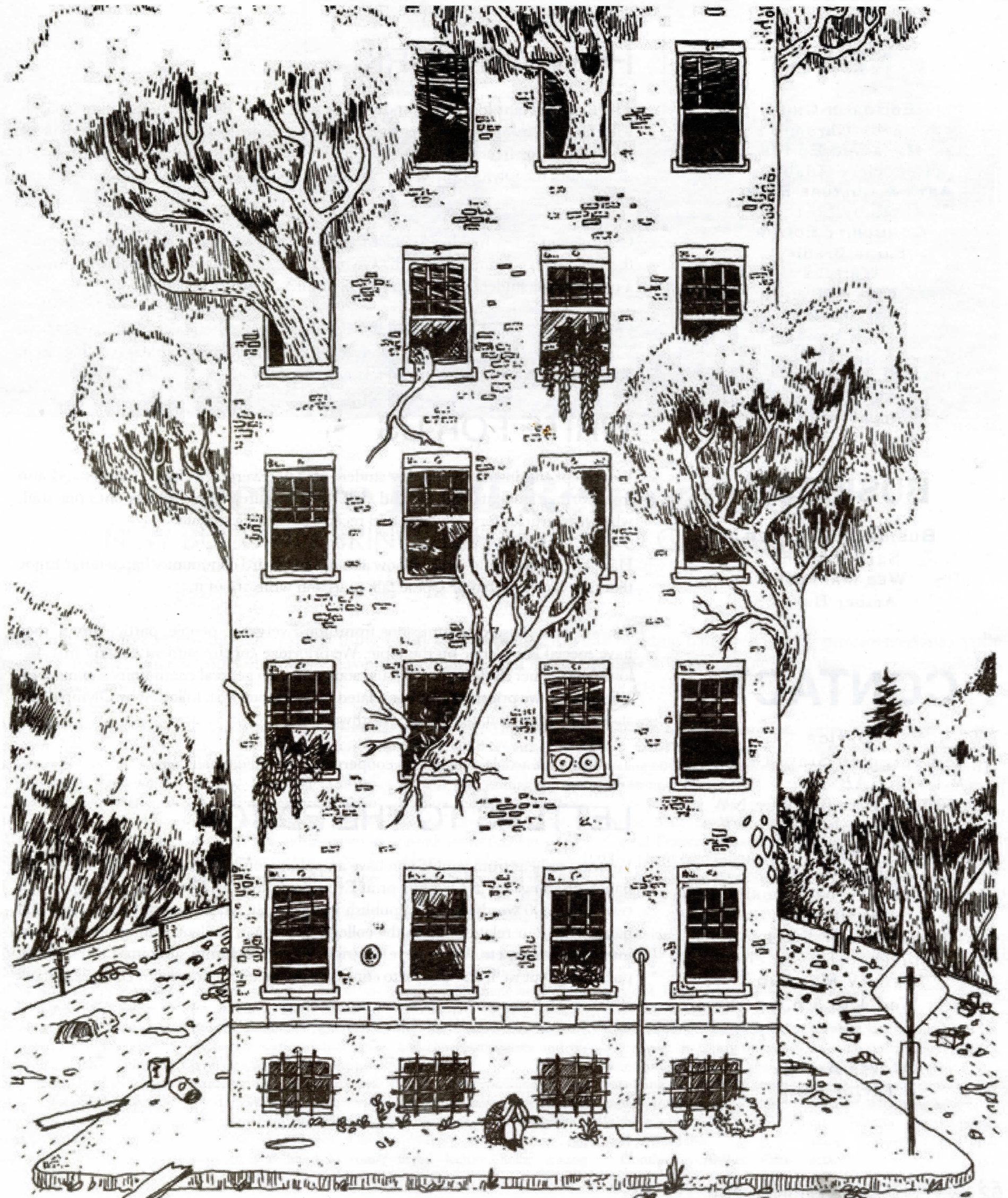


the COOPERPOINT

The Evergreen State College Student Newspaper | Nov 4 - Nov 18, 2015 JOURNAL



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WEEKLY MEETING

Wed 4 to 5 p.m.

COVER ART BY

Taylor Dow

HOW WE WORK

The Cooper Point Journal is produced by students at The Evergreen State College, with funding from student fees and advertising from local businesses. The Journal is published for free every other Wednesday during the school year and distributed throughout the Olympia area. Our content is also available online at www.cooperpoint-journal.com.

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

Our office is located on the third floor of the Campus Activities Building (CAB) at The Evergreen State College in room 332 and we have open student meetings from 5 to 6 p.m every Monday and Thursday.

WRITE FOR US

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

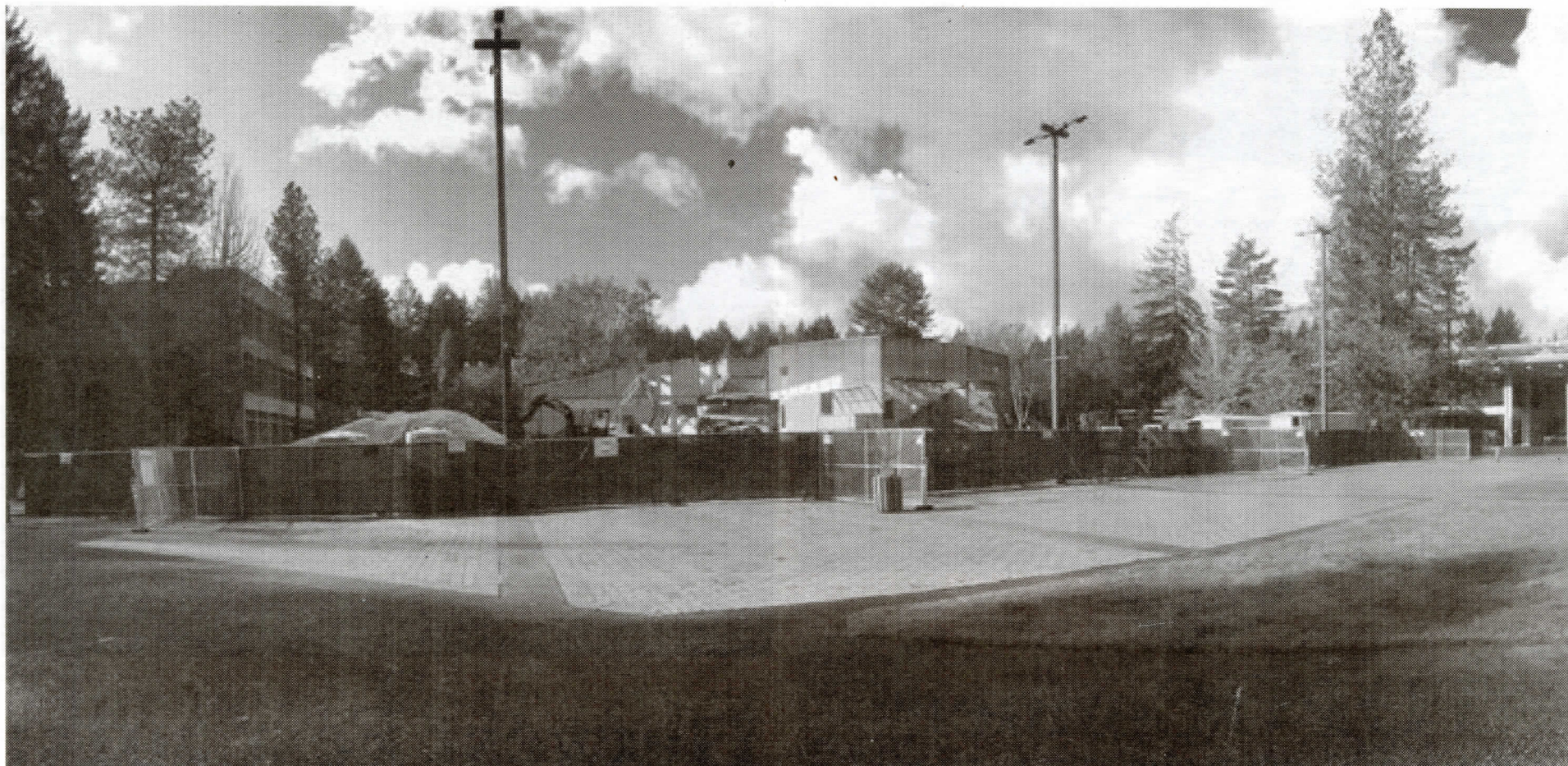
Have an exciting news topic? Know about some weird community happening? Enjoy that new hardcore band? Come talk to us and write about it.

We will also consider submissions from non-Evergreen people, particularly if they have special knowledge 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 content related to Evergreen first, followed by Olympia, the state of Washington, the Pacific Northwest, etc.

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

LETTERS TO THE EDITOR

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



They began demolishing Evergreen's oldest building during summer quarter 2015. FELIX CHROME.

Lecture Hall Renovation

NEW BUILDING BRINGS CHANGES TO CAMPUS CORE

By Felix Chrome

Returning to campus this fall, the first thing I noticed was the lecture hall building had been largely transformed into a pile of rubble. Since school began, they have begun building but many students still don't know what this work is intended to make way for.

Work began to demolish the building in July, they are now rebuilding the lecture halls, and renovations expected to be finished at the end of June 2016.

The project is part of the Campus Master Plan, created in 2008 to guide development of campus facilities and envision what Evergreen will look like through 2020.

According to the Evergreen Facilities website "The overall goal of this campus Master Plan is to assist the College in translating the strategic goals and objectives of the various College units into a physical plan which identifies where the College should be focusing its resources to meet future demands on its facilities and land resources."

The lecture hall buildings is one of the oldest on campus, and the master plan documents go on to say, "The utility and technology infrastructure of the facility is well past its useful life and is requiring more maintenance effort to ensure that the building functions adequately."

The new lecture hall building is designed to be more accessible, with the administration citing this as a large problem with the current infrastructure. They wrote in Project Request, "the classrooms are all tiered and there is no disabled access to the presentation area for instructors, guest speakers or students with serious mobility disabilities."

Contractor Absher Construction was hired to com-

plete the job. They elaborate on their website, writing about the project, "Absher will fully renovate the existing Lecture Hall on the Evergreen State College campus in order to provide state-of-the-art, adaptable and flexible instructional spaces configured to optimally support the class size needs and various teaching methods utilized on campus. A modest increase in the building's size will allow the building to maintain the same head count for 700 students, while providing fully accessible building and classroom spaces and restrooms."

The new building is designed to have more variety in the types of curriculum it is useful for, with only two large tiered lecture halls, seating

280-300, but four classrooms, two tiered and two flat, each seating 60-75 and two 25 person seminar rooms.

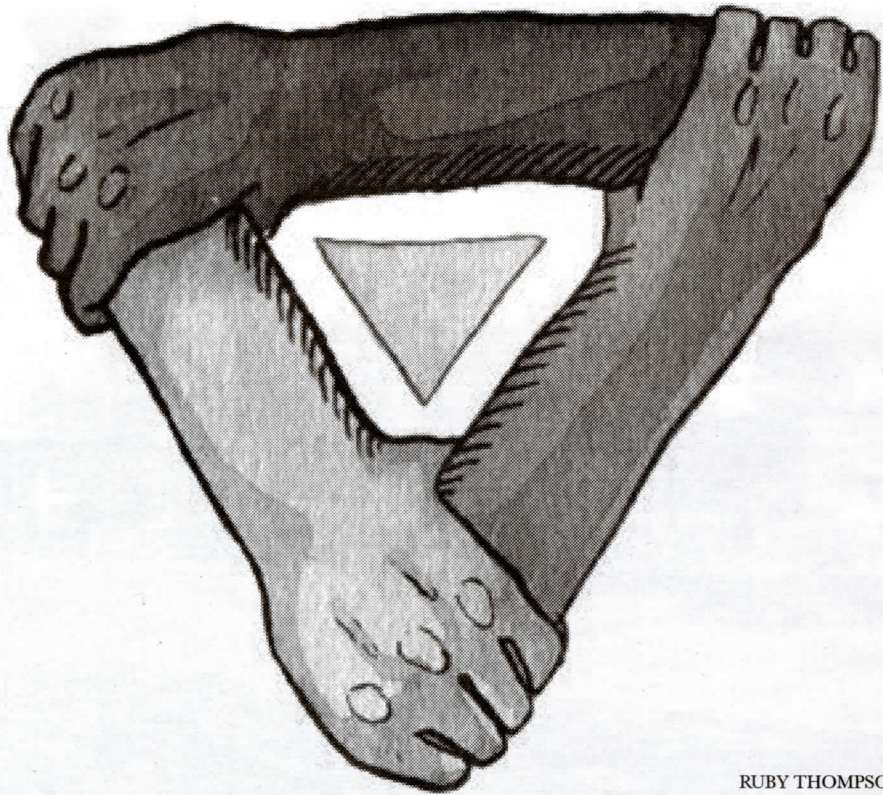
In justifying the project to the State of Washington Capital Projects Advisory Review Board the Evergreen administration said that another concern is sustainability, along with the college's Public image, writing, "The renovation of the Lecture Hall Building will make a very visible statement of Evergreen's commitment to sustainability at the main entrance to campus." They went on to say the proposed project has the goal of garnering LEED Gold certification, and have hired consultants in sustainable design to work toward this.

Contractor Absher Con-

struction was hired in a bidding process to complete the project, which was designed by ZGF Architects. Construction will cost \$11,000,000, with the total request in the biennium being \$17,861,184.

Evergreen requested funding for the construction costs in the 2015-2017 Biennium Capital Budget Request, and that funding was approved, even as Evergreen's overall budget faced cuts. Evergreen has been continuously facing budget shortfalls in recent years as enrollment has declined and the state has cutback on funding.

For more information you can go to www.evergreen.edu/facilities/whatsnew where the administration posts updates about ongoing campus projects.



RUBY THOMPSON



RUBY LOVE

TQPOConnect

SUPPORT FOR QUEER & TRANS
PEOPLE OF COLOR IN OLYMPIA

By Nix Chace

Far too often local communities are disconnected from one another, especially within marginalized groups such as queer and trans people of color.

The need for safer spaces among people of all ages, and mixed identities is prominent, especially in a white-dominated community like Olympia.

“Being in Olympia specifically, it feels like a pocket of whiteness, it’s harder to connect because it feels like there is less of us.” says Masa Kawamura, a volunteer at Stonewall Youth, an Evergreen grad and creator of TQPOConnect.

TQPOConnect is a support group and a safer space for queer and trans people of color.

Kawamura created the group due to a need for community solidarity for queer and trans people of color in Olympia.

“It seems like there’s a disconnect between trans and queer people of color in this community” says Kawamura.

This group aims to connect people with these identities and foster a space where people can vent about frustrations, build a stable community, and have fun with one another.

“TQPOConnect was a really good meeting. We had pizza and I got to meet new people in the community who experience similar things as I do. I also got to listen to stories about experiences different from my own. I feel more connected and like I have a place to chill out and not

worry about oppressive people saying or doing oppressive things.” says a member of the group on their experience at the first meeting.

Kawamura says the purpose of the group for the moment is “mainly to connect with each other and have a safer space to chat and have fun together. Ultimately, this space can and will evolve with the members in its mission. It’s my hope that we move toward activism and making positive change in our community together.”

TQPOConnect is born out of its parent organization, Stonewall Youth, and is open to all ages. The group has only had one meeting so far, and is excited to gather more people and become a strong support group.

“Because we’re really new, we’re hoping to get a lot of people on board” Kawamura states intentions of building a family and a strong communal bond with members of the group.

TQPOConnect is held in downtown Olympia at the Co-Lab, 317 4th ave E, it’s ages 13 and over and is a drug and alcohol free space. Meetings are held on the third Tuesday of every month from 4-6 p.m.

Harvest Fest 2015:

A CELEBRATION OF THE SEASON
AT THE EVERGREEN FARM

By Aria Cummings

The Cooper Point Journal sent two writers to cover the much loved Olympia Event where students, families, and community members celebrate fall with music, food, and fun!

On Oct. 24, 2015, The Evergreen Organic Farm celebrated its 35th annual Harvest Festival, with about over 1,000 people in attendance. There were many activities that students, staff, faculty, and the general public were invited to get involved in such as pumpkin carving, making fresh pressed apple cider using apples from the Burndt Apple Orchard (which was very delicious and was the first time I’ve ever had unpasteurized apple cider), oyster shucking, the one who shucked 3 oysters cleanly won a golden shell, spending time in the Jasmine Dragon Tea Lounge, and taking a tour of the farm itself.

Various demonstrations also took place such as The Art of Blacksmithing, which included making various types of farm tools, home brewing beer, how to make herbal honey mead, canning the harvest, edible forests, grassroots organizing and archetypes, beekeeping, sheep keeping, building a bathhouse, mushroom log inoculation,

introduction to Hugelkultur, which is a composting process that uses raised planting beds on top of decaying wood debris and other compostable biomass plant materials, medicinal vinegars, and many others.

A few local musicians performed on the music stage including Nat Lefkoff, Sawtooth, Swoon, and Matt Fearon and Friends. Overall, this was a very fun experience and I can’t wait to see what will happen next year at Harvest Fest 2016.





RUBY LOVE.



Swoon playing at Harvest Fest. RUBY LOVE.

Harvest Fest 2015: LOCAL BANDS PLAY AT THE

By Ruby Love

Evergreen's 34th annual Harvest Festival was a dizzying array of tours, competitions, showcases, and food-sampling booths, and through all of the buzz and hubbub was interwoven the sounds of a wonderful musical lineup.

The stage platforms were fastened together with bright yellow caution tape, balancing unevenly on the hilly grass. Hay bales provided comfy rows of seating in an arc in front of the stage as Olympians gathered to watch the bands, balancing steaming tamales on their laps. The bands' equipment was perched on kitchen stools... Is this an Olympia thing? They weren't just the same two stools...bands brought their own stools. I'm so confused!

Evergreen favorite Swoon, featuring a new lineup, kicked off the show with an expectedly charming set full of warmth, youthful giddiness, and just a touch of fall melancholy. A supportive Yasi—one of the band's founding members and astrology columnist at the Cooper Point Journal—cheered them on from a front-row hay bale, stepping in to break a tie in an audience vote between hearing 'a song about whiskey' and 'a song about Gemini.' "Damn Gemini" won out.

Following Swoon was the first oyster-shucking contest, as nervous-looking contestants attempted to shuck three oysters as fast (and as neatly!) as pos-

sible, without stabbing themselves.

The next band up was Sawtooth, an ethereal-sounding folk trio with a bit of Andrew Bird influence. A friend described their sound as "grainy, as though all the instruments were full of minerals," so...do with that information what you will... They played a stripped-down set as a three-piece; they normally have accompaniment from a bassist and a drummer. This was their second year playing at Evergreen's Harvest Festival.

Following the second, and final, oyster-shucking contest, Matt Fearon and Friends took us into the evening with an upbeat, jazzy set featuring an off-stage auxiliary drummer for the first few songs. Their sound was fun and lively though hard to pin down. The crowd was fuller now with people standing, hands in coat pockets, keeping warm by bobbing along to the music.

It was a beautiful afternoon overall at Harvest Fest, with the stage area serving as a warm gathering place amidst the busyness of cider pressing, tamale steaming, pumpkin carving, and oyster-shucking.



Sawtooth playing at Harvest Fest. RUBY LOVE.



Matt Fearon and Friends playing at Harvest Fest. RUBY LOVE.

Arts & Culture

UP & COMING

WED. NOV 4

★ **Le Voyeur**
404 4th Ave E, 9:00pm. 21+
Vomity- Diamonds and Hurls
featuring Tyler Schnupp

THUR. NOV 5

Le Voyeur
404 4th Ave E, 6:00pm. All Ages
Dark Palms, Sleepwalker

Le Voyeur
404 4th Ave E, 10:00pm. 21+
Three For Silver, Simple is
Good

FRI. NOV 6

Obsidian
414 4th Ave E, 9pm. 21+
ALL VINYL DJ SET IN THE
MAIN LOUNGE: Brit Pop,
Power Pop, Punk, Mod
Revival, Shoegaze

SAT. NOV 7

★ **Capitol Theater**
206 5th Ave SE. 12:00pm.
SLACKJAW - GRANDE
PREMIÈRE À L'OLYMPIA

★ **Obsidian**
414 4th Ave E, 9:00pm. 21+
B12 - Ab Glanz, DJ Loose,
DJ.mp3

Le Voyeur
404 4th Ave E, 6:00pm. All Ages
Of Sleep, Robots vs. Ghosts,
Coast Culture, Ghost Heart

SUN. NOV 8

Le Voyeur
404 4th Ave E, 10:00pm. All Ages
He Whose Ox is Gored,
Devoid

MON. NOV 9

Evergreen Longhouse
Evergreen Campus, 4:00pm. All
Ages
The Beehive Design Collec-
tive Presents: Pollinating Rios
Vivos

★ = Staff Recommended

WED. NOV 11

Le Voyeur
404 4th Ave E, 8:30pm. 21+
Comedy Open Mic

Obsidian
414 4th Ave E, 9:00pm. \$5-\$10
21+
State Champion, Skrill
Meadow, Defaceman

THUR. NOV 12

Obsidian
414 4th Ave E, 9pm. 21+
GUN OUTFIT // CC DUST

FRI. NOV 13

Obsidian
414 4th Ave E, 9pm. 21+
Dude York, Pony Time, bod,
Oliver Elf Army

SAT. NOV 14

Capitol Theater
206 5th Ave SE. 11:00pm.
All Freakin Night!

SUN. NOV 15

Obsidian
414 4th Ave E, 9pm. 21+
Soul Circuitry! Hip Hop MC
& DJ Shamako Noble and
Special Guests!

Le Voyeur
404 4th Ave E, 10:00pm. 21+
Hobbyist, Young devil,
Subman



SARAH BRADLEY

Bread & Puppet Present Fire IN OLYMPIA DURING THEIR WESTCOAST TOUR

By Sarah Bradley

On the evening of Wednesday, October 21st, The Olympia Ballroom became the stage for Bread and Puppets presentation of Fire. Bread and Puppets is a politically radical puppet theatre and performance troupe currently based out of Glover, Vermont.

Fire was originally created in 1965 as a response and protest of the Vietnam War, and later dedicated to the three Americans who set themselves on fire in an act of protest. Fire has continued to be performed and has used the shows powerful message to address current acts of war. The present iteration of Fire, announced as the show began, was performed in recognition of the current state of war in Yemen.

The Olympia Ballroom was packed with audience members of all ages to see the Bread and Puppets show. The seats were all filled and audience members made space on the gymnasium floor to settle in to be a part of Fire. Fire takes place in a Vietnamese community over the course of

one week, depicting the state of events before, during, and after the community is seized by firebombs.

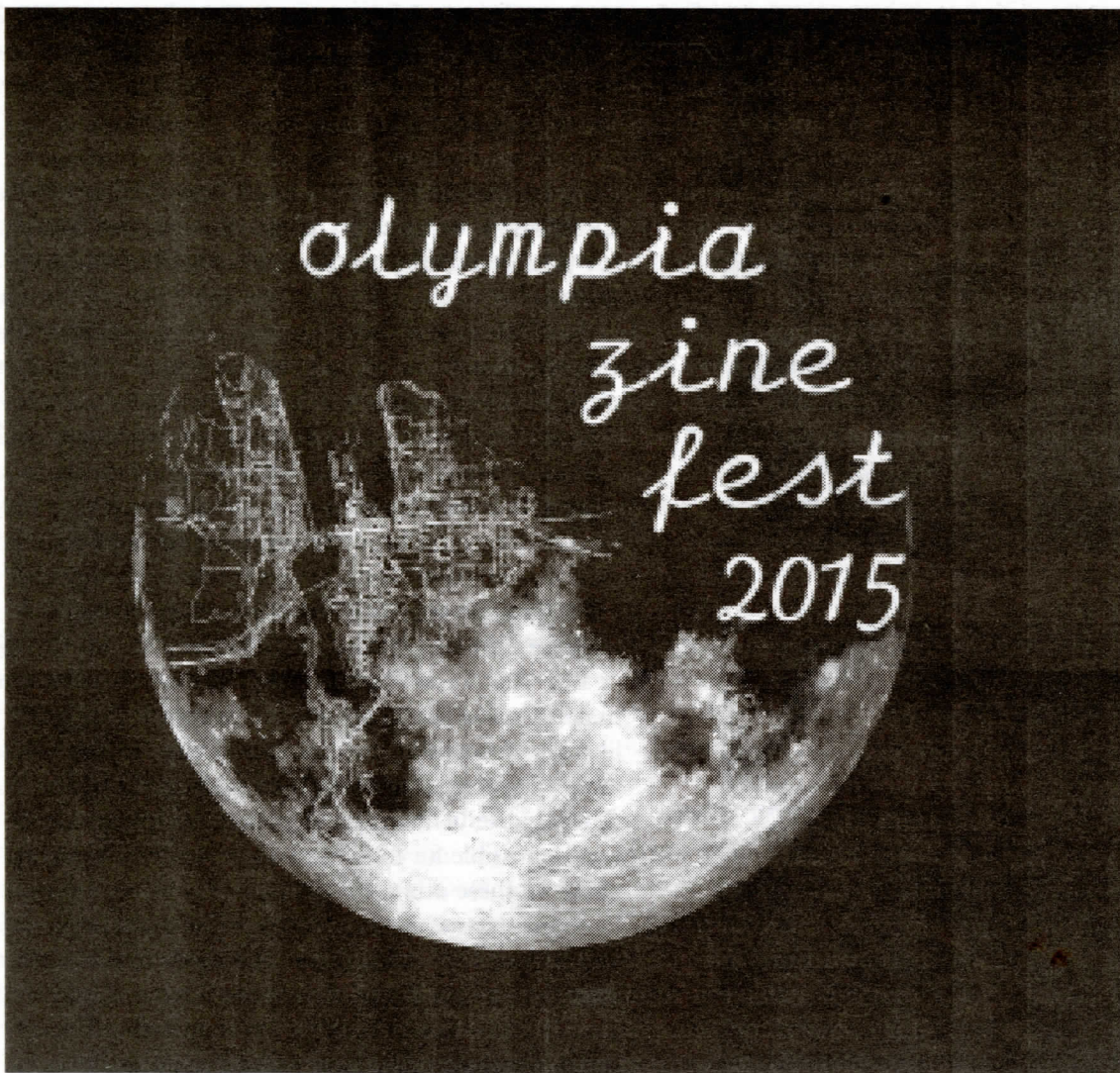
Fire is performed with life-size puppets resembling their manipulators. The visual tension of the show is pronounced in the difficulty to determine which figure is a puppet and which is a human-actor. After the show, I learned that the entire production was the work of 6 players, but at times there were as many as 11 figures on stage.

The soundscape of Fire was particularly memorable. The sparse and dramatic soundscape is created using primitive handmade instruments. Long bouts of silence are punctuated by sudden drops of a hammer large pieces of

scrap metal and chains being tossed about.

Fire takes us through each day of the week in a community experiencing violence, war, and occupation. The subject matter is treated with respect and urgency. Bread and Puppet's presentation of Fire was a visually and aurally stunning performance; the political message of the show and the surreal artistry created a palpable tension in the room.

I felt honored to be a part of the audience for Bread and Puppets West Coast tour. The performance was unlike anything I had experienced before. If you missed the Olympia performance of Fire, you can learn more about Bread and Puppets from their website.



Olympia's First Zine Fest

A RECAP

By Jules Prosser

Zine Fest is the first of its kind in Olympia, though the zine scene itself has been thriving for decades. Old and young people alike, from all down the West Coast, gathered at The Olympia Center on Saturday, October 24 to network and sell their crafty wares.

This was the second day of the fledgling festival, and the large room was packed with faces familiar and foreign. The space was abuzz: vendors smiled patiently as passersby slowly browsed their way through the expo, people discussed zine content at length, and nearly everyone quietly contemplated these books at some point or another.

Upon entering, I was a bit overwhelmed. There was lots to see, lots to rifle through, lots to think about. I slowly walked down the aisles and chatted with vendors with a chattering awkwardness that I hope was endearing. I talked with Court-

ney K. of Punk in My Vitamins, about the crowdedness of the festival, how she got her start in the '90s, and how we both like to be smartasses on Twitter (she promptly followed me afterward). That seemed to be an overarching theme—many artists started their craft twenty years ago, before lots of us were born! Jimi Sharp, creator of the F.I.B zine (focusing almost exclusively on bands from Fidalgo Island), also got his start back then. He was a cool guy.

The content of zines varied wildly. There were zines focusing on current social issues (racism, sexism, ableism,

intersectionality, etc), zines focusing on obscure bands, zines celebrating fatness and motherhood, comic zines, and zines filled with straight-up rambling and scribbles. There was a booth in the far corner run by Seattle artist Greg Sharp, who created after-school zine-making programs for middle- and high-schoolers. Beloved Olympia artists Arrington de Dionysio and China Star shared a booth, filled with Dionysio's familiar colorful figures, and a giant collaborative coloring book page created by Star. A fellow Cooper Point Journal writer and I worked on it together and got our photo-

graph taken.

Upon entering the room, there were two tables, one covered in various bits of paper and writing utensils, the other with three typewriters: a "Make Your Own Zine" station. My friends were absorbed in them, banging happily on the keys, while I typed out an awful lot of cool-looking nonsense, and left with a fun piece of patterned paper that had jumped out to me.

I did not have money with me during Zine Fest, which was unfortunate, because all the zines were ridiculously inexpensive. However, I brought a stack of stickers I'd made with which to barter. I successfully traded most of them for new stickers, pins, and, of course, zines. The vendors traded with me happily and excitedly, and in this way, Zine Fest genuinely embodied the spirit of zine tradition: they celebrated the act of trade with the art of DIY, two inextricable pieces of the culture.

I was able to attend an event on Day Three of Zine Fest, which was dedicated to workshops, which took place in Obsidian and Le Voyeur, from 11 AM to 5 PM. On that rainy Sunday afternoon, I found myself in the back room of the cafe Obsidian, sitting with some pals on an erasure workshop, taught by Portland-based A.M. O'Malley, of the Independent Publishing Resource Center. Erasure is the practice of taking pages from books and removing/blotting/altering parts of the texts to create something new. O'Malley described it as a way to give texts new life, and lauded the value of constraint-based art/poetry. She had us—a

group of fifteen or so—play with a variety of experiments, for instance, choosing a letter and blotting out every word that did not start with it, creating a poem about birth, etc. I used pages from a stolen archaeology magazine and a gold paint pen. O'Malley gave us little pamphlets of bright orange paper and glue sticks with which to adhere the passages, and after that, I had

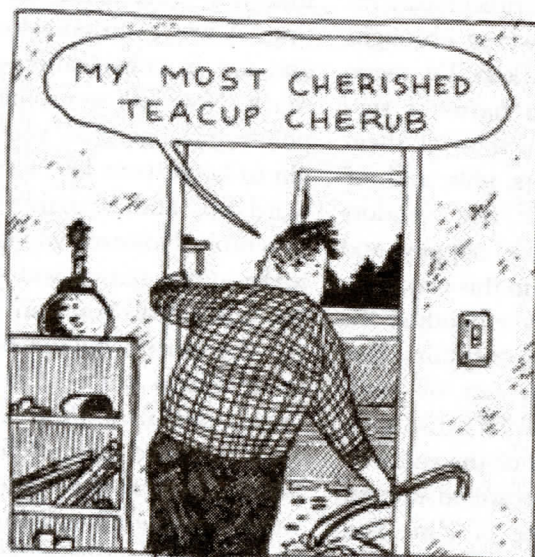
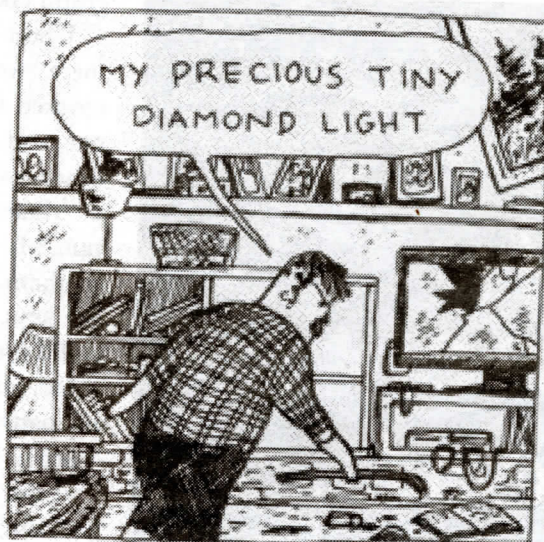
completed my first ever zine! (Check out O'Malley's brainchild, #anerasureaday, on Twitter/Tumblr/Instagram to see cool examples.)

Zines are an important cultural artifact, manifesting from a grave, collective need for unrestrained countercultural expression. Zines are the art of the weirdo, the outsider. Zines take a single idea, or string of ideas, shoot them into the realm of the infinite, and see what comes out. For example:

Let's say, reader, that you have a favorite word. A word that you think about all the time. A word you obsess over, and use in conversations too much. Now let's say someone points this out, and you begin to bottle your love for this word up, and it makes you miserable. However, you could make a zine out of your love for this word! You can type out the word a million times, in a million different colors, fonts, and sizes. You could write the word out in different languages. You can write the word multiple times in such a way that the configuration of the word makes the shape of the word. You can fill a page up with sentences full of this word. Essentially, you can do anything with the word in your zine, and it will be superlatively beautiful and engaging art. You have immortalized the word, and your love for it. That is the heart of the zine: unabashed, fearless expression of passion.

Olympia Zine Fest had a great turnout. Hopefully, it will return. Hopefully, if it returns, it will bring more activities and workshops with it: while this year's workshops were rad, I did not feel like there was enough, and I crave more of it. I don't think I'm alone in this one.

You can get your zine fix at The Timberland Regional Library, the little zine library at Obsidian, Orca Books, friends, strangers, your imagination or your own hands.



A page from Taylor Dow's forthcoming book "Apocalypse Dad"

COVER ARTIST Taylor Dow

By Amber Hare

I recently got the chance to sit down with my long time friend Taylor Dow, local comics artist and Illustrator to talk about his new book "Apocalypse Dad", going to Evergreen, comics, and Interstellar.

Hello! Would you like to introduce yourself?

I'm Taylor Dow! I graduated from evergreen in the summer of 2014. I make comics and illustrations. At evergreen I studied creative writing and fine art.

Do you wanna talk a little bit about how your Evergreen education gave you some tools for your art that you otherwise wouldn't have gotten?

Yes! Definitely! I think I went to evergreen with the delusion that I was going to an art school. I initially was like, I just wanna study art, I wanna do art so I'm gonna go to this school, they have art programs. I think I was initially kind of confused and disappointed because my class was not all art, I kind of expected it to just be an art school thing but I took a class that was both visual art and creative writing and I didn't really want to do creative writing. I didn't really love the class, it wasn't a great class.

But what I was finding was that even when I was making art at the beginning of college I didn't feel like I had anything to make art about, so the way that evergreen has actually been really great for me is that because of its interdisciplinary learning style, it was impossible for me to just do art without learning about all these other things that ended up meaning a lot to me. It was impossible to do art without learning about things like critical race theory or feminist science fiction and all the things that now really define what kind of comics I wanna make and what kind of stories I wanna tell.

At evergreen I studied art but I also studied dreams and "Alice in Wonderland" for a whole quarter and afrofuturism with Chico Herbison which was a really which was a really defining class for me where we studied afrofuturist science fiction. In that class I ended up doing this project about disgust and monstrosity where I did a close reading of David Cronenberg's "The Fly" that really changed the way I thought about storytelling and the way we interact with different texts.

I think the greatest skill I got from evergreen was the ability to read any text through the lens of any other text and I believe that result is a useful one. I think I went into evergreen having more of a cut and dry look at the world, whatever the artist intended this to what mean is what it means or like there's a right answer to those things and I think the art I was making was flat because of that. But through the whole process of studying a variety of different things and working at the writing center it became really clear that writing a really amazing text is actually about having the right amount of ambiguity and reader participation and also the dialogue that it is in with all of the like texts that are around it

And you feel like that's now how you write your comics?

Totally, completely! That's the biggest thing I got from Evergreen. You can read a text, any text through the lens of any other text and it will be useful to do so. Art in context, that's the point of interdisciplinary education.

So now you feel like you're able to take any art and read it through a more critical and interesting lens?

Yeah, any lens! Whatever lens is interesting to you. I remember I was sick during my junior year and I ended up watching "The Amazing Spider-Man" because I was sick and bored. "The Amazing Spider-Man" is a terrible film but I remember that I had to take out my notebook and make this whole 'web' and take a million notes thinking about what I could get from this. It ended up being really interesting. What evergreen gave me was a way to engage with things that are mainstream or seem really boring or drab or paint-by-the-numbers and use that for yourself and use that to have ideas. Except for "The Martian," that was the most boring movie.

Do have any examples in your current works of more critical readings of more banal/mainstream pieces of media.

The comic that I'm doing right now is called apocalypse dad and I think everything about it exists in reaction to the current and past landscape of comics. It's that thing that I got from Evergreen about how to put your art in context that's really defining this comic. So the comic is called "Apocalypse Dad" and it is about apocalypse dad, who wanders an apocalyptic landscape looking for his "lost daughter". Apocalypse dad is a character that I did not make up, I subscribe to the idea that media and storytelling exists on a common landscape sharing common characters and locales and that we as artists shift or manipulate characters and locations therein. It all already exists, it's in the cultural mind.

In a Jungian archetype sort of way?

Not necessarily in a Jungian way but studying Jung definitely helped me start to think about this. I think that it's a pretty foundational piece of postmodern art theory that everything is in this landscape. So, I literally have apocalypse dad who is this archetype that I noticed popping up really prominently a couple years ago, particularly in the "Transformers" films when in "Transformers 4" they replaced Shia LeBuof with Mark Walberg who is a dad. And that is a really important event because transformers represents the least common denominator filmmaking. Just the most straightforward, Michael Bay doing his thing, there are robots, they explode, the transformers girl is like, "hot girl of the year" or whatever cultural icon, like Megan Fox. It's kind of the modern equivalent of the bond girls or something. So it was a really big deal when they replaced Shia LeBouf, this 20-something everyman, with Mark Walberg who's this dad.

It completely shifted the sexism of the film where no longer was the female support role this character that had to be obtained, this object of desire that would orient the character, it's Mark Walberg's daughter. It's the difference between something that is already obtained and something that needs to be obtained. So instead of obtaining that thing, Mark Walberg is protecting that thing and the way that she is sexualized is completely different because you're supposed to identify with the male main character because of the male gaze but she's also supposed to be your daughter so she's supposed to be hot but like,

not so hot that it's weird and she's 17 and all these things and that was also popping up in a bunch of other media.

"The Last of Us", one of the biggest games of that year was also this apocalypse dad archetype so I was just noticing this fucking dude wandering around in this landscape, so I thought that I would invite him into my comic. Which is essentially what the other storytellers and filmmakers are doing is saying "oh I have this idea, how about we do an apocalypse dad, that seems like a good idea" because it's in the cultural mind right now so it keeps popping up.

I think it's really dangerous to do that without a critical eye. So "Apocalypse Dad" is a practice of inviting that archetype into a comic but then not giving him what he wants or not allowing him to achieve his goal, which of course is to protect the daughter and get to be a martyr or whatever because ultimately the daughter only exists to reflect characteristics back on the dad, or on to that male character and show that he is, altruistic and is willing to sacrifice himself or whatever.

A really big part of that trope is in the end the man gets everything.

He gets everything! Watch "Interstellar"! Fuck "Interstellar"! Definitely on that list is "Transformers", "The Last of Us", the Arnold Schwarzenegger film "Maggie", that silly new Owen Wilson where he's an apocalypse dad, but a HUGE one is "Interstellar", and yes he gets everything. In "Interstellar" Matthew McConaughey gets to be the best dad ever, he gets to sacrifice himself to save the world and his daughter, AND after he dies he gets to come back to his life to his daughter on her deathbed, because of spacial relativity, say hello and then peace out to go hook up with Anne Hathaway on this wild west planet where she's visiting her dead husband's grave because it turned out that he died. So he gets everything! Apocalypse Dad always gets everything and this is a comic where apocalypse dad gets nothing.

There's this thing happening a lot right now in comics, which I think there are plus sides to, that a lot of people are noticing, surprise, surprise, that there's been this intensely sexist history in this field and so people say "oh, okay I'm gonna make this character that hits all these representation markers" and a lot of men, a lot of white men are doing that. It's a little bit weird because what's happening is the representation is changing but those creators aren't actually engaging critically with those parts of themselves. So I think the idea of apocalypse dad is to allow that character into a comic but have a comic taking place in this landscape of storytelling that lets that character change or die or be left behind in our collective story telling landscape.

Are there any forms of media that not just in artistic style, but storytelling style as well that you feel do a really good job of critically analyzing the storytelling landscape?

I think who is killin it the most in comics Julia Gfrörer, who does exactly what I was just talking about and is a huge inspiration to me and is really intentional about inviting a particular archetype that is extremely pervasive in the indie comics scene, which

is the lost boy. The lost boy is everywhere, but in indie comics manifests in a particularly insidious way. The lost boy is this character who is exactly what he sounds like, he's this lonely boy who is looking for wholeness and he always finds it in a girlfriend or whatever. Julia Gfrörer makes really incredible comics where she invites these lost men into her comics landscape and starves them to death. She has an amazing comic where it's just mermaids watching a ship full of men burn. At no point does the comic go to the ship or do we see those people but they're just watching and talking and the focus of the comics landscape, which has been so intensely biased towards those men on that ship, has now shifted towards these women in the water who are just watching and who are pretty ambivalent to the whole thing.

"Ex Machina" also invited the lost boy into its timeline and then was very intentional to -spoilers!- lock that lost boy into what is basically a dungeon on an island and fly away from him. And part of the new american middle class identity is that you care about things like "camping" or "the environment" or "sexism" or "racism", kinda, those are all in quotations. You know about those things or know some words about those things and so "Ex Machina" was very cool in that it had this smart-liberal-nice-guy or whatever that showed up, and he's supposed to be likeable but he's actually evil.

Do you have any advice you want to pass on to anyone who wants to get into comics?

Yeah! Go to comics festivals! Go to The Olympia Comics Festival, Olympia Zine Festival, Short Run Seattle, Portland Zine Symposium and walk around and meet people. Ask them how they do things and look at their books and then just make a comic! Anyone can do it! I started making comics just a few years ago when I went to the Portland Zine Symposium and it such a D.I.Y. vibe to it that I was like "oh yeah anybody could make a comic".

You don't need a publisher, you don't need to even know what you're doing. The thing about making comics is that unlike if you're trying to write a text zine or a novel or something like that, people can see something unique or understand something about a comic by just flipping through it. I think because of that, it feels a lot more possible to put something out that people will see and want to read. What I can say about making comics is, make a zine, it doesn't matter if it's only 10 pages or whatever, and get a table at a comics festival, it costs like 20 bucks. You'll just get better.

If you want to check out more of Taylor's art or fight him about interstellar, you can find him online at taylorhdow.com where you can see his portfolio and find prints and comics for sale.



Halloween Style OLYMPIA COMES OUT IN THEIR COSTUMED BEST

By Sara Fabian

The idea of masquerading as someone or something else seems about as old as humanity itself. From masquerade balls of 15th century Europe, to Carnival and Shakespeare plays, the idea of disguise have come from old mythologies: the supernatural beings of Europe, the phantoms ghouls and monsters. You could dress as a black-caped Dracula, a stitched-together Frankenstein's monster, a furry werewolf. Now through the magic of popular culture, we have a new mythology, a new set of creatures to be—or pretend to be.

This isn't simple make-believe. Think about it. In our day to day life, we have obligations, homework, bills, tuition, family etc. At times we may feel powerless, but when we put on a costume, an alter ego takes place and with it all, implied super strength.

Nobody tells a witch to do her homework. Nobody tells Spider-Man to pay his electric bill. Even as an adult, this holiday gives us freedom. On Halloween, all the doors open. As we celebrate the night our costumes command importance, beauty and power. The M&Ms, the Reese's Pieces, and perhaps, some alcohol too, becomes ours. We are in complete control.

Carnival, Halloween, Shakespeare's Twelfth Night, all of the festivals of olden times inverted the power structure. The serfs could put on the masks of kings and queens and gods and monsters. The feeling like we're anonymous is enough to free us from the nor-

mative constraints—the unwritten rules of civilized society—that usually govern behavior.

Wearing masks, hoods, costumes, and anything else that obscures identity or produces anonymity also makes it easier for us to do that which we might otherwise hesitate to do.

Halloween allows people to be non-judgmental, non-conforming to stereotypes and biases present in today's societies.

Besides the obvious pleasures associated with Halloween, our donning of disguises may be a way of enjoying the possibility of being someone that we didn't know we were or could be. Halloween tells us something important about its essential playful nature. In this way, disguises help us wonder about what it would be like to be a version of ourselves that is more humorous, less empathetic, more surprising, or simply more interesting.

Was that a date or did we just hangout. I don't know and I initiated it.

16

4h

2 Replies

Heads up, the pro life assholes who wave signs of dead fetuses are out on every corner of red square ☹️

15

5h

9 Replies

Who wants to drink this tequila with me tonight?

15

6h

7 Replies

I had no idea the sun could actually affect my general happiness with life

15

Yes, I'm bisexual. No, that doesn't mean I want to have a threesome with you and your girlfriend.

35

10h

1 Reply

I had a dream that I had to take acid for class and we were sitting in a circle and all I could say was "how evergreen"

28

8h

2 Replies

To all the people that identify as they/them who i have misgendered: im really sorry. I hadnt actually had to actively use those pronouns before coming here. Im trying my best. And i hate when i do it

7

36m

2 Replies

Evergreen's Yik Yak

THE UPSIDE OF INTERNET ANONYMITY

By Asa Kowals-Rose

Certain corners of the Internet are well known to be cesspools of vulgarity and intolerance of every kind. Often, it seems that the root of this nastiness is one's ability to hide behind a username. This online anonymity can embolden mean-spirited individuals, giving them the courage to type every slur in the English language into a comment thread and press enter.

Until recently, I was convinced that this was the only side of online anonymity. I changed my mind when I downloaded Yik Yak.

Yik Yak, for those who aren't familiar, is an anonymous, localized version of Twitter. With it, users can share brief musings and questions with others in their immediate vicinity. The app is popular among college students, many of whom use it as a sort of bulletin board for campus happenings. When I first heard about this, I was skeptical of such a premise; college students sharing their thoughts with other college students, unhindered by fear of judgment, seemed like a recipe for the worst kind of online discourse. I soon discovered that this was not necessarily the case.

Because Yik Yak is localized, the app's content reflects the character of specific communities. For this

reason, many middle and high schools have banned the app on their networks; fourteen-year-olds tend to imbue online forums with immaturity befitting fourteen-year-olds. On the other hand, a campus of conscientious and respectful students—a designation I would apply to Evergreen State College—can actually utilize Yik Yak's anonymity to create a constructive online forum.

For one, anonymity helps dispel fears of personal judgment that come with entering a public discussion. Today's youth have higher rates of social anxiety than ever before, and this can hinder their online interactions as much as their in-person ones. In an anonymous forum, one's words can be the target of derision, but the lack of a known identity can prevent such criticism from becoming personal. This insulation from judgment makes it easier for someone who suffers from so-

cial anxiety to join a conversation they would otherwise fear joining.

As it dispels fears of judgment, anonymity encourages candid discussion within an online community. Looking at Evergreen's Yik Yak thread, one can get an unfiltered representation of students' thoughts. Sex and drugs are common topics on Evergreen's thread, just as one would expect from a college forum. While this might not seem particularly constructive, anonymity does create a space for students to discuss these issues freely, and without fear of personal consequences.

The most powerful benefit of online anonymity, in my opinion, is its potential for creating emotional solidarity. Scattered between students' humorous and indecent posts are some rather saddening ones. Users often post to Evergreen's Yik Yak thread to find support in coping with depression, self-

harm, and other personal issues. Without anonymity, it's unlikely that students would be so frank in discussing their struggles. These personal posts are almost always met with an outpouring of support from other students. Some simply share words of encouragement, while others even engage in lengthy conversations with the user in need. By doing this, Evergreen students have been able to make an anonymous online platform a tool of emotional support, not the bastion of hostility it could so easily be.

It's true that anonymity can enable malice on the Internet, but, as Evergreen's Yik Yak thread shows, it's not necessarily a source of nastiness. We should all strive to make the Internet a more hospitable place, and I believe anonymity can play a role in this pursuit.



By Y Lowy

ARIES 3/21 - 4/19

In the spirit of Halloween, you may discover some double faces this week. Someone might be spreading nasty gossip behind your back. Remember, Aries, that though this may feel shitty, the worst is already, instantly over. You know, now. And besides, everyone already knows what a cool fun guy you are. Don't let any malicious gossip ruin your mood, you're way too chill and great for that.

TAURUS 4/20 - 5/20

Though the quarter is rushing ever forward, this week may feel strange and slow; you'll find yourself dripping slow and syrupy while everyone around you rushes in chaos. This is a good thing! Only you are giving yourself the time to notice a leaf fall from a tree, only you are watching the kettle boil. Just try not to get too behind on your homework during your week of undifferentiating awe.

GEMINI 5/21 - 6/20

The motto of this week is LET IT GO. Seriously, change is coming and it doesn't serve you to hide from it. When you plant yourself in an idealized past, you lose your mobility and inhibit your access to all the life coming up! This is the time to ask yourself, what am I afraid of? What ideas about the present do I need to shed so that I can experience it in full again?

CANCER 6/21 - 7/22

Cancer, what happened? Did you forget that you are a sweet, social animal that needs love and affection? Why are you in self-induced exile? Did you make a horrible mistake, or inversely, did your friends? You have many responsibilities in this life, but to punish is not one of them. Forgive, Cancer, you need and deserve so much love.

LEO 7/23 - 8/22

This week, it's so important to remember how incredible you are. Your crush might not see you as the babe that you are, and honestly, they don't deserve you anyway. Your theme for this week is self-care, so go all out! Be your own boyfriend—make some really great food, take a bath, and remember: it's not you, it's them.

VIRGO 8/23 - 9/22

Whatever you have to do this week, you're going to rock it. You've been working really hard, and people are going to start noticing! Maybe you'll ace that exam coming up, or finally learn that new riff on guitar, but whatever it is, it's well earned. Just remember to enjoy the process as well as the product, you're spending way too much time working hard to forget that.

LIBRA 9/23 - 10/22

If you find yourself confused about what in this world you relate to, look at the moon. This week is about magic. This week is about uncoiling, about light and dark and geometric forms. Stock up on what you may need; be it candles, crystals, your witchiest friends... This is your time to redefine reality so it encompasses all the mystery and all the hidden paths in the forest you're walking into.

SCORPIO 10/23 - 11/21

This is your week, Scorpio! With your birthday coming up and all the love and self-reflection that comes with it, this is exactly the time to remake your life into exactly what you want it to be. So do it! Let this be the year where you finally delete your tumblr, or start taking aerial lessons. Revel in the fluid possibilities of who you can become.

SAGITTARIUS 11/22 - 12/21

Maybe it's all the rain or something a little more personal, but this week, you might look up at the sky and feel like crying right along with it. Whatever changing and processing you're having to do this week doesn't have to isolate or consume you. Resist your urge to be entirely overtaken by sadness, there's just too much goodness and beauty in your life to be ignored.

CAPRICORN 12/22 - 1/19

Put on your armor, Capricorn. Whoever you've intuitively been weary about is probably going to show you why this week. This is fine—you're very good at knowing who to trust and who not to, and for better or worse, people don't catch you off-guard very often. Right now that's for the better, but in the coming weeks, make sure you don't forget to let yourself feel safety in softness too.

AQUARIUS 1/20 - 2/18

An uncharacteristic problem will emerge for you this week: you've been too logical. You've let matters of your heart and gut be addressed through your mind, and consequently, things aren't really working for you. This is the time to critically and holistically redefine what the "right" decisions are for you. Remember what you've always known: nothing is ever as clear as it seems.

PISCES 2/19 - 3/20

The world will be flipped upside down for you this week. Ground will become sky. Fire will turn into water. Some discovery you'll make will break the structures you've been trapped inside of, and you with all your mutable wateriness, will emerge clean and with new and different purposes than you had before. Don't be scared, Pisces. This is exactly what you've needed.

RUBY THOMPSON

WASTED ADVICE

great time. Feel good. feel all tha love n warmth and stuff in tha air. breathe it in, soak it in ur flesh n blood. GET it ON, put on some Prince. like DOO IT. let's goooo. And like, even if it's for one day, that memory will be in ur brain forever. sounds eternal and beautiful 2 me. ily

what are three quotes evergreeners say most often?

"its 2015 and i still listen to mac demarco"

"I am NOT racist, these WHITE DREADS are VALID"

"foucault? foucault! FOUCAULT"

how does one go about feeling sexy on Halloween when confronted with slut shamerz?

ok u just gotta like gotta be who u wanna be and follow ur dreams. ur better than them. hang out with cool pretty gurls and be bad and cool together. fuckin roll with a gang of sluts n be so hot everyone's eyes burn from the burn of ur hotness and they die and become ghosts and haunt children for halloween. ur sluttiness is essential 4 the existence of ghosts.

Greetings. Welcome to Wasted Advice, wherein you ask for advice and I continue to get drunk and advise you. We both win. You can ask me the questions you can't ask your resident advisor.

Who is the bravest person you know? ME BC I SURVIVED

fuck. WHY

tell me about the Kardashians? do you keep up? lemme tell u somethin about tha kardashinas. now i won't lie. i kept up, i kept THE FUCK UP GURL. I did, i rly did. But lemme tell u Kanye got some racist ass motherfuckers on his hands. why the

how and what would you say to a person you have hurt/betrayed?

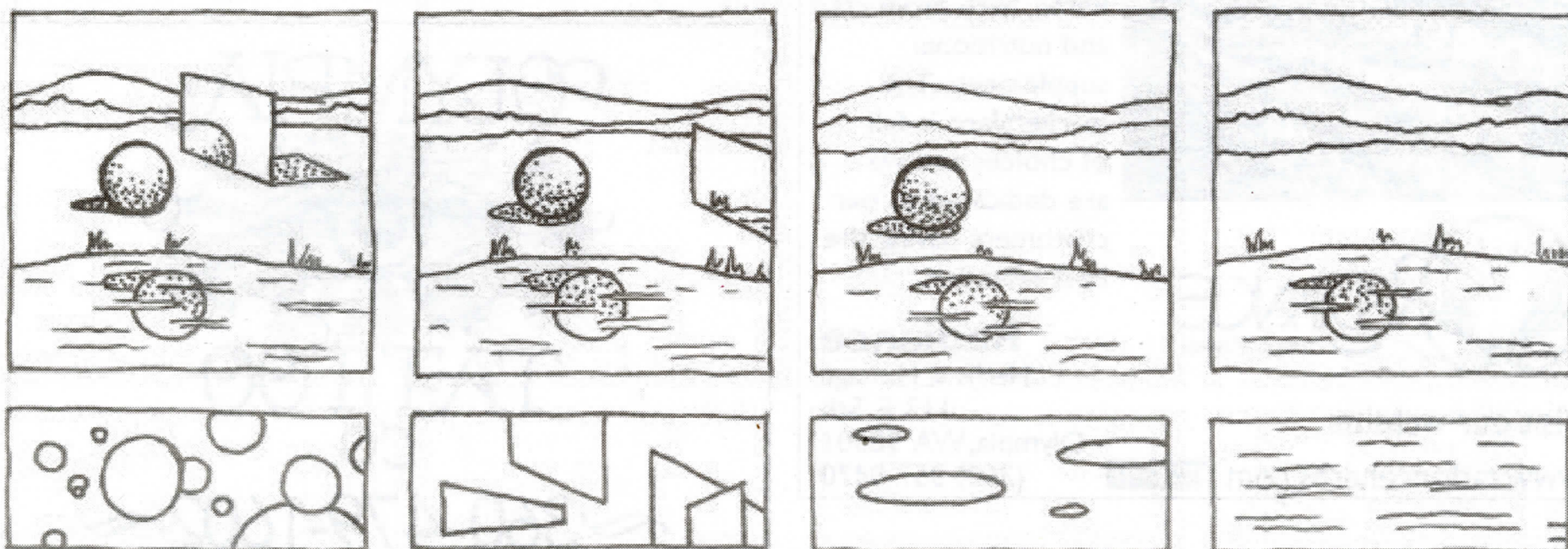
lmao i ain't betrayed nobody. i'm gr8 and everyone deserves a friend like me. If i betrayed somebody i'd be like 'srryyyyyyyyyy' lol idgaf about anyone who hates me. And u shouldn't either.

I really like a person. they are so kind and sweet. I haven't seen them in ages and I'm going to visit them soon. I'm afraid and sad that it's going to be so great and wonderful but it will only be for one night. idk what will happen next. how do I get thru this? this doesn't even sound like a fucking issue to me like???. Just have a

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