, chemical weapons defense, and other skills for being effective medics at riots and protests. 5 - 9 P.M. Friday, 9 A.M. - 6 P.M. Sat. & Sun. \$20. Email olymedictraining@riseup.net for info.

SATURDAY 5/25

BEARAXE, THE WHAGS, CEDAR SAP

Octopas Cafe. 8:30 p.m.

KEXP describes "funk, jazz and proto-punk" band BEARAXE as "Lead Belly meets Led Zeppelin in the body of a Black woman." Sounds like a good time. All ages with 21+ bar. \$8-12 sliding scale.

QUEER PROM

SPSCC. 8 - 10 p.m. Sliding Scale.

Rainbow Alliance & Stonewall Youth are putting on a "monochromatic dance." Attendees are encouraged to dress head-to-toe in one color and one color only. Sober & all ages. Sliding scale donations.

TUESDAY 5/28

GOLDEN GEODUCK AWARDS

Longhouse. 7 p.m.

Greens Planning Activities hosts the annual Student Activities awards show. Vote and nominate at bit.ly/ggavote. Free.

KAOS TOP 30

89.3 THE WEEK OF May 15

- 1 Dan Costa – Skyness (Jazz)
- 2 The Big Cheese Band – Among The Stars (FCB)
- 3 Sceptre Fretpen – Earthquake Park (Experimental)
- 4 Kelly’s Lot - Can’t Take My Soul (Blues)
- 5 Weyes Blood - Titanic Rising (Rock)
- 6 The Cash Box Kings - Hail To The Kings! (Blues)
- 7 Los Straitjackets - Channel Surfing (Rock)
- 8 Yeah That’s It - S/T (Electronic)
- 9 Mimi Fox - This Bird Still Flies (Jazz)
- 10 Berlin Taxi - Contract (Electronic)
- 11 Helen Trio - Blind To Armageddon (Rock)
- 12 La Fille - Alright Already (Rock)
- 13 Peter More - Shoulder (Rock)
- 14 Your Heart Breaks - Drone Butch Blues (Pop)
- 15 Andrew Bird - My Finest Work Yet (Rock)
- 16 Sasami - S/T (Rock)
- 17 Emma Hill - Magnesium Dreams (FCB)
- 18 Quin Galavis - Victim/Nonvictim Pt. 2
- 19 Nick Cave and the Bad Seeds - Distant Sky
- 20 Ranzel x Kendrick - Texas Cactus (FCB)
- 21 Ordinary Elephant - Honest (FCB)
- 22 The Mountain Movers - Pink Skies
- 23 Damien Jurado - In The Shape Of A Storm (Rock)
- 24 Femi Kuti - One People One World (African)
- 25 Sam Huber - Song For Mona (Soul)
- 26 Blvk H3ro - Immortal Steppa (Reggae)
- 27 Field Medic - Fade Into The Dawn (FCB)
- 28 Native Harrow - Happier Now (FCB)
- 29 Money For Rope - Picture Us (Rock)
- 30 Cosmonauts - Star 69 (Rock)



Black Students in Low Diversity Areas : High School Activism

By Brittanyana Pierro

The summer of 2014, I remember, was a good one. I was 15, gaining independence and had my best friend Samantha to spend the summer with. My sister Melodi was still in town before she left for college, and the two of us got to spend an entire month in San Francisco with our other sister Nicholle.

My sophomore year of high school came up quickly, and it started off really good. I had a new friend group this year, mostly Samantha’s friends, and they were all pretty and cool. If I were to put it in terms of high school popularity, we were the coolest of the not-as-cool girls. It was an upgrade for me, because the year prior I was still with my middle school friends, whose status was slightly less and they were also all very boring. My new friends liked to smoke weed, and got invited to (some) parties. And they were just generally more fun.

I never really got the chance to get close with any of them except Sam and sort of Anna, and one of my older middle school friends, Emma.

Towards the middle of fall quarter, probably September of 2014, I came into an incident with one of my closer friends in the group, Anna. Basically, what had happened was; there used to be this app called Ask.fm where people would ask each other questions anonymously. One Friday night, Anna and her friend Marie had decided to get on the app and respond to rude questions people asked them by just typing ‘NIGGERRRR’ in all capital letters. When I saw their acts dumbfuckery, I was immediately shocked and irritated, and asked the two, through the app, to not say it anymore. Their response was them mocking me, and in turn calling me a nigger. I was pissed!

The following week at school, I was still pissed. I talked to a bunch of people about it, including my friend Tyra, who I would later start a Black Student Union with. The consensus was that I should say something to Anna.

So, at the end of the lunch period that Monday, I walked up to her and told her off. I told her she had no right to use that

word, especially with a hard R. I said that she had no idea of the implications of the word, and how it negatively affected me and generations of people before me. She was taken aback, with little to no response, and in the light of the fear in her eyes, I walked to class satisfied.

However, after this incident happened I was quickly isolated from her friend group, and our drama was outed throughout school. She went around talking shit about me, saying I was crazy and loud, etc., and all the while I was finalizing plans with Tyra and a few other Black students to start my school’s first ever Black Student Union.

In the wake of all this, the Black Lives Matter movement was at its strongest. In response to the deaths of Eric Garner and Mike Brown that had happened over the summer of 2014, cities of people were coming out and marching. My friends and I wanted to start the club because we wanted to talk about these issues with other black people, and people on campus in general.

We had our first meeting on Oct. 14, and we had a pretty good show out. Our meeting was held in our advisor Mr. Monroe’s classroom, #15. There were no Black teachers at our school, so we chose Monroe to be our advisor because he had a black wife, the Olympic athlete Sharon Day-Monroe. Mr. Monroe was our school’s health teacher, so almost every student on campus knew how to find his creaky and cultured classroom. The room lay in the oldest building on campus, right across from the school’s cafeteria. It had old oak floors and a tall vaulted ceiling, large windows lined one side of the room, and looked out over the football field.

The turn out of our first meeting was pretty good, and we were super happy with the progress being made. Each coordinator had a position, each club member had set tasks and we all had very big dreams.

Tamir Rice’s shooting on Nov. 22 was a tragedy that brought a dark and gloomy presence into my world. At home, there

Opinion

Brittanyana Pierro (left center), along with the three other BSU coordinators.



was silence; in our BSU meetings, there was silence. I felt this sense of frustration bubble up in my tummy, watching white kids with no care in the world walk past my own world, that was crumbling. I wished for actions, and riots and world endings, so people could see what was going on.

A few weeks later on the night of Dec. 4, my friend Naya sent me an IG message with the details of a protest happening before our town's annual Christmas parade, the next day. Her message read "Spread the word." I immediately told my sister Case, and we discussed the option of going for a while. I was nervous about it, and so was she. We went back and forth the night of Dec 4., until finally, we asked our Dad, who agreed we should all go, and said he would join us.

We immediately rushed to make a sign. I pulled out my craft markers, and an old poster board I had stored in my closet. In quick precise lines, I traced the outlines of my hands stretched out, raised, onto the board. In between the hands, my sister wrote 'We Can't Breathe' in bold red letters.

My family left the house at 5:30, and arrived at the meeting location just in time (CPT is real, but you can always tell where our priorities lie). There was a big show out of at least 75 people,

most of them white students from our small towns university, Cal Poly San Luis Obispo. As usual, we were the only Black people in the crowd, but this time instead of feeling isolated in the sea of whiteness—I felt empowered.

We marched around downtown for at least an hour, halting the parade. Our chants were "Black Lives Matter," Assata's Prayer, and some others. I saw the faces of classmates in the crowd, and some teachers. I listened to white men scream insults at me and my family, and the families of people marching. I made eye contact with my then crush, who's eyes showed me a mix of inquisition and intimidation, followed by his raised hand stretching out to form a peace sign. Ironically, the sign I was marching with read 'No Justice, No Peace.' His actions were indicative of his complacency, or maybe his support.

A reporter from Cal Poly's student paper stopped my dad for a quick interview. I looked to the back of the crowd at my father, thoughtfully answering the student's questions.

In this moment, I felt myself shift. No matter what, or who, I always knew what side I was on.

#BLACKLIVESMATTER

ADVERTISEMENT.

THE
brotherhood
LOUNGE

DAILY HAPPY HOUR 3-7

119 CAPITOL WAY
WWW.THEBROTHERHOODLOUNGE.COM

Public Records: No Equity Without Transparency

By Daniel Vogel

Citizens of this state have the unalienable right to request records from the institutions that rule and represent them. Evergreen's consistent failure to respond to these records requests in a timely fashion shows that our administration see themselves not as our representatives but as unaccountable rulers.

Evergreen is now overdue on more than 15 of our public records requests. The CPJ staff continues to receive requests filed in 2017-2018, and a fall request for active public record requests shows that the college still has active requests from national reporters related to the 2017 protests. They have had almost two years to respond to these requests, which by any measure is not a "reasonable" amount of time to assemble and review documents.

At times I suspect that this college is not responding to public records on-time to save face. This is a bad PR strategy, as this editorial demonstrates. Furthermore, it is illegal. It is an egregious violation of our fundamental rights as citizens of Washington State.

Evergreen's sole public records officer quit in early April, and Evergreen did not note this change in the state registry, as they may be required to do so under state law. Public records are now administered by Chief Budget Officer Holly Joseph. I'm sure she has plenty of other work to do, as we seem to be in another one of these perpetual budget crises. Evergreen has not yet listed this open position in their job postings.

This college cannot simultaneously commit itself to equity and inclusion while excluding its students from accessing public records in a timely fashion. Untimely public records responses prevent us from ensuring that Evergreen's commitments to equity go beyond hiring speakers and re-naming classrooms. The Evergreen administration is not a cohort of Maoists or Leninists, who we should trust to implement social justice in secret

and without checks and balances. Our active requests include asks for texts between Joey Gibson and Evergreen police, discussions of hidden camera purchases, communications between the Department of Homeland Security and Evergreen police, and emails related to the college's enforcement of its own Patriot Act Policy. While "if you have nothing to fear, you have nothing to hide" is some fetid bullshit when applied to the individual, it is a legitimate indictment of our school when it deliberately conceals its actions which are done in our name.

Late responses to assignments may be acceptable in some Evergreen classes, but it is unacceptable to receive the same devil-may-care attitude from administrators. Students pay to learn, and are due this freedom. Admin are paid to administrate, and one of their duties is to administrate timely responses to public records. They should immediately hire a cohort of temporary staff to work through their enormous backlog of records requests.

Some students receive reductions in credit when they fail to complete assignments in a timely manner. Sometimes they drop out. If the Evergreen administration can't take the heat, they need to either drop out or receive a reduction in credit.

The Board of Trustees and the Legislature should seriously consider complying with the IWW's demands for a slash in administrative pay if the college administrators can't do their jobs. If President Bridges is consistently unable make his staff do their jobs, he should quit or be replaced, immediately.

The Board will meet in July to evaluate Bridges performance, and they encourage you to email comments to tesbot@evergreen.edu and hariss@evergreen.edu. If Evergreen fails to resolve its public records problem, faculty, staff, students, and every citizen of this state should strongly consider a vote of "no confidence."

ADVERTISEMENT.

OLYMPIA • WASHINGTON
CAFÉ ~ LOUNGE ~ VENUE

404 4th Avenue East ••• 360-943-5710

Menu w/many Vegan options, Beer List, Wine List, Cocktails, Show Calendar, Booking Info & more
www.voyeurolympia.com

Voted Best: Comedy, All Ages & Hip-Hop Venue & Vegan Fare



111 cherry st NE
 (360) 786-9673
 lastwordbooks.org

Youth in Service AmeriCorps: Apply now!

Support youth and families as a tutor, mentor, or program assistant in local schools or nonprofits while earning \$\$\$ for school or student loans!

applicants must be 18-25

Service Dates: Aug. 15, 2019—Jun. 30, 2020

\$1,332 (monthly stipend) + \$6,095 (education award)

Apply online:
communityyouthservices.org/programs/ameri-corps-youth-in-service/



COMIX



GIVE US ALL YOUR COMIX... YOU KNOW YOU WANT TO!

The CPJ is always taking comic submissions. Just send your comics to cooperpointjournal@gmail.com, with the subject Comics Submission. Images should be at least 300 dpi or drop off a hard copy to the CPJ office, CAB 332 across from student activities. For more information, as well as submission guidelines and sizing requirements, visit us at <http://www.cooperpointjournal.com/submit/>

