

Swimming Against the Stream Since 1971...

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# The Cooper Point Journal

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## HOW WE WORK:

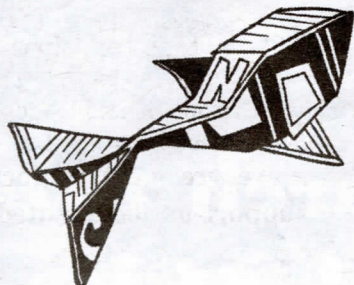
The Cooper Point Journal is run by students attending The Evergreen State College in Olympia, Washington. We are funded by a combination of subscriptions, local advertisements, and student fees. We aim to provide information on public art, events, and culture both for Evergreen and the larger Thurston 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](mailto:cooperpointjournal@gmail.com)

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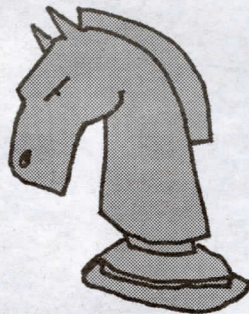
## CPJ PRESENTS:

# "END OF WINTER CRUNCH" EDITION

BROUGHT TO YOU BY: **TERRIBLE WEATHER** and **MJ'S F'ED UP ANKLES**

note  
from our  
creative  
director:

"looking forward  
to another soggy  
spring break in  
Wet City, USA!!!"



## LETTER FROM THE EDITOR:

Dear Readers,

I am still sulking over my loss at Cool Chess to Sako yesterday and my head is still thinking in frames and running on plumes of smoke from animating in Shaw Osha and Neely Goniody's class Art Time: Painting and Animation, so I'm going to have to keep my introduction to this month's paper quite brief.

Inside these pages, you will find another wonderful batch of comics, some sentiments regarding policing on the Evergreen campus, and an installment of Evergreen Horrors that brings to light some new info about a well-known Evergreen monster.

I hope you all have a beautiful month, and to see you all out playing in the sun if it decides to stay out for more than two minutes at a time.

You look great,

Mj

**Attention!!!** The CPJ will be looking to fill our staff for the coming **2023-2024 school year!** If you are interested in writing, journalism, and possibly becoming a part of the student newspaper next year, stop by the **CPJ this spring during our office hours!**



## BREAKING BARRIERS TO ACCESS:

**SUPPORTING EVERGREENS UNDOCUMENTED,  
UNDERSERVED, AND DACA-MENTED COMMUNITY**

**BY GRACE SELVIG**

This week I sat down in-person for a casual live interview with Diego Lopez, Evergreen's Undocumented/Underserved Student Support Specialist to learn more about him and his work here at Evergreen.

**Grace:** So how about we start with your name and official job title?

**Diego:** Perfect, I'm Diego Lopez, my official title is the "Undocumented/Underserved Student Support Specialist". I'm with the First Peoples office, that is short for "First Peoples Multicultural Trans Queer and Support Services"

**Grace:** How did you get started in this work?

**Diego:** With this position specifically? I've always been active in advocacy and immigration work because I myself am undocumented and am a student. So that is kind of where I started getting involved with on campus advocacy, looking at different groups and learning about what sort of work they do, and I had heard about the position and decided that I wanted to apply. When I first entered the school, Juanita Hopkins was holding the position then and they were helping me going through the process of applying and considering my legal status, and it was really great to have someone to talk to, specifically about what that might look like for me and so when I heard about the position, I was really excited about applying and potentially offering that assistance to other students.

**Grace:** Have you always wanted to work in this type of field, or did you have other goals before?

**Diego:** Ya so, I've always been interested in law and having the immigrant background, that's kind of where my focus has been. Beyond that, it's been a matter of how best to help people in that situation. I've always been interested in law and politics; I was usually known as the person who is saying "What is coming up on the ballot?" And those types of situations. So that is definitely something that drove me to this type of work. But again, for me it has always been a matter of how do I best help individuals, especially those with similar backgrounds as me. I was a coding teacher for a while, and I was trying to focus on accessibility in coding. I did it in Spanish a few times, stuff like that, and there's been various things that I've gone into and with tech, making sure that tech is accessible. And I was inter-

ested in becoming a lawyer, and support services is where I'm at now.

**Grace:** What has your education looked like throughout your life? Where were you before Evergreen?

**Diego:** So I went to school in the Los Angeles area, Pasadena Community College. It was a great time there. There I was also involved there with immigrant communities and support services the college had. From there I moved to Washington state and that's when I started doing coding education and like I said, being mindful about accessibility and making sure that when students were learning about tech that they were doing so with kindness and mindfulness about how it affects various communities. Then from there I found Evergreen, it was a really appealing school to me, and I decided to pursue a bachelor's degree. That is kind of where I started getting involved with the school and eventually found the position and applied.

**Grace:** So, when you first came to Washington did you start out in Olympia?

**Diego:** No, I was in Seattle. I was in Seattle for maybe 3 or 4 years teaching tech in the Puget Sound area. I knew of Olympia and I knew of Evergreen because I had friends who lived in Washington and had attended the school here, so I had heard about it. It was part of the reason why it was a campus that I investigated, and the schools support for immigrant communities is really what caught my attention, I could tie a name to the position and know that that individual was someone I could speak to as opposed to just having a vague statement, some office, saying that this is something that we care about. Knowing that there was someone dedicated to having these services was really inspiring to me.

**Grace:** So, on a day-to-day basis, what does your engagement with students look like as a support faculty?

**Diego:** So, one thing we started was "meet & greets" to get people acquainted with the First Peoples office. Covid-19 kind of made this whole adjustment to online learning, online events, online communication broadly, now that we're moving back towards an on-campus presence, we're hoping to continue having events and engage students in that way and additionally we are trying to get the word out through other faculty and having them be informed that I exist and if they ever hear of students that might benefit from this office to send

them my way. Right now, that's primarily what we have been doing to get the word out.

**Grace:** What I've been told is that once your contract expires it's kind of up in the air whether or not you'll be re-signed?

**Diego:** I will say that the position was temp, it was under the temporary staff. Evergreen is currently in the works to make that position permanent or exist long term. There is work done through advocacy in the state government and also on campus and making sure that the campus is aware of my position and showing the benefit at large. I've done classroom visits as well. The position is titled "undocumented/underserved student support specialist" but what we realize is that in speaking to these issues we are bringing awareness to broader immigration issues, student advocacy, student involvement with local politics, and that has been great to see as well.

**Grace:** I think I remember you have had involvement and visits with El Camino path?

**Diego:** Yeah exactly, definitely classroom visits there. I'm currently trying to engage with other programs and other faculty. And also, other offices. I've connected with the student wellness office, kind of reviewing that if a student who is in my status tries to use their services, what would that look like? Navigating those systems, including financial aid and offices like that.

**Grace:** I can imagine for some students it's probably like a Venn diagram of need based on what offices they're visiting and stuff.

**Diego:** Yeah definitely, you know it's always difficult to navigate offices, there's a lot when attending universities and then in addition the community I work with always has some hesitation or fear when engaging with official offices, so helping navigate that and finding ways to bridge information from these service officers to the students, that's where I step in primarily.

**Grace:** Is there anything that you want the student community to know about your position?

**Diego:** That while the title is "undocumented/underserved" and I spend a lot of time making sure that that group of students feels empowered to access services on campus and feels the agency to exist on campus, that I am happy to engage with any student regarding immigration, local politics, and that kind of stuff. There are mixed families out there where a student might not themselves be undocumented/underserved or DACAmented but they might have a family member who is and informing them helps the broader community. Individuals might have friends, individuals in the future might run into someone who is, so more information is always better. Again, something that I would like the broader student body to know, that I am happy to engage with them and connect with them just as much as I am here to serve the undocumented/underserved and DACAmented population.

**Grace:** That's awesome.

**Diego:** Yeah, it's super exciting, it's

great, you know I really like Evergreen as a campus, so it's been such an amazing opportunity to be able to be a part of the staff and help connect with students.

A week before my first meeting with Diego, I joined La Familia Club coordinators Maria Atristain and Luz Peña in meeting with Dexter Gordon and John Carmichael during their open discussion hours in the CAB (typically Wednesdays at noon). Maria and Luz voiced the importance of El Camino faculty and the value that current faculty bring to that pathway. They also brought up concern for Diego's position. Because Diego's position is classified as temporary, it is due to expire. Luz and Maria made it clear that Diego's position is very important to our student community. John and Dexter returned that sentiment of Diego's importance and stressed that the position of Undocumented/Underserved Student Support Specialist is a desired permanent position. We were told it came down to a matter of resources, we made the personal assumption that resources meant money. It's no secret that the pandemic has affected the spirit and enrollment levels of the college and that means less funding available. As a group we hope that by having that conversation with John and Dexter we voiced the importance of Undocumented/Underserved student support from the student body and made it clear this position is worth the financial priority. And after having my conversation with Diego, it is clear that this type of support is responsible for bringing new students into our campus community.

If you are unfamiliar, La Familia is an affinity club on campus for Latine students to come together in community. Their meetings are Thursdays from 4:30-5:30 at Sem. 2, 3rd floor of E. Meeting activities include event planning, community organizing and outreach, student support, and fostering cultura. Members of the La Familia club are currently working on an event called Farmworker Justice Day, a day where the community comes together to talk about farm worker labor rights, unionization, immigration and undocumented workers rights. This year's Farmworker Justice day will be on Wednesday, May 3rd. Follow La Familia's Instagram for updates on events: @tefcfamilia

If you would like to contact Diego, his office hours and location are:

**Monday (in-person CAB 324):  
10AM - 3PM**

**Wednesday (remote Zoom/MS  
Teams): 9AM - 3PM**

**Friday (in-person CAB 324):  
10AM - 3PM**

Hours might vary, so it's best to check the Undocumented/Underserved page and book a time to meet.

[evergreen.edu/undocumented/  
support-undocumented-students](http://evergreen.edu/undocumented/support-undocumented-students)



????

# EVERGREEN HORRORS:

a look into unexplained campus phenomena.  
submitted by L

## THE EVERGREEN MONKEY

Local meme and terror, the Evergreen Monkey is the subject of understandable ridicule. Macaques are social animals that thrive in a range of climates. With a diet consisting mostly of plants not native to Washington, many are quick to dismiss its existence at Evergreen, as, in all likelihood, a normal macaque would starve to death. Due to the sheer absurdity, those who have reported sightings of the Evergreen Monkey have been shamed and ridiculed. While a joke to most in our community, we few know this monkey is no laughing matter.

**SCIENTIFIC NAME:** Macaca thibetana

**SPECIES:** Tibetan macaque

**GENUS:** Macaque

**MONIKERS:** Goblin Monkey, Lupusimian Shambler

**DIET:** Carrion

**ACTIVITY:** Cathemeral

**SIZE:** 28 inches - 6.4ft

**WEIGHT:** 43-188 pounds

**DESCRIPTION:** Able to transform on a whim, this moribund macaque can take on a range of faces. When completely unaltered, its back is a washed-out sandy brown while the rest of its body is a mixture of grayed out fur with tufts of livelier brown coloration. Regardless of form, it has small sickly bald patches dotting its body that ooze a yellow grime. Small bumps plague its skin causing its fur to look uneven as the hairs fail to weave into one another.

The following is a description of the transformation as described by a trusted colleague:

*"As it approaches the shape it has been gifted, its body extends to lanky proportions and its figure sharpens. It is as if its flesh is straining itself to contain another beast. Its ears rise and sharpen like horns, as the bald spots grow larger the tail stretches with a swift cracking noise and its fur puffs up as if hit by a wave of static. The snout begins to snap and churn as it reaches out to form a large and violent snout. A strange scraping sound becomes audible as its nails grow thicker and stronger till they begin to resemble hooks. When fully transformed, the monstrosity barely resembles its kin, and wields a strength not meant for mortals."*

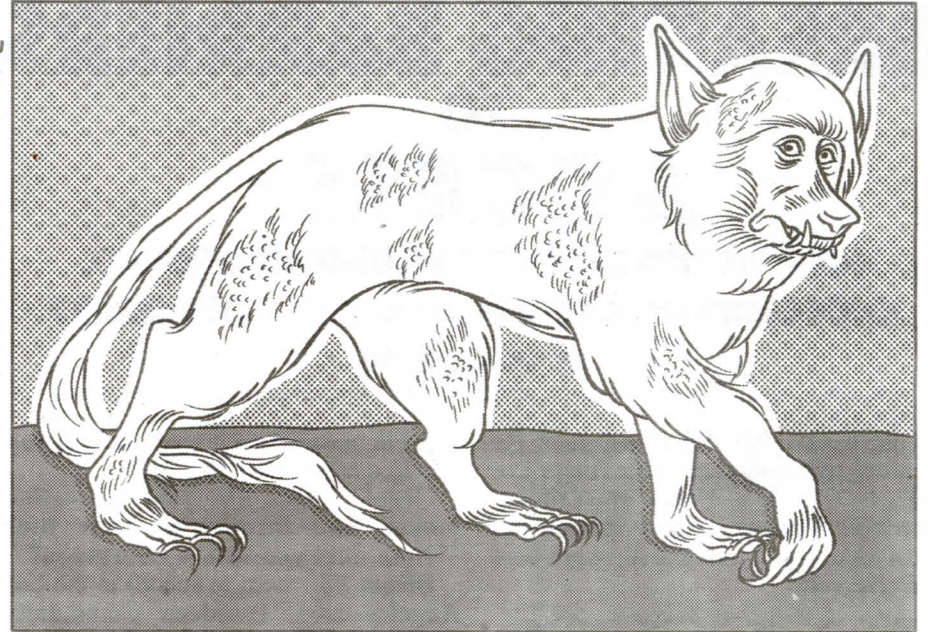
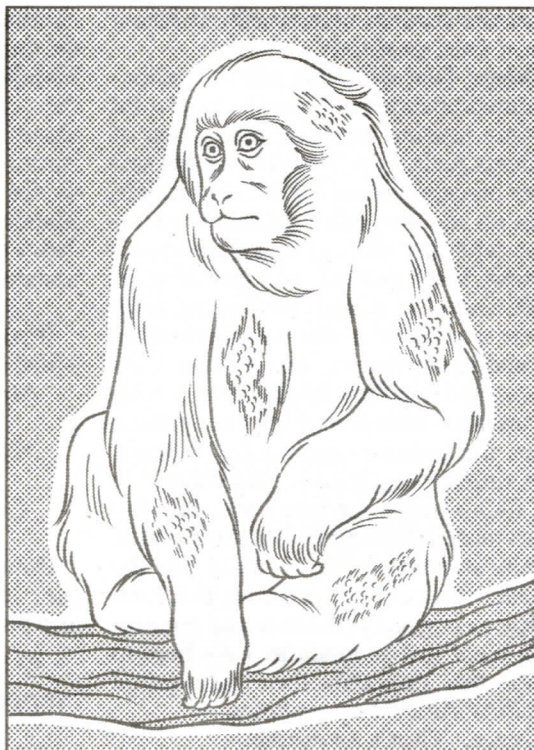
### TRAITS:

- **HAZARDOUS:** Any contact with a Common Rot Pelt is guaranteed to result in sickness, even skin contact is dangerous.

- **FOLLOWER:** As it consumes carrion it tends to follow around predators so it can pick up and hide the scraps. If you spot it, know there may be a greater danger just around the corner.

- **TERRITORIAL:** It sets up borders by rubbing its putrid musk on surrounding trees. Its territory can also be identified by the lingering smell of rotting flesh it has tucked away and a noticeable increase in flies in the area. Its turf can change over time, so always be vigilant of your surroundings.

- **AGILE:** While faster when swinging among the trees, it has no trouble running through the tangled greens that cover our woods. Able to move quickly and silently, know that running or keeping your eyes on it is not an option.



**OUR LUPUSIMIAN:** By no means "one of a kind", our local Macaque is the result of a rare although not unheard-of phenomenon that occurs when one of our cousins is infected by a therianthrope\*. The Evergreen Monkey is believed to belong to the Common Rot Pelt subtype of lycanthropes, but it's hard to know for sure since we can only compare it to human lycanthropes for reference.

The underground community widely believes that the Evergreen Monkey was not born out of pure chance. It is very rare for monkeys and apes to contract therianthrope\*, and Common Rot Pelts are notorious for infecting their victims with a strange sickness, but rarely propagate their lycanthropy. The macaque's ability to shift forms at will implies it was turned during an annular or total eclipse. Eclipses are times of flux, and with therianthrope's\* ties to our stars and lunar cycles, the celestial convergence results in a merging of the beast and core being, closing the normal split between the two. For a Tibetan macaque to be brought alone to Washington, and not only infected with lycanthropy, but a hard-to-transmit strain, raises a lot of suspicion. The sheer unlikeliness of these odds caused even professionals to take the Lupusimian Shambler as a joke, and inevitably, so did the public.

The current theory is that a local pack created it as an experiment; although to what ends we can only guess. Packs tend to be good at concealing their presence and larger ones tend to be nomadic to avoid drawing attention, but there are a few we have identified as living in the area over the years. We have a large collection of Den-less, who call our woods home, three mixed packs that live in or around the Olympia area, and there are rumors of a small purebred pack that has made a home among the waves. All this to say, there is no one party we can definitively point our proverbial finger at, despite the claims of some in the underground community.

Although deadly, it is not confrontational by nature. Both macaques and Common Rot Pelts are aggressive and territorial, but they don't actively look for fights. Feeding purely off carrion, it tends to hide whatever remains it finds till they are aged to its liking. Many mistakenly believe our Lupusimian Shambler is a predator due to sightings of it being frequently accompanied with the sound of a train horn and nearby bloody massacres, but that noise and spilled blood is the work of an altogether different horror that lives in our woods. Unless you stumble onto the monkey's turf, remain respectful, keep your distance, and you should be safe from the so-called Goblin Monkey.

\*Therianthropes are typically humans who are capable of turning into animals. Most famous among them are the lycanthropes, a subtype of therianthrope that transforms into members of the canis genus. Therianthropes are divided by genus, then species and furthermore by special subtypes like "The Common Rot Pelt" which have defining physical and behavioral characteristics. Apes and monkeys can be afflicted by therianthrope but the transmission is not as effective cross species. There are even recorded cases of dogs and wolves contracting therianthrope, but outside of primates, its effects become wilder.

Got horrors of your own to share?

Submit them to @evergreen\_horrors over on instagram!

Monkey illustrations by Alec Phipps.





## Fungal Kingdom Spotlight Part I: Likin' The Lichens

By Hero Winsor

*The Fungal Kingdom has been a two quarter upper-division program in mycology and lichenology taught by Lalita Calabria and Paul Przybylowicz. Over winter quarter, students in this program have been doing independent projects in groups. Over the next few issues, I will delve into these fascinating projects and explore mycology as a whole at Evergreen.*

On Monday March 6th, I sat down with student Jae Andersen to discuss their group's lichenology research. Lichens are a symbiotic relationship between a fungal component and a photobiont (which are typically either macroalgae or cyanobacteria). The my-

cobiont, or fungal component, receives its energy from the photobiont. Some researchers hypothesize that there is a third symbiotic component to lichens: yeasts.

Yeast species have been found in lichens, and some theorize these yeasts affect how the lichen body or thallus is formed. While attempted many times over the years, a lichen thallus hasn't been cultured in the lab in a way that resembles lichen in their natural environment. Jae Anderson worked with group members Nathan Kent and Levi Hamilton to investigate the presence of yeasts in the prairie lichen genus *Cladonia*.

While most surveys of lichens have focused on the presence of yeasts in the cortex, or waxy membrane-like structure found in many yeasts, past surveys have found yeasts in the thallus of *Cladonia* species. *Cladonia* do not have a cortex, meaning all yeasts found must be in the thallus.

Jae and their group mates originally wanted to see if there was a relationship between usnic acid, which is produced in certain lichens, and the yeast populations in *Cladonia*. They collected the *Cladonia ciliata* species which does not contain usnic acid, and the subvariant *Cladonia ciliata tenuis*. To identify the mycobiont, they made initial chemical tests, then they used PCR testing with an Internal Transcribed Spacer (ITS). ITS sequences are useful for distinguishing between species in the same genus because the region is present in

all samples and its sequence is different enough to identify a specific species or subvariant. Polymerase Chain Reaction (PCR), can be used to amplify, or make a large number of copies, of this region so it can be sequenced. After discovering a significant amount of their sample was the lookalike species *Cladonia portentosa*, the study was expanded to include this species and adapted to study the species of the yeasts themselves.

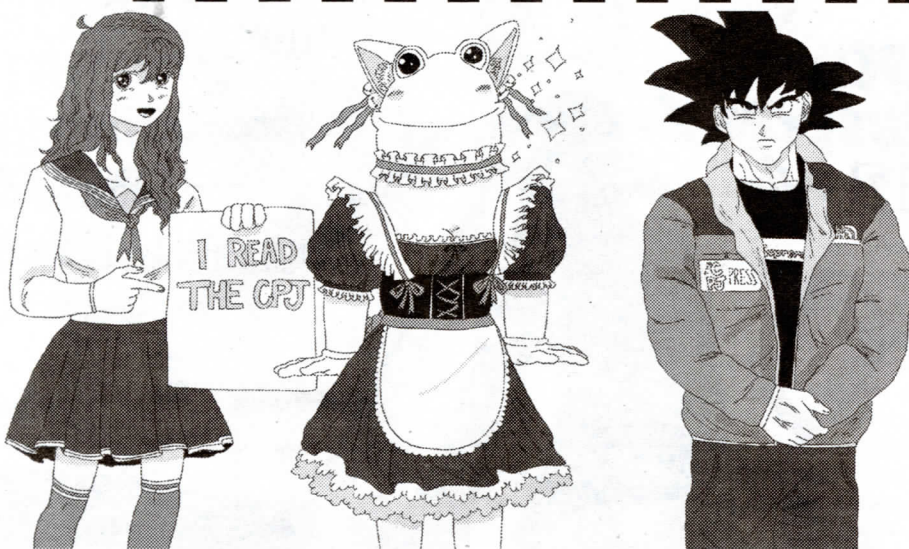
PCR was also used to identify the yeast species present in the *Cladonia* samples. The sequences of the yeasts found in the *Cladonia* samples were of the same species of yeasts found in other *Cladonia* species suggesting there may be *Cladonia*-specific yeast species. This is also significant because the same species of yeasts have been found in European *Cladonia* samples.

While this research did not wind up answering the questions initially asked, of whether usnic acid has an effect on the yeast populations, it raises other interesting questions in lichenology. Why are the same species of yeast present in lichens in entirely different continents? What role do these yeasts play in lichens and do they affect the development of the thallus? Jae intends to do further ILC research into this relationship, putting them and their group mates to the cutting edge of lichenology research. Meanwhile, they will be presenting their research from this quarter at the Northwest Scientific Association (NWSA) conference later this month.

Jae encourages other students to do upper division science at Evergreen. They gained a love for surveying through this program, something that they hadn't had much interest in before. They also expressed appreciation to the professors of this program, as well as their group members. Jae intends to further study lichenology and has a deep interest in molecular biology.

During the course of this interview I, of course, asked the very important question: "Are lichens edible?" Apparently, there is little research into this area. My initial thoughts would be that they would be crunchy, as they spend most of the time in a very dry state, however because they have no way to store water, Jae expressed concern that all of the water in one's mouth would be immediately soaked up into the lichen like a sponge. Lichens are more commonly used for dyeing fabrics. However, lichens grow incredibly slowly, so sustainable harvest is crucial. Would I eat a small lichen salad for science? Yes, I would. I'm joking... maybe.

*As always, if you have any fun and funky research coming up and would like to be featured by the Evergreen Eye on Science, feel free to contact the Cooper Point Journal at cooperpointjournal@gmail.com. The next issue will feature some more mushy (get it) science, and the Eye will see you all again in April.*



## CPJ X CHIBI CHIBI CON FEB 25, 2023

By Kaylee Padilla

From my perspective at the tiny corner occupied by the CPJ table, this year's Chibi Chibi Con, taking place on the Evergreen campus for over 20 years now, was as vibrant as ever. The sheer

quantity of people in the campus' fairly large auditorium was something that filled myself and others with anxiety, but the various people walking around in some of the most intricately made and colorful cosplays I've ever seen didn't seem to mind. The atmosphere at Chibi Chibi Con was an engaging one, featuring a variety of different events for cosplayers to participate in, two being a cosplaying contest and a lip sync battle

performed in cosplay.

The cosplay contest consisted of several cosplayers displaying their costumes, playing out the characteristics of the person they are portraying, and details on how they created their cosplay. Cosplays included "Lady Vintage", whose cosplay was comprised mostly of rhinestones and put together by the cosplayer, "Link", whose cosplay took over 6 months to create, consisting of much woodworking and hand sewing, a "Five Nights at Freddy's" cosplay, which consisted of foam and paint, and many other handmade costumes that took several weeks to months to create. When deciding the winners for the contest, which had three different cosplay levels; beginner, intermediate and advanced, the hosts and crowd participated in a short discussion about love, inviting different audience members to join on stage and let the crowd indulge in their love life, some being personal and others pertaining to the character's love life. It gave off a sense of endearment and togetherness, something I realized resonates

deeply within the cosplay community, and it was beautiful to witness.

The lip syncing contest went on later in the day; it consisted of cosplayers selecting their own song to lip sync to and putting on entire performances, filled with lively choreography, props to add flare to their performance, and genuine emotion, drawn from the performer and audience.

My day at Chibi Chibi Con was an eye opening experience. Despite the intimidating crowds, seeing so many people in the same place, expressing their love for their fandoms through cosplays that were painstakingly made by each passionate person, and engaging with others within the same community, was a wonderful thing to be a part of.

*Thank you to the Chibi Chibi Con team for hosting an amazing convention and making room for us the Cooper Point Journal to have a table!*

*Until next year,  
Your friends at the CPJ.*

CPJ mural by alec phips



# Community

## Love- not Cops- In the Library editorial by Fern Roush

*Content Warning: this piece makes explicit description of the forced detox and murder of my friend, Rob Talbot, by police in March 2018, and contains descriptions of the somatic reactions I have when trying to work as a Peer Writing Tutor with police around. Please take care of yourself if you decide to read this article.*

I could start at the beginning, or I could start here—at the thick pane of insulated glass in between the Evergreen Writing Center, and Red Square. Looking out the large window wall of the WC, one can see the huge leaves falling off the improperly pruned trees filter past the glass. The wind picks them up, the rain weighs them down. Rain falls and streaks the glass in needed tears. Folks walk by, to get to the library, to the CAB, to class. The window nearly always inspires the empty focus needed to get some words out onto a page, both for myself, and for the many writers that come in and out of our center.

But it's nearly always interrupted.

It's a November evening, dark enough that the lights lining Red Square have turned on, illuminating the piling leaves up against the glass. I am sitting at tables we pushed together for Writers' Circle, where myself, my co-tutor, and a handful of writers—both students and alums—have come in to share in the camaraderie of another week of trying to get words down on a page.

Lights flash outside the window.

A dark grey vehicle with tinted windows, a nice, large truck, moves deftly and spryly, spinning in front of the glass window. Barely hesitating, the vehicle throws itself in reverse, quickly backing up up to the far wall lining the Daniel J. Evans Library entrance.

I freeze. I stop mid-sentence. I can feel my eyes glaze over. I have worked hard to prepare our agenda for today, to make space for the writers that have showed up to receive my services, which I am paid for by the State of Washington, at least in part funded by our tuition money.

Cops.

My co-tutor knows me well, sliding a hand forward and leaning towards me, while steadily making eye contact, he says softly "It's ok, Fern, it's ok". The voice and physical presence of a trusted coworker pulls me back into the room. I try to get my brain back on track. I pull my eyes away from the light, the glass. I will my shoulders to relax. My heart is beating fast, my breath is frozen, unreachable. I want the pain in my knuckles to go away. I will my voice box to make words, which are usually my greatest asset, my labor, my love.

I speak. We continue. I never want this to happen again. Of course— it happens again.

As an educator and peer tutor, I am tired of cleaning up after capitalism and our carceral education system. I'm tired of trying to create safe learning spaces for our writers, our students, without address-

ing systemic violence. As outward-facing, service-oriented workers, teachers will nearly always face pressures to be "neutral", lest we avoid alienating students, peers, other teachers, administration. We're asked to swallow our opinions, our experiences, our gender identities, to do our jobs, and—in spite of the emotionally-informed pedagogy expected of us—we swallow our own emotional experiences. Are we really in a safe working environment, and are our students in a safe learning environment when regularly exposed to violent agents of the state?

No. We're not. And "neutral" silence doesn't help.

There's no amount of nonverbal communication, ritual, slowness, bringing in outside support, meta-communication, inquiry and emotional support I can extend to other my peers and the writers that come into the center, which will change outside conditions. I'm happy to create sanctuary under capitalism, and I am beyond grateful to be trained with these skills to do my job. The Writing Center has been more of a home and safe space for me than I've felt in quite a while, and I don't want the safety to stop at the glass, because it never does. I want it to be truly safe. Not just emotionally safe; I want armed members of a racist, ableist, classist "security" force out of our library, the Daniel J. Evans Library.

A very dear co-student has a sticker on their water bottle, which sits on a shared table while our professor lectures: "Kill the Cop in Your Head — ATL". We met just months before Tortuguita was gunned down, but many years after Lorenzo Kom'boa Ervin's essay outlining the many hypocrisies of American Liberalism. As educators, we're constantly putting our whole being into growth, because we can't just "make" education; teaching requires our whole presence, our mental, emotional, physical bodies. Often caught between institutions that demand we act as authorities, and students who are un-doing years of carceral, colonial educational trauma, we are constantly taking individual, personal responsibility for the Cops in Our Heads. Our teaching practices actually rely on empowering our students, often to the detriment of factory-based educational systems that track learning through worksheet productivity, test scores, and colonial language standards. Considering all the work we are putting into letting go of any authoritarian teaching practices— especially at the Writing Center whose pedagogy champions writer empowerment and non-hierarchical peer relationships— when do we move towards getting the cops out of our community spaces?

There are actual, real cops, in real time, in our very real library, and they are... shaking hands with staff?

It's mid-January. I am working with a writer who is an Evergreen alum, on their master's thesis in their MFA program, at a small liberal arts school in NYC. I am overjoyed at the prospect of working with this person, in my favorite medium, in the intimate, safe setting of our video platform, in one of our breakout rooms. Before I know what's happening to me, my eyes move to motion outside the window.

Two white, able-bodied people, dressed completely in blue-black, walk swiftly to the circulation desk. The white curl of headset microphones travel from their ear to tactical pockets on their chest, white letter-badges stand out: POLICE. I hear myself say, out of habit, out of survival, to the writer who is across the country in our video chat: "There's... cops, in the library". My eyes move through the window to their belts, as whenever there are police in my space I immediately begin to assess their weaponry: at least one gun, probably pepper-spray and a taser. I can't tell from this distance, their weapons blacked out in their holsters. The cop is dancing back and forth, lithe. They're... smiling? Laughing even, and shaking hands with the bosses at the circulation desk. I tell the writer that everything is safe: "there isn't an emergency".

I am lying. I am trying to make myself, and the writer, feel calm.

There is, however, an ongoing emergency: of giving armed forces access to our public spaces— spaces specifically designed for learning, safety and calm— under the guise of "community policing". In My Grandmother's Hands, the author Resmaa Menakem argues that to prevent police violence, we have to engage with police at a community level, advising us to... play basketball with them? The argument is that if we hang out with cops, they will have more empathy for community

members, and they'll have less somatic stress and trigger reactions, resulting in a less violent police force. Surely, if we can "co-regulate" with these armed agents of the state, essentially co-dependently using our trauma reaction to fawn over violent oppressors, they'll stop murdering black and indigenous people at such high rates? My heart beats fast, my tongue tingles and dries. Part of me goes limp, and part of me tenses. I will not be co-regulating with police, in the library or anywhere. We need to stop dumping money into training, paying, and welcoming police into our spaces. There's no amount of Neo-liberal somatic practices, no deep breathing, no basketball games, worker chit-chat, no smiling and waving, no office jokes that will change the historical reality of policing in America.

I pull myself back into the session with this writer, who inspired me two years ago to come into the Writing Center. My life is coming full circle, and I am being asked to give back to someone— who had given me so much— by starting me down this path. I pull my eyes away from the police, I pull my mind away from my many critiques of the Social "Justice" center, who gladly invites police into their space while also hosting films deploring police violence. I am trying to not be angry that this is the same office spreading "self-care", at the same time they would welcome police into their space.

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I do agree with the author of My Grandmother's Hands that I have a choice, although it is not the one the author would want me to make. I chose, instead, to co-regulate with my people. We read poetry, this writer pushes me when they push themselves. We go. We revise, fearlessly, beautifully, taking risks and diving in.

It's February. It's cold. It's hard. There are so many anniversaries of so many deaths. I love the crisp light on the snow, but I spend most of February waiting for my subconscious to turn itself inside out, as it does mid-March. I have to watch my mind do this every year, because if I don't, it could get really bad.

So, let's go back to the beginning. I can't pinpoint the moment I met Rob. He was just... always there, knit into the fabric of our little city, just a two hour train ride south of NYC. There was no one thing that was most beautiful about Rob: from whistling RnB, his love for my more-than-just-a-little aggressive rescue dog, his lipstick, his sweaters, and the many, many people he brought in and out of our home. Community and love circled around Rob, and, after we had both experienced so much housing instability due to our shared diagnoses (bipolar, schizoaffective, addiction, and just being plain weird), living with Rob was a dream. I was a little farther along in my sobriety (ok, Rob was not sober, and not exactly trying, but whatever), and I think I hadn't let go fully of the care-cop in my head. I loved him like a big sibling, asking

him firmly to put the glass away and never leave drugs out for my dog—my only two rules. We didn't ask each other to do dishes (our third roommate did, but whatever), or to change who we were. Then, after a particular party involving umm... a few too many loud folks late at night, our landlord had had it and threw us all out. Without knowing we could fight eviction, we all packed up. I was pretty heartbroken and frustrated, and had minimal contact with Rob after that. It seemed this idyllic, post-addiction, post-institutionalization world we were trying to build together, one of poetry and food and people and music, was always out of reach.

A few years later, Rob tried to add me on Facebook, sending me a message that he wanted to talk. Struggling to set boundaries with addicted family members and just rather exhausted by the world, I did not respond. A few years after that, Rob was on methadone, and struggling with his psychosis. Rob had been rejected by the hospital where he had been trying to check himself in. Alternately, I could write this scenario as it truly was: society fails neurodivergent people seeking housing, supportive structure, and community, so they become "frequent fliers" at medical institutions. The hospital had tried to "set boundaries" with Rob, denying him medical care. Frustrated, he pulled the fire alarm at this fine medical establishment, immediately garnering the attention of the Real Cops—not just the ones in our heads. While in custody, they

failed to give Rob his methadone, which he was legally prescribed and physically needed. Forced into a medically un-assisted detox (a painful, hellish and dangerous process), Rob ... pooped himself, while in solitary confinement. Upon finally being able to shower, he refused to leave. I can only imagine how good warm water must have felt while detoxing, without any kind of care. Instead of meeting my friend's needs, they placed Rob in 5-point restraints, physically assaulted him, pepper-sprayed him, and left him alone.

Then Rob died. Or rather, I could write that sentence as Rob was murdered by people paid by the state, trained to hate and murder black, indigenous, poor, crazy, sick, trans people. Rob was killed by a historical lineage of slave-catchers, debt-enforcers, and people bent on criminalizing "abnormal" behavior in the form of gender non-conformance and neurodivergence.

None of my truth-speaking will bring back Rob. I hate February. I hate March. I don't really hate months, or winter—I'm just tired. As someone who loves a lot of things: animals, people, ideas, writing, trees, dogs, other lovers, learning, poetry, I hate that I lose time like this every year. Maybe I have Cops in My Head left to let go of—I hate that I hate, but I will never find love for the police. Love implies I find community with those in blue, and I will never find that to be true.

Rob loved poetry. He wrote and read a lot of it on our couch, the couch he

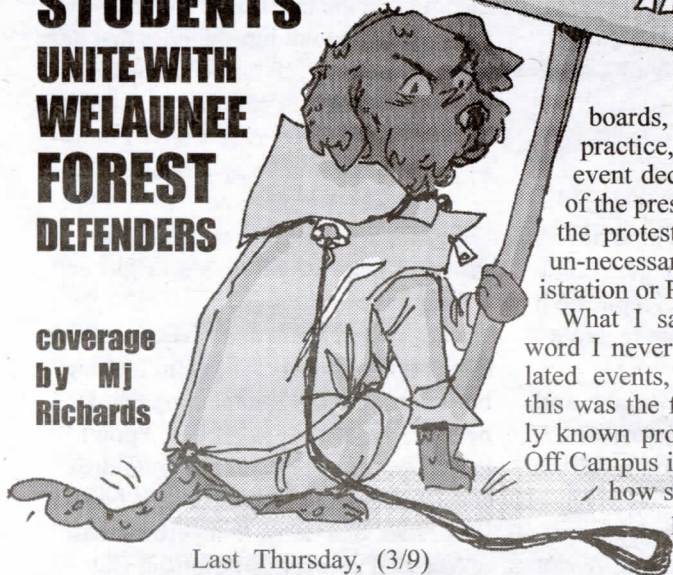
lived on in our living room. Normal people thought that was "a bad idea", but I loved waking up in the morning, making coffee, and Rob was just.. there: singing, drawing, petting my dog, who also passed away two Februaries ago (that's harsh February, why?!). What was a transient home for some was a longterm home for us, and I honestly think if it hadn't been for the landlords, the police, we could have lived like that for a long time. We were so happy.

Especially towards the end, Rob was not perfect. He was wild. He upset us sometimes, he scared us, and towards the end, he stole from us and was doing all sort of... unfortunate things. No one deserves to go out the way he did. Yet, he loved like no other: Rob was the one who showed me that our weird, neurodivergent mumbblings were indeed—beautiful. I do not know always why I am here, and Rob is gone. None of it is fair, but I can try to right some imbalances, by writing poetry, by using the powers I have remaining to love on the world, to make and honor our art, to use our voices, and encourage everyone to do so. We simply cannot do that with police wandering in and out of our spaces, no matter how much we can evict them from our heads.

Please, help me do my job. Get them out of the way. Schedule a session with us, come experience me doing what I truly love to do. Perhaps there will not be police in the library on that day.

## STOP COP CITY: EVERGREEN STUDENTS UNITE WITH WELAUNEE FOREST DEFENDERS

coverage by Mj Richards



Last Thursday, (3/9) I attended a protest held on the Evergreen campus standing against both the new military-style complex dubbed "Cop City" in Atlanta Georgia that has recently begun its construction in the Weelaunee forest after a long occupation by local protesters that ended in a brutal sweep by Atlanta Police department, which included the murder of activist Tortuguita. Students here at Evergreen stood with hundreds

of other protests happening nationwide this week of action to show solidarity with the movement in ATL. I had heard about the event through fliers posted on the student activities boards, which is a fairly standard practice, and on the day before the event decided to attend as a member of the press, in order to make sure that the protest was not treated with any unnecessary involvement from administration or Police Services.

What I saw at the event was, in a word I never expect to use at police-related events, heartwarming. Being that this was the first anti-policing and widely known protest on campus since Cops Off Campus in 2020, I was curious to see how student action would go here post-pandemic. Around thirty people - which is quite large for an Evergreen protest - converged in the field by the HCC at approximately 4pm and stood in a circle quietly playing Boomhaur and waiting for the organizers to get things rolling. After signs were handed out, but before any loud speaking commenced, Executive Associate to the Vice Provost and Head of Student Affairs Andy Corn approached the group with a pamphlet

explaining the free speech policy at Evergreen. Almost all of the people around me seemed to take a copy, and after an exchange of pleasantries Andy and a couple of other members of administration and faculty kept a fair distance, but a close eye, for the remainder of the event.

After Andy left, and a few more people trickled into the crowd, an organizer took to the middle of the circle and explained that they were here in solidarity with the larger movement against Cop City, but also here to protest against police on Evergreen's campus. While this organizer was talking, another handed out small pieces of paper with the words to the chants they caught the rhythm and then proceeded on their planned march.

As the group marched they chanted things like "EVERYWHERE IS COP CITY, EVERGREEN IS COP CITY STOP COP CITY" and "T-E-S-C! A-T-L! All you cops can go to hell!" While walking at a brisk pace past the CRC, behind the Greenery, and onto Red Square. Once the group was there, they paused for a brief moment in front of Evans Hall and administration before continuing forward for a loop by Police Services, by the Lab buildings, and back to Red Square.

Once the group finished their march, they stopped in front of Evan's Hall again for a few of the organizers and anyone who felt like sharing their voices on the subject to stand up and say something. A total of five people gave impassioned speeches about either personal or political experiences with Police Violence. While the speeches took place, a few other folks from around the area came in and listened along.

After the group gave a quick wave to Administration to let their opinion be shown and a loud BOO towards Police Services to show that the presence of their building looming over an area meant for "free speech" was not appreciated, they started a blaring and improvised chant of "FIRE EVERY COP" Which lasted from the heart of Red Square all the way back to the rec field and could be heard on almost every corner of the campus.

After the march ended, almost everyone who attended remained in the area for another half an hour or so to talk to each other and learn about other ways that they might be able to get together and help the anti-police movement move forward.

As the crowd started to trickle away, I couldn't help but notice a little dog dressed in a yellow raincoat happily weaving through the legs of the crowd making its anti-police voice known and bringing a smile to the faces underneath the masks the entirety of the group was wearing. And when the group was finally gone and I was walking back to the CPJ office to drop off my high-visibility press jacket it hit me that despite searching a wide area around the march myself and having multiple on-campus eyes to see what they were up to, Evergreen Police Services was nowhere to be seen during the entire event.

Whether they sent Andy Corn there to do the dirty work or went to the track field instead of the rec field or maybe just decided today they didn't want to fight this battle, the complete lack of police services at the event made it feel unlike any protest that I have ever attended; safe.



# Artist Feature

# RUE MURO HEARN

artist interview by Natalie "Lee" Arneson

"My name is Rue Muro Hearn, I'm a non-binary multiracial artist from east side Long Beach, CA. I mostly work in graphite and mix media, primarily focused on conveying the human figure through portraiture. I'm a shoe collector and food enthusiast currently based out of Olympia!"

**CPJ: What is your first memory of creating art?**

Rue: My first memory of making something was being in third grade and me and my friends really liked Veggie Tales. My friend's mom would come in and show us how to draw certain characters and at some point, she comes in this one day and shows us how to draw SpongeBob. Then me and my friends are goofing around and we're like, I really like Larry the Cucumber, I think his name is, and he has this one episode where he has like these plunger ears and he's like Spider-Man, he's like swinging around the city. And my first memory of drawing is drawing Larry the

Cucumber as Super Larry, or whatever his name is. And that's my first memory.

**CPJ: That's fucking beautiful.**

Rue: It was really bad, but it's somewhere in my garage at my dad's.

**CPJ: Nice. I mean, what do you feel like came out of that experience? Was that just like, something clicked?**

Rue: Yeah, it was just fun. Like, it was just I enjoyed thinking about something and then putting it on paper, and there was something really satisfying about that, and from that point, I kept drawing because of that. Cause me and my friends were just goofing around, like, check this out. Like 'whoa, that's so cool!' I was like, I know, right? Isn't that neat? I just remember being like, holy shit, whoa, you can just make things and that was, like, weird to me.

**CPJ: I love that though. What art style do you enjoy working with the most?**

Rue: I mostly do realism. I've tried to branch out a little bit, which is more

my current artwork is a little more surreal, less like, hyper realistic, but um, for as

long as I can remember I've been trying to just draw what I see. So mostly I do like figures, people, faces, portraits—

**CPJ: Larry the Cucumber.**

Rue: Larry the Cucumber, the best portrait. Uh, yeah, that's mostly what I do. I do realism, hyper realism.

**CPJ: What mediums do you typically work with?**

Rue: I mostly do graphite, I do digital art, sometimes, but mostly pencil.

**CPJ: Is there a particular reason for that? Or something to do with access? Like it's just what you always have access to?**

Rue: I'm colorblind, so whenever I try to use colors it just doesn't work out that well. Um, yeah, whenever I've tried to use color, one, it's difficult to get used to another medium, but two, whenever I tried to use color I like, I couldn't get the gradients right. So I just stick to graphite because it's just like a grayscale.

**CPJ: Nice. What is it that inspires you to create?**

Rue: Um, it sounds superficial, but I just like drawing things that look pretty. Like I just think that beauty is something to strive for in art and like, I don't think I don't know. There's no, like, deep meaning in what I want to convey, the meaning usually comes after what I just want to put on that page. I just think things that look cool deserve to be out there. I don't know.

**CPJ: Is there a piece that you've made that you're most proud of? Or one that you just like, really love?**

Rue: Yeah, it doesn't have a title. It's still one up on our wall, actually (see back page). It's just a drawing of a woman's face, it's like half done. It's really just like the face and part of a hand. I don't know, it is really cool to me. I kind of blacked out when I drew it, I was just like, super tired and like just kind of letting things flow onto the page. I don't know. I've never been able to replicate it again. It was just like a certain feel to it that I really like.

**CPJ: When you create your art, and when you have created art, do you think a sense of identity emerged from that?**

Rue: Yeah, for sure. I think that, one, just like being an artist is an identity and a label that you take on. So in that way, it's definitely shaped me. But also, I feel like the way you have to explore yourself to create something is a relationship I have a very, like tangled vision of, right? Because when you're making something, it's very personal or it's not, right? And untangling that mess of like, 'why am I making this?' I feel has played a

major role in helping me find some sense of identity. Because I feel like there's a lot of subconscious things that you do when it comes to art and like making those artistic choices, it's all from a catalog of memory and stuff that you're not very—that you're not super paying attention to, but it tends to come out.

**CPJ: Would you like to further elaborate on that?**

Rue: Yeah. When I say that there's like a subconscious, it's almost like a file cabinet of, like, memories, experiences, things I've seen. Like I have a huge mental catalog of just like visual inspiration, just from the world, from other people's art, my friends, my childhood. And I kind of draw from that while I'm making things that I'm not even like aware of, and so reexamining stuff that I've made, with the hindsight, I guess, to understand why I'm pulling from those things, has helped me cultivate that sense of identity and understand my own identity more because I understand the subconscious actions and choices that I make while I'm creating, and I can apply that to my life. Like the things and choices that I make, just coasting through my day. You know I feel like it's a very intimate experience with yourself to dive into why you do things.

**CPJ: In that sense, has art been kind of like a mode for you to better understand yourself as well?**

Rue: For sure. I think without art I would definitely be a lot more lost as a person. So, I'm very confident in my identity and the labels that I've chosen for myself, and not just the ones that have been put on me, you know? I think it's given me a sense of self that I wouldn't have if I didn't create art. Cause I think by creating art, I develop a relationship with just who I want to be.

**CPJ: Do you have a specific definition of beauty? There's no right or wrong answer.**

Rue: Yeah, I think that I recognize the distinction of beauty when I'm looking, but I don't think it's something that I necessarily label. It's just like, I don't know, some synapses in my brain fires, and I recognize, I'm like, 'that is beautiful.' Like that thing, that person, that object, that scenery, is beautiful. But there's no descriptors that come to mind it's just like a spur of the moment, snap judgment. You're like, 'that's it, that is something that I admire, that's something that I want to replicate, that's something that I just want to like, I don't know.'

**CPJ: Like a gut feeling?**

Rue: Yeah, You just know. Especially when you're like making art, you're like





ah, that was good. I liked this one.'  
u're like, 'Oh, yeah. Score for me.'

**CPJ: Larry the Cucumber levels.**  
Rue: Exactly! Super Larry? Amazing. But yeah, I feel like it's just like a cognition that you make. I guess I'd beauty is never defined because I constantly find things that I never thought could be beautiful before until I see them in the moment. Like I'm always looking for things, like imagery, because I draw. So whenever I'm looking around, I'm like, 'oh, that light looks cool.' Like my life—not even just taking in moments—I'm looking around, I'm constantly finding things that I want to replicate or implement in my art. And I feel like to be an artist, or something that comes with being an artist, I feel like you just look at the world as things to pull from.

**CPJ: Is there any specific part or piece of your journey thus far as an artist that you'd like to share or talk about that has just either really formed your work, or just has really impacted you?**

Rue: Yeah, totally. So I'm from Long Beach, California, and I grew up there, like, 18 years, and I moved to Olympia, Washington for school. One of the key differences I realized is that the people I'm around are very different. Just like in culture, race, gender, ethnicity, whatever. It's very different; it's two stark contrasts, both just in the environment and the people, right? And I felt isolated in my identity when I first moved here, because I was like, I am a mixed Latino, Latinx person of color, and I'm queer, and I feel like I have to check one of those here in Washington, at least in the space I was in. I feel like I had to choose one identity to be in the foreground, versus at home, I feel like I could be both or all of whatever. I just feel like I could be me, and that was my first label forwards in the community that I created and grew up in, versus when I moved here, like I said, I was like, I have to choose who I am. And that feeling was difficult. And it was, like I said, isolating. And when I made artwork, I was kind of angry. I was kind of angry that I was being forced to go back to this place where I had to choose one thing about myself to represent all of me, and all the things that I am. And when I was making art, you know—I was like 18, 19, when I was here—I found myself creating a lot of things that reminded me of home and my culture, specifically, like, very Latinx-inspired, like, from my family from Mexico, my friends from South America. Just things that I felt like should be shown and represented that I feel like weren't accepted.

**CPJ: Do you still feel that divide now? Or that pressure?**

Rue: I feel like with the people that

I've met and the friends that I've made, and the family that I've met here, I don't have to. But I feel like when I interact with people that aren't a part of that circle, I still feel some of that pressure. When I was growing up, just as a mixed person, I still had the same thing, then I got a little bit older and people got more accepting, and things got easier. But I feel like I almost have to revert back to that place when I'm talking here.

**CPJ: It must be a jarring experience to have finally, as a mixed person, figured out your identity and come to terms with how you identify, and then to go into this new environment where it's like, okay, fuck you got to rehash it again, with a whole different audience. And who knows how that's gonna go.**

Rue: Yeah, right, every time. Because like I mentioned, when I was growing up, people always asked, 'what are you?' And there's a different way people who are curious and people who want to label you and put you in a box, and I find that that question comes up a lot in an almost scolding way up here. Because in California, people are like, 'oh, what are you?' and it's like a chance to connect. Among other mixed people of color, it's like a unifying thing, like, 'what are you?' I want to know, like, I'm curious.' A lot of my friends here, I've had that experience. But I feel like when the majority of people here they're like, 'what are you?' You're too tall to be Mexican. You're too fair skinned to be whatever. You don't look native.' It's like, 'I don't recognize that and that makes me uncomfortable' versus the celebrating of difference.

**CPJ: Yeah, and that's a big difference, a huge transition. See for me, that was it. I was lucky enough to kind of be able to come to this college, and this environment, with already that level of armor kind of built up. I'm sure it just must have been quite an upheaval, and like you said, isolating to suddenly just be plopped down into...motherfucking wonderbread central.**

Rue: Exactly. Yeah, that's real as fuck.

**CPJ: Everyone's just trying to figure out what type of racist to be.**

Rue: Yeah, I'm like, dude, you're saying the wrong slurs! Like that's not even me. The fuck? But, yeah, it was a jarring transition. Because, like you said, I also had that similar experience, building up that armor. I think that I was fortunate enough to meet a small community of people who allowed me to take it off, and then I kind of got dropped back into it. And

that was the weirdest part. Cause I was like, 'I feel confident' then I'm like, 'I don't know anymore.' Especially being that young, like, I'm not that much older now, but it makes a big difference. I was like, I just don't really get it. I don't understand why people are making me feel like this. I think, so I was confused, angry, and that kind of influenced a lot of my artwork. Because I was like, I just want to feel like me, and I don't understand why I have to explain that.

**CPJ: Has that changed, as you've grown and lived up here for longer?**

Rue: Yeah, for sure. I feel like now almost, it's kind of funny, my art's become proving to me that I know who I am, rather than making it an outward thing. I'm worried less about what people think, because I know. I've become confident in my own identities to recognize it and still identify it when people trigger those bad memories and whatnot, you know, or like, say those things that would normally make me feel, as a younger person, insecure. I think that's just part of growing up.

**CPJ: Good old growing pains.**

Rue: Exactly.

**CPJ: As you've gone through all these different transitions, and your relationship with art has kind of gone through those experiences with you, what is it that art means to you now, in your current life?**

Rue: I think what art means to me now is it's an avenue to appreciate things. I said before, like when I make art, I just want to make things that are

pretty, things that are cool, and things that I like, and things that I think other people might want to see. But I almost feel like now it's just become like a, I appreciate these things and I want to represent them in an artistic way. Again, becoming less inwards, moving out, and more outwards, moving in and just taking in things and appreciating things. It almost feels like a meditation when I make art now.

**CPJ: Awesome. I guess to close it out, are there any last thoughts or anything you want to further talk about, elaborate on, or just something we haven't touched on that you want to share?**

Rue: I think that everyone creates. I think that, y'know, if you don't label yourself as an artist, I think that people make things. And I think that there's power in knowing that you can make these choices on a small level to enjoy your time. Because like people who don't consider themselves artists, they journal, or like they write, or maybe they do scrapbooking, or they make coffee in the morning and they're into making their coffee a certain way. I think that there's power in knowing that you make things every day. And I think that that's something a lot of people forget about. Cause, like, you have the power to change small things and you can do bigger things in your life, but also you don't have to, and appreciate the things that you do and the art that you make while you're going about your day.

*Check out more of Rue's art on Instagram:  
@chioison*





## On Passing Pt. 2

Continued from the February Issue  
by Maxine Howser

*Author's note: On Passing makes explicit mention of transphobia, cissexism, bigotry, eating disorders, drug abuse, and mental illness. As the author, I can't in good conscience recommend that you engage with this article if these are difficult points for you.*

The most salient way to describe trans people, and moreover why they belong in our society, is to say that biological sex, itself a construction, is separate from gender, which we share in equal authority to our cis counterparts. Under the modern understanding of social constructionism, cis people have no enforceable ownership of gender that isn't also had by trans people. If this is the case, then why should the standards we hold for ourselves and our bodies, appearances, and personalities, be so deeply beholden to those standards as they exist not even in real-world examples of cis people, but rather in cis people as portrayed by the ghastly zeitgeist of a broken, capitalistic media? Really, we aren't sociologically justified at all if our end goal isn't to seize figurative ownership of gender and turn it over to the ownership of nobody. The logical conclusion of transgender people being accepted and understood is that the barriers we're trying to fit ourselves into may exist before us, but are also continually renewed in existence by us. It's critical that it is known by the broader population that transgender people exhibit vast variance in their shades of transness, in a way that's functionally similar to how cis people possess remarkable biological differentiation with regards to secondary sex characteristics.

A great worry that I've had for quite a long time is the toll that the exclusivity of passing exacts upon young trans people who are socially disenfranchised, especially those who live out their

trans identities primarily online. Anybody who's spent a cursory amount of time observing the trans communities of 4chan, for example, will take note of the prevalence of pejorative language being used by trans people against other trans people. I want to clarify that my position isn't and never will be that these individuals are at fault for the circumstances that result in this behavior. I would like to believe that these attitudes are the result of factors like living in predominantly anti-trans areas; transphobia and cissexism from family members, etc. This is merely to note how harmful this phenomenon can get in the realm of the trans community and solidarity within it.

See, it would be fair to say that naturally, when faced with being thoroughly atomized and alienated by transphobia in all real world settings, a trans person would be most prone to turning to 4chan. Most would agree that 4chan and other deep annals of the internet are incredibly unlikely places to find solidarity and support. In turn, they develop a scorched earth view of fellow trans people, degradingly calling peers "clocky" (a term used to describe an obviously trans person, as in to be easily "clocked") purely out of bitterness. The described circumstances are likely to force one to take on harmful views of their very own community, like the birth of Tolkien's orcs, and the dialect is often indistinguishable from the similarly insular, esoteric communities formed by similarly disaffected incels, who are consistently using terminology interlaced with inextricable misanthropy. Complaining about "chads" with self-invented language only deepens the alienation. Despite my attempt at research, I still have absolutely no clue at all what a "gigahon" or "BDD passoid" is, and when I actually happen upon a definition for these terms, the logic behind them just leaves me with even more confusion.

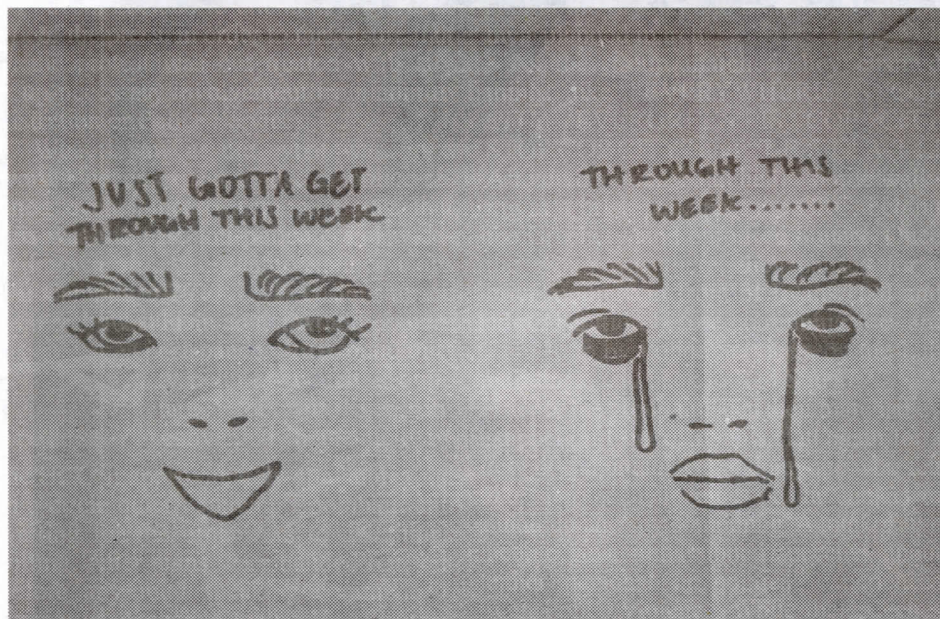
These people, as I keep trying to hammer in, are victims of oppression, and a lot of them simply need to be provided support and solidarity to grow past that behavior, but they still must be approached with an element of responsibility for their incredibly toxic behavior. Pessimism about transition, in the mind of a trans person, is innately concomitant with experienced transphobia, and years spent in an echo chamber of cissexist harassment. However, this does not excuse the doubt and alienation sewn within the mind of a young trans person when told such untrue things as "you won't pass if you transition after 19", or worse yet treating HRT before puberty as the only true way to transition. My worries became greater as 4chan's community of infighting began to spill onto other social media platforms. It's an especially insidious possibility to consider, and adds an entire new dimension to the danger of pervasive subconscious transphobia, and also demonstrates why it's so inarguably integral to our causes that we heavily re-evaluate passing. My greatest fear is that the atomization that strikes a trans person in a conservative, cissexist environment, only serves to further atomize these same trans people, which results in them proceeding to not only fail to form solidarity amongst one another across the internet, the largest yet least efficient meeting space we

have ever devised as a species, but also lashing out at those same trans people. As ironic as it might sound, infighting must be fought at every turn.

What I'm getting at with all of this, more or less, is that despite its use in survival within a cissexist society, passing deals a counterproductive damage to all trans people, has an undeniable link to antiquated norms of gender presentation/appearance and sexual biology, genuinely threatens our ability to justify our own existence to others by unduly contradicting the sociological reasoning behind such a thing, and radicalizes unlucky members of our community to such self-hatred that it stunts our ability to form legitimate solidarity amongst one another. The latter result can prove to be completely destructive to our pursuit for liberation in the context of the currently horrific state of affairs. I hope I have illustrated well that this is an issue that must be considered with more reservation and critique in mind than to view passing as an innate, ascribed goal.



To read this article from the beginning, along with other web-only features, visit our site [www.cooperpointjournal.com](http://www.cooperpointjournal.com)



comic by matilda smither-willow

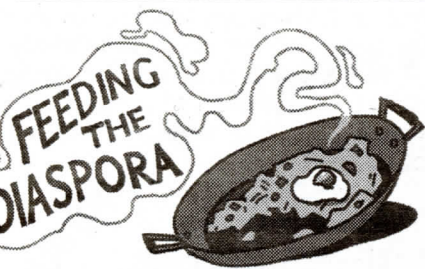
# WRITING CENTER

OPEN IN-PERSON/VIRTUAL MON-THURS 12-7PM  
VIRTUAL FRI+SUN 12-4PM

HOSTING THE  
**WRITERS' CIRCLE**  
WEDNESDAY 5-7PM  
EVANS HALL, LIB2310

Go to  
<https://www.evergreen.edu/writingcenter/tutoring-schedule>  
To Self-schedule an appointment

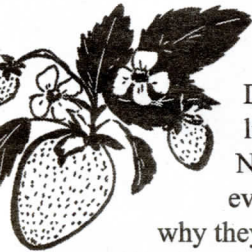




## That's My Jam!

by Natalie "Lee" Arneson

For this installment of Feeding the Diaspora, I decided to clue you all into an interview I recently did with my mom, Maria, as part of another project I've been working on. While we mostly discussed gardening, we took a little detour to jam—something I remember Mom always making with whatever ingredients were growing in the backyard. When I was a kid, summers always seemed to be for gardening and jam-making.



**Natalie:** Did anyone like Nana, your Nana, did they ever tell you like why they gardened?

**Maria:** For food, basically is what it was for. Because, when we were in Portland, I'm gonna guess it was probably to help, you know, grow food because it was cheaper to grow. I mean, it wasn't expensive to grow all the food, the water was cheap and stuff, and it helps when you're trying to make a dollar stretch.

Because you would do a lot of canning and stuff, and can your vegetables and stuff to eat later. When we moved to Salem, we really did a lot because we would eat that like all year round, or she'd freeze it—we had a big freezer so we could freeze a lot—actually she canned most of the green beans, then she froze the corn, canned the peas, did tomato sauce with tomatoes, then I think your Grandpa Jack would go get fruit off a nearby, sometimes like plums off the nearby orchards or whatever, or like the blackberries from down behind the property in the little gully down there, and go get blackberries that grow wild, and we'd freeze all that stuff or can it. Peaches, Auntie Dewaina worked at the Peach Orchard and we'd get all that, so you can can it and freeze it so then you have it throughout the year. Because there was a lot of us and not a lot of money.

**Natalie:** Did you learn how to can stuff from Nana?

**Maria:** No, I watched her do it, but I didn't ever really participate to really learn it—it looks like way too much work. I did learn, so like when I make jam and stuff, if I don't make freezer jam, which I usually make freezer jam, like when I do strawberry or strawberry rhubarb, I do the freezer jam because I like the freezer jam better for that, but for other jams, I like cooked jam. But the cooked jam I did learn a thing like when you're canning you can do the inversion method. So if you have good warm jars, you're putting your hot product in there,

you put the ring and the seal on there, and then you turn it upside down for like half an hour. So then after half an hour you turn it right side up, and because the stuff is hot, and you turn it upside down, when you turn it back the other way, it creates a vacuum and seals it. So you don't have to do the canning process.

**Natalie:** Oh, nice.

**Maria:** You don't have to do the water bath and stuff. Or another way to do it is they would put like, they melt paraffin wax, and then you load a layer on the top and that would seal it. Instead of canning for jams and stuff. I learned that from her.

**Natalie:** You learned the method you were talking about from Nana?

**Maria:** Yeah, the inversion method.

**Natalie:** Okay, yeah. But then, I know I've seen you make the strawberry rhubarb jam, but what is the method for freezer jam? I'm not quite sure what that means.

**Maria:** Okay, so freezer jam you chop up your fruit, measure it out, whatever. I think you might add a little lemon juice to it sometimes to keep it fresh. And then you'll take the sugar and the pectin and water and cook it on a stove-top for a couple of minutes. Bring it to a boil, cook it for a couple of minutes so it starts to thicken, and you pour that cooked mixture over the fruit and stir it up. Pour it in the things so that it sets up. Well, you let it sit overnight on the counter, then you freeze it. So you're not cooking the fruit. You're just cooking the stuff that's going to gel and firm

it up. Cooked jam, you add the sugar to the fruit and everything and you put everything in the pan and cook it. So the fruit is getting cooked too, and then that's so that you can can because it's all been cooked. And you can just can it. You can't can freezer jam because it hasn't been treated that way. I like the strawberry freezer jam because it tastes more like fresh strawberries. I don't like to cook strawberry jam.

**Natalie:** Yeah, you make good jam!

**Maria:** Now, blueberry. Blueberry freezer jam, I made that and I did not like it. It's way better cooked. You have to have cooked blueberries, cooked blueberry jam. And then that prune jam I made a few years ago, if we ever get enough prunes this year, that stuff was really good.

**Natalie:** Yeah, I really liked that.



*Feeding the Diaspora is a column created by Natalie "Lee" Arneson in March 2022 to share stories on multicultural identity and how food plays a large role in continuing and reclaiming cultural ties. Defining 'Diaspora'; a diaspora is formed when people belonging to a cultural and/or ethnic group are living in a place that is not their or their ancestor's country of origin.*

*Read more of Lee's work, compiled online for her LLC, [wordpress.evergreen.edu/foodag-portfolio-w23-arneson/](http://wordpress.evergreen.edu/foodag-portfolio-w23-arneson/)*

## ARCHIVE SPOTLIGHT:

Friend of the CPJ, Aidyn Dervaes, has been hard at work these past quarters curating an archival project. We're excited to announce her culminating display, Framing Moments!

A note from Aidyn: "I started working at the Children's Center in 2018. I have the opportunity to not only learn from my peers and the staff but also from the students at the center. This project is meant to celebrate the history, but also the now. I hope that it will shine a light on all of those in the community that are dedicated to creating happy childhoods here at Evergreen."

Join us in celebrating the campus's Children's Center! The community is coming together to learn about the founding and future of The Evergreen State College's Children's Center. Evergreen has provided an operating center to care for the children of students and staff since its opening in 1971. Formerly known as Driftwood, the center opened formally in 1972. Since then, it has progressed and changed to fit the needs of the students and their families. Framing Moments is an exhibit dedicated to educating visitors, students, and staff and commemorating those who devoted their time to supporting the children of Evergreen. The opening ceremony will take place April 12th, 5-7 pm in The Evergreen Archives (room 0440), in the library underground. The exhibit will close on June 6th.

## Framing Moments

Join us in celebrating  
the Campus Children's Center!

April 12th, 5-7pm

The Evergreen Archives  
(room 0440)





# Student Activities

## CLEAN ENERGY COMMITTEE:

By Kaylee Padilla

The Evergreen State College has gained its reputation of progression throughout the years for its academics, ways of operation, and environmentalism, which is heavily amplified in its core values as a college. In 2007, the college released its first Strategic Action Plan for reducing college greenhouse gas emissions. One of the main points was to replace the college's heating system, and to replace its power with wood chips from logging. Their mission was to reach net zero waste by 2020. While that solution was seen as one with little detrimental effect compared to the usage of natural gasses, the plan eventually fell through due to lack of enrollment rates, which causes lack of funding, the Covid-19 pandemic, and just the overall feeling that this plan has seen a lack of prioritization even during its original run. Now, Evergreen deals with a heating system that has been in use for over 50 years, constant repairs and a failed plan to solve a small part of an ever-growing global problem. While there is no current strategic plan, there have been some successes from the college's maintenance team in making the campus more sustainable, like replacing campus lighting with more efficient LED and Lab I and II buildings being recently remodeled to improve heating and energy efficiency at the individual building level, the original goal from 2007 has faltered.

Now, the opportunity to take that step again is coming to light through the Clean Energy Committee, a student ran group with the goal of planning and executing projects that helps the campus build sustainability. After its two year long hiatus due to the COVID pandemic, Olivia McGoldrick and Alix Vassuer-Landriault have been in the process of developing a new two-part Climate Action Plan, splitting planning focus between reducing emission from the college's built environment, and the other half for stewardship and regeneration of Evergreen's undeveloped lands, and the others who help operate the CEC have begun their process of resurgence and bringing together students to execute their plans.

Olivia, who is in her final year of working towards her Master's in Environmental Studies program, sees Evergreen as an opportunity to shift her career focus towards strategic planning for

the climate crisis, moving away from a hard science background.

Working with Kathleen Saul, Olivia began her work on a volunteer group that dealt with energy justice state-wide, specifically volunteering in a role that wanted to help to prevent utilities from shutting off power to low income homes during the pandemic. That work sparked her interest in policy and regulatory frameworks for energy. After starting her time in the Office of Sustainability on campus, she began to take notice of the campus' internal workings, specifically pointing out the college's emissions from natural gas; "Transportation, which we can't really measure... our heating systems, which is about two thirds of our measured emissions. And then our electric consumption, which is the power we purchase from Puget Sound Energy." Afterwards, she began creating a draft for a new Climate Action Plan that summer. The plan, which is being written along with Alix Landriault, focuses on two aspects on how to handle

Evergreen's contribution to climate change action. One half focuses on "thinking about energy use in our buildings, emissions from transportation, and most importantly - at least by the numbers for GHG emissions - replacement of our natural gas heating systems." While the idea of handling emissions from transportation is one that is up to each individual person, the handling of heating is one that has a closer future. Olivia elaborates on the potential for the college to purchase fully electric and highly efficient heat pumps instead of gas powered boilers, "Generally, a heat pump is always going to involve some source that is a constant temperature, and then changing that to be hot or cold based on their thermodynamics the same way a fridge moves hot and cold. It's just whether you want that to be in cooling mode or heating mode. It's like reversing the process." Olivia hopes that her plan will help commit the college to replacing all heating systems with electric heat pumps once the current systems are ready to be replaced, most of which is our main steam loop at present.

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For more information on the CEC, visit the Center for Climate action and Sustainability in the CAB building, room 201 and visit their website @ <https://sites.evergreen.edu/cleanenergy/>

For additional information of how you can take individual action against climate change visit <https://www.climatesolutions.org/resources>

CPJ SAYS: SUBMIT TO SLIGHTLY WEST NOW!



### SLIGHTLY WEST LIVES!

Missing and presumed dead for the last 10 years, Slightly West is a student-run literary publication, featuring students' creative literary and visual works easily printed in black and white. We want your poems, stories, pulp, flash fiction, satire, secret magic spells, original chain mail, homemade recipes, manifestos, rants, comics, black & white photography, collage, sheet music, personal essays, crude drawings— we accept all kinds of submissions in all disciplines that can be printed in black and white. Meet with us, Wednesdays at 6:00 p.m. in the Library Basement (LIB 0406).

### The Deadline Cometh!

Submissions Close: 11:59pm, March 24, 2023.

Submit here:

[tinyurl.com/SW-get-published](https://tinyurl.com/SW-get-published).

For more info go to [linktr.ee/tescslightlywest](https://linktr.ee/tescslightlywest)



COMIC BY RUE MURO HEARN @CHOISON



# Equity Symposium

# ALOK



evergreen

## equity

SYMPOSIUM  
APRIL 19-20

Every year, the Evergreen Equity Symposium brings together speakers, performances, workshops, and social events to inspire, teach, and celebrate.

### THIS YEAR'S THEME

**YOU ARE ENOUGH:**  
Healing Towards  
Belonging and  
Collective Liberation



REGISTRATION  
REQUIRED

[evergreen.edu/equitysymposium](https://evergreen.edu/equitysymposium)

Supported by the Unsoeld Seminar Endowment with The Evergreen State College Foundation. Keynote event free and open to the public.

### ALOK

(they/them)

is an internationally acclaimed author, poet, comedian, and public speaker. Their work explores themes of trauma, belonging, and the human condition.

They are the author of *Femme in Public* (2017), *Beyond the Gender Binary* (2020), and *Your Wound, My Garden* (2021).



# CANOE PT. 6

## Continued fiction flow from Mj Richards

The sky was grey and the flowers were still trying to make their decision on where to open and Abe really needed a cigarette. He had spent the day trying to weld an extension onto Don Harold's new dump-trailer and had managed to fuckup the paint so bad that the whole thing was going to need a new coat and he would barely make anything on the job. He reached down into the pocket of his baggy leather jacket and found a pack of cigarettes he had worn to bits by rubbing his fingers over the corners in repetitive motion. It contained one cigarette, and it had broken about a centimeter from the filter. Abe cried. Only for a second, but his eyes stayed glazed as he walked down the street stamping the mossy concrete with intention.

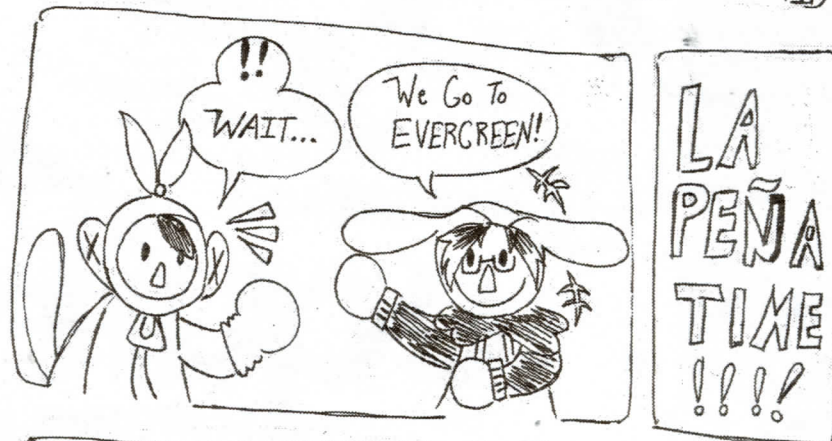
His favorite shop was down by the docks of the port because it sold cloves and because from there he would be able to watch the fog roll in from the delta across the bay and up towards The Damn where it would be pushed back by the flow of the spillway and form a mist in the air that was thicker than fog but not quite rain for a few hours in the morning during spring. He caught the mist just in time and thanked Melissa the cashier for bringing in such a lovely morning and she said it took a lot of effort and he laughed about that for a while because he appreciated when someone played along with his exaggerations.

Today, at Five-Thirty, Port Master Carlos Reyes Rea will be dropping by to see if there is anything you have to say about current labor conditions. I understand this may feel like a good place to voice your concerns, but if you have any problems please bring them to us FIRST. As it is much easier to handle things internally then to have to bring in any sort of governing body. Also, if you tell him how great things are, he may not return so we won't have to deal with this sort of work disruption in the future.

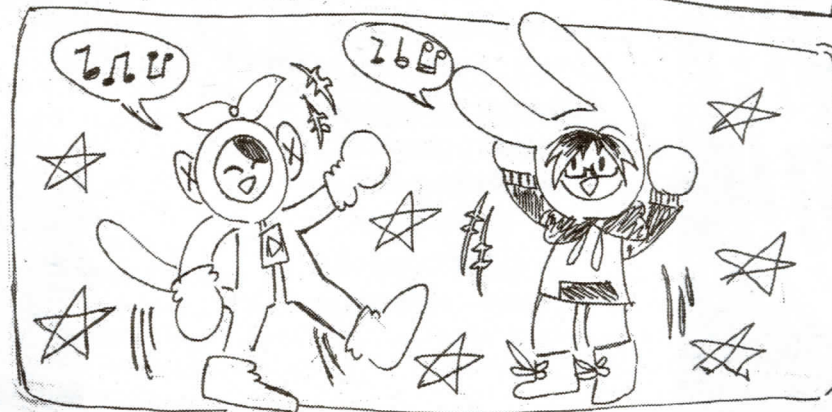
He hit the end of his cigarette and his head felt sufficiently woozy so he decided to cut back to work through a shortcut along the docks. The docks were a large expansive of boat moorings, building supports, and walking paths built across the small archipelago of islands created by the change in waterflow after The Damn was built. Before that, this was a natural lake which was a natural spawning ground for salmon and an oasis for osprey, eagles, herons, and forest cats to come and feast on the seemingly endless amount of food swimming in from the ocean. As part of the Damn Valley Project, a canal was cut to help ease

flow of water to prevent it from backing water all the way back up the valley, up to The Damn. Unknown to the engineers of the time, the area that they cut to drain the lake and make it connect to The Delta was on top of a fault line, and as they were about to complete the canal, they struck it, causing The River to flow down into the mantle of the earth for approximately six months. After repairs were made, the river flowed much slower than it ever had before, and the total capacity of The Damn had to be reduced by almost half. This archipelago was also filled with dead salmon which were unable to get back out to sea or died to the dramatic change in waterflow, creating a stench that made the area unlivable. From this point forward, the area was known as The Sinking Place, and it is said that every year for the next ten-thousand years the sinking place must take the blood of one resident of Damn Town to replace the water lost in The Great Mishap.

To read the rest of CANOE alongside lots of other great content not printed in this month's issue, visit our site: [www.cooperpointjournal.com](http://www.cooperpointjournal.com)



LA PEÑA TIME !!!



comic by Luz Peña @azukiebeans! Come visit Luz and Sako at the program celebration for The Spanish Speaking world! Details on back page.



THE CPJ LISTENS TO

**KAOS**

YOU SHOULD TOO.

tune in: 89.3FM  
streaming live @  
RadioFX & TuneIn!  
[kaosradio.org](http://kaosradio.org)

created and funded by  
Evergreen Students as a  
community service

Untitled  
By Rebecca Raitses

Do you have a hot tub?  
I have stories,  
champagne,  
salted snacks,  
speakers,  
and a swimsuit.

Do you have a house?  
I have beers,  
breadsticks,  
besties,  
and other babes.

Do you have a backyard?  
I have songs,  
sangria,  
swagger,  
and shamelessness.

But mostly,  
do you have a hot tub?

LAMENTATIONS by DIANA D'AR



**WE WANT TO PRINT  
YOUR COMICS!  
SEND THEM TO :**

**COOPERPOINTJOURNAL@GMAIL.COM**



# HOROSCOPES

BY MELISA FERATI

## APRIL HOROSCOPES

It's best to read the prediction for your ascendant/rising sign (your path) first, though you may find it helpful to read for your sun (how you see/conduct yourself) and moon (your emotional body) placements as well! If you do not know your rising sign or would like to learn more about your chart in general, check out [www.astro.com](http://www.astro.com) to create a drawing and explore.

**Aries:** Hello lover! Your Mercury will be entering your 2nd house on the 4th, and working in tandem with Jupiter still in your sign, can provide excellent energy for financial opportunities. Things like doing your taxes (side note: freetaxusa will let you file your federal return for free), finding a new job, and starting your own side hustle are all auspicious at this time! The full moon of the month will be hitting your 7th house, so if you're in the mood for love keep your eyes peeled! Chance encounters. Learning about how your taste in friends and partners has evolved.

Song rec: John // Hoops

**Taurus:** Hi icon! Venus, Uranus, and Mercury will all be in your sign by the 4th, providing a time of surprise opportunities and hidden blessings made clear! Be willing to see the possibilities you've been doubting - why shouldn't they be for you? You'll be magnetic and intuitive as hell, babes! The solar eclipse will be happening in your 12th house, triggering a deep reflection on your mental wellbeing and past bonds. You may actually find yourself tempted to call up an old friend you had a falling out with or make up with your ex, surprising the both of you!

Song rec: Hate Me Now // Dreamville, Arin Ray, Mereba, Omen

**Gemini:** Hi doll! The 4th of the month will see Uranus, Venus, and Mercury entering your 12th house. Get ready for some weird and oddly specific prophetic dreams - the deja-vu might just give you whiplash! If you feel called towards spirituality, now's a very auspicious time to explore possible practices open to you. As the month carries on, Venus enters your sign marking a lovely period of refreshed socializing and flirty feels. Do something nice for yourself, like taking the time to make your favorite comfort food or cracking into a cute new journal!

Song rec: manifesto // Lex



**Cancer:** Hey cutie! This month is kicking off with several planets hitting your 11th house, marking a great time for surprise meetings of potential new best friends - or even lovers. Teamwork makes the dreamwork this month especially! On the 12th we'll see Venus entering your 12th house - enjoy a little time away from the world and recharge with healthy indulgence. The solar eclipse at the end of the month will happen in

your 10th house, inspiring a new desire to contribute something meaningful to the world. Even when taken for granted in ignorance, your tenderness is crucial and irreducible - know your worth and be gentle with yourself, crabby!

Song rec: COCKPIT (feat. spill tab, bin ki, & Harve) // Billy Lemos

**Leo:** Hi gorgeous! Kicking off the month we got Mercury, Venus, and Uranus in your 10th house, giving you a boon in regards to momentum relating to a huge life shift right now - namely either your career path or a major relocation. On the 12th, Venus will enter your 11th house making for a lovely time with all forms of relationships. If you've had a crush on a friend lately, this may be a time of picking up on flirty vibes or even making moves (gross, cooties)! But for real - you feel better, you look great, and people are noticing - have fun.

Song rec: Equals (Mutemath cover) // emawk

**Virgo:** Hi angel! The month begins with Mercury, Uranus, and Venus in your 9th house - it's a great time for unpacking those existential thoughts that have been bubbling, planning a trip, or any writing work. Embrace amateurism and let yourself try out something you've been wanting to but haven't (due to that perfectionism). Take a new course of some sort, learn to dance, join a book club - whatever excites you! Venus will enter your 10th house on the 12th, making for a great boost towards chasing what you love, and long-term goals can be revisited and ironed out.

Song rec: J'aime pas le goût // LYNN

**Libra:** Hey darling! April begins with several planets entering your 8th house on the 4th. A great time for mass shedding old recurring pains and regrets with surprising ease. What is it that you're really searching for when it comes to the company you keep? The full moon on the 6th will be happening in your sign, highlighting to you the traits you have outgrown and can choose to leave behind, or completely redefine. The middle of the month will see your Venus entering the 9th house, an auspicious time for a quick impromptu trip that's been on the mind.

Song rec: PRICETAG/BEVERLYWOOD (with Lido) // Jordan Ward

**Scorpio:** Hi smokeshow! April kicks off with several planets in your 7th house, which may attract a new fling or reignite an old flame - which will help you to reflect on what your needs are at this point in your life. Venus will enter your 8th house on the 12th, which can

prove a time of good financial news, possibly related to taxes or a partner's sudden windfall. The solar eclipse happening on the 20th in your 6th house will provide the chance for a new phase of bettering your health and tending to your body - spend time with animals and plants and let them recharge you!

Song rec: Fool 4 U // Yuna

**Sagittarius:** Hey hottie! The 4th ushers Mercury, Venus, and Uranus into your 6th house, possibly inspiring the desire to get involved in a communal activity like a club or volunteering. Definitely a month of rewiring the reflexive ways of living you've adapted that served you before - but not now. Venus will enter your 7th house on the 12th, a lovely placement that brings harmonious energy into relationships. Strengthening bonds, healing rifts, and new intimacy are the name of the game this April! An uninhibited burst of creative inspiration as the month rolls to an end.

Song rec: Beautiful (ft. Pharrell Williams) // Snoop Dogg

**Capricorn:** Hey honey! April begins with several planets entering your 5th house on the 4th, providing momentum for a change in romance, promoting your work, and situations regarding children/youth. Resist that reflexive cynicism and allow yourself to lean into childlike wonder as you marvel at the little blessings you notice cropping up. What does your inner child want and how can you indulge that? The gentler and more patient you are with your own needs, the more aware and receptive you are to others and potential warmth you've been missing.

Song rec: Motions (ft. Ab-Soul) // Zacari

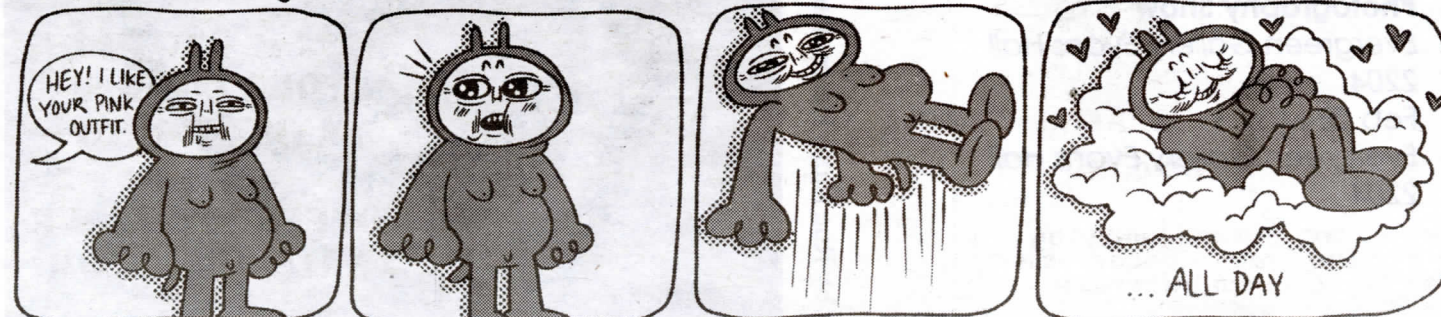
**Aquarius:** Hi sugar! The month begins with Venus, Uranus, and Mercury entering your 4th house on the 4th. Your home will be your focus this month, whether temporarily or permanently relocating; shaking up your surroundings. The full moon will happen in your 9th house, helping you realize how you'd like to rewrite your path in relation to a building sense of catalytic purpose. Venus will enter your 5th house on the 12th, putting a spotlight on your creative projects and playful side. This youthful glow leaves you feeling fresh and might attract romantic suitors!

Song rec: No Place Here (feat. anonXL) // Billy Lemos

**Pisces:** Hey love bug! April starts with several planets lighting up your 3rd house. This is a blessed time for writing, communications, and digging into fascinating new subjects. With the full moon happening in your 8th house, make sure you've gotten your financial paperwork squared away and done on time! It's become easy to recognize when others have ulterior motives and you know you can trust your intuitive pangs. Feeling relief in not being triggered by old wounds like you used to - hello! Cheers to that, babes! Making room for your creative flow will help support your financial flow.

Song rec: Moral Conscience // Kali Uchis

"on cloud 9" by alec phipps @smittysmudge





# ST \* FF TO DO

## Places To Be and Things To See.

### Clubs and On-Campus Stuff

#### Climbing Club

Most events occur Mondays at the CRC Climbing Gym Follow on insta @tescclimbingclimb

#### E Gaming Guild

Wednesdays 3-5pm  
Student Activities Office  
Fridays 3-5 pm  
CAB 301

#### Evergreen Theatre Club

Wednesdays 3:30-5pm  
COM 332  
Insta : @evergreen.theatre

#### Tabletop Gaming Guild

Wednesdays 1-4pm  
Library Basement  
Saturdays 2-5pm  
HCC

#### The Outdoor Program (TOP)

Climbing night for Women, queer, and gender nonconforming folks  
Thursdays 6-9pm  
All events at CRC Climbing Gym

#### The Cooper Point Journal

Office Hours  
Mon 1-3pm  
Wed 3-5pm  
CPJ Office CAB 332

#### TESC Furry Club

Wednesdays 4-6pm  
Student Activities TV Lounge  
CAB 3rd Floor

#### Slightly West

Wednesdays @ 6pm  
Library Underground  
LIB 0406

#### Fiber Arts Club

Follow on instagram for meeting times and updates  
@evergreenfiberartsclub

#### Remembering Rachel Corrie: Warrior of Love

**Film and Panel Discussion**  
Thu. Mar 16 1-4pm  
Sem 2 D-1105

#### Quisiera Dar Mi Voz:

**Collaborative Concert and Storytelling**  
**Peña/Program celebration for The Spanish Speaking World**  
Thu. Mar. 16th 6-9pm  
House of Welcome

#### Writers Open Mic

Fri. Mar. 17th 4pm – 6pm  
Evergreen - Library Underground

#### The Brian Hoffman Show Electronic Media Interns culminating project

Sat Mar. 18th 12:00-1:00pm, 4:00-5:00pm  
Live at Evans' Hall/TV Studio

#### Thurston County FB Evergreen Foodbank

2nd & 4th Tues : 2pm – 4pm  
Parking Lot C

#### Spring Student Activities Fair

April 12  
Evans Hall  
More specifics TBA

#### Ancestral Guidance: Weaving at the Paimarire Studio Photography Show

Evergreen Gallery Evans Hall 2204  
Feb 28-May 3  
Evergreen Gallery Evans Hall 2204

### SEAL Events

CAB 310, To the left of the CPJ

#### Rock 'Em SOC 'Em: Students of Color Social Hour

Wednesdays 4 PM-5:30 PM

#### Gender Affirming Clothes Swap

March 14-17, 10:30-4pm

#### Glitter Hour: Queer and Trans Social Hour

Fridays 4-5:30 PM

### Student Assistance

#### Writing Center

M,T,Th 12-7pm  
W 12-7pm (Staff meeting 3-5)  
F-Sa 12-4pm  
LIB 2310

#### Safeplace Advocacy Hours

1-3pm Mondays  
Student Wellness Services

### Off-Campus

#### Free Admission Day!

Sat. Mar 18, 11am – 4pm  
Puget Sound Estuarium

#### Hippie Death Cult / Tigers On Opium / Sorcia

Thu. Mar 16, 9pm – Midnight  
Cryptatropa Bar, 21+

#### Building Madness by Kate Danley

March 17 – April 1  
Harlequin Productions - State Theater

#### The Jeremiahs Concert

Sun. Mar 19, 8pm  
Traditions Fair Trade

#### SPSCC Choir Concert

Folksong  
Mar. 17th FRI 7:30pm  
Minnaert Center for the Arts  
\$15 suggested

#### SPSCC Orchestra Concert

Vows & Chorales  
Mar. 17th FRI 7:30pm  
Minnaert Center for the Arts  
\$15 suggested

art by Rue Muro Hearn, interview p.8

