

Swimming Against the Stream Since 1971

# THE G PJ

Special Double Issue

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ES'19

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# The Cooper Point Journal

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## COVER ART

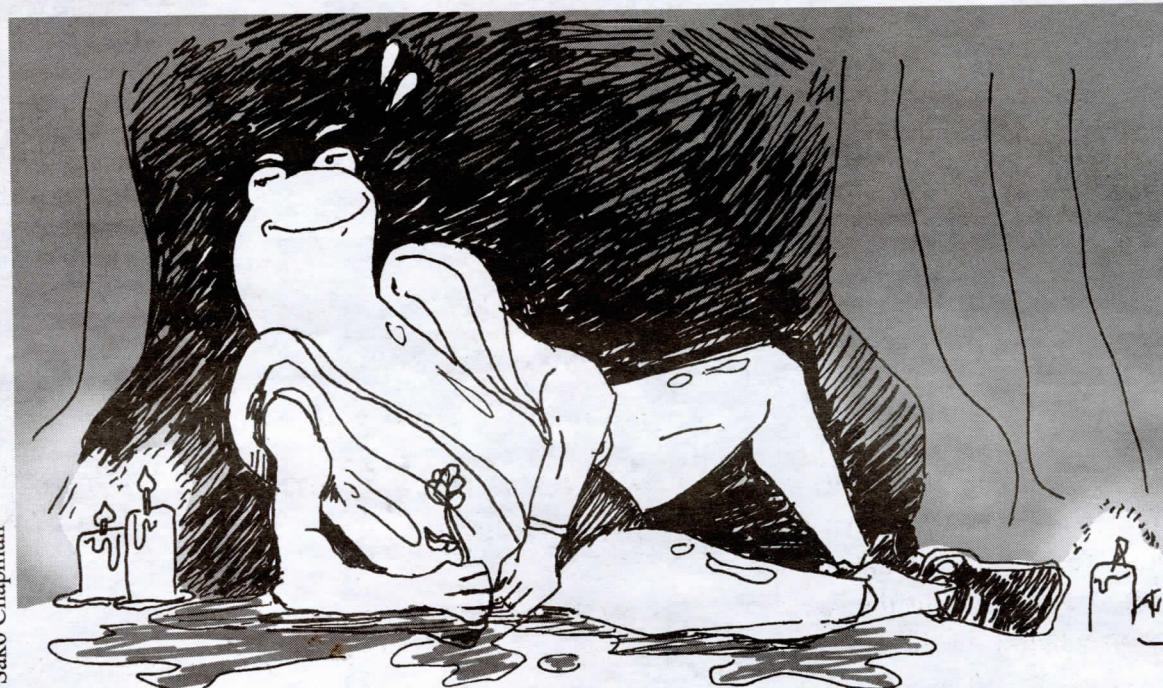
Elayna Sturm, Parker Wong

## LAYOUT & DESIGN

Alice McIntyre, Michael Richards, & Sako Chapman

## We're (not) Seaaasonal

We're pleased to announce that the Cooper Point Journal has survived the War on Christmas! This Winter double issue is our jam-packed apology for the delay in production. This issue contains two artist features, four pieces of news coverage, several poems, a piece of political theory, art criticism, and much more. In addition to that, we have a few seasonal postcards, such as the deeply erotic piece seen below, for your viewing pleasure. Please, we implore you, gooey your duck to your heart's content if you feel so inclined while reading this newspaper. -ed.



Postcard by Sako Chapman

SUB to the CPJ to GOOEY YOUR DUCK ♡

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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, paid subscriptions, and advertising from local businesses. The Journal is published for free each month of the school year and distributed throughout the Olympia area. Our content is also available online at our website.

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 space for students to learn about creative publishing and critical journalism.

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 at 2 p.m. every Wednesday. Come early if you'd like to chat!

## Work With Us

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

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

We will also consider submissions from non-Evergreen people, particularly if they have special knowledge on the topic. We prioritize current student content first, followed by former students, faculty and staff, and then general community submissions. Within that, we prioritize local and regional content but also encourage commentary, creative writing, and artistic/literary criticism.

To submit a piece or make a pitch, reach us via email or attend one of our meetings.

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

## Moving Olympia's Unhoused: from Deschutes, the Mitigation Site, to Enisgn Road *By Miguel Louis*

For the last month, local city and council meetings have been defined by a series of debates between citizens and their local governments that will define the future of unhoused Olympians and residents of Thurston County.

One of the primary concerns was the Mitigation Site, a small lot in downtown Olympia designed for legal camping that opened in December 2018. Sold as a new site that would allow the unhoused access to resources that would help them find permanent housing, the results have been lacking in their original proposition. The City of Olympia promised it as a solution for the increase in people living on the streets that had skyrocketed in the last ten years.

Residents of the site, current and former, have called out harsh treatment by the staff and lament the constant cycling of those who are allowed to live there. Belongings are often lost in the shuffle leading many of those hoping to make the mitigation site a home start anew. And with the population of the site currently at 75 to 100 people, it pales in comparison to the nearly 2,000 unhoused persons in the region. These are among the numerous issues with the site and shortcomings of the model that need to be resolved.

Instead, the community has drawn anger at the City's direction to change the location of the mitigation site. The initial experiment was promised to last a year, but it has been nearly three years since its initial rollout, and the City has decided relocation to be the best option for the future of the site.

The new location would have been near the I-5 exit on Quince Street. To get an idea of how residents of the surrounding area would feel about the new location, the City scheduled a listening session for city residents to voice their opinions about the proposed move. Because the new site is a few blocks from two schools and a

church, neighbors decided to take a stand against the proposal. To them, fears of crime, vandalism, and drug use in an area separated from them by a major road outweighed the need to find a plot of land for the unhoused.

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***They are struggling to identify where they won't run into the same issues and the same resistance from NIMBY neighbors.***

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Now the City is in limbo and considering other locations, but they are struggling to identify where they won't run into the same issues and the same resistance from NIMBY neighbors.

The second community conflict has been over the City's desire to remove the RVs and vehicles dotting Enisgn Road that some residents live out of. This stretch of road, the entrance to the campus of Providence St. Peter's Hospital, and the sprawl of vehicles with those with no other option do cause issues for emergency vehicles and ambulances.

Thurston County has tried to find a solution to allow the unhoused to have a place to sleep in their cars and RVs without pushing residents out of town altogether.

The new site would have been placed at Carpenter Road. However, the site could only allow 20 RVs, far smaller than the number of people along Enisgn Road, let alone over the county.

Thurston County held a meeting with city officials in Lacey and Olympia. The county was set to sign a Memorandum of Understanding with the City of Olympia and Lacey to transfer the sight to just outside Lacey city limits.



Mitigation Site

Unfortunately, heated dissent has arisen from residents of the area, leading to a fallout in negotiations

One man was quoted saying, "I've decided that if you go forward, I will personally support some homeless people to park directly in front of whatever commissioners choose to vote in front of your own homes so you can feel the impact of having homeless people in your neighborhood just like what you want to do to force on the people out there."

Thurston County held a meeting with city officials in Lacey and Olympia. The county was set to sign a Memorandum of Understanding with the City of Olympia and Lacey to transfer the sight to just outside Lacey city limits. Unfortunately, heated dissent has arisen from residents of the area, leading to a fallout in the negotiations.

One man was quoted saying, "I've decided that if you go forward, I will personally support some homeless people to park directly in front of whatever commissioners choose to vote in front of your own homes so you can feel the impact of having homeless people in your neighborhood just like what you want to do to force on the people out there."

Far-right "journalists" in Olympia will often vilify the camps by stalking residents and confronting them with cameras to shine a bad light on residents and consistently call the sites 'druggie camps'. It's a dishonest representation of the complex issue of homelessness.

Sadly the easiest solution to the RV camp in front of Providence St Peter's has been dismantled over emotional versus practical concerns.

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***"This is the way Olympia has always done it."***

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Similar issues arise when cities respond to such a complex issue. For example, this year in Austin, TX, the City promised to use some of the bloated police budget to create two hotels for the unhoused. But unfortunately, a wave of concerns from businesses, real estate, and residents for property value in the area has also stopped their plans for a solution.

*(continued next page)*

# Commentary

And finally, the darkest turn in the wholesale eviction of the unhoused encampment along Deschutes Way. With 50 to 100 persons (a fluctuating population), the camp has become a focal point of local politics and generated debate about how to respond to the housing crisis.

I talked with a resident of the camp, a friend of mine named Chase. He was swept up in the raid of the Red Lion Hotel and is still facing legal charges as an unhoused individual that sought room at the Red Lion. This protest was met with a raid by 115 officers from Olympia Police, Thurston County Sheriffs, SWAT, and Washington State Patrol.

He mentioned that he is considering, once he gets past the charges, taking the option to get a bus ticket out of the City. But he showed concern over the current trend.

"Let's say things continue as they have been... This is the City of Olympia's MO, their modus operandi. They'll take something, then cut it down. They'll cut it in half and cut it down until they can cut down the entire population of people at the camps."

"For example, when we were camping at the parking lots, they took it over." Here he is referring to the pre-mitigation site. "They cut the space in half, then cut another third. At that point, no one wanted to stay anyway, attracting attention."

to stay anyway, attracting attention."

"It's like what we do to nature and wild animals... We cut down their natural habitat and take their space. And we leave them with a little bit of space, so we don't have to feel bad about it."

"This is the way Olympia has always done it."

He showed me a tattered eviction notice from the City of Olympia. "It's a cheesy letter with the date and not much else on it. Sure, I can call these numbers, but there are a lot of us. I do know some people are considering staying out in their tents. I'm not sure whether I will, but I get they want to stand for their rights."

"Something should be done," Chase continued, "to give us a bit of space between the notice and where to find the next place to sleep. They could give us hotel vouchers or teach us a trade. Or give us something to help us transition."

"Personally, this is my personal struggle because I prefer to be out here, living in the fast lane."

What is concerning about the situation at hand is that community members are refusing to negotiate or suggest sites where camping can continue. Instead of having a conversation around viable solutions and recognizing that moving the sites, if drawing concern from neighbors in the area, should be viewed as a cop-out to the larger issue: that the City will not take a bloated police budget to create substantive housing. ■

## Bill 1202: By the People For the People

By L Kravit

When looking at the major systemic changes that need to take place in our Washington State courts, there are far more than one can cover in just one article. But there is a particular act currently being consulted by Washington State representative My-Linh Thai that deserves the spotlight. Backed by Representatives Thai, Davis, Bateman, Ramos, Kloba, Callan, Simmons, Berry, Santos, Ryu, Ramel, Sells, Ortiz-Self, Gregerson, Wicks, Berg, Bergquist, Dolan, Macri, Fey, Pollet, Harris-Talley and Frame, House Bill 1202, otherwise known as The Police Officer Accountability Act, is working to hold police officers accountable when they violate and harm an individual's civil rights. This bill would authorize the Attorney General to look into employers and police officers who have engaged in conduct that was in violation of the act, and would bring a civil action case against them to restrain and prevent them from being able to engage furthermore.

Like all police departments, Washington has a history of allowing the police off the hook with a shield of qualified immunity. Currently in our law, victims and communities of police violence must hold the emotional and financial burden when it comes to suing a police officer or a department. The bill places blame on those who are not to be blamed during the process of seeking justice. Families are forced to use the federal law (42 USC 1983, referred to as a 1983 claim). Because of the immunity that police officers receive, it has provided very little legal justice for impacted communities. Bill 1202 is different than the previous bill because it would allow families to place the burden and responsibility on law enforcement, where it is due. Some argue that police should have qualified immunity to prevent them from experiencing small lawsuits,

this is false. Qualified immunity protects officers who have engaged in terrible misconduct from being held even by the smallest accords, responsible for the harm they have caused.

This impacts whole communities, especially BIPOC communities, who the police have a violent legacy/presence in. Qualified immunity in the context of section 1983 is a doctrine that originated in federal case law. It provides government officials who may have violated someone's civil rights immunity from a civil suit unless the plaintiff can clearly present to the court that the officer violated their "clearly established" rights. When determining whether or not a right was "clearly established," courts consider whether the constitutional right alleged to have been violated was sufficiently clear so that a reasonable officer would have known that his or her conduct violated the rights. This is an objective standard, meaning that the standard does not depend on the officer's subjective state of mind. When visiting the Washington Coalition for Police Accountability, they give accounts from impacted families experiences and why this bill is necessary. This is an account from Sonia Joseph "What we need is accountability. Police in WA have killed over 120 people since I-940 was passed— how many of those families have received any justice or compensation? Very few cases are brought against police, which furthers a culture of impunity as if they are above the law." Kent police killed Sonia's son Giovonn Joseph McDade in an unnecessary vehicle pursuit following a traffic stop in June 2017.

He was not committing a crime and was unarmed when he was killed. He was 20 years old. The real issue that has been facing the passing of this bill, is the immense pushback from law enforcement pressuring

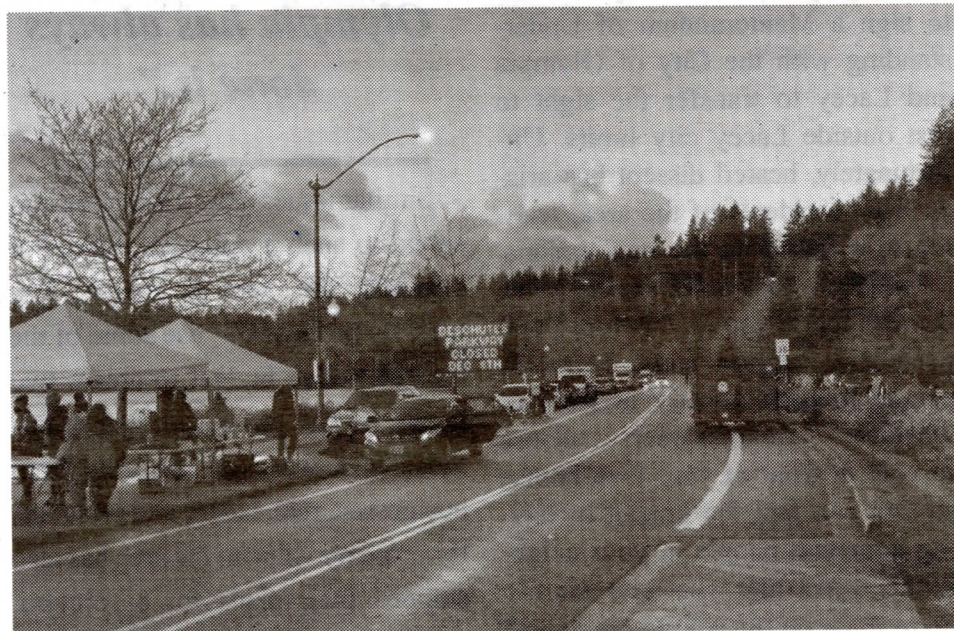


Photo of Mitigation Site the day of the sweep.

legislators to water down last year's bill on restricting use of physical force. The police want to return to practices that allow them to unequivocally use discriminatory policing, which would further injury and harm to the community. There are multiple other police accountability bills that are making their way throughout this 2022 legislative session. In order to learn more about these bills, as well as how to support them, visit Washington Coalition for Police Accountability's Facebook or website. ■

## PUBLIC-FUNDED ART CREATES HEALTH HAZARD

by Caroline Keane

*Evergreen allowed large rocks to be cut by faculty for art, potentially exposing Evergreen staff and community residents to large amounts of silica, or fine ground rock particles which over time can cause silicosis, a serious lung disease. Rock artist and faculty member, Bob Leverich, was given a grant by Washington state to create public art, creating some pieces for Vashon Island High School. Two students also received Summer Undergraduate Research Fellowship stipends to do these sculptures with him. As a result of these sculptures, the motor pool and grounds employees, surrounding apartment complexes, and local wildlife may have been exposed to silica, and were not protected. When they spoke out, they experienced retaliation, prohibited by their union contract.*

*Symptoms of silicosis may not appear until years after exposure. The tiny particles of silica dust, released when rocks are cut, create scars on the lungs. There is no cure for silicosis. Symptoms can be similar to*

*bronchitis, and increases vulnerability to other diseases like lung cancer, tuberculosis, and kidney disease. This rock art was made to be displayed at Vashon Island High School and was commissioned by the Washington State Arts Commission for \$135,000. It was the largest grant ever given to a K-1974, according to the Vashon Beach Comber. They reported that Leverich worked with three granite slabs sourced from the Cascade Mountains and a glacial erratic from a gravel pit east of Covington.*

*Some Evergreen employees spoke with us about their experiences. Below is their telling of their experiences and interpretations of them, and do not reflect information verified by the Cooper Point Journal. At the time of writing, concerned faculty and administration, despite responding to initial inquiries, have not made a comment or scheduled the requested interview about this matter.*

Motor Pool Worker (MPW): We wanted to tell you about the illegal rock cutting behind the grounds breakroom, that's been going on since what, 2016-17? During Covid, nobody was here doing any of that. When we started filtering back in, working outside, the guy that was cutting the rocks, still had his equipment and rocks around, began cleaning up his stuff. We were like, wait a minute, what's going on? This is supposed to be investigated. You know, this is basically silica exposure across the whole grounds department in the building. They closed the grounds breakroom for like 6 months, probably almost a year.

They were cutting art. They had like 16 ton granite stones. They ground them and cut them. With no water system. We didn't realize how toxic it was, but it's just like asbestos. They were cutting it dry with no water system and no air system to protect us.

The sculptures wound up going into Vashon Island. They had to be trucked and ferried over to the high school. The President and everybody up from the third floor came down when he was done cutting them and they were all proud. Somebody put him down here because it was up [outdoors, behind] at the Art Annex. I'm sure due to the noise complaints and the dust complaints they're like well this can't happen here. So somebody put him down there [near grounds breakroom] to pollute our lungs.

**CPJ: When you say down there, how close to your workspace?**

MPW: That whole area is our workspace. In the summertime, when he's cutting rocks, all our doors are open because it's so hot

in our break room. We could barely walk through the shop because we were sliding all over the place. We've all went down in there because of the dust and everything all over the tables and stuff. We had to wipe them off every day, where we would eat our sandwiches.

One time I told my supervisor, I can't breathe. You know, and I have trouble breathing after this. If you look up silica and granite countertops, you can't cut those things in the neighborhood. This guy was cutting these stones as high as a ceiling here. They brought them in on a flatbed and took them off with a crane.

When they have a show or something where they're cutting rocks, you can't go in there without a Tyvek suit, a respirator and all the [protective gear]. So he knows exactly what he's doing, and somebody else put him down here because they didn't care about us. I'm sure of it.

Grounds Crew Worker (GCW): We were unaware of all this, until we wound up going through asbestos training. To find out well, Jesus just as bad as silica is, yeah, what have we been breathing for over a year more?

***"We didn't realize how toxic it was, but it's just like asbestos. They were cutting it dry with no water system and no air system to protect us."***

MPW: I reported this to the safety committee and at all the safety meetings. We have them weekly and I've been retaliated against, totally. Finally, I reported them to L&I [Labor & Industries] because they didn't do anything. They said I don't want to hear any more of this silica, that's what the new facilities manager said. He stared at me just locked in, eye to eye at a meeting a whole hour's worth of this stuff-he saw, everybody saw it. He was trying to intimidate me, retaliate, and a whole bunch of other stuff. I couldn't sleep for several nights. I said, Hey, I'm just gonna go report this to L&I. They didn't do an investigation because they hadn't cut rock in six months, because of Covid.

GCW: They had a consultant come out and look at and assess the situation. But since they hadn't cut in six months, there was nothing airborne for them to test.

MPW: They closed down the break room, immediately, taped it off. In the whole back area where you could grab a handful of granite dust, throw it in the air. Even next year, you'll be able to, it's deep, deep in granite dust. Everything was cleaned and even after doing so there's still remnants. So we dragged mowers, blowers, vehicles through there in the summertime when it's dry and dusty. They mow that grass too.

GCW: They had that tested, yes it showed silica levels across the whole area. It had all been cleaned. We've washed it out with acid, etched the floors, hosed it out, pressure washed it. They come in and test it all. We found silica in small levels. Well, you know what, we've cleaned this thing so many times.

**Did you clean it?**

MPW: We did it because we didn't know any better. We were cleaning it up for us. The floor was too slick and there was too much dust everywhere.

**You say you're having problems breathing?**

MPW: Oh yeah, I got a wheeze going on. It's like an asthma type thing. And you know what? There's an adjacent neighborhood, right behind where this guy was cutting. You can see people in the morning, when they're making their breakfast. So they were taking heavy amounts of this silica too.

GCW: A little research revealed there was a residential complaint to L&I.

MPW: The local complexes are Hidden Ridge and Cedrona. There are some places that are probably 25 yards away from the cutting.

**Not to mention the local environment.**

GCW: Then he tried to tell me they had been cutting it wet the whole time, but I had been here the whole time seeing what they were doing and the floor testing for silica. They had students out there wearing bandanas.

GCW: So we want to know the chain of command and how that got put down to our area and how it got okayed and who was involved.

MPW: Because they never gave us any answers. The Safety Committee just tries to get us to shut up and shut things down.

**How long have you worked at the college?**

MPW: 18 years.

**How have you been retaliated against?**

MPW: For one thing that stare down. I went ahead and reported it then furloughs came along. Turns out, it's just the grounds and the...

*(continued next page)*

... motor pool in that whole complex is taking them. One manager said, Well, I'm taking furloughs too, which is a lie. They won't send somebody down to clean my bathroom in the motor pool or to fix my leaking roof.

**"That's how they make their money. That's how facilities works, it causes corruption. It causes corruption. That's the facilities department, they get mad money."**

**Was your coworker that had to take a furlough also outspoken?**

MPW: No, but it's through association. Because if someone is seen with me they're in trouble, too. The thing is, around here, it's a dictatorship. We have our HR department, as an employee, I'm supposed to be able to report things. I get thrown to the wolves, which would be facilities manager. Now he's vice president. That's the way it's always been. I used to go tell HR something, and I would get glared out of their office just for bringing this stuff up. Yes, it is a corrupt place.

**"...they never gave us any answers. The Safety Committee just tries to get us to shut up and shut things down."**

MPW: What I think they're going for is they want to get rid of all their employees, they hate employees. Each time they sublet something out that they make money they make a percentage of that money that they have to pay that person.

**What do you mean?**

MPW: That's how they make their money. That's how facilities works it causes corruption. It causes corruption. That's the facilities department, they get mad money.

**So you've been to the Union a few times, have they helped you?**

MPW: Well, we have to write grievances. That's how we get things done. But it's got to be a winnable grievable thing. It's not against the law to be an asshole. Not everything might not necessarily be grievable, but it's a fine line and there are a lot of gray areas. But I have been retaliated against.

*The employees expanded on the cover ups they witnessed by Evergreen staff.*

MPW: We saw an old manager carrying armloads of the CPJ out of here, off campus, as many armloads as they could when the CPJ was reporting on Asbestos at Evergreen. The asbestos, they've done nothing with it after it was reported and they were fined on it. They've done nothing with it like the rest of the things we report to the safety committee.

For example, a jerrycan, it's a big five gallon, metal gas tank. We got generators under these buildings, there's tunnels all over. They got to go fill these things by hand by packing five gallon cans of diesel down there to fill the generators in the tunnels. They've done nothing to correct this problem. That's how they're going to do it again this year. People have gotten hernias and hurt backs from doing this.

**We wrote about that.**

MPW: Yes, and they've done nothing about it. That's the plan this year to use jerry cans. He said I got some new generators ordered, but he lied. They don't spend their money on things that matter.

*Article 1.7, Silica Activities, of Evergreen's Facility Service's Project Manual states, the college must "Provide the Owner with copies of initial exposure assessment sampling required by this Section, along with asbestos and lead periodic submittals required by Section 028200 and Section 028300."*

*Were these assessments done? Can the college provide documentation? If anyone who was exposed develops silicosis how will the college be accountable? Will Evergreen change its practices of disregarding employee health and wellbeing? Will the employees who have given years of their lives to the college face retaliation for being outspoken about their health? We can only hope that the administration will be accountable, and take employee safety and wellbeing seriously. ■*



The grounds break room, quarantined due to silica exposure.

**OLYMPIA, WA**  
 City of trees,  
 degrees,  
 &  
 mediocre student journalism  
 Happy Holidays! - the CPJ

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Postcard by Clara Riggio

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# COVID-19 UPDATE: OMICRON

By Elise Grage

Currently the Omicron variant of COVID-19 is raging throughout the country and it looks like little will stop it. Vaccines, even with 2 booster inoculations for a total of 4 vaccines, cannot stop Omicron infections according to Gili Regev-Yochay, director of the Infectious Diseases Unit at Israel's Sheba medical center, "We know by now that the level of antibodies needed to protect and not to get infected from Omicron is probably too high for the vaccine, even if it's a good vaccine."

Omicron will be with us for some time as vaccine makers and government bodies try to catch up with recent surges. While many current sources are downplaying the omicron variant, they are working conclusively with outdated information. These articles' purpose is to present some information we could gather from current data to help readers understand the danger of Omicron and why they need to stay safe during this surge. What we hope to show with this information is that even mild cases of COVID from the Omicron variant can have intense effects that you may not be aware of. Omicron is a new

strain, not a new condition. To that end, Omicron is a more dangerous variant overall due to its incredible spread which recently led to the U.S. reaching 1 million COVID cases in a single day. At the end of the day, this is still COVID, which means it risks bringing the same long-haul symptoms of the disease.

A recent study published by the European Heart Journal titled *Multi-organ assessment in mainly non-hospitalized individuals after SARS-CoV-2 infection* highlights the lingering danger of contraction. The Hamburg City Health Study COVID programme was a recent dedicated study to assess organ-specific functions in people after mild to moderate COVID infection. Their findings help to exemplify the risk omicron still carries and is a reminder of the danger of the disease regardless of variant, "... patients who apparently recovered from mild to moderate COVID-19 suffer from modest subclinical multi-organ affection related to thrombotic, pulmonary, cardiac, and renal function without signs of structural brain damage, obvious impairment in cognitive function, or quality of life. Whereas the

impact on very long-term outcome remains unclear, a standardized clinical exam of these conditions after recovery is recommended.

In short, COVID cases can still have damaging effects on your organs, which can result in chronic illness. Even if you get what is recognized as a mild case of COVID from Omicron you can still be at risk of more serious effects. This dispels a resounding myth surrounding contraction—you are not necessarily any better off because you contracted a mild case. Omicron is not less dangerous simply because the symptoms experienced were milder than prior mutagens. It's too early to tell what all the effects will be, however, the touting of Omicron being a hay-fever-like variant mirrors an early understanding of COVID.

Omicron's transmission rate is due to several factors. The main ones being its cell multiplication, and how quickly someone who is infected with it becomes contagious. Anecdotal evidence and a small CDC study finds that individuals infected with omicron can become contagious in just three days compared to the 4.3 days

on average for the delta variant. CITE A study from Hong Kong led researchers revealed that omicron multiplied about 70 times faster than delta did in tissue samples of the bronchitis. CITE

Angie Rasmussen, a virologist from the University of Saskatchewan says "Potentially you could be shedding more virus in your upper respiratory tract than you would be if most of the replication was happening deep in your lungs," Dr. Michael Klompas had to say "That suggests a very small amount of the virus was able to cause an infection,"

This all concludes in the resounding message that Omicron is spreading faster and better than previous variants. It is not a question of if. You will need to be careful during this surge. Wear N95 or KN95 masks, stay outdoors when possible, avoid in-person gatherings, especially large gatherings. All in-person interactions right now, even when everyone is vaccinated and masked, are still a major risk. Variants, regardless of name, are still COVID. ■

## Dean Spade in Context by Elise Grage and Dave Moore

Dean Spade is an emergent revolutionary author, focusing primarily on abolitionist and trans-feminist theory. For nearly two decades, Spade worked towards racial and economic justice while being a member of the Sylvia Rivera Law Project, a collective organization focused on community building and legal service accessibility to marginalized groups. Having received commendations from the likes of Angela Davis, Spade's most recent work "Mutual Aid: Building Solidarity During this Crisis," emphasizes the need for community based support systems and details how to bring this movement to life. We will be arguing that Spade's work is important within abolitionist circles of thought, and within communist or Marxist circles as well. For anyone interested in being a part of radical politics in America, his work is refreshing and extremely insightful. This portion of the article will be pushing that thesis forward by comparing Spade's "Mutual Aid" to other revolutionary theorists and

organizations. It should be noted these ideas did not start with those theorists either, but if we were to identify their roots this article would become a book.

Spade defines the purpose of "Mutual Aid" as follows, "Left social movements have two big jobs right now. First, we need to organize to help people survive the devastating conditions unfolding every day. Second we need to mobilize hundreds of millions of people for resistance so we can tackle the underlying causes of these crises." By creating a guide to create successful mutual aid projects that will raise the material conditions of the working class, the book is a step towards that first goal.

This idea of raising the material conditions of the proletariat as revolutionary practice is not a new idea. A notable example is found in Pyotr Kropotkin's "The Conquest of Bread," rooted in his analysis of the French Revolution and the Paris Commune of 1871. Similarly, Spade's work incorporates lessons from revolutionary struggles and

rebellions in America along with his personal experiences in mutual aid work. The following quotes are from Kropotkin's "The Conquest of Bread" and Spade's "Mutual Aid" and should show how these theorists' ideas overlap.

"A mutual aid project that has a political analysis of your conditions that produced your crisis also helps to break stigma, shame, and isolation. Under capitalism, social problems resulting from exploitation and maldistribution of resources are understood as individual moral failings, not systemic problems. Getting support at a place that sees the systems, not the people suffering in them, as the problem can help move people from shame to anger and defiance." Spade

"Be it ours to see, from the first day of the Revolution to the last, in all the provinces fighting for freedom, that there is not a single man who lacks bread, not a single woman compelled to stand with the wearied crowd outside the bakehouse-door, that haply a

coarse loaf may be thrown to her in charity, not a single child pining for want of food." Kropotkin

"Mutual aid is essential to building social movements. People often come to social movements because they need something - because it is very difficult to organize when you are also struggling to survive." Spade

"We have the temerity to declare that all have a right to bread, that there is bread enough for all, and that with this watchword of Bread for All the Revolution will triumph." Kropotkin

What we see from these quotes is that Spade and Kropotkin come to the same conclusion, that in order to advance revolution, we must raise the material conditions. However, due to the nature of their respective works, Kropotkin's being a piece of political theory and Spade's being a guidebook to revolutionary action, they interpret that same idea differently. Spade believes the best approach is to raise conditions before engaging in full scale... (continued page 19)

## Quo Vadis, Aida? A Review by Alden Nagel

"Quo Vadis, Aida?" is a piercing meditation on the nature of cultural and historical trauma as seen through the eyes of its perpetrators, the intermediary bureaucrats actively participating in the banality of evil while retaining their individuality, and the victims of such events in such a refreshingly tasteful and tactful light, something that is much needed for such a historically controversial and impactful event as the Srebrenica Genocide of 1995. This July will be its 27th anniversary, and with it a painful reminder of the perverse ethnic cleansing that was allowed to take place then in Srebrenica, resulting in the deaths of 8,372 Muslim Srebrenican men. The film is arguably the most tasteful film made yet about this cruel and tragic moment in modern history, never once taking filmic pleasure in the exploitation of the suffering of the people involved, setting the stage for a truly mature film that refuses to coddle the audience, or is entertaining for entertainment's sake. It is a much needed one, not only for the sake of historical accuracy but because there has yet to be a film that is as well-produced and intentioned as this one regarding its subject matter.

"Quo Vadis, Aida?" is the newest film by Bosnian director Jasmila Zbanic, having been released in 2020 to much acclaim, going on to win a number of awards, taking home the titles of Best Film and Best Director at the 2021 European Film Awards, Best International Film at The 2021 Spirit Film Awards, and was nominated for 2021 Best International Film at the Academy Awards. This is the tenth film by Zbanic, and so far her most critically and commercially successful, which considering the nature of the film is a blessing.

Jasna Đuričić, in her role as the

titular Aida, is a mother of two sons, a wife, and a translator for the United Nations in her town of Srebrenica. In the film she has to help translate for military officials to help assuage the refugee crisis at hand, military tactics, and act as a cool-headed intermediary for the parties she's with. She is continually cool-headed, always naturally in her place as a professional, as a fighting mother, and as a strong individual—and she is an absolute force of nature throughout. This is to be expected as she is currently a professor of acting at the University of Novi Sad in Serbia, as well as having been a member of the Serbian National Theater from 1990 to 2005. Every scene she is in is genuinely powerful and emotive, whether it's her frantically running around the claustrophobic U.N. facility most of the film resides at to attempt to solve a life-altering bureaucratic error, or her smoking a cigarette with her family. In fact, it's one of the most powerful and charged performance I've experienced in quite some time from any film; her resting thinking face is still full of such apt concern and nervousness and frustration that I can't help but feel reeled in by her powerful subtlety of a single look, or of a glance.

Aida is well aware of the moral complexities and questions at play in her situation as a U.N. translator with little power of her own, and yet she uses her voice and her body to make her points known, whether it's the powerful affirmativeness of her demanding answers from Serbian military officials on if and when they are going to take action, to her later quite literally getting on her knees and begging for mercy for her family with them. She's aware of the fact that her family, being all men (two sons and her husband) who unlike her do not work in the military or for



the United Nations, have the grave fate ahead of them of ethnic cleansing. She makes every moment she has available to her count, just so that her family doesn't become that dreaded idea of a mere death statistic.

Every single scene adds to the pessimistic, draining experience of watching human rights abuses and war crimes happen in real time, and every actor involved does a fantastically humanizing job of working with the eloquent screenplay that Zbanic has written for them. The cinematography is engaging, utilizing the bright natural light of the Eastern European summer to a surprisingly glossy finish; for a film that revolves around rightful pain and war, this is a surprisingly colorful and sharp film, rejecting the color schemes and visual stylings of a typical war film to raise the experience to something grander, flourishing and engaging. It must also be noted just how well Zbanic is at working with large crowds of people, whether directing hundreds of civilians marching against their will down a country road, or thousands of people huddled in the concentration of the U.N. warehouse. It's an impressive feat, even when you remember that twelve separate production companies from across the European continent came together to make this film for a surprisingly low four million USD. I don't believe I have yet to see an Eastern European director utilize crowds in such an effective way since

Sergie Bondarchuk's 1966 epic film series adaptation of War And Peace.

My only issue with this film is its music. The official soundtrack to the film, composed by Antoni Łazarkiewicz, only includes three songs, each orchestral mood pieces that don't stick out much from one another and provide more of an watered down emotive backdrop to what occurs on-screen. Though, there's not much music in the entire film's runtime, and this was for the best, as the film heavily benefitted from its historical realism and lack of otherwise impressionistic qualities. While I do believe that the film wouldn't have been better without the score, I also do not believe it would've been considerably (or even noticeably) poorer quality.

Nevertheless, I highly recommend "Quo Vadis, Aida?" for everything its worth, the historical accuracy and tasteful retelling of the events surrounding the Srebrenican Genocide, the performances that are just about as (if not more) powerful than anything else you've seen from the past two years, the perfectly subdued and humanistic cinematography, and the stark realism and grandiosity of the entire production. Perhaps it's the true human suffering that will get under your skin, or perhaps it'll just be a single glance. ■

9/10

## A Night at Emerson's Bar & Grill by L Kravit

Olympia theater is back! After a long-awaited pandemic setback, shows at the Harlequin Theater are going steady once more. Harlequin has updated their regulations when it comes to seeing shows with a mandatory mask and vaccination requirement. They're not allowing max capacity in their theater and are being conscious about the health and safety of their staff, artists, gig workers, volunteers, and their patrons.

With that said, the shows that they're putting on this season are not worth missing! The ticket prices for students are \$25.00, but Harlequin

frequently has set days where entry to a performance is pay-what-you-can. Their lineup for these next months are "Tenderly" by Janet Yates Vogt and Mark Friedman, "Until the Flood" by Dael Orlandersmith, and finally "Lady Day at Emerson's Bar and Grill" by Lanier Roberston. There is more to come following this lineup, which ends in January.

The show that I was lucky enough to attend was "Lady Day at Emerson's Bar and Grill," a musical performance based around the legend of Billie Holiday's life. Set in 1959, the play is staged in an old bar in Philadelphia.

The audience, unknowingly, is set up to be the witnesses of one of Holiday's last shows ever, performed around 4 months before her passing. In this play, Holiday interacts with the audience in a witty and satirical way that discusses her life as a Black woman, singer, and performer in the segregated south. She is accompanied by a live band, one of whom includes her lover Jimmy Powers. Her music shares her stories and heartbreak, racism, sexism and her history of past relationships and drug use.

Alexandria J. Henderson, who plays Billie Holiday, is a force to be seen.

Henderson's voice mirrors the voice of the late Holiday in a way that one can't begin to describe. Her spirit and attitude echoed through the theater in a mesmerizing and astonishing way. So powerful it sends chills up your spine. The close and intimate setting of the Harlequin theater only adds to this experience. A band accompanies Henderson's magical voice, with Addison Daniels on piano, Lamar Lofton on bass, and Maria Wulf on drums - all incredibly talented musicians, who add to the performance.

The play weaves the audience through Billie Holiday's life and shines



# MODALITIES OF SCIENCE FICTION: A Look at Soviet Projections *by Dave Moore*

Western science-fiction is arguably one of the most beloved and recognizable genres in history. For example, Star Wars has been running strong for nearly 45 years, and Dune recently received a second movie adaptation, this time with a Chalamet-ian twist. Built on star-bound stories of conflict, war, survival, good, evil, and explosions, it's not hard to recognize the genre's charm, and even easier to understand how it's amassed such a dedicated army of devotees. It's borderline human nature to enjoy far out projections of the future. That said, it's safe to say a lot of us are used to the same old. There's definite room for burnout when the bulk of the material follows a mold that was cast nearly seven decades ago. It's time to take a look under the Iron Curtain, Soviet-style.

***Pavel Klushantsev's "Road to the Stars" paints an especially clear picture of the dreams of the people: communist lunar utopia now. Gone is materialism and self obsession. The fight is over, we have won, and we're on the moon.***

We see the first large-scale burst of Soviet sci-fi following a thaw in the 1950's. While the genre had garnered attention already through productions such as "Aelita," a 1924 epic which centers on a botched workers revolution on Mars, a marked demand for

light on her childhood as well as her relationship with her mother, who she called "the duchess." She explains throughout the play how race and gender have impacted her life, both personal and professional. It was a powerful display of Billie Holiday's career and interpersonal life and it allowed the audience a brief glimpse into this legend of a performer's stories and experiences. It was also refreshing to see an Olympia theater performance that had a majority of people of color acting and playing instruments. As a Brown Indigenous person, I rarely saw actors that looked like me on stage. It was wonderful to see more representation in the Olympia area. ■

the genre resulted in a surge of new works. One of the big catalysts for this was Nikita Khrushchev, who led the Communist Party of the Soviet Union following Stalin's death. Khrushchev's role in contributing to the collapse of the USSR is a whole other article, so I'll stick to talking about how he influenced the lifting of cultural and societal restrictions surrounding the production of art. Artists were now able to explore new frontiers, and of course a fascination with the future came with it. Early works focused heavily on existentialist or psychological sci-fi, which is a fancy way of describing discussions about the facets of humanity against a background of future tech. In stark contrast to western sci-fi of the time, grand battles in space were scarce. This may very well be reflective of the resounding impact of World War II – it's not a stretch to say people were tired of media built on conflict.

This brand of realist sci-fi writing continued to permeate works up until the beginning of the great Space Race in 1955. While analysis of the human condition remained a major point of focus, we see the fascination with other worlds and their potential come to a head at this time. The stars were now certifiably reachable, making space colonization a common theme. Pavel Klushantsev's "Road to the Stars" paints an especially clear picture of the dreams of the people: communist lunar utopia now. Gone is materialism and self obsession. The fight is over, we have won, and we're on the moon.

The theme of space idealism didn't last that long, all things considered. When we take a good look at media produced in the 1970's, the marvel of the space age is in an apparent state

## galapagos a poem by michael richards

Here I'm Darwin in the Galapagos;  
Minding frequencies of finches  
and falling towards Genesis  
at 9.8065 meters per second squared.  
Like an apple after newton.

The haunting tunes of four misused trombones  
crawls through my ears erasing perfect tones  
that strove to create nightmares out of light.

of decay. Here we see the concept of otherness emerge, specifically in context to how alien life and interactions with that life are treated. Non-interference, or the ultimate impossibility of contact, now occupies the space exploratory optimism once did. The Strugatsky brothers with their book "Roadside Picnic" is one of the most accessible looks into this idea. In short, alien life does not care. They'll spend the day, pick up, and leave their litter. Conversing or attempting to interact with radically different lifeforms is a lesson in hubris, nothing else. At the end of the day, they're just not all that into us.

***In stark contrast to western sci-fi of the time, grand battles in space were scarce.***

The emphasis on human condition and limitations persisted up until the dissolution of the USSR beginning in 1988, succinctly ending what we can recognize as "true" Soviet sci-fi. Works do shift within this framework to encourage thought around the role of an individual's place within a system, and how class-based societies encourage rationalist logic that only serves technological progress. We can blame the grip of capitalism on this one. Unquestioning behavior leads to questionable outcomes, and "Kindza-dza!" examines this in a way that challenges modern perspectives of soviet sci-fi. This work specifically is not intended to instill a resounding sense of dread and questioning around the

If only dreams appeared while we're awake...  
we'd slip like dogs on ice through time and space  
throw away our scented candles  
and slip into a trip at every turn.

Oh from five to nine and nine to five again  
daily routines and reoccurring themes  
of scraping plastic off our sofas  
rinsing soup out of our loofahs  
when there's still dreams we've never had.

occupational risks that come with being human, but rather recontextualize the audience's sense of alienation from humanity. In the case of "Kindza-dza!," at the end of the day you're just a person, and there's something funny about that. You wouldn't do all that well in an alien world, and you certainly wouldn't want to be there as a consequence of a job you thoughtlessly took for pay.

To put a bow on everything, Soviet sci-fi from conception was concerned with the human condition. The responsibility of being human, the punishments that come with living and the beautiful state of rapture that comes with being in a time of earth-shattering discovery and innovation. There's something to be said about a genre that you can continually see yourself in, and that drives you to dream of what's to come in a distinctly personal way. Timelessness is an overused phrase, but I'd like to use it now. ■



Poster for "Road to the Stars," 1957. LENNAUCHFILM.

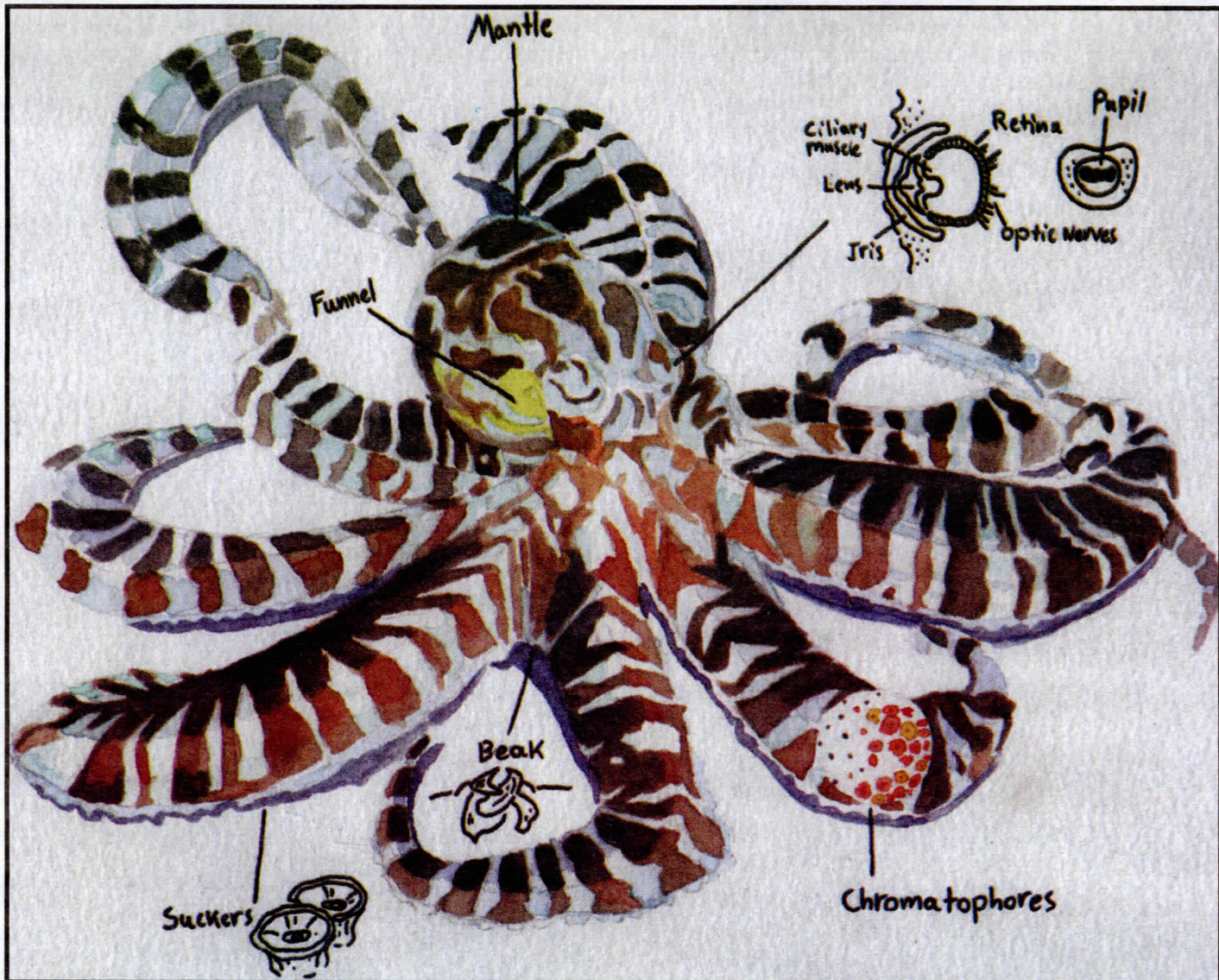
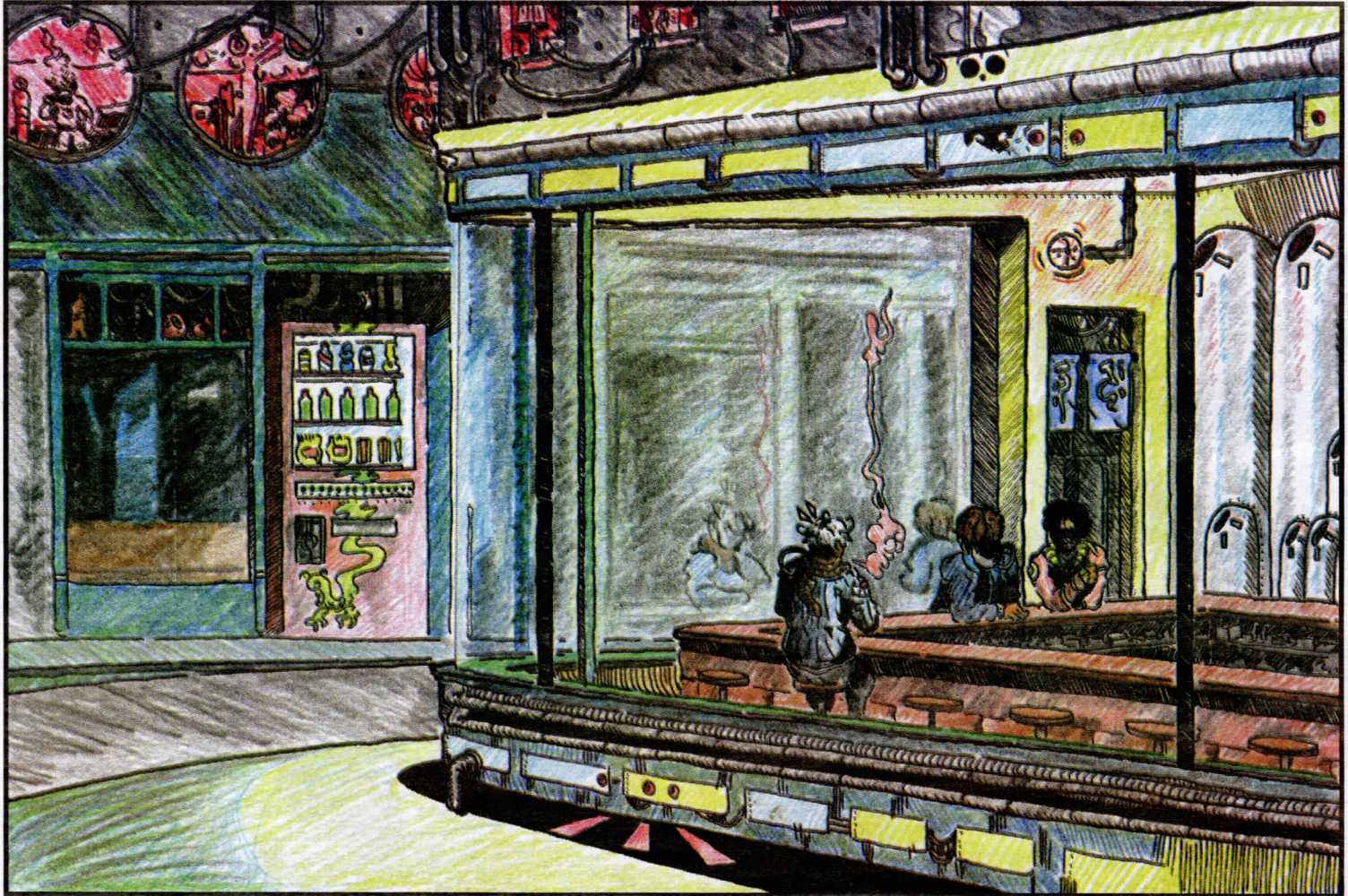
Oh, I can't stop wandering.  
What the hell's the point?  
My ventricles are strained  
and cortex fried,  
my hands,  
my palms,  
my fingers,  
all waste away  
with Edward Abbey  
in that unmarked  
desert grave. ■



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ARTIST INTERVIEW, PG. 14





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**ARTIST INTERVIEW, PG. 15**



# Parker Wong

artist interview by natalie "lee" arneson

My name is Parker Wong, and I've been drawing for about 15 years. Most of my work is character and environmental design, as well as fanart. I've dabbled a bit in scientific illustration and am considering it as a career. Most of my art is viewable through Instagram, and I have an INPRNT page where I sell prints of my work.

**CPJ: What was your first experience with art? Would you say this experience is when you decided, consciously or subconsciously, that you wanted to pursue art? Or did that come later?**

I went to a lot of museums as a kid. My father would always hand me a pencil and his sketchbook and tell me to draw something. At the time I didn't really like it; it seemed like busy work. For a while I only drew at museums. When I turned 16 I discovered printmaking, and that's when I started getting really serious about the arts. I took the early practice for granted, but in hindsight those sketches were a big part of my development.

***"I've had some incredible art classes at Evergreen, and I've also been subjugated to the same Eurocentric lessons I've been taught for years that refuse to let me be happy."***

**How would you describe your art style as it is now? Did it go through transformations over the years, or has it been fairly consistent?**

I like to think that I got most of the abstraction out of my system early. When I was still pretty young, my parents took me to the aquarium in Atlanta. I was really into the Spiderwick books at the time, and I wanted to create a bunch of weird creatures like the ones featured in those, so I used watercolors to twist what I saw into strange monsters.

When I began to draw more during my free time in high school I made copies of paintings that were influential to me. Most of them were related to anime or video games, and they weren't even very good copies, but I still view that time as well spent. It was good practice and helped me discover my favorite mediums.

A huge part of discovering my style was just figuring out what I liked, and I'm still finding things. It seems cliché to say "an artist's style is ever-evolving," but I can't name a single trait that makes an appearance in every single one of my pieces. There are materials and techniques that I use often, but I wouldn't say I have a concrete style.

**Is there anything in particular—such as a place, a concept, or nature—that inspires or influences your art? What would you say does inspire your art?**

I try to pull from a variety of inspirations. Film is a pretty big influence. I've been toying with the idea of making a comic book for a while now, but I think I need to get a lot better at drawing first. When I'm rendering a space, I try to think like a cinematographer.

Nature inspires me a lot, especially when I'm thinking of fictional technology. Nature often has really cool solutions for a lot of problems that could be twisted into something that seems alien to us.

**Is there a process you tend to go through or stick to when creating art?**

Currently there is. I begin by compiling everything I think I need before I start. Reference photos, materials, music to listen to, etc. Then I do a layout sketch in pencil to see where everything goes. Once I have everything adjusted properly in the sketch, I copy it onto a sheet of transfer paper. Once it's there I can transfer it to bristol for ink, or hot press watercolor paper for a painting, whatever surface will best suit the medium. Then I put my headphones in and start working. I try to finish things

relatively quickly so that I don't get burnt out on them. This can be a double edged sword, but it usually works out.

**What has your experience with art been like during your time here at Evergreen State College?**

Very mixed. I've had some incredible art classes at Evergreen, and I've also been subjugated to the same Eurocentric lessons I've been taught for years that refuse to let me be happy. The art classes I love at Evergreen are the ones that don't encourage you to think like an artist.

My favorite so far was called "Critical Vision, Art and Biology." The class focused on artistically capturing certain phenomena in the realm of light and optics. We would learn the science of how humans perceive light, but the projects were open ended to the point where we could basically do whatever we wanted. I think that class was responsible for some of my best work.

***"Ignore every rule, concept, or criticism anyone has ever crammed into your brain. You don't have to show your work to anyone. The only approval you need is your own."***

**Is there a piece you are most proud of at the moment, or one that you just really love? Would you like to share with us a bit about it?**

I think the best thing I've done so far is a diagram of the mimic octopus. It was painted during my time in Critical Vision, and broke me out of my comfort zone in a lot of areas. A lot of things that I learned while painting it have influenced the art I've made since then.

**What does your art mean to you?**

Everything. Sometimes I feel

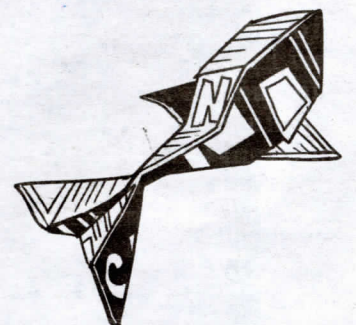
like it's all I have. The world might be in the shitter right now, but at least I can turn that into a picture. It's a goal that I can run towards but never reach. Even if I spent every day of the rest of my life drawing I would never make anything perfect, and that excites me. Despite the realm of art being a convoluted mess, it's one of the only things that intrinsically motivates me.

**Are there any last words or final thoughts you'd like to share as we wrap up this interview?**

If you're reading this, and ruled out making art as something to do, whether it be a hobby or career, I want to remind you of something. Art is fun. Oftentimes I forget this. Ignore every rule, concept, or criticism anyone has ever crammed into your brain. You don't have to show your work to anyone. The only approval you need is your own. ■

*Parker Wong can be found on Instagram under the handles @stealth\_camo and @eqpt\_osp, and on INPRNT @stealth\_camo.*

***"Nature inspires me a lot, especially when I'm thinking of fictional technology. Nature often has really cool solutions for a lot of problems that could be twisted into something that seems alien to us."***



# Elayna Sturm

artist interview by natalie "lee" arneson

Hello! My name's Elayna (she/her), I'll be newly 22 by the time this is printed (yes, I'm a Sagittarius) and I'm always changing my favorite color but currently it's cedar-branch-green. I grew up in Massachusetts and moved to Olympia to attend Evergreen, where I'll be graduating from this quarter after a few sweet years! I am a multimedia artist and maker, primarily focusing on 2-D works and lots of dreaming. My creations tend to focus on finding magic and beauty in the mundane everyday, forests, processing my life experiences, and bridging realms.

**CPJ: What first drew you to art? Was there a specific medium that you started with, or was it mostly experimenting until you found your niche?**

This is cliché, but I don't remember a time when I wasn't creating. I carried some kind of paper and writing/drawing utensil around just about everywhere I went as a kid, and I still do. Painting and stories were my first mediums—though my interests in photography, sewing, and knitting began when I was around nine years old, and I started embroidering and writing poetry when I was thirteenish. My mom tells a story about how sometime between the ages of three and five years old, hours would pass as I painted, holding my small hand out for another sheet of paper when I felt what was before me had reached its peak.

That being said, what draws me to art is the ability to take what is in front of me and create a dream. Or take a dream and make something more tangible from it. I consider painting (water-mixable oil and acrylic), photography, and embroidery my main mediums, but I still experiment whenever I can.

**Could you expand upon the style of art you create nowadays?**

Within photography I have been having a lot of fun working with 35mm film photography, mostly color. I have been challenging myself to find new-to-me ways of framing things—to see something new in the places and people whose company I frequent. My interest in stars has increased this past year, which is saying something because I've always loved

them, and I have been drawing lots of star people. My style generally has become looser. I more often stray further away from the realistic style I was taught in order to explore what imagery stands out to represent themes and research that pique my curiosity. There have been a lot more abstracted forms in my art as I imagine ways to represent spirit and connection.

**Would you say your art is inspired by a sense of place? Or the people you find yourself surrounded by?**

Yes! Absolutely. It is a rare occasion when my art is not based on or depicting people I know, places I have been, and things that are dear to me. I would say that my art is not just inspired by senses of place and the people I find myself surrounded by, but driven by them.

**Is there something that, in general, inspires your art—or does inspiration come more on a piece by piece basis?**

Life! Also cliché, but I really am glad to be alive as a human being capable of inspiration and creation. Some art is a long collection of thinking, researching, problem-solving, and experience. Other art is random, a surprise, jumping out from shapes the rain has made by dripping down the side of a cement building. I find myself making art within themes or trends nowadays, because while there is plenty of inspiration, not every idea is conducive to the process of translation that happens in art-making. How urgent inspiration or an idea feels also has to do with whether it makes it past the conceptual stage. No matter what journey results in an idea, there is a particular point where the application of tangible skills is necessary to bring inspiration into being.

**“...what draws me to art is the ability to take what is in front of me and create a dream, or take a dream and make something more tangible from it.”**

**I know that recently you painted a mural—titled “Rekindling Relationship”—in the Lab 2 second floor lounge here on campus over the summer. While I have yet to see it in person, the photos are absolutely breathtaking & I was hoping you'd like to share with us your thought process behind creating this mural & what this mural means to you.**

Please do go see it! I'm so glad word of “Rekindling Relationship” is getting around. It is meant to be interacted with. “Rekindling Relationship” depicts a selection of plants that are native to the Salish Sea region, and a few plants that have been introduced to the area in a way that connects science with relationships and asks the viewer to make their own meaning. My intentions behind “Rekindling Relationship” was to provide people with a question of how they interact with and perceive their environments.

**“I came up against a lot of barriers, mostly pertaining to how I perceived my self-worth and my credibility as an artist. I don't believe there was any part of the process that was not difficult in some way.”**

The process for “Rekindling Relationship” was the second longest I have ever worked on a project; I think of the mural beginning in Summer of 2020 when I first reached out to someone at Evergreen about making it. From that point on, there were a lot of meetings, research, and negotiations. I worked with numerous faculty and staff members, including all of those who make up the Space and Land Use Group (SLUG) here on campus. Evergreen did not really have any perimeters set up for public art installations or murals such as mine, and I am not sure if they do now. Maybe it was because I was an active student, be-

cause I wanted the mural to also be an Independent Learning Contract (ILC), because the mural was to be a permanent installation (versus temporary), or because of the location—but there were a lot of questions from everyone involved on how to best handle the proposal. All of this work even before I started making the mural was difficult and often nerve wracking. I have cared intensely about this project and was stubborn in seeing it become real.

In tandem with all of that, everyone I worked with was quite supportive in making the mural happen, and I received so much help in navigating the proposal process and bringing the mural to life. There have been many people who believed in this project, and believed in me, and I can not give enough thanks for that. I took the visual arts capstone program in Spring 2021. The quarter before I painted the mural, where I learned how to better conduct artistic research and sift through a project that was vital to “Rekindling Relationship” and my growth as an artist.

The time I spent actually painting the mural was a matter of weeks, with days spanning anywhere from 4-13 hours in the space. It was difficult to savor my time painting because of the time crunch, but going in and painting multiple days in a row was a method of working I had not been able to set the time aside for in a long while, if ever, and I cherish that experience a lot. There is something about painting that feels right to me, like something fits. I usually phrase it as “going into my painting world”, but I think common phrasing refers to it as “the zone.”

I had a lot of doubts throughout that year-long journey of whether I was capable of carrying through with my plan of the mural, up until I finished it in early September 2021. Like, every other hour kind of doubts. I came up against a lot of barriers, mostly pertaining to how I perceived my self-worth and my credibility as an artist. I don't believe there was any part of the process that was not difficult in some way. Once I had finished, of course the entire thing seemed surreal,... (continued page 17)

## A CACOPHONY OF CUM

(Initiating Evergreen's Fraternity System)

A Review of "LINGUA II: MALEDETTO"

by Michael Richards

On the evening of Dec 11, I had the pleasure of attending a performance of "LINGUA II: Maledetto" by Evergreen's Experimental Music Ensemble. To summarize the summary provided in the show program penned by "Maledetto" author Kenneth Gaburo, it is an attack attempting to reconstrue one's meaning of an opera, music, and the word "screw" in order to lubricate the brain before mind-fucking it into understanding the relationship between orgies, denotation, the American Standards Act, and (of course) screws.

The performance took place in the dining hall of an event space called The Lord Mansion, an incredible building right behind the state house that is available to be booked for performances and other events. This is provided we don't all die if we start gathering in-person again. After taking a small tour of the building, admiring the architecture, and dreaming of starting an Evergreen Fraternity with no gender separation and hazing centered around intense spiritual experiences followed by personalized therapy and orgies, I took a seat in the middle row of about thirty chairs lined up in the dining hall in front of a set consisting of a suburban sitcom dinner table, a solitary chair, a music stand, and a podium.

Before the performance of "Maledetto" was an experimental guitar piece by Ben Kapp performed by him and ensemble director Arun Chandra. It too was designed to make us think of music in different ways, and did this by exploring what you could do with different sounds of the guitar. This included lots of tapping. Harmonics. A bit of slapping! And a surprising amount of spoons, but overall was quite impressive in terms of synchronicity. I found it made me think quite a bit about what was intended to be music and what was intended to be sound. It was anxiety-inducing but at the same time enjoyable. Fellow Cooper Point Journal writer L Kravit said at its conclusion, "I

am extremely uncomfortable." And I concurred.

After a brief break and an explanation of the piece by Arun Chandra, the performers took their places on stage. At the music stand was Kate Slaymaker, dressed in all black with a turtleneck which confirmed that this was, in fact, going to be an experimental theater performance. Sitting in the chair at the front was Ben Kapp, dressed in an unkempt suit. At the podium behind them was Ben Michaelis, dressed much like a senator about to give a speech. Sitting around the dining table like attendees of an upscale dinner party was the chorus, containing Amy Shephard (Soprano), Shannon Kerrigan (Alto), November Wrede (Tenor), and Alice McIntyre (Bass).

**"I am extremely uncomfortable."**

Intrigued about what could possibly come to fruition from a performance described in an ad by Chandra as "The tongues of seven performers lick[ing] you through sound," I was not disappointed. It began with the entire cast hissing together creating a sort of white noise in the room. After a minute or so of various "sssss" sounds, the man at the podium began to speak in a very monotone voice much like a professor attempting to explain quantum physics or historical materialism. His topic was "screw" and the various uses of the word. Through the entire play he stayed in the same position and spoke at almost the same volume, delivering an Encyclopedia Britannica entry for the term "screw." While he was doing this, Kate Slaymaker would interject with a mixture of remarks, random words, and subtly sexual quips about what was being preached at the podium or about the explicit things



**...it is an attack attempting to reconstrue one's meaning of an opera, music, and the word "screw" before mind-fucking it into understanding the relationship between orgies, denotation, the American Standards Act, and (of course) screws.**

being shouted by Ben Kapp from his chair in a way which reminded me of Cookie Monster. To round it all out, there was the chorus in the back. They acted much like casual attendees at this screw-based dinner party and would make comments about things that were said in a liturgical unison that sounded like a telegram going back and forth between the high and low pairs, Amy and Shannon, and Alice and November.

As the performance progressed, the chorus got rowdier and rowdier at multiple points after Slaymaker started getting explicitly sexual once Michaelis started talking about lubrication of screws to increase their effectiveness and mentioned the word come. After this, for the next half hour or so, the performance became a cacophony of cum. Lines like, "You cum in tobacco." "You cum in

perfume over the pressure of feet." "You come alive" echoed throughout the dining hall as I got more and more back pain from both the dining chair I was sitting on and my inability to sit in positions where I don't get cramps.

This very dysphoric but syncopated blast of words was quite disassociating, but I found myself entranced in the ways these different forms of speech and song interacted with each other. I was also quite compelled by the information being read by the encyclopedia. Did you know that early irrigation systems were carved out by a giant Archimedes Screw? Or that robber barons in the screw industry fought over the American Standards Act's regulation of what standard screw sizes should be? I sure as fuck didn't. And I probably would not have retained that kind of information were it not charismatically read by a man in a suit trying to explain it over a chorus of people yelling about cum.

Overall, the night was marvelous. I spoke briefly with the performers and Arun Chandra on my way out and congratulated them on performing something that must have been incredibly difficult to rehearse and discussed how it was truly something unique to experience. During these conversations, I was reminded about how much of a pleasure it is to enjoy a live performance. The joy of watching people put on a show. The appreciation you feel for the labor that it takes to perfect something to the point that it actually hits home.

Screw harder. ■

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Elayna Sturm...

(continued from 15)...and now I can hardly believe it exists. The idea for the mural lived within me as so many variations for months, or more accurately for around three years because I had been wanting to do a mural on campus since winter of my freshman year. So to see this idea outside of me, having become art that now stands on its own, is incredible. All of it was worth it to see "Rekindling Relationship" in person.

**Is there anything you've been working on in the past couple of months? Either as an assignment, work, or just something for yourself?**

While I have numerous in-progress paintings that have received little attention recently, I have been making lots of "babies" (what I call my hand-sewn and pine-needle-filled stuffies) and embroidering holiday presents. I try to keep up a practice of carrying my film camera with me most places. Besides that, sketching and journaling for my upkeep, mending clothing, and planning future projects.

**What does your art mean to you?**

My art is my perception, my doorway, my archive, my research, my branches, my questions, my exploration. In more ways than one my art is my lifeline. I just really frickin love art, I'm not sure what else to say here. Art fills me up and simultaneously shows me where I need to/can grow.

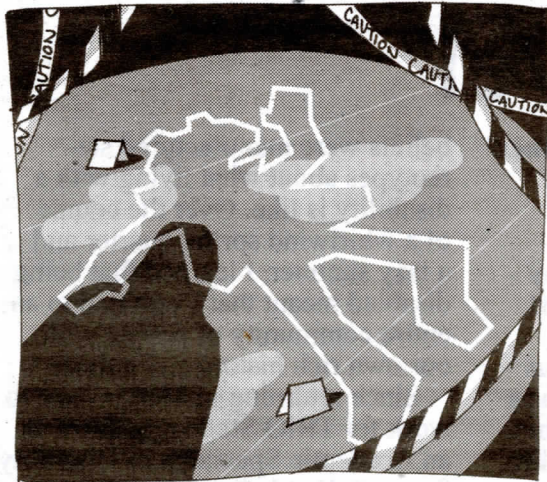
**Are there any last words or final thoughts you'd like to share as we wrap up this interview?**

I hope you, dear reader, make something! Create something beautifully horrible and useless and magical and wonderful. Do something on purpose and make a mistake. Take a risk, whatever you want to call it. I hope you find something to love today. ■

Follow Elayna on Instagram & check out more of her amazing art @thefantasiesofyouth

**"My art is my perception, my doorway, my archive, my research, my branches, my questions, my exploration. In more ways than one my art is my lifeline."**

THE MURDER OF SPEEDY GEODUCK



erratica: from the desk of fiore amore, esq.

You must remain vigilant. When you have received your ticket and checked your luggage, the foe you must face is the fascist entity known as the Transport Security Administration. This rabid gang of sexual impotents will attempt to confiscate the alchemical enhancers necessary for serious investigative journalism. My advice? Consume that set of

equipment with great haste prior to entering the airport. Your carry-on will not incriminate you and there is no greater clarity of vision than what you achieve above the clouds, serenaded by screaming children.

Eventually I landed at LAX and took a cab to an undisclosed basement location east of the Río Porciúncula. The sage Doctor Jones resides in a basement apartment the size of the living rooms in Evergreen's modular housing. The walls are plastered with overlapping written records of dreams, memories, nightmares and visions. An aroma of ginseng tea is undercut by notes of stale menthol cigarettes.

I do not know much about the history of this man. Many rumors surround this bearded eccentric. One night he regaled me of his 1982 saga on the front lines with the Sandinistas, on another we took peyote and he described in detail a passionate and heart wrenching love affair with an undisclosed poet of great fame. A secondary source once warned me that the good Doctor was a KGB asset. This did not deter me. Comrade Jones was an artist, a visionary, and batshit insane. He will forever be the father I never had.

When I approached the apartment of Doctor Jones on that fateful day the 25th of October, I was not greeted by the man I once knew and loved. I saw police sirens and a bodybag. Half the building was gone. My grief was immeasurable. A life, a legacy, gone in a flash before I could say goodbye. It seemed my premonition had been a dark omen. The conspiracy ran much deeper than I anticipated.

After fleeing the scene of the good Doctor's death, I held a wandering procession throughout the streets of East LA. I hesitate to record the few details of this historic low point. There is no glamour in grief or marvels in malt liquor.

OLYMPIA, OCTOBER 29th

The Committee for Pleasant Journalism, a clandestine organization dedicated to uncovering the rot, silica, and asbestos from the hidden channels of the Evergreen State College, was prevented from screening the seminal 1983 body horror film "Videodrome" by David Cronenberg. Flyers were posted and taken down within 24 hours. Fearing for their lives, the Committee canceled the show.

In my last dispatch I made the readership of the Cooper Point Journal aware I was onto something big. The "Videodrome" incident is only a small glimpse into the decadent, dastardly, and depraved underworld of The Evergreen State College. It was an act of retribution against myself, Fiore Amore, Esq., for uncovering an act of unadulterated terror.

Speedy Geoduck, the heart and soul of this institution, has been killed in Mexico on the orders of Interim President John Carmichael and replaced with a body double. The story is as follows.

LOS ANGELES, OCTOBER 25th

Not long after my audience with the late biological father of the Cooper Point Journal, Egg Jonah Eggson, it was revealed to me in a dream that I needed to reconnect with my friend and mentor, a man known only as Doctor Jones. This required a one-way flight out of SeaTac International Airport to the City of Angels.

This was a long and arduous journey. The first challenge your soul must endure is I-5. Words cannot describe the sheer loathing I have in the bottom of my heart for the city of Fife, WA. Once you get past the dreaded unfreeway and approach the airport itself, it is necessary to do battle with an array of dark psychic forces. Your fight or flight reflex must be fine-tuned.

My drunken dérive ended in an alleyway when I could no longer stand to walk. My one associate was the asphalt and absinthe my assassin. I sighed. My sigh became a wretch. I soon spilled my guts. Dear reader, I was ready to die. Perhaps I did.

As the bile left my mouth, a radiant figure appeared before me. Gorgeously garish, this being brought me back to life. This sensual spirit was none other than the deity known as The Profane. Her incarnations are many and millions see her as a muse, including yours truly. In the name of all that is holy I was offered the pleasures of the flesh. This Dionysian exercise was necessary for my health. As I swallowed her cock I sat, sober, breath refreshed and nausea negated, upright against the wall behind me with a renewed sense of purpose.

TIJUANA, OCTOBER 27th

The committee arranged for me to cross the border on a hot tip regarding the fate of Speedy. They had received an encrypted telegram from Doctor Jones the same day I was at the site of his apparently fraudulent demise. He was in hiding, his location an understandable mystery. The time the message was sent seemed to suggest the Democratic People's Republic of Korea.

There was to be a meeting on the outskirts of the city between the Board of Trustees and a shell corporation by the name of Adrenomex. The precise social forces behind this entity remain at this moment unknown to me. Was it a cult? A cartel? The National Endowment for Democracy? Your answer is as good as mine.

The demarcation between the living conditions of the Mexican working class and the milieu the administrative regime of a failing liberal arts college seemed inexplicably drawn to is without words. I managed, by undisclosed means, to work as a temporary server at this most gauche estate. I was forced to sign the most draconian of non-disclosure agreements. But in I went.

I am no purveyor of fantasies and gossip, dear reader. The juicy details of this business meeting are better suited for the National Enquirer. What I do know, and will say openly and without hesitation, is that at the conclusion of this depraved exercise I saw Speedy Geoduck bound, gagged, and taken out back. (continued next page)

## Speedy...

(continued from 17) I watched in horror at the senseless brutality of profit-driven pretenders to pedagogy. After the beating, a new figure emerged from behind Speedy's lifeless body, holding a smoking gun. The curvature of this figure was unmistakable. As it turned to look over its shoulders, I realized what I was looking at. I was looking at Speedy, and Speedy was looking at me.

### UNDISCLOSED LOCATION

This account has skimmed on many details. It has been written with great haste under extenuating circumstances. I have been awake for the past 72 hours after narrowly escaping captivity. It has been nearly three months since the events I have reported transpired. I must operate with the utmost discipline and secrecy. I am in exile, in hiding, on the run, beat down, winded, spun, estranged, and feeling randy.

I have heard unconfirmed reports of strange occurrences transpiring in the South Sound. Sinister transformations may be underway. If you or anyone you know has encountered demonic entities, inoperable credit card readers, ketamine plugs who overcharge, people who run their leaf blower too loud, and other examples of gross injustice please contact me via telepathy or electronic mail.

My investigation into the fate of Speedy Geoduck continues. ■

# TRiO Talks! Announcing "Nest Level"

**Author, Jess Tourtellotte (she/her/we/us):**

Thirteen years ago, I was a student on the Evergreen Olympia campus. I was surrounded by friends, about to become the first person in my family to earn a bachelor's degree. Because I was a first-generation graduate; I was a TRiO student! It was exciting, but it was also a lonely time in my life. Yes, I had friends, but I had only recently started to understand that being disabled was a positive rather than a negative part of who I was as a person. I began to realize that I did, in fact, have value as a human being. I would turn and appreciate the "atypical" way my reflection bopped up and down on the sides of buildings I passed by, instead of turning away. I was seizing my "nontraditional" brilliance and beauty, but I was alone in doing so. I began to wonder: where were all the other students with disabilities on campus? Turns out, not very far.

There's a student-run group on campus known as Barrier Breakers. Joining Barrier Breakers was exhilarating, terrifying, and a bit of a gut-punch, because I realized I held my own beliefs about people with disabilities, and many of those

beliefs were manufactured stereotypes about what living with a disability is like. Over the course of a whirlwind spring quarter and a lazy summer, I learned that being disabled meant that I was tied to an entire community of people with our own rich history and culture.

Since returning in March 2021 to work for TRiO Student Success as an Academic Specialist in Disability Support, I've learned that there is no longer a student-run group for students with disabilities on Evergreen's campus. If you are reading this and you identify with one of the following descriptions: the first person in your family to earn a BA or BS, are low income, have a disability and/or are neurodivergent, Nest Level, a new student group for ALL TRiO students is here! Meetings will take place on Tuesdays and Thursdays. Find out more below from Nest Level's fantastic facilitator, Forest Ember!

**Author, Forest Ember (she/her):**

I have been a student at Evergreen utilizing and greatly benefiting from TRiO support and services since 2017. They have helped me to learn, manage my time, stay in good standing with faculty, and remain in school. I am now lucky to be a part of the TRiO Team as the Events and Outreach Coordinator. This opportunity was made possible because TRiO Student Success received a grant to help support and serve an additional 100 students with disabilities. In the past, TRiO has only been able to work with 30 students with disabilities.

This quarter TRiO Student Success is starting a group that I will be hosting via zoom (a hybrid version will be available in the future) called Nest Level. During Nest Level, TRiO students will be coming together every week to hang out, chat about our lives related to school, vent, play games, work on projects, dance, laugh, get silly; whatever we're feeling! The ideal goal is to connect with one another, build friendships, and create a community while enjoying ourselves and getting to know each other.

*What is TRiO and do I qualify for support and services?*

TRiO is a federally funded program. Our services are targeted to serve and assist students who are low-income, first-generation, and/or those with documented disabilities to achieve graduation with their Bachelor's Degree. I encourage you to apply if you have an inkling that you may qualify for services. Disabilities also include hidden and invisible disabilities. "Invisible" disabilities include things such as PTSD, depression, ADD, ADHD, bipolar disorder, any neurodivergence, meaning "differing in mental or neurological function from what is considered typical or normal (frequently used with reference to autistic spectrum disorders); not neurotypical," according to Oxford Languages. Chronic illnesses also fit under the disability umbrella. If you want to know if you qualify for supports and services, reach out to TRiO, [trio@evergreen.edu](mailto:trio@evergreen.edu). ■

## winter

a poem by caroline keane

Light fades away

Night breaks

Curling, spiraling inside

Thoughts drawn away

Held here warmly

Pull back to create

More than contemplation

Connect deeply

Forget these thoughts

Narratives

Deeper state

Appearing dead

Life draws inside itself

Here I build

The foundation for all I will create

Slow fires kindling

To burn into infinity ■

## FILM

## APPRECIATION

## CLUB

The Evergreen State College has had a long history with film making, film studies, and creating cinephiles from all backgrounds. And now, there is a new way for the Evergreen film community to come together to enjoy, watch, and discuss film: The Evergreen Film Appreciation Club. Meeting every Sunday from 6pm-8pm, the club strives to bolster and sustain the film community at the college.

The club focuses on film from all eras, with an emphasis on films with meaningful representation of oppressed groups, arthouse films, documentaries, animated films, and politically charged features. The group also intends to host student film festivals, do group trips to The Olympia Film Society, and bring in speakers from the

regional film community to speak to the group.

Because of the current spike in Covid-19 cases, as with all clubs, meetings are currently over Zoom, but the club hopes to host meetings in-person and on campus as soon as possible. When the club does meet, the members are excited to provide coffee and bagels for everyone from Einstein Brothers Bagels. The group welcomes folks interested in film from all backgrounds, whether you're an experienced cinephile or are just starting to dip your toes into the world of film.

For updates and information about The Evergreen Film Appreciation Club, you can follow them on Instagram @tescfilmclub, or send an email to [tescfilmclub@gmail.com](mailto:tescfilmclub@gmail.com). ■

## Mutual Aid...

(continued from 7)... full scale revolution, building solidarity and networks before engaging in struggle. Kropotkin believes these things can happen simultaneously, or at least that is what can be gleaned from his work. This is a running trend with the theorists we mention—that Spade has come to the same conclusion, but interprets and uses that information differently.

Spade's work is directly inspired by the work of Black feminists, Abolitionists, and Trans feminists, but his work is also inspired by Marxist-Leninist groups such as the Black Panthers and the amazing work they did with their survival programs. The Black Panthers were a revolutionary Black nationalist Marxist-Leninist organization who were active from 1966 to 1982. To get a good idea of what they advocated for as an organization, here is their 10 point program, abridged for brevity. We encourage readers to go read the full program, available on the Marxists Internet Archive. The list is as follows:

1. We want freedom. We want power to determine the destiny of our Black community.
2. We want full employment for our people.
3. We want an end to the robbery by the White man of our Black community.
4. We want decent housing, fit for shelter [of] human beings.
5. We want education for our people that exposes the true nature of this decadent American society. We want education that teaches us our true history and our role in the present day society.
6. We want all Black men to be exempt from military service.
7. We want an immediate end to police brutality and murder of Black people.
8. We want freedom for all Black men held in federal, state, county, and city prisons and jails.
9. We want all Black people when brought to trial to be tried in court by a jury of their peer group or people from their Black communities. As defined by the constitution of the United States.
10. We want land, bread, housing, education, clothing, justice and peace.

The Panther-led survival programs are a key example of what Spade is advocating for. He mentions their work directly, viewing these projects (such as a free breakfast program, free ambulance program, free medical

clinics, and a school) as successful executions of mutual aid. The Panthers used their survival program to bring more Black community members into their struggle and liberation struggles more broadly. Spade directly incorporates these ideas into "Mutual Aid," viewing the historic work of the Black Panther Party to showcase mutual aid's viability as a revolutionary strategy.

**"Getting support at a place that sees the systems, not the people suffering in them, as the problem can help move people from shame to anger and defiance."**

— Spade

So far, we have compared Spade to other theorists through their views on practice and what successful practice looks like. We will now shift to talking about Spade's similarities with a theorist through their view of analysis. The theorist we will be comparing Spade to will be Mao Zedong, former chairman of Communist Party of China, the People's Republic of China, the Central Military Commission, and the Central People's Government. A figure with as much history as Mao needs little introduction and I doubt we could do him justice in this article alone. This comparison will place Spade's "Mutual Aid" alongside Mao's famous "Quotations," the latter being a compilation of quotes from Mao on multiple subjects ranging from 1927 to 1964.

To begin, we'll start by seeing how Mao views analysis, and how Spade's own analysis in "Mutual Aid" exists within and outside of that view. To understand Mao's view of analysis, what he means by analysis, and how analysis should be conducted, we will include several quotes from him on the subject:

*"The analytical method is dialectical. By analysis, we mean analyzing the contradictions in things. And sound analysis is impossible without intimate knowledge of life and without real understanding of the pertinent contradictions."* (Speech at the Chinese Communist Party's National Conference on Propaganda Work (March 12, 1957), 15th pocket ed., p. 20.)

*"Whoever wants to know a thing has no way of doing so except by coming into contact with it, that is,*

*by living (practicing) in its environment... If you want knowledge, you must take part in the practice of changing reality. If you want to know the taste of a pear, you must change the pear by eating it yourself... If you want to know the theory and methods of revolution, you must take part in revolution. All genuine knowledge originates in direct experience."* ("On Practice" (July 1937), Selected Works, Vol. I, pp. 299-300)

*"Where do correct ideas come from? Do they drop from the skies? No. Are they innate in the mind? No. They come from social practice, and from it alone; they come from three kinds of social practice, the struggle for production, the class struggle and scientific experiment."* (Where Do Correct Ideas Come from? (May 1963), 1st pocket ed., p. 1)

To Mao, in order to make a decision or speak on an issue you must investigate and analyze, and to analyze something you need to understand its history, its contradictions, come into contact with it and be immersed with it. Spade follows this perspective in the chapter "What is Mutual Aid?" of his book, which focuses not only on analyzing the historical relevance of mutual aid and why it's the best option to meet people's needs, but also why other structures designed to meet people's survival needs fail.

The chapter begins by illustrating the historic importance of mutual aid to marginalized communities, such as the aforementioned Panther survival programs, the work of the Young Lords in Puerto Rican communities, and the unbroken cycle of mutual aid within indigenous communities that settlers have attempted to undermine by first destroying food systems, then forcing dependency on rations given at forts and missions, and now through settler nonprofits. This historical analysis lays a foundation for Spade to later argue that mutual aid is a worthwhile alternative to current structures that fail to help the most vulnerable people in capitalism.

What comes after Spade's historical analysis is his addressing the contradictions within current nonprofit and reformist movements. His example of how nonprofits fail the most vulnerable is through critiquing single issue groups. Spade writes, "In the context of professionalized nonprofit organizations, groups are urged to be single-issue orientated, framing their message around "deserving" people within populations they serve, and using tactics palatable to the elites—this is the opposite of solidarity, because it means the most vulnerable people are left behind—this narrow focus actually strengthens the system's legitimacy

by advocating that the targeting of those more stigmatized people is okay."

This critique shows the contradictions of nonprofits: they say they are helping those in need while they in fact leave those in most need outside of their so-called "activist" work. This connects back to Mao and his ideas on contradiction and analysis. To analyze is to find contradictions and offer alternatives, and that is what Spade is doing.

**To Mao, in order to make a decision or speak on an issue you must investigate and analyze, and to analyze something you need to understand its history, its contradictions, come into contact with it and be immersed with it.**

Mao's most important point about analysis is contact. Contact with the material world and its material conditions. Without directly seeing and being a part of struggle, you can't properly speak on the subject. Spade employs this idea through his own experiences and how he uses those experiences to inform his theory and analysis.

The best example would be his work with the Sylvia Rivera Law Project (SRLP), a law collective focused on providing free legal support to trans and gender nonconforming people who are low income and/or people of color. Spade worked with the group from 2002 to 2019 and his experiences there informs much of "Mutual Aid." Spade's experiences enable him to address common pitfalls like cooptation, burnout, and saviorism, as well as questions of conflict, handling money, perfectionism, group culture, and group decision-making.

All of the methods of praxis (practical application of a theory) described in the book are informed through either Spade's experiences, or information he's gathered from other successful grassroots organizations. All of this falls well within Mao's ideas on truly understanding problems, to truly understand something you must come into contact with it, and Spade embodies this idea to the fullest in his work.

(continued page 21)



Happy Yule, Kwanzaa, Hanukkah, or Christmas if you celebrate! In the spirit of gift-giving this season, I will be sharing full-sized recipes for you to share with friends or family (or not, we here at the CPJ are not snitches). I, your loyal column writer, have brought you two delicious holiday dessert recipes—both a little more time-consuming than I'd prefer, but definitely worth the extra work.

Our first sweet is a recipe perfected by my mother for chocolate crinkles, which are crumbly-outside, chewy-inside, powdered-sugar-coated chocolate cookies. And they're dairy-free! The only downside is that the dough has to chill for at least 4 hours before you bake it, so this is the kind of recipe that you should prepare the night before you need them - or early in the morning, but you can leave the dough in the fridge for as long as you need to. It won't get too hard to shape unless you freeze it, which I don't recommend.

Luckily for me, since this is a family recipe that I have plenty of experience with, there haven't been any hitches with this one. I will include some important notes about these cookies below the instructions.

### Chocolate Crinkle Cookies

This recipe takes about 15 minutes to prepare the dough, at least 4 hours to chill, 30 minutes to shape, and 10 minutes to bake. It yields approximately 4 dozen cookies (perfect for sharing).

You will need:

- A large mixing bowl
- A whisk (or an electric mixer)
- A spatula
- Measuring cups & spoons
- A shallow dish (such as a pie tin or a wide bowl)
- A sieve (optional but recommended)
- A baking sheet and a silicone mat or parchment paper
- Plastic wrap

Ingredients:

- 1 cup unsweetened cocoa powder
- ½ cup vegetable or canola oil
- 2 cups granulated sugar
- 4 eggs
- 2 teaspoons vanilla extract
- 2 cups flour
- 2 teaspoons baking powder
- ½ teaspoon salt
- ½ cup powdered sugar (for coating)

Directions:

1. Whisk or beat together the cocoa powder, oil, and sugar until they are combined.
2. Add the eggs one at a time, then the vanilla, making sure everything is mixed well.
3. Sift the flour, baking powder, and salt into the bowl. Switch to a spatula and mix everything together until just combined.
4. Cover the dough with plastic wrap and set it in the fridge for at least 4 hours.
5. After the dough has chilled, preheat the oven to 350 degrees Fahrenheit.
6. Add the powdered sugar to your shallow dish and wash your hands.
7. With your clean hands, grab some dough and roll it into a ball about 1 inch in diameter. Roll the ball in powdered sugar until it is fully coated, then set it on the baking sheet. Repeat this process with the rest of your dough.
8. Bake the cookies for 10-12 minutes, and take them out once they look nearly done. They will continue baking a bit more while they cool on the baking sheet.

Notes:

- Be careful not to over-mix the dough; stop right when the dry ingredients are fully incorporated.
- Don't be stingy with the powdered sugar—this dough is less sweet than an average cookie to accommodate for a generous coating. As the cookies expand in the oven, some sugar will naturally fall off.
- You do not need to press the balls

## HOLIDAY RECIPES FOR THE HUNGRY GREENER

of dough flat! They will spread on their own as they bake.

- It is important to keep an eye on the cookies near the end of their time in the oven, as they can easily become overbaked and get dry and crumbly.

Crinkle cookies are amazing fresh out of the oven but also save really well! I've personally mailed these to the other side of the country and have been told they were still great after shipping for a week.

Our second recipe is gingerbread. It isn't necessarily an exciting dessert (I say 'dessert' lightly because I also eat it for breakfast), but it's humble and cozy and has a comforting taste and texture. It can seem daunting as a 'traditional' recipe, so I have broken some of the components down for you to better understand the process.

The most distinctive ingredient in gingerbread (besides ginger) is molasses. Molasses is the thick, dark syrup that is left after sugar crystals are extracted from the juice of sugar cane. The extraction process happens multiple times to one batch of juice, and each time the syrup left behind gets darker and more bitter as more sugar is removed.

There are three common varieties of molasses sold in stores: mild (also called original, regular, or light), which is what most baking recipes use, dark (also called full, robust, or second) which is less sweet and used to cook savory things, and blackstrap molasses, which people mostly use for livestock feed because it tastes horrible. I know it tastes horrible because I made the fatal mistake of buying it and using it in my first test batch of gingerbread, making it more befitting of the name "molasses cake," which I did not enjoy because I am not a horse.

Anyways, you will need mild unsulphured molasses for this recipe; the most common store brand of this variety is "Grandma's Molasses."

A crucial thing to understand about quick breads is their leavening process. The term 'quick bread' is loosely defined as a variety of bread that is leavened with baking

soda or powder instead of yeast (yes, muffins, scones, and biscuits count as quick breads). Baking soda is activated by an acidic ingredient and a liquid ingredient, which is why many recipes with baking soda include lemon juice or buttermilk; baking powder is just baking soda that has already been mixed with an acid and so only needs liquid to be activated. Gingerbread uses baking soda - molasses is the acidic ingredient, and boiling water is added to the batter as the liquid. Using boiling water causes the reaction in the baking soda to begin immediately instead of gradually as it bakes. This is to combat the density of the batter and ensure that it rises the way it's supposed to in the oven. The hot water will also "bloom" the spices in the batter, bringing out their flavor a bit more.

With these important points in mind, we can dive into the recipe:

### Gingerbread

This recipe takes about 10 minutes to prepare and 40 minutes to bake.

You will need:

- A large mixing bowl
- A small mixing bowl
- A sieve (optional but recommended)
- A spatula
- A whisk (or electric mixer)
- Measuring cups & spoons
- A pot (to boil water)
- A heat-safe liquid measuring cup
- A 9x9 inch baking pan (8x8 is okay too)

Ingredients:

- ½ cup butter, melted
- ½ cup brown sugar
- ⅔ cup mild unsulphured molasses
- 2 eggs
- 1 teaspoon vanilla extract
- 2 ½ cups all-purpose flour
- ¾ teaspoon salt
- 1 ½ teaspoons baking soda
- 2 teaspoons ground ginger
- ¼ teaspoon ground cloves
- 1 ½ teaspoons cinnamon
- 1 cup boiling water

(continued next page)

## Mutual Aid...

(continued from 19) Mutual aid has always been integral to social movement work. Evidence of its use dates as far back as the 1780s, during which emergent Black communities developed systems of essential service delivery and needs support in response to exclusionary infrastructures and the need to build communities following waves of slave emancipation. A community's collective work was capable of providing an equivalent to government social services, even under profound duress. This highlights how interdependency is particularly useful to movements for radical change, both in past and contemporary contexts. Transformative justice is developed through networks of marginalized groups, there is no work that can be done as a single unit.

While analyzing "Mutual Aid," it is important to acknowledge that Spade in this case is not a creator but a white purveyor of information. We must remember the racial roots of mutual aid, and that for many the very concept of mutual aid prior to Covid-19 was something to shun—the practice was read as charity at best and a hand out at worst. Mutual aid in practice directly contradicts white supremacist society, as it challenges class,

***Mere existence is politicized, living is treated as an act of resistance.***

racial hierarchy, and a distinctly American individualism. Mutual aid prioritizes the marginalized, a concept profoundly alien to capitalist society.

Black women specifically have an extensive history in mutual aid, project organization and overall advancement of movement. What is unique is that these movements do not grow out of adjacent movements—they are the direct result of the coupled experiences of race and gender within society at large. Mere existence is politicized, living is treated as an act of resistance.

Because reform of oppressive systems is impossible, conversely making work within that same system impossible, work must occur in a separate sphere. This is because the capitalist system does not allow conditions for communities to effectively organize and transparently work towards common good. Communal work

and collaboration is as much an act of solidarity as it is an act of resistance. The people most exposed to the many faces of oppression best understand how to dismantle them.

In summation, the concept of mutual aid long precedes both early and contemporary white thinkers exploring its value to social movements. There is no school of thought surrounding the issue that has not already been conceived of or employed by marginalized groups throughout history. However, as societal collapse nears and crisis becomes increasingly frequent, the need to disseminate accessible information for organizing work grows rapidly. Literary voices like Spade help to demystify common practices within movements while employing digestible language and ideas to an increasingly desperate and fearful population. If nothing else, we can at least be there for one another in the end.

Overall, Spade's works serve as an excellent introduction to praxis, collective management and movement organization. Spade also sets himself apart from the long cast of contemporary white radical thinkers in that he does not claim these ideas as his own, nor does he hide the historical significance and roles these ideas have played long before he hit the stage. While it may not be new, it is most definitely a valuable resource to keep in the revolutionary toolbox.

*"...Social movements create vibrant social networks in which we not only do work in a group, but also have friendships, make art, have sex, mentor and parent kids, feed ourselves and each other, build radical land and housing experiments, and inspire each other about how we can cultivate liberation in all aspects of our lives."* -Dean Spade, Mutual Aid: Building Solidarity in This Crisis ■

## Recipes...

(continued from 20)

Directions:

1. Preheat the oven to 350 degrees Fahrenheit.
2. Butter and flour your baking pan (see notes for tips).
3. Combine the butter, brown sugar, and molasses until consistent.
4. Whisk or beat in eggs and vanilla.
5. Sift the flour, salt, baking soda, ginger, cloves, and cinnamon into a smaller bowl.
6. Use a spatula to combine the flour mixture with the molasses mixture - add half of the flour mixture, stir until almost fully incorporated, then add the rest and mix the

rest of the way.

7. Boil your water and measure it in the liquid measuring cup, then add it to the batter. Switch back to your whisk and mix until the batter is consistent.

8. Add the batter to your prepared pan and bake for 35 to 40 minutes. Take it out when a toothpick inserted into the middle comes out either clean or with a few crumbs.

Notes:

- Buttering & flouring a pan is a common practice for recipes that make especially sticky cakes or breads. The best way to do it is to put a small glob of room-temperature butter on a paper towel and wipe it around the inside of the pan, then sprinkle flour in and rotate and tap the pan to evenly disperse it. You'll want to make sure you don't have any excess flour in the sheet as too much flour will make the bottom dry and gross. Hit the pan if you have to, but make sure the only flour inside is the stuff stuck to the butter.

- Since the baking soda's reaction begins immediately once you add the boiling water to the batter, it's important to have the pan prepared and the oven preheated in advance.

- If you prefer denser gingerbread, you can omit ½ cup of flour or increase the amount of molasses to ¾ cup.

Most people enjoy gingerbread with whipped cream, although it's great plain as well. Some people even eat it with lemon curd. It dries out fast, so make sure to cover the pan with plastic wrap.

Good luck on any holiday baking escapades you may be having this season! ■

**meta  
morphosis**  
a poem by alice  
mcintyre

I'm spinning,  
Around and around and around,  
Motionless motion,  
Dragged further and further into the depths of a past time where time passed and so did friends lovers and all of yesterday.

Held still,  
Can't eat can't sleep can't think,  
Waiting for someone to drag me out,  
Bittersweet rescue from not-self-harm,  
To maim the flesh is an active task,  
I sit here dead deformed deranged,  
Stomach clawing head throbbing hands shaking,

Nothing but liquid courage on my breath no matter the housekeeping,  
Regretting,  
Hoping to forget yet still clinging to every moment in spite of myself,  
So comes metamorphosis.

Deathless and ghoulish,  
Sunken eyes fragile arms pale skin,  
In search of escape,  
Attaching and detaching,  
Just one more drink,  
Shambling home in the dead of night.

Parasite! Demon! Nosferatu!

Grotesque creature,  
Familiar and uncanny,  
Feeding off attention love concern friendship fear and loathing,  
Sustenance in sadness,  
Drifting through time waiting to be impaled.

A stay in the asylum,  
Hallmarks of love's craft,  
Chained in the nightmares of kings,  
Lone entity confronting contemplation,  
Do not let me think,  
Do not let me think,  
Do not let me think,  
Bring me the serum or I'll gut you!

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# Horoscopes

## HOROSCOPES

### by Your Cosmic Comrades

For this special January double issue, we aren't just going to tell you your horoscope for the next month but for the next 12 months (REMEMBER: CHECK YOUR RISING SIGN)! We've also included a resolution to make your 2022 spectacular, plus key dates on our website. Happy New Year, besties <3

**ARIES:** Hello hothead! Saturn in Capricorn lighting up your 11th house is a predominant force this year, meaning you shouldn't expect sudden so much as gradual shifts and developments when it comes to your major personal goals this year. Longevity is the name of the game! Your social circle will face adjustments as you come to understand who it is you're still growing with and who no longer has your best intentions in mind. Whether it's in regards to your relationships to people or finances, take care not to get ahead of yourself and remain receptive to what is in front of you. Rushing important decisions will only come back to bite you later. A new appreciation for alone time and possibly picking up volunteering or working with children. *2022 resolution: Tame that impulsivity in your decision making and take the time you need to make choices when it comes to matters of the heart!*

**TAURUS:** Significant career changes are around this year, my Venusian friend! Uranus and Saturn squaring each other brings the energy of sudden shifts that have a long term impact - for you, this could look like anything from declaring or switching your major at school to securing a job/position unlike one you've ever had before. Be mindful of spending as there is a possibility for unexpected financial fluctuations. Saturn in Capricorn is squaring your 7th house so you will also find your one-on-one connections tested by intense energies. Possibility for a major breakup or reunion. If you are able to remain patient and kind (this means with yourself as well), you will be rewarded within romantic relationships. You're looking beautiful, baby! With the north and south nodes entering the Taurus/Scorpio axis this year, try to avoid making major decisions in the days of or leading up to eclipses. *2022 resolution: Allow yourself to embrace new ways of living and moving in the*

*world that don't necessarily align with the version of you that's existed in your head up until now.*

**GEMINI:** Hello airchild! You're likely still feeling the effects of the last eclipse of 2021 that happened on December 4th and may continue to experience that energy through the springtime. You may feel a sense of your plans being delayed more often than not but don't fret - these pauses will lead to better opportunities. You're on an intellectual grind when it comes to your niche interests as you absorb high volumes of information more readily than ever before; a welcome wake up if 2021 had you sluggish. Saturn in Capricorn's effect while transiting your 9th house will find you questioning or adopting a new belief system as well as encourage you to develop new goals in relation to your education and travel. Be mindful of remaining fair and open in your romantic relationships - you're a Mercurial babe, don't sabotage something good with a temporary mood! *2022 resolution: Redirection and rejection are forms of protection. Move where your flow is directed and release blockages without shame.*

**CANCER:** The moon is kicking off the year in your 11th house, drawing your attention to your finances, social dynamics, and the children (and inner child) in your life. Venus and Jupiter are loving on your 9th house, providing abundant opportunities in relation to money and your love life. From mid-January onwards, be mindful to not engage in unnecessary disputes or let minor pettiness from someone become a major trigger. You are the master of your emotional realm. Mars in your 6th house is going to draw your attention to your health - your body, daily routines, and workflow will all be readjusted as you come to learn how to prioritize your needs without validation, moonchild. *2022 resolution: Let your inner glow speak for itself and embody what you desire. Trust the world to smile at you and match that energy.*

**LEO:** The moon is kicking off the year in your 10th house of public image, bringing you into the spotlight (home sweet home). You may already be aware of the major changes coming into your life or have begun to experi-

ence the shift brought on by Saturn in Capricorn's affect on your relationships; both professional and intimate. Holding tight through any periods of confusion or contention within them will greatly pay off for you, sunshine! October's transits will set off a major turning point in regards to your career/schooling that may come up suddenly - embrace it! Opportunities for lucrative business partnerships (and attracting abundant partners). *2022 resolution: WAIT! Thank God I caught you, you were about to put your foot in your mouth, LOL. Keep it zipped when people with ulterior motives try to push your buttons, you don't have to prove yourself to anyone - your actions and work speak for you!*

**VIRGO:** Saturn in Capricorn is influencing your daily routine and drawing your attention to your health - make sure you're pouring into yourself as much as those you care for, busybody. Enlightenment and higher education are central themes, which could manifest in ways such as being drawn towards more philosophical and abstract topics, re-enrolling in school, or religious exploration to name a few possibilities. The fulfillment it provides will likely be recognized by others as a new spark within you. Finances should remain relatively steady as you shift your focus predominantly to your personal day-to-day. Time to live in the now as much as you try to plan for the future. *2022 resolution: I know you can be or handle anything, but you can't be everything - that should be a relief. You are loved beyond your ability to provide care. It's time to turn those helping hands inwards.*

**LIBRA:** Hello my balanced friend! This year is gonna need a ton of reflection from you. Starting off the year in a Venus retrograde (your ruling planet) and ending it with a Mercury in Libra retrograde means you'll be able to see the progress you make within 2022. This is especially prominent in areas of home, family, and property so keep some focus on what's going on in your backyard. Starting the year off with a Venus retrograde means you've probably been questioning your finances recently. Thankfully, eclipses happening in Taurus and Scorpio throughout the year are going to activate your second and eighth houses bringing a lot of attention to money and new beginnings! How can you use your current skills and assets to bring in more \$\$\$ this year? Accept the girlboss lifestyle that is calling to you! Your knack for creativity and creating a warm social environment are priceless assets, use them!! *2022 Resolution: Keep a journal to track your progress from now 'til the end of the year OR write yourself a letter that you'll open on New Year's Eve!*

**SCORPIO:** This year is going to be A LOT for you but don't get cynical, Scorpio. Your willpower and drive will

get you through it. Releasing things that don't serve you and gaining new skills and assets that do will be incredibly important. There will be a lot of push and pull this year, especially when questioning your identity and relationships with others. You're going to be tested around Scorpio season as Mars enters retrograde. Not only is this your ruling planet but it will also bring attention to your sixth house of health and wellness. Try to take this time to reflect on what is contributing to your wellness and DON'T make any big plans. Slow down, reflect, meditate and all that bs. Though it may seem woo-woo, it'll do your body good! *2022 Resolution: Releasing things that don't serve you means going full Marie Kondo on your material items. Try and do a purge or grant spring cleaning this year (preferably before Mars goes retro cause then you probably not wanna release anything).*

**SAGITTARIUS:** Jeez, y'all need a break after last year. Thankfully, 2022 is going to give you exactly that! While you're still going to experience some tough growth in your relationships (especially with three Mercury retrogrades), you're going to use this year to springboard you into the place you need to be. Focus on the ways you communicate and utilize your body language, people are going to notice! It's important to focus on a daily routine because soooo much is happening in your 12th and 6th houses this year. This means unlearning methods that weren't serving you and honing that energy onto your body. We only get one body during our time on Earth and chances are, Sag, that you got a beautiful one. Flaunt it, worship it! It's what the divine energy in you deserves. *2022 Resolution: Set a daily reminder on your phone to have a full body check-in. Just a brief moment of acknowledging your body, its beauty, and the sensations it's experiencing could help you reconnect & revitalize.*

**CAPRICORN:** Take a minute to appreciate your growth, Cap babies! 2021 was not an easy year but you ended up on top and right where you need to be to start 2022. Check in with yourself as you prepare to take on this year's energy. What is your priority? What do you value? If you answered "myself" to either of those questions, you are right on track. If not, there may be some misalignment that needs to be fixed! When thinking about what you value, take a strong look at finances. Money may not be one of your biggest priorities at the moment (you're typically more concerned with time) but your ruling planet of Saturn is going to send a lot of time in your second house, forcing you to take a deeper look at finances, money, material possessions, etc. Don't stress about it, Capricorn! You're doing great. *2022 Resolution*

Write a list of your core values and the goals that are attached to them. Are there things in your life that don't align with these bigger goals? What is tying you to those?

**AQUARIUS:** As we process this first Mercury retrograde (in your sign!), it's time for you to take a look at the changes you've undergone, Aquarius! Check in and make sure everything is in alignment because this year is going to be about rebirth and spiritual growth! Your 12th house is currently undergoing an investigation into the "unseen realm". Pay attention to dreams, symbols, and repeating patterns that are coming up. These may be reminders to dive deeper into certain areas of your psyche. You may be skeptical of these messages at first, Aquarius. Your inquisitive nature usually needs more evidence but your soul may need to trust blindly at times. You have a fascinating year ahead of you. *2022 Resolution: You already know. Dream journaling! It's a great way to start your day with some intellectual stimulation and will help you remember your dreams better. It's also hilarious to read back your half-asleep ramblings.*

**PISCES:** Oh my deeply intuitive friends, you have some great moments coming your way! One of these is the Jupiter/Neptune conjunction in mid-April. The last time these two planets aligned was in 2009... so pretty big deal. Step into your intuition and your innate connection to the universe during this time. Reflect, reimagine, and let the universe tell you what you need in this next chapter of your life. The Capricorn energy we're starting the year off with is going to ask you what is valuable and serving you in your life? Value is subjective but it might be a good idea to take a look at your relationships and habits juuuust to check. You usually have the answer so no sweat. *2022 Resolution: Don't space out too much. Focus in on the Earth and the warmth she provides for us. You have a tendency to forget what is meant to ground you. Spend time honing that skill.*

## grandma's name

a poem by lee o| therese

her name was foreign  
& fell awkwardly from my mouth  
for the better part of my life thus far

Myo-Jin - Korean  
묘 - directly translated to 'grave'  
진 - directly translated to 'true'

i grasp her name like i grasp my  
father's hand  
because sometimes  
it is the only thing i have to hold ■

## Dear Annie... Advice from a Feline Friend

Dear Annie,  
I miss the sun, but every time it's out we get loads of shitty little stink bugs soaking up heat on our living room window. Studying there is a nightmare when they keep crawling around in hoards, projecting the worlds most disgusting shadow puppet show onto the carpet. How do I get rid of them and go back to enjoying the sunshine from the comfort of my own couch?

Thanks!  
Buggy in Campus Housing

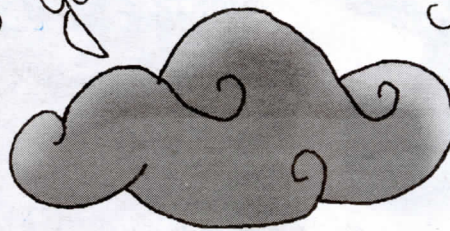
Dear Buggy,  
I, too, encountered these "shitty little stink bugs" when I was living in campus housing. Though I was thoroughly entertained by catching and eating them, my mother and her roommates shared your frustration. These bugs are drawn to light and heat, which means they may eventually end up IN your apartment, especially near lamps! It's important to make sure they can't possibly get in through cracks in the windows. Despite paying thousands of dollars for campus housing, the windows tend to not seal very tightly. You can always put in a work order for RAD to check out your windows if you're noticing bugs entering or drafts through the windows! If you want to manage these stinkers on your own, spraying entry ways with diluted vinegar or peppermint essential oil may keep them out! Once they're in your house, some have said that squishing a few stink bugs seems to keep the others away! If none of these work, call me. I'll come over and catch them for you!

Best of luck!  
Annie

*If you or someone you know needs a wise feline's advice on any household, campus related, or general life issues, feel free to fill out my Dear Annie Google form by scanning this QR code! Wow... QR codes are really having their moment, aren't they?*

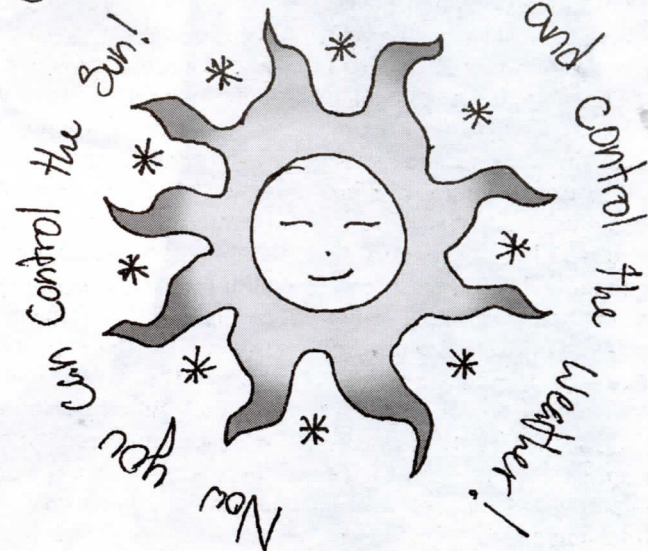


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Postcard by Natalie "Lee" Arneson

## DIDIT

a poem by anvil rust

Living in the serpentine society	Not submitting to the 9 to 5 wage and lifestyle
Contemplating my double helix duality	That's cool I listened for a while, now what's on TV
Pondering possible alternate realities	Someone always chased
It's a fallacy to dwell upon the multiplicities of the lives you lead	The fake soon replaced and let the just take their place
As I trod along, I fall upon Autumn	Although sometimes interrogating intellectually
Representing Atum-Ra, Egyptian sun god	Especially when loss of breath disease is affecting me
My hidden knowledge grows like tropical sod	It's Detective G arresting me, not allowing the mind body spirit to be whole
Living now in what will be the information age	But I held it together at the edge of my realm and went further. ■
History turns a page	

Swimming Against the Stream Since 1971

# THE C PJ

Special Double Issue



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