

Swimming Against the Stream Since 1971

**THE
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RJ**

HISTORY OF POLICE - 5

FOR JONATHAN - 6,15

CEASEFIRE - 7,8

RACHEL CORRIE - 13

**March 2024
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The Cooper Point Journal

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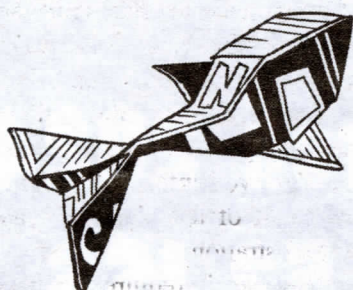
The Cooper Point Journal is run by students attending The Evergreen State College in Olympia, Washington. We are funded by a combination of subscriptions, local advertisements, and student fees. We aim to provide information on public art, events, and culture both for Evergreen and the larger Thurston County and Olympia communities.

WORK WITH US!

The Cooper Point Journal thrives on community submissions. We think YOU can provide the best stories and content for our local community, because YOU are a part of it. Specific affiliation to the Evergreen State College is not required. Send article, art, and letter to the editor submissions to:

cooperpointjournal@gmail.com

The Cooper Point Journal maintains editorial control over submissions, therefore publication is NOT guaranteed upon submission of material.



LETTER FROM THE COORDINATORS:

Hello Readers! And Apparently, Board of Trustees Members!

We attended the latest Board of Trustees meeting via zoom webinar on March 8th and discovered that certain members of the board are regular readers of the CPJ. This delighted us! We have always viewed the CPJ as a gathering place for student voices. If you want to get a sense of how people are feeling on campus, reading the opinions published in the CPJ can be a great start! Another way to engage with student voices on campus is to attend events, club meetings, and social hours. Any Board of Trustee member is welcome to come to a CPJ staff meeting to see what the process looks like!

At the board of trustees meeting, the board chair, Karen Fraser, read sections of a piece titled "Begonia" published in the last issue of the CPJ in remembrance of Jonathan Rodriguez. We noticed that the sections from which she read were not the ones that criticized the administration or voiced frustration, but rather the phrases that were poetic and removed from criticism. The omission of Begonia's prefacing statement and sections that include anything resembling anger or criticism felt cherry-picked. Ask yourself, Who was that for? What was reading a few nice sentences at the meeting for? Was that for the students listening? Was that for the board and staff? Please consider this, genuinely.


Right now at the CPJ we are all feeling the pressures

of week nine. We all have final projects, essays, and are racking our brains on what programs to take next quarter. The catalog selection feels slim, by the way. We are all stressed out, burnt out, but here we are spending our weekend working on laying out the student paper. It is our job, yes, but we do it because we care. We actually expanded this issue by 4 pages to accommodate for the amount of content.

Thank you to our readers for continuing to pick up the journal, and thank you to the members of our community who are brave enough to take their thoughts to the printed page. (Shout-out to the author on page 14 for expressing an opinion shared by many here on the staff and among our circles.) Thank you to the students who have attended the CPJ Job Shadowing Workshops these past few weeks to learn more about what it takes to work at the newspaper. To the folks we haven't met yet, be sure to look out for another job shadow opportunity at the CPJ! Our first one will be WEDNESDAY, APRIL 24th, 2:30-4PM. We are still working to introduce interested writers and artists to the newspaper space and see if working at the CPJ next year would be a right fit!

See you out there!

-Your CPJ



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We are currently beginning job shadowing for...

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Business Manager

Job shadowing workshops will be

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from 2:30pm-4pm

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cooperpointjournal@gmail.com!



POLICE SERVICES TO GET MORE HOLDING CELLS

Police Services Surge and SEM I Renovation
by Hero Winsor

On March 8th, 2024, the Evergreen State College Board of Trustees approved the award of a contract of \$25.5 million dollars for the renovation of the Seminar I building. The project is currently on the last two steps of the plan for renovation and the next step on the agenda being construction followed by expected completion in 2025. Despite this project being in the works since 2018, community awareness has been extremely minimal. This article is an attempt to catch up on what this project does and doesn't entail.

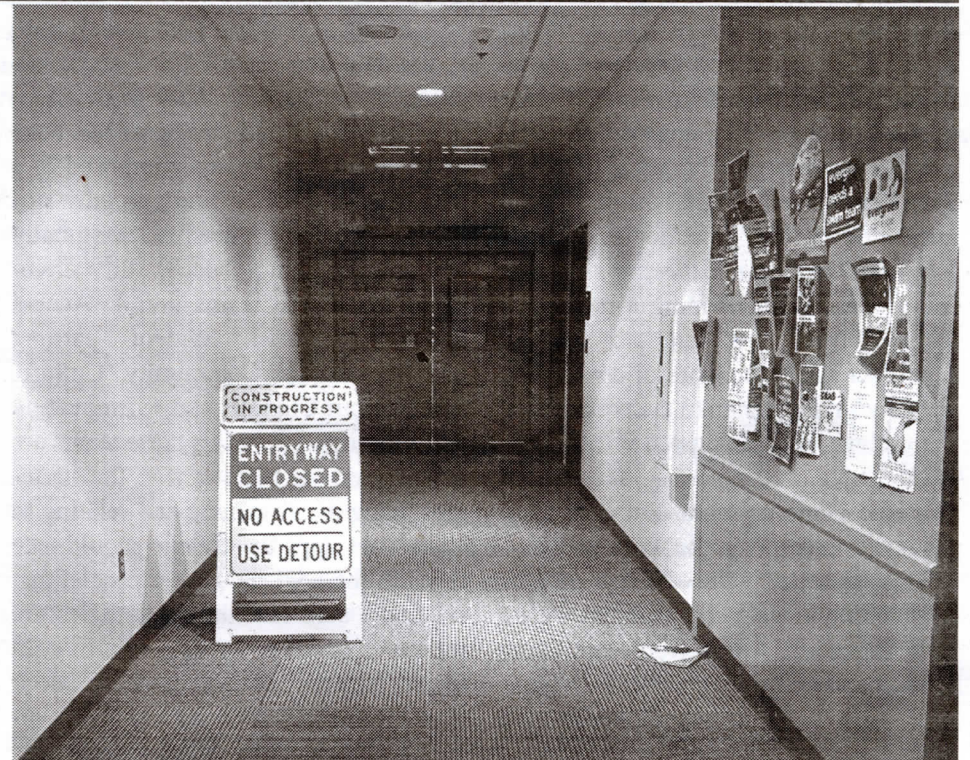
The Seminar I building is one of the oldest buildings on campus, completed in 1974 after the construction of Evans Hall, the Constantino Recreation Center, and the Lab I buildings. It was constructed by the same company that built our A, B, C, and D dorm buildings. SEM I is listed as a historic site by the Washington State Department of Archaeology and Historical Preservation. The renovation seemingly will retain the bones of this structure while making changes to improve building safety and aesthetics. Observing this building, it is evident that the space needs renovation with just a quick survey of the outside by CPJ staff revealing large amounts of concrete efflorescence (salt deposits) and general dankness, more so than other areas on campus. Most every other building on the central part of campus has been renovated in the past 25 years so it is unsurprising that the Seminar I building is next. However, it has been difficult to acquire information on proposed changes to the building. The details of these changes become increasingly important as police services are currently located, and will continue to be located, on the first floor and sublevel 1 of SEM I.

None of the funding for this project is provided by tuition money. Instead, the renovations are being funded by a budget of over \$25 million by the Washington state legislature approved for the 2023-2025 fiscal years. The project is expected to be completed by October 2025 by contracted firm Construct Inc. located in Tumwater, WA. The approved design of the building was drafted by Integrus Architecture and this design makes up approximately \$1 million of the total budget of the project. There is, once again, limited information about the renovation on the Integrus webpage but its contents include a few photoshopped images of the current building and what the design will supposedly look like once construction is completed. The graphics

themselves superimpose slightly uncanny-looking people populating an expanded, glass exterior surrounding where Police Services currently leave their cars, visible from Red Square. There are also two images of what the interior is supposed to look like, including the uncomfortable couches the school has populated the Housing Community Center, and campus Apartments. Of the limited information provided, the Integrus website frequently features and centers the project as providing "an expanded home for the Native Pathways Program," adding expansions for "counseling, parking, and police services" as a footnote. NPP has previously used SEM 1 as their alternative facility to the House of Welcome for many years. According to the project budget, accessed through the most recent Board of Trustees Meeting agenda on evergreen.edu, there is approximately \$160 thousand listed as an "art allotment," which has been described as for purchasing art for SEM I.

While building details of the new SEM 1 are not listed through Integrus or Evergreen, floor plans are accessible via the Builders Exchange of Washington website. A large number of the changes will be occurring to the grounds outside the building with proposed plaza-type spaces. There also is a plan to increase the parking lot attached to the sublevel of Seminar I near the Library dumpsters, expanding into the knoll facing the Carving Studio. On the inside of the building, there are updates to the spaces such as classrooms and offices. There also appears to be a large change to the entrance of the building with a windowed multi-level atrium-type space. On the second floor of the building is a room labeled a "culture cave." This floor also contains a space for parking services as well as offices which will most likely house the Native Pathways Program and potentially the English First (EF) program that has previously used SEM 1, however, there are also office spaces on the third floor of the building where these programs could be located. In addition to a renovation of their offices, Police Services will be upgrading their holding cell facilities. In the final plan for the renovation of SEM I, there are no listed holding cells on the blueprint itself, however upon reviewing the plans for what doors are going to be installed in the building, doors for three holding cells are listed.

Police Services currently occupies the first and sublevel floors of the Seminar I building and will continue to do so



post-renovation. As of March 2024, they are the last program or department to occupy SEM 1. While the building is being renovated, all SEM 1 programs are "relocating (surging)" to alternate locations, having previously undergone comprehensive "surge need" review. Native Pathways and Project Search has been relocated to Lab II, Parking Services has been moved to the ticket booth in the COM building, and English First has been moved to the fourth floor of SEM II. Currently, the Police Services Surge project is being prepared on the first floor of Evans Hall in what used to be the IT department, in Computing and Communications.

Construction began in the Computing and Communications wing on February 19th in what appears to be significant remodeling. They will be taking over approximately 19 rooms of the current layout of Evan's Hall. More than temporary office space for the communications officers who control dispatch, patrol officers, Kaeka Group private security guards, and chief of police David Brunkhurst, the Surge will construct new infrastructure specific to Police Services. According to the Police Surge plans found through Builders Exchange of Washington State, there will be two holding cells constructed in this formerly IT space. As of now, there are no timelines for when the Surge will be completed.

The question now is what will be done with the Surge space after the police return to SEM I. It has not been stated whether this space will return to its original purpose or continue to be used by Police Services in some capacity for years in the future. The Cooper Point Journal will keep reporting on Surge and SEM 1 as updates unfold.

On Strategic Planning

by Community Culture and Campus
Climate Subcommittee Member
River Scheuerell

As some of you may know, Evergreen is in the process of developing the college's next strategic plan. This plan will influence where the college chooses to focus time, effort, and resources over the next five years. As such, it is crucially important work, and to this point has been conducted largely behind the scenes. Here, I hope to peel back the curtain to provide a student perspective on the strategic planning process, give a sense of the importance of this work, and inform you of how you can engage to shape the plan.

I come to this as a student engaged in an academic internship, which in part has me working to support the strategic planning process. In fall quarter I heard rumblings that we were in a strategic planning year, which piqued my curiosity, but little info was readily available as to what this meant or looked like. Finally, towards the end of fall quarter, there was a student workshop offered to give insight into the process and gather feedback on what themes and issues were of importance to address in the plan. I attended this session and parleyed my engagement in this internship. While I have an official role in the strategic planning process, in this piece, I speak only as a well-informed student, and not on behalf of the planning team or the 'administration.'

Evergreen is required to have a current strategic plan by the state, with the

Community

governor signing off on it once it has been fully drafted and approved by all of the relevant internal parties. When a current strategic plan approaches expiration, the college's board of trustees, John Carmichael's eight bosses, a group appointed by the governor to provide long-term strategic leadership, initiates the process of developing a new plan. This occurred last summer, and the board delegated the work of developing the new strategic plan to the president of the college, who delegated it to the executive vice president, who formed the strategic planning team and core team that have undertaken the work today.

This work has included many months of planning to make the plan, but we are now in a stage where words are being drafted and goals are coming into view. The main body of the strategic plan

will be four strategic goals, each with a rationale and three to five accompanying strategies. The work of developing these goals and strategies has been given to four sub-teams composed of a mix of staff, faculty, and crucially students, something that was originally not planned, but I successfully advocated for. These teams are, 1: Access and Enrollment, 2: Student Learning and Success, 3: Community, Culture, and Campus Climate, and 4: Innovation and Vibrancy. The goals these teams are drafting are big picture, with the strategies being more specific and relating to actionable steps the college should take to reach the goal. Thus, it is crucial that we make sure that these strategies are reflective of what we as students want to see. That's where you come in. Check your emails and look out for flyers di-

recting you to a survey for you to submit feedback about the four goals and input on strategies you want to be considered. You'll also have an opportunity to opt into a focus group to delve deeper into the work of any of the four teams you choose.

Strategic planning may seem esoteric or intangible, and those are valid critiques. Especially here where past strategic plans have often been excessively vague and minimally implemented. It's also been said that strategic planning is the process we use to say no to good ideas. I sincerely hope that we can avoid these mistakes this time around and say yes to many of the good ideas that our community generates while understanding that we have difficult decisions to make around how to prioritize our resources so the ideas we choose to

support can succeed. I can vouch that current leadership has a greater commitment to implementing this strategic plan than we have seen with past executives and plans. This implementation will begin over the summer and into the fall as planning units from different areas of the college will align their work to carry out strategies identified in the plan. The strategic plan will also inform the campus master plan, a long overdue comprehensive long-term plan for facilities and grounds to be updated next academic year for the first time since 2008. The groundwork for positive change is being laid and we must ensure that we achieve the change we want to see and ongoingly hold the college accountable to meeting the goals that our community upholds.

GSU TOWN HALL: a perspective

The GSU town hall happened last month, on February 28th, in the Daniel J. Evans Hall Lobby. Open for all students to join and to express comments, questions and concerns that they have regarding the school. No admin were invited in order to "hold a safe space for students to express their feelings openly without the worry of repercussions," as stated by the GSU. There was mention of another town hall being held in Spring with intent to extend an invitation to administration.

Going in, we all knew that this was going to be bumpy, as it was the first effort of contact by this particular GSU body and developing new structures is never simple. I took a seat towards the back. I like to watch things unfold from the edges, the widest angle possible. Throughout the town hall, various students expressed feeling frustrated with communication from Administration as a whole throughout most departments of the school, feeling they cannot connect with what is going on anywhere on campus and live in the dark to knowledge. Students also expressed wanting a direct line of communication with Administration so then they feel like they are heard properly regarding concerns.

At many points the town hall felt messy, and awkward, not aided by the broken sound system that necessitated half-shouting across the lobby. By expressing this opinion I mean no ill-will towards the members of the GSU that worked hard to put this event together against circumstances out of their control. Yet in many ways, the challenges of the meeting brought to light the real communication disconnect happening between the student body and student government.

GSU is supported by student fees, and its stipend-compensated officers are appointed rather than elected. The town hall being their first student facing event, many students did not have an awareness of how the GSU functioned or what even its role was. As Q&A initiated, the GSU began to field many questions outside of their scope of influence. The GSU members assured the audience that all the concerns were being written down to be addressed at future meetings. (cont. page 8)

THE COPS DESERVE YOUR BURNING HATRED

reprinted submission courtesy of the Arcade Projects

This article first appeared as a submission in the 2023-2024 *Disorientation Manual: a student and working-class guide to the Evergreen State College*, a compilation zine written and edited over the summer of 2023 and distributed by the Arcade Projects. The following introduction and timeline has been submitted to the student newspaper for the awareness of our community.

Love & Solidarity
Arcade Projects

The police deserve nothing but your burning hatred. It is not hard to understand why. All the myths that once justified cops as a non-negotiable social necessity have been exposed as bedtime stories for American barbarity. The sublime horror of this country's history compounded over the years and combined with our personal experiences have changed the general public's opinions. Where 75% of this country used to disapprove of MLK's peaceful protests, now 54% of Americans called the burning of the Minneapolis Third Precinct an act of justice.

Police Services and their rent-a-cop accomplices have full reign of campus. They are armed with AR-15s, purchased security cameras disguised as smoke detectors and electrical outlets, engage in regular patrols across campus, and cooperate with multiple other institutions of state violence such as the Seattle Police Department's Intelligence Unit and the FBI. You will inevitably encounter the cops at one point or another while at Evergreen and it is vital to understand their history and social function.

The state is an apparatus for the management of class antagonisms, constituted principally by the monopoly on violence exercised by "special bodies of armed men" such as our boys in blue. In Amerika, the principal origins of the police are slave-catchers and strike-breakers. In every other country the police have their own sordid histories which are reproduced in their present barbarism. The practices of brutal defense of

the social order mutate internationally, with tactics pioneered in military occupations abroad or by Empire's client states inevitably being directed inward.

When we talk about the horrors of police, it's hard to apply that to our bumbling-buffoonish campus Police Services. "You mean the cops who can't even stop basic bike theft and look like they are about to cry when you don't smile at them are monsters?" Yes. We do. And that's what makes the whole farce of American policing so ridiculous: the most organized gang in America is composed of 'just some guys'.

Evergreen cops treat their job like counterinsurgency. There are obvious historical reasons for that, but another key factor is that they're literally just bored. We are living in the aftermath of a long history of intensive but ultimately failed struggles which cemented Evergreen's reputation as a "problem school" and ushered in our current moment of reactionary blowback. What the cops do here first and foremost is control space. Over the past couple of years we've seen a massive process of neoliberal austerity and enclosure aimed at making Evergreen "normal" in the eyes of capital. While the college has implemented budget cuts every academic year post-2017, the Police Services budget has remained steadily at over a million dollars since at least 2015, with the current budget for Fiscal Year 2024 being \$1,135,695.70.

If we look at Evergreen externally, as if it were a city or neighborhood in its own right, the situation is bleak.

Workers' rights are a joke, the budget is in freefall, the drunk bus is gone, we're in a food desert, and it's almost impossible to build any kind of community by conventional means. All the rooms we can't access and things we can't use invoke the image of foreclosed homes rotting on the outskirts of Detroit. Our class divide is huge. "The traditions of all dead generations weigh like a nightmare on the brains of the living," both the tradition of struggle and the tradition of normalcy and its expectations. The police have evolved from telling kids not to smoke weed to active monitoring of the entire campus in order to impose the end of Evergreen-that-was.

Evergreen exists as a playmobil microcosm of all the contradictions of capitalist society and an omen for every other institution of higher education.

TIMELINE OF THE EVERGREEN POLICE

Adapted, Edited, and Extended from
Mason Soto's article in the April 17, 2019
edition of the CPJ

1967

School is founded with no plans for police or security presence.

1971

First campus security are hired, plain-clothed student aides and two guards. Phased out by 1981 for trained full-time security officers with a commission from the Sheriff's commission, sans official policy for a campus police department.

1974

Security Director resigns after involvement in shortage of campus funds.

1985

Administration opposes a sworn, armed police force on campus at recommendation of disappearing task force and campus forums.

1989

TESC sued by Larry Savage thru L&I claiming "unsafe work environment" sans-cops. DTF commissioned by Pres. to assess security after Senate bill targeting Evergreen fails to pressure all public universities into fully-commissioned PDs. Surveys reaffirm not arming police, recommend foot patrols and standard record-keeping.

1990

L&I sides with Savage, attests unsafe work environment without "full police powers," Evergreen decides to downgrade security by making them avoid any confrontation and call in Thurston County for backup.

1992

Year of the Rodney King Uprising in LA. Trustees and admin authorize unarmed campus police force and new security policies following outside recommendation, in the face of hard community opposition.

95-96

Admin, a task force, and Pres. call to arm police. Community Action Group at Evergreen organizes protests, petitions, and a sit-in that blocked the Library Loop entrance. Sidearms approved by Trustees in 6-1 vote.

96-97

Campus secretary alleges sexual harassment, which goes unresolved.

98-99

Officer forced to resign after multiple allegations of pulling gun on campus employees.

2001

Police acquire tasers.

02-03

In a span of days, a student is maced and police raid dorms with guns drawn. Forums follow to no consequence. Later, campus police are freed of arming restrictions and carry 24/7 at recommendation of UW Police Chief, then-Pres. Les Purce, and Police Community Review Board.

07-08

Two intoxicated students tased by police, students of color complain of racial targeting.

2008

At-time Police Chief Ed Sorger requests rifles, prompting announcement from GSU, presentations by police, and review board forums.

Feb. 2008

V-Day Uprising/"Dead Prez riot" over alleged police racism results in flipped cop car and police investigation into Evergreen Students for a Democratic Society.

April 2009

Police Community Review Board rifle survey results withheld from students. VP of Student Affairs Art Constantino stresses liability while Assistant Attorney General admits there is little to no liability to the college. Board rejects rifle proposal.

2011

Police Awareness and Student Safety (PASS) club founded, busted a year later with a public records request revealing that they sent police services information about students and faculty.

2012

Police acquire segways? (Why?)

2014

Public emails and faculty allegations expose campus police and Ed Sorger in particular spying on political groups on campus incl. Port Militarization Resistance activists, collaborating with military spy John Towery. Ed Sorger resigns two years later.

Winter 2017

Students protest swearing-in ceremony of Police Chief Stacy Brown, with two students prosecuted for taking the mic from VP of Student Affairs Wendy Endress.

May 2017

After dispute online and a call to police, two black students are taken from their dorms in the middle of the night and detained for hours. Protests over Bret Weinstein and emails also result in alleged use of excessive force by Off. Timothy O'Dell, who is cleared of wrongdoing.

June 2017

National attention over anti-racist protests culminates in Patriot Prayer provocation, a shooter threat, and campus closure with State Trooper presence. At State Senate hearing on campus safety, Stacy Brown recommends police get rifles.

Aug 2017

Stacy Brown resigns, Ed Sorger named interim Police Chief. On the 14th, then-Pres. George Bridges approves \$11k purchase of AR-15 rifles for Police Services without consulting the Review Board or other campus forums, to no announcement.

17-18

Supplemental budget request is approved for \$150k worth of police funds, including the AR-15s and additional personnel. This was less than initial \$393k in Brown's request, admin suggested cuts could be made elsewhere on campus to make up difference.

May 2018

Last meeting of Police Community Review Board, which has ceased to function since.

Summer 2018

Evergreen cuts 20 staff positions as part of \$5.9mil budget cut. Stacy Brown makes \$625k damages claim against Evergreen, alleging hostile working environment. Status currently unknown.

Fall 2018

CPJ reports rifle purchase, IWW launches "Profs Not Cops" campaign in response to AR-15s and proposals for more cops, proposing new faculty be hired instead. Demonstration drew crowd of ~100, who marched on the President's office in the largest post-2017 campus protest.

Oct. 2018

Police purchase covert surveillance cameras, citing recent thefts. No boards or forums are consulted. CPJ later exposes and denounces surveillance in April 2019.

Feb. 2019

After phone zap and second protest, campus IWW declares "victory" as admin "appear[ed]" to fill their demands, with vacated police positions not being filled and new positions reportedly opened in Political Economy and Community Media. AR-15s remain.

May 2019

Ed Sorger ends term as Interim Police Chief, David Brunckhurst instated.

Feb. 2020

George Bridges announces resignation as President and is replaced by former VP of Finance and Operations John Carmichael after 2020-21 academic year.

Summer 2020

Admin makes \$5.3mil in budget cuts. Students organize protest of ~30 in solidarity with George Floyd Uprising, with cops watching and heckling students. Undercover police presence alleged.

Aug. 2021

Former CPJ News Editor Daniel Vogel files lawsuit against Evergreen alleging obstruction of access to public records related to police surveillance and possible violations of the college's Patriot Act Policy among other records which "would be embarrassing or

inconvenient for the school." Litigation status unknown at time of writing.

Oct. 2022

Admin approves outside security contract through Kaeka Group at \$71161.67 for a 5 month contract to supplement police presence.

March 2023

Fred Hampton Brigade organizes "Stop Cop City! Cops Off Campus!" rally and march of ~30 as part of National Day of Action Against Police Terror. Police Services photograph and repeatedly remove protest fliers and agitational artwork and forward information to multiple other campus PDs, Seattle PD Intelligence Unit, UW Police's FBI Liaison, and the Inland Northwest Joint Terrorism Task Force. Internal communications state that the situation was being "closely monitored."

AN INCOMPLETE SELECTION OF THIS YEAR'S ADDITIONS:

Dec. 2023

A Kaeka Group contracted security guard entered an unmarked art space over winter break and upon seeing art projects involving the genocide in Palestine, Arabic writing on the door, and art supplies mistaken to be harmful chemicals identified the space as potentially dangerous. Police services decided to contact the FBI to investigate this. There is currently an Civil Rights investigation into potential discrimination involved in this incident.

Feb. 2024

On patrol during President's Day, security reported an individual "setting fires" in a bathroom in the CAB building. Thurston County Sheriff's office, in collaboration with campus police, deploy a pepper bomb causing pepper spray to enter the ventilation.

March 2024

Surge Renovations are well underway. \$25.5 million dollar contract approved by Board of Trustees to renovate SEM 1, including Police and Parking Services.



JONATHAN RODRIGUEZ was 21 years old and would have graduated in the spring of this year. They were funny, intelligent, kind, and passionate. They thrived at Evergreen and had a major impact on both students and faculty alike. At Evergreen, he met Abigail Strickland who was his partner of one year. Not only was Jonathan a part of a tight-knit community at Evergreen, he also was living with his family and had extremely close relationships with his mother, his father, and his sister. Jonathan stayed connected with friends from high school and managed to make each one of them feel valued and seen, even as they all spread across the country and state. They loved gaming, and even built their own PC. He found a community of friends on discord who he started playing with in 5th grade and stayed close with. Jonathan had a bright future ahead of them and was taking computer science classes at Evergreen, interested in pursuing a career in cyber security. His real passion lay with game development, and he was in the process of developing his own game: Arcadia Falls. They advocated for social justice and were passionate about standing up for what was right. His smile and laugh would light up any room he went into. Jonathan was a beautiful, wonderful human who had a bright future ahead of him, full of potential, love and community.

ON DECEMBER 11TH, 2023, Jonathan died of carbon monoxide poisoning within modular housing at the Evergreen State College. Two other students were also affected by the exposure to carbon monoxide, and both will have long term physical and psychological damage. On December 15th, the Washington State Patrol investigation confirmed that the cause of death and injury was carbon monoxide poisoning. There is an active investigation surrounding the details of his death by the Washington State Patrol.

Even without this investigation, it is easy to see how preventable it was.

Established in the December 12th Tragic News email from Dr. Gordon, the carbon monoxide alarm had gone off earlier in the day and underwent inspection by an independent contractor. Jonathan and the two other students affected re-entered the MOD they were told was safe by the people who they thought they could trust. The students within the modular unit had been exposed to carbon monoxide the entire day. That night, around 8:30 PM, the alarms in the MOD went off again. A concerned RAD student worker went to find the cause and saw all three of the students passed out. The student worker called Police Services to the MOD. Media reported that the door was broken down and the officer performed emergency CPR. Evergreen later corrected that the door was not broken down, and was unlocked. The officer and the two residents were hospitalized, but the RAD student worker who entered the building was not.

This loss has affected the entire community that surrounded Jonathan, from his family, his friends, his peers, faculty and even strangers around the world. Not only did this tragedy affect those who loved Jonathan, it also affected students within campus housing. The MOD unit, along with 6 other units on the Evergreen campus, were heated by propane tanks. Although the college inspected and confirmed the units as having no further risk of carbon monoxide leaks, the residents were relocated to other permanent housing.

Evergreen performed its own survey of campus housing during the end of December and into January. While students, staff, and faculty have received an overview of this process in the form of Community Update emails, this information has appeared

to community members in bullet points rather than full reports. The survey generated its own work orders and an overhaul of incomplete orders, described by official release as "primarily related to windowsills, building heat, shower room paint and building exhaust. The remainder of the issues are aesthetic." Community members feel somewhat skeptical over this survey as it was performed by a party within Evergreen. Historically, the maintenance of all housing on campus is something that has not been prioritized. With no face to face forms of communication or information sharing, it feels like the administration at Evergreen has been acting as though they had no idea what the housing conditions were like, but residents, student facilities workers at RAD, Residential Assistants, and Jonathan have been voicing concerns and advocating for better housing for a long time.

As it happened within the college, those closest to Jonathan, and the entire community hope to see more accountability being taken. While the college will not and cannot take legal responsibility with the ongoing investigation, they are not taking adequate steps to open transparency or give dignity to Jon's memory. Students have received brief and unsatisfactory information into the inspections in housing, and promises of communication in the community updates are incomplete. Direct communication with the students exposed to carbon monoxide and the families affected in recent weeks has been little to nothing. Many students on campus don't even fully understand how it happened, as the college has done little since the initial press releases (available on [evergreen.edu/campus-tragedy](https://www.evergreen.edu/campus-tragedy)) to acknowledge Jon as we progress through the quarter.

To the Evergreen State College: it is your responsibility to publicly acknowledge

Jonathan on your social media and not to bury his memory. Acknowledge him in your meetings, in your fundraising, and be conscious to remember him as a person and not an inconvenient tragedy. We are telling you now that these omissions are received painfully by your community. Like the March 6th email, continue to say his name and speak of his loss-- and especially as Washington State Patrol has notified that the investigation is concluding. Beyond continuing your Update emails, make the contents of your housing assessments that you mention available-- in full detail-- so that your residents, student facilities workers at RAD, and Residential Assistants, also have data to go with your word. You are responsible for our livelihoods.

Jonathan's name was across national news, and then forgotten the next week. But we didn't forget. We continue advocating and speaking up for Jonathan. The light that they radiated no matter where they went will not be forgotten. Their kindness and compassion will be passed on through those he inspired to be better people. His advocacy and passion for social justice will continue through us, right now. Jonathan: you are missed, you are loved.

To our community: We need help spreading his impact. We want safer living conditions and workplaces, and to be made sure this never happens again. Through remembering, honoring and advocating for Jon: he lives on.

Learn more about Jon's life and story on Instagram, [@forjonathanrodriguez2](https://www.instagram.com/forjonathanrodriguez2)

Staff of the Writing Center call for Ceasefire; Divestment

To the Evergreen Administration,

We members of the tutoring staff at the Evergreen Writing Center are writing today as part of a wider student movement to proclaim our solidarity with the 2.2 million citizens of Palestine currently under siege, as well as with Palestinian diaspora students, faculty, and staff at Evergreen and on campuses across the country. Israel's present U.S.-backed campaign of genocide and ethnic cleansing in Gaza has already torturously murdered more than 30,000 innocent people, most of them women and children. Israel has demolished all of Gaza's universities and has systematically executed its poets, academics, teachers, and students—like those we tutor every day, like us. As such, we implore Evergreen administration to take a stand—both in opposition to the ongoing genocide of Palestinians as well as in support of marginalized student voices. March 16th marks the twenty-first anniversary of the Israeli government's 2003 murder of Evergreen student Rachel Corrie by bulldozer. Now more than ever, it is time for Evergreen as an institution to vocally oppose the normalized apartheid of the U.S.-backed genocidal Israeli state.

In addition to calling for a ceasefire, Evergreen administration must work to divest from financial entanglement with Israeli apartheid and the genocide of Palestinians. We implore the college to identify and remove Zionist-linked products and services from campus, and ethically it should refuse state funding until Washington state representatives have echoed our calls for ceasefire and divestment of tax dollars. As an institution of learning, it is in Evergreen's best interests to show solidarity with our besieged Palestinian colleagues. Evergreen must condemn Israel's documented murder of thousands of Palestinian students and teachers along with its assassination of Palestinian researchers and academics. Further, we hold that it is also our moral imperative, as an institution of the City of Olympia, to show solidarity with Rafah, our sister city, where 1.5 million Palestinians are currently trapped and being starved and bombed by Israeli forces. History shows us that those complicit in genocide are not judged lightly. As such, we affirm our total condemnation of the horrific campaign of colonial ethnic cleansing being carried out by the Israeli Occupation Forces with the financial, military, and political support of the United

States. We urge the College itself to do the same.

Normalizing and overemphasizing Zionist perspectives has caused our campus to become an unsafe place for Muslim, SWANA (Southwest Asian and North African), and anti-Zionist Jewish students, staff, and faculty. We reject the conflation of Zionism with Judaism and Jewish Identity, and hold that such an assumption is fundamentally antisemitic, as it suggests that Jewish identity is grounded in the colonization and oppression of Palestinians—a notion that could not be more untrue. The promotion of this fundamentally colonialist, white supremacist, and Islamophobic viewpoint has not fostered community dialogue but has in fact suppressed student voices, especially those most in need of support from their administration in the face of unimaginable racial violence. In the name of “democratic discourse,” Evergreen policy has thus far proclaimed that the oppressed must share the stage with their oppressors, normalizing the position that colonization, genocide, and ethnic cleansing could possibly be justified. Concealing this imbalance behind a mirage of neutrality serves only to obscure what is in fact a searingly obvious issue of human rights. There are many things we can debate within the expansive worlds of academic theory and practice. Palestinians' rights are not among them.

Considering this, the Evergreen administration must do more to protect, support, and uplift Palestinian, Muslim, and SWANA voices on campus. At the same time, pro-apartheid Zionist perspectives must be decentered, denormalized, and deplatformed. As part of this, we request that Summer 2024 offering “Many Israels” be canceled. The faculty and curriculum of this course are in signed connection to the Academic Engagement Network (AEN) and the Jewish Studies Zionist Network (JSZN), both propaganda groups which mobilize the notion of “academic freedom” to silence outcry against the oppression of Palestinians and promote voices favorable to the Israeli state. We must observe that “academic freedom” is not being upheld by projects that actively suppresses facts—such as the reality of Israeli apartheid and the present genocide—which are now affirmed by the International Court of Justice (ICJ) and the United Nations itself. AEN and JSZN have made clear through their statements how empty the common refrain to “academic freedom” is—in their

usage it seems only to refer to the freedom of apartheid-supporters to spread their violent ideology without criticism.

Programs in support of colonialism simply should not exist; there is no way to present a pro-colonialist perspective without implicitly dehumanizing and encouraging hostility towards colonized peoples and voices. This implication of violence decisively places such ideologies as Zionism in direct opposition to Evergreen's social contract, which guarantees all campus members “freedom from intimidation, violence and abuse.” We hold that to offer pro-Zionist coursework is an act that is fundamentally intimidating and violent towards our Palestinian, Muslim, and SWANA community members. As such, we suggest a Palestine-Israel cultural anthropology alternative to be added in its place, with increased focus on Palestinian voices and the Palestinian struggle for liberation.

Finally, Evergreen must call out and be transparent around incidents of Islamophobia on our campus. A specific incident concerning an art space on campus, which was discussed in the February 2024 edition of the CPJ, implies that Muslim and SWANA individuals are not afforded equal freedom of expression on our campus. Evergreen must condemn this event, provide information to the public regarding the real presence of Islamophobia on campus, and present a plan to counter Islamophobia in our community.

A free Palestine is not a political question – it is our ethical obligation. The Writing Center stands in solidarity with oppressed students and writers on our campus. We stand with the people of Palestine, with students and writers around the world, and with all those who seek the liberation of knowledge and the establishment of a true, decolonized academic freedom. Finally, we would like to extend thanks to the students of the Master of Environmental Studies Student Association (MESA), for their resiliency and for sharing space, time, and energy with our staff in conversation around the impact of global events on our campus. May our voices be stronger together.

In Solidarity,
The Writing Center
Evergreen Library
writingcenterstaff@evergreen.edu

LETTER FROM M.E.S.A.

On Palestinian Solidarity
at TESC

To all TESC Staff and Students,
Our Ethical Statement

Members of the Master of Environmental Studies Student Association (MESA) proclaim our deep grief and outrage in response to the ongoing siege and genocide in Gaza. We recognize the inextricable linkages between colonialism, white supremacy, war, and ecological destruction. Settler colonial practices threaten Indigenous sovereignty and environmental health, and the complicity in and support of these activities by the United States continues to endanger biodiversity globally. American militarism directly pollutes the atmosphere, decimates local ecosystems, and further entrenches the global economy in fossil fuel infrastructures that we desperately need to divest from and deconstruct. According to the Costs of War project at Brown and Boston Universities, the U.S. Department of Defense is the single largest user of petroleum, and in turn, the world's single largest institutional producer of greenhouse gasses (Crawford, 2019). Additionally, the Carbon Literacy Project estimated carbon emissions from current wars (both of which the U.S. is involved in to some degree), and made the astute observation, “War serves no purpose to anyone apart from those profiting from it” (see The Climate Impact of War). The causes of war are many, but the outcomes are always the same - destruction of people, land, and planet. The first 60 days of the U.S.-Israeli assault on Gaza produced 250,000 tonnes of CO2 equivalent emissions, a figure on par with the annual fossil fuel emissions of the Central African Republic—a country of some 5.5 million people. What's more, rebuilding the more than 100,000 damaged buildings is estimated to generate over 30 million metric tonnes of CO2 emissions, (cont. next page)

MESA (cont. p7) on a level with the annual carbon footprint of New Zealand and higher than 135 countries' annual carbon budgets. Environmentalists must acknowledge this connection and actively work to dismantle these systems of oppression if we hope to build generative systems, especially where our tax dollars are concerned. To quote Albert Einstein, "Peace cannot be kept by force; it can only be achieved by understanding."

We desire decisive action from The Evergreen State College as an institution in solidarity with the more than 30,000 Gazan civilians—primarily women and children—who have been murdered, the more than 70,000 Gazan civilians who have been injured and disabled, and all 2 million+ Gazan civilians who have been displaced by the atrocious war waged against them for over five months. We firmly condemn the Israeli government's use of collective punishment in Gaza as a response to the October 7th attack, the apartheid inflicted upon all Palestinians since 1947, the unlawful and inhumane imprisonment of thousands of Palestinian children, and the intentional or negligent murder of innocent Palestinian and Israeli civilians throughout the region—all of which are crimes under international law. We are disgusted and heartbroken at the Israeli military's systematic targeting of academics with precision air raids, its murder of hundreds of teachers and thousands of students, and its complete demolition of all Gazan universities. We also assert particular condemnation for the ongoing ecocide of the Palestinian land itself, including not just annihilation by carpet bombing but also the sealing of natural springs and wells, the mass salinization of groundwater and cropland, and the destruction of ancient and culturally significant Olive trees. We deeply protest the Zionist attempts to equate their settler colonial project with Judaism or Jewish identity. We detest the continued financial, political, and military support of Israel's actions in Gaza using American tax dollars without our consent. We wish to see (1) an immediate permanent ceasefire in Gaza, (2) the removal of all Israeli military forces from Palestinian territories, (3) the end of the Israeli occupation of Palestine, (4) the end to all US military aid to the internationally-illegal apartheid settlements of Israel, and (5) the immediate and safe return of the dozens of Israeli and thousands of

Palestinian hostages.

Our Initiatory Action

In January, the Masters of Environmental Studies Student Association (MESA) turned in a letter to our degree program faculty to ask for specific shows of solidarity with the occupied and under-siege territories of Palestine. This letter attempted to call in faculty and ask them to either participate in a class strike or to reorient our learning and in-class activities to the land and people of Palestine. We received a quick response from our faculty who have carried on discussions about how they can meet our requests throughout the rest of the quarter and year while also honoring the environmental focus of our academic space.

Moving Forward as a Student Body

Like our faculty, fellow students and campus organizations have been responsive to this call. In an attempt to do more than create discussion, students have suggested a united front amongst TESC as an institution to demand a state-wide boycott of, divestment from, and sanctions on Israel and any businesses providing funds, tech, personnel, or supplies to Israel. To reach this end, in tandem with the actions occurring at other Washington universities, TESC students are forming coalitions amongst those who will not allow their investment in Evergreen to pay for genocide. Some of the asks we intend to make of President Carmichael, Vice President Gordon, and the Board of Trustees will likely include issuing a schoolwide statement on the conflict, investigating and divesting from university donors who are involved in the ongoing siege in Gaza (including corporations like Boeing, whose products continue to kill Gazans), creating institutional solidarity with occupied Palestine, and pressuring WA state universities and legislators to do their part to block military resources going to Israel, to send humanitarian aid to Gaza, and to demand a ceasefire.

Our Ask

Our small cohort in MES cannot speak for all Geoducks, so we are calling on you to join us. Please go to your classes, groups, organizations, and offices and spread the word: Evergreen students are organizing to initiate university-wide action standing against the ongoing genocide of the Palestinian people and the ecocide of Palestinian lands. We ask that any students who wish to join us in solidarity

(a) begin organizing pro-Palestinian action amongst their own circles on and off campus,

(b) follow the lead of Beldaan Solidarity Network and other Palestinian-led groups,

(c) participate in—and help TESC participate institutionally in—the BDS movement,

(d) attend the April 8th town hall at 4pm in CAB 301 to see how else you can help, and

(e) contact MESA (messtudentassociation@gmail.com) to help us with relevant research needs (see below).

Finally, we would like to echo the words published by the Beldaan Solidarity Network in the Cooper Point Journal on February 21st: "It is of utmost urgency for people in the United States to respond to the demands of Palestinians and work collectively to pressure for consumer boycotts, institutional divestment, and sanctions against 'Israel'. We seek to follow the leadership of Palestinians in their fight for liberation by amplifying their demands, perspectives, and words. We strongly believe non-Palestinians must use extreme caution when attempting to write their own informative pieces in support of Palestine, in order to mitigate the spread of misinformation or counterproductive rhetoric." We hope our words here have honored this call.

Sincerely,

Graduate Students of the Master of Environmental Studies Student Association (MESA)

Palestinian Solidarity at TESC Research Needs (All information should be cited and backed by reputable or otherwise verifiable sources.):

- Does Washington have any subtle anti-BDS legislation?
- What Zionist or Israel-supporting entities are TESC currently engaging with?
- What Zionist or Israel-supporting entities are donating funds to WA state schools (especially TESC)?
- What Zionist or Israel-supporting entities are receiving investment funds from WA state schools (especially TESC)?
- How do Washington's combined university funds operate?

Note: the CPJ was unable to confirm further details concerning the April 8th town hall and suggests contacting MESA through their email to learn more! Should this be the promised town hall from Evergreen Administration mentioned in Rowan Utzinger's February letter, information should come to your Evergreen email soon.

GSU (continued from page 4)

As a step further, what needed to be solidified was process: Once a concern is brought to GSU what do the steps to resolve it look like? Does the GSU have capacity to initiate resolutions for student concerns such as absence of administrative ceasefire call, expansions of police services, lack of dialogue around Jonathan Rodriguez, changes in academics, and student employee workplace concerns, or do they need to be approached with a plan first? One student at the town hall asked a variant on this question of process, but the answer became obscured by emphasizing the need to show up to the weekly meetings to put pressure on the GSU board.

For students who missed the town hall, or for those who exited the meeting frustrated from a lack of answers, the troubling and most hopeful item to hold onto is this. More than representing student interests, GSU is a body designed to be manipulated by the student body. It is the first place to present a petition—whether by proposing a petition subject or delivering grassroots gathering—because it is the official foothold that students maintain that cannot be dismissed as a random, fringe group of individuals that do not have to be negotiated with. It is a pot of funding for student events and campus improvements, such as the push for gender neutral bathrooms in 2013. It is a means of political strategy contained within Evergreen that should not be ignored. With the help of people already seated within the inside, we will have to act to make the most of this entity. It's not just the responsibility of the GSU to make steps, we as the students need to be pushing, pressuring and working with them.

In the last issue of the CPJ we got an update from GSU member Juniper, who did a great job of synthesizing information and I would love to see more things like that in the future. Going forward, information is the name of the game. Who has it? How do we disperse it? And IS IT ACCURATE? One of the biggest enemies towards collective understanding on campus is how easy misinformation can be spread. When someone tells you something, ask questions. We look forward to more avenues of contact and proposal for the GSU.

Thank you to the panelists, and particularly GSU member Janery for organizing the event. Find out more and keep up to date with the GSU's weekly meetings at <https://sites.evergreen.edu/gsu/>.

THEATER RETURNS TO EVERGREEN!

Review of *Tick, Tick... Boom!* by Shem R.W

Thank you, Evergreen Theatre Club, for reminding us how much better showtunes are live!

Evergreen's theater scene has been defunct for long enough that a substantial amount of our school population has never before been able to attend live theater on campus- and we were reminded of how tragic that fact is with this quarter's production of *Tick, Tick... Boom!*

The selection of *Tick, Tick... Boom!* as the explosive return of the theater scene to campus was very clever. It tells the story of ever-so-slightly aging composer Jonathan Larson as he attempts to work on his craft, all the while wondering if he has made the wrong choice. Pushed in many different directions by his lover, friends and family, we watch as he grapples with the feeling of impending doom that, as we are so often told, comes with entering your thirties, he attempts to keep his creative dreams alive. And is that not a fitting story for this academic community? Evergreen's identity is changing all around us, attempting to abandon its artistic roots in favor of increased funding and stifle political expression in favor of respectability- and was the real Jonathan Larson's most famous musical, *Rent*, not an incredibly political work in its time that embodies many of the issues we deal with here in Olympia, as well as an outstanding artistic accomplishment? Do we all as young adults not feel the mounting pressure to figure our lives out soon, or make our big break, before it's too late? You can't do anything but congratulate the Theater Club for having their finger on the pulse with this choice.

Aside from the more existential qualities of the production, the play itself was great fun to watch. The ensemble was kept tight, allowing for every last performance to stand out, and **STAND OUT THEY DID!** The amount of care that went into each scene, each character interaction, and each song was evident. It was a joy to watch this cast work together to tell Jonathan Larson's story, as well as the stories of the others we met along the way. The musical performances were everything a theatergoer could hope for- clear-voiced, bombastic and passionate, funny and sincere in equal measure and in all the right places, at all the right times... And then there's the crew- the thing about the backstage of a

play is that you know they're doing well when you almost forget they are there; at least until, if the cast knows what's good for them (and this one did!), they thank them during final bows. And this backstage crew definitely did their job- the sets were minimalistic and gave just enough detail to flesh out the scene, the scene transitions were clean, and the lighting and sound were right on cue. The onstage orchestra played beautifully, both where their instruments were concerned as well as in their repartee with the actors they shared the space with, and the costumes were put-together and picked-with-care. Isn't it a beautiful thing, when everything is just how it should be?

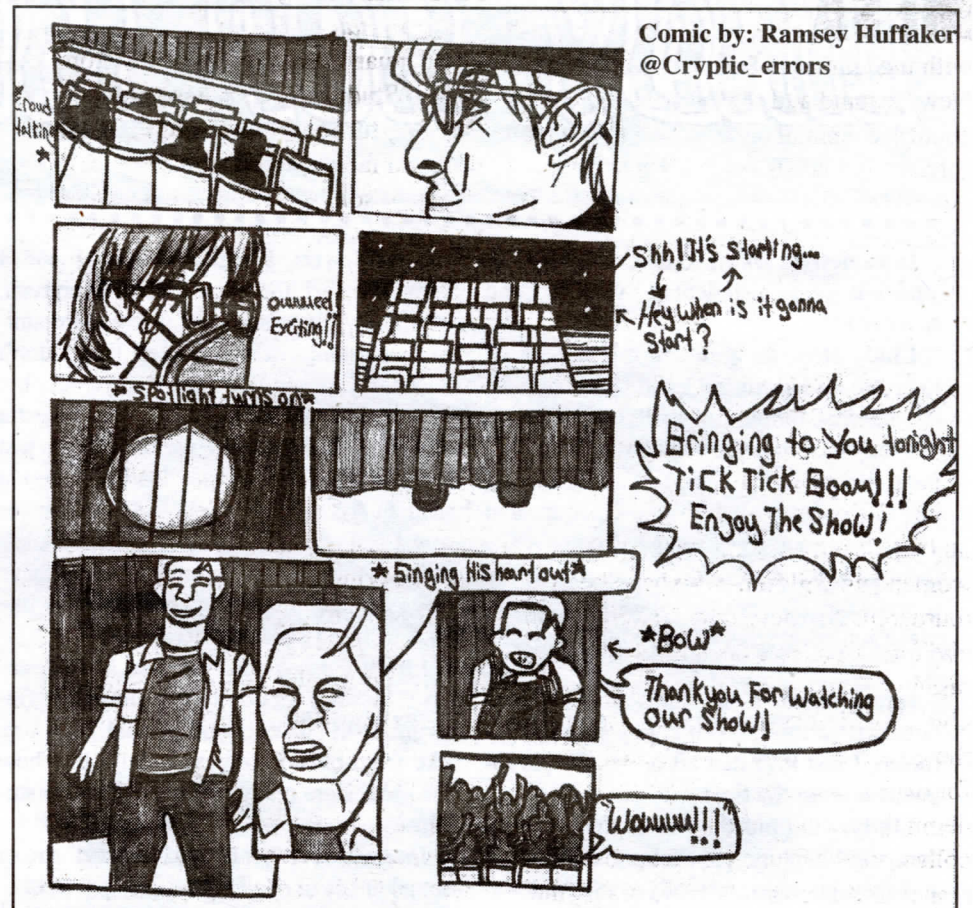
There is a certain feeling that comes with watching musical theater. Of knowing all the time, effort and care that went into putting on a show with so many moving parts, and one that requires so many different talents. For those of us who haven't had the pleasure of seeing theater in person since COVID (and therefore likely high school as well), it can be easy to forget that. Theater is an ephemeral thing as it is- you put so much work into it, building up and up and up to just a few days where it all pays off. With so much time away from those auditorium seats, it can be easy to forget just how much you need the arts to flesh out a community, too.

Here's to many more trips to the COM building and many more little red tickets lining our pockets thanks to our very own Evergreen Theatre Club! Bravo!

LOOKING FOR MORE FROM EVERGREEN THEATRE CLUB?

Check their Instagram for more updates as they move into their new show, *DISCUS* by Becca Schlossberg! (Performances May 30th, 31st, and June 1st)

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Artist Feature

LINDY HOP MUTTEL

An Artist interview by Kaylee Padilla

Interviewer: Okay, so describe yourself; who you are, as a student at Evergreen, and as an artist!

Lindy Hop: As an artist, my motivation to create art has always been trying to push the internal things externally because it's just too much to keep inside. And it also just feels very important. And that's why I really like to focus my work around emotions and experiences that I've had and also just make them like, it's a wonderful way to process it and to make something beautiful, and to make something that other people can relate to.

Interviewer: Yeah, that's what I've noticed with a lot of art. It's very emotionally fueled. I just love that art brings people together a lot of the time.

Lindy: Oh, and then as a student I am studying liberation psychology and fine art and they go together really well. And I'm just looking for justice, like justice for myself and justice for others through art all the time.

Interviewer: How do sociology and fine arts connect in your art?

Lindy Hop: Well, with liberation psychology, it's based around looking at people's movements, and looking at how communities heal each other. And so it's very community based healing and grassroots movements, especially like political movements. And so I've been really inspired by my peers, like recently there's been a lot of solidarity with Palestine. I've been really inspired by Beldaan and am trying to work with them to see how I can help them with screen prints or incorporate art in some way to make a difference.

And that's why I really wanted to come to Evergreen was the community building here and how important it is, how people really care about things and do something about it. I'm very impressed by my peers and their organizing ability. And I just, I know that one of the main parts of being a human that can be so hard is feeling alone. And I just

want to make art that makes people realize that they're not alone. 'Cause that's, I know what I need and I've seen such a need for that everywhere I go.

Interviewer: I really love that and I definitely feel the same about Evergreen. You know, there's just so many community based things here and I feel like, I don't know if you had the same experience, but when entering Evergreen you kind of get a really strong sense of isolation. There's just this constant cloud that's kind of hanging over Evergreen constantly. And because of that, I feel like that is so many other people's purpose too; to find community and to have more connections with people. It feels like such a strong necessity here.

Lindy Hop: Yeah. And also I really enjoy it because we don't have things like fraternities and like organizational structure, like from outside forces. I really like how the groups are really organically led by students.

Interviewer: Yeah. And created out of actual needs of students.

Lindy Hop: Yeah. So I think Beldaan does a really good job of that. And the Arcade Projects. I got to participate in the Disorientation Manual and that's one of the things I feel most proud of. And I got invited to write an article about mental health resources, which is something that is really hard to find around here. And also police alternatives. And so people go into experiences and being able to make a decision that isn't gonna put them in danger. Yeah, that is one of the biggest achievements I'm the most proud of is being part of that. I'm really thankful for that opportunity.

Interviewer: Yeah. When the Disorientation Manual came out, it was such an incredible thing, seeing how students can come together and just create such a beautiful project.

Lindy Hop: Yeah. And also just like the fact that it kind of reiterates the fact that this is student led. I was talking to one of the coordinators last night and he was really just like amplified the fact that arcade projects didn't want to be like officially associated with the school because they would just have to go through like constant like loopholes with things and you

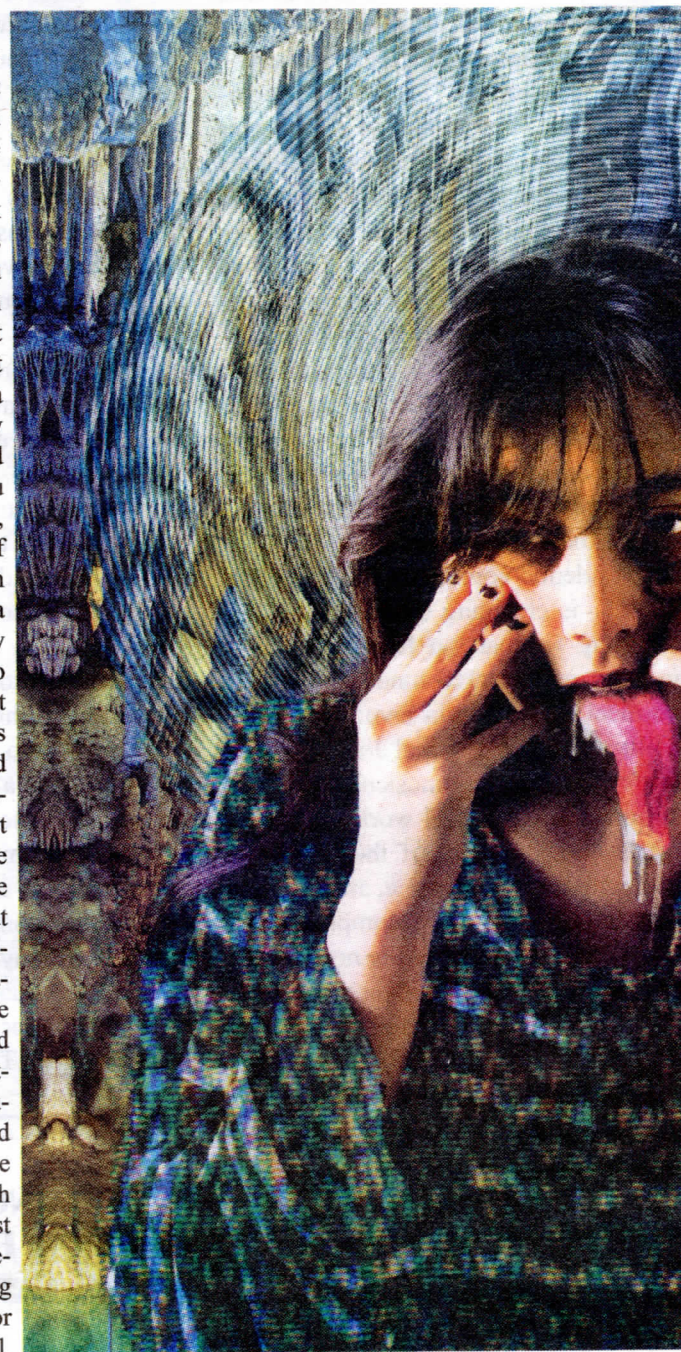
know, so just like keeping it officially just like student led is kind of just like reiterates just like student power and just working together.

Interviewer: With your art, just what other types of mediums do you usually like to do?

Lindy Hop: Well I took Cara's class in Photoshop. And once I did that I realized that I'd been collaging for a long time, but I've never really enjoyed the lack of control in terms of just stylistically, like with collage you get what you get and you need to work with those elements. But then Photoshop was like, look at all of these photos you've taken and you can manipulate them beyond your wildest dreams. And it just felt like she had given me a tool that I didn't know I was looking for. And with the pieces that you saw on my Instagram, those are recreations of pieces of art that I did in high school as part of a series. And it was really liberating to go back to that high school self that was trying to express all these emotions and give them these amazing tools. And this just absolute like massive playground. So I've loved Photoshop but I've never really considered myself a photographer. I just like it more in a collage sense. And I really love oil painting as well. I took Lauren Bellini's class and she showed us all the things you can do with oil paint. It was just like, oh, this is the medium I've been looking for because watercolor wasn't working as well. And so I've been enjoying doing more traditional things. And then this quarter, I took ceramics 'cause I needed something fun to do. And it's like the same thing with Photoshop where it's like your wildest dreams, but it's like your wildest dreams in 3D in real life, like they get brought into fruition and that just felt really powerful. Yeah. And like just feeling like the act of creation. Like it's just constantly empowering and I'm really fueled by that. I love it.

Interviewer: That's amazing, I love to hear that! Just having different ways of art

being manifested through its different mediums 'cause there's just so much to do with each of them. With ceramics I feel like it brings more reality to it through its different dimensions. And there's also that aspect of having that physical piece and interacting with it.



Lindy Hop: That's like the thing with Photoshop that I have some disconnect with and it can be hard is I'm not really interested in being on the computer a lot. But that's the only way I can create that. But I am loving how with oil and ceramic there also is the need to take time in between and let things set and come back to it. Especially with the internet; with the internet and social media it feels like you have to create constantly. And I don't think that is really conducive to creating meaningfully and that's really important.

Artist Feature

Interviewer: Yeah, for sure. As an artist, you just feel the need to constantly be pushing out product as much as you can, whether you feel like it's your inspiration that's fueling you or not. And with physical art, you know, like there's a different meaning to it than other types of art. The meaning comes through not only just the art itself, but just the process of making the art.

Lindy Hop: Yeah. And letting things change too, especially if you're portraying emotions. What's beautiful and hard about them is they feel permanent but you know that they're gonna change. With creating the gargoyle piece, at first I was feeling like my anger was being portrayed by other people as I'm like a demon or I'm like a bad person. But then I was just creating it. I was like, I'm so thankful for my anger because it protects me and it protects what's important to me. It really helped me accept that not only my emotions change but like everybody, all of our emotions are really valid and sometimes you need time to validate those emotions. I also keep learning constantly that this is not the last art piece I'm gonna create. So like taking the pressure off to encapsulate something perfectly the first time or even the second or fifth or millionth time, like I'm just gonna keep doing it and it's

never gonna be right or perfect. It's just gonna be one expression of it. It has many faces.

Interviewer: The couch piece that you mentioned earlier, could you talk more a little bit about that?

Lindy Hop: Yeah. So I've been thinking about how, especially within a 10 week schooling system, there just isn't not a lot of space for grieving. So when something involving a lot of pain happens, we're kind of asked to be able to compartmentalize or set it aside. And I've also heard that grief comes in waves so it just is a continu-

al process. And so I think like we were just talking about giving you the space to step back and have time for things and time to honor things. With the grief couch, I wanted to create a literal space for a literal representation of being able to sit down and just feel it. And I did all of these, like all the folds just to play with how heavy it feels, but also just how it kind of just covers over everything. Like you're talking about how you come on campus and there's like this gray cloud over campus, it's kind of similar to grief; there's this heaviness and you are just asked to carry it and still be productive. And I just wish that there were more places for people to just sit and be able to process. And actually when they had the ofrenda for Dia de los Muertos, I was really appreciative of that space. It was right after I had gotten some news about someone's death and just having a community space that was centered around grieving instead of most community spaces being centered around creating something or more joyful feelings.

It was nice to be allowed to have that. And so I just really wanted to recreate that feeling of absolutely being allowed and given the space and time for that.

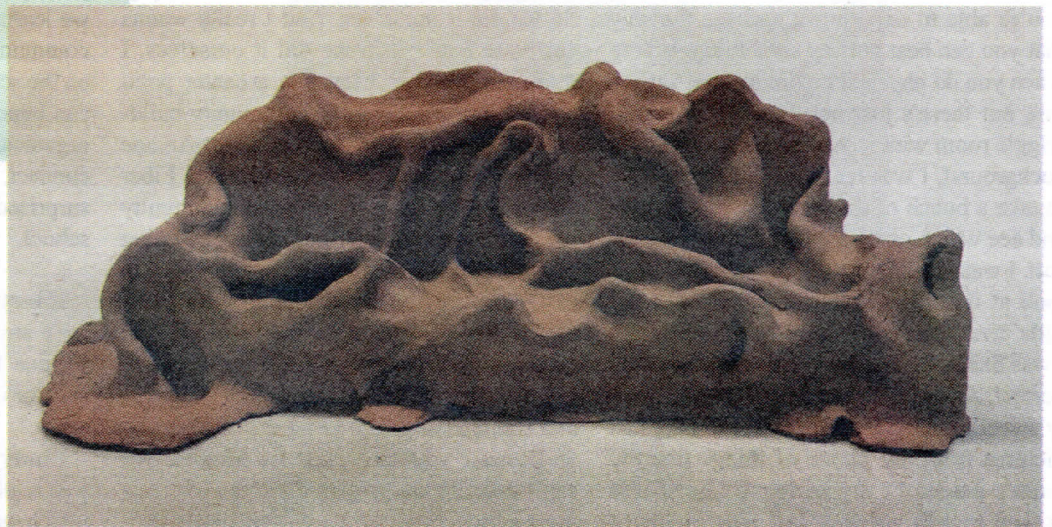
Lindy Hop: Yeah. And that's something I've been really enjoying about oil painting, is that you have to wait for the layers to dry. And the piece I'm doing, it was something that I created 'cause I was feeling really, really depressed. And I wanted something to help me get up in the morning. But also something that was just honoring being depressed, and being present with it. And this is the underpainting, and then I'm gonna put a womb over it, kind of talking about depression and disconnection. Just like the role of allowing time to play a role in pieces and having a piece that kind of sits on the side and then you return to it when you need to return to it instead of having a deadline on it, has really helped me. Helped me process. And also helped people like come into my house and see it and say, oh, you know, I see how you feel and I've felt that way too. And just realizing that like what I was talking about earlier, that humans just crave to be held and to be connected. And that disconnection is the driving force of us, like the conflict and depression of all of these, like negative things that we are taking on by ourselves are supposed to be taken on with community. And I really hope with art that we can be reminded that we're not ever, ever supposed to do literally anything alone. And community is supposed to help hold us constantly. And that it's actually like I'm making a piece right now as a Christmas present that just says it's a sign of strength to ask for help just because within capitalism, honestly, we're asked to shoulder so much and that disconnects communities, and I think that's very intentional because then competition can happen. And I don't think that that's not the way that society really needs to work.

Interviewer: Yeah. I definitely see that

aspect with capitalism, it's something that is just built off of forced productivity.

Lindy Hop: Yes. Forced. I like that word use of force. It's not honoring anything.

Interviewer: Yeah. I mean there's a lack of connection, 'cause you know, there's always that constant air competition between you or the other, you know, if someone



does this better than you, you feel like shit. It's demeaning to humans, the soul and human spirit in general. And because of that, there's always gonna be a necessity for community. I feel like that isn't really highlighted enough in several spaces. Like in work spaces, there's that talk of like, be aware of your mental health, don't overwork yourself and like companies doing mental health days and seminars and all that. You can have those seminars and days off but you would need to put that into structural action to get out of those cycles instead of giving these little bits, you know?.

Lindy Hop: Absolutely. Yeah. And it's funny, you bringing that up. I feel it's so ironic that the companies that are creating disconnection and competition are asking you to monitor that within your own self and not, and like again, it's like forcing disconnection, like putting that as a self responsibility and you are responsible for that, but at the same time you're never supposed to carry it. That can't structurally be implemented until people have communities that they feel safe in. And a workspace is likely not going to be a safe space.

Interviewer: All in all, we hate capitalism. Anyways, I noticed you using photography to recreate the paintings that you made previously. A lot of the same things from the paintings are reflected through the photographs, but there are also different things, such as the background and there was this one specific one with someone like their fingers dragging down their face on their face and their tongue being out. And I was wondering what pushed you to think about going back to these previous projects and taking the knowledge that you have now and recreating them. Like, is there a different meaning to that of them to you?

Lindy Hop: So, I'll answer that in two parts 'cause I see what you're asking. Meaning wise, I wanted to revisit them physically because when I created them I wasn't happy with what I was able to create because I was

just working within an intensive program. I didn't have a lot of time to do the details. I think they got the message across, but I wanted to see if I could get the messaging across without having to use physical words. And then meaning wise in high school, I just noticed that my pieces were really defensive, they're really like trying to explain

myself as if I had been misunderstood. And in college I've realized that I need to explain myself as if I'm being understood. And there's just that flip of being defensive versus expecting connection. And that takes a lot of trust and heart opening and vulnerability. But I finally felt like these pieces, I was able to, or these pieces were able to grow up with me and realize that it's not me against the world, it's like the world with me. All of this is just really centering around connection for me, and the assumption that I'm going to be misunderstood is really detrimental to me. And also I just really looked at those pieces and thought like, oh, when I created them I had this beautiful image in my head of all these flowers and like just being super full and like maximizing the space as much as possible. And Photoshop as an art form just really allowed me to do that. And I was just really excited about finally that image in my head of just having these absolute full lush pieces with a bunch of colors and like very physical forms. Even like using photography, you just are able to capture more of the three dimensions of things sometimes. And form wise, I just created some pieces that I think reflected my intent originally, which was just kind of being overwhelmed with color and excitement and I'm thankful when we presented those projects we got to print them out and it was just like, I love like creating pieces where it feels like you can go into them or interact with them in some place some way. Which is also why I like that 3D couch piece and the gargoyle piece 'cause it's not separate. It's very, very integrated into the environment.

Interviewer: With taking on the medium of like Photoshop, were there any sort of things that were intentional through the Photoshop or just like, ways that you deepen colors or kind of just manipulate the background to make it seem a little more like warped?

Lindy Hop: You mean like with the

Artist Feature continued...

nausea piece? The nausea piece is one of my favorites because I've struggled with nausea for a really long time. and just the way that it is almost similar to grief, like these feelings that just you can't deny and they're just kind of overtake your whole being. And so with Photoshop, what I really like about that medium in particular is that you're able to experiment and see the way that you can best portray something. Where when you do physical mediums, you can revise but there's just not as much play and wiggle room with it. And so with the nausea background, I was really excited to be able to take a bunch of different ideas, test them and see which one actually achieved the result. I was looking for something where you look at it and you feel like, "ooh, I feel a little dizzy and nauseous". And I think that I was finally able to find something that was perfect. And in terms of colors, what is really sweet to me is I've been able to take just pictures from my phone of things like my mom's garden or my partner's like spaces at their mom's house or just little pieces of my life and incorporate them into a larger piece. And so by themselves, I don't think the pictures are very striking, but then altogether they created something really different and unique and with colors I just want the brightest, vibrant colors ever. And I just want it to really feel exciting, 'cause I know that when I see pieces I wanna react to them. Like I want to feel like overcome somehow. And I think the best way to do that is just within my own practice is really amp up the colors and amp up and almost give the viewer too much to look at. Because then you can get lost in it.

Interviewer: Are there any just like other future projects that you would want to go into?

Lindy Hop: Oh I'm really excited to talk to you about this! A collaborator and I are putting on a senior art show-- Ouroboros-- and with this art show, our idea is to show people's progression, show our classes specifically progression from freshman, sophomore high school or freshman, you know what I mean? Through the ages because our story is really unique as well coming into Evergreen in a pandemic. And I really would like to demonstrate how art is affected by isolation versus connection and how we start off with isolation, building into connection. I'm really excited to finally

bring our class together in a space 'cause we have just been so separate and I'm really thrilled to also bring a lot of mediums together and just invite as many people as possible into this space and really maximize it. I don't feel like as a senior class, we didn't get an orientation and we didn't get structural implementation to build community. So we did it ourselves. And I really wanna celebrate how much we did it ourselves. I think the CPJ has been like a center point in connecting people and community building and like we were talking about Arcade Projects, Beldaan and others, even Fiber Arts club, that have come out of community need because we really did not get anything and we still made something out of it. I'm really proud of that. Yeah. And I wanna celebrate that. So I hope people would like to celebrate with us.

Interviewer: I absolutely love that idea and I'm really excited to see it come together. Because you know, just me personally, I can't describe the isolating feeling of entering Evergreen in 2020 with the height pandemic and even afterwards after restrictions were lifted. But this year, I feel like the impact of that is starting to go down a bit more 'cause there are just like so many clubs just like being brought together. It's like they've been brewing the past couple of years from that isolation period.

Lindy Hop: Yeah. And then are finally like being empowered either through Student Activities or through mostly through the leaders themselves. I hate the word 'resilient' because it can be overused but I think our class has shown that we are really resilient and really compassionate and really care about each other and I'm just, I'm thankful that that's the community that I got to experience. I'm so glad that we've been able to just rise from that sense of isolation. 'cause it was just an extreme one for so many students. Even living on campus, I remember in 2020 moving in and there being the policy that you needed to isolate for two weeks and I didn't know my roommates and they were really antisocial and so it was like being forced into isolation. Not that that was a bad thing but you know what I mean?

Interviewer: Yeah, yeah. Just the after effects of it.

Lindy Hop: Yeah. Even now, I know that so many people including myself are relearning how to be comfortable around

other people. But I am also planning something with the gallery that I'm really excited about. I'm talking to somebody about offering a virtual version as well. So it's really accessible and then it will also be on the first floor. I just really want to put that emphasis on accessibility. Community can be built in person and it can be built virtually. And like we learned so many different ways to build community where usually we're so reliant on the school implementing things or people can become reliant on that. That we really organically came up with all these ways to connect, especially Discord. Like I was so surprised that this is now like a Discord-ran school.

Interviewer: With the art show, do you have any idea of what pieces you're gonna include throughout your evergreen experience or is it still a little up in the air?

Lindy Hop: Well, my freshman year I was really pushed to do a lot of abstract art, which was really difficult. And so I'm excited to show some of the exercises that I've done but within my junior and senior years, I think I've finally gotten the freedom given back to me since I've gotten the foundational pieces to do to create things that I really love and I'm invested in. And so I'm excited to show kind of like the progression from those foundational pieces. Really expanding my mind and trying and experimenting into finally being able to take that experiment into places that are more like up to my autonomy and give me a lot of joy. They aren't just hard now, now I kind of have what I need. So yeah, I'm really excited. Yeah. And I really hope that people who bring that too are excited to both celebrate like their struggles and their successes. That's what I would really like to showcase, because usually it's like a very glossy finish of this is like the perfect end product of everybody and I really want to show that we really struggle to get there. And that struggle was really difficult and I want there to be a space to honor that collectively.

Find More of Lindy Hop's art on their instagram @girl_gutter. Find out more about the Ouroboros Retrospective Gallery on page 19.

BASIC NEEDS CENTER

The Basic Needs Center appointments will be **closed** during the Spring Break week **March 24-29.**

We will be **back on April 1st** doing regular appointments.
Mon, Wed, Fri : 1pm - 5pm

Students will have 30 minutes to do their shopping within the center at no cost. There is a simple check in at the door (Name, A#, & Email). Students are welcome to bring an additional person to help them with their shopping.

Wordpress:

<https://sites.evergreen.edu/arcncenter/>

Basic Needs Center Instagram :

@evergreen_bnrc

Evergreen Emergency Resources :

<https://www.evergreen.edu/current-students/emergency-resources>

TESC SATELLITE FOODBANK

Upcoming Distributions:
March 12th & 26th
2pm-4pm

Basic Needs Center CAB 135
(First floor separate entrance from Greenery)

Our distribution is an indoor shopping model satellite. Students are encouraged to check out a cart from the RAD front office in A-Dorm. Everyone is welcome to stop by and pick up groceries! Bags are provided, but we also encourage you to bring your own bags or a friend to help carry items. If you are picking up for another household a written permission that is dated and a photo of their ID is required.

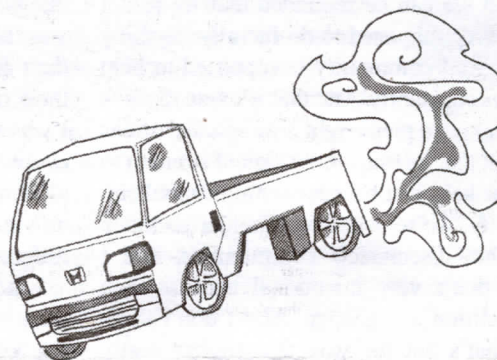
Foodbank Instagram:
@evergreenfoodbank

Thurston Food Bank Satellites
: <https://tcfb.org/locations/pick-up/>

WHAT'S THAT? THERE'S EVEN MORE ARTICLES ONLINE??

Learn the History of Kei Trucks, Campus Mycology, how to Study Abroad, and MORE on

COOPERPOINTJOURNAL.COM !
graphic by Akemi Nakagawara



WHO WAS RACHEL CORRIE?

By Sako Chapman, Grace Selvig, & Kaylee Padilla

American activist, writer, SEIU local 1199 member, Olympia community organizer and Evergreen student, Rachel Corrie was a pro-Palestinian International Solidarity Movement (ISM) member. Rachel was dedicated to organizing for social justice, peace, and labor movements both inside and outside of Evergreen, constantly working towards networking and collaboration between organizing groups, individuals, and communities. Her dedication was particularly realized in her work with the Olympia Movement for Justice and Peace, a group she initially became connected to through an Evergreen program. She was passionate in advocating for a sister-cities project between Olympia and Palestinian city of Rafah, in the Gaza Strip.

In January of her senior year at Evergreen, independent of any program, Rachel flew from Olympia to the West Bank and then to Rafah. She arrived with other ISM members to bear witness to Israeli attacks on Palestinians, engage in non-violent protest against the Israeli occupation and to provide support at the moment of the second intifada. On March 16th, 2003, at age 23, Rachel was tragically murdered defending the house of a Palestinian doctor she had been staying with by an Israeli Defense Force Caterpillar Inc. bulldozer, crushing her to death in southern Gaza.

Rachel's loss was felt across the Olympia community and across the U.S, sparking protests even as far as Manhattan in her honor. On campus, her memory was written about extensively through the pages of the student paper and sparked new dedication from student groups such as SESAME (Students Educating Students About the Middle East) and the Evergreen Political Information Center (EPIC) towards anti-war causes and justice for the Palestinian people. On October 13th, 2013, after a decade of pressure from determined faculty, staff, students, and student organizations, a memorial was installed in the CAB building. The memorial, a bronze dove perched atop a steel pyramid, stands outside of the Student Activities and Cooper Point Journal offices.

Rachel's parents created the Rachel Corrie Foundation for Peace and Justice in efforts to keep her mission and legacy alive. It remains an active organization in Olympia today. The Olympia-Rafah Solidarity Mural Project, located in downtown Olympia, is a tribute to Corrie and Palestinian solidarity which collaborates with local, national, and worldwide Palestine activists through art.

The featured clipping "Letters from Palestine" by Will Hewitt honors Rachel's memory, while interrogating what it means to become a martyr.

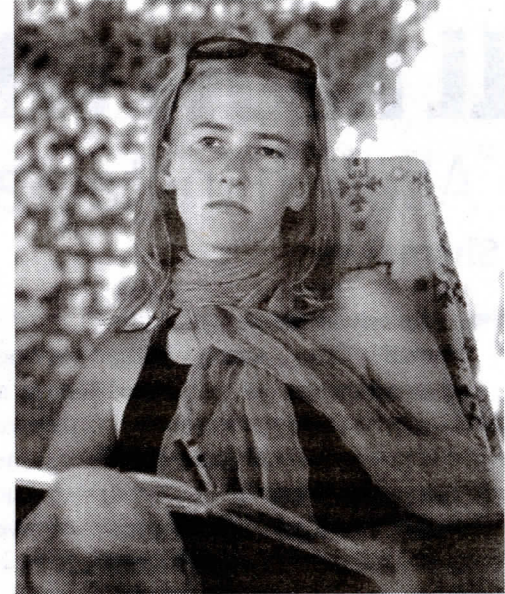


photo from the Rachel Corrie Foundation, rachelcorriefoundation.org

ON THE 21ST ANNIVERSARY OF HER DEATH, we honor Rachel's commitment to justice across causes and her solidarity with the Palestinian people. We also recognize her as just one of far too many to lose their life to Israel's violent occupation of Palestine. Since October 7th, over 31,000 Palestinians have been killed in the Israeli government's recent assault of the Gaza Strip. And in the 75 years since the Nakba, millions of Palestinians have been killed and displaced by violence of the imposed Israeli state, losing their lives, land, culture, and autonomy. Rafah, the city that Rachel died in, was designated as the safe zone for Palestinian citizens as Israel's military onslaught systematically bombed Gaza from north to south. Right now, with nowhere else for the upwards of 1.5 million evacuating Palestinians sheltered into Rafah to flee to, Israel continues to threaten a "final" offensive on the city.

THIS PAST WEEKEND marked the beginning of Ramadan, a holiday that represents a time of gratitude. Since then, Israeli forces have heavily restricted Palestinians from properly celebrating through prayer at the Al Asqa mosque in occupied East Jerusalem taking measures like wrapping barbed wire around the mosque as further prevention. In Gaza, Palestinians have begun praying on streets, as their mosques have been targeted and destroyed by the IDF. In Khan Younis, 15 Palestinians were murdered after an attack upon the city over the weekend. Along with that, continues the incessant bombardment of violence and now, the Palestinian people in Gaza are faced with an approaching famine, with now 28 civilians having died from starvation with little focus on aid being properly delivered (over 5 people have been killed by U.S aid drops.) Overall, 85 Palestinians were murdered this past weekend. As this happened, the ignorance in comfort showed again through the Oscars. Celebrities were made to feel important with hyper focused cameras and lifeless statues. It is made to seem as though they do not live in the same timeframe of global atrocities. As consumers, we use it as a way to bring "positivity into our lives". We say that as we sit in our comfort. As written by Will Hewitt in "Letters to Palestine", written to a then deceased Rachel Corrie "At least you had the choice to come to Rafah or not, to sit in front of a bulldozer or to stay in Olympia and live comfortable, only occasionally disturbed by the telltale sound of gunfire issuing from a television set. That is where wars and occupations happen in Middle Class America: on television." Rachel Corrie had the empathy to look past her comfort and her carefully curated reality through her television set to take the risk to defy what she had been taught to just accept.

LET US REMEMBER Rachel's legacy, the Palestinians with legacies of their own, and the demands of Palestinians in the occupied territories and the diaspora by continuing to demand a ceasefire and organize in solidarity with Palestine.

Rest In Power, Rachel.

LETTERS FROM PALESTINE

by Will Hewitt, edited by Nate Hogen

Rachel, I know that you did not come to Rafah to stop the tanks, you came to live with the people and work for peace and justice; the tanks appeared later, and at the beginning they were hidden in darkness beyond the wreckage of homes demolished by the same army bulldozers that killed you.

Rachel, I see the need for peace on your face now that it cries out from hundreds of glossy papers. The cartoon which I saw when I opened your journals to the people who love and admire you shows a woman saying, "I have a dove of peace in my head," to which a man replies, "Shit tits." Often in life it is shit tits which obscures the dove of peace, and although this is real it is also unfortunate.

Rachel, we must cry for you not only because you are gone but because you have illustrated for us how painful is the birth of dreams; the truth that we must suffer and die in order to complete a life and be reborn in memory and the future; and the possibility that exposing the death machine logic of violent competitive power can plant seeds which grow with vegetable endurance toward peace and understanding.

Rachel, perhaps only the bodhisattvas on this earth understand peace, but everyone understands the difference between the hulking armored bulldozer which killed you and the flowers people left on the raw beige dust where you lay with your torn face and spoke these last words: "My back in broken."

Rachel, why do you have to die a horrible and gruesome death in order to clarify such a simple concept?

Rachel, I consider the fact that thousands mourn you around the world while the deaths of Ali, Ahmed, and Seshan are considered routine collateral damage a crime of censorship. They said you jumped in front of the bulldozer and they said that your body was buried beneath the wreckage of a house. They lie.

Sha'hiid Ahmed, Sha'hiid Rachel, Sha'hiid Doctor Khalil Suleyman, sha'hiid Hisham, sha'hiid Ali, Sha'hiid Rachel.

Rachel, I understand that you came here intentionally to work for peace and that most of the people who die from occupation simply happen to live here, but still I call you El Salvadora Blanca which is a joke, a compliment, and a reminder of racist imperialism. At least you had a choice to come to Rafah or not, to sit in front of a bulldozer or to stay in Olympia and live comfortable, only occasionally disturbed by the telltale sound of gunfire issuing from a television set. That is where wars and occupations happen in Middle Class America: on television. Everybody knows a college education is a ticket to the middle class, and we both came here with that ticket neatly folded inside our American passports. The children of Rafah have no American passports and no keys to the gated suburb of American money comforts. This is why I have decided to spend time talking to them and memorizing their unique faces although in the past I only saw them as a churning sea of tormented brown childhood liable to throw rocks at my head, steal my cellular phone, and occasionally grab my ass.

Rachel, the boys are so much nicer now that I have accepted them as an integral part of the street ecosystem of Rafah, now that I look them in the eyes and say, "ana ismee William. Shu ismek?" I understand now that they only throw stones and say "Shalom" when they want attention and I ignore them.

Rachel, what kind of sick fucking world can turn the Hebrew word for peace into an insult and place it in the mouths of children?

Rachel, for two months now I have struggled to understand the meaning of martyr and the meaning of sacrifice, two ancient words buried and hidden from me in Christian dogma, postmodern relativity, and a general narcotic haze of doubt symptomatic of Euro-American spiritual malaise. yet I wish you had not died to teach me these definitions.

Rachel, maybe you died of Rafah Syndrome which Simple Krik describes like this: "After you've been in Rafah long enough, you don't know what to do except stand in front of bulldozers."

Rachel, I am in love with Rafah because an eight year old boy risked his life to unhook barbs of razor wire from my pants after I sat down in front of a bulldozer and didn't move when it's blade knocked me over and wedged me between a tangled mass of razor wire and a mound of dirt.

Rachel, I have Rafah syndrome and when I go back to the U.S. I am afraid no one will understand it.

You have already created the Rafah-Olympia sister city relationship you wanted to build before the tanks and the bulldozers appeared to interrupt your plans.

Rachel, Mohammed asked me at the print shop while we were making your sha'hiid posters if people in the U.S. understand the term 'martyr.' Here it means someone who is killed by occupation, whether they are a child, a fighter, a student, or an old woman. Sha'hiid is someone who dies because the land is occupied and the people are oppressed. In the first Intifada, there were few sha'hiid-- maybe one or two per village per year. In the second Intifada, already there are over two thousand. Two others were killed in Rafah the night you died.

I told Mohammed I think martyr means someone who dies for something larger than self, for something sacred. We agreed about this.

Despite the reality that we are playing with our blood, despite the myth of heroism which obscures the shit tits of life, despite the complexity revealed by careful attention, Simple Krik burned his pants at your memorial on the concrete rooftop above our apartment in Rafah. He said you always voiced a desire to burn those pants. There was a rainbow before that memorial and your incredible pink jumpsuit which someone hung on a clothesline nearby kept blowing in the wind and fluttering against my back and face. This is why my favorite memory of you is when we were driving South to San Francisco and stopped at the chocolate dumpster in Ashland. We dug through the discarded wrappers and plastic bags to find two pounds of bar chocolate. Then you said, "thank you for taking me to this blessed place."

I'LL KNOW WHO SKIPS

Abolish Instagram Stories

By: Shem R.W.

Does anyone remember chain-mail? You know, those emails you'd get that started with a creepy story about a young girl who died and became a ghost and will haunt you if you don't send it to five other people? And because you were ten years old you would do as you were told and shit up your friends' inboxes out of fear?

Maybe you weren't around for that. In that case I'm betting you'll remember the much more simple version: Facebook posts that would say something like, REPOST OR YOU WILL DIE IN SEVEN DAYS, or maybe, LIKE AND COMMENT OR YOU'LL HAVE THE WORST MONTH OF YOUR LIFE.

This spiritual predation relied on childish superstition mixed with our reverent and near-mystic relationship with technology to sow doubt in our minds... A post couldn't possibly dictate your mortality, could it? There's no way scrolling past a status update is going to impact your luck, surely not. But there's always that little doubt in the back of your head- what if you're wrong?

This genre of post matured along with the age groups that made and propagated them. I entered middle school and the supernatural themes of the posts fell away, and as you stopped being scared of monsters under the bed your paranoia found new outlets.

Snapchat was by far the most popular platform throughout my middle and high school years, and it probably was during yours, too. On previous platforms you couldn't see who viewed your profile; but Snapchat made who viewed your story a central function of the app. This led to a lot of attention seeking behavior. On the funnier end this meant a lot of 'logging out, real ones know what's up', compliment fishing, and thirst traps that would be deleted after the intended recipient viewed them. But then there was:

REPOST THIS IF YOU SUPPORT
LGBT, IGNORE IF HOMOPHOBIC
SCREENSHOT AND ADD YOUR
BITMOJI IF YOU HATE BULLYING
POST ON YOUR STORY IF YOU
ARE AGAINST RACISM, I'LL
KNOW WHO SKIPS

"I'll know who skips". A phrase that will be forever stuck in my mind as the most annoying, self righteous, and definitively adolescent thing to say on social media. It plays into the pressure you are under when you're between the ages of twelve to seventeen; the pressure to fit in, to keep up with what's in and what's out. As politics took center stage in our lives during the Trump presidency, it was suddenly uncool not to care about social justice, whether that meant being anti or pro. With the wealth of information at your fingertips, how could you POSSIBLY not have an opinion, and why wouldn't you want to share it with the world? Get with the times. Take a stand. And remember, we'll KNOW if you don't take the right one.

Snapchat is basically dead now. No more "slide up for a TBH", which is very sad for the culture. But the format and the consumer behavior it encouraged did not go away.

Instagram's story feature was released in 2016, which was incidentally the same year that the culture war we all grew up in went nuclear. I remember when we were all skeptical about Instagram stories. Really, Instagram? Copying Snapchat when it's clearly the OG? How tacky, how cheap. How far away those days seem now that using Snapchat is associated with washed up super-seniors and hometown plugs who are never actually mobile. Yes, everyone laugh at the 22 year old still sending streaks. They never moved on. That's embarrassing for them.

I'm so sorry to break it to you but the rest of us never moved on either, and that's embarrassing for us too. That email we forwarded? The posts we reblogged so as not to keel over dead? The bitmojis we added to show our support? These are not as long-gone as you think. As we sit on our beds, in class, on the bus, we watch all of those practice drills result in the culture of self-aggrandizing slacktivism we have today. And one culprit, one devious little box template, is at the center. THE INFOGRAPHIC.

The beauty of the infographic is that it does not need to give you a call to action; it simply is. Just by being it encourages your engagement. Who wouldn't want to repost this valuable, never-be-

fore-shared information or statement about the political and economic state of the world for all your friends and family to see?

No, seriously, why don't you want to? Whose side are you really on?

We as zoomers have been pavlov'd by a lifetime of empty threats that ranged from death, to shaming, to simply the knowledge that you are a bad person, into believing that our personal endorsement of a post is going to save us and other people. It's become a reflex for some of us- why wouldn't I repost it, if there is only a net good from doing so?

And yeah, you're right. If there were only good intentions, and it was done out of pure altruism, I would absolutely swallow my annoyance at the seventeen different people I know reposting the same fucking thing when the venn diagram of all of our mutuals is nearly a circle. But stop me when this starts to sound familiar:

"In this day and age, there is NO EXCUSE not to be reposting and signal boosting for noble causes. If you don't post because it doesn't fit your 'aesthetic', I have no respect for you. If your friends aren't speaking out, get better friends. I've been keeping track of which of my mutuals are stepping up and which are staying silent, and I'm working on cutting you off."

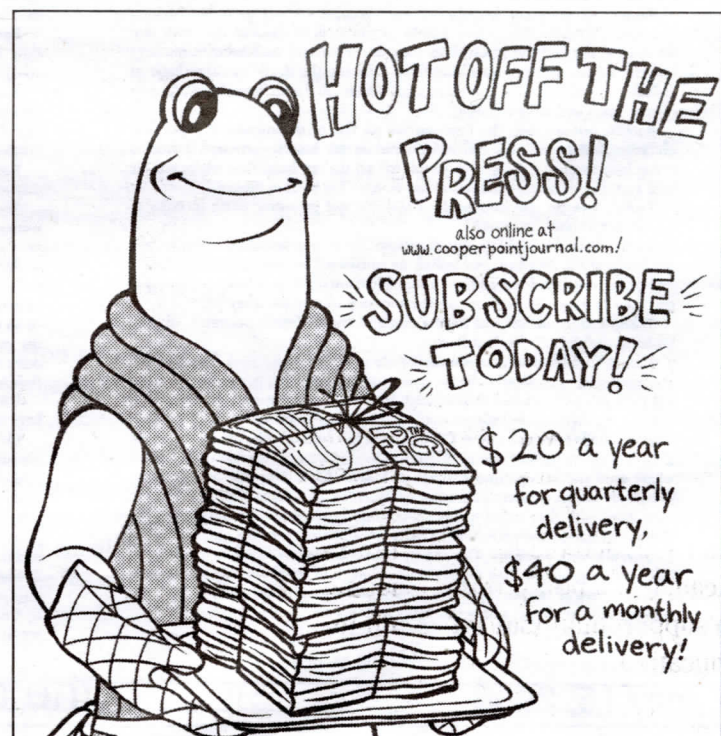
... Brother. You are in your twenties and you are still posting "I'll know who skips". Does this not bring up any sort of memory of seventh grade for you? Do you not give any thought to what patterns in your past internet usage have programmed you to engage in this sort of virtue-signaling, wokescold-ing behavior. No seriously, I'm asking because the seeming lack of introspection about what causes you to engage with politics the way you do is incredibly worrying to me. I have seen dozens of variations of this sentiment smugly reposted in the past few weeks and it is just as cringe-inducing and disappointing every time. If the primary way you engage with

yours and others' politics is online, or the circle you do ride with is tight knit and limited, of course you are only going to be able to go off of what people post! That's why, generally, you are supposed to talk to people about important topics in real life. A conversation not mediated by Canva or Create Mode is much more efficient than waiting to see what people will repost on their Instagram story next. Making assumptions about people's values based entirely on social media activity as a grown adult is so unbelievably unserious.

My fellow zoomers, I hate to say it, but I think it's time to put down the phone and consider that our predisposition to associate skipping a post with innocent people dying, political passivity or hate is rooted in some very baby-brained instincts left over from our Tumblr and Snapchat era. It is time to abandon them in favor of reviving the previously thriving culture of student radicalism at Evergreen, like in the halcyon days of large public forums or inviting powerful speakers as we did Mumia Abu-Jamal in 1999. Let's give it the old college try and supplant infographics with lectures, Instagram fundraisers with benefit concerts, and attempt, for just a moment, to judge each other's politic not by tracking posts or following lists but by having earnest and good-faith conversations free of emotional escalation or guilt; both in class and beyond.

Just remember: I'll know if you don't.

;-)



AN ODE TO MAXINE MIMMS



BY ONYA ROBERTSON

Dr. Maxine Mimms, born in 1928 in Newport News, Virginia, was deeply influenced by her family's admiration for Marcus Garvey and exposure to educational talks by black leaders. She excelled academically, graduating with top honors from Huntington High School in 1946 and obtaining her B.A. from Virginia Union University in 1950. After working as a social worker in Detroit, Michigan, she earned her Ph.D. in educational administration. Moving to Seattle in 1953, Dr. Mimms taught at Leschi Elementary School and later worked in various roles in education, including at Evergreen State College.

In 1972, she started the Evergreen Tacoma campus at her dining room table, focusing on serving urban African American adult learners. Her mission was to increase African American representation in higher education and promote the value of education in the community. Dr. Mimms retired from her directorial position in 1990 but remains active in education, earning recognition for her leadership with awards like the Sustainable Community Outstanding Leadership Award in 2001. She later founded the Maxine Mimms Academy, a non-profit in Tacoma, to support marginalized youth in education.

An Ode for Maxine

And she came to tell me:
Girl, Enjoy your life.
Love your community.
Allow your mind to wander...
Go to Africa!
Get your education, little girl.
Yes, you can!
And let the children speak and play,
and
Have a mentor or two or three or four,
and
Have a lover or two or three or four,
and
I love the way you look, and
Do your thang!
Support your brothers and sisters,
cuz we all we got!
Give,
Challenge yourself and others.
You are not your past!
And if anybody asks, I didn't see
you there...

If I only knew I was a Queen in the making
I would've loved myself more, but
I'm here now and I know
I am
I be
I am so...let me be.
My regality is not to suppress you,
Or your shine.
You see my light is also yours;
Basque in it with me.
It's also for you.

Thank you Dr. Mimms,
You've taught me to laugh at the funny and the crazy
And the same way you allow us to basque in your light,
I hope we all have the courage, strength, and humility to allow others to basque in ours.
You're a blessing and I thank you.

♥ Onya



zine by Victoria Hesse-Morgan

These started as sticky notes as a part of notes for an open letter to Dexter Gordon and Evergreen's administration, about safety issues, my personal negative experiences with disability infrastructure, and the extreme grief and disgust I hold towards this school right now. I showed them to my therapist who said that the general campus population might benefit from reading it. Evergreen is a place run by people who love Evergreen, and unfortunately my ties to this school run deep enough that leaving for somewhere else is not an easy choice. What follows is a transcription of a sticky-note zine.

We went to summer camps here when we were kids. My counselor said he knew Hilltop Hoods & they would play it on KAOS, and we got to swim and explore campus. I remember eating at the Greenery and it being good, or going to one of the now closed places in the CAB. One of my favorite memories is going on a scavenger hunt that ended at the clock tower. Everyone ran to the top before me and I gave up. But I looked down and it was downstairs where no one else ran & I got to it first! Sorry if that's silly but I just remember it being the coolest place & that might be kid nostalgia but I swear to God it was different when I was a kid.

I've lived in Oly my whole life. I took swimming lessons in the CRC pool for God's sake! There was a bike shop where basic needs was. I spent highschool summers running around the woods with Ellis. Campus was closed but we found a vending machine to get drinks & cool off.

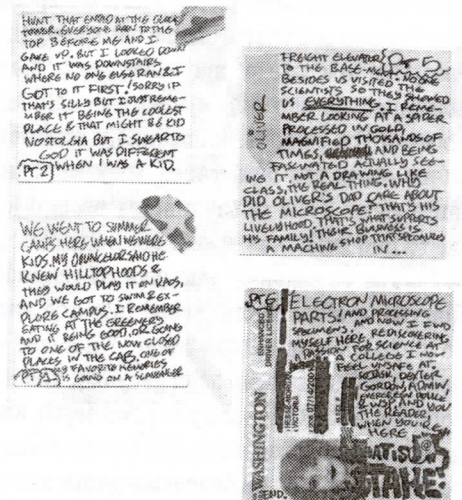
I know campus better than anyone I know. I could tell

you that there's a small Japanese structure on the trail to the farm from the ADA path. I could tell you there's an electron microscope in the basement of Lab I. Why do I know that? Because I went to a career fair here as a kid with my friend Oliver. His dad was our chaperone and brought us to a random building and we rode a sketchy Freight elevator to the basement. No one besides us visited the scientists so they showed us everything. I remember looking at a spider processed in gold, magnified thousands of times, and being fascinated actually seeing it, not a drawing like class, the real thing. Why did Oliver's dad care about the microscope? That's his livelihood! That's what supports his family! Their business is a machine shop that specializes in...

Electron Microscope parts! And processing specimens. And now I find myself here, rediscovering my passion for science at a college I now feel unsafe at. So I ask, Dexter Gordon, Admin, Evergreen Police & WSP, and you the reader, when you're here WHAT IS @ STAKE?

Jonathan, 07/18/02-12/11/23

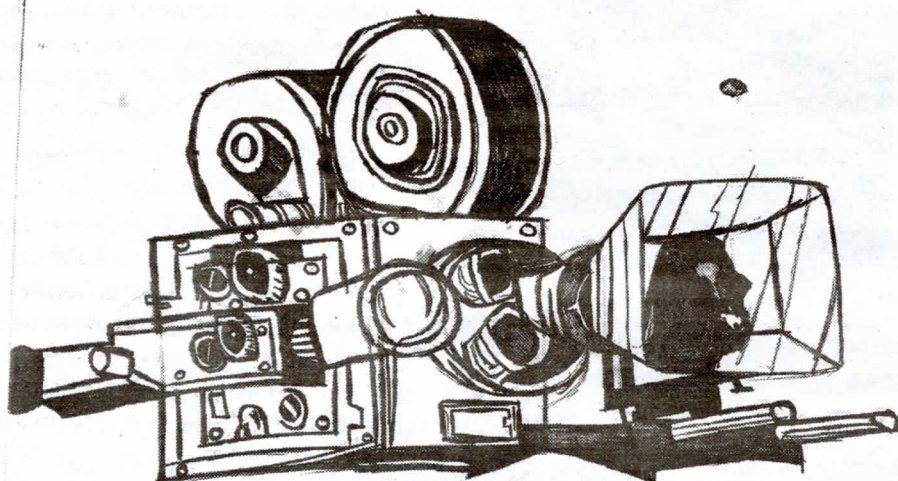
I didn't get to know you but I feel like we would have been friends.



Club Spotlight

EVERGREEN TERRORS: A Feast for the Eyes

This Week: : a dive into a terror from SCREAM QUEENS club SUBMITTED BY L



06/03/2024

The Evergreen College is strict with public performance rights law so *Scream Queens* hasn't really been able to screen too many movies. Most of the time we are assigned a specific film to watch on our own time and then we talk about it during club time. Given those restrictions we thought it was a real treat when a student anonymously submitted their amateur horror film for our viewing. In hindsight it was a mistake to play an unmarked film without having anyone review its contents, but we were excited, and naive.

The film opened to heavy disturbed breath with a single credit addressed to "Predator Studios", this was met with a few uncomfortable giggles and a whispered comment on how it was a poor name choice but widely the room seemed receptive to whatever may come next. The labored breath continued as the film cycled through fuzzy landscape shots of the campus. Immediately something seemed off to me about the landscapes, they were familiar but not quite right. None of them stuck around long enough for me to find what was wrong but immediately I was put on edge. The film quality was poor, it reminded me of older films in how its colors leaked into one another and ever so slightly distorted the image. Whatever equipment was being used must have been very old. The screen turned a complex black that subtly implied depth, an unseen space. I expected another shift, but the shot stayed fixed and I began to notice the desperate pants were now accompanied by the echoes of slow steps. About 5 minutes passed, the room began to grow bored when a low cry was heard, soon after a glimmer of light could be seen on screen. The steps grew even slower and the breaths wilder, almost animal-like. As the camera approached it gave the impression that the whimpers emerged from something near the swinging light. The screen turned a blinding white before adjusting. The light seemed to be emanating from a flashlight now pointed at the lens. The light and shadow made details hard to grasp but the figure seemed to be sprawled on the ground and injured, glints of a violent red occasionally becoming visible. The lens violently zoomed in and as it did a swift crack was heard that was followed by a throat cutting scream. The subject started to contort, clawing at the ground and swinging its body like an angry worm. Its nails scraped against the cement so hard they began to detach, leaking blood and painting

the floor with gore. They began to rip into their own flesh but ceased as the lens bulled back and their wild expressions settled into a static shock.

Static began to muddy the audio as the visuals grew clearer, the leaking tints consolidating into a cutting image of a bloodied mangled woman. Her heavy breaths slowly began to sink in time with the now hyperventilating cameraman. Her flesh's tint began to shift ever so slightly as

it went pale, her striking green eyes frozen like a wild animal staring at headlights.

It felt more like a snuff film than a horror movie; I would have looked away, I should have, but my curiosity kept my eyes glued to the screen. The room was divided, some stared with a fanatic fixation while others covered their eyes or even left club early. Some whispered, speculating on if not applauding the visual effects as no trace of CGI could be spotted. I wanted to know how they did it, what was happening, where the film was trying to go, and what it was trying to say, if anything.

The girl on screen began to tremble as her body started to collapse in what seemed to be random segments, each then breaking down further and further till the remains could hardly be recognized to be human. The remains began to fade into the darkness as the now still flashlights beam faded, and the subtle blur returned to the screen. My stomach grew heavy, and a sickness took over both me and the other club members.

I would have stayed to see the rest... I needed to, but the graphic scene had stirred something in me and some of the others that had us rush to the bathroom to throw up. I had my head plunged in that toilet feeling like I was going to spew every bit of myself till nothing was left but the vomit just would not come. I was stuck, knowing something was wrong, embracing release yet it would not come. I don't think I was the only one, from what I could see and hear the others were also silently knelt over the toilets, all in the same limbo as me. Others gradually got up and gave up on vomiting, but I persisted, what kept me there I am unsure. I don't know how long I knelt on those piss-stained floors but eventually I found release and was met with horror. In my terror and delirium, I flushed the toilet almost immediately, but I could have sworn that in that pool of digest and melted popcorn I saw a bloody red mess, scattered pieces of strange matter and what haunts me the most, an unblinking green eye.

I tried to vomit again, seeking sanity in the revelations of my bile but nothing would come, I was empty. I washed out my mouth religiously till my mouth and gums bled by my hands which so diligently scraped my mouth, clawing at undetectable filth. Soaking my bloodied mouth in bitter restroom soap, going as far as swallowing some, anything to try to make me feel clean. Left slumped on the floor with a foaming, stinging mouth I still felt filthy, but I ac-

cepted there was no escape.

Reportedly the film continued to play for about on h with the rest being more stumbling through darkness the camera man continued to hyperventilate, few sta to see the whole thing, but those who did said that credits attributed most of the work to a "David Cr well". What was odd were the other names listed un cast, apparently everyone who attended the club meet was on there with the addition of someone called "Oli Brand" who they assumed was the girl in the film. Th said they tried to go back to take a picture but it was working, when they took out the CD it looked like so one had scratched it with sandpaper with how mes up it was, they called it unsalvageable and threw it aw

When I managed to get a shaky grasp on my wit looked into the *Scream Queens* discord seeking sc scrap of sanity or even someone who would relate, v also felt unholy. I was only met with what I disclo prior regarding the following events of the movie scrambled to the club room to look at the CD, expect what, I don't know. Looking into all the trash cans digging into their filth I found nothing, the CD if it v ever there, was gone. Looking on the discord the n day people confirmed it was thrown away and every present denied taking it.

Student Activities Fair



WEDNESDAY
April 10, 2024
12-2pm

Red Square
(rain location: Evans Lobby)

MEET STUDENT GROUPS.
GET INVOLVED.
FREE POPCORN.

Hosted by Student Activities Office
CAB 313 | evergreen.edu/activities

Illustration by Ramsey Huffaker
@cryptic_errors

Find *Scream Queens* on Instagram
@evergreenscreamqueens

Things Long Since Passed:

Of Pre-Covid Le Voyeur, street urchin punks and a me that cared

by Chris Tanner

At the tail end of January, I went to a show at Le Voyeur, beckoned out of Hardcore Retirement by a friend in my class, a drummer of one of the bands. I was shocked to see, for the first time in years, La Voyeur going hard.

When I was younger, I had come here every weekend that I could, shows being the only place I could be myself and feel accepted and make friends. And in this spirit my body attempted, one last time and too late, to thrash like I had used to, to impress this new, current stock of Greeners I've found myself amongst. I kept this up about 10 minutes before I sprained my ACL, limping to the back of the crowd to be nursed like an old frail dog by my girlfriend. Maybe my friend should've left me in the old folks home. However, like anyone suddenly confirmed a senior citizen, this made me reflect on my past. Also like the elderly, it gave me an urge to tell a long rambling story.

I've lived in Olympia far too long.

For the purposes of this recollecting, you may as well consider me one of the trees facing F-lot. One who has long been stuck there, transplanted unwillingly a decade ago, and has seen generations of Greeners come and go. One that has passed jealous judgment on all of them--for fucking in their cars, for goofing off, for not having to care--for being certain of their own rightness in a world where nothing seems certain or right. And all of that time, mid-oath (that nobody can hear--I'm a tree, remember?), perhaps wishing I could uproot myself and join, that I was really there, that I was really here--and all the while being literally part of this place and never noticing.

Recently I have finally uprooted myself, beginning to attend school here after over 10 years of living in the shadow of Evergreen. But prior to that time, the one thing that got me out, the one place where I felt accepted at all in this town was shows at Le Voyeur. What follows are stories of a particular twinkish street urchin I came to know in the din of Pre-Covid shows, blearily typed out mid-hangover about 8 years ago, adapted as best I can from the language of a younger me. Things all long since past, arguably dead now.

4TH AVE, LATE 2017.

Just as is still true now, Le Voyeur, is a restaurant in front, bar in the middle, and a stage at the very back. The stage is still at the back of something like a subway tunnel covered in local paintings, light eaten up by blackpainted walls and ceiling--and glittering in the dark on these a galaxy of tags, stickers of bands, the youths of strangers.

A place of casually accepted sin alongside shrewish, puritanical anger.

Also a place of grandiose and wonderful

absurdity, maybe for the same reasons. The place where all skater kids and runaways with nicknames like "Roxie" and "Brick" ended up after the 90s were over and they no longer got roles in movies. A place that, if wandered through drunk, and you have a soul left for it, no matter how hateful, you'll make some friend for however many minutes that lasts.

The night finds me skipping my community college English class (at SPSCC, 2 college dropouts ago), instead going to La Voyeur for a show. I couldn't tell you what bands were playing, what arrangement of drunk teenagers were noisemaking, but the me of 8 years ago DID see fit to preserve this memory.

Apparently I was "standing there, all of a foot away from a guy that looked like a Stormtrooper sent forward in time screaming with the force of holy war and just bloodshed amplified a thousand times and slamming distorted hatefuck noise through my flesh like invisible ocean waves." And apparently, this made me interact with strangers the only way I rightly felt empowered to: smashing into them. Somewhere in that night, through a foggy sea of self-medicating cheap vodka, I see something new, something pure in the way only impure children can be. I see a boy of maybe 17 with a slight figure and the sides of his hair buzzed, wearing a black trenchcoat about 7 sizes too big for him and somehow pulling it off. I see, as I soon learn, Raven.

He's all of 100 lbs soaking wet. I will later learn he has a hole in his heart, owed to a birth defect--a literal bleeding heart. And despite that, he could give a fuck. In the pit I smash him round and round and pick him up by the shoulders like I'm trying to imitate that scene from Titanic as violently and homosexually as possible.

Some people fit in so conspicuously well in a place that it's hard to tell whether they were created by that place or vice versa. For all I know, downtown Olympia could all be one massive hallucination of this boy. I wouldn't be able to tell any different. Raven came here with a handful of other people, all leathered up sons of suburbia ready to show their attorney dads what little rebels they are. Raven, however, is just some kid off the streets. To my isolated brain, desperate for any kind of brutal sincerity, he WAS the streets.

The first set ends. Half-dead, I drag myself out of the cave for glasses of water, including one for my new friend, who comes to meet me in the tunnel between the bar and the stage on my return.

Olympia, as it often does, produces a roughly 20something, vaguely trustifarian shaped human. This one is carrying an overpriced sandwich, courtesy of the

house. They soon bump into Raven, and that sandwich meets his water, also courtesy of the house. Making the bold decision to be miffed at getting bumped at a hardcore show, they tell him to buy them another fucking one, you fuck.

Behind Raven, I barely hear any of that. But what I do hear, and see, in the form of shards of plate splattering like an IED around my boots, is that his response was to bump them again, this time intentionally, hard enough to bring that sandwich and the thing it was on down to the ground.

We continue on past them outside, with Raven yelling, back into the tunnel as he passes into a dining area full of people, "TRY SOMETHING, YOU C*&T." A sound strategy as it turns out, because calling the bluff of people around here with threats of actual confrontation tends to get nothing more than pissed off expressions and grumbling in return.

This, for someone who has been stuck inside--some shack out in the woods, in their own head, in a society they don't understand--is a liberating thing to see. I expressed this liberation by laughing my fucking ass off, continuing to follow him outside, crinkling bits of sandwich and shattered plate underfoot, however followed by grumbings we were.

It was at that moment that I decided, officially, that we were friends.

Near the bus stop across the street, Raven's usual hiding spot, we sit on some cinderblocks facing the view of downtown, drinking and shouting over this place that has changed so much and so little.

I get more acquainted with the friends of Raven that have been around, finally entering into the foreground of my crush-stricken eyes. This includes the two punks who would manage to get a DUI later that night, 3rd one they'd earned that month, and the big fat one whose birthday it was and who told me to fuck off when I started bumping into him in the pit. Hop-rich, sickly sweet foam flows. Youth does one of the things it does best and enjoys the cheapest booze money and a valid ID can buy, it still being a special occasion rather than a daily chore, a coping mechanism.

I hear a bit of Raven's backstory. He is indeed a proper street kid, with a real Olympic-Dickensian street kid musk to him. He grew up in group homes and in and out of rehab. He later tells me that he's originally from Salem, Oregon, but dropped out and hit the Greyhounds of America for a good long while when he was 15 or 16. He landed in downtown Oly, and immediately fell in love with it.

It's interesting to hear, because on the one hand, it brought to mind the mixture of envy and leering pity I felt for him. He's free and has roamed much of the land, for lack of anything or anyone to keep him tied down, and any home aside from whatever it is I found him in that night. On the other, it was one of the few times I could pretty well tell where he emerged. I'd seen Salem the year before, to see the eclipse. Images of that city flashes through my mind as he tells his

story-- Of the playground downtown turning into a tweaker resettlement camp with chained-shut porta potties on the one hand, and the park near the state-worker suburbs being perfectly maintained as if by Apartheid on the other. Of haves and have nots, of those who pretend to care not actually having any fucks to give. And so the existence of this creature makes sense to me.

Chemically prepared for further bludgeoning, we return to the show. The latter half is a culmination of everything that led to that point. Even more teenage rowdyboys show up, all staunch individualists dressed exactly the same. Losing myself, I go all out, hearing later through hushed whispers behind my back I shoved someone's date.

At some point during the heavier songs, I pick up Raven by the shoulders and swing him round like a flimsy wrecking ball against others. I notice a few seconds after he ends up running off, and I follow.

He collapses against the pavement wall outside and tells me I've managed to pop his shoulder. I feel terrible and apologize and he tells me to shut up and not fucking bother. In retrospect I think this is both his stubborn pride showing and also because we were literally friends from smashing into each other like lunatics in the first place.

I sit out there for a few seconds, feeding him booze and babysitting him. And then we return, for a time-- until the hour strikes that once more we are magically spirited away, marking some laundromat's earthen roof our own with spilled suds, piss, memories.

Raven and I are once more fucking with each other, drinking, remembering things. And once more there's a crowd around, a bigger one now in fact, including an old, formerly friend of mine from a prior attempt at college, and many more random punks. At some point, probably sometime I was talking shit and madness on a level out of proportion with my scruffy innocent nerd appearance, Raven looked at me.

"Chris, did you know you're fucking cute?"

My response, staring back into his eyes, takes a few seconds to formulate, being carried as it was by synapses like phone lines half bogged in floodmarsh with liquor and shocked stiff with the suddenness of any other human being seeing something in me.

But when the signal managed to make it from my head to my arms and legs, it consisted of pinning him down, kissing him deeply and pouring beer down his throat, in front of everyone.

I notice little of the reaction, a wide-eyed look from the aforementioned friend, varied laughs and silent looks from the punk crowd. I see it in flashes and all it does is make me enjoy myself that much more for, in my own feral and needful way, outpunching the punks.

There would be one or two other times that I hung out with Raven.

These would include him describing how he got shot in the ass, and, at my urging, dropping trow to show us the little .22 pinhole some inches away from the base of his spine. (continued p.14)

Poetry

LE VOYEUR (cont. p. 13) He would explain the occasion: how, midway through fucking a sheriff's daughter, said sheriff got home, taking aim with a little plinker he kept on him and getting Raven in the ass as he majestically lept out the bedroom window. It would include walking by one of those old manholes covered with arcane symbolism, being threatened with a beating for stepping on it—having it explained to me that those are ritual markings, real bad juju. (Which fits comfortably with the fact that this was the era of the Great Olympia Cat Mutilator.) These fleeting moments would also include visiting the freeway, finding myself enchanted by the monolithic tapestry of brightly colored 11th grade manifestos, memories of lost childhoods all painted on top of each other and suffocating each other out—like tears in rain, like a snake shedding its skin into new all new forms forever, ever discarding the old. And even if 99% of them just boil down to "I WAS HERE!" shouted in shades of black and red, they were, in fact, there.

It would include, a year or two from that original meeting, running into him again.

He had gotten older—had aged faster physically than the intervening time would suggest, in fact.

He had just gotten out of rehab, again. He had a new nickname, which I won't repeat here, and a hat that had permanently been sown to his head since the friend of his who gave him it, one of the few people

he'd ever felt close to, committed suicide. He talked about how he saw a big chunk of meth on the pavement the day before but had the strength to just grind it into the dirt instead of fiending. He would say he hadn't had a proper meal in two days and, buying him nachos at the Reef which still existed in those days, he would prove that fact with how quickly he demolished them.

I would feel simultaneously happy to see him and sad at what the world had so fast done to one so beautiful, what he had done to himself at its beckoning.

But, that also was years ago.

I wrote in my original piece on these events that, "in the time following those nights they achieved, in comparison with everything else in my life, the status of folk legend." Still true. The Le Voyeur that I knew then is gone. My friend is probably also gone. The me that existed then was gone, and I do my best with my scheming and desperate attempts at building a respectable life to bury him. Nothing that was ever can be again.

But, at least it was.

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An unabridged version of this article is available now on our website, cooperpoint-journal.com

SHARED JOY IS DOUBLED AND SHARED GORROW IS HALVED

by Kavon King

Laughing amongst the golden roses, our hearts share their color
Our bodies move in sync, our souls resonate like no other
When You fall and need time to rest, I shall hold your rope
And when I am sick and dreadful, you'll help me cope.
Strangers we were for most of our lives, But today and tomorrow, I call you my brother

When life kicks me down and drags my mind through the gutter
The pain and humiliation isn't so bad, if it's a joke your lips utter.
Because when Joy from a friend fills up the spirit, It leaves no room to mope.
Laughing amongst the golden roses

I remember when you said you were overwhelmed, that your life felt too cluttered
When I heard the news, my body froze up, incapable of even a shudder
I don't know how i slept that night, all i remember was the next morning when i awoke
I know that I wept and cried, and in my sorrow I thought of your Joke
Through the tears i was able to hear, although only a mutter,
Laughing amongst the golden roses.

9

by Amy Olson

I remember riding my pink scooter,
Kicking against the pavement so hard my foot went numb.

I'm riding a horse with a long flowing mane alongside ocean cliffs,
there's a misty fog and rain streaming bullets.
Embraced in a gorgeous silk gown- I am so distraught.

Too many suitors,
sigh
my kingdom depends on me, I must make tough decisions-
I am a princess after all, and these are the problems princesses have.

But I'm not a princess,
I'm a 9-year-old frolicking in the pouring rain.
My mom just woke up from her nap,
her screams bring my scooter to a screeching halt-
There are marks on the pavement behind me.

I remember an acorn getting caught in my wheel.
Launching my small body into the air- the pavement caught me as I slid down the hill.
Shredded,
my white cargo capris slowly fill with red.
I felt nothing at that moment.
A slow spreading sting grows within

me as I walk back with Amelia.

She tends to my wounds.
Picking gravel out of my skin,
disinfecting and bandaging.
She is gentle and calm,
I say she would be a good nurse.

I'll never be 9 again and there's a part of me that is happy about it.

I do not miss being at the mercy of "them"-
But I am nostalgic for who "I" was

I miss me

The truest me I've ever been-
Unabashed and bold
Imaginative and unafraid
The world was expansive and mysterious,
and I dreamed of doing so much!

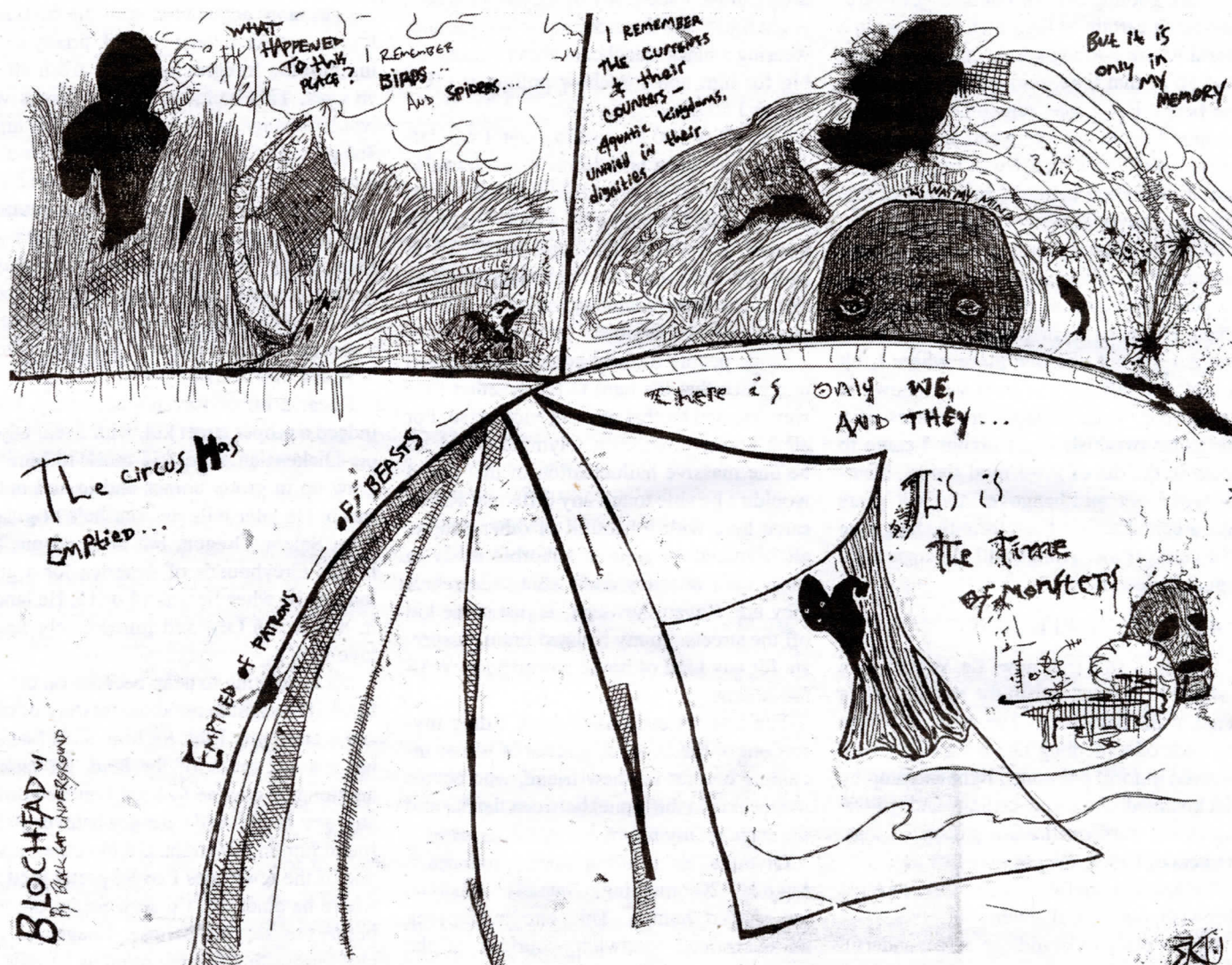
But as I have grown,
I have lost my ability to dream and fantasize like I once did.

Everything is reality now.

I know the dangers- I know the risks- and while I know I could overcome them-
I know I won't so why even think about it.

I wish I could talk to her again,
I wish I could have her guidance,
I wish I could tell her all the things she needed to hear-
to avoid her turning into me.

But I'll never be 9 again so why even think about it.





COURTESY OF THE CPJ

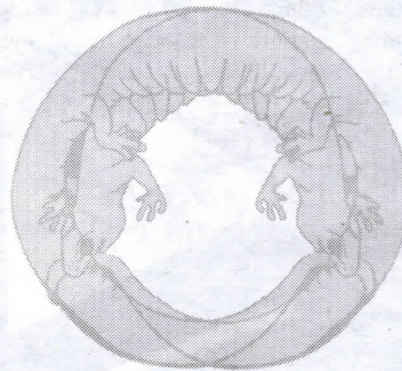
Looking for the horoscopes? We are too.

Regrettably this past month, our staff has had to pull the breaks on our investigations of the stars in order to properly hunt down the leads and urgent mysteries in our backyard. Due to the pressures of journalism intensifying, we have elected to put our horoscope resources on the back burner for the foreseeable future.

But a CPJ without horoscopes is like an Evergreen without trees. We're now looking to outsource this section of the Journal, searching high and low for cosmically literate members of our community who would be interested in writing the horoscope section for future issues!

If you or your astrology-pilled roommate think you're up to the task, please contact the CPJ at cooperpointjournal@gmail.com

OUROBOROS:



Together/Apart A Retrospective of Graduating Seniors

QR to link tree with all the details:



Submissions open until
March 17th 12am,
show opens April 2024

Contact & updates:
ouroboroshowcase@gmail.com
or @ouroborosretro

During the foundational years of the class of 2024, artists created in isolation only to slowly be reintroduced to each other in person. As we prepare to graduate after four years of remote, hybrid, and in-person learning we finally have a shared space to exhibit our works together and collectively mourn and celebrate our experience of 2020-2024. This is a student-led opportunity to showcase graduating seniors' artwork in the Evergreen gallery from throughout their education- please consider submitting art (of any visual medium) from 2020-2024, highlighting progression or development of your art. Works in progress are acceptable forms of entry.

Undergraduate Commencement Speaker Auditions

Tentative date: Monday April 22

Tentative time: 3-5 pm

Location: Purce Hall: Lecture Hall 1

Auditioners should prepare a speech no longer than five minutes, incorporating the 2024 commencement theme:

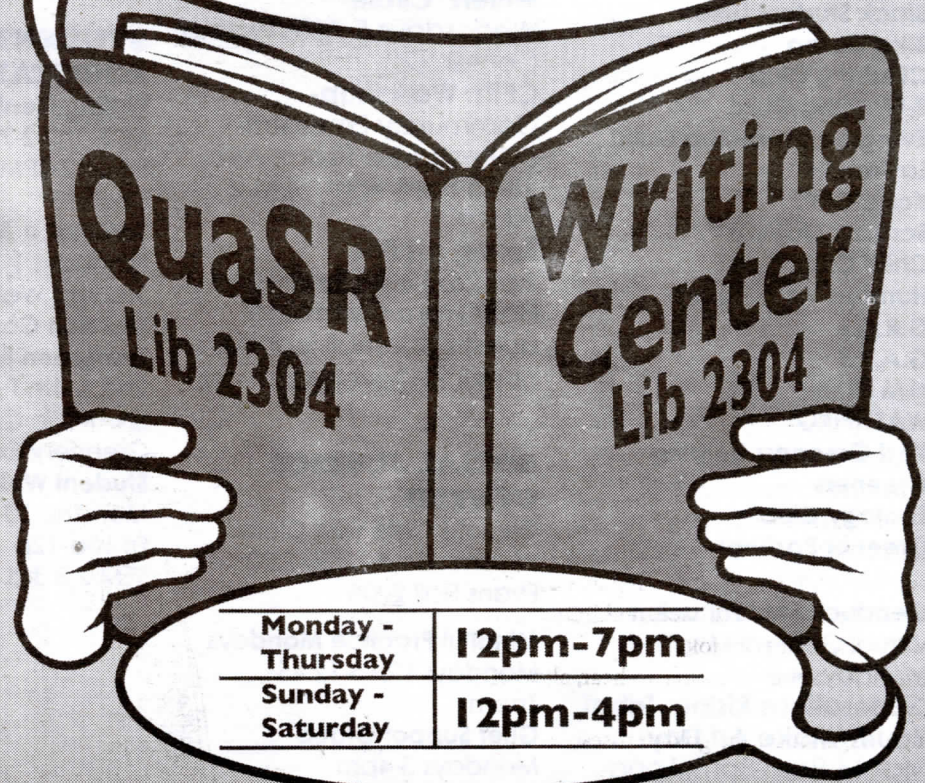
"All that you touch you change. All that you change changes you. The only lasting truth is change." - Octavia Butler.

*Anyone who can't make the live auditions can submit a speech recording to be played at the auditions. Audition recordings are due on April 17, 2024. Media Services is offering some times for students to come record their auditions on the Oly campus - info is in the form RE dates/times. **Auditioners should sign up to audition using this form, whether they are auditioning in person or using a recording:** <https://forms.office.com/r/fiTCMgTdPw> (QR code of form below) Only degree-seeking undergraduate students graduating in academic year 2023-24 can audition. Graduating seniors who don't plan to audition are invited to enjoy snacks and vote on their class speaker and only undergraduate seniors are allowed to vote.

2024 Commencement Student
Speaker Audition Registration



Need help getting tutoring?
Want to sharpen up your writing skills?
Come visit the QuaSR for all your
math and science needs and the
Writing Center for more!



Monday -
Thursday
Sunday -
Saturday

12pm-7pm
12pm-4pm



View of Clocktower, March 2024. Photo by Zach Lehman

ST * FF TO DO

Places To Be & Things To See.

On-Campus:

CLUBS

Find Spring Meeting times at the **STUDENT ACTIVITIES CLUB FAIR**
April 10th, 12-3

Arcade Projects
Astronomical Society
Black Student Union
Bike Co-op
Climbing Club
E-Gaming Guild
Evergreen Tabletop Guild
La Familia
Yoga Club
Scream Queens
Chibi Chibi Con
Humans v.s Zombies
G.R.A.S.
G.A.P.S
ELM Club
WASHPIRG
Yes! Greeners Helping Greeners
Ecology Club
Greener Pastures

Geoduck Student Union
Virtual General Meetings
Mondays 4-5
Generations Rising: Tribal Youth/Make Art Day-
Mar 16 9am-8pm, Long-house

Slightly West Submissions-
Evergreen's student literary publication, submit art or writing by March 22nd
Melodies From the Earth: Chamber Singers Concert-
7-9pm, Com Recital Hall
Writers' Circle-
Wednesdays 5-7pm Writing Center
CERT: Workshop-
Community Emergency Response Team, Apr 23-25 8am-4pm, SEM 2 A1107
Spring Art Fair-
Apr 26, 12-4, Library 2nd Floor Front Overhang, questions email juanita.hopkins1@evergreen.edu

SOCIAL JUSTICE CENTER

Climate Cafe with Class
Wednesdays 12:30-2:30
Evans Hall 2205

Mindful Practice Mondays
Mondays 12:15-12:45
Zoom
Grief Support Group
Mondays 3-4pm
Jan 8- Mar 11

SEAL

Rock 'Em SOC 'Em: Students of Color Social Hour
Mondays 4:30-6PM
Glitter Hour: Queer & Trans Social Hour
Friday 4:30-6PM
Crafting Connections
Mondays 12:30pm - 1:30pm

STUDENT ASSISTANCE

Writing Center
M, T, Th 12-7PM
F-Sa 12-4PM
LIB 2310
SafePlace Advocacy Hours
Mondays 1-3PM
Student Wellness Services
Thurston County FB Evergreen Foodbank
2nd & 4th Tues : 2pm - 4pm
BNARC in CAB, Next to Greenery Exterior
Student Wellness Services
Mon-Thu 10-12pm, 1-3pm
Fri 10a-12p
SEM 2 B 3rd Floor

Off-Campus:

Jellyfish Method, Rat Cage @ The Mortuary-
March 15th, 7:00 pm, DM @OlyMortuary for address

Thurston Youth Climate Coalition
Ages 13-21
2nd and 4th Fridays
Olympia Timberland Library

Trans Only Open Gym
Sundays 3:30-4:30pm
Pressing On Fitness
\$0-25 Sliding Scale

Saturday Market
West Central Park
Starting May 6
Saturdays at 10am-3pm

MEM//BRANE Tour Kickoff @ Lucky Liquor in Seattle-
April 12th, \$10 before 8pm, \$15 after. From Bellingham WA is going on their first tour down the West Coast

Dry Socket & MEM//BRANE @ Dumpster Values -
April 13th, 6:30pm, \$15, all ages. Dumpster Values Collective 302 4th Ave E Olympia WA

SUBMISSIONS

for the April 17th CPJ

Open NOW
thru APRIL 10th

Poetry!
Creative Writing!
Events!
Opinion!

Our pages will be open to ongoing memorial submissions.