

the COOPERPOINT

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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 Thursday during the school year and distributed throughout the Olympia area. Our content is also available online at www.cooperpointjournal.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 students onto our staff, who write articles for each issue and receive weekly learning allotments.

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.

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Evergreen Announces Candidates to be Next College President

CANDIDATES WILL VISIT CAMPUS AT THE BEGINNING OF FEBRUARY

By Issac Scott

Evergreen has announced its four candidates to fill Les Purce's seat as college president next year. The first candidate, Dr. Luis Pedraja, is scheduled to visit Evergreen on Monday, Feb. 2 and Tuesday, Feb. 3 delivering a speech and answering questions by students, staff, and faculty. The forums for students with Pedraja will take place in the Recital Hall in the COM Building at noon both days, with staff and faculty forums later in the day.

Dr. Rhona Free will visit campus on Wednesday, Feb. 4, followed by Dr. Margaret Madden on Monday, Feb. 9, and Dr. George Bridges on Wednesday, Feb. 11. Madden was originally scheduled to be at Evergreen on Wednesday, Jan. 28 but had to reschedule because heavy snow caused flight cancellations on the East Coast.

Luis Pedraja, provost and vice president of academic affairs (VPAA) at Antioch University in Los Angeles, has a background in theology and religious studies. From 2000 to 2004, he was the VPAA, dean, and professor of theology at Memphis Theological Seminary. He also co-founded two nonprofits, assisting cancer patients and pet welfare.

Rhona Free is provost and VPAA at Eastern Connecticut State University, with degrees in economics from University of Notre Dame and Sarah Lawrence College. She was named a 2004 U.S. Professor of the Year by the Carnegie Foundation for the Advancement of Teaching and Council for Advancement and Support of Education.

Madden has been the provost and VPAA at State University of New York at Potsdam since 2002, where she is

also a professor of psychology. She holds a doctorate in psychology from University of Massachusetts at Amherst, and her work focuses on feminism, gender and higher education.

George Bridges is currently the president of Whitman College in Walla Walla, Wash., and previously worked at University of Washington. He has degrees in sociology and criminology from University of Pennsylvania and University

Four candidates to replace Les Purce will participate in public forums

of Washington. According to Whitman's website, "His areas of expertise include social control, criminal justice, juvenile justice, crime and its measurement, and research methods and statistics." Before working in academia, he worked as a social scientist in the staff office of the Attorney General of the United States.

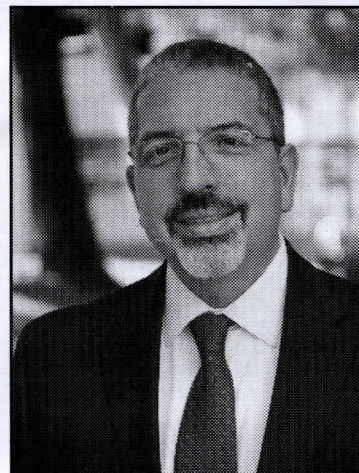
The taskforce in charge of hiring the new president hopes to make a decision and job offer in March. The college

is spending around \$70,000 on the president search hiring a private consulting firm, according to John Carmichael, deputy to the president and secretary to the board of trustees. The task force held a public forum in October to get student input on the process before closing public comment in December. After the campus visits, students will be invited to comment again. "There will be an online form that people can fill out for each candidate," says Carmichael, "or they can send e-mail directly."

Dr. Les Purce was appointed Evergreen's president in 2000, after serving in the college administration for 10 years.

Before coming to Evergreen in 1989, Purce worked at Washington State University and Idaho State University. While in Idaho, he became the first black elected official in the state, serving first as a city councilor and then mayor of Pocatello.

Purce holds degrees in psychology, education, and a doctorate in counselor education from Idaho State University. He also has honorary doctorate degrees from University of North Carolina, Asheville and SUNY Geneseo, NY.



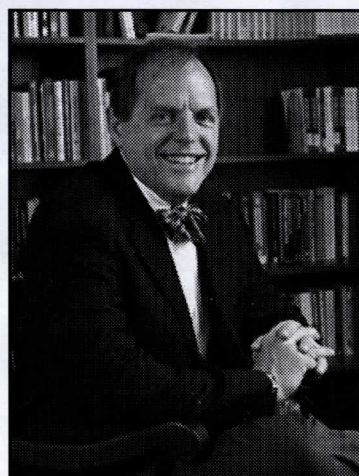
Dr. Luis Pedraja
Open Forum: Monday, Feb. 2, noon to 1:15 p.m.
Provost and vice president for academic affairs at Antioch University Los Angeles. His previous professional appointments include vice president of the Middle States Commission on Higher Education. He holds degrees from University of Virginia (PhD, philosophical theology and religious studies), The Southern Baptist Theological Seminary (M.Div, theology), and Stetson University (BA, religion).



Dr. Rhona Free
Open Forum: Wednesday, Feb. 4, noon to 1:15 p.m.
Provost and vice resident for Academic Affairs at Eastern Connecticut State University where she previously served as director of the Center for Educational Excellence and as a Professor in the Department of Economics. She holds degrees from University of Notre Dame (PhD and MA, economics) and Sarah Lawrence College (BA).



Dr. Margaret Madden
Open Forum: Friday, Feb. 9, noon to 1:15 p.m.
Provost and vice president for academic affairs at State University of New York at Potsdam, where she is also a tenured professor of psychology. She holds degrees from University of Massachusetts, Amherst (PhD, psychology, and MS, psychology) and University of Wisconsin, Madison (BA, psychology).



Dr. George Bridges
Open Forum: Wednesday, Feb. 11, noon to 1:15 p.m.
President of Whitman College and previously served as dean and vice provost of undergraduate education at the University of Washington. He holds degrees from the University of Pennsylvania (PhD, sociology, and MA, criminology) and from the University of Washington (BA, sociology).

Public Outcry Shoots Down "Ag-Gag" Bill

By Issac Scott

Public opposition appears to have stopped a new "ag-gag" bill in the Washington legislature, which would make it a crime to document what happens on farms without written consent. The proposal, House Bill 1104, drew a torrent of outrage from environmental, animal rights, and labor activist who say it is an attack on whistleblowers and labor organizing.

At the public hearing on Tuesday, Jan. 20, citizens and experts spoke out unanimously against the bill, even turning ardent Republican supporters in the Public Safety Committee into skeptics. Due to the backlash, the bill is likely to die in committee and will not get a vote in the state House of Representatives. After the hearing, co-sponsor Rep. J. T. Wilcox, a Republican from Yelm, removed his name from the bill. "I don't think it's going to see a place where I get to vote for it," he told the Seattle Times.

Undercover videos filmed by animal rights groups at factory farms around the U.S. have exposed flagrant animal abuse and health and labor violations, leading to boycotts and recalls.

So far, eight states have but laws on the books banning the recording of such videos. In Utah, the law was used to arrest a citizen for taking photos of a farm from a public road, before outrage forced prosecutors to drop the case.

Under the proposed law in Washington, taking such photos and videos would be a gross misdemeanor, resulting in up to a year in prison, payment of a \$5,000 fine and damages of up to double the affected company's losses. Among many new crimes, it would also be illegal to "intentionally cause economic injury" to an agricultural operation's "business interests." Critics say this could be interpreted as criminalizing strikes and boycotts, because they intentionally harm the business interests of companies in response to wrongdoing.

Activists for labor, environmental, and animal rights spoke in vehement opposition to the bill at the public hearing, held at the Capitol in Olympia. (You can watch this and every other public hearing archived at TVW.org.)

"Pictures and videos are powerful tools," said Teresa Mosqueda, government affairs director for the Washington State Labor Council. "And these tools often expose the hidden side of the agriculture industry. Animal abuse, unsanitary and unsafe working conditions, and environmental contamination are some of things that have already been exposed."

As reported by the Huffington Post, the national spread of ag-gag bills has been funded largely by the Koch brothers and their American Legislative Exchange Council (ALEC), which sponsors far-right legislation. The bill's sponsor, Rep. Joe Schmick (R-Colfax), is a member of ALEC and is listed as part of its national "energy, environment, and agriculture task force."

Matthew Dominguez, an attorney with the Humane Society, testified at the hearing that the bill is a direct copy of Idaho's "ag-

gag" law, passed in response to undercover video exposing the abuse of cows in Idaho's largest dairy farm. In 2012, Mercy for Animals released video from a hidden camera at Bettencourt Dairies' Dry Creek Dairy showing workers beating, kicking, choking, and even sexually abusing cows. The video led to misdemeanor animal cruelty charges against three employees, and calls to boycott Idaho dairy products.

In 2008, a similar video of sick and injured cows being processed into ground beef led to the largest beef recall in U.S. history, 143 million pounds of beef, a quarter of which went to school lunches, the New York Times reported.

"This is absolutely an ag-gag anti-whistleblowing bill," Dominguez said. "The origins of this bill are not from the representative who testified to say he was the sponsor. This bill came from Idaho, it was the dairy industry who drafted it, and now it has come to Washington."

Labor activists also expressed concern for the potential impact of the bill on the ability for farm workers to organize for better wages and working conditions.

"This bill enables employers to take retaliation to a whole new level," said Andrea Schmidt, an attorney and farm worker rights advocate at Columbia Legal Services, "by giving them an agriculture-specific statute that criminalizes the very behavior that is central to farmworker organizing."

Schmidt said workers could be at risk for prosecution if they filmed or recorded interactions with managers, recordings which could be critical in whistleblowing against labor violations.

Labor advocates are also concerned that such charges related to farmworker organizing could affect the immigration status of permanent residents, especially when they apply for citizenship.

Kris Kaasas from the American Civil Liberties Union argued that the bill is almost certainly violates the First Amendment. "There are limited categories of speech—perjury, price fixing, physical threats—which are limited because they are inherently harmful. The recordings this bill targets are not inherently harmful. The economic injury to the facility, if there is one, is due to the public's reaction to the video, not the recording of the video itself."

By the end, Rep. Dan Griffey (R-Allyn), who began the meeting calling the bill a "no-brainer," conceded to major flaws. Closing the meeting, he wondered aloud, "is there a way to fix the bill to put whistleblower protections in here?"

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Illustration by RUBY THOMPSON

Harm Reduction at Evergreen?

SOME SAY THE COLLEGE IS NOT DOING ENOUGH

By Felix Chrome

Opioid use is rising nation wide. Evergreen is not exempt from this trend, which is putting new focus on the college's drug policies. "There is opiate use in the residence halls, there has been since I've been here," said Sharon Goodman, director of Residential and Dining Services (RAD), "and it is going way up in Washington state."

Opioid is the umbrella term that includes both opiates, drugs made from opium, and synthetically-made drugs that are chemically similar to opiates. However, the two terms are commonly used interchangeably.

Goodman is also the co-chair of the President's Drug and Alcohol Prevention Work Group, which was created in 2008, but reconvened last year after becoming inactive.

This group is charged with examining Evergreen's drug policies and recommending potential changes. In an email sent to faculty and staff about the committee's renewed work, the administration said this new focus on drug policy is partially a result of a "reported increase in the use of drugs, like heroin, in our immediate community."

According to the Center for Disease Control (CDC), between 1999 and 2010, overdose deaths more than quadrupled nationally, rising from 4,030 to 16,651. The

same study states some of this increase is associated with opioid prescription painkillers, which are highly addictive.

The Journal of the American Medical Association found links between use of prescription opioids and later use of cheaper her-

"If Evergreen thinks they are using a harm reduction model, they need to look up what that actually means."
- Dann Hixenbaugh

oin. Nearly 80 percent of people who reported starting to use heroin in 2013 said they previously used opioid painkillers.

Like most colleges, Evergreen tries to prevent students from using drugs, hoping for a alco-

hol- and substance-free campus. When asked about the school's primary focus on abstinence, Goodman said, "Well obviously that doesn't work. We definitely have a harm reduction model."

In drug policy, harm reduction philosophy argues drug use is inevitable, and instead of shaming users and telling them to stop, focuses on making sure drug users have the resources and support to be as safe as possible.

Evergreen does not arrest people in the vast majority of drug law violations. According to the state-mandated crime reporting for 2013, only three of the 146 violations resulted in an arrest. If the administration is made aware of drug use on campus, "we would call that student in to have a conversation, and ask about health and wellness and try to figure out if there is anything we can do," said Goodman. And "that person would go through the conduct system, not the criminal system."

But critics argue that Evergreen's policy is not based on harm reduction. "If Evergreen thinks they are using a harm reduction model, they need to look up what that actually means," said Dann Hixenbaugh, an Evergreen student and volunteer with the Emma Goldman Youth and Homeless Outreach Program (EGYHOP). (The outreach program works to supply homeless and street dependent people with supplies they need to survive and operates a needle exchange.)

Beyond trying to avoid the increased harm of arrest in cases where students are not selling or manufacturing drugs, many students say the college does not do enough to support the safety of

According to the Center for Disease Control, between 1999 and 2010, overdose deaths more than quadrupled nationally, rising from 4,030 to 16,651.

students who use drugs.

Max Goldsmith, a long-time volunteer for EGYHOP and harm reduction advocate, agrees: "Abstinence-only and prohibition don't work." But Goldsmith follows the philosophy of harm reduction beyond the college's interpretations.

Goldsmith and other harm reduction advocates say one thing the administration could do is supply Narcan, a drug that reverses the effects of opioid overdose, to campus cops and residential advisors (RAs). Currently no one on campus is trained to use or carry Narcan. In the event of an overdose on campus, the college's policy is to call 911 and wait for an ambulance to arrive.

Narcan, the trade name for naloxone, is a drug that immediately reverses the effects of opioids, and the related symptoms of overdoses. Narcan is administered intravenously, or through a nasal spray version of the drug.

Since police on campus and people working in the residence halls can respond to emergencies faster than city police and medical personnel, some students believe the school has a responsibility to supply campus police and RAs with Narcan.

"Next time there is an opiate

death on campus and the police have responded, and the RAs have responded, and the RDs have responded, before the ambulance gets here, it is on their hands in a lot of ways," said Goldsmith.

While specific statistics about various types of drug use on campus are not available to the public, Goodman said that at least three students have died of opiate overdoses in the eight years she has worked here.

Goodman said Evergreen is hesitant to spend resources on Narcan, when there are relatively low rates of opioid use, compared to other drugs. However, she said the President's Drug and Alcohol Prevention Work Group is talking about it and "it's on our list of short term goals to look at and do more research."

Many students also say Evergreen could do more to deal with needle disposal on campus. There are currently no public sharps containers on campus, and many student workers for RAD often encounter discarded syringes, which puts them at risk for bloodborne pathogens.

Goldsmith said that when he was a maintenance worker for RAD he saw discarded needles. "As someone who has worked at the needle exchange in this town for three and a half years now, and as a student and worker at The Evergreen State College, I have seen my peers from here utilizing that service."

Goodman said the administration is discussing sharps containers on campus but "it is a controversial issue," and thus far they have decided to "not spend college or state resources to buy them."

Beyond budgetary and resource concerns, Goodman says that in both the cases of sharps containers and Narcan the administration is worried about the "message it is sending." Goodman later said, "we don't necessarily want to enable IV drug users, but we want to keep them safe and the rest of the community safe."

The President's Drug and Alcohol Prevention Work Group are currently working on a report with statistics about drug and alcohol use on campus and recommended policy changes. They are aiming to release the report by the end of the quarter.



Illustration by Ruby Thompson

Get Caught “Green-Handed”

RECYCLEMANIA AT EVERGREEN

By Devon Merriman

How well do Greeners live up to their green reputation? Find out in this year’s Recyclemania, an annual 10-week recycling competition between colleges around the U.S. and Canada, beginning the first week of February. Washington State University and Eastern Washington University are also participating.

“It’s a great opportunity for students to become aware of something they don’t think about for most of their day-to-day life, but in the big picture has a huge ecological impact,” said Joe Anderson, community outreach coordinator for RAD sustainability.

In a weekly audit, the waste of each school will be weighed and sorted to determine their commitment to recycling. The school with either the highest ratio of recycling to garbage, the most amount of recycling per student, or the least amount of waste overall could win a variety of titles and the bragging rights that come with them. There are also

more qualitative competitions, like the most creative outreach program.

“It’s not super competitive, but is mostly a way to bring awareness to the idea,” said Anderson. “It’s designed to play out the college sports season and is supposed to have that kind of competitive edge to keep people involved, but it’s not really about winning as much as the connections made with the students.”

Leading up to the contest in February, this week starting Monday, Jan. 26 (the “pre-season”), RAD employees will give raffle tickets to students they see recycling, or in any way catches

“green-handed.” Prizes include Recyclemania and Evergreen merchandise and tools to live a more sustainable lifestyle. The drawing and will be at a sculpture contest, starting Week 7 of winter quarter. Located in the Pavilion by the athletic fields, students can stop by and work on their sculptures, made either from recycled materials RAD provides or recycling brought by the students themselves. There will be a free-form, group art project of a cardboard castle that is not part of the contest. The event will be catered, and there will be live music and the showing of “Wasteland,” a documentary about recycling

and social activism.

It’s clear that Evergreen students are motivated to keep the campus green. Recycling by itself is not enough—there are many ways Evergreen must work to-

Recycling and compost make up around half of 52 tons of waste we produce each month. However, if 10 percent of a recycling dumpster is contaminated with other waste, the whole load goes in the garbage.

gether to secure the environment and the resources taken from it. In 2005, students voted to approve the Clean Energy Fund, a \$1-per-credit tax on all students used to offset 100 percent of Evergreen’s electrical carbon production through renewable energy credits. But how does Evergreen measure up in terms of consumption, compost, and recycling?

Recycling and compost make up around half of 52 tons of waste we produce each month. However, if 10 percent of a recycling dumpster is contaminated with other waste, the whole load goes in the garbage. “So it’s not only reducing waste, it’s appropriate sorting” into the correct bins, said Anderson. “You think if you throw one piece of garbage into the recycling it won’t do anything, but if everyone does that, then that entire recycling bin is contaminated, and it just goes into the dump.”

The numbers are not available for how much of Evergreen’s recycling gets thrown out instead of repurposed, but last year, an intern from Aramark (the company that provides the college with food and cutlery) conducted a small waste audit of garbage cans around the Campus Activities Building and found that the vast majority of college waste problems were with sorting. “A lot more is sent to the dump than we perceive,” said Anderson. “It’s kind of invisible.”

One way that bins are contaminated is that bottles that are not rinsed out or still hold liquid,

which can spill and ruin paper recyclables. Greasy pizza boxes and other soiled materials are also a problem, though plastic coated plates that do not absorb liquid can have a pass. A common mistake is throwing food waste into single stream recycling, instead of the organics stream.

Ultimately, it is up to the students on an individual level (it’s troublesome but doable to correctly throw away your cup when rushing to class), but also on a community level. That is what Recyclemania is trying to achieve and what Students for Sustainability (S4S) is making possible. S4S is a subgroup of the Clean Energy Committee and encourages students to voice their sustainability ideas to those who will listen. Every Monday, their doors are open to students who want to get out their thoughts and plans for policy changes, some of which may turn into future student projects through the Clean Energy Fund. The group meets from 2 p.m. to 3 p.m. in the SEM 2, building E, room 2132. “Sustainability projects put the money back in the students’ hands,” said Paisley Gallagher, the outreach coordinator for Students for Sustainability.

Sometimes it can be difficult to see something like a scrap of paper as a valuable resource because it is something that is no longer needed. “It is natural for people who have a surfeit of resources not to value those resources,” said Scott Morgan, the director of sustainability at Evergreen. “When we step back, however, and look at the national and global resource pools there is more evidence of resource depletion than there is of any surfeit. Natural resources, renewable or not, are no different than household budget. There’s always a limit. Avoiding that fact won’t protect us from running out.”

Recycling is one important piece of sustainability at Evergreen that students can be easy part, either by attending meetings and sharing ideas, or by shopping for the “recycling” symbol on products before they buy them out. “Recycling is a matter of ensuring that what is generated useful in one context can be useful in another,” said Anderson. “Then, it’s no longer waiting growth, it is a resource supporting growth.”



A couple shows off their matching Olympia Beer sweaters at the Hands On Children's Museum. SETH LUECK

Hands On Children's Museum Shows off Local Brews

By Seth Lueck

While finding oneself highly inebriated at the Olympia Hands On Children's Museum is usually the culmination of a series of increasingly poor life choices, once in a blue moon, it's something absolutely fantastic.

Friday, Jan. 23 was Beer Craft 2015, an annual 21-and-over event hosted by the museum as part of their "Adult Swim" events, which aim to get adults active in hands-on learning. Microbreweries from all over Washington state came together and provided an insider's view into the science of brewing. As the name aptly suggests, "Adult Swim" is a Cartoon Networkishly surreal series of benefits filled with science-themed games, quizzes, and interactive booths. This year's first event, Beer Craft 2015, was no different. In the name of charity, a mixture of science-minded singles, single-minded beer enthusiasts, the occasional single alcoholic, and me all found ourselves converging on the museum to cram ourselves into child-sized furniture, drink some good beer, and enjoy the festivities.

The \$25 ticket for the event, the proceeds of which go to fund the museum's free and reduced admission program, included a half-pint sampling glass and 20 "sample tickets," each one redeemable for a beer. This year, Beer Craft included local breweries such as Dick's, Fish Brewing Company, George Town, Top Rung Brewing Company, Ashtown Brewing, and newcomer-on-the-block Three Magnets.

Each brewery had a "tap room" stationed among the museum's many per-

manent installations, so beer sampling was occurring in places like "our fabulous forest" or "Emergency!" Happily, the plastic birds and the flashing lights of the faux fire truck reflecting over the crowded room gave the event an added and slightly surreal festivity. People talked about the finer points of dry hopped beers versus wet hopped beers over the top of a miniature plastic forest improbably filled with cloth salmon. Simultaneously, and only a few feet away, large bubbles floated precariously over the two-floor slide, from which a clearly inebriated woman in her mid-60s emerged surprisingly unscathed.

The highlight of the event was, of course, the beer. There were traditional beers aplenty, Mac and Jack's amber ale and Top Rungs amber IPA were expectedly satisfying. On top of the old favorites, there were also a truly amazing assortment of atypical brews. Laurelwood Brewing produced a deliciously complex ruby ale, reminiscent of some backwoods inbreeding between an amber ale and an IPA. Dick's Brewing Company's heavy and rich oatmeal stout seemed just right for the beginning of a cold January, and Whitewood hit the spot with its sweet and paradoxically hoppy cider. While many of the other beers had the expected notes of individuality and some unexpectedly

delicious finishes (I'm thinking of you Fish Tale's jalapeno stout), other beers missed the mark. Three Magnets beers have been, to date, some real winners, but what I was handed was less of a beet-flavored beer and more of a beer-flavored borsch. In retrospect, I should have been more wary when I was told "don't worry about the color, it'll be fine." I drank it anyway—not because I liked it, but because, by then, I decided the number of beers I consumed was directly proportional to my charitableness as a human

...the most intense amount of sexual tension that has ever occurred in the history of the Hands On Children's Museum.

being.

The demographics were just as mixed as the beer. Couples in matching Olympia beer sweatshirts posed for pictures at the photo booth, while large groups argued over how many people they could cram into the echo room. People of all ages milled around, and one group excitedly told me they had just met "in the top of that tree," despite the fact that I could not see any tree, and then told me that they had really bonded "making robots" before wandering off. Although I'm pretty sure that there was in fact also no robot-making station, they seemed to be enjoying each other's company nonetheless. The culmination of the night was when a woman wearing what can only be described as a semi-formal evening gown with diamond studded earrings, turned to the guy next to her, looked down at his shirt which read in bold camouflage letters "if you can read this, she fell off!" She spontaneously raised her glass in a toast and looked into his eyes with what was, and I hope to god this is true, the most intense amount of sexual tension that has ever occurred in the history of the Hands

On Children's Museum.

Despite the constant the press of bodies, the furniture that made everyone look like giants, the excess of shin-high, yet surprisingly non-child-proofed objects, and the copious amounts of flowing beer, it was a relaxed atmosphere. No one died, no one threw up—at least that I saw—and even though some people wandered off midway through the night to make choices that they might find regrettable the next morning, most people seemed generally interested in learning about beer. The staff volunteering at the educational stations seemed to be both knowledgeable and passionate about what they were doing, the band Blue Laces played throughout the night from atop a miniature version of what I assume was the Titanic, and there were plenty of bubbles. When I asked people what their favorite thing about the event was, I got answers ranging from "I saw a pair of beautiful boobs" to "it's some really great, really cheap beer," or "I just get to feel like a kid!" But most commonly, people talked about what a great opportunity it was for the community to come together, to drink delicious beer, and to learn together. Patrick Janson, the brewmaster at Three Magnets Brewing, summed it up best when he said, "My worst day brewing brew is better than my best day of most jobs I've done." That night, we all got to share in a bit of that.

If you too want the opportunity to drink in the name of charity, and remember the more you drink the more charitable you are, there are more upcoming events. The event coordinator Gillian Henze said, "We have an exciting lineup of events in 2015 that you won't want to miss. We won't be releasing our schedule for the year all at once. So, you'll have to attend each event to learn what the next theme will be, or obsessively check our website."

So if you want to catch the next event just check the web (hocm.org/adultswim), ask your friends or borrow your neighbor's kids (ask first), and stop by the museum. Either way, good luck and in the spirit of the night, cheers!



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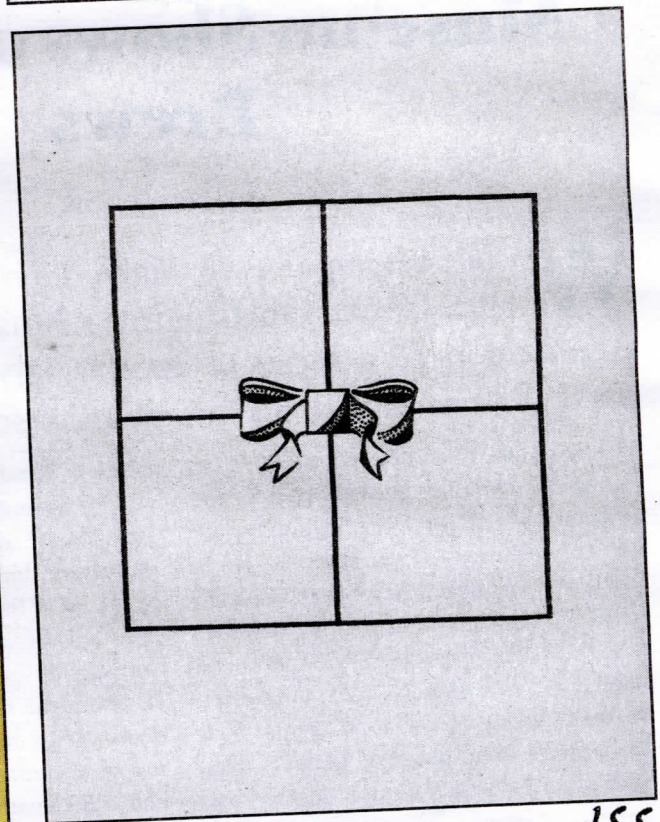
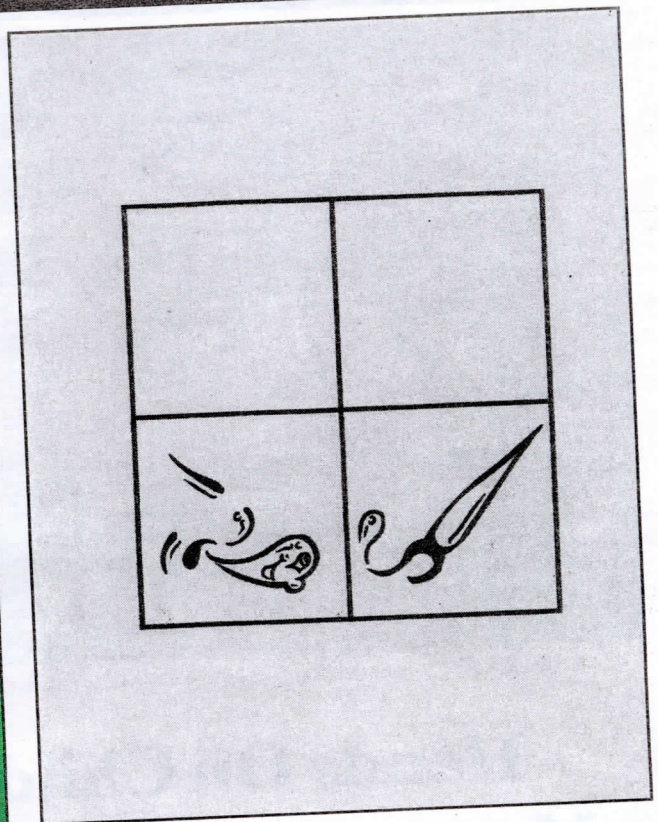
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J.S.S.

JOEL SKAVDAHL

In second grade my friend John would give drawing lessons and I guess this was when I first became interested in art. I really looked up to him and initially tried to draw like him but soon enough I was doing my own thing. I've been concentrating on drawing ever since. I've dabbled here and there with other things, painting and ceramics, but find most my joy in the simple idea of pen on paper. That being said I have also become really interested in photo this past year. The photo on the cover was taken for a photo class I had with Hugh Lentz that I really liked. We shot using large format cameras. To make this particular picture I shot in the Evergreen studios with colored lights on simple white objects. There isn't an overt narrative or message in these photos. I think of them as being more meditative, just an exercise in the excitement of color. (You can check out more of my work at seagullinvasion.tumblr.com)

UP & COMING

THUR. JAN 29

★ **The Guest Hose**

8pm. \$5
Holy Komodo, Sawtooth, Sun Eggs

Obsidian

414 4th Ave E. 7pm
Textures of Tomorrow

Student Art Gallery

CAB 3rd floor. 7pm
"Solidarity" Opening

FRI. JAN 30

Deadbeat Olympia

226 N Division St. 8pm
Gardens Gardens, Wind Burial, somesurprises, Weather, WhenThe

Jakes on 14th

8pm
Honey Bucket, Mope Grooves, Sun Eggs, Gourmet

Le Voyeur

404 4th Ave. 10pm
Dance Party: Moment 2 Shine

★ **Obsidian**

414 4th Ave E. 7pm
Weyes Blood, Mary Lattimore, Jen Grady

Olympia Film Society

414 4th Ave E. 9pm. \$2 TESC
Disney Sing-Along

SAT. JAN 31

Deadbeat Olympia

226 N Division St. 8pm
Swoon, Emmet White w/ Trona, Our Burgundy, Gourmet

Rhythm & Rye

311 Capitol Way N. 9pm
C Average, Marching Suns, Resident Kings

The Midnight Sun

113 N Columbia Ave. 7pm. \$5
The Straws, Captain Algebra, Modern Tribes

SUN. FEB 1

Brotherhood Lounge

119 Capitol Way N. 2pm
Super Bowl Party / Happy Hour

MON. FEB 2

Deadbeat Olympia

226 N Division St. 8pm
Argentavas, Vanguard, Anthropocene

WED. FEB 4

Brotherhood Lounge

119 Capitol Way N. 8pm
Aerialist Shows

Le Voyeur

404 4th Ave E. 8:30pm
Open Mic Comedy Night

★ = Staff Recommended



The Evergreen Gallery in the library displays pieces from the college's permanent collection, including work by Warhol and Arbus. The gallery is scheduled to close at the end of this year due to budget cuts. JAMIE NADEL

Community Organizes to Save Evergreen Gallery from Closure

ART GALLERY SLATED TO BE CLOSED DUE TO BUDGET CUTS

By Phoebe Celeste Thomas

A change is in the works for Evergreen's art facilities—the elimination of the only professional art gallery on campus, the Evergreen Gallery. The state budget has discontinued funding the gallery, leaving the gallery posed to close after the 2014-2015 academic year.

The gallery, which has been a part of the college since its foundation, displays work by professional artists year round and showcases students' senior thesis projects. Not to be confused with the Student Art Gallery, which is student-run and curates student shows on a bi-weekly basis, the Evergreen Gallery, located in the library building, is a space for impressive collections by renowned artists, such as the current exhibit featuring work by Andy Warhol and Diane Arbus.

For many people, the gallery represents something crucial, not only to a university with a good arts program, but to the art community as a whole.

"It's a resource we owe to students and the community. Art is physical. It requires space and the kind of thought about space that only a curator can provide," said Susan Christian, who runs Salon Refu, an art gallery located downtown. The Evergreen Gallery is a unique place in Olympia in that it is the kind of space where big names might show their work. Without it, Olympia would be lacking in that kind of facility.

As Evergreen is intending to eliminate its gallery space, other schools are amping up the quality of their galleries. University of Washington just hired a gallery curator from the Frye Art Museum, one of Seattle's top

art museums, to run its Henry Art Gallery. The New York Times recently published an article about how universities are pumping up their galleries. In the face of an art world that is ever more competitive and professional, Evergreen simply can't expect to compete in terms of its facilities for students and the community if it gets rid of their only gallery space for professional artists entirely.

In response to the impending gallery closure, a variety of students, faculty, alumni, and members of the community have organized to take action to save the gallery.

"I think that we have made budget cuts that have damaged

the quality of education at Evergreen," said Erik Thuesen, zoology faculty. Thomas Johnston, artist, professor of art at Western Washington University (WWU), and former director of the Western Gallery at WWU, said, "It is inconceivable that a liberal arts college, nationally recognized for creativity, would consider anything less than full support of such a viable program that serves the academic community and contributes to the culture of the region."

For people that wish to become involved with the continued effort to support saving the gallery, there is a petition available at the Evergreen Gallery and the Student Art Gallery, and at change.org. The gallery is located on the entry level of the Library Building, Room 2204 near the clock tower, and is open Monday and Wednesday 10 a.m. to 5 p.m. and Tuesday and Thursday 12:30 to 5 p.m. The hope is that, with enough of a fervent show of support, the gallery will be able to be preserved as a community resource and art portal some way or another.



Weekly Meetings
Wednesdays @ 1pm
 3rd floor of cab

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

Sleater-Kinney release 'No City to Love'

EVERGREEN'S GREATEST MUSICAL LEGACY CONTINUES

By Zachary Newman

Kathleen Hanna may get the documentaries and Calvin Johnson gets the books, but there is no greater product of Olympia's music scene than Evergreen's own Sleater-Kinney. Fiery, urgent, harmonious, and downright powerful, Sleater-Kinney offered an exceptional escape from the dudecore sound of a post-Nirvana world. Their riffs cut you, their voices fraught with riot-grrrl positivism pierced you, their beats pummeled you—then they went on hiatus.

Singer/guitarist Corin Tucker had kids to raise, and Janet Weiss drummed for Quasi, Stephen Malkmus, Conor Oberst, and The Shins. Carrie Brownstein became...well, Carrie Brownstein. Launching "Portlandia" and appearing in credit card commercials, Brownstein also found time to form Wild Flag with Weiss, a kind of supergroup, which made one album before splitting up. Combining pop with the kind of edge a band raised on great records can only bring, the album was filled with hooky treasures, yet only made listeners yearn for Sleater-Kinney even more. But in the interim, the world questioned, will Sleater-Kinney ever reunite? Will they ever top 2006's masterful *The Woods*? Are we just stuck with Fred Armisen's incessant reminders that he was once cool and can make funny voices?

Coming off of a boxset of remasters, there was good news. Yes, Sleater-Kinney was coming back, with a new album and a tour, which everybody knew was going to be great anyway. On Jan. 20, Sub-Pop released *No Cities To Love*. And, oh my.

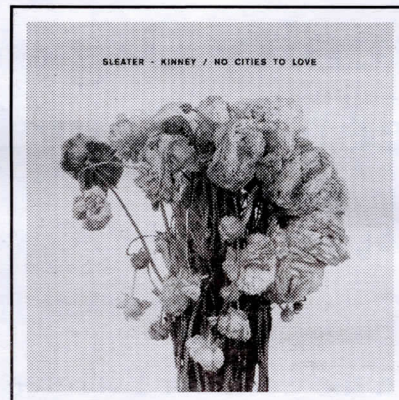
The comeback begins on "Price Tag." Tucker's heavy low-end chug sends the song propelling into Brownstein's swirl of clanging guitar, which is played through an effect that St. Vincent would be proud to use herself. By the chorus, Tucker is belting "We've never really checked/the price tag" and "We love our bargains/we love the prices so low." Having grown from the rightfully pissed off college student she started off as, Tucker is now a majorly pissed off mom, having equipped her motherly worries from *One Beat* with fury for a bizarre new world.

Songs like "No Cities to Love" and "Hey Darling" are tremendous earworms that demand re-listening, while "Surface Envy"

and "No Anthems" show what Sleater-Kinney does best—weave discordance and abrasion into pop melodies without losing any edge. With "A New Wave," Brownstein flexes her pop ability. This song is hooky and will most likely be the one I keep going back to, but it sounds way more Wild Flag than Sleater-Kinney, which is to say there's more bubble and pop to the sound. This is not a complaint. As I said earlier, Wild Flag was great, but this seems like a cover. Brownstein has also developed a peculiar way of singing, where it seems like she sings around the notes and not the actual notes. "Cityyy" becomes "CIT-TAAAAH-HHH" and it's just kind of odd. Again, I blame Fred Armisen.

Not since Fugazi has a band meant so much, so deeply, to so many. Like Fugazi and the Clash before them, there were pertinent issues to be discussed in Sleater-Kinney's songs. Their performances were a freewheeling celebration of femininity and a kind of exaltation in the way they played. Through their lyrics, they set their sights on heteronormative male culture and attacked from the inside out. Their return comes at a perfect time, a time where feminism is the topic of conversation for Malala Yousafzai, Beyoncé, Leslie Knope. Their return comes at a time when we have to pretend to listen to "meninists," a time when a movie can quantify hatred for an entire religion, when we still have to fight to define what a livable wage is. There's still work to be done. Luckily, Sleater-Kinney sing about frustration like The Beatles sang about love, and the world is a better place now that they are back to show us the way through fills, riffs and stage kicks.

And to think it all started in our little college.



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BEST BETS

UP & COMING

FOUR WAYS TO HAVE AN ALRIGHT TIME

THURSDAY, JAN. 29



Holy Komodo

Holy Komodo (Tour Kickoff) w/ Sawtooth, Sun Eggs

Few bands in Olympia are as unapologetically fun as Holy Komodo. Thick bass lines, seductive harmonies, and infectious disco grooves (supplied by drummer Joel Skavdahl, that's his art on the cover), cut easily through the fog of cynicism that clogs Olympia's musical arteries. Their mission is to make you dance, so for a bit you can stop sulkily contemplating Fou-

cault or whatever. This is their last local show before a nationwide tour over the next couple months so catch them now. Sawtooth, meanwhile, deliver the impeccable country songwriting of duo Alex River and Steven Smith, in a lineup newly rounded out with bass and drums. Sun Eggs bring an onslaught of garage surf that could fit easily on a 2000's PDX Pop Now compilation. *The Guest House*, 8 p.m. \$5 - Issac Scott

THUR. FEB 5

Le Voyer

404 4th Ave E. 6pm. ALL AGES
Small Houses, Geography, Gourmet

FRI. FEB 6

Deadbeat Olympia

226 N Division St. 8pm
Too Long Sparks, Middlewav, Patrick Galactic, People Under the Sunm, Various Moods Of

Le Voyer

404 4th Ave E. 6pm. ALL AGES
The Pronouns, Our Burgundy, Crack House

Le Voyer

404 4th Ave E. 10pm. 21+
Slimer, Holy Motors, Joppa Mozama

Obsidian

414 4th Ave E. 10pm. \$5. 21+
WD4D, DJ Isotope, DJ Sly, Andro Arrows w/ MC Lucifine

Rhythm & Rye

311 Capitol Way N. 9pm
Johanna Warren, Benny Sidelinger, Eleanor Murray, Rooster/Crow

Rose Home for Folk

Brawne Ave NW. 6pm. \$5-10
Calvin Johnson, Wollen Warrior, Zoe Sundra, Fera

SAT. FEB 7

Deadbeat Olympia

226 N Division St. 8pm
Dead Bars, Harvest States, Pageripper, Hold Fast

★ Obsidian

414 4th Ave E. 7pm
GAG, Weed, So Pitted, Broken Water

Le Voyer

404 4th Ave E. 6 pm. ALL AGES
Full Moon Radio, Aquaculture, Hope in the Heart

Le Voyer

404 4th Ave E. 10 pm. 21+
Sam Friend memorial

SUN. FEB 8

★ Deadbeat Olympia

226 N Division St. 8pm
Oh Rose, Little Star, Anna Gordon

★ Obsidian

414 4th Ave E. 9pm. \$5-10
Mazen Kerbaj, Arrington de Dionyso, Paul Hoskin, Daniel Buscher, Hammer of Hathor

MON. FEB 9

Deadbeat Olympia

226 N Division St. 8pm
Bill Nace Trio, Angelo Spencer, Arrington de Dionyso, Chiara Giovando

Obsidian

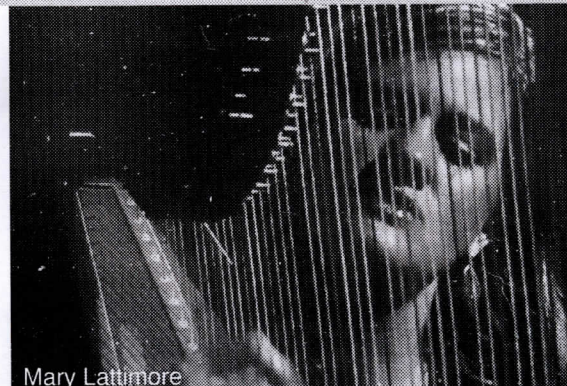
414 4th Ave E. 9pm. \$5-10
Urzeit, Akatharsia, Eigenlicht

FRIDAY, JAN. 30

Mary Lattimore, Weyes Blood, Jen Grady

Harpist Mary Lattimore has been behind some of the finest sounds on indie rock records in the past decade. Her resume includes work with Thurston Moore, Sharon Van Etten, Meg Baird and Kurt Vile. On her own—check out her solo album *The Withdrawing Room*—she tends to combine minimalist harp technique

with trippy tape-loop ambiance. The obvious comparison is to Joanna Newsom, but Lattimore feels more assured in her clean melodic lines that avoid convolution. Olympia's Jen Grady is also an accomplished cellist and singer, and her recent work as part of You Are Plural is exquisite chamber pop that avoids pretension.. *Obsidian*, 414 4th Ave E. 9 p.m. \$7. 21+ - Issac Scott



Mary Lattimore

FRIDAY, FEB. 6 - FEB. 11



Foxcatcher

"Foxcatcher" at Olympia Film Society

Director Bennett Miller's new film "Foxcatcher" is an intelligent drama based on a real murder case, set during the lead up to the 1988 Olympic games in Seoul. The film is too subtle—and, frankly, too strange—to make the kind of simple grand statement Hollywood audiences crave. Rather, the film meditates murkily on the complicated, unresolved nature of American life, and dissatisfaction with patriotic values. The cast features

Channing Tatum as a champion wrestler living in the shadow of his more famous gold medal wrestler brother, played by Mark Ruffalo. The story unfolds with Steve Carell as a billionaire on a mission to elevate American wrestling to the top of Olympic glory, and inspire the nation. With fantastic performances, and two of them from unlikely candidates Tatum and Carell, "Foxcatcher" proves to be a film worth seeing. *Olympia Film Society*, 414 4th Ave E. - Sara Fabian & Issac Scott

SATURDAY, FEB. 7

GAG, WEED, So Pitted, Broken Water

Vancouver BC's WEED recognizes the pop undercurrent that prolongs grunge's appeal: they conceal consonance under unwieldy layers of noise. The aesthetic seems torn between something accessible and something introverted and world-negating. Broken Water, too,

while outwardly angsty and cynical, provide songwriting that cautiously approaches pop-rock territory. GAG is perhaps Olympia's most consistent and relentless act. You can count on them deliver their signature nihilistic brutality, and the spectacle remains fresh each time. *Obsidian*, 414 4th Ave E. 7 p.m. - 10:30 p.m. ALL AGES - Issac Scott



GAG

Arts & Culture

KAOS 89.3 FM TOP 20

Albums for the week of Jan. 18

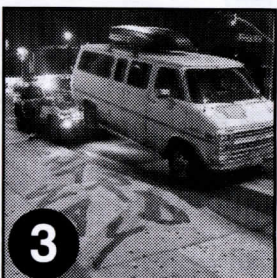


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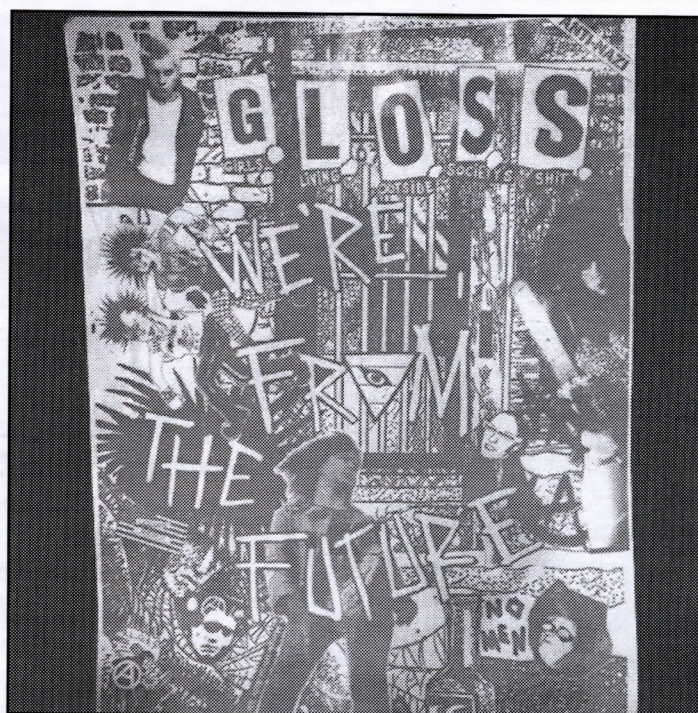
- 1 Lynn Drury - Come to my House
- 2 Oh! Pears - Wild Part of the World
- 3 The Hard Way - Day 5
- 4 V/A - Native North America Vol. 1
- 5 \$10,000 - The Crossword
- 6 Dylan Sires & The Neighbors - S/T
- 7 Jaga Jazzist - Jaga Jazzist '94-'14
- 8 Applesauce Tears - Damages
- 9 D'Angelo & The Vanguard - Black Messiah
- 10 Kid Moxie - 1888
- 11 Alyssa Jayson - Please be True
- 12 Brika - Voice Memos
- 13 Gregory Good - Savage Lands
- 14 Joe Gigs & Life at 3 a.m. - Won't Let Go
- 15 Low Society - You Can't Keep a Good Woman Down
- 16 Mazigazi - Mwanzo Wa Safari
- 17 River Whyless - S/T
- 18 C. Nichole - Coup D'etat
- 19 Kasse Mady Diabate - Kirike
- 20 Sounds From the Ground - S/T



2



3



G.L.O.S.S Lives Outside Society's Shit

By Blaine Ewig

G.L.O.S.S. is the band that everyone has been talking about since long before they existed; they're the thing that needed to happen. The Olympia supergroup is comprised of members of Vexx, Slouch, Body Betrayal, and other Olympia punk bands.

They haven't even gone on their first tour yet, but they're already making waves. The first demo, was recorded on Jan. 8, released a week later on the Jan. 16, and their first tour starts mid-February. Not too shabby for a band whose first show wasn't even four months ago.

G.L.O.S.S. takes on the form of hardcore punk. It'd be easy to compare G.L.O.S.S. to a riot grrrl or otherwise generic feminist punk group, but it would be foolish and incredibly irresponsible to stop there—G.L.O.S.S. is not, in any way, some nostalgic grrrl reincarnate; they go further. They have picked up where riot grrrl left off, filled in the blank spaces, taken a look at the blind spots, and are adding new elements which conglomerate to form a whole new thing altogether, and it's so much better and more complex. They're queer, they're loud, and they're angry, which is why you absolutely need to listen.

The five-song demo is packed with an aggression and strength that could only ever come from lived experience. Loud, fast, angry as hell, they sing songs of inclusion while baring their teeth. Yet there is a commendable vulnerability to their songs and their anger, which opens up a safe space for other people to say "Hey, yeah, me too." Their lyrics seem simple upon first listen, but they pack in multitudes of deeper meanings that open up over time.

The first song begins with vocalist Sadie yelling "They told us we were girls/how we talk dress look and cry" with all the pent up anger of

someone who has experienced what it's like to have an identity thrust upon them. "They told us we were girls/so we claimed our female lives/ Now they tell us we aren't girls/our femininity doesn't fit," the song goes on to say, pointing out the impossibility of adhering to any expectations because of double standards that come along with an oppressive gender binary. It's about

G.L.O.S.S. is not, in any way, some nostalgic grrrl reincarnate; they go further.

the struggle of finding an identity, and being denied the identity you stake claim to. The song goes on to unapologetically claim their identities despite all of this, and proclaim themselves as "Girls Living Outside Society's Shit." The rest of the demo follows this theme an elaborates on it with songs that advocate solidarity

and inclusivity, and reject harmful, violent cultural norms.

"Outcast Stomp" is anthemic in nature, telling the "outcasts, rejects, girls and the queers" to "take over" and uses looming instrumentation to create a sense of urgency. "Targets of Men" addresses violence against trans* women, demands respect, and threatens anyone who disrespects or intimidates them.

The band's first mini-tour starts in Seattle on Feb. 24, but the group will be skipping over their hometown. Their next Olympia show is Friday Feb. 13 at the Clown Farm.

If the demo is any prediction of things to come from G.L.O.S.S. (and they are, as they proclaim, "from the future"), we all have something liberating to look forward to.

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Illustration by Ruby Thompson

Modern American Football

THE 12TH MAN RISING

By Ira Zuckerman

It will only get worse: as of writing this, you can't go five yards without seeing a 12 in Seattle. Seahawks pride has been growing exponentially since the 2013 season, and strong faith ran up and down the Puget Sound long before. And yes, football is here to stay in Cascadia. These will be the glory days we think back on in our darkest slumps and crushing losses. Within two football seasons, the number 12 has become an inescapable part of Seattle culture. It waves the city's modernist ideals upon a Pacific-blue banner.

The 12 means 12th man—the fans. We are now breaking the rules of football, as the international collective of Seattle Seahawks supporters have become the 12th man on the field, or to be precise, in the stands.

Until recently out-cheered by the fans at Kansas City's Arrowhead stadium, the CLink (CenturyLink Field, the Seattle Seahawks and Sounders stadium funded by CenturyLink Communications) held the world record for "loudest crowd roar" and history would predict our reclamation of the title. During important plays for the opposition, the CLink's 12th men and women actively begin making as much noise as they possibly can. It's hard to move a little ball through superhuman athletes when the planning huddle is under the equivalent of a Boeing jet engine.

Plenty of serious fans choose to watch the games at home, especially those without the disposable income to buy tickets with a better view than TV. Nevertheless, the CLink will be sold out for the visible future. These aren't just football fans buying the tickets, these are Seahawks fans. These are the people who take extra pride in breaking the athletes' fourth wall and becoming part of the team.

In the cheap seats, it's the people you'd see at any other game—drunks and hooligans having more fun than you are. The further down you go, the more you start to see Seattleites translating big-budget sports into their own cul-

ture. This is a community that supports itself. There is no ignorance of the fan-player relationship, the relationship doesn't even exist anymore. It's one big team.

On *Seahawks.com*, there's a web page devoted to the power of the 12th man titled False Starts.

"Seahawks fans have become known as the loudest in the NFL and are proud of the role they play in helping the team win on the field. In 2005, Seattle led the NFL in opponent false start penalties at CenturyLink Field with 24, including 11 versus the N.Y. Giants. In 2006, Seattle once again led the NFL in that category with 26 in their eight home games. Seattle's total of 132 since 2005, is tops in the NFL."

This isn't cheating; we're not deflating balls or anything. We're just changing the way people think about the football universe. These means to

stretch the boundaries and ideas of football shouldn't be considered modern due to their human quality. It's true the stadium was built with crowd acoustics in mind, but so are most stadiums in this era. This will always just be the sound from our throats. This is just the result of a population who has long rejected (or been rejected by) the sporting world for continuous failure, applying their values to American football.

These are the psychedelic values taken from Jimi Hendrix and the nihilistic ones from Kurt Cobain. These are

the people who built Microsoft's future and read alternative weeklies more than newspapers. This is a modernist city, and we have a modernist football team.

The Legion of Boom are a cast of minds who fit inside independent coffee houses and record stores. The Seahawks are funny, creative, and very self-conscious.

It's not all cerebral though. The Seahawks are just good athletes. They look like Dragonball Z characters when they play football—superhuman—pushing the limits constantly. Running back Marshawn Lynch achieved his status as an elite running back through his abstract beliefs. Lynch does not believe one man holding his legs is a tackle. Lynch does not believe five men holding his legs, arms, torso, and pelvic region is a tackle. Lynch does not believe in tackles. It is a rule invented by the referees, that he sometimes abides by for the sake of the game.

Cornerback Richard Sherman intercepts the ball. That's what he likes to do and it's what he does. Interceptions are one of the most destructive plays to football's system. The defense plays the offense. It can completely flip the game's momentum in one catch.

Russell Wilson maintains the most American persona on the team. He has to—he's the quarterback. He's the face of the Seahawks. So, the fans cut and paste what they deem acceptable bits of the greater United States' values. Wilson holds his faith high in front of the media, but higher during his weekly visits to the Seattle Children's Hospital. That's what Seattleites know and love him for.

Even so, we're the bad guy to the rest of the country. We don't believe in their ideals. We're a city made famous by alternative lifestyles. We're a football team who plays our own kind of football. We don't care about penalties. We don't care if we look like braggarts. We don't care that we have no "dynasty" or tradition behind us. We're winning for this brief moment and we will grab our collective crotch.

The Seahawks play football like a video game. They know this is just a sport, and whatever can improve their stats, is to be done. If little glitches and secret codes can be used without major penalty, they will be used. It's why the Seahawks won so hard in 2013 football. So far in the millennium, the Broncos replaced the Cowboys as "America's team," if only for a short moment. Super Bowl XLVIII (48) might have seen the end of that. It was a decade-defining set-up, and a trouncing which bored the nation. There was no competition, and everyone knew it within eight seconds.

America's team has to play by America's rules. That means lots of passing, running it straight, and you'd damn well better Hail Mary in dark times. The Seahawks developed a system that directly responds to those ideas. This is a team meant to bring down your faith in tradition. That means if you Hail Mary to have your ball caught, we will be the ones to catch it. The Seahawks did for football what hypermodernism did for chess: deconstruction.

By now, the traditional teams have fallen. The Broncos are gone. The Cowboys are gone. The Packers nearly saw us to a painful loss in the NFC championship. I was glad to see us face a serious threat. There's nothing that defines why people watch football more than a fourth quarter recovery to an overtime win. It's about the story of the game.

I know it's tiring to non-football fans, and I know I'm sick of the blustering fans, but this is an important Super Bowl. The Patriots were the Seahawks of the 2000s. Now, a team of New England pinkos and yankees were ruling American football. We're here to take over. We've proved ourselves capable, but Super Bowl XLIX (49) will decide if the Seahawks will live on as a mascot of the Pacific Northwest, in all its modernity.

WASTED ADVICE

Greetings. Welcome to Wasted Advice, wherein you ask for advice and a different member of our talented staff answers each week—drunk. We both win. You can ask us the questions you can't ask your resident advisor.

What's the best way to make a threesome happen? Well, first you have to find a willing and consenting sexual partner. Then the two of you need to find out whether or not you feel comfortable enough banging someone else at the same time—together. If you do, then you need to find a third willing and consenting partner that you can both bang, together. The goal here is to make a trifecta of awesome sexy sex. There needs to be trust and love and lots of orgasms.

My ex and I have been separated for eight months now after five years of being together. We were engaged and have a two year old daughter. Our break up wasn't anything malicious. We simply had a conflict of personality and both have different interests. My feelings for her run deeper than the difference in opinion and interests. How can I win her back when she simply does not want to be with me because we were unhappy in the end? I'm gonna pull a Rust Cohle and be blunt with ya here, man. A woman is not an object. You cannot "win" her back. If she is no longer happy and no longer wants to be with her, then set the pussy free and let her go. Feelings change and relationships run out of steam and that's just life. Be thankful that you didn't end on malicious terms. Hopefully you can still be civil around each other for your daughter's sake. If so, be thankful for that and continue to be the best man and father that you can be. If you guys decide to give things another chance, then just relax and let things go where they will go, y'know like a corpse thrown down the river.

How many times a week should I masturbate? As often as you fucking want. Like, you're an adult. If you

want to touch your genitals, go for it. No one will fault ya for that.

If you've been in a relationship with someone for 7+ months, would you think it odd if they still haven't mentioned you to their family yet? Especially if they have fairly close ties to them? That really depends on the type of relationship that you have. Also I guess it depends on whether or not you want to meet their families. Families are hard to be around and you have one of your own anyway I'm guessing so why mess with theirs, y'know? Trust me, having more than one family is just awkward and there's just too much juggling to handle.

How do I fall in love? Don't do it. It's a trap. Love is messy and people's feelings get hurt and it brings out a lot of insecurities and trust issues and sadness and paranoia and just on't do it. It's overrated anyway.

What is the best way to get a girl on tinder? Step 1: Get her a smart phone. Step 2: Set it up and make sure you install the tinder app. Step 3: Have her make an account. There. She's on tinder.

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Charlie Hebdo

A LETTER FROM THE COMICS EDITOR

By River Gates

Since the Charlie Hebdo attacks on Jan. 7, many editorials have expressed an opinion on whether the magazine was justified in publishing their cartoons that depicted Muhammad as a guest editor. This is because the Quran prohibits the worshipping of idols, and this has since been interpreted by certain denominations of the Muslim faith to mean that Muhammad may not be depicted physically at all, lest his followers be worshipping an idol representation of their God. Many asked if they had gone too far, while others say that even asking that question is a traumatic blow to free speech. In the wake of this typhoon of media coverage of this, the resulting march in France and the anti-Charlie protests in Niger that resulted in the burning of many Christian churches and the deaths of ten, as well as editorial essays on the ethics that come with saying whatever you want, I would like to make note of the context of the publication, its victims, and its heroes.

Charlie Hebdo evolved from another magazine called Hara-Kiri, which published now-legendary comics from comic kings like Moebius. It also published the surreal Adventures of Jodelle and was contributed to by Melvin van Peebles, infamous American provocateur known for revolutionizing the depiction of powerful black characters in film.

In 1970, in the town of Colombey, a popular nightclub caught fire, killing 146 people. Colombey was also the hometown of French President Charles De Gaulle. When Gaulle died eight days later, Gaulle's death eclipsed media coverage on the tragedy and the survivors. Hara-Kiri, valiant round table knights of oh-no-you-didn't, published the headline "bal tragique a colombey; 1 mort," which in English translates to "Tragic Ball at Colombey; 1 dead." The French government banned the magazine for making this joke.

But that was the '70s—a different government—and it's clear that no one was silenced by the ban, because the people involved in Hara-Kiri went directly around that benign ruling by forming Charlie Hebdo. It has been said that it's named after the main character of one of their first syndications, Charlie Brown of "Peanuts," but many believe that it actually takes its name from de Gaulle, a testament to their refusal to back down. Since then, Charlie has been pushing everyone's buttons, just as Hara-Kiri had. The crew was notoriously far left politically, and their satire is heavily based in multi-layered jokes that parody right-wing opinions with graphic confrontations of what these right-wing opinions imply about those they attack. They enjoy ruffling feathers, rather than making friends on either side of their jokes.

The rounding consensus, as seen by the march in Paris, is that free speech is greatly valued. This march also took place in a country where it is illegal to say you don't believe the Holocaust happened, as well as wearing anything that can be constituted as full-veil upon one's head, such as a scarf, hijab or full-head mask. Some have questioned whether these cartoons constitute hate speech. Whether or not it is hate speech does not mean that any of these attacks were justified.

Friends at the barrel of persecution in the wake of the attacks have asked me to make sure it is stated that this attack was not on behalf of Muslims, but of insane people who believe they deserve to murder people for speaking their mind.

There are two Muslim heroes in this story: the police officer who was slain by the terrorists who attacked Charlie, and the man who helped save civilians taken hostage in a Jewish supermarket after the attack by hiding them in a freezer.

This is a tragedy, but the great thing is that no survivors have been silenced. Charlie Hebdo continues on, unapologetically. While Charlie founding member Henri Roussel has said he believes that the magazine's then editor, the late Charb, "dragged" the staff into irresponsible provocation, the current staff is undeterred, regrets nothing, and intends to preserve the honor of their fallen family by maintaining business as usual, and saying whatever they want. Unless they deny that the Holocaust happened.

