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COVERART

by SCOTT YOUNG

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Day two of classes this quarter on Red Square. SHAUNA BITTLE

Evergreen Faces Lowest Ever State Funding, Ballooning Tuition Costs

STATE-WIDE BUDGET SHORTFALLS MAY SPELL FURTHER CUTS

By ISSAC SCOTT

After six years of sweeping reductions in state funding to The Evergreen State College, state support for the college is at a historic low and may now face major cuts next year, threatening staff layoffs, bigger class sizes, and even higher tuition rates.

Governor Jay Inslee will release his proposed budget at the beginning of December, before the new legislative session convenes in January to finalize the budget.

Since 2008, tuition rates at Evergreen have gone up by 70 percent, while state funding to the college has dropped 44 percent, according to documents from Evergreen's budget office. The proportion of Evergreen's budget that comes from the state is now only 38 percent, compared to 68 percent in the 2007-08 school year, and 75 percent in 1990.

This means that student tuition is now the primary source of revenue for Evergreen, rather than state funding.

Since the economic recession started in 2008, the state has a smaller pool of money for education

spending, according to the Washington Office of Financial Management (OFM), and K-12 public schools are

Student tuition is now the primary source of revenue for Evergreen, rather than state funding.

taking priority over higher education institutions like Evergreen. In 2012, the State Supreme Court ordered the

state to dramatically increase funding to basic education in the landmark McCleary case. Meanwhile, revenues from state taxes are at historic lows, which will cause massive budget shortfalls over the next several years, according to the OFM.

Between 2007 and 2014 resident undergraduate tuition went up \$3,821. The tuition that now costs \$7,845 cost only \$4,024 in 2007. Non-resident tuition has increased by \$7,500 since 2006, up from \$14,083 to \$21,603. According to the Washington Budget & Policy Center, Washington has experienced the second steepest tuition increases in the nation due to a 27.8 percent cut in higher education funding since 2008.

"When I came to Evergreen in 1989, the state paid almost 75 percent of the cost of the education of

the students," Evergreen President Les Purce said, addressing budget issues at a town hall meeting last year. "Now it is almost exactly reversed. The cost of education is now shouldered by the students and families, more than it is by the state. Increasingly, public officials are saying higher education is an individual benefit, not a social benefit. We have to think about how we can effectively work politically to turn that around."

Salaries for faculty at Evergreen lag well behind national averages, 13 percent below the average for other public colleges, according to a study by the American Association of University of Professors. The average salary for full-time professors at Evergreen is around \$66,000 compared to \$91,000 at Humboldt

State University. University of Washington pays its professors an average salary of about \$122,000, while the national average for full-time professor salaries was about \$104,000 in 2011, according to the National Education Association.

Now the college may be required to make deep budget cuts next year.

Last year, the state staved off more tuition increases by providing Evergreen with a 5 percent boost in funding. But this year, the governor's office has asked the college administration to prepare for a 15 percent cut in its next operating budget.

According to a report by the OFM, the solutions that covered the shortfall in 2013 are no longer available this time around. Previously, the state temporarily redirected funds from other projects, and saved around \$350 million by expanding Medicaid under the Affordable Care Act.

"Barring an unforeseen dramatic rise in economic activity and revenue collections," the report states, "we will face another sizable shortfall when we begin work on the 2015-17 budget."

Washington state taxes as a percentage of personal income are at historic lows, equaling about 5 percent of personal income today compared to 7 percent in 1990. According to the OFM report, if taxes were at 1990 levels, the state would have about \$15 billion in additional revenue over the next two years—an amount larger than the state's total spending on higher education. Washington is one of seven states without a personal or corporate income tax.

Julie Garver, director of governmental relations for Evergreen, said the college will be faced with three options if the college is forced to make the cuts: increase the student-to-teacher ratio, raise tuition, or intentionally reduce enrollment. Garver

is in charge of representing Evergreen to state, local, and federal governments and advocating for its interests.

"We have told the legislature that we are going to pull the enrollment lever," Garver said. "We are not interested in raising tuition or watering down quality."

Garver said the college will resist raising tuition because Evergreen has the highest percentage of low-income and Pell Grant eligible students among Washington public colleges, so the student population would be disproportionately affected by further tuition increases. Between 2010 and 2012, according to information provided by the Office of Government Relations, Evergreen saw a 12 percent increase in financial aid applications. For the 2013-14 school

year, 33,557 students in Washington were eligible for the State Need Grant, but did not receive one due to a lack of funding.

Instead, Evergreen will have to downsize by about 630 students if the budget cuts take effect, with proportional decreases to faculty and staff.

"It is important to be aware of the limited budget environment we're in at the state level," Garver said. "But our message to the state is to continue the reinvestment we saw in the past year. The state has ambitious goals for degree completion, and we need help to boost faculty compensation, increase computer science programs, and bring in more Latino/Latina students."

In spite of the budget shortfall, Washington state recently unveiled ambitious plans to improve higher education in the state. In 2013 the Washington Student Achievement Council established new goals for 70 percent of adults to have a postsecondary degree by 2023, with greater affordability of higher education. However, at this time, no specific policy recommendations to achieve this have been released.

The massive evaporation of state funding to Evergreen since 2008 comes amidst the continuing recovery from the financial crisis, and an ongoing battle between the Washington State Supreme Court and the state legislature over education funding, stemming from the landmark 2012 McCleary case. In that case, the court unanimously ruled that Washington was failing to adequately fund basic education, a right enshrined as the "paramount duty of the state" in the state constitution. The court ordered the legislature to increase funding to basic education by between one and two billion dollars over the next several years. In September, the court found the

legislature in contempt of court for failing to provide a plan of how it will boost funding.

Higher education was left out of the definition of basic education, meaning that increasing the flow of resources to K-12 schools will take away money from public colleges. Because colleges are part of unprotected discretionary spending in Washington, the 9 percent of the state

budget devoted to higher education is on the chopping block, while the budget for K-12 is protected by state and federal requirements. Initiative 1351, on the upcoming Nov. 4 ballot, would accelerate this process by reducing K-12 class sizes by 12 percent, hiring around 15,000 teachers and building new schools.

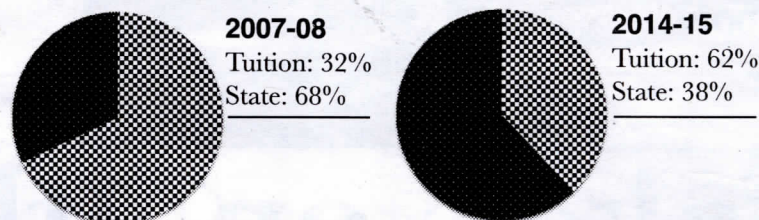
The massive evaporation of state funding to Evergreen since 2008 comes amidst the continuing recovery from the financial crisis, and an ongoing battle in the government over education funding.

RISING TUITION

In-state tuition in 2007-08	In-state tuition this year
\$4,024	7,845
Out-of-state tuition in 2006-07	Out-of-state tuition this year
\$14,083	\$21,603

FALLING STATE SUPPORT

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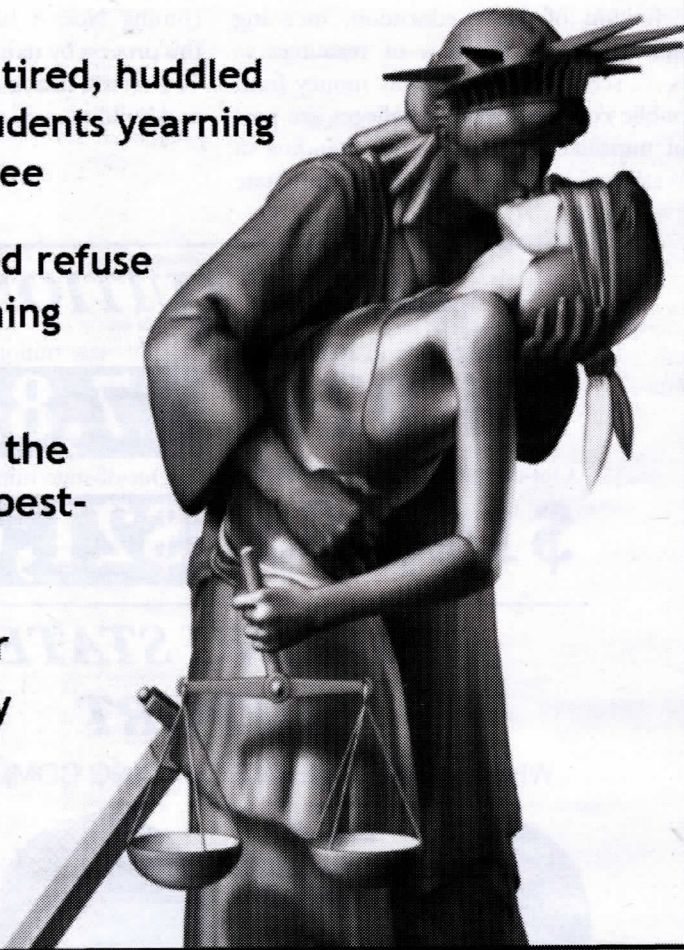
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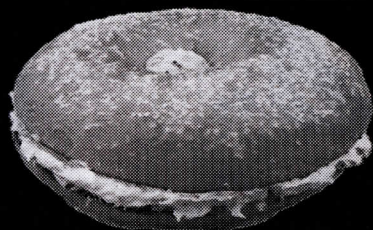
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New Homeless Shelter Coming to Downtown Olympia

By **FELIX ASHERAH CHROME**

A new overnight emergency shelter is opening in downtown Olympia on Nov. 1. Interfaith Works is opening the year-round shelter, which will operate from the basement of the First Christian Church on Franklin Street between Seventh and Eighth avenues. According to their website, the new shelter will have 42 beds for “vulnerable adults living on the streets” open every night.

Interfaith Works has been working to open a 24-hour, low-barrier shelter called The People’s House. This new project extends directly from the work done to open The People’s House, and remains in line with many of the goals and underlying philosophy set out for The People’s House. However, it is a separate shelter that will only be open at night, and will operate under a different name.

Low-barrier shelters operate under a “housing first” principle, meaning that they strive to provide immediate shelter to houseless people as a starting point. Then other issues that contribute to chronic homelessness can be addressed without requirements that make housing more inaccessible.

Many traditional shelters require sobriety or a commitment to remain sober, participation in drug treatment programs, agreement to take medication for mental illnesses, identification, or proof of citizenship, among other rules that may create obstacles for people who need emergency shelter. Low-barrier shelters operate without these rules so as many houseless people as possible can have shelter and then hopefully find solutions for more long-term housing needs.

The People’s House struggled to become a

reality amidst political and community opposition. In many proposed locations, businesses and some community members believed that having a shelter close by would attract more houseless people, and feared repercussions from their presence. It was especially difficult to assuage these fears, since The People’s House would have had much lower requirements than many traditional shelters.

In a recent Interfaith Works newsletter, the group said, “[w]e know our work is not done, and we need to be steadfast and creative about how to provide support to people during daytime hours. However, starting this fall off knowing that we will be able to provide supportive, nightly shelter for the most vulnerable on our streets is such a relief and is helping us get closer and closer to our destination.”

The 2014 Thurston County Homeless Census states that only 56 percent of homeless individuals are sheltered, with most of the remaining 44 percent of homeless people staying outdoors. This shelter cannot fill the entirety of this need, but as a step in addressing some of the hurdles that many houseless people encounter.

Low-barrier shelters operate under a “housing first” principle, meaning that they strive to provide immediate shelter to houseless people as a starting point.

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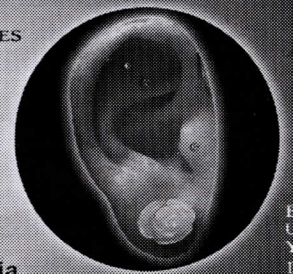
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Produce at the 34th annual Harvest Fest at the Evergreen Organic Farm. ZACHARY NEWMAN

Harvest Festival

By ZACHARY NEWMAN

"This is the fourth Harvest Fest we've played, and it's always been cloudy!" Stephen Smitty, guitarist and vocalist of local favorites Camp Wisdom, told the crowd before his band launched into their set.

It was not a complaint. Even as the skies opened up and the rain came down, students, staff, parents, and others came together to dance, eat, learn, and celebrate at the 34th Annual Harvest Festival at Evergreen's Organic Farm on Saturday, Oct. 18. It was clear that Olympia's notoriously dreary weather could not hamper the festivities at one of Evergreen's most celebrated traditions.

The festival, created in 1975, regularly draws out big numbers. Last year's festival brought out 900 people to the farm, and a headcount halfway through this year put the attendance at approximately 600.

"This is an opportunity for students, staff, faculty as well as Olympia community members, to get together and celebrate the harvest, by learning about food preparation techniques and other sustainable living related activities," said

Allie Van Nostran. Van Nostran is the student organizations advisor for the community gardens. "We've had a lot of wonderful local music here today, and workshops and presentations from students, as well as community members that have done all this wonderful stuff—totally for free."

Tucked away in the beautiful Evergreen woods, the organic farm has been a bastion of Evergreen's community-oriented education. The five-acre farm is available to students to

learn how to grow food and give the Evergreen community a more organic and natural source for food.

As well as a celebration, the Harvest Festival works as a great advertisement for the farm and the school itself. "This is my third day at Evergreen, and I used to go to this school, Dalhousie University in Nova Scotia, and I'd be in class day-dreaming," said Rebecca Lester. "When I

came here, I realized this was an ideal place for me, so what I've seen so far is beautiful and precious and not to be taken for granted." Lester is starting her career at Evergreen in March. "Harvest Fest adds to it," she said, before taking a bite of the delicious pumpkin bisque offered.

Along with the organic farm, other cherished members of the Evergreen and Olympia communities joined the fun. The day was well soundtracked by local bands. Whiskey Business

opened up the fest. Before Swoon started their set, banjoist and vocalist Yasi Lowy announced their approval of the apple cider offered. Camp Wisdom—then going by the moniker Meatwood Plaque, which earned hearty chuckles—played a kind of music not unlike the organic and rustic sounds of The Band. Promiscuous Sol and Heady Yeti also sounded great, adding to the autumnal feel of the day.

In between sets, the Evergreen Shellfish Club held oyster shucking competitions. The

club is a non-commercial group, so they are not allowed to sell the shellfish they find. The oysters used were not from the Evergreen beach, but from Taylor Shellfish Farms in Shelton. Taylor Shellfish is not a stranger to the Evergreen community, as they have helped build Evergreen's oyster garden. The contest was simple—the first person to successfully shuck five oysters and eat them is the winner, who then walks away with a pie cooked during the pie-making workshop. At least it sounded simple enough, as the demonstration showed, shucking is not so simple. After about a minute, however, the winner was announced, as he went home with a very nice pie and stomach full of oysters.

The workshops held offered a great look into different methods of sustainable living and eating. Workshops included classes on oyster frying, composting for beginners, squash breeding, sourdough bread making, and bacon making. The bacon making workshop was held by the Olympia Meat Collective, a unique part of the Olympia community. The collective works to teach citizens butchery, and to get closer to the meat that they eat. The collective also connects community butchers together, and purchases its own livestock. It's a more ethical and respectable way of getting the pig meat, and eliminates the third party of a grocery store. Led by local butcher Brian Wilson, the workshop showed simple ways of cutting the meat, basic cures (2 parts salt to every 1 part sugar, but not too much

salt!) and delicious recipes, all while glorious bacon cooked on a grill in the room, producing a mouth watering aroma. The most interesting recipe? Coffee bacon, which requires Turkish ground coffee be rubbed on to the meat and set aside for 10 days. Yum.

The 34th annual Harvest Festival was a beautiful way to spend a Saturday. With Halloween just around the corner, students and staff alike came out to enjoy the autumn fun. Families too came out to celebrate. With a moss painting station and pumpkin carving, children could join in, although maybe it wasn't as perfect as they expected. As a mother asked her two sons what their favorite parts were, their answers were surprisingly immediate.

"Pumpkin!"

"It would be if you finished up already!"

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206 5th Ave SE. 9pm. \$8 / \$2 student

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Alto, Chrome Windows, Gregg,
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Le Voyeur

404 4th Ave E. 7pm. ALL AGES
The Straws, Modern Tribes

McCoy's Tavern

418 4th Ave E. 10pm. 21+

Oly Freakdown Fest Afterparty

Northern

414 1/2 Legion Way SE. 3pm

Oly Freakdown Fest 2014

SAT. OCT 25

4th Ave Tavern

210 4th Ave E. 9pm. 21+

Jupiter Sprites, Small Skies,
Phobos & Deimos

Le Voyeur

404 4th Ave E. 6pm. ALL AGES

Oly Freakdown Fest Afterparty

Northern

414 1/2 Legion Way SE. 3pm

Oly Freakdown Fest 2014

SUN. OCT 26

New Moon Cafe

113 4th Ave W. 9pm.

Mutant Radio: Anniversary
Reading

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414 1/2 Legion Way SE. 7pm. \$5

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MON. OCT 27

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Some Kind of Nightmare

WED. OCT 29

Le Voyeur

404 4th Ave E

Open Mic Comedy



Sophie of Hysterics performs with the band at their last ever show at Northern on Oct. 10. BLAINE EWIG

Death of Hysterics

OLYMPIA HARDCORE-PUNK BAND SELLS OUT FINAL SHOW

By JOSH WOLF

More than 150 people packed the Northern Friday Oct. 10 to watch Olympia-born hardcore-punk band Hysterics, while some 50 others hung out outside of the sold-out show. This was the last time Olympia would ever see Hysterics.

Dedicated fans from British Columbia, Oregon, California, and Idaho travelled to the Puget Sound to see the band in Olympia on Friday, and Seattle on Saturday. Olympia punk bands Vexx and Bricklayer opened up the Olympia show, and Nudes and Mysterious Skin joined Hysterics in Seattle for their final show.

The band decided to call it quits on a good note. "We just felt like it had run its course, and that we did what we had hoped to do," said Stephanie, who sings in Hysterics. Adriana, the band's guitarist, was proud of Hysterics' accomplishments. "We had a good run. Most hardcore bands don't last longer than a couple years, and we lasted over four. We put out a couple records, and made it to Europe and back in one piece," said Adriana.

Hysterics played numerous shows

in Olympia and throughout the U.S. during their four years as a band and embarked on a 30-show European tour last summer. The band released two vinyl EPs through the radical feminist record label M'Lady's Records, based out of Portland, Ore. Hysterics drew praise from K Records founder Calvin Johnson, as well as Bikini Kill's Kathleen Hanna, co-founder of the Riot Grrrl movement.

While Hysterics draws on themes from Riot Grrrl, a feminist movement during the '90s, the band says that they have their own approach to combating oppression as female musicians. "Total respect for those women. They paved an amazing path and they took a lot of abuse just for being themselves, to make it better for the next generation," said Stephanie regarding Riot Grrrl. "I think we were born out of a different scene, and it's a different time that has a lot of the same needs, but different ones too. We try to respond to what's happening now, and a lot of it is the same, but we respond to what we see and experience, and it's not so much harkening back to the '90s

as it is responding to our reality," said Stephanie.

The band works to push farther down the path that Riot Grrrl pioneered, but Hysterics has their own experience. "Riot Grrrl has shown a lot of people the way, but I feel like we're doing our own separate thing," said bassist Jessica.

In the '90s, Riot Grrrl pioneers Bikini Kill became known for the phrase "Girls to the Front," because they would frequently stop their performances and demand that men move to the back, in order to create a safer space for women, who are frequently threatened at punk shows.

Before Hysterics played their song "Leave Me Alone," which is about street harassment, Stephanie addressed the crowd directly: "I hope people don't take this the wrong way, but if you identify as a straight white cis male, please take a few steps back."

Riot Grrrl is frequently criticized today for being largely centered around white cis women, and for lacking analysis on the intersectionality of identities, but Hysterics consciously acts to acknowledge more people of different marginalized identities at their shows. "When I said that," said Stephanie, "I was calling out a lot of different aspects about identity beyond just gender, because at the end of the day, there're so many different ways to be oppressed and so many different ways to try to find a better reality that's free from that, so we try to keep our eyes open, and not just focus on one aspect of identity that needs work."

Many Hysterics songs depict their experiences as female people living

in today's society. The band opened and closed their set at the Northern with one of their oldest songs, "Arm Candy," which depicts the objectification of people and oppression that results from gender roles.

"I'm not here to have fun/ not here to participate/ I'm just here to decorate," screams Stephanie on the opening of the track. For a song that's less than 90 seconds, Hysterics packs a lot of punches. "Arm Candy" goes on to describe the objectification of people in the music community: "I hope I look nice on your arm/ when you're 'chilling' with your 'bros'/ when we go out to shows."

The song continues to portray and condemn alternative communities that claim to oppose oppression, but frequently exhibit oppressive attitudes. "All the same expectations, balk at re-imagination/ all the same unspoken rules, I know I'm a joke to you.../same duties of our given roles, with different music, different clothes," sings Stephanie. "Arm Candy" ends with a bitter, open-ended question "what 'counter-culture'?" yet the climax of the song comes after an instrumental breakdown where Stephanie revolts against people being dehumanized and treated as property. "Own me, I could be yours today. Going once/ Going twice/ I claim myself."

While Hysterics message is filled with a visceral aggression, their hostile music provided a cathartic release for countless listeners going through rough times. Their music will still be available through M'Lady's Records, but their critical voices and affirmative action will be greatly missed in Olympia.



Scott Young holds up a palaster mask. Courtesy of the artist.

artist interview SCOTT YOUNG

By PHOEBE CELESTE THOMAS & JAMIE NADEL

Scott Young is a visual artist and musician in the Olympia area (whose art is featured on our cover). He uses a variety of mediums such as drawing, collage, painting, and, more recently, photography, and is in the bands GAG and TransFX. He grew up in Washington and got his degree from Evergreen with a focus on art theory and philosophy. He has exhibited his art around Olympia,

Seattle, L.A., and Atlanta, and has also owned a couple shops/galleries (Jackpot Olympia and Ghost Town Gallery). He is currently a nanny and runs a daycare with his girlfriend, while supplementing his income by creating artwork for various bands and commissioned projects. In the near future, he will be working on a mural with artist Jean Nagai near the Artesian Well. You can check out his work online at scottyong.us.

What role does typography play in your work? I don't know if I'd say "typography" (I don't understand letterpress), but I've always been interested in the placement of text in pieces of art. It changes the work so much. When words are paired with images, the viewer is directed in such a specific

way. That's why works that use text in a more abstract way can be so funny and engaging. I've made a lot of flyers and I'm always perplexed by how easily words can ruin or

"I'm not a smoker but I wish I was."
- Scott Young

make an image. Most of the texts I make is fucked-up script and old English letters that are hand drawn with a quill tip and bottle of ink I got at a garage sale. So I guess I'm

interested in making letters and words appear to be more personal and specific... I guess at this point it's more uncommon to see an image without text though. Most the images we see in advertising, in books, or on the Internet are surrounded by text.

Talk to me about the Internet. The Internet's role in every aspect of our lives feels pretty saturated at this point. I think that it's great that people have access to such a large percentage of art that they might never have had the chance to ever see 20 years ago. That being said, the Internet provides such a mediated and contained version of art. It's all experienced on similar sized screens at home or phone. The rate at which people look at art on the Internet is also kind of alarming.

Maybe I just speak for myself there, haha! I think that the Internet as a concept in art is relevant and interesting. Just as landscape painters sought to evoke a sense of the sublime through depicting nature, contemporary artists are taking a shot at envying a sublime experience through depicting...?

Tell me about the band you're in. I'm in two bands right now, GAG and TransFX. GAG is a hardcore punk band. We've toured a fair amount and that has provided me with a lot of opportunities to go to some amazing museums and art spaces around the country. Once we played in Lil B's manager's art gallery. A lot of my ideas about art and drawing styles are informed by punk, so I really value the experience of being in this band. TransFX is the other band I'm in. It's more of an open-end genre. We are always expanding upon what genre it is. Right now, my main focus in the band is writing classical music. I guess at its core it's pop music. It's more of a process piece, which is really fun because I don't really have to worry so much about outside expectations. But it's complicated because I worry more about internal expectations.

What do you think about the Olympia art scene? I guess like a lot of other things, it is what you make it. That being said, I think we have made it pretty shitty. There doesn't seem to be a lot of space for contemporary art here. There have been a few shows in the last few years that are exceptions to this, but as a whole I'm pretty underwhelmed. But I think this is inspiring in a lot of ways. It pushes me to make more work; it pushes me to appreciate the engaging work that is here more fully.

How has your involvement in the Olympia music scene influenced your art? It has influenced my art in so many ways. The music scene is the scene in Olympia. Outside of the spring and fall Arts Walks there isn't a lot of energy surrounding visual art. So it's very fortunate that there is a long history of bands in Olympia that have a real involvement to visual art as well as to music. It can be frustrating at times, but I think overall it tends to push people to make more engaging work.

Are you going anywhere? I'm here for a while.

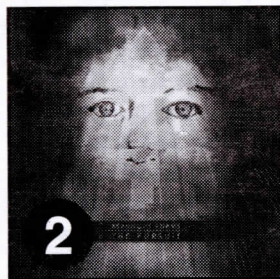
What are some of your inspirations for making art? I don't pretend to understand half of it, but Kant's ideas about art depicting or invoking an experience of the sublime has always been something that keeps me on my toes... In the last 6 months I've been really excited about Matisse (who hasn't been?). I feel like I never really appreciated his work, or even thought about it beyond a form of decoration. I'm currently in a digital photography class, and it is a really new medium for me, so that has been pretty influential. I have been really influenced by Lori Nix's photography in the last few weeks. She builds very intricate sets that she photographs. Her series "The City" beautifully depicts a crumbling city in such a captivating and sad way. I'm also very influenced by the Internet as cultural landscape.

What do you think about the high rise next to New Moon Cafe? I think it's great that there will be more available housing downtown. I think it's great that potentially more people with money will be downtown. But judging by the image of the high rise on the building sign it will look ugly as sin. They should go with a different design.

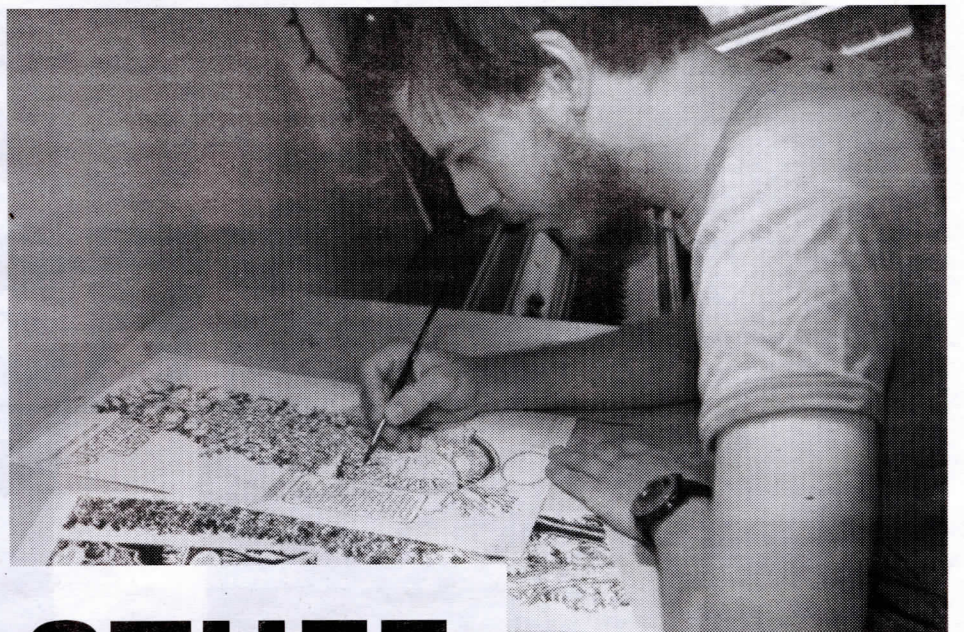
How do you feel about smoking? I'm not a smoker, but I wish I was.

KAOS 89.3 FM TOP 20

Albums for the week of Oct. 19th



- 1 **Annie Lennox** - Nostalgia
- 2 **Beaumont Adams** - The Pursuit
- 3 **Full Moon Radio** - Best Mother
- 4 **Pieta Brown** - Paradise Outlaw
- 5 **Insomnia Cafe** - Insomnia Cafe
- 6 **Odesza** - In Return
- 7 **Rory Block** - Hard Luck Child
- 8 **Winterpills** - Echolalia
- 9 **Marcia Ball** - The Tattooed Lady and the Alligator Man
- 10 **Lay Low** - Talking About the Weather
- 11 **Greg Black & the Blacklights** - A Lot Like You
- 12 **Billy Boy Arnold** - The Blues Soul of Billy Boy Arnold
- 13 **John Coltrane** - Offering
- 14 **Minus the Bear** - Lost Loves
- 15 **Sbtrkt** - Wonder Where We Land
- 16 **Ruby Fray** - Grackle
- 17 **The Vaselines** - V for Vaselines
- 18 **Various Artists** - No Seattle
- 19 **A Cedar Suede** - Legend of the Great T.D. Bingo
- 20 **Forest Marek Beutel** - If You Label Me, You Negate Me



NYC-based songwriter and comic artist Jeffrey Lewis performs at Le Voyeur Nov. 1.

STUFF TO DO

By **IRA ZUCKERMAN**

FRIDAY 10/31

NIGHT OF THE LIVING TRIBUTE BANDS

(Capitol Theater, 206 5th Ave SE, 8pm, \$10) As rock groups, Bon Jovi and Weezer don't really share artistic traits. All they have in common is that they made it. For the Olympia Film Society, that's enough to put them on the same stage for this year's Night of the Living Tribute Bands, hosted by the outspoken women of the Collective of Ladies Arm Wrestling's Olympia chapter. Each year, rock stars are revived to spook Olympia's guts out, in the form of undead cover bands. Like a magic show, it can be fun to pretend what you're seeing is the real deal, especially for performers with the presence of Neil Diamond and Hole.

SATURDAY 11/1

JEFFREY LEWIS

(Le Voyeur, 404 4th Ave E, 12:30pm - 3pm) New York comic artist and folk musician Jeffrey Lewis is bringing his honest melodies and quaint instrumentation to Le Voyeur over brunch. For some performers, a 12:30 p.m. "brunch show" might be as good as giving up. Instead, it's fitting for Lewis' songs about the comic books he draws, the time he saw Will Oldham on the subway, and wanting to move out to Seattle. You could drive down to Portland and see him play a "real show" at the Bunk Bar on the night before, if you wanted. You'd probably see a set that feels like a conversation over eggs and coffee cake anyway.

WESTSIDE ARTS WALK

(Houses on the Westside, 4pm - Midnight, Donation) Local DIY arts organizers, the Raccoon Collective, are putting on the eighth annual Westside Arts Walk, a community-centered exhibition of local artists. On Nov. 1, all forms of local artisans will come together to celebrate the season of cold and creepy.

Unlike the large city-wide arts walks, the West Side Arts Walk holds its performances in

volunteered homes. Musical acts range from contemporary folk to hardcore punk, while the performance art is varied enough to include a burlesque show.

"I think there's something very significant in the way people interact with art and performance when it's in the home of their friends and neighbors," Raccoon Collective organizer Eli Fair said. "It bridges the gap between creator and consumer, to a point where people become indistinguishable."

As one of the founding members of the collective, Fair has organized Arts Walks in Olympia since 2007. "The nature of the DIY arts walk draws artists interested in community and diffused arts culture, as opposed to professionalism and gallery spaces."

Maps of the event will be available at businesses on the Westside and downtown toward the end of October.

HALLOWZINE

(Northern, 414 1/2 Legion Way SE, 7pm, \$5) The Olympia Zine Fest is projected for 2015, and the Saturday after Halloween brings a chance to make it happen. The Northern is hosting Hallowzine, a fundraiser to ensure the festival has a concrete and reliable event space.

Aside from the necessary fundraiser furnishings, Hallowzine features the kind of Pacific Northwest fun that something related to zines should: dancing, tarot readings, and kombucha mocktails.

Most people who would attend know what a zine is, and for those who don't, it's a good idea to learn. Zines are a vital way for writers and artists who wouldn't otherwise have their work published in mainstream media to have their voice heard; think of them as magazines that don't show up in your mailbox uninvited. If you have cool enough interests, it's not a bad idea to go online and find "your" zine. Nothing adds to a dorm room like a pile of photocopied papers you can point to and say "Oh yeah, that's this zine I'm subscribed to."

Zines can be about anything: anarcho-punk, existential crises, food stamps, alcoholism, Bigfoot, writing zines, pretty much anything that won't get too popular. If nothing else, attending Hallowzine gives you the chance to say "zine" more than not.

THE STUDENT ART GALLERY

EST. 2010

Weekly Meetings
Wednesdays @ 1pm
 3rd floor of cab

evergreensag@gmail.com Facebook.com/EvergreenSAG @EvegreenSAG



Poet CAConrad performs from their new book *ECODEVIANTS* at Mutant Radio. ALICE WYNNE

Mutant Radio Turns One

OLYMPIA POETRY SERIES CELEBRATES THEIR ONE YEAR ANNIVERSARY WITH A READING ON OCTOBER 26

By **FELIX ASHERAH CHROME**

Standing around on the sidewalk with friends, hugging and chatting as the sun goes down, it feels just like the scene outside one of the countless punk shows I've attended since I moved to Olympia. But I'm not here to see my friends' bands play. We are gathered in front of the New Moon Cooperative Café on a Sunday night for Mutant Radio, one of Olympia's only ongoing poetry series.

Someone yells that it is about to start and as we stomp out our cigarettes and crowd inside, the energy is decidedly different. People file into the rows of folding chairs and sit patiently sipping from water bottles or Vita coffee cups, not a single Rainer can or 40 oz in sight. I find a spot on the floor and get comfortable, ready to listen.

Mutant Radio Poetry Night is just the latest iteration of a series of now defunct projects that were once called "Mutant Radio." Alice Wynne started Mutant Radio as it exists now with the hopes of igniting a new poetry scene in Olympia. Wynne tries to bring a "punk energy" to poetry in a town where the creative community is dominated by punk bands and house shows.

Mutant Radio was founded to be a group of friends. Wynne explains that since Olympia is

so small, you tend to get familiar with everyone in your scene. In this way, Wynne sees the entire Olympia creative community as

"People on the margin don't really get listened to, and because they are on the margin they have weird ideas..."

People who are treated as freaks do really freaky shit."
- Alice Wynne

a friend group who should support one another's work and have space to share whatever we are

doing.

Wynne tells me about the first Mutant Radio Poetry Night when Nora McKinnon read receipts from their job at Old School Pizzeria. Wynne loves work like this because it performs what is often thought to be unperformable, like someone just talking about their day to a friend, but one friend is replaced with an audience, or maybe, a community of artists.

When we sit down to chat about Mutant Radio, Wynne tells me "I had chocolate and a cigarette and a banana for breakfast, write that down, put that in the paper" going on to say "I have a tendency to stay up late and my thoughts are incomplete, I write the way someone who lives my lifestyle [writes] and am attracted to other stuff like that," then shrugs and says "poetry that's cool." Mutant Radio fights against uptight academic ideas of

poetry readings, bringing this relaxed attitude to everything they do.

Wynne told me Mutant Radio is for freaky stuff, "no navel-gazing contemplative bullshit." Mutant Radio encourages forms and perspectives in poetry outside the norm. "People on the margin don't really get listened to, and because they are on the margin they have weird ideas," said Wynne. "People who are treated as freaks do really freaky shit."

As a result, Mutant Radio primarily showcases queer and women poets and performers. While we were talking, Wynne doodled a picture of a boy looking away inscribed in a circle with the phrase "Boys Suck!!!" and later added, "I should probably get this tattooed" holding up the drawing to a flexing arm.

Mutant Radio's one-year anniversary reading is coming up on Oct. 26, and will include readings by Kym Walden, Maryjane Dunphe, and Alice Wynne. It is also the release of the second issue of Alice Wynne's zine, "The New Beverly." The zine is a "lifestyle magazine for scapegoats and for staying up late and for muttering to yourself." This issue's theme is dreams, and features submissions from Olympia writers, many of whom have performed at Mutant Radio. It also features Wynne's own writing.

Mutant Radio doesn't have any plans to change in the near future. Readings will continue at New Moon for now, though some have suggested moving to a venue with more space. Wynne says that thoughts of moving to a bigger city and bringing Mutant Radio along have sounded tempting. But Wynne believes there is a magic to Olympia and its artistic community that has made Mutant Radio Poetry Night what it is.

Wynne still has big hopes for strengthening the poetry scene here. "I thought it would be easy," replies Wynne, when I ask about lessons learned in the past year. Wynne now knows Mutant Radio can't transform the creative landscape of Olympia alone. We need more projects and spaces that foster sharing writing. Wynne is always working to bring more performative works to Mutant Radio and get people excited, but it has been difficult to get our town engaged. Wynne ponders this saying, "you just can't dance to poetry."

THUR. OCT 30

Eagles Ballroom

404 4th Ave E. 6pm. ALL AGES
Halloween Dance Party w/ Sara Sparrow, A Little Bit Off, Old Growth Poetry Collective

Le Voyer

404 4th Ave E. 7pm. \$5. ALL AGES
Freak Vibes (tour kickoff), Health Problems, Turtle Neck

Longhouse

7pm
Tales from an Urban Junge: Mark Bittner Author Lecture and Film Screening

FRI. OCT 31

4th Ave Tavern

210 4th Ave E. 9pm. 21+
AKA, Double B & Laces, Cauze N Efekt

Brotherhood Lounge

119 Capitol Way NE. 9pm. \$5. 21+
Planned Parenthood Benefit w/ DJ Fir\$ Lady

Capitol Theater

206 5th Ave SE. 8pm. \$10
Night of the Living Tribute Bands

Le Voyer

404 4th Ave E.
Moment 2 Shine: Halloween Edition

SAT. NOV 1

Le Voyer

404 4th Ave E. 12:30pm. ALL AGES
Jefferey Lewis, Awkward Energy, Angelo Spencer, Markly Morrison

Le Voyer

404 4th Ave E. 10pm. 21+
Lost Soul of Bluesman, Lokrua, Big Bad

Northern

414 1/2 Legion Way SE. 7pm
Hallowzine Fundraiser for the Olympia Zine Fest

Westside Arts Walk

4pm to midnight
Various locations on the Westside

SUN. NOV 2

Le Voyer

404 4th Ave E
Shores of Oblivion

MON. NOV 3

Le Voyer

404 4th Ave E
Decoded, Our Burgandy, Swoon

TUE. NOV 4

The Guest House

1121 4th Ave W. 8pm.
Ruby Fray, Globelamp, Clayface

Library 4300

10am - 11:30am
Chris Dixon Author Lecture

WED. NOV 5

Le Voyer

404 4th Ave E
Buddy Jackson, Chasing Hornets, Hold Fast

Letters & Opinion



New Jersey punk band Screaming Females performed in Olympia. BLAINE EWIG

My Inebriated Journey

SCREAMING FEMALES AT THE PALACE FLOPHOUSE

By GARRETT BEKEMEYER

The night began with the purchasing of two bottles of Johnny Bootlegger and a pack of cigarettes, followed by a hasty drive to the Eastside fueled by Little Big Town singing to our caravan the tales of being born and raised in the boondocks.

We arrived at the Palace Flophouse with little trouble, showing up at the reasonably estimated show time of 8:45. Facebook said 8. An even more reasonable guess would have been midnight. The show started at 9:30.

I downed the Bootleggers, threw down five bucks, and headed in.

Kicking the show off were the local darlings Pines, risen as a phoenix from the currently inactive Olympia band Margy Pepper. Pines sounds like what pop-punk would be if pop-punk was actually the fusing of pop and punk music. Those familiar with Margy Pepper can assume how fucking good Pines are, as they are carrying on in roughly the same vein, still containing two out of three members. This slight line-up rearrangement brings just enough freshness to their well-crafted sound. Each bit of jangly chord, crooned voice, and spot-on drum beat pounded into the hearts of the audience. Something about Pines stirs up such pangs of regret, but hopes for everything working out in the end. I also really felt like I needed a beer.

So I chugged a beer chased by two ciga-

rettes and then it was time for the next band, the Mona Reels, an apparent Olympia staple that I had somehow never caught before now. The band leader, Peter, has been keeping this project going for a long while, since the turn of the millenium, with an always changing roster backing them up. The current incarnation was as tight and groovy as all hell. It's kind of like if maybe Britpop was never an English thing and was actually from Olympia, but more like Ben Folds Five. But maybe actually nothing like that. I heard the word "freegan" slipped into some lyrics and I was hooked. All the lyrics sung had a young but honest air about them and went over well with my slowly increasing inebriated state.

The crowd seemed into these local champs, but no one was getting down with the groove and I was a little bummed because I thought these acts were slaying it. I drank another beer and joined my friends in the yard as we pondered the intent behind "All Summer Long" by Kid Rock. But alas, there was not enough time in the world, and the first touring band was ready to take the stage.

I had no sort of inkling as to what the next band was going to be like. PUJOL was their name and they hailed from Nashville. I knew they were the band I needed to see when their drummer revealed himself to be wearing a skeleton-print morph suit. If you're like me and want every song by every band to end in a flurry of guitar solos, then PUJOL is for sure the band for you. I could see some people weren't too into it, and that might have been because of the full-of-themselves-bro-like vibe they projected. But I did not give a single shit. They knew that's how they sounded and they nailed it. The kind of band whose only banter is saying what the name of their song is and maybe a slightly questionable dad joke. I don't know, it's like if the dudes from FIDLAR grew up in Tennessee and not California, with just a little more country twang. You could totally feel why they were on tour with Screaming Females as well, which at this point, everyone was really gearing up to see.

But before that happened, I found myself led to my friend's parked car where we shot-gunned beer to the sweet tune of "Rockstar" by Nickelback blasting from the radio. Was I just super pumped from the intense groovings of grade-A buttrock? No, I was pumped because all the bands that played this night kick ass. And the most ass-kicking of them all was up next. But first, I smoked three cigarettes.


I was a little bummed when I found my way to the basement to learn I had missed some impromptu stand up, but I was too drunk to really care, and was ready to have my face shredded to hell. I'd consider the Screaming Females one of my favorite bands, though I admit I can't name a single song title of the top of my head, so I couldn't tell you what their set was loaded with, really. But the point is, it fucking ruled. These guys have been doing their thing for a while and they still slay. It's just straight-up, in-your-face punk and roll. They come from the land of New Brunswick, New Jersey, and on this tour, they were touting a new single. I've heard a lot of people call Marissa, the leader of the group,

either the best female guitar player or at least their favorite. That's a phrase that pisses me off because I have never heard anyone apply that phrase to male musicians. But that's slightly beside the point, because she fucking kills it. The riffs wail and screech, and her voice howls along perfectly. I honestly was more impressed by her vocal work than her guitar playing. However, I was more impressed by the other members of the band holding it down. The bassist in particular was laying down such solid lines I could fill it rattling the beer in my belly. They kept the set short and sweet.

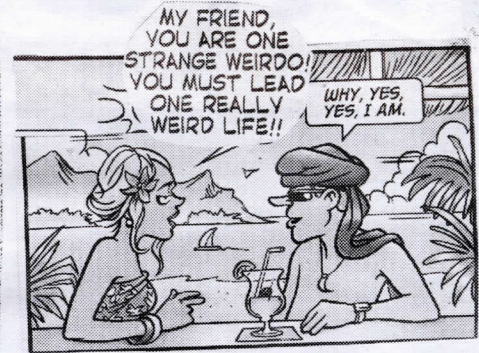
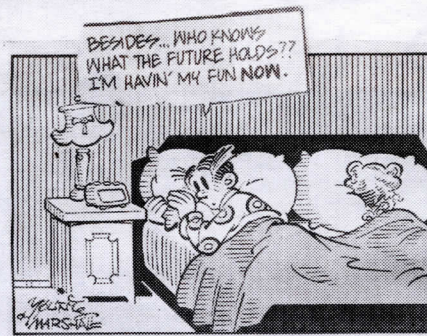
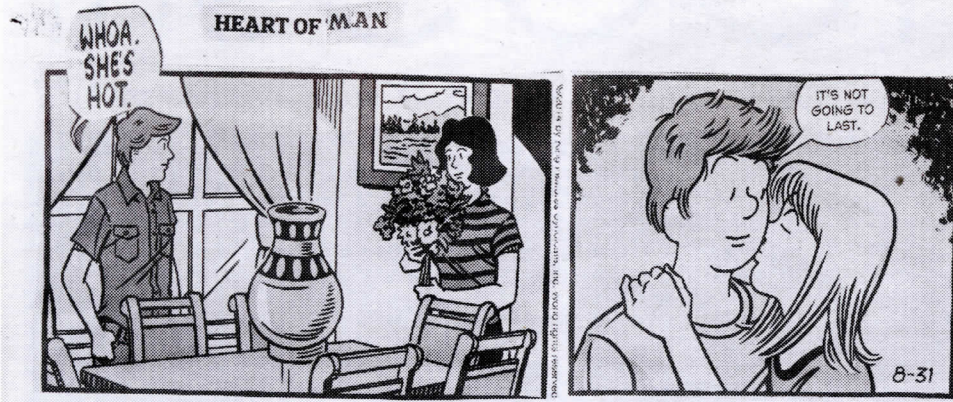
I would say the show calmed down when it was over, but it was honestly pretty underwhelmingly tame of a night. There were a few booties shaking here and there, but the energy of the crowd, I felt, really lowered the quality of the show. Palace Flophouse is one of those incredibly courteous spaces where personal boundaries are enforced at shows. I am all for this and believe safe show spaces should be a god damn requirement, but there is a line between respecting everyone's space bubbles and being able to express yourself at a show. Maybe everyone will figure it out someday. Until then, I will nod my head furiously and wiggle my drunk butt back and forth in every basement of every punk house in Olympia. Forever.

FRIDAY OCT. 31ST
HALLOWEEN BALL!
WITCH
DJ FIRST LADY
50% OF DOOR BENEFITS PLANNED PARENTHOOD!
9PM \$5
THE BROTHERHOOD 119 CAPITOL WAY

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By ARIETY FRIED



RUBY THOMPSON

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.

How do I deal with my chronic addiction to selfies? don't. idk who made us all think that narcissism was a bad thing, i guess the bible, whatever. not the point. take thousands of selfies! millions of selfies!! make an insta and a tumblr and convince people they're art & you are on your way to getting #internetfamous which really is the dream, you don't need employable skills if you're hot and self absorbed. good luck baby become a selfie queen <3333

How can I be a high functioning alcoholic? well i guess this depends on if you want are already an alcoholic who wants to be high functioning or just like a normal whatever non alcoholic person in which case the first step is to start drinking. Olympia is a great plave to be a highfunctioning alcoholic because you don't really have to work that much or do that much to be considered functioning. get a job dishwashing or cooking where you only work twice a week don't drink on those days live in a cheap shit hole (i suggest an attic or garage its cold but whiskey helps with that) and you know be drunk all the time take adderal to go to work when you and chillllllll

What truly is a slutty Halloween costume? everything is slutty if you act slutty slutty is just an way of life

My parents saw a picture of me smoking on facebook what do I do? i assume if youre asking me this youre in college so like stop fgiving a fuck what your parents think grow up move on etc etc. Youre an adult you can slowly kill yourself in a stupid way if you want and don't let them tell you shit!!

Where's the best spot to make out and/or have sex on campus? The only place i've had sex on campus is the gender neutral bathroom in the basement library building. it was stupid. i hate standing up during sex and someone knocked on the door cuz they needed to vacuum. you should probably m.oin the woods that's #romantic

How can I join Bikini Kill? Toby Vail's on OPIUM ask her it can't be that hard

Punk is dead—what do I do with my black flag tattoo? punk is dead in the real world but thank god we live in olymppia where nothing has died since the nineties and your blah flag tattoo can still get you laid, as long as you don't leave youre find and you probably already drank the well water anyway

Got problems? We have a new amazing way to anonymously submit questions for us to answer! Just go to www.ask.fm/wastedadvice and type it in.

"Düber Gal" by N.L. Wexworth



