

the COOPERPOINT

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WEEKLY MEETING

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COVER ART BY

Loie Warren

HOW WE WORK

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

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

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

WRITE FOR US

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

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

We will also consider submissions from non-Evergreen people, particularly if they have special knowledge on the topic. We prioritize current student content first, followed by former students, faculty and staff, and then general community submissions. Within that, we prioritize content related to Evergreen first, followed by Olympia, the state of Washington, the Pacific Northwest, etc.

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

LETTERS TO THE EDITOR

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



Mural Unveiled in Honor of Leonard Peltier

By Chloe Marina Manchester

On October 12, during Olympia's inaugural Indigenous People's Day celebration, Chauncey Peltier, Leonard Peltier's oldest son, and Ira Coyne, unveiled a mural at the Artesian Well in honor of Leonard Peltier. The mural itself is a replica of an original painting by Leonard Peltier called *Stalking*, which he made while in prison.

Coyne, the mural painter, was looking through some of Peltier's paintings from his time in prison and said that pink lion jumped out at him.

Leonard Peltier is the longest held Native American (Turtle Mountain Chippewa) political prisoner in United States history. He was sentenced to two consecutive life sentences in 1977 for the alleged murder of two federal agents in a shootout on Pine Ridge. He admitted to having been at the shooting but denies having committed the crime. There is evidence that he did not murder the agents, including one document released under the freedom of information act suggests that the bullet found in one of the agent's trunk came from a different gun than the one connected to Peltier.

Some of the Pine Ridge American Indian Movement members had cases against them thrown out for evidence mishandling and other rights violations. Docu-

ments released to Peltier's lawyers in the 1980's suggest similar issues with evidence issue. The jury on Peltier's case was not allowed to know about the FBI coercion and evidence mishandlings on other similar cases. Peltier has been in maximum security prisons for nearly forty years. He is now 71.

The unveiling celebration for this new mural began with drumming and singing from three long time Leonard Peltier supporters from various tribes. They set up beneath one of two tents, the other housed a donation box, petitions, "Free Peltier" buttons for a dollar, and some original and reproduced examples of Leonard Peltier's art.

After the drumming, speakers took the stage. Leonard Peltier's son, Chauncey Peltier, spoke first. He started by speaking about his father's supporters. When Leonard Peltier was first in prison there was outrage, but now many people don't even know about his case at all, he began, others think

he was let out by president Clinton and that it's all over and done with, but it's not. He argued, people still need to fight for Leonard Peltier to be granted clemency. Chauncey Peltier says that President Obama is likely his last real chance at getting clemency and Obama only has so much time left in the White House. Many people with whom Chauncey Peltier has spoken too in the past say that they already signed a petition or wrote the White House, but that has to happen again with every new president. He said, "If you ever supported Leonard call, write the White House."

A theme through Chauncey Peltier's speech was that this could happen to anyone. "Anybody could be Leonard Peltier these days. If they don't like what you're saying, you could be Leonard Peltier [...] It don't matter what color you are anymore."

This was echoed by later speaker, Raven Redbone, "Any-one who speaks out runs the risk

of being put in." Redbone went on to say that the rights violations that Leonard Peltier has endured and continues to suffer at the hands of the United States government aren't just happening to him. It could happen to any of us. "We gotta live by this justice system. All I'm asking is justice." Said Chauncey Peltier.

Multiple speeches given at the unveiling also centered around environmentalism, with Chauncey Peltier saying that the destruction of their natural land was one of the reasons the people of the Pine Ridge reservation asked for Leonard Peltier to come help defend them against the federal government.

In the years leading up to the shootout for which Peltier was convicted. There was what has long been referred to as the "Reign of Terror" on the Pine Ridge Reservation. During that time, 64 Native Americans were murdered and nearly 350 were subjected to non-lethal but seri-

ous physical assault. Almost all of them had ties to the American Indian Movement. This culminated in the 1975 "incident at Oglala" which lead to Peltier's conviction.

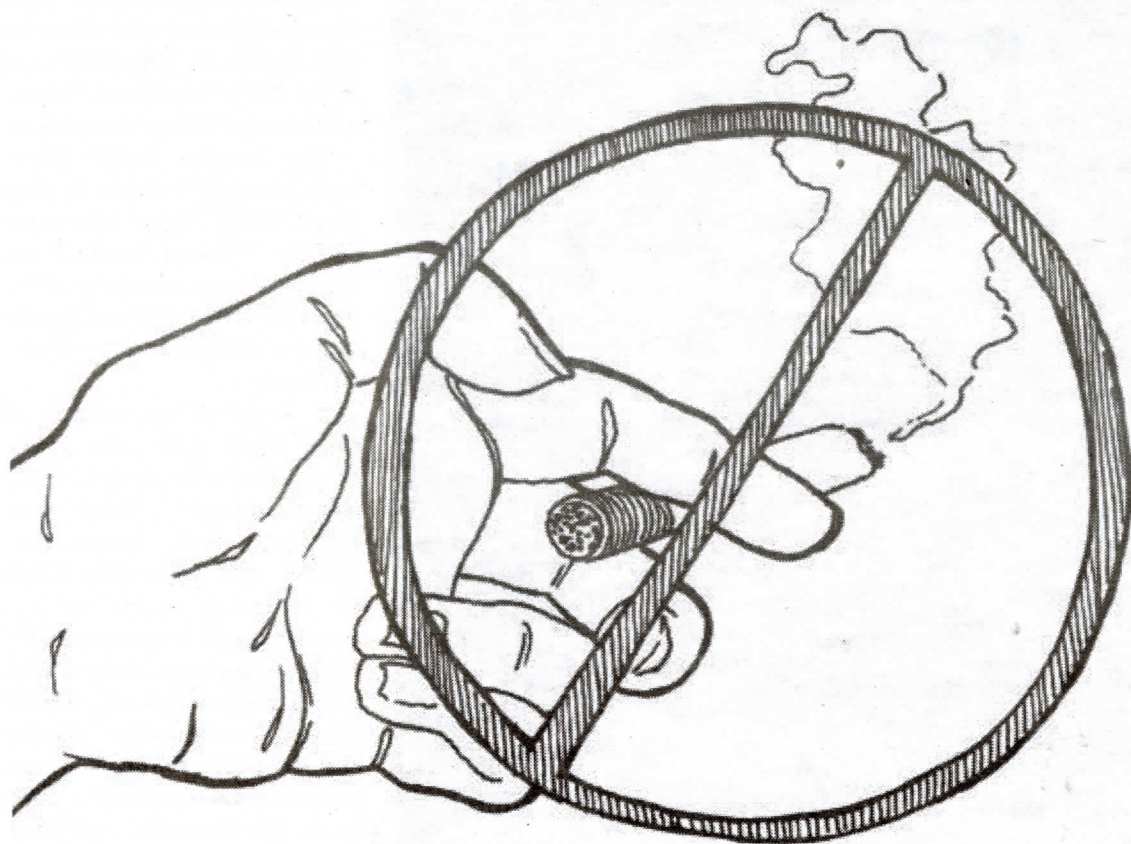
The American Indian Movement was started around the time of the Civil Rights Movement and the Chicano Power Movement. It was centered around Native American rights and preservation of Native American people and land.

A factor in the murders of many Native Americans on the Pine Ridge reservation were the natural resources present there. Resources many corporations wanted, said Chauncey Peltier. He went on to say that the corporations and governments are trying to bleed the planet dry for money, not caring that it ruins the lives of the non-wealthy. "They're already up there looking for a new planet, do you think they're going to take any of us with them? Heck no!"

Following the majority of speakers Chauncey Peltier went around and smudged the mural and the audience while the drummers were singing and drumming. For those unfamiliar, smudging is the cleansing and protection of people or places by way of ceremonially burning herbs, usually sage, and wafting the smoke. Adrian, one of the drummers, said the song they were performing was Leonard Peltier's song. "This song says 'Our friend is over there, we are over here, we will dance for you,' over there meaning that he is in prison."

Amnesty International considers Leonard Peltier a political prisoner and believes he should be released. From the Amnesty International website, they believe "that in the context of these ongoing concerns, the US authorities should order Leonard Peltier's release from prison on humanitarian grounds and in the interests of justice." During Peltier's trial, ballistic evidence was withheld and a key witness, Myrtle Poor Bear, who said she saw Peltier kill the two agents later admitted this was false and being coerced by the FBI.

To learn more about Leonard Peltier's case or find out how you can help him and his cause, go to whoisleonardpeltier.info. To find out more about his art go to peltierart.com, which his son manages.



RUBY THOMPSON

Evergreen Limits Smoking

Q&A WITH JOHN HURLEY

By Nix Chace

Last week I sat down with administrator John Hurley, who was behind the choice to remove the core of campus smoking areas, and asked him a few questions about the decision.

When did the decision to remove the 'core' smoking areas become official?

It became official this summer, I think September 1 through September 11. The reason for that is that when we adopt new policies or change policies that might affect working conditions or staff and faculty, we have to put that policy in front of the unions, their represented groups, to comment on it. So it took the process that long until all the comments were received, and then once those groups had made comments on it then

we could move forward. So I think it was September 10 or 9 was the actual date that the policy was implemented.

When did this information become available to students?

The information had been telegraphed to students I think probably over the last year. The vice president made a recommendation, and that recommendation went out to Greener Commons and student groups. So that recommendation has been out there, particularly on Greener Commons for about a year. If you

look on Greener Commons, you can see it's a highly commented on site. There's been a lot of people weighing in on that and talking about it. It's been telegraphed to the campus community for a little over a year. We wanted to give people a lot of time knowing that this was going to change.

How were student voices prioritized in this decision?

We listened a lot to student voices. The Safety and Health Committee did a survey, and particularly one of the audiences of that survey were stu-

dents. That survey is up on Greener Commons, and you can look that survey up and see the results of it. Also the same questions were asked of faculty and staff. So students had the survey, and then the Safety and Health Committee held a town hall meeting in which students were encouraged to go and make their comments.

Initially, the argument broke down into should the campus be completely no smoking, no smoking at all? Should there be some sort of in-between position? Just reduce smoking? Or should things just stay the same? I think those were the topics around which people were discussing the issue. Survey results were mixed, and the survey results from the students which were very mixed led us to believe that reducing smoking is good because smoking is a health hazard and secondhand smoke is not good for people, but to do away with smoking completely would cause a lot of hardships on people that have an addiction. We're in a rural area, surrounded by a lot of forests, the vice president didn't want people wandering to smoke in the woods, so we're trying to mitigate it down to reducing secondhand smoke, while allowing smokers a place to go.

What kind of feedback have you received so far?

Generally the feedback has been very positive. I'm pleased because generally, the feedback has been positive from smokers as well. But I think setting the stage for making the core campus, the main center of campus, completely smoke free and paying attention to people's health concerns, I think people appreciated that. So I thought it was very well received. There's a number of comments of folks saying 'I really can't deal with secondhand smoke, I have asthma or whatever and even the slightest whiff of secondhand smoke causes me to not be able to do my work.' So yeah, I think it was good. There were a couple of negative comments, you can see a couple of the nega-

tive comments on Greener Commons. One of them was 'well I might as well quit now' we would encourage that [laughs]. We would encourage people to stop smoking, but we do realize that some people do smoke.

What were your hopes—if any—for this kind of decision?

The outcome I would have wanted, and I think is being achieved is the core of the campus, the center of the campus is smoke free and I have to say, I must thank the campus community for making that possible. I think that both students, faculty, staff, everyone has worked hard to make the core of the campus smoke free and I think we've achieved that to the greater extent. There are still a few lingerers, people smoking around campus, but not as many as there were in the past. So I think the achievement was for a healthier campus, a smoke-free center core of the campus and I think we've achieved that.

What do you want students who disagree with the choice to remove the core smoking pits to know?

Well it's a health concern for the campus as a whole. I think they should know that smoking is bad for folks, and secondhand smoke is bad for the campus community and ideally we would like to encourage people to quit smoking, but I also have to say I applaud the vice-president for recognizing that not everybody can just quit overnight, to quit smoking is very difficult. I think I would like them to know is that we're attempting to accommodate smokers while maintaining a healthy core campus.

If you search the keyword 'smoking' into Greener Commons, the vice president's recommendation from last december, and a notice from this past august warning that the smoking areas will be removed can be viewed.



Olympia Zine Fest Organizers. SARAH BRADLEY.

Olympia Zine Fest

THE FIRST ANNUAL FEST COMES TO OLYMPIA ON OCT. 22

By Sarah Bradley

For the first time ever, Olympia will be having its very own Zine Fest! The event will be comprised of five days worth of events happening between October 22 and 26th. For readers new to the world of DIY-zines, they can be made by anyone and about anything, and typically they look like a handmade book or magazine.

I met with three of the organizers behind the festival who shared what to expect for the Zine Fest's inaugural year. "Olympia should have a zine fest, but for some reason never has...so we decided to do it." Explains zine fest organizer and Evergreen, alum Kelsey Smith.

The process began back in June of 2014, when the first planning meeting occurred. Now, sixteen months later, the festival has become a reality

and will be made up of five days worth of events.

Things kick off on Oct. 22 at the Capitol Theater where the experimental films of Marian Wallace and V. Vale will be screened, followed by a Q&A session.

The next evening, on Friday Oct. 23, there will be a panel discussion at the Olympia Timberland library. The discussion will be centered around alternative independent DIY print media. The

panel will include speakers V. Vale from RE/Search Publications, author/zinester Imogen Binnie, Queer Zine Archive Project (QZAP) founder Milo Miller, and facilitator Joaquin de la Puente.

The tabling expo on Saturday will be held at the Olympia Center from noon until 5 p.m. There will be 45 tables with roughly 75 different contributors coming from all over to share their DIY publications. There will be zines for

you to buy, or you can bring your very own zine and see if people would like to trade with you!

During the tabling expo, there will be a POC Caucus facilitated by Anna Vo and Ari Perezdiez. This workshop will be in room 101 of the Olympia center from 12:30 to 2 p.m.

After a long day of slinging and collecting zines, head over to Obsidian for the after party featuring bands The Fabulous Downey Bros, Fruit Juice, and Mutiny Mutiny.

On Sunday, after the tabling event, a full day of side-by-side workshops will be happening in the backrooms of local haunches Le Voyeur and Obsidian. There will be six workshops, with two happening simultaneously to give people options to choose from.

The workshops, all of which are free to attend, are a great opportunity to build or develop skills to help you make zines of your own. They are also an opportunity to connect with members of the community who share an interest in DIY publications.

The first workshop is entitled "Selection, Use, and Care of the Manual Typewriter." You can learn the skills to repair and operate manual typewriters. The facilitator will also be bringing a selection of typewriters for workshop attendees to gain experience using. This workshop will be happening in the backroom of Obsidian. Over at the Voyeur, there will be a Kids and Comics workshop, which is all ages and kid friendly. Learn tips and find inspiration to make your own comic strips.

The second set of workshops will be "Erasure" poetry. "Erasure is a poetic practice that makes use of a source text by erasing the language of the old text to create a new poetic text using white out, markers, or devising other means to erase, redact, highlight, or creatively deface or elide. We'll be discussing the works of many successful erasure zinesters and making our own independent and collaborative erasures zines." Explains the

event's Facebook page.

"Mending Your Dress: Coping with Trauma Through Writing" which will focus on sharing, over-sharing, and not sharing and offer insights on writing about deeply personal and vulnerable topics such as physical, emotional, and sexual abuse.

Other workshops throughout the day will include "Zines and Music" happening at Le Voyeur with some local music and zine makers, and "Comic Surgery" at Obsidian. Oly Zine Fest's website explains that this workshop is a "zine/comic-making workshop that will connect themes of healthcare, race, ability and sexuality. In it we will explore drawing and writing exercises and everyone will have the opportunity to create an original zine or comic."

There will also be an "un-conference" for zine librarians on Sunday, Oct. 26th. "At an un-conference, you just sorta make it up as your go" explains Smith. She and fellow zine fest organizer Nikki Saluba helped to start the Olympia Timberland Public Library with their zine library back in 2008, which now has close to 2,000 different zines. Naomi Bell, another zine maker and fest organizer, oversees the zine collection at the Yelm public library.

The organizers of Olympia Zine Fest recommend using the zine fest as a deadline to make your own zine, then bring it to the tabling expo and talk with the tablers to trade zines. It's a great way to grow your zine collection while getting your awesome one-of-a-kind zine into the world.

Whether you are a seasoned zine maker, or if this will be your first exposure to the exciting world of DIY print media, the Olympia Zine Fest is sure to be a great time. Check out the fest's official website for a full schedule of events at olympiazinefest.tumblr.com and follow them on facebook to get the latest updates.



"Decor for Interstellar Flight" by Matthew Offenbacher.

Sensations that Announce to Future AT THE EVERGREEN ART GALLERY

By Jules Prosser

I am sitting on a couch with a glowing blue light beneath it, eating an orange I took from a giant handmade clamshell. Boards painted in bright, warm colors surround me on two sides. I've been told that the place I am in is a spaceship of sorts, specifically, Matthew Offenbacher's *Decor for Interstellar Flight*, a multimedia installation tucked in the farthest left-hand corner of the Evergreen Gallery.

Time works differently here in the gallery. The tranquility and softness of the space can easily pull one in and keep them there until closing time. Which is exactly what happened to me when I went to the exhibit, *Sensations that Announce the Future*, on a sleepy Monday afternoon: I could not pry myself away.

The exhibit showcases fourteen artists and a number of mediums: video, photography, prints, paintings, sculptures, mixed-media, and an interactive installation. Included in the collection are Evergreen faculty Shaw Osha, Naima Lowe, and Amjad Faur.

Sensations that Announce the Future was put together by Osha, with the help of five students. It

is based on the book that was assigned this summer to incoming students, *Thinking in an Emergency* by Elaine Scarry. In her book, Scarry explores the relationships between disasters, world politics, citizenship and humanitarianism, among other topics. The book underscores the dire ethical need for "equality of survival," and encourages the reader to actively engage their ability to assist those around them.

The exhibit takes Scarry's ideas and turns them forward to anticipate the future. It uses the very important, inextricable concepts of community and visual art as lenses with which to predict what's next. The exhibit statement speaks to this shared ability:

Sensations that Announce the

Future asks the Evergreen community to consider a central concept in Scarry's book--the importance of habit in relation to one's ability to increase deliberation and to act.

The works in this exhibition were selected for their attempt to transcend, transform or re-imagine inherited histories. They sample, re-mix, and re-purpose to disrupt, re-write or map alternative trajectories for those histories, art forms, and social relationships. As much as we might want to find answers in the works here, they insist instead on abiding in the questions, holding open space and time for us to imagine possible futures ourselves. As if walking backwards into the future, we search for patterns, sequences,

repetitions and arabesques--new structural possibilities that both give and take instruction. We are affected and can affect.

The gallery as a general space is valuable, serving to bridge art and community. In a world where emphasis is placed on quantity, utility, and efficiency, the gallery is a haven for what can't easily exist in many places, because it isn't allowed to: reflection. In the gallery, one is simultaneously in communion with the work and with themselves. The gallery urges us all to open up and let everything in, in every way possible. A truly successful community cannot exist without a space in which friends and strangers can safely share image and thought.

The Evergreen Gallery is an important pillar in both the communities of the college and of Olympia because it is exactly this: a bridge, a haven, a space for thought, comment, and statement. These qualities allow community members to move forward through the processing of challenging ideas.

Sensations that Announce the Future is, indeed, very challenging. The ability of precognition is often seen as both a blessing and a curse, and the exhibit reflects that. The work operates especially in the liminal space between the two qualities, a space that is murky, ambiguous, and ever-changing. Furthermore, it challenges the future by directly engaging with the present.

The exhibit examines the present by exploring the realities that make it so. One reality that is portrayed are the very specific, very real, very scary issues of racism and sexism (as well the intersection between the two and the issues that relate to them), as shown in the powerful and poignant work of Naima Lowe's *Thirty-nine questions for white people*, a series of prints on index cards; Shaw Osha's *Arabesque*, in *Remembrance of Kajieme Powell*, a series of 8 oil and acrylic paintings exploring the August 2014 shooting of Kajieme Powell in St. Louis; and Steffani Jemison's *Personal*, a 6 minute single-channel video deconstructing the notion of "racial progress". These are just a few of many important pieces.

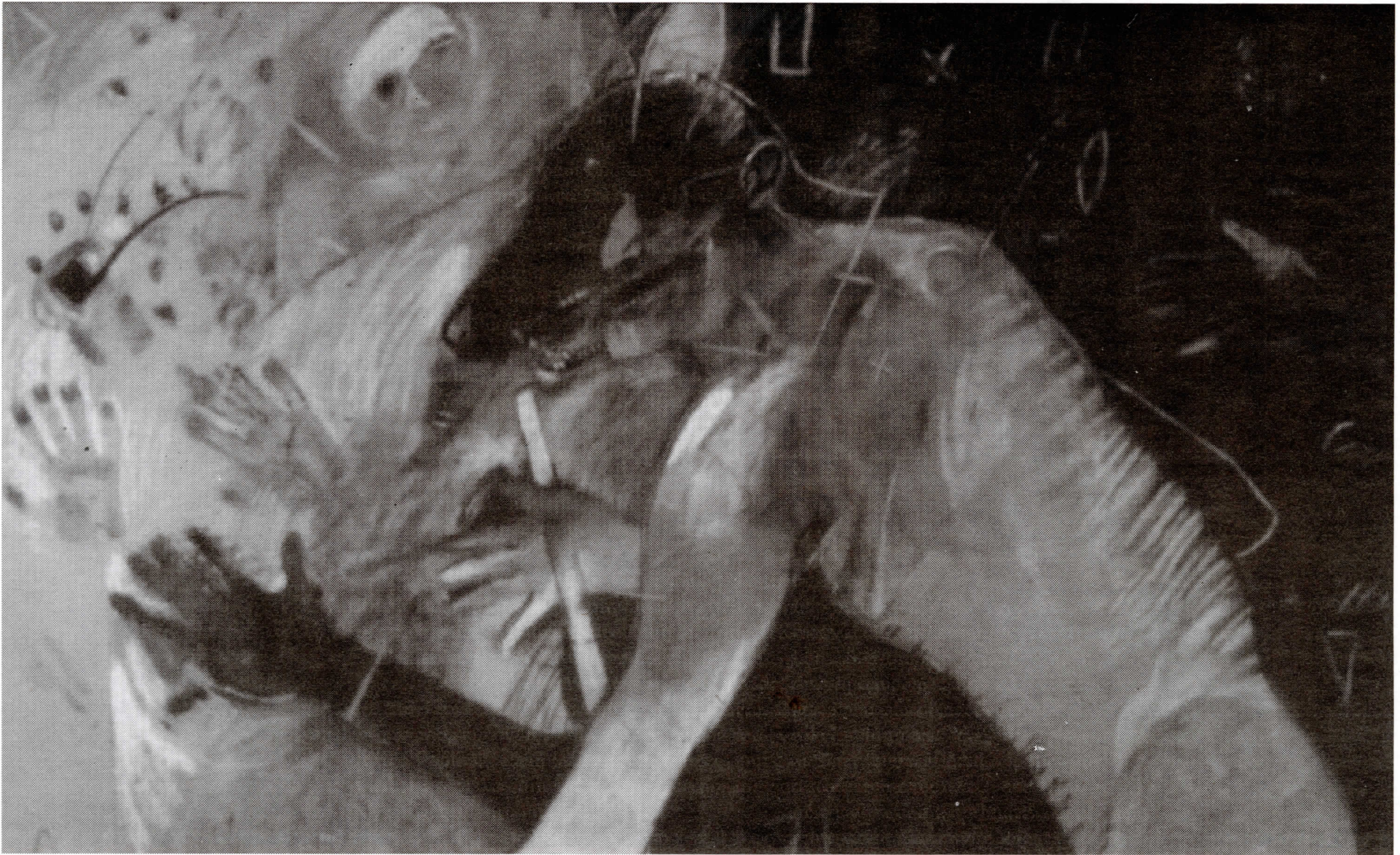
Another important reality that plagues present-day that is explored here is that of isolation. Two installations are paired beautifully in the exhibit, Cassie Thornton's *Creatures of Obligation: Debt Visualizations* and Of-

fenbacher's *Decor for Interstellar Flight*. *Creatures of Obligation* is an expanding collection of "debt visualizations:" records of interviews in which a specially-trained facilitator guides a person through a visual exploration of their debt. Debt is of growing concern in the United States, and Thornton translates the alarm and panic many feel into a call to arms: through inviting all to participate in these visualizations, she attempts to ease the distress of their situation, thus directly relating to the theme of assistance in Scarry's book.

Decor for Interstellar Flight is the tangible framework that holds Thornton's recycling bin full of recorded visualizations. Made up of a series of mixed-media polymer boards inspired by the extreme conditions of astronauts, and their simultaneous experiences of isolation and closeness. Offenbacher really dives forth into the spaceship microcosm: along with the boards, which investigates the psychological need for decor, he compiled a collection of literary passages to accompany the boards. In this document, he juxtaposes non-fiction writing on astronauts, environments, art, and Greek mythology with sci-fi feminist erotic literature, old-school nautical fiction, and Colette. The blue-lit couch and the clamshell are offered, perhaps, to accompany the reading.

Decor for Interstellar Flight and *Creatures of Obligation* were created completely independently of one another, but merge together so seamlessly in the exhibit that Thornton created a manifesto specifically for it. A sign-up sheet is hung nearby, for all those interested in debt visualization. Thornton trained five Evergreen students to facilitate and collect the visualizations for the piece, and all are encouraged to join.

Of course, this is just a small sample of the many complex pieces in the exhibit. There is so much more to behold. The Evergreen Gallery space is a perfect vehicle for *Sensations that Announce a Future*: their aim here is to reach as many as possible. Whether you are interested in solitary reflection, group discussion, or both, the gallery seeks to accommodate all. As well as their weekly hours, tours for both the public and the Evergreen community will be offered. The exhibit opened on October 10 and will continue through December 2.



"Going As Coyote" by Rick Bartow . 1991.

Not Vanishing: Contemporary Expressions in Indigenous Art 1977-2015 at the Museum of Northwest Art

By Katherine Bussey

At the opening for "Not Vanishing: Contemporary Expressions in Indigenous Art 1977-2015", spectators shared heat and energy, engaging between objects of art and music while celebrating decades of dynamic creativity.

A new generation of artists are also being celebrated as they break ground by confronting obsolete social models while embodying the cultural integrity that defined the Contemporary Native American Art movement in the 60's.

Museum of Northwest Art (MoNA)'s gallery space welcomed the viewer to a unique passage through the rich variety of art forms beginning at a curved staircase towards the entrance of the gallery forming

a cradle for the piece: "Winter Loon Dance" (1977) by North American Aleut artist John Hoover. At nine feet tall and ten feet in diameter, the cedar panels make a complete circle while the carved figures recede and swell with the subtle colors of applied oil paint.

Gail Tremblay, co-curator with Miles R. Miller and faculty at Evergreen opened the reception with a brief introduction to the Pacific Northwest's contribution to the Con-

temporary Native American Art movement from its inception through various historical markers such as colonization and modernization. The term "Contemporary" is applied to Native American Art as a defining moment of colonization when it began to break from "traditional" functional art forms into a more "modern" approach. These "modernist" techniques of Euro-American aesthetics were first introduced into Indigenous Art at Santa-Fe

Institute of American Indian Arts in 1962. The blending of the newly appropriated contemporary methods with the Native American experience of forced assimilation created new forms that reasserted Native American communities attempts at political sovereignty.

The subject's complexity otherwise necessitated by in-depth study, had the advantage of material testimony to engage with the audience and narrate its story ultimately leading to the upper level of MoNa with artists from the last decade. "It's important that the next generation be represented," said Gail Tremblay. "They're visions of what it means to be a contemporary artist and maintain your culture."

These fleeting visions of newer artists captured the social and political irony of this generation. The Almost Faithful, the featured band, played on and complimented the atmosphere with pensive vocals and transitory guitar riffs . When I asked John Feodorov, guitarist

and Navajo Artist what it was like, this process of creation, he explained more resolutely "It's something I do so I don't have to talk about it. It forces people to shut up and to think and respond."

He is right, in that moment, words could not interpret the experience; the Sara Siestrem paper paintings with their thick impasto brush strokes, washed pastel color, entwined lines sweeping through frame as the delicate vocals of Kyung floated in space to fuse with the soft yellow glow of a Neon "Trade" sign of Tanis Maria S'eiltin's "Territorial Trappings" (2012); it's Lynx "Bacon" of waxy strips strung with bloody chains swaying to the melodic waves. The obscene parallel reality of it all, our present experience, it's hard to define with words.

"Not Vanishing: Contemporary Expressions in Indigenous Art 1977-2015" will be exhibiting until January 3 at the MoNA in La Conner, WA and is open Sun and Monday, noon until 5 p.m., Tues-Sat 10 a.m.-5 p.m.



ARTIST INTERVIEW

Loie Warren

By Ruby Love

I spoke with artist Loie Warren at Obsidian in downtown Olympia, surrounded by the din of clanking dishes, espresso being made, and the muted conversation of students in the midst of half-heartedly studying. The walls were lined with Loie's work—richly contrasted black and white photographs, many featuring the artist's own hands and arms twisting through the shadows.

We discussed Warren's work, the process of analog image making, and the nuances of representing one's body.

The images on display at Obsidian are all analog; either created in the darkroom (as is the case with a particularly interesting set of photograms) or shot in-studio on 35mm or medium format film. While she'd shot digital before, Warren says, "[Digital] doesn't make sense for me right now. In a world that is already so saturated with photographs, it's really hard to justify taking another fuuucking photo." The time and effort and tactility involved in analog photography, however, make it a very different process:

"I really love being in the darkroom, and I could spend eight hours doing it and still be energized. To me, that's a sign that I should still be doing it, if I can spend that much time [there] and not feel bad. I just love being in the darkroom and in the red light-the

lighting is really sexy, kind of. It's like an alchemical process; all of these chemicals just coming together and the whole process of film is so beautiful to me... the negatives draw silver halide to them in different densities and that's how darks and lights are shown, and there's just something really poetic and beautiful to me about that. Film photography has so many more nuances with light. It's important as a photographer not to drown in digital culture."

Though she had previously been interested in photography, Warren was introduced to film and working in the darkroom during her freshman year at Evergreen. After taking a break to pursue writing, she returned to photography with Narrative Tableau, a program focusing exclusively on analog studio photography.

Much of Warren work features her body; in particular, parts of her body isolated from the whole by

darkness. On using her own body as a subject of her work, Warren says the decision to do so was born of the desire to understand herself, and to give herself agency in representation. "I'm really interested in the body and I'm interested in how my body looks when I am able to decide how it's viewed.

"Almost all of my work is self-portraits and I can't get away from it. It's because I'm confused about it and because I'm interested in it that I like seeing it, and it's funny to be here with you now surrounded by my body parts. It's kind of an obsession...if I'm here having coffee with my friends I can't help but look at it. [The representation] is very purposeful and decided, and I think there's a degree of discomfort in it, or embarrassment, maybe. I want to get rid of that, and that's part of why I do it too. Especially my nude self-portraits; they're kind of excruciating to look at with other people, but I do it because I think it's important

UP & COMING

WED. OCT 21

★ **Le Voyeur**

404 4th Ave E, 11:00pm. 21+

Vomity- 1 Year Anniversary & Roast of Sam Miller
Hosted by Khadija Hassan ft. Anthony Robinson

Obsidian

414 4th Ave E, 9:00pm. \$6. 21+

Black Sabbath (Cover Band), Blood Incantation,
Soggy Creep

Olympia Ballroom

116 Legion Way SE, 7:30pm. \$10-15

Bread and Puppet Theater's FIRE

THUR. OCT 22

Obsidian

414 4th Ave E, 9:00pm. 21+ FREE

Invocation: Gothic Dance Party

Olympia Film Society

416 Washington St SE, 6:00pm. \$7 / \$5 OFS Members

Subversion: An Evening of Experimental Films
Marian Wallace and V. Vale

FRI. OCT 23

Olympia Timberland Library

313 8th Ave SE. 7:00pm.

Olympia Zine Fest with V. Vale

Le Voyeur

404 4th Ave E, 5:00pm. ALL AGES \$5

Captain Jack Fest Halloween Party

SAT. OCT 24

Evergreen Organic Farm

404 4th Ave E. 10pm. \$3-5 21+

35th Annual Harvest Festival

★ **Olympia Center**

222 Columbia St NW. 12pm. FREE

First Annual Olympia Zine Fest Tabling Expo

Obsidian

414 4th Ave E, 7:30pm. ALL AGES

Olympia Zine Fest Expo Afterparty with The Fabulous Downey Brothers, Fruit Juice, and Mutiny Mutiny

MON. OCT 26

Media Island International

816 Adams St SE, 7:00pm. \$3. ALL AGES

Televised Punk Show for EGYHOP with Qualuudes,
Girls in Love, Little Topsy

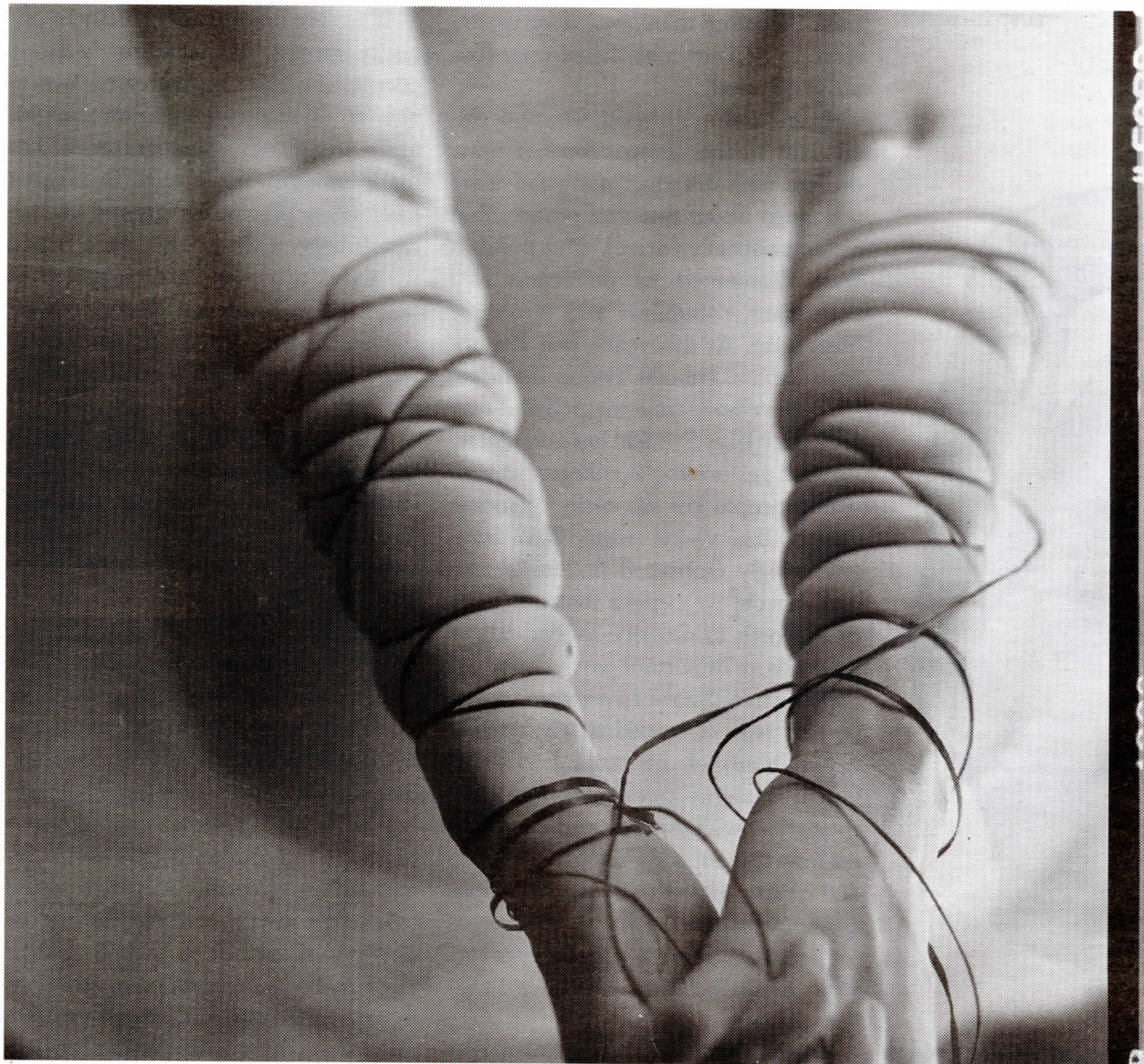
TUES. OCT 27

Le Voyeur

404 4th Ave E, 9pm. 21+

Thurston County Crisis Clinic Benefit Show:
Annapura, Darkness Stole the Sky, Anthropocene,
and Big Idiot

★ = Staff Recommended



for women to not hide, and to have agency over when their body is object. It's not that I want to be objectified, but a picture is object and I get to decide in what manner that's shown. There's something kind of unsettling or subtly violent, or uncanny about my pictures. There's something important about showing myself as something more nuanced than beautiful... something maybe a little bit grotesque or upsetting.

"Using one's own body as a subject is interesting in that the artist is not dictating the representation of someone else's body, because it is their own.

"I want to make things that have to do with myself and my life...because that's one of the only areas that I feel comfortable talking about. As someone who is still developing what they want to say or who they are as a maker, I don't feel comfortable talking about controversial issues that I don't have a very clear stance on yet. I'm still forming a lot of my thoughts, but one of the things I am totally capable of talking about is my body and my life, at this point. No one can dispute me on that...well, actually they can..."

Representation—even of oneself—is never simple. Warren says the issue of female representation, especially nude representation, can be controversial one:

"Pictures of nude women...it's a hard thing to talk about. Even as a woman taking self-portraits, people can be critical of using your body in that way, often wondering if [that type of representation] is helpful to women in general. I've done a lot of reading about feminine bodies being erased throughout history, but then there's also this weird tension with body as object and how there are so many photographs of

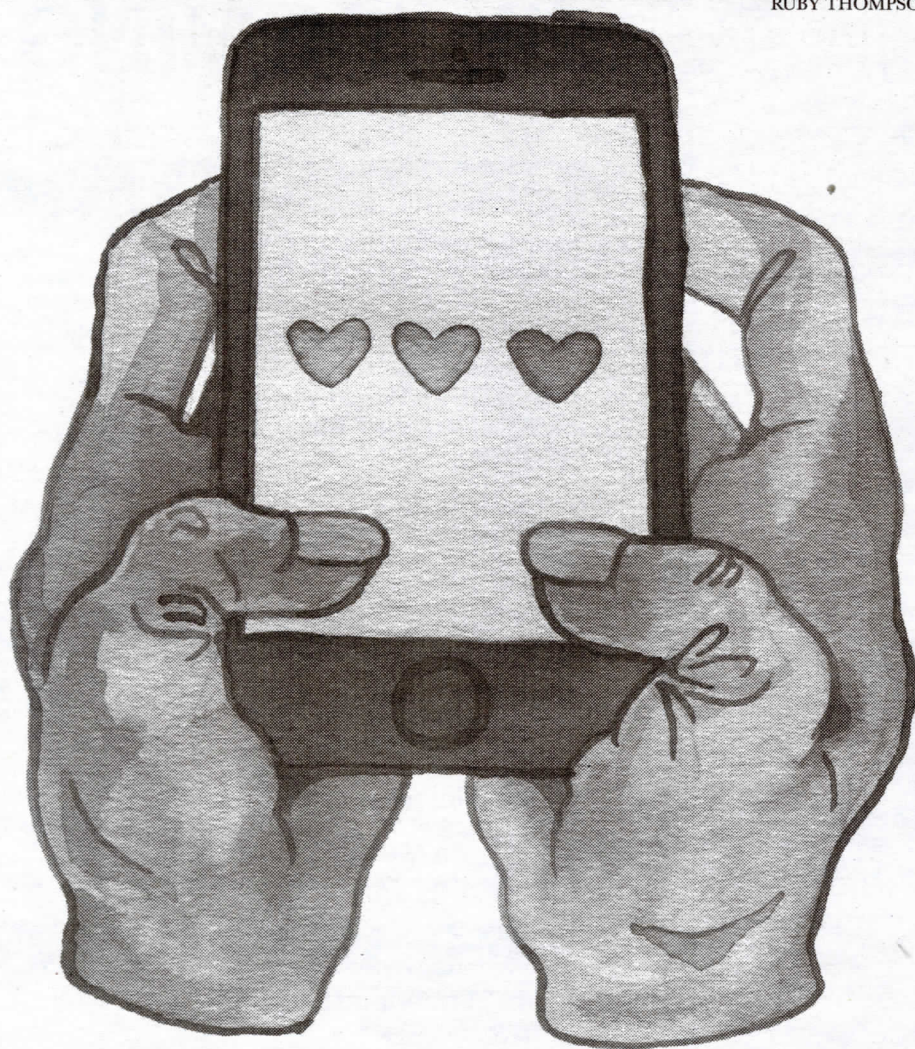
women you see every day, taken by men. But it helps me figure things out, in terms of my body and its relationship to other objects. I think that the body is an object, but it also has these crazy stories around it too. Playing with the relationships of a living, breathing human being next to something else that doesn't do those things draws out the ways in which they are and are not those things even more."

I found Warren's isolation of body parts—especially her hands and arms—to be really interesting as they interact with other objects in the frame. On this isolation, Warren says it's about engaging the viewer and appreciating the finite nature of image making:

"In a lot of my photos, it's not my entire body and there is just a piece of it, and I'm really interested in having the viewer piece together where I am in it, and what's outside of the frame of the photograph. That's part of a narrative in a photo; having this one plot point and then having to create what's happening in and around the photo, before and after. That's something that interests me about photography. It's not [like you're] going out into the world and taking candid photos and editing the world around you, it's composing a world from the ground up."

Loie Warren's photographs will be on display at Obsidian (414 4th Ave) until Oct 27. They are well worth checking out, perhaps alongside a bacon chèvre waffle.

RUBY THOMPSON



The Compassionate Generation

By Asa Kowals-Rose

September saw me pass a major milestone in my life, as I packed my things, and departed for The Evergreen State College. Moving away from my parents was a major change in my life, as it surely was for many other new Evergreen arrivals. For me, however, the biggest adjustment has not been leaving my family. It has been joining my peers.

In 2012, just weeks into my freshman year of high school, I dropped out. My education after that occurred at community college, surrounded by students sometimes twice my age. My arrival at Evergreen means that, for the first time in years, I am surrounded by a high concentration of my immediate age group. Many consider this group—those born in 1996 and 1997—to be the first of a post-Millennial generation—Generation Z.

This generation hasn't yet been subjected to the same criticism as the one before it, and understandably so. We are only now coming of age. We've yet to elect a president, or enter the work-

force. When the commentary does start, however, I don't expect the social critics to be any kinder. Everything for which Millennials are derided—apathy, materialism, overreliance on technology—is truer for us than for them. Where they've lost faith in political institutions, we never had it to begin with. While they had cell phones in their teens, ours became a distraction in elementary school. Many say they couldn't live in a world without Internet; we can't even imagine one. Some will use these traits to define Generation Z, but I don't think they should—not because they aren't accurate—but because they ignore a more significant

trait. We, more than any before us, deserve to be known as the compassionate generation.

Even for this, however, we are derided. Not as too compassionate—none declare with disdain, “our youth care too much about one and other”—but as too politically correct. This trait has been disparaged by politicians and comedians, columnists and talk show hosts alike. At this year's first Republican debate, Donald Trump declared, “We don't have time for political correctness.” Jerry Seinfeld has said that he stopped performing at colleges because young people are too easily offended. Despite this, young people have overwhelmingly embraced politically correct speech; we believe that using the right words to describe individuals or groups is an important part of communicating in a diverse environment.

This way of speaking was evident within hours of my arrival to Evergreen; students frequently introduce themselves with pronouns, and ask others how they identify. Whereas Seinfeld and Trump view these sorts of actions as annoying and restrictive, young people see them as important parts of our social contract. The same goes for trigger warnings.

This appreciation of political correctness stems from a belief that making others feel more welcome is worth potential confusion over linguistic nuances, and doesn't necessarily limit one's ability to speak freely. Making an effort to use someone's correct pronouns doesn't prevent the open exchange of ideas, but it does help better include that person in the exchange. It's not so much that Generation Z is easily offended, but rather that we understand the importance of language in changing attitudes and pursuing social justice, and therefore try to avoid using potentially offensive language. This is thanks to two forces: our demographics, and our political specialization.

In the United States, Generation Z is the most diverse yet—racially, and in terms of gender and sexuality. There are currently more infants of color than white ones in the U.S., and by the time Generation Z reaches middle age, white people will cease to be a majority. Just as young people are less white, they are less straight—a recent YouGov poll found that half of people in the U.K. between the ages of eighteen and twenty-four are not exclusively heterosexual. Many young people have also rejected traditional western notions of gender, with more identifying as neither male nor female.

If we are not members of these minority groups, we increasingly know people who are. Our increased awareness of these non-white, non-straight, and non-binary demographics has made us more sensitive to issues that have been previously ignored by society's hegemonic groups. As a result, we thrive to create an atmosphere in which these issues are discussed with respect. This is one reason we use politically correct speech: it communicates respect.

The political climate of the last ten years is another reason we hold these values. Generation Z is frustrated with our current political institutions, and our perceived inability to change them. We no longer see traditional political action as a means of affecting change, so we try to change culture rather than policy. One need only look at the fight for marriage equality to see why. It was not public policy that drove people to increasingly accept same-sex marriage, but rather the efforts of campaigns to dispel prejudice against gays and lesbians. Politically correct language played a key role in this; curbing the use of anti-gay slurs helped elevate public discourse surrounding the issue of marriage equality, and helped create a more welcoming environment for gays and lesbians. Young people increasingly feel that issues like these are won, not just by voting and campaigning, but also by bringing new ideas into the cultural mainstream.

Obviously, these are generalizations, perhaps made incorrectly from my place of privilege. Perhaps my exposure to the conscientious students of Evergreen has given me an overly optimistic view of Generation Z. I also don't mean to suggest that the ideas I've discussed are entirely new to my generation, only that they are more widely embraced among Generation Z than even Millennials. In writing this piece, I mainly seek to defend against the charge that young people are too sensitive, and to repudiate the notion that political correctness is some sinister Orwellian plot to limit free speech. Political correctness is a social good. It brings new voices into the mainstream, and fosters more productive dialogue among diverse groups. It shows respect to marginalized individuals whose humanity it too often ignored by the public. Many will mock Generation Z for our pronouns and trigger warnings, but we must not let ourselves be mocked. Political correctness is not our generation's folly; it should be our greatest source of pride.

Starting Out on the Wrong Feet

By Genivieve Adabelle

I was sitting at a cafe in downtown Olympia, listening to a plaid-wearing man in his forties play what I think was a fiddle, and talking to my mother, who had driven down from her Port Townsend home to see me. We had ordered coffee and were waiting for them to be brought to our table.

I few days prior I had gotten off a plane; my head was still caught in a different time zone, and I was painfully new to this funny little city.

Moving to Olympia was something of a whim—things I have a terrible habit of following—and the extent of my knowledge about it here was based almost entirely on a handful of stops made during drives from Seattle down Interstate 5 towards California made when I was small. I knew Olympia was the capital city of Washington, that singer-songwriter Kimya Dawson lived here, and not much else.

On that particular day at the downtown cafe, I was trying to assemble a better sense of things. I was in the middle of moving into my tiny new apartment—settling in with little more than a box of books, a few pillowcases of clothes, and a newly adopted cat for company—and had met only my new nextdoor neighbor. As the woman who had taken my mother's and my coffee order approached our table, bearing the coffees we had ordered in hand, I observed what I now consider a pinnacle element of Olympia's character:

Olympia—where servers need not wear shoes.

Allow me to rephrase for emphasis: the server was completely barefoot. There was not even a flip-flop in sight. A toe ring: yes; but not a sock more.

If I am coming across as a stick-in-the-mud-conservative-type over here, please know that is not my intention. I am none of those things, though perhaps that is not for me to judge. All the same, I have never in my life have I been a stickler for "proper" dress, and have, in fact, been known as the one "who never wears shoes" quite a few times in my life. Even still, despite all of this, something about these bare feet bothered me.

"Did you see that?" I hissed to my

mother as the server retreated. "Should I call someone?"

Perhaps it was the clear violation of health code, or the business setting, or perhaps the proximity to my coffee, or the amount of toe hair, but I was instantly obsessed with the bareness of this servers feet.

Since then, I have come upon many others with a similar lack of footwear around Olympia. Walking across Red square, through downtown, in the public library and post office—it's a veritable sea of exposed feet. I would say that this doesn't bother me, at least not since that first barefoot server, but that would be a lie. It does bother me.

Over the last month, I have been maintaining a tally of those I see sans shoes, which currently bares fifty-two odd marks. Fifty-two marks, each denoting a different person I have encountered around Olympia not including places one might expect to see a bare foot or two. At the park, for example, or in a yoga class.

A tore a phrase out of a magazine a few nights ago and taped it up next to my front door, where I clumsily pull my own shoes on and off each day whenever I enter or leave my apartment. It reads: where ARE your shoes?

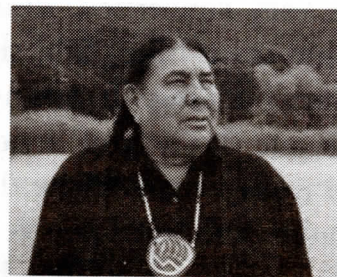
I'm trying to figure out this barefootedness: I mean, what is it about Olympia that lends itself to shoelessness more than other places, even other West Coast cities known to be far more alternative than this one? Maybe I will think different after I have lived here for longer, maybe I will one day be cool enough to sit back and casually except being served a coffee by a barefoot server without a second thought, but I am not quite there yet. So, Olympia, forgive me for asking, but where ARE your shoes?

INDIGENOUS CLIMATE JUSTICE SYMPOSIUM

Native nations responding to fossil fuels and the climate crisis

EVERGREEN LONGHOUSE, NOVEMBER 5-6, 2015

THURSDAY, NOV. 5



STUDENT RESEARCH DAY
(10:00 am – 5:00 pm)

KEYNOTE BY TOM GOLDTOOTH
Indigenous Environmental Network
Executive Director (7:00 – 9:30)
"The Paris Climate Accord: Will it be a Crime Against Humanity and Mother Earth?"

FRIDAY, NOV. 6

PANEL ON FOSSIL FUEL CONNECTIONS (10:00 - 12:30)

Tribal voices from the front and back ends of the oil & coal train routes:

Grays Harbor oil terminals: Fawn Sharp (President of the Quinault Nation and Affiliated Tribes of Northwest Indians)

Oil fracking in North Dakota: Representative of Fort Berthold POWER (Protectors of Water & Earth Rights)

Cherry Point coal terminal: Jeremiah Julius (Lummi Nation Councilman).

Coal mining in Montana: Adriann Killnight (Northern Cheyenne tribal member; Ecoregional Ethnographic Assessment Project)

WORKSHOPS on what we can do (1:30– 5:00 pm)



The Evergreen State College
President's Diversity Fund
for Equity and Social Justice

Sponsored by Climate Change and Pacific Rim Indigenous Nations Project, Graduate Program on the Environment, Master of Public Administration – Tribal Governance, Native Programs and Sustainability & Justice planning units, President's Diversity Fund, Clean Energy Committee, Academic Deans' Office, and Evergreen programs Resource Rebels, Engaging with Endangered Northwest, Shipping Out & Writing Home, Caliban & the Witch, Introduction to Environmental Studies, Even When Erased We Exist

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DEAR EVERGREEN COMMUNITY,

We, The Evergreen Bike Shop, are very concerned, disappointed, and outraged that our lady and trans bike night sign continues to be taken down in the library building. In essence, this is vandalism and we do not appreciate this sort of action. Our sign is up to let other ladies and trans people know that there is a specific section of time for ladies and trans people to work on their bikes at the bike shop on campus. Everyone has the right to work on their bikes in a comfortable manner. We are asking those who are CONTINUALLY taking down our sign to please stop this action. We did nothing to you and if you have a problem, come and talk to us directly.

SINCERELY,
EVERGREEN BIKE SHOP



Flat Tires & Flowers MYSTERIOUS BIKE ON CAMPUS

By Jackie Buckman

Rain, snow, sunshine it doesn't matter, this special bike is still there. Moving through the racks every day, the bike remains. The questions that fill my mind as I walk by the bike is why is it here? What is the story?

When I first saw the bike, it was on a Friday towards the end of spring. I was interested in becoming a student at Evergreen and was looking to get more information. No one was really on campus this day, just me and a couple other future students. I was walking up towards the campus and there it was, this blue, orange and red bike, with flat tires that barely exist and an old wicker basket full of fake pink daisies.

I wanted to learn more about it and started asking anyone who I thought might know something, but for some, it was the first time they had even heard about it and for others they had assumptions. No one really knows the true story.

"Either someone graduated and left it here, or I think someone died and it's symbolizing that," Student Eli Sheller said.

Now that I am a student into the fourth week of fall quarter, I still see the bike and grow more curious every time I see it. I come up from the parking lot hoping that it is still there and there it is, greeting me and making me feel welcome.

Student Peter Buchanan from the bike shop said that three years ago when he wanted to start here at Evergreen the bike was there.

"Summer of 2012 is when I first

saw it, so it definitely has been there awhile," Buchanan said.

I believe that this bike has a meaning, it's there for a reason and I want to know what that reason is.

The bike shop had noticed the bike and wanted to fix it with a new set of paint, new tires and make it rideable again.

"There was rumor they were going to let us build up the bike, but the school said no, that they wanted the bike to stay where it is," Emily Stanislaw said

What does this mysterious bike symbolize? It catches your eye and makes you wonder who the bike belongs to and why it stays in the racks but doesn't go anywhere else. Every day it moves up and down the racks, in the same rack, in the same area. Who moves it? Why not fix it and make it better?

This bike can stand for many different things, and that is the beauty in it. Making you wonder what it is, why it's there. The bike is a form of art letting students interpret it in any way they choose.

For me, I want to know the history and will continue to dig deeper and find out the story to this enchanting bike, I don't want to give up on it just yet.

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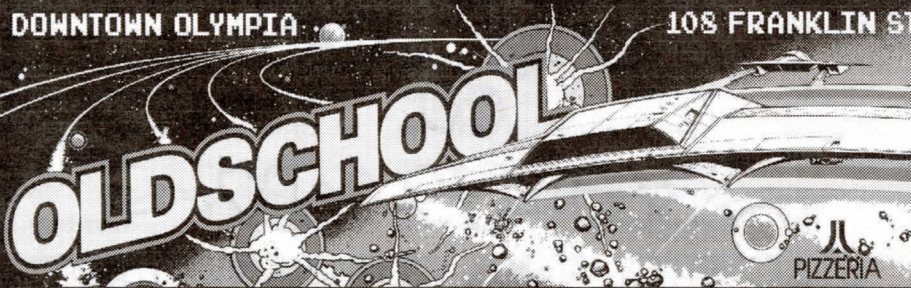
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RUBY THOMPSON

WASTED ADVICE

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.

What do you do when you have a huge crush on your friend and he has a crush on you and you've both talked about it extensively, but you haven't hooked up yet because your best friend used to like him and still has a little thing for him and also does not want you to date anyone in the "friend group"? ok friends and feelings and within a friend group is hard. I get that. u got to weigh the options, do u like this qt, are u infatuated with them or like dazed and confused by just being around them. If any of those 2, I'd say make a move. impulsive decisions are great, u can deal with the "freind group" later. if they are ur good friends they should understand. good vibzz with u.

Why do people in Washington not know how to drive in the rain? IDK. like she doesn't EVEN GO HERE!!!

Last night I had a dream about my high school sweetheart. It's been two years since I spoke to him, and I can't remember ever apologizing. He deserves one. I left when he needed me most and I was dumb and 17. I'm 21 now, wiser, realize I'm a heartbreaker. Now that I understand, what do I do? Lol the subconscious loves Bein 15 ya know? Cause I know. And it's ok. I have nightmares on a p reg basis about past relationships but that never convinces me to talk to them! But eh. You gotta consider your subconscious as a valid but somewhat skewed source of info. Also apologizing after four years is Not Fun so I'd say that dude,

he's got shit in his dreambrain too, meld if you want.

I'm p sure my teacher doesn't like me and im embarrassingly concerned about it how do i stop being such a nerd and dgaf instead? Ok so like first things first, u do not need the approval of anyone. u are a might fierce force of intellectual greatness. but like if u wanna be a teacherz pet because that's cool too, make a mixtape or send them some poetry or something. ok. But dgaf if this prof is unworthy. dgaf because not caring is cool sometimes.

What song should i sing at karaoke if i really want to 'bring the down'? wowwwwww ok I love songs. ok hands down some Elton John, or like if ur feeling vindictive get on the Carly Simon "you're so vain" but wow bringing down the house (lol that's a hella good song too) u got to, U MUST do MIA's "PAPER PLANES" north. American. Scum. But only at the fuckin bowling alley because their infrastructure is entirely YouTube based.

How many coats is too many coats? there is no so such thing. I will not entertain a lack of warmth or aesthetic appeal in coat wear. hello layer on them coats. COAts on coats on coats. coat urself.

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.

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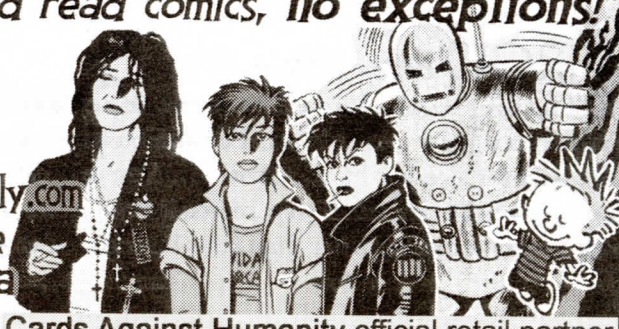




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By Yasi Lowi

ARIES 3/21 - 4/19

This week, with Mercury finally out of retrograde, you'll be surprised to find just how easy it is to finally move forward. Don't spend too long looking at old photographs, or reading last month's journal entries. Don't let yourself be pulled back into what you were. Collect the pieces of you that still serve you, and carry only those through this waning Autumn.

TAURUS 4/20 - 5/20

As the impulse for hibernation grows, remember to say thank you to the spaces that hold you. Take the time to thank your roommates, and your kitchen, and every inch of your body for working so hard to help you. Try to tell the important people in your life exactly how special they are, fail to find the words, and try again.

GEMINI 5/21 - 6/20

This week is about balance, and you're a tightrope walker. In the coming days, it will serve you to be organized. Elements of your life may feel like they're pulling you off center, tipping you in different directions. Know that you are capable. Know that you are ready. You're walking on a thin, high wire, but you're not going to fall.

CANCER 6/21 - 7/22

All of you have to do this week is keep your eyes open. Someone has been noticing you and is waiting to see if you've noticed them back. Have you? Don't be shy, Cancer. It's not every day that the world seems to be brimming with cuties; today may be the one day that it does. Trust that you are worthy of great love because you are.

LEO 7/23 - 8/22

You may crave solitude this week. Not because you need time to reflect, but because people in your life may feel exhausting in their instability. Don't let yourself be drawn into the interpersonal violence that may surround you. Remember what is your job and remember what is not. Take a hot bath and retreat. Let your warm tender heart stay warm and tender.

VIRGO 8/23 - 9/22

Roll up your sleeves, Virgo. The discipline and focus you've been craving is here. You are a scholar and a maker. The art you are making does not want to and cannot wait for steadier hands. Trust your hands in all their movement. Trust your analysis of difficult texts, your mercurial intuitions. Don't let yourself hold yourself to any standard lower than your best, you and your work are too important.

LIBRA 9/23 - 10/22

Summer in all its stagnant heat wasn't good for you, Libra. Now, as the winter falls, experiment with what defines you. Believe the opposite of what you believe for a day. Let change become you. We feel, so often, as if only events or people can catalyze our growth. Let everything trigger a newness in you, if only for a week.

SCORPIO 10/23 - 11/21

In your effort to rediscover the pleasures of life, you may have overdone it. How many cups of coffee do you want to be drinking? How many cigarettes do you want to smoke? This is not to turn your joys into vices, but rather to take a moment to reflect on what best serves you, and what role gratification plays in your well being.

SAGITTARIUS 11/22 - 12/21

Time will feel strange for you this week. Things that usually flood will ooze and drip, pouring over everything with a slower and warmer light than you're used to. Take this change of pace for all it's worth: notice the way gestures and comments hang in the air a moment before they fall. Notice with a sharper lens how you interact with space, and all the people that fill it.

CAPRICORN 12/22 - 1/19

This week you are a knife, or a diamond, or a perfectly smoothed orb. All of you is aligned in your truth and no one will be able to break your determination. Feel secure in that—allow yourself some flexibility and compassion for the people in your life that sometimes disagree with you. No one can change your mind without your consent.

AQUARIUS 1/20 - 2/18

Hold tight to your wallet, Aquarius! You may find yourself losing money in the most ridiculous ways this week. Check your pockets for holes, or think twice before going out for every meal. Sometimes it's important to remember that money is only printed paper, but it's also important to save your hard earned cash for the things you find truly important.

PISCES 2/19 - 3/20

You know that feeling when you suddenly realize that you haven't spoken to anybody in three days? I thought so. Remember, Pisces, while you may be an intellectual, or a mystic, you are still a social animal that needs love and warmth. Don't starve yourself of all the interpersonal nutrients that keep you rooted. Take this week to talk with your friends and develop your understanding of community.

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National Geographic Live: Kobie Boykins
OCT 29 / Thursday 7:30 PM
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Hal Holbrook: Mark Twain Tonight!
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Sponsor: Koelsch Construction Inc., Greene Realty Group



Black Box Jazz: Tarik Bentlemsani
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Golden Dragon Acrobats
NOV 7 / Saturday 7:30 PM
Sponsors: Heritage Bank, MIXX 96.1 KXXO, ShowCase Media



An Evening with David Sedaris
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NOV 19 / Thursday 7:30 PM
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Stunt Dog Experience
NOV 22 / Sunday 2 & 6 PM
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Mamma Mia! The Movie
NOV 29 / Sunday 5:00 PM
Sponsors: MIXX 96.1 KXXO, TwinStar Credit Union, VUE Vision Uniquely Experienced, Weatherly Inn



Home for Christmas: Chris Mann in Concert
DEC 3 / Thursday 7:30 PM
Sponsor: WA Military Resource Directory



Celtic Nights: Spirit of Freedom
JAN 10 / Sunday 5:00 PM
Sponsors: KCTS9, Northwest Public Radio, South Sound Wedding & Event Magazine



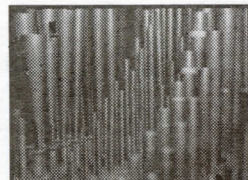
Pink Martini*
JAN 13 / Wednesday 7:30 PM
Sponsor: Thurston First Bank
*Special Engagement: not eligible for subscription benefits.



Comedy in the Box
JAN 14, FEB 11, MAR 24, APR 21, MAY 19, JUN 9
Thursdays 7:30 PM
Sponsor: Lucky Lunchbox



Black Box Jazz: John Stowell
JAN 15 / Friday 8:00 PM
Sponsors: 88.5 KPLU, Music 6000, Old School Pizzeria



Wonderful Wurlitzer: Free Organ Concert
JAN 20 / Wednesday 7:00 PM



Wellington International Ukulele Orchestra
JAN 22 / Friday 7:30 PM



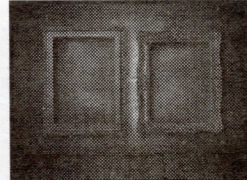
An Evening with Travis Tritt
JAN 29 / Friday 7:30 PM
Sponsors: KAYO Radio, NorthWest Harley Davidson, ShowCase Media



Silent Movie Series: Charlie Chaplin Comedies
JAN 31 / Sunday 2:00 PM
Sponsor: Pardiman Productions



Portland Cello Project: Beck, Brubeck, and Bach
FEB 5 / Friday 7:30 PM
Sponsor: Northwest Public Radio, Olympia Federal Savings
Supported by: WESTAF, NEA



The Center Salon
FEB 6 / Saturday 7:30 PM



The Theatretworks USA Production of The Lightning Thief
FEB 18 / Thursday 7:00 PM



National Geographic Live: Gerlinde Kaltenbrunner
FEB 19 / Friday 7:30 PM
Sponsors: 88.5 KPLU, South Sound Magazine



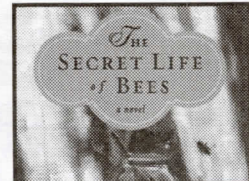
Silent Movie Series: Sherlock Holmes
FEB 28 / Sunday 2:00 PM
Sponsor: Pardiman Productions



Igudesman & Joo: And Now Mozart
MAR 4 / Friday 7:30 PM



The National Broadway Tour of The Producers
MAR 5 / Saturday 7:30 PM
Sponsors: Business Examiner, Chicago Title, Hometown Property Management Inc., L&E Bottling



Literature to Life®: The Secret Life of Bees
MAR 11 / Friday 7:30 PM
Supported by: WESTAF, NEA



Kahulanui: Hawaii's Kings of Swing
MAR 18 / Friday 7:30 PM



Silent Movie Series: Western Double Feature
MAR 20 / Sunday 2:00 PM
Sponsor: Pardiman Productions



Black Box Jazz: Ariel Calabria
MAR 25 / Friday 8:00 PM
Sponsors: 88.5 KPLU, Music 6000, Old School Pizzeria



PostSecret: the Show
MAR 31 / Thursday 7:30 PM



The National Broadway Tour of Saturday Night Fever
APR 10 / Sunday 5:00 PM
Sponsors: Capital Medical Center, Heritage Bank, KGY Radio, Pellegrino's Catering & Events



Timber! by Cirque Alfonse
APR 14 / Thursday 7:30 PM



Arlo Guthrie: Alice's Restaurant 50th Anniversary Tour
APR 15 / Friday 7:30 PM
Sponsor: KGY Radio



John Mueller's Winter Dance Party
MAY 13 / Friday 7:30 PM
Sponsors: Little Creek Casino, WA Military Resource Directory



The Kingston Trio
MAY 18 / Wednesday 7:30 PM
Sponsor: Panorama

STUDENTS GET \$10 RUSH TICKETS!

Rush tickets are available IN PERSON the day of Washington Center season events for \$10 with valid Student ID, and are subject to availability.

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