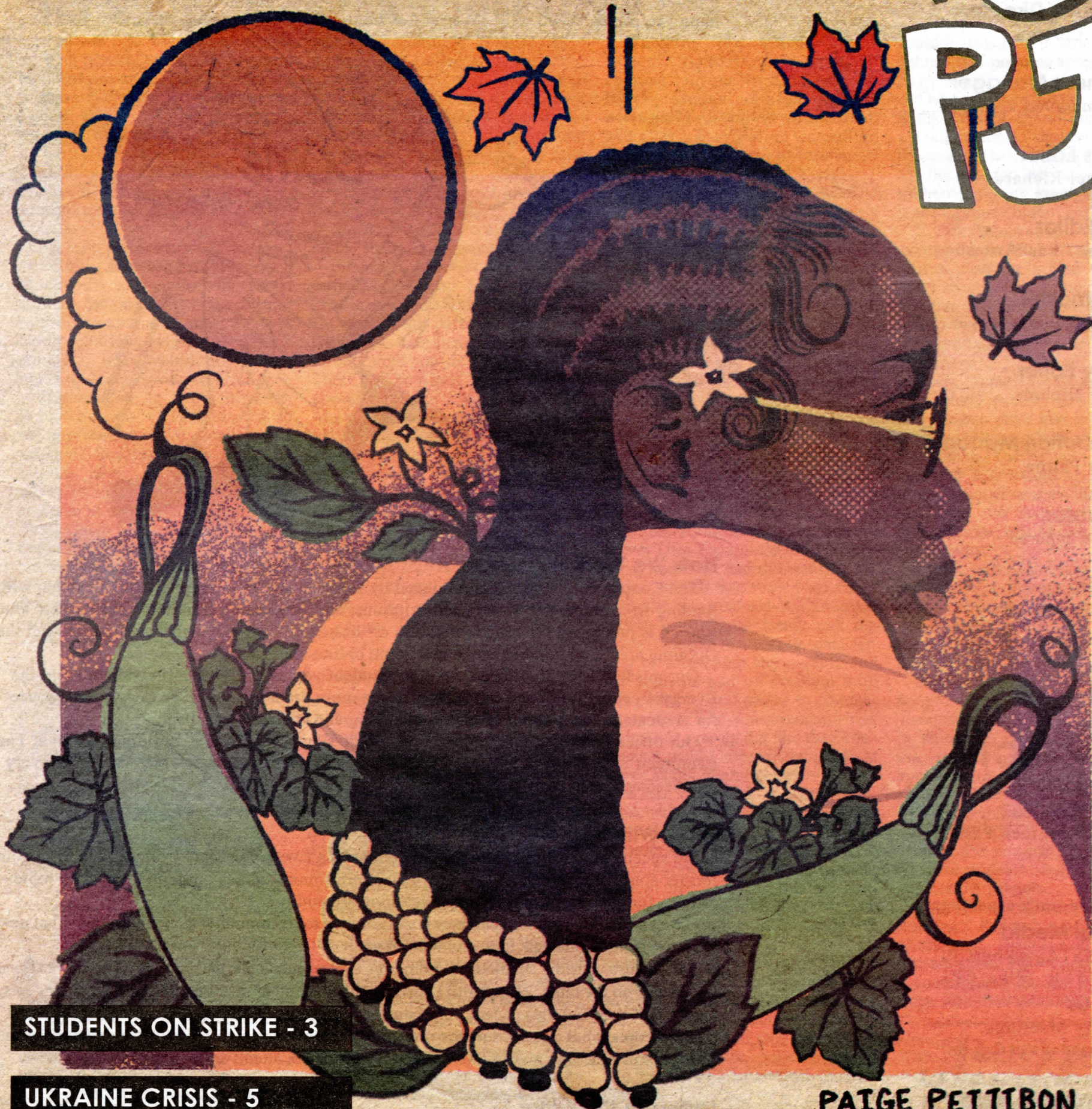


Swimming Against the Stream Since 1971

THE C RJ



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The Cooper Point Journal

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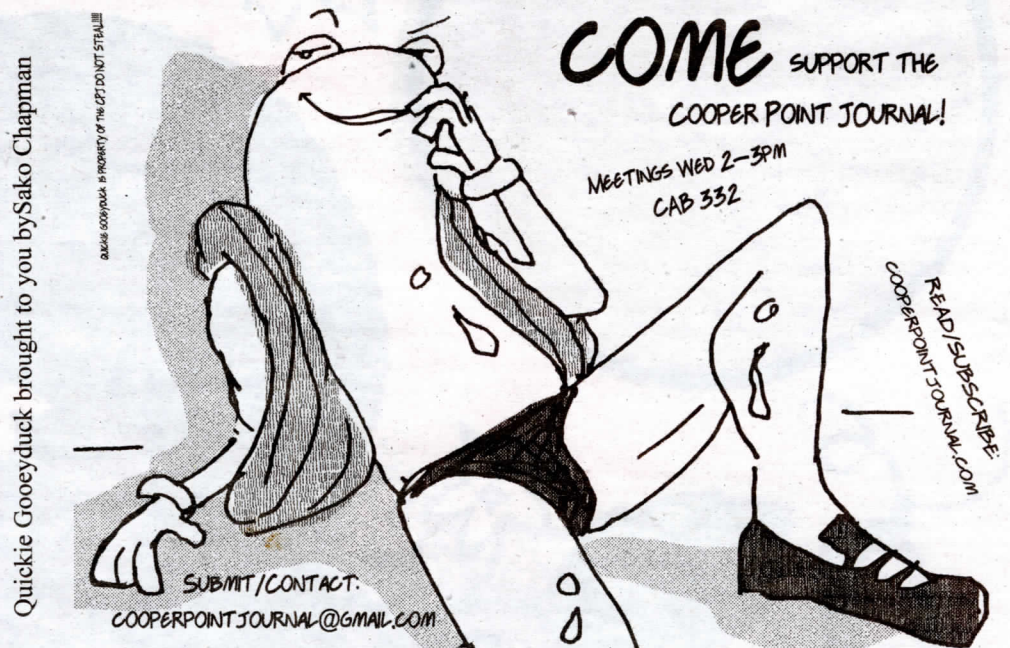
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LAYOUT & DESIGN

Alice McIntyre, Sako Chapman, & Michael Richards

We're Tiiiiiiiiired

Pay no attention to the incongruity of the publication date with the actual day upon which you received this newspaper. This newspaper may be a figment of your imagination, a product of a 7 hour upperdowner binge in pursuit of raw and transgressive creativity unyielded by God, linear time, or common sense—in other words, the preparations one makes for the end of the quarter. While this issue isn't as jam-packed as its immediate predecessor, we're happy to provide you with a variety of content to ease the pain of daily life. Love,



How We Work

The Cooper Point Journal is produced by students at The Evergreen State College, with funding from student fees, paid subscriptions, and advertising from local businesses. The Journal is published for free each month of the school year and distributed throughout the Olympia area. Our content is also available online at our website.

Our mission is to provide an outlet for student voices, and to inform and entertain the Evergreen community and the Olympia-area more broadly, as well as to provide a space for students to learn about creative publishing and critical journalism.

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

Work With Us

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

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

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

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

Letters to the Editor

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

We reserve the right to edit anything submitted to us before publishing, but we'll do our best to consult with you about any major changes.

STUDENTS ON STRIKE AT RIVER RIDGE HIGH

By Miguel Louis

A month ago, local news flooded with reports of a racist incident in Olympia area schools. During a game between River Ridge, in Lacey, and Capital High School, on the West side of Olympia, a white student from Capital chanted at a black student from the rival school. He called him a monkey and mimicked animal noises.

Because this event drew national attention, the school responded quickly by suspending the racist student for three days. He did not return to campus because he was being challenged by his fellow students, who would not accept his disgusting racism in public.

The students in North Thurston Public Schools (NTPS) waited to see how the board and county would respond. Students were upset by Capital High School's treatment of the incident. According to many students in the area, the young man should have been expelled from the beginning. Furthermore, this behavior from the school has been standard—a slap on the wrist for reported instances of racist bullying and rape.

“Many student activists feared returning to class due to retaliation from teachers or bullying by their classmates.”

It is due to this culture in the school administration, the lack of protection for students, that the youth at River Ridge High School went on strike.

Led by the Black Student Union, the student body quietly left their classrooms at the end of January and protested outside the school.

Originally they faced immediate sanctions from the administration. Students were denied entry into the school to use facilities. During the height of winter, they were not allowed to warm up inside.

The community came together to support students and provided food

and hand warmers to keep them going. They rallied with speeches, marching around the school, and standing up for their rights. Each day they held space with a list of actions. When the administration complained that they were too loud and disruptive, they organized a chain around the school of students linking arms in silence.

The next week, two events would create chaos in the protests.

First, a parent of a child at RRHS arrived on campus to confront the kids legally expressing their rights. He circled the parking lot at first, telling the kids that “There’s going to be a civil war. Is that you want? There will be blood”. He eventually got out and made his way to the field, where student activists gathered. He filmed the students while yelling at them, saying that they should go back inside.

“Students were denied entry into the school to use facilities. During the height of winter, they were not allowed to warm up inside.”

Because he was escalating and seemed aggressive, a black father stepped in his way to tell him he needed to leave the school property. The agitator screamed, “See, this is why we don’t like y’all.” Clearly a racist comment. Eventually, the black father slapped the phone out of his hand. At that point, the police were called to escort the man off of the grounds. He refused to leave and was officially trespassed and talked to by Lacey Police. He was seen crying, demanding that the black father be arrested for slapping his phone. As if he were the victim after trying to start a fight with high school children. The students were seen to be chanting “Black Lives Matter” and other chants to drown out his racism.

The next day, Thursday, February 3rd, was terrifying. A student was reported to be making threats to the student body that he was armed and willing to shoot up the protest. The administration was told about the issue, but they did nothing. What unfolded next was chaos.

Watching the videos seems surreal. Students ran across the campus, trying to find shelter. Black Student Union leaders eventually corralled the crowd, and after Lacey Police was called again, the school went into lockdown, and class ended early.

At the start of the next week, I paid a visit to the school to interview student activists for the Journal. As we showed up, we were approached by members of the administration. King 5 news was recording a set of interviews, and they took issue with the fact that as we walked up, we entered the camera’s field of vision while one of my friends wore an Anti-Nazi patch. We complied and walked onto the property.

After checking in with a few friends, we signed in and received our visitor passes. I took some photos of the signs the students made. Then ten minutes later, a friend approached me, telling me that the administration had asked me to leave. They recognized me as a left-wing journalist and did not like my friend’s patch that read: Nazi Punks Fuck Off, with a crossed-over Swastika.

We left without issue, and my friend walked us to our car, letting us know that the parents and the students had no problem with our presence and desire to conduct interviews. The administration was trying to cover up the fact that Antifascists would support the youth at River Ridge High School.

When I arrived, a woman approached us to show us the official letter from NTPS. It stated that the protests were disruptive and needed to be stopped. They agreed to meet most of their demands. But they added a caveat.

Students were unhappy that NTPS proposed a new policy that in all cases of sexual violence, the police would be involved. The volunteer showing me the letter stressed how this would deter students from reporting instances of rape due to their fear of having the police involved and fears of retaliation from the perpetrator.

Their demands were simple and well written. They called on the administration of the public school system to rewrite their policies to take a harsher stance against racism and rape culture. They asked for two weeks off, where the student body

could be involved in creating a new culture and policies at River Ridge High School.

The day I attended the protest, the Black Student Union met with the administration to discuss an end to the strike. Their numbers were a lot smaller as many kids were afraid due to the right-wing escalation of violence against student activists.

It took them a couple of days, but eventually, the students agreed to return to class on limited conditions. They informed the principal and the teachers that they would give NTPS one to two weeks to figure out the situation and make the necessary changes.

There were a lot of mixed feelings. Many student activists feared returning to class due to retaliation from teachers or bullying by their classmates. The school had promised that they would be allowed to transfer out of courses that they felt unsafe in and that they would be given ample time to catch up with course work.

By the end of the first day back, the students announced that because the administration failed to do their part to meet the demands, the students would return to strike the following Monday.

Since that declaration, the students are back to their work changing the culture of schools in Thurston County. Through striking, they are demanding a new approach to incidents of rape and racism.

Their demands can be found on the RRHS BSU Social media. The document is powerful and precise in what the students need to live in safe and healthy schools.

They write, “Students aren’t just learning, Reading, wRiting, and aRithmetics. There is a 4th and 5th R that are silent. NTPS needs to make a commitment to end Racism and Rape culture in schooling.” ■

“There’s going to be a civil war. Is that what you want? There will be blood.”

Commentary

I Think You Should Know About Edward Bernays

By Chase Patton

The field of public relations is associated with the “engineering of consent” based on the Jeffersonian principle that “in a truly democratic society, everything depends upon the consent of the public.” However, is consent truly consent when systematically engineered or influenced into existence using public relations? “Public relations” is a process developed using group psychology and methods of psychoanalysis by Edward Bernays, nephew of the famous psychologist, Sigmund Freud. Although largely forgotten today, Bernays has had a tremendous international impact on the trajectory of modern society through the adaptation of his uncle’s theories into the applied use of propaganda, or public relations.

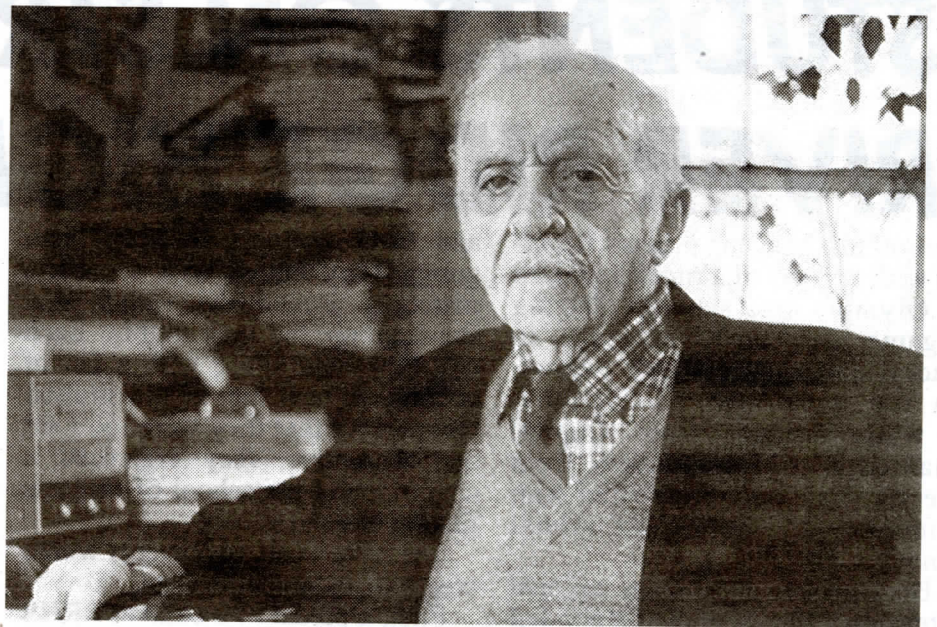
Edward Bernays is a crucial figure in understanding the 20th century from a Western perspective. His work had a major influence on the way media, marketing, and public relations were and are done worldwide today. His method began with the transformation of advertising. This drew upon logic and reason to develop resonance through emotion, manipulating mental pressure points, and unconscious triggers to create positive interest and eventually sales. In some circumstances, his methods were employed to promote a variety of products, positions, and ultimately, overt/covert military propaganda. Bernays began his work in New York City, creating publicity and pitches for agricultural business, and eventually found a role in the Committee for Public Information during World War I along with Walter Lippmann.

The Committee was tasked with influencing domestic public opinion on various perceptions of the war. Bernays and Lippman developed one method for the Committee which was the manufacturing of consent. A more recent form of this is known as nudge theory, or positioning people to make the decisions desired of them. One of its

most prominent proponents is Cass Sunstein. After learning the craft of propaganda with Lippmann at the CPI, Bernays decided that “if you could use propaganda for war, you could certainly use it for peace.” Or perhaps more accurately, it could be used during peace time for procuring immense profit through practical applications of psychological methods of influence.

Eventually, propaganda was received negatively in the court of public opinion. Bernays blamed the Nazis and their use of propaganda as the reason why it was being received so poorly. Another, stronger factor may have been that the public noticed that propaganda could be used as a covert method of manipulating individual and societal decision-making. Being an expert propagandist, he decided to reframe the perception of his trade and began to use a new term for a propagandist, which he called a “counsel on public relations.” Bernays advocated that the White House install a council on public relations to interface with the press. That is the origin of the modern press secretary. Through his work and field research, Bernays established a framework to manage the perceptions of the American public through radio and television.

This is still in use today—we can thank Edward Bernays for beginning the transition in America from decision making based on factual analysis to the analysis of emotions and fear. Or perhaps it is his adaptation of Freud’s theories and the use of hidden irrational forces as motivators that we should consider as the fulcrum for this transition from thinking our way to decisions to feeling our way through decisions, particularly in choosing consumer products. However, let’s face it. We are constantly bombarded with advertisements and the methods and strings these advertisements play upon. These influenced processes



drift into the mechanisms of how our other decision-making processes operate. That is part of where the danger lies in engineering consent.

“...is consent truly consent when systematically engineered into existence using public relations?”

Following the second industrial revolution, the installation of a nationwide public education system, and a booming middle class, Edward Bernays was positioned in the right place at the right time. Supply and demand augmented by advertising developed into the consumerist society as we know it today. Statement of fact advertisement ruled. However, there was very little that separated one product from another product at the time. This is where Edward Bernays developed the group psychology component of advertising by adopting his uncle’s work into scripts and solutions of varying levels of complexity. Products intentionally positioned in media and staged events became the answer to consumer needs, desires, and unconscious minds.

This was a revolution in communication because instead of stating facts, advertisers began to focus on the concept of the purchase and the social status a particular purchase implies. This is like the thought you have with you think of a Ford compared to a Porsche. Or how you would feel if you owned one over the other. Or what people would think of you if you owned a Porsche. Each has its distinct social status implication. This

was reconfigured in revolutionary advertising developed by Bernays at the beginning of the 20th century. And thankfully, according to Bernays and his clientele, there was an elite class ready and willing to shepherd the middle classes into a consumerist Hedonic treadmill. We are all running on a treadmill today to one extent or another. If you buy products other than for investment or actual, defined needs, you are most likely on that treadmill.

According to Bernays, manipulating the habits and opinions of society is an “important element in democratic society.” It is the “invisible government which is the true ruling power of our country.” The survival benefits of massing in groups have been circumvented and used as a tool of manipulation by pulling on our irrational and unconscious beliefs to arrive at a predetermined result. Or, for one component, the desire to “keep up with the Joneses” was mechanized into a repeatable solution by a master of his art. We identify or derive some of our power from the group; hence, we will do things to keep our relationship with a group solvent and in good standing, including making purchases so that we can identify with groups that model our ideas or desires. We want to be seen as X, so we buy Y products. Can any of the readers at present identify with this behavior in their own lives and routines?

“These influenced processes drift into...how our other decision-making processes operate.”

Bernays understood that the crowd is conscious or a state of mind, not just a collection of several people or individuals. We feel more powerful when we identify with a given crowd, group, culture, or subculture if we want to be recognized as hip or edgy. It provides power, security, and identity.

However, subcultures have generally become cliché. Graffiti culture, punk rock, rave, and D.I.Y. culture have been adopted into the mass cultural landscape of corporate America and are now deemed acceptable—and profitable. You may now purchase culturally acceptable, corporate-provided identifying regalia to identify your membership in that specific group. How can your identity be known without the corresponding products? How will you know where you fit in? It is a matter of social survival. The development of myriad cultures that youth and adults now identify with was predicted in Alvin Toffler's prescient work, "Future Shock." The current makeup of society is not by

"How can your identity be known without the corresponding products?"

mistake or happenstance, but has been influenced into existence. It was and is intentional, though the precise scope of these changes are unknown because there was no way to gauge the effectiveness of the methods of certain types of influence.

In his 1919 book "Propaganda," Bernays posed the question which developed from the study of group psychology, "If we understand the mechanism and motives of the group mind, is it not possible to control and regiment the masses according to our will without their knowing it?" Bernays revealed that there is a separation between our actions and our unconscious thoughts, and that it is possible to move people into identifying with conflicting groups. These groups identify themselves along the lines of their politics, race, religion, gender, etc.

These means of identification are used as the fulcrum to stimulate the consciousness of individuals through the consumption of mass media, and now with AI precision through social media. Particularly social media, since all metrics within social media are tracked. Everything is tracked, including your internet browsing history.

Because most people identify with specific groups and what groups they identify with are tracked, their interests are manipulable. They are not only individuals but members of a group or tribe because that is how they have been groomed to be. And because they are members of groups, they may be set into conflict with each other over a variety of intersecting points of interest. Machiavellian strategy using Hegelian dialectics. Problem, action, reaction tracking to a predetermined result.

Progress will never be made if an individual's main avenue of existence is to identify within groups. It is no different from tribal conflict found on almost every continent. They will exist in a constant tribal

"...we can thank Edward Bernays for beginning the transition in America from decision making based on factual analysis to the analysis of emotions and fear."

conflict with their neighbors. Conflict over the issues they use to identify themselves with instead of following the concept of identifying themselves as human, prone to learning from experience and therefore given to be allowed some amount of empathetic understanding.

None of us arrive at our places of being or position on subjects or topics of interest without some quantity of trial and error. Trial and error are a necessary part of human existence and evolutionary development. However, operating primarily from a place of a group or tribal identity could be considered a regressive evolution of consciousness, moving back to the tribalism of past millennia—back to the protections and security found within groups or tribes.

Exactly from whom or what do we need to protect ourselves from at this point? That question is something to consider, On the next upcoming holiday or special interest day while you celebrate a facet of your identity or group identity, you can thank Edward Bernays for commodifying your experiences as a part of your group membership or participation. Which is the future for everyone, virtually everyone. ■

CRISIS IN UKRAINE

by Elise Grage and Dave Moore

Over the last several weeks, we have witnessed the invasion of Ukraine by Russian forces, with more than 150,000 Ukrainians fleeing the country following attacks on Kyiv. As of February 26th, 2022, Russian military convoys are flooding the Russia-Ukraine border after orders to broaden their advance into the country. For some, this situation may appear very new. However, tensions between the two countries have been mounting for nearly ten years, and the current crisis reflects a long-running dysfunctional relationship between the two nations.

This attack came shortly after Russia's recognition of the Donetsk and Luhansk People's Republics, located in the Donbas region of Ukraine, legitimizing the sovereignty of these republics in the eyes of the Russian nation. There has been an ongoing conflict between these republics and Ukraine, dating back to 2014 after a Western-backed coup toppled the pro-Russian government in the region. Citizens in Donbas had widely supported this government due to long-standing cultural and historical ties to Russia. What ensued was an approximately year-long war in eastern Ukraine, with both sides ultimately collaborating to create the Minsk II agreement as a means to end the battle.

The Minsk II agreement, introduced February 12th, 2015, proposed an immediate ceasefire. It was a change in Ukrainian law to grant the Donetsk and Luhansk People's Republic autonomy, constitutional recognition of their sovereignty, and institute mediation tactics to ensure peace is upheld. While the agreement looked well and good on paper, it did not last. Ukraine continued to attack both republics while denying previously agreed-upon statuses outlined in Minsk II. Unlike Putin's "official" dismissal of the agreement, these continued aggressions received little media coverage. While this is not to imply that Russia's brazen act of war is at all permissible, how these powers are contextualized is intentional—there must always be a villain and a victim in war. This characterization intentionally ignores the actual victim: the Donetsk and Luhansk People's Republics.

Media sources are weaponizing the crisis in order to distract from

other ongoing acts of brutality and genocide. The United States recently carried out its first airstrike on Somalia since August of last year, the Palestinian Authority and its resistance against Israel is in a tumultuous state due to lack of economic resources, and all the while the Israeli Security Force continues to carry out mass murder. Also, the United States just passed new sanctions on Yemen. Western media's sympathy is funneled into white countries deemed "civilized" enough to deserve attention. If white people cannot see themselves in those suffering, it's as if the people never existed. Even in sympathy, you will find hate.

The bevy of sanctions that have been imposed on Russia is performative attempts at Ukrainian support at best. Sanctions have a historically poor track record, doing little more to exasperate existing tensions while leading citizens to rally around their flag.

Another economic consequence for Russia has been the targeting of the Nord Stream 2 natural gas pipeline the country had planned to build going through the Baltic Sea and eventually feed into Germany. Nord Stream 2 would have cut U.S. gas companies out of Europe by providing 25% of all European gas. With the pipeline effectively scrapped due to German blockading following the invasion of Ukraine, U.S. gas companies will use this as a means to stroll into Europe unobstructed, benefiting from the "morally friendly" image when compared to Russia.

Even with Russia being ejected from the Society for Worldwide Interbank Financial Telecommunication (SWIFT), there are no actual barriers to money moving in and out of the country. The end of this crisis will not come in the form of weak deterrents or half-baked threats from nations that want no stake in the lives and deaths of thousands.

Russia's actions come from the country's era as a capitalist world power - this attempt to cannibalize surrounding regions is imperialism in its most obvious form. There is a power and profit motive here, meaning there is something to be gained by the bourgeoisie powers that be. The rich will not be those who die in Ukraine, Donetsk, Luhansk, or Russia. We can only hope that diplomacy is reached before it's too late. ■

ABOLITIONIST VALUES

by Caroline Keane

Content Warning: This article references sexual assault.

A question I've been asking myself is, as an abolitionist feminist, what are my/our values? Who do I prioritize and how do my values transfer. Do they transfer into my praxis and interpersonal relationships? The intention of this piece is to identify these values so they can be honored, and a reminder to other abolitionist feminists to question and honor their own values, even if they differ from those outlined here. This is an exploration, not a thesis driven analysis, nor intended to inspire guilt or shame.

In "Abolition. Feminism. Now." authors Davis, Dent, Meiners, and Richie define abolitionist feminism as, "The very meaning of the term abolition feminism incorporates a dialectic, a relationality, and a form of interruption: an insistence that abolitionist theories and practices are most compelling when they are also feminist, and conversely, a feminism that is also abolitionist is the most inclusive and persuasive version of feminism for these times...the movement to end gender and sexual violence, for example, can never be isolated from the work to end state violence, including the violence of policing." This definition identifies goals of ending gender, sexual, and state violence.

Abolitionist feminism is a theory that aims to abolish prisons, carceral systems, and gendered and sexual violence. It seems clear that these forms of violence are intimately linked, yet historically these two goals have at times been in opposition to one another, with carceral methods being one of the only possible routes to safety available to survivors. White-dominated 2nd wave feminism aimed to increase numbers of incarcerations and prison terms for people who abuse.

Out of necessity, when state methods failed, when someone who did harm is also the one getting rent paid, who provided the prescription needed to survive, or when you didn't want the one you loved who harmed you to be disappeared by the state—methods of addressing interpersonal violence were developed to be addressed within communities. Methods to address harm have always, and still do, exist everywhere that the US judicial

system is not the governing force. Within abolitionist feminism, these methods often fit under the umbrella term "transformative justice" as a theoretical framework and "community accountability" as practices. These theories come from the lived experience and writing of Black and Brown women and gender non-conforming people, such as Angela Davis, Adrienne Marie Brown, Mariame Kaba, and Mia Mingus. Works such as "Beyond Survival" and "The Revolution Starts at Home" compile some of these lessons, which has inspired much of this writing.

These attempts at addressing the interpersonal violence that is often silenced, erased, and ignored in ways that do not replicate the carceral systems, has come with mistakes, further harm, and lessons. Which brings me to the question: what do I—and we—value?

Sometimes answering the most complex questions requires returning to our most basic values.

I write this as a guide for myself to sort out some of the most pressing issues in my mind and heart which very well may be pressing on the hearts and minds of some readers as well. A few values that I have identified are:

1. Quality of life for survivors and for those who are most marginalized

The wellbeing and prosperity of survivors and those who are most marginalized matters, and we should strive for more than survival and freedom from violence. One way this can be achieved is by radically reimagining, and transforming our notions of community and care.

2. Opposition to white supremacy, capitalism, cisheteropatriarchy, and the carceral state

By opposing these structures, we need intersectionality along lines of race, gender, class, and ability. To truly be trauma-informed we must understand the harm that white supremacy, cisheteropatriarchy, capitalism, and the carceral state (and its institutions—prisons and policing) inflict on us.

3. Consent

Consent is free, prior, and informed. As a value, abolitionist feminists strive to create cultures of consent, extending far beyond sexual interactions. A culture of consent is one where we have more potential to make free, informed choices, unlike the dominant rape culture which forces us to do things we would never agree to.

4. Communal knowledge and skill

There is the belief that as communities we have the knowledge and skill to face our problems together. Collectively we have more power to transform, repair, and protect ourselves and each other than the state.

5. No one is disposable

No one is disposable. This is true of those who cause harm and of survivors, who are frequently disposed of and unsupported. Someone who causes harm should be given an opportunity to be accountable for any harm they caused. When one person's healing is at another's expense, it's not just, and yet we will all have to take risks and be vulnerable to move forward. The emphasis should be on the person who was most harmed. Mariame Kaba puts it best—"We also have to stop acting like saying that somebody can't be in a space is disposing of them." If someone is unwilling or unable to change, their presence shouldn't be at the expense of who they hurt. Sadly, oftentimes we simply can't provide people with the healing and understanding that they require to be in every space. We need to increase our capacity here, as difficult as it is with the endless unfolding crises we are living through. Accountability and oppression are not the same. Transformative justice aims to protect those who are most marginalized, unlike the prison system, which punishes them with more trauma. In the context of interpersonal harm, this is the survivor, although sometimes it is not easily identifiable. The goal is to transform and foster accountability rather than to punish, and broadly, to prevent and heal harm and trauma.

"Collectively we have more power to transform, repair, and protect ourselves and each other than the state"

6. Accountability & responsibility

Abolitionist feminists value individual and collective accountability for our actions, for harm, and living up to our responsibilities. To truly be honest and to hold one another, we must hold one another accountable. The rampant individualism that promotes the idea that freedom

means doing what we please without consideration of how it impacts others does not honor the fact that we are all intimately connected and will impact each other.

7. Autonomy & Agency

Survivors have agency over their own lives. Someone who causes harm cannot be forced to be accountable or to transform. Transformative justice and community accountability are guides and gestures at a map, but no one has answers or clear directions. It calls upon us to consider our own knowledge and skills to confront complex harms.

8. Complexity

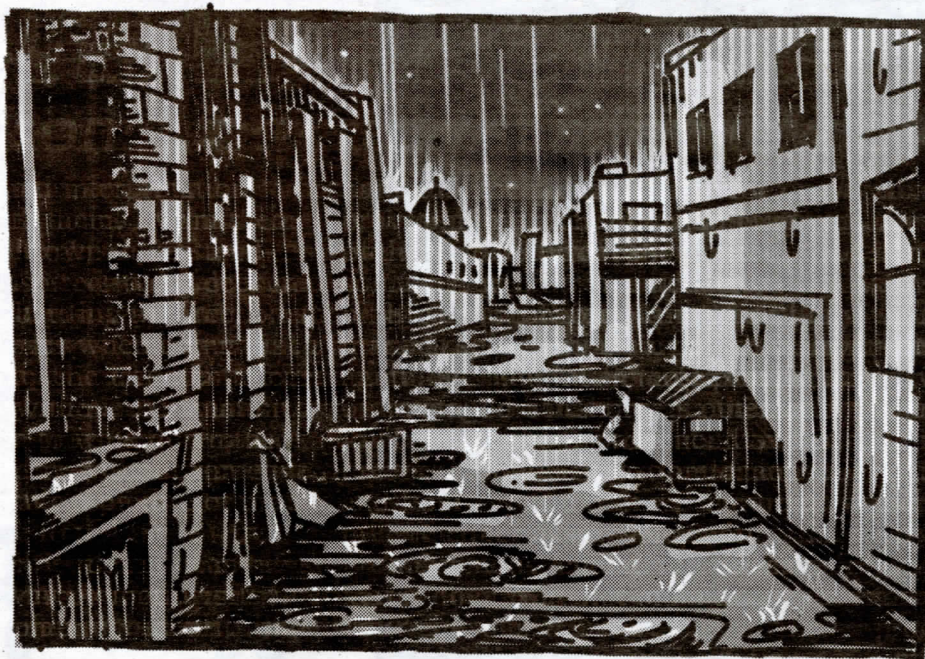
Violence does not always occur within the binary. Anyone can cause or experience harm. We must understand the complexities and nuances of harm in order to prevent it. The phrase "hurt people hurt people" rings true. While many are incarcerated for nonviolent drug offenses, incarcerated people have some of the highest rates of childhood abuse, experiences of sexual assault, and history of poverty. A lot of things are more complex than they seem, but nuances should never obstruct the basic values and goals of transformative justice.

"Who do I prioritize and how do my values transfer? Do they transfer into my praxis and interpersonal relationships?"

Some ways that abolitionist feminists might practice these values are harm reduction, advocating to transform material and social conditions, building strong and inclusive communities and groups, holding each other accountable, and helping each other heal.

I invite readers, especially those who identify as abolitionist feminists, to join me to reflect and inquire together with some questions to inspire thought and discussion. Are we honoring our values, and if so, how? Are some of these values prioritized over others, and if so, which ones? Is the practice of these values evident in my personal and political life? Are my actions guided by my mind, heart, or a balance of the two? Honesty without judgment can facilitate the greatest transformations. ■

erratica: from the desk of fiore amore, esq.



The Olympia structure, also known as the Legislature fault, is an 80km long gravitational and aeromagnetic anomaly separating the sedimentary deposits of the Tacoma Basin from the basalt of the Black Hills uplift. It is not known to be seismic—indeed, there is very little seismicity south of the Tacoma Basin as far as Chehalis—and not even conclusively established to be a fault.

The Olympia structure is not a fault. It is an anomaly, a dark omen. This city is the site of competing cosmic forces. That much was made evident in my recent return from exile. Olympia was not Olympia upon my arrival. It had become something else, something much older. This was Wet City, USA—the horror of the South Sound.

Time has forgotten Wet City. Wet City is the site of stagnation and erratic screams. I cannot remember the last time it was Tuesday. What I do know is the cawing of the gulls. Wherever you go, you hear them. I cannot discern whether they follow me or if I have never moved, any step away from the pier and its stench a comforting delusion.

Beyond that there is the fog. Have you seen the fog? It has seen you and sees you still. Wet City seeps into your pores. Wet City has never let you go. Wet City is your damp blanket in the alley behind a place you once knew but now escapes you. Wet City is a memory, no longer burning but drenched in a melancholy so mundane you cannot

notice its ineffable persistence.

“Mountain’s out,” or so you tell yourself at night.

Where is the beach?

Wet City pulls you down. Wet City is the darkness. You cannot see outside of Wet City. Along Cooper Point the forest is not a wall but an ocean without waves, which in concert with the night sky swallows you whole.

Did you hear what happened at the Safeway on Harrison? I didn’t.

Wet City is infested by ghosts.

The fog embraces you like a lover.

“It’s really coming down out there.” This is every utterance from a stranger. Each voice is fragile, light as if the bone of a bird.

Malfesance seeps out from the Capitol Lake.

The last time I ordered a cup of coffee I tasted the brackish earth and its myriad worms.

My friends in the Mycology Club still have not returned. The mycelium spoke to them and they listened. They always listen.

Every time I pass the Handy Pantry my heart sinks.

There is no lurking in the shadows for the shadows are everywhere we all travel the shadows every street lamp is a feeble and indecipherable cry for help. I’ve gone deaf to the longing.

Did your ex ever have a face?

Wet City never had a face and does not want one. And yet, you see the face of Wet City in your dreams. You think you’ve seen her in a

WET CITY, USA

piano room in COM. You’ve never been in COM.

I found myself shirtless in the mud taking bites from wild Amanitas in search of a lawn chair upon which I would become the next Oracle at Delphi, adorned in moss, immovable, reading the splatter patterns of my regurgitations as if they were the palms of my peers in a different time.

The campus police have high-powered rifles and they’re pointed at you. In Wet City you are the enemy. Nobody knows what you’re the enemy of.

Again I hear the gulls and their agony. It is the only thing which cuts through the Wet. The Wet is everything. The Wet consumes and infests. The Wet is a pool collecting inside you at this very moment. The Wet knows no bounds. I saw glimpses of the Wet standing in the bay and I watched from the bridge in awe in reverence at this force beyond my recognition, all-encompassing Wet, Wet which transforms men into minnows, Wet who puts Moloch to shame in its hunger, Wet whose power is apathy, Wet a patron saint of slumber, Wet who pissed in my cheerios, Wet whose blues give way to grays, Wetness at the end of days, Wetness whose slow ooze signals sadness.

I miss the veggie burger at the Reef.

Whether I am an investigative journalist or undergoing paranoid delusions as part of a prolonged mental breakdown brought about by utter disillusionment and being too tired to seek help is a matter open to interpretation.

Do you remember when you felt happy?

My pen is running out of ink. ■

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This is an empty box.

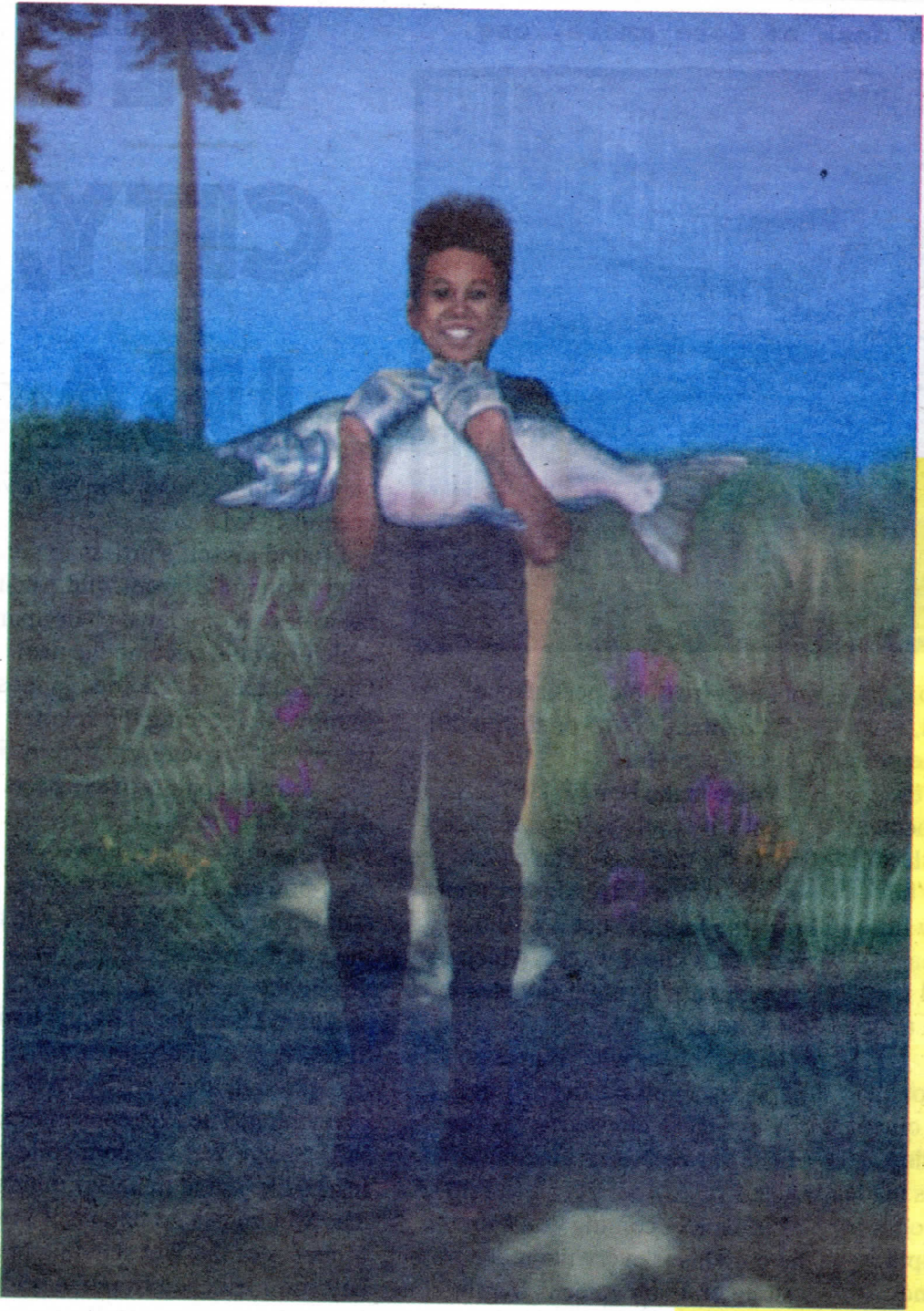
The box loathes and resents its perpetual lack.

The box would like a friend.

Can you be that friend?

Consider writing for the Cooper Point Journal.

Meetings Wednesdays at 2pm, CAB 332

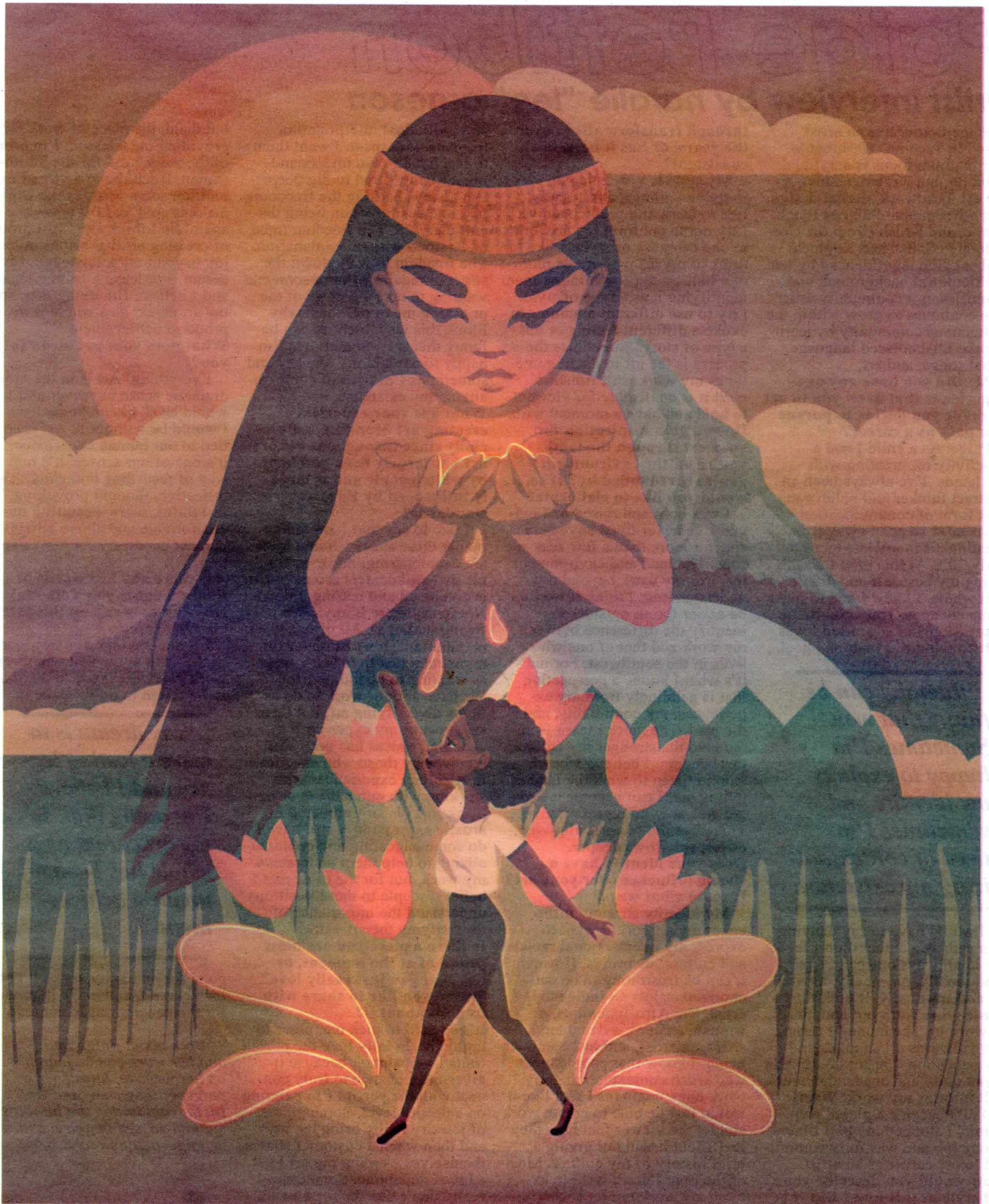


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Photo credit:
Blair Alexander



Paige Pettibon

artist interview by natalie "lee" arneson

Paige Pettibon is an artist based in Tacoma, Washington. Her medium focus is acrylic painting, but has extended to fiber art, beadwork, digital design, and other media. Paige is Black, White, and Salish (from the Confederated Salish and Kootenai Tribes). She is influenced by her multicultural background, and identifies as a community artist. She continues to grow within the Indigenous community by learning the Lushootseed language, tribal songs, and art.

CPJ: Did you have any one experience that drew you to art or made you decide to pursue this path as a career?

Paige: As a child I had a proclivity for creating with my hands. I've always been an abstract thinker and believe my best form of communication is visual. I stepped away from creating art in my late teens to early 20's. At this time I wasn't living my best self and didn't feel whole. I knew I had to make some changes. Through artistic expression and education I was able to rebuild myself and heal.

"Identity can be funny that way. Sometimes I'm happy to explain my identity and sometimes I'm tired of contextualizing my existence."

I would have to say denying this path as a career didn't feed me in all ways one can be fed, emotionally, physically, mentally, and spiritually. It took time to phase other work out and more artwork in. The money I earned went towards art supplies and my education. I spent my time in community and academia, which still informs my work. When COVID became a global pandemic, I stopped my part time nanny job and was fully committed to my career as an artist. **How would you describe your art style as it is now? Did it go**

through transformations over the years, or has it been fairly consistent?

My style is very eclectic. I like to try new things, and I really like to learn and problem solve. I try not to conform my artwork to one category or style. I like to think of my art practice as more of a holistic approach rather than identifying it as a type of style. I try to use different mediums to evoke a different feeling or tell a type of story. Sometimes the process is the art in itself; sometimes my work isn't finished until it is on display for viewers to hold and have a moment with. **Do you gain inspiration for your art through the land you're on/the environment you're surrounded by? If so, would you like to elaborate?**

I was born and raised in Tacoma. I've never lived anywhere else for more than a few seasons. The land and environment inspires my work beyond my understanding. I think it would be easier for an outsider to identify the difference between my work and that of one who lives in the southwest. For me it's what I know, a perspective that is genuinely from my experiences, my community, and the land. The more I learn from the land the stronger my cultural ties become. I believe when I stop to listen to what the land is telling me, I can become a stronger steward and representative. Therefore the reciprocal giving of respect grows deeper.

Does your identity have a strong influence over your art? If so, in what ways?

My identity strongly influences my artwork. I want to express my intersectional racial and cultural identities. However it can be frustrating to be categorized as just an Indigenous artist. I'm Afro-Indigenous, a woman, an aunt, a daughter, a sister, an artist, and just a human being. I know that people mean well when contextualizing my work but sometimes I feel like it would just be nice to create work and let the viewer feel how they feel about it without giving a brief history of my culture. Most of the time I don't want to explain my work but let each view-

er's individual interpretation resonate with them. I want them to reach their own understanding, or be inspired to dig deeper. I'm always battling the freedoms that one desires when being disenfranchised. The freedom to be understood without explanation. The freedom to walk down the street in regalia without someone wanting to take a picture of me or asking me to tell them why I look this way. Identity can be funny that way. Sometimes I'm happy to explain my identity and sometimes I'm tired of contextualizing my existence.

What has your experience creating art been like, especially since throughout history art has largely been gatekept by white people and is largely influenced by Euro-centric standards?

I like to say that I am indigenizing these spaces. Some folks are decolonizing; however for me that still centers around what is colonized and tearing it down. Not to say there is anything wrong with that. All of this work is important. It's just better for my mental health to see a space as wanting to be indigenized. We have a lot of work to do as far as diversifying art, but I can say most of my experience in changing spaces has been well received by those who encounter it. Also, my experiences with working with non natives or non black folks hasn't hindered my artistic expression. I still have to do some educating and contextualizing to help them understand my work, but for the most part I believe people in these positions understand the importance of diversifying the art world.

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

It's so hard to pick one piece to highlight. I really love the portraits I've painted, because it gives me a chance to truly connect with the person I'm painting on a deeper level. Some pieces of jewelry really bring me joy and then when a customer shares themselves wearing my art I get a hit of dopamine. Sometimes I really don't like the art I made,

but thank the piece of work for providing me a lesson. I'm proud of the work I did for the Smithsonian. It will be in a virtual exhibition soon. Most of the work I make is sold and I'll never see it again. So I think I'm most proud of creating art that brings others joy beyond my knowledge. My dream is to leave a lasting legacy and I believe I'm doing that, so my art career as a whole is my proudest achievement.

What does your art mean to you?

Everything! Art is in the most dramatic sense my savior and I would NOT like to know how I would be without it. Art is so tied to our human experience; it's one of our senses. It's our way of recording humanity. It's reflective, thought provoking, insightful, scary, beautiful, uncomfortable and above all 100 percent necessary for our salvation.

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

I'd like anyone who needs to hear this to know that whatever work you were made to do, this is your sign to do it. Make it

"My dream is to leave a lasting legacy and I believe I'm doing that, so my art career as a whole has been my greatest achievement."

good for humanity, make it good for yourself, and make it good for the generations to come. ■

More about Paige Pettibon and her work can be found on her website, <https://www.paigepettibon.com>, and on Instagram under the handles @Plain_to_sea (jewelry) and @paige_pettibon (artwork).

Our Parable

by Clara Riggio

How do we know when the apocalypse starts? Is a nation-wide alerting to pop up on our phones and tell us that it has officially begun? Is mass violence going to break out in "The Purge"? Could it be that it has already started?

Octavia Butler is rolling in her grave at that last question. She knows the answer already. She told me the answer already.

Though it may seem cliché or a bit presumptuous of me to claim that anyone has predicted the future (let alone a science fiction novelist), I think it might just be the answer we need. Being aware of the apocalypse in its early stages may be similar to catching a cancerous tumor before it's able to spread to a vital organ. We may be on the brink of something, but we may be able to stop it.

"Parable of the Sower" by Octavia Butler tells the story of a teenage girl growing up in a mid-apocalyptic Los Angeles suburb in the year 2024. Her gated cul-de-sac community is proudly protected from the outside world that has become the poster child for a dystopian hellscape. Disembodied bodies lie in the street, water has become more expensive than food, and a new drug called 'Proyro' has made arson a more common crime than ever. Lauren Olamina is only fifteen but is well aware of the ongoing situation. Olamina was born with hyperempathy syndrome which allows her to feel the pain of others as long as they are alive and experiencing it. She later explains that the world might be a better place if we all suffered from her condition.

As we later learn in "Parable of the Talents," the first inklings of the apocalypse began in 2015. This was when 'The Pox' began. Though 'The Pox' is probably short for apocalypse, it's hard not to associate the word with disease. Could the apocalypse begin with an epidemiological disaster as contagious as Chicken Pox once was? Is a pandemic just the first stone to fall before the avalanche?

Butler makes it quite clear that the cause of the Pox is negligence. In "Parable of the Talents" she writes, "...the Pox was caused by accidentally coinciding climatic, economic, and sociological crises. It would be more honest to say that the Pox was caused by our own refusal to deal with obvious problems in those areas. We caused the problems then we sat and watched as they grew

into crises." (Butler, 8). I wonder what exact crises occurred to create this perfect storm. Forest fires? Floods? Civil Rights protests? The threat of nuclear war?

On top of this, identity politics are as common as ever. Though this isn't exactly a prediction on Butler's part, there is one uncanny prediction that I can't seem to get over. The election of 2032 is a current event in "Parable of the Talents" and one of the candidates is an Evangelical Christian named Andrew Steele Jarret. Jarret warns of devil worship and condemns essentially every religion outside of Christianity. As the world crumbles, it makes sense that politics becomes more rooted in morality and pegging peoples' values against each other, but this is not the most striking prediction. What struck me was Jarret's campaign message which is mentioned in the very first chapter of Talents: "Join us! Our doors are open to every nationality, every race! Leave your sinful past behind, and become one of us. *Help us to make America great again!*" (Butler, 20). Chills! Literal chills!

So, why am I telling you all of this? Just to remind you that our timeline is fucked? Because I want you to read the book? Because I want you to change the world? A little bit of all and a little bit of none. Sometimes there are books that reach out and grab you. They change the way you think and rewire something in your brain. While giving us the story of Lauren Olamina, Butler also gives us her beliefs and the religion of Earthseed. She restores in us our sovereignty and our ability to enact change, even within our own minds.

*All that you touch
You Change*

*All that you Change
Changes You*

*The only lasting truth
Is Change*

*God
Is Change*

I guess my message in all of this is to read Parable and see how she shapes you. She may be able to give you comfort or, god forbid, hope during our own bout of the Pox. ■

IT CAME FROM THE LIBRARY...

fascinating finds from the bowels of castle carmichael

with
Alden
Nagel

The Daniel J. Evans Library is a welcoming space, with original furniture, carpeted floors, and collections that include classic literature, handmade books, and even laserdiscs. I go there on a regular basis to stock up on DVDs, both because of the consistency of the library's film collection and how varied it is. Through my time there, I've discovered a number of inclusions in the collection that are rare, hyper-niche, intensely experimental, just plain odd, or a combination of all of these things. This column focuses on these often overlooked pieces of film, bringing to light what many would never even take out of the shelves to look at.

"Tribulation 99: Alien Anomalies Under America" (1992, dir. Craig Baldwin, 44 min.):

Baldwin's "pseudo-pseudo-documentary" presents a factually questionable chronicle of US intervention in Latin America in the form of the ultimate far-right conspiracy theory, combining various ideas about the JFK assassination, fruit companies' militias, communist aliens, killer bees, and much, much more. As fast-paced, rambling, and fever dream-inducing as the film is, there's something to be admired about its general aesthetic and reuse of older found footage, as well as its score, coagulating together for an acid test of an experience, reminiscent of late-night PBS programming from the 80s on speedball. It's a bit like if your communist roommate woke you up at 3AM while on a bad trip and was shouting about how the Epstein-Scientology-Illuminati-Kubrick-Reptilian-Bezos conglomerate is out to perform psyops on squirrels to control acorn numbers and you can't get them to calm down. Get with it and watch this immediately.

"Screaming Queens: The Riots At Compton's Cafeteria" (2005, dir. Susan Stryker & Victor Silverman, 57 min.):

As an examination of the Tenderloin neighborhood in San Francisco (a historically working class and LGBT place) in the 1960s, this film is a wonderful historical document, with compelling retelling of what life was like, as told through the

lived experience of trans women. Yet, only a fraction of the film is focused on its titular subject matter, about the riot at Compton's Cafeteria (a space where drag queens, LGBT folk, and sex workers would congregate at all hours of the day and night), which erupted after a police raid on the establishment, as had been happening to other queer establishments in the neighborhood at the time. It occurred in 1966, three years before the much more known Stonewall Riots, which have since become understood incorrectly as the first example of queers rising up collectively against police brutality and societal oppression. It's an important piece of queer history that's worth learning about, but not necessarily through this documentary, as nothing about its technicality, structure, or general tone was that intriguing or noteworthy. It's not bad, but it's just not that great either.

"On A Phantom Limb" (2009, dir. Nancy Andrews, 35 min.):

This film examines the passage of a surgically created hybrid—part woman, part bird—on a perilous night that lasts months; through death, mutilation, purgatory, and the eventual return to the living, what lies beyond leaves her changed forever. The boundaries of reality and fantasy, documentary, and fiction are blurred in this reprise of the classic themes, dilemmas, and consequences of reanimation. It's a sleepy, nocturnal experience, lacking much in the way of a coherent plot or arc in favor of a spiritual guide through the artist's beliefs about these phantasmagorical experiences. It is a film that is both deeply surreal, approaching a stream-of-consciousness model, and gothic, bringing to mind a dream that is both very nonsensical and yet unspeakably personal, one that is a miracle that it was brought to life on film with such aesthetic clarity. To quote my friend I watched it with, waxing poetic, declared "it's not a film. It's an experience." I couldn't agree more. ■





In Loving Memory of the Evergreen Bike Shop 1972-2020

by Clayton
Roessle,
edited by
L Kravit

If you don't visit the Evergreen campus very often, you might not have noticed that our former storefront has been wiped of any trace of our DIY bicycle cooperative. I am going to tell you how this happened, but first, a bit of history in memory of all the good times we've had in this space.

The Evergreen Bike Shop was founded in the early '70s in the basement of the CAB building, a small workshop adjacent to the large garage. Amateur mechanics would work there night and day. Since there were no windows, the only way of telling time was the clock in the room! I believe that the Bike Shop's Mission Statement dates from those days and goes as follows:

"The Evergreen Bike Shop is a student-led community-run do-it-yourself bike shop that is open to the entire Olympia area. Our goal is to provide various resources to the community to promote cycling as an active lifestyle and educate people regarding alternative transportation issues. The shop tries to provide an alternative to the often prohibitive nature of bike repair and culture both in financial cost and accessibility. By maintaining a free learning environment where anyone, student or not, can develop skills of bike self-reliance, the shop encourages a developing ethic of environmental and social consciousness."

Sounds great, right? The Bike Shop slowly became more popular, and it was decided that they should have a better space for the community, so the Bike Shop was moved to its home near the entrance to the CAB building sometime in the '90s, right near the heart of Evergreen's student community.

Bike polo, races, community learning events, mini-concerts, and all sorts of other activities suddenly became more accessible to the Evergreen community. Of course, like any DIY community project, there were always hurdles to go over. Different personalities would often clash when determining how the Bike Shop should be managed and how to make the space more accessible for larger groups. From the 2000s to 2010s (from what I hear), these personal conflicts would often make it hard for people to stay in the position of coordinator or volunteer, but given the low wages paid out by the work and the stresses of being a college student in the United States, this is understandable.

"you might not have noticed our former storefront has been wiped of any trace of our DIY bicycle cooperative."

There were usually three coordinators operating the shop, but by 2018, there were only two, and this went down to one. Anyone who rem-

embers what happened in 2017 can attest to the fact that Evergreen was changed after the end of that year, with the student population sharply dropping in conjunction with downsizing Evergreen's famous art programs. This was the time I began to volunteer at the shop, and even in these dismal depopulated conditions, it was still a rockin' good time, but it was not to last.

At the end of 2018, we applied to have the Bike Shop open during the summer quarter, and it was unceremoniously denied with little reasoning behind it. We managed to solicit an administrator with Student Activities to promise that we would stay open, but they immediately turned around and said that we would be denied access into our shop! We grouped up and headed up to the director of Student Activities to speak our mind about what was happening and our concerns with it, but in the next week, they began to deny us access to our shop a month before the Spring quarter was slated to end.

This was very disheartening, and rather than try and do something, most of the current membership at that time (many of whom had been there for years) parted ways. Without that devoted core of volunteers who had been there for a long time continuously, things became more difficult. In 2019 our only coordinator graduated, and the bike shop remained closed for some time until I applied for the coordinator position in December of 2019.

I managed to keep the shop primarily open single-handedly, with few other volunteers coming in to fill shifts. Indeed, the amount of traffic in the space was also severely reduced due to the foolish decisions from the Evergreen administration to cut their most popular programs—and also by creating a discriminatory and unwelcome environment for most students of color.

There is always a need for a community bike repair space, especially for people with few resources, such as college students and houseless folks. But it wasn't about just repairing bikes. Our workshop could make just about any crazy bike project you could think of. From double-tall bikes to bike carts to

unicycles to whatever you want! The fact that your imagination was the limit was the thing that kept me coming back and keeping the space open. And the fact that it helped so many other ordinary people in the process!

"There is always a need for a community bike repair space, especially for people with few resources, such as college students and houseless folks."

All good things come to an end eventually. In March of 2020, I was informed that the Bike Shop would no longer operate due to the outbreak of COVID-19. This was completely expected, and I obliged graduating soon after. Though I was very disheartened that the Student Activities administration was contemplating moving the Bike Shop into a different space, I didn't think it would happen soon.

I was wrong, however. Around July of 2020, they ordered the Bike Shop cleared out without any people allowed to reclaim their projects. Our workshop, which had seen decades of widespread use, was unceremoniously stripped of all tools, projects, and parts, with these being placed into deep storage somewhere on Evergreen's campus. I know that many others could not reclaim the items they had stored there, and I am always asking to understand why the bike shop isn't open.

"The fact that your imagination was the limit was the thing that kept me coming back and keeping the space open."

A Request to Appeal

Through any sadness and anger I might have, though, I must give remembrance to the decades of dedicated people who came through that space, making it welcoming for all people and providing immense material support to anyone who likes (or needs) to ride a bicycle. Our little DIY community shop will be sorely missed, and I hope that one day the administrators at Evergreen and its Student Activities dept. can reverse their complete foolishness and make Evergreen home for a progressive and artistic community of incredible cultural force.

But until then, Evergreen's cultural spaces like the Bike Shop, the COM Building and its theaters, audio workstations, music labs, and the like will remain empty, waiting for the next batch of students who have been robbed of the education they were promised.

IN LOVING MEMORY
The Evergreen Bike Shop
 1972-2020

The following is based on a true story of a real problem occurring at Evergreen.

CW: This piece mentions campus feeling unsafe due to sexual harassment and assault.

APPEAL TICKET 000000

In the appeal plea area, add your reason for the appeal and upload any documentation you feel relevant to your appeal. Good examples may be pictures of your payment kiosk receipt indicating payment and your license plate number, etc. Making statements or uploading images containing threatening, lewd, or derogatory language and/or images will result in your appeal being denied and possibly having information shared with the college student conduct office and/or Police Services.

You must accept the appeal agreement to submit your appeal. You will be notified via email once a judgment has been rendered.

PLEA TEXT

It was a chilly Thursday morning, and I had just parked in one of Evergreen's many lots. I headed over to the parking meter, a feeling of calm throughout my body. I had ten minutes to spare after a week of running late. I attempted to type my license plate number and smiled as the meter only displayed the letters "TTT." Is there a single T on my license plate? Of course not, but that's how the parking meter is; it likes to play these funny jokes. After a couple of minutes, everything was accounted for, \$5 paid so that my car could sit in that lot until 9 pm. I began walking across campus, happy that my time hanging out with the meter hadn't made me late.

The week before, I had two minutes to get to class. I ran across the lot and attempted to pay for parking. Even though I had the money, the meter flashed "could not read card" five times in a row. As I was very low on time, I found the meter's attempts to play games a lot less cute. I had no change or cash, so naturally, the next step was to try not to cry and run to class (a strict no tardy policy is in place). I decided I would talk to someone as soon as my class ended. I checked my bank account and noticed that I had been charged for parking despite the so-called inability to read my card.

After my class was over, I hurried back to my car, noticing a little green envelope stuck in my window. I had been a bit worried about this possibility, and although dread settled in my throat, I was unsurprised by this outcome. Did it seem a bit wrong that my card was charged and I still got a ticket? Or that the officer couldn't even bother to get my license plate information, right? (I suppose a combination of 7 letters and numbers is quite tricky to remember, even when they're right in front of you.) Of course, it did, but it was an understandable mistake.

This Thursday, however, I had no fear as I walked back to my car, eager to get home to spend the night watching tv with my partner. I had paid a full day's worth. I was clear. In fact, I had chosen \$20 worth of parking over groceries this week so that I could avoid another small green envelope in the driver's seat window. But even from a distance, I could see the green rectangular shape. My eyes hardened, and when I read the ticket, the message "must pay to park" stood out as the most condescending sentence I had ever seen. There was even the same incorrect display of my license plate number, even more off-putting the second time. I squished the ticket into a ball in my hand and drove home, my hands gripping the steering wheel in anger the whole time.

I guess if I think about it, making broke college students pay \$50-\$150 a quarter to park so that they

can go to the classes that have been paid for by them or their families does sound like a good time. And charging them five times the amount of a parking payment they've paid? That's admirable if I think about it. Like everything else this college does!

In all seriousness, this is about more than being charged unfairly. My car is like a cocoon of safety after unsafe/uncomfortable experiences that the bus could not get me out of (bless bus drivers, the fifteen to thirty-minute waiting periods are just unfortunate when the campus is not a safe place). Every time I leave the college, I walk as quickly to my car as possible after so many warnings of dangerous people on campus, always making sure to leave before dark. I count my steps and think, "only this many yards to go before I'm safe in my car." And to have to choose to pay for parking over groceries just to keep that feeling of safety in place? And being charged even more as a consequence for something I didn't even do? It's rubbing salt in the wound, whether this ticket gets appealed or not.

JUDGEMENT DATE

JUDGEMENT ACTION:
PENDING

JUDGEMENT COMMENTS:

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Textitup



single-serving dishes for minimal cleanup and maximum comfort

We're finally on the last leg of the Washington Seasonal Depression era, and sometimes we just need a little nudge to make it through with our mental health somewhat intact. For me, this usually means making something sweet, and low-effort desserts are my favorite form of self-care.

Mug cakes are fast, easy, and versatile. You can throw them together in under 10 minutes. Unfortunately, as with most "easy versions" of normally complicated desserts, they aren't the finest thing you can possibly eat. But when you're low on motivation and craving something fluffy and sweet, it's a nice comfort food. Embrace mediocrity!

I have included a recipe for plain vanilla cake that is easy to tamper with or add things to. Mix in berries, sprinkles or chocolate chips, or marble in some jam or Nutella. The biggest make-or-break factor in a mug cake is the power level of your microwave, which you should set just above medium, or you'll overcook the edges and undercook the center. The size and shape of your mug will also affect the cooking time, so when you're first trying this recipe keep a close eye on it. The cake will rise a lot while cooking, so make sure the batter doesn't fill more than half of the mug.

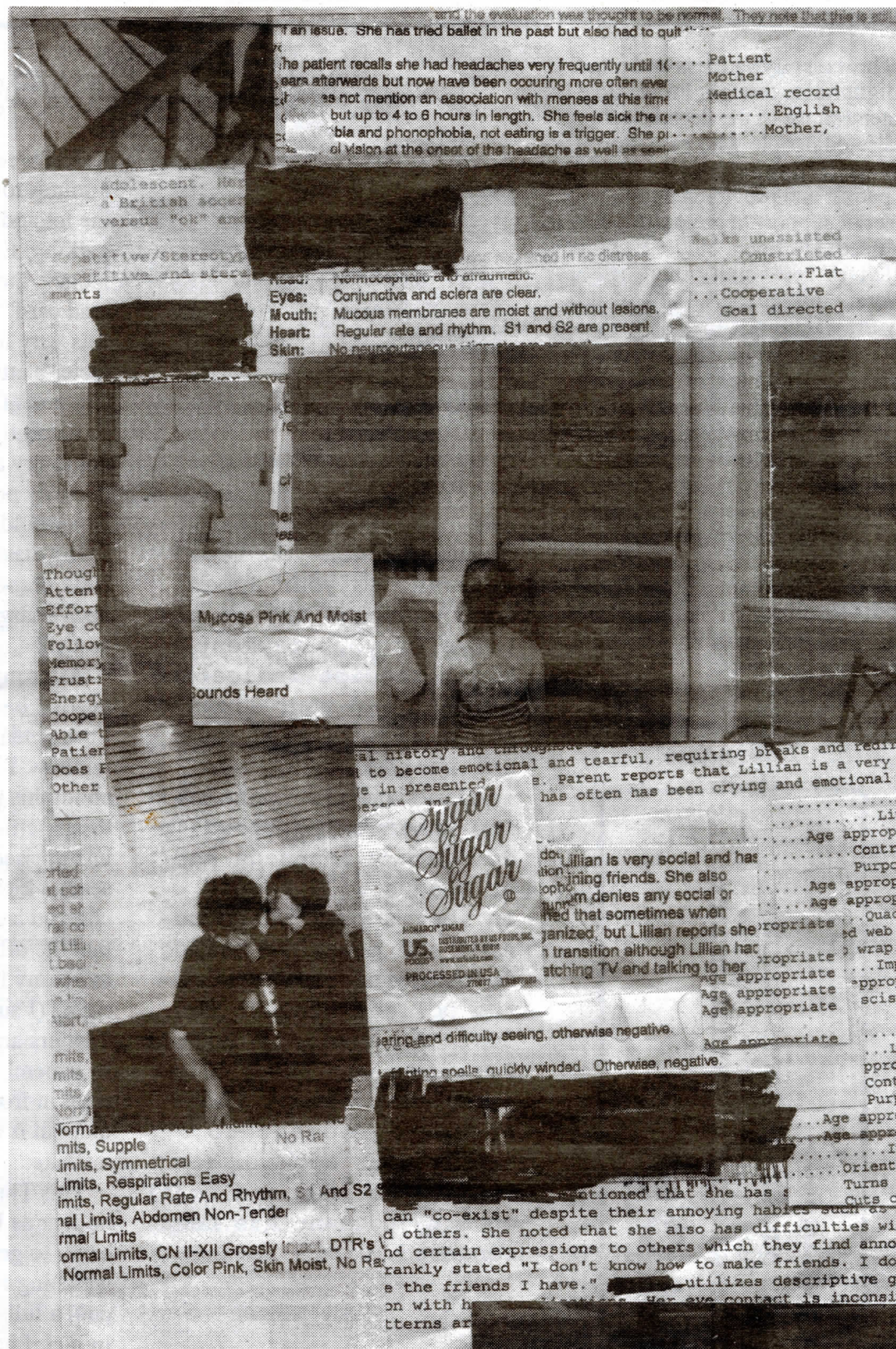
Basic Vanilla Mug Cake

You will need:

- 2 tablespoons butter or canola oil
- 1 egg yolk
- 1 tablespoon milk (2 if you do not add egg yolk)
- ½ teaspoon vanilla extract
- 2 tablespoons granulated sugar
- 4 tablespoons all-purpose flour
- ½ teaspoon baking powder

1. Melt the butter in the microwave. With a fork, mix in the egg yolk, milk and vanilla.
2. Add the sugar, flour and baking powder and stir until fully combined.
3. Set the microwave to medium power and cook for 60 to 90 seconds. Keep an eye on the cake as it cooks; once the top looks set (less shiny) the cake is done. Be careful taking the mug out as the handle may be hot as well. Cool for at least a minute before eating.

**for chocolate cake, omit 1 tablespoon of flour and add 1 tablespoon of cocoa powder.*



Submission by Ryan Smith Muller

SUBMIT.

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Email: cooperpointjournal@gmail.com

HOROSCOPES

by Your Cosmic Comrades

End of February/March 2022 Predictions:

For the purposes of our predictions, we suggest that you focus on your chart's ascendant sign, though you may find it helpful to read for your Moon and Sun signs as well. If you do not know your rising sign or would like to learn more about your chart we recommend using www.astro.com or www.cafeastrology.com.

ARIES: My strong, powerful Aries friends! This may be a tough time for you to accept your mistakes (of which there are many). This is not a read! You just happen to be quite accident-prone and you're also not exactly one to accept and address your shortcomings. With so much action in your 12th house of Pisces, including the New Moon on March 2, you may feel the urge to evaluate some of these instances. Don't be too hard on yourself, we all make mistakes! Throughout the rest of March, your ruling planet of Mars will join Venus in Aquarius. This being your 11th house, it may be a perfect time to make deeper connections with friends. Perhaps you have a buddy that you haven't been 100% honest with? Open up to them now! But remember that it's okay not to receive the ideal outcome. (Song Rec: "Nobody's Perfect" // Hannah Montana)

TAURUS: Take your time this month, Taurus. Your work life is going to be especially important for you to focus on. With so much movement in your 10th house, it seems that matters outside of the home are going to need every ounce of your attention. The square between Mercury and Uranus on Feb. 24 is also going to light up some questions around your career. It may be a time of stress as well as joy, and it's important for you to slow down your inner monologue to embrace the steadfast and collected aspects of your Taurus placement. All this will wrap up quite nicely with the full moon in Virgo on March 18. This will allow you to embrace the organizational and structural aspects of your new career moves and kick things off nicely in this next chapter. (Song Rec: "Juice" // Lizzo)

GEMINI: Tell me if this sounds familiar: you often feel stuck between two feelings. Happy and sad. Excited and nervous. Fulfilled and insatiable. You often feel that you haven't lived up to your full potential. Fret not, Gemini, you are bound for bigger and better things! As we move into Pisces season, you are going to begin looking more outside of yourself! Early March will bring you many opportunities to reach these highest potentials. The sextile on March 2 between Mercury (your ruling planet) and Saturn will allow for a strong energy of self-improvement that will also allow you to focus on your bigger, long-term goals to better this world. Be careful not to become too cynical about these goals; you have the power to achieve whatever you put your mind to. Be patient! (Song Rec: "Everybody Wants to Rule the World" // Tears for Fears)

CANCER: New beginnings are headed your way, Cancer. Death and rebirth are going to be themes throughout Pisces season, and though this may feel intimidating, it is a good thing! Embrace your water energy and wash away the things that are no longer lining up with your goals and aspirations. Pay attention to the moon and the way she continues to make you feel over the next few weeks. The New Moon in Pisces on March 2 will be an especially important day for you to begin defining this next chapter. What do you want to achieve? Are you currently the person you want to be? What attitudes and behaviors can you embrace to lead you closer to that ideal? Not to say you're not the ideal person, Cancer. We both know your talents and deep emotions make you stand out among the crowd. Take a bow, baby! (Song Rec: "Cloudbusting" // Kate Bush)

LEO: We all know how much you long to be the center of attention, Leo. Your sweet and spicy nature makes you pretty irresistible, and you often feel like the world is your stage. This may feel a little bit different this Pisces season. With Venus and Mars entering your seventh house, it might be a per-

fect time to start honing in on more intimate relationships and diads. March 5 will also bring about a Sun & Jupiter conjunction! This will allow you to embrace your confident nature but may ask you to step out of the spotlight for a little while. Though this may be work that you have to do solo, the light will return when it is ready. Be patient! (Song Rec: "From Fire" // Perta)

VIRGO: Wow, Virgo. February has been good to you! Allowing yourself to find that work-life balance and embrace your creative side has been so important. This will bring you so much abundance as you move into this next chapter. You may find it harder to balance things in March and there may be unforeseen health issues that make this an even more difficult task. Take time for yourself and for your body to heal. I know you are always planning and on the go but the New Moon in Pisces begs you to feel your gut. "What is best for me right now? How can I give back to my body?" Soon enough it will be the Virgo Full Moon on March 18 and you'll be able to embrace your busy, organized side once more. Let yourself feel these sensations, Virgo! They are a part of the process. (Song Rec: "Resonant Body" // Maggie Rogers)

LIBRA: Hello my lovely Libras! The full moon that happened in Leo on Feb. 16 lit up your 11th house, increasing your charm and enabling long term goals to come to fruition. Pluto in Capricorn is affecting your fourth house so conflict in the home relating to a lack of support in your personal vision could arise - stick to your guns, babes! Your family may not get it now but you know just what you're building for yourself. The new moon on March 2 brings in new beginnings in relation to the themes of your sixth house - health, routine, and work! As the month rolls on and energy picks up, center self-care. No, not a face mask and deep breathing (but that's also fun) - set boundaries, prioritize your needs, and pick up a hobby like journaling to release pent up stress. Listening to that calm inner voice of yours leads to potential for romance towards the end of March, love-bug! (Song Rec: "Thunderstorm in Surulere" // Lady Donli)

SCORPIO: The full moon in Leo on Feb. 16 may have found you completing a cycle in relation to your career goals and public reputation, Scorpio! Like the phoenix you are, the urge to transform is strong over the next few weeks. This will catch the eyes of many and may trigger jealousy in immature indi-

viduals around you. As February comes to a close, ignore any bitter comments and keep on that journey of expansion. A fifth house transit at the beginning of March alongside the new moon on March 2 will attract potential for romance and dating. It's also a great time to put your more creative sensibilities to good use in practical day-to-day matters relating to business or self-promotion! If you find yourself growing apart from old friends or needing to address conflict in friendships, the end of the month is a perfect time for that kind of reflection. You got this, energizer bunny! (Song Rec: "Naturally" // Tinashe)

SAGITTARIUS: The end of February will find you analyzing your addictions and fixations alongside the theme of self-worth. An epiphany you've been resisting ends up providing relief, archer. It's time to be kind to yourself and kickstart those dreams you've been nursing for ages! The new moon on March 2 is happening in your fourth house, marking a beginning in the family. This could represent anything from a new family member (baby or in-law) to growing even closer to your found family, the friends you cherish most. Spring cleaning will help to clear your mind, so attack that pile of laundry in the corner, babes! In the middle of the month, there's an opportunity for a short trip popping up. Believe in the fact that you can accomplish amazing things in relation to what you want to pursue and stop selling yourself short creatively and/or professionally. Fruitful opportunities abound through the end of March! (Song Rec: "...At the Holiday Party" // St. Vincent)

CAPRICORN: Capricorn, it's time to talk about those feelings you keep repressing. The full moon in Leo that just happened on February 16 happened in your eighth house, and you may be feeling a complete shift within - something has truly changed in your outlook or stance on weighty topics such as death, grief, and sex. A mental or emotional hurdle has been addressed and is worth discussing with someone you trust. The new moon on March 2 is happening in your third house, marking a time of new beginnings in relation to your education, bonds with siblings, and communication. Venus entering your second house mid-March is auspicious and finds you attracting opportunities relating to finances and romance. The full moon on March 18 highlights the ninth house, triggering events that lead you along your spiritual path. Meeting (continued on back)

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-members of your soul tribe and feeling deeply creatively inspired by them. (Song Rec: "Invincible" (ft. Daniel Caesar) // Omar Apollo)

AQUARIUS: The full moon on February 16 just happened in your seventh house, so you may have just ended a long standing connection, water-bearer. If not, a relationship's dynamics have completely shifted - a partner proposed, resetting boundaries with your best friend, etc. If you are a creative, keep any current projects/collaborations under wraps as the energy of your 12th house

will be drawing in more evil eye energy. The new moon on March 2 is in your second house, so be on the lookout for blessed financial opportunities in a variety of ways - creative talents will prove to be lucrative if somehow applicable. Venus and Mars will fall in your first house on March 7, creating space for balance and harmony within the self and your close relationships (as well as seeing nagging health issues improve). The full moon on March 18 in your eighth house brings your attention to indirect income/finances you have tied to others as well as intimacy. Release trauma stored in

the body. (Song Rec: "Jealousy" // FKA Twigs)

PISCES: The full moon in Leo just happened in your sixth house, bringing on an end relating to work or health - something like leaving a job, no longer having certain responsibilities in your daily schedule that were burning you out, etc. Venus and Mars will enter your 11th house conjunct in Capricorn at the end of February, reflecting an energy of initiation. A new friend (group) or community you encounter will leave you feeling appreciated and you'll revisit long term goals and how you've been moving to

wards them. The March 2 full moon is in Pisces, creating an opportunity for a new chapter in your life. Learn to give that bountiful love and support of yours to yourself as much as others, siren. Romantic synchronicities and dreams through the middle of the month. The full moon happening March 18 will be in your seventh house, shedding light on your relationships. What or who are you releasing to make room for these incoming blessings? (Song Rec: "Greeney Blue" // Mellow)

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