

THE LEDGER

UNIVERSITY OF WASHINGTON TACOMA



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Make the most out of your student status

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Being a UW student provides you with many benefits, but some valuable options are less known than others.

By **NICKOLUS PATRASZEWSKI**
PHOTOGRAPHER

As we enter the school year, students will be grabbing their shiny new I.D. cards and claiming all the perks that come with them. But that card does more for you than most students realize. Most students already know that the card works as your bus pass with the U-Pass system, used to pay for items on campus, and with your tuition, gets you membership to the University Y. But, there are some perks that students might not realize they have access to, perks that are rightfully theirs.

First off, students have access to a lot of technology on campus. Outside of your standard electronic devices for checkout at the library and the desktops in various buildings around campus, you also have access to the Multimedia Lab located in the Cherry Parkes building. This building has a host of devices and applications to help you craft and edit videos, images, music, and just about anything else digitally creative.

Speaking of being digitally creative, as a UW Student you also have access to the 3D Printer in the Snoqualmie Library. The library staff provides the necessary training for safety as well as the base materials for use, everything else comes down to your ideas and designs.

On-campus creativity isn't the only option available to you. In fact, there's plenty of off-campus perks to take advantage of. For example,

right across the street from campus, the lovely Anthem Coffee that offers student discounts for anyone with a valid I.D, as do other businesses with the same policy.

Of course, for off-campus options, one of the greatest perks of being a UW student is free and/or discounted Museum admittance. The Washington State History Museum offers free admission for all UW students without any special timing. The Art Museum, right next door, offers discounted admission but it is free every third Thursday of the month. The Glass Museum nearby does the same, as well as offering free admission on Sundays as well.

These perks and more are available to all students so long as they have their UW I.D. and as a paying member of the student body, there's no reason to let them go unused, so go out and reap the benefits to learn, earn, and enjoy your time even more as a student of UWT.

While not a comprehensive list, The Whole U website offers a list of discounts available to UW students, with the option to filter the list to your location so you can see what's available in your area, all at this URL:

<https://depts.washington.edu/wholeu/bnmicl/pages/discounts.html>



ILLUSTRATION BY NICKOLUSPATRASZEWSKI

THE LEDGER IS NOW ACCEPTING LETTERS TO THE EDITOR!

Do you want to voice your issues of concern related to news, politics, campus issues and more? Then we invite you to write a Letter to the Editor. Letters submitted to the Ledger may be published through both TheTacomaLedger.com and our print edition.

SEND YOUR LETTERS TO: LEDGER@UW.EDU

- Your first and last name
- "Dear Editor," as the opening of your piece
- Respond to one of our articles or happenings on campus



HUSKY COVID TESTING

University of Washington offers a Covid-19 testing kit that you could take at home or is sent to your doorstep.

If you are unable to go in-person at testing sites, enroll in the Husky Corona Virus Testing Program.

Visit, Email or Call at:

Husky Coronavirus Testing website:
<https://www.washington.edu/coronavirus/testing/>

Email:
huskytest@uw.edu

Call: 206-616-2414



PHOTO COURTESY OF PEXELS

Getting close to students like this teacher is doing is risky with the current situation in schools.

COVID-19 and children: how do we keep them safe?

Schools are struggling to teach effectively and keep everyone safe at the same time.

By REMI FREDERICK
OPINION EDITOR

For the first time in around a year and a half, most if not all schools are back to in-person learning. This includes public schools, many of which have students that are not yet eligible for the vaccine.

The number of positive COVID-19 cases has been going up and it is a reasonable assumption that it is related to school starting this fall, in-person.

In the Fife school district, according to Jessica Connaway, the district's COVID-19 coordinator, over the course of two weeks and as of Sept. 22, the COVID-19 dashboard reported that there were six positive cases in their elementary schools and four positive cases in secondary schools. The same time range had zero faculty infections.

In the Auburn school district, according to their COVID-19 dashboard, since Aug. 23, they have reported 214 positive cases. 85 of

those positive cases were elementary school students.

The American Academy of Pediatrics (AAP) is reporting that "For the week ending September 23, children were 26.7% of reported weekly COVID-19 cases..." The AAP says that children are only about 22% of the US population.

In addition to this, over the two weeks of Sept. 9 to Sept. 23, "there was an 8% increase in the cumulative number of child COVID-19 cases since the beginning of the pandemic..." according to the AAP.

School districts are having to be creative with how they keep their students and staff safe while teaching.

The Auburn school district has a unique way of dealing with the issue of lunch. For the secondary schools, according to Vicki Alonzo, the executive director of communications, they have rented tents for lunch. Kids eat outside as socially distanced as possible.

However, as fall ends and winter

begins, these tents will be useless against the rain that Washington is known for. How will schools keep children safe from COVID-19 and warm from the elements? Can they do both at once?

The elementary schools don't have any common areas so students are eating lunch in their classrooms while social distancing. These kids are under the age of twelve and therefore cannot get the vaccine.

In the Fife school district, there have been lunch shields, essentially plexiglass walls, that are put up in the gym, lunchroom, or wherever they are eating, to protect students.

During regular class time, students are expected to wear a mask and maintain a distance of at least three feet between each other whenever possible.

School districts are also varied in the rules they have for quarantining positive cases.

The Auburn school district says that if the person who was exposed is not

vaccinated they must quarantine but if they are vaccinated they must monitor their symptoms. If the person does not have any symptoms then they don't need to have a negative COVID-19 test to come back to school.

"there was an 8% increase in the cumulative number of child COVID-19 cases since the beginning of the pandemic"

The Fife school district monitors how well the student was wearing their mask and social distancing, they will do extra cleaning in the areas where the student who tested positive were. And even if the student is fully vaccinated, they will stay out of school for three to five days, as

long as they show no symptoms.

My personal opinion is that the Fife school district has a more safety-conscious approach to handling positive COVID-19 cases. I feel that they go the extra mile in regards to keeping their students and staff safe.

How will schools pay for these new practices that they must implement to keep everyone safe? Extra cleanings, renting tents, and putting up plexiglass is not something that schools previously had accounted for in their budgets.

To keep the kids safe, get vaccinated and wear your mask. Call your legislators and make sure that schools get the funding that they need to continue making sure that all of the children, teachers, and staff can be kept safe.



A standard missing person's flyer.

PHOTO COURTESY OF DREAMSTIME

All missing people are important

The Gabby Petito case has made sparks when it comes to missing people, but some get more attention than others

By MADI WILLIAMS
MANAGING EDITOR

When Gabby Petito's case started making headlines, that was all that anyone was talking about. Even if you don't follow true crime, everyone knows about this case. With Petito getting the media coverage that she did, it made it so that people were at least aware of her being gone. But Petito is not the only missing person in the nation, so why was she the lucky one and others are not?

Petito was found in Teton Park in W.Y. but Petito is not the only one in the area, let alone in the world who is missing. From all the news coverage, it brought attention to other missing people like Robert Lowery who went

missing in the same area as Petito.

Petito's case has also brought attention to how many missing people don't get the attention that she did. In a KTVB 7 article, Tai Simpson, who is the director of Social Change for the Idaho Coalition Against Sexual and Domestic Violence, and is a member of the Nez Perce Tribe said "between 2011 and 2021, nearly 700 Indigenous women have gone missing in the same area that Petito went missing." Simpson went on to say "nationally, there are 5,700 unsolved missing Indigenous person cases."

The answer to these individuals did not get the attention they deserve has many factors like racial stereotyping. Another reason for the lack of attention to other missing cases is something called "missing white

woman syndrome" which Andrea Marks describes in a Rolling Stone article as "media's perceived fascination with white women who are missing or in danger, compared to their perceived disinterest in covering people of color in similar situations."

It is also important to note that Petito had a large social media presence with 129k subscribers on Youtube and 1.2 million on Instagram as of Oct. 2. With that big of a social media presence and followers seeing that something was wrong they were the ones that spread the word about her disappearance. This is partly why Petito's case became so large because of her large following.

But you don't need to have a large social media presence in order to get attention, with the help of social me-

dia it can help spread information about missing people. Personally every time I get onto social media like Facebook or Twitter I see at least a couple posts about a missing person, even ones outside of WA and it only takes a second to reshare.

Petito's father, Joseph Petito, has acknowledged "the 'influential' role that social media played in spreading awareness about his daughter's case, adding that it helped bring her home. He went on to say "Social media was amazing and very influential, but to be honest it should continue for other people, too, this same type of awareness should be continued for everyone."

The family has made The Gabby Petito Foundation which gives resources and guidance of bringing children home, and they hope the

foundation will also help with not only missing kids but also adults.

No matter who you are and where you come from, all missing people matter and they and their families deserve closure. The least we can do as society is to share missing persons posts on social media when we see them, it takes a second of our time and that one share makes all the difference.

For more information visit:

The Gabby Petito Foundation -
<https://gabbypetitofoundation.org>

Center for Missing and Exploited Children -
www.missingkids.org

www.findthefmissing.org



Kara Hayward as Suzy Bishop in Moonrise Kingdom, 2012.

PHOTO COURTESY OF FOCUS FEATURES

The complete Wes Anderson review

In anticipation of the release of “The French Dispatch,” here is a ranking and review of every film Wes Anderson has made.

By ELL HOBBS
FILM CRITIC

Wes Anderson is regarded as one of the most revered and stylistically distinct directors of the past two-and-a-half decades. His prolific oeuvre has earned him both esteem and a contentious spot in the film community — some regard Anderson’s works as mere flash and awe, others pure genius. Wherever you fall on the debate, there is no denying the accessibility of these works, and the lasting impact Anderson has had on modern filmmaking.

Below is a ranking of all 12 of Anderson’s films, from features to shorts.

#12

TITLE: “THE ROYAL TENENBAUMS”
STAR RATING: 3/5

Wes Anderson’s breakout film, and my least favorite of his full-lengths. That should say more about him as a director than “The Royal Tenenbaums”; that even what I would say is his worst is still a vibrant and unique watch.

The film explores the friction within a large wealthy family, the Tenenbaums, as their patriarch, Royal, is given bad news.

Compared to the high standard of Anderson’s others, “The Royal Tenenbaums” is a bit dull and spreads itself thin with a number of decent but not plot-stable storylines. The characters lack quite the level of depth and brilliance of his other films, which are probably hurt by the dialogue.

This is obviously not a popular opinion among fans and non- alike, so you may well enjoy it. “Tenenbaums” is just about the closest he gets (competing with Darjeeling) to a standard Hollywood film and that puts me off. In truth, “Tenenbaums” being a Hollywood production (in contrast to Anderson’s prior two features) lent to the director pouring his efforts into

the aesthetic side of things much more heavily, drawing away from the actual storytelling which made his previous works so special.

[Available to rent]

#11

TITLE: “ISLE OF DOGS”
STAR RATING: 3/5

“Isle of Dogs” is beautiful but lacking.

In a dystopian, 1950s-steampunk future, Japan finds itself overrun by a mysterious disease carried by dogs. Seeking a swift solution, the nation opts to relocate all dogs to an abandoned industrial archipelago where they struggle to survive. A lone child whose pet was one of those expatriated sets out to the islands to bring his dog “home”.

Let’s not get it wrong that the animation is fantastic and unique. The style is even more daring, if less successful, than “Fantastic Mr. Fox” (Anderson’s first animated film), utilizing a variety of 2D animation methods in addition to stop motion.

At the same time, its attempts to do more than the former don’t usually work. The cinematography is a good example. The idea seemed to be to use Japanese art theory, with heavy use of silhouettes and distinct fore-, mid- and backgrounds. However, due to integration with Anderson’s trademark “square” cinematography, the imagery looks flat. Usually, the dynamics of the scene balance with the square shots, but in this case the depth is squared, too. It may have been better to incorporate more leading lines, but alas. One design element that does work quite well is the on-screen text.

The story is also a bit lacking. It drags at many points, and feels like the storytelling of a standard kid’s movie - that is, with bursts of weirdly extreme content.

At times it’s social critiques are successful (commentary on human behavior especially)

but mostly it was confused. The ‘white savior’ character was a detriment, and for the most part the treatment of Japanese culture and characters were stereotypical.

The acting was okay, but the dialogue was uneven and the characters were weak. I enjoyed the newscaster and Watanabe characters, but their dialogue drew away.

I find it strange, because clearly lots of effort went into the production, but “Isle Of Dogs” almost feels rushed to release, lacking the methodical and masterfully precise hand one would expect of Anderson.

[Available at time of writing to stream on: Disney+, IMDb TV (FREE w/ ads)]

#10

TITLE: “CASTELLO CAVALCANTI”
STAR RATING: 3.5/5

It should be noted that I tend to be more gracious to shorts than I am to features. That being said, “Castello Cavalcanti” is fun more than good.

After a racecar driver (Jason Schwartzman) crashes in a small Italian village, the driver discovers a surprising fact about the town.

The short takes its visual cues from “Fantastic Mr. Fox”, which is interesting to see in a live action setting, but the actual plot is somewhat boring. It is well shot and the little details make it a genuine Anderson. Little flags, green hootch, and Schwartzman’s... self (not that his acting is amazing) all make it enjoyable. Plus it’s very brief, so you can’t regret watching it for the sake of it.

[Available at time of writing to stream on: YouTube (FREE)]

#9

TITLE: “THE DARJEELING LIMITED”
STAR RATING: 3.5/5

Following three brothers as they seek a spiritual and relational reconnection, “The Dar-

jeeling Limited” takes place on a train journey across an idealized India.

“Darjeeling” isn’t bad, but not incredible either. Production and visuals definitely prop-up the film. It starts well, but unfortunately the story wanders without really going anywhere new.

One of the biggest problems is that many actors are underutilized, with Irfan Khan having a nearly silent role, Waris Ahluwalia being kept to the fringes, and Amara Karan — the most promising character in Rita — being merely sexualized and given none of the depth she deserved. At the same time, Owen Wilson, Jason Schwartzman and Adrien Brody play some of Anderson’s most obnoxious characters, who carry a narrative perspective in keeping with the ‘wild romanticism’ of colonialist ignorance, a problem that handicaps the film in many ways. The three are not as engaging or enjoyable to watch as they need to be.

Trademark brilliance does show up here and there (the train compartment pan-shot, Wilson’s head bandage, and him saying ‘sweet lime’ in a way that is somehow funny, for example), but sadly “The Darjeeling Limited” is not to the caliber one would hope it to be.

[Available at time of writing to stream on: Starz, DIRECTV]

#8

TITLE: “BOTTLE ROCKET” (1994)
STAR RATING: 3.5/5

Two college-aged guys break their friend out of a mental institution and go on a spree of low-level heists.

Like any student film that transcends its means, “Bottle Rocket” (1994) is smart enough to know its limitations and has the courage to confront them, which is the source of most of the comedy.

And it is really funny — and clever, amazingly written, and well acted (with the same

core cast of the feature-length version). There is so much to love.

Compare it to equivalent student films and it's clear to see how ahead of the game Wes Anderson was directorially. The original "Bottle Rocket" is amazing.

[Available at time of writing to stream on: YouTube (FREE)]

#7

TITLE: "THE LIFE AQUATIC WITH STEVE ZISSOU"

STAR RATING: 4/5

A return to form and a return to weirdness after "Tenenbaums".

"Life Aquatic" pokes fun at early documentary filmmaking, high falutin film, and well... most things. The all-star cast, featuring Anderson regulars like Bill Murray, Owen Wilson, Angelica Houston, and brilliant newcomers like Willem Dafoe, Michael Gambon, Jeff Goldblum, Cate Blanchett, and Waris Ahluwalia, demands attention. And who can forget musician Seu Jorge's (City of God) character Pelé dos Santos? He is so lovable, and began the Anderson tradition of fourth-wall-breaking narrators to give a "storybook" feel with Portuguese folk adaptations of David Bowie songs, which is strange but perfect for the film.

"Life Aquatic" also began the emphasis on "extreme" set design seen later on. Though "Tenenbaums" was the first to make full use of the "squared" and compartmentalized cinematography - "Life Aquatic"'s is better.

It's sweet, hilarious, and smart - just as we hope for in every Anderson. It may not completely knock your socks off but I hope you adore "The Life Aquatic with Steve Zissou" as much as I do.

[Available at time of writing to stream on: Hoopla (FREE), Prime]

#6

TITLE: "BOTTLE ROCKET" (1996)

STAR RATING: 4/5

"Bottle Rocket" (1996) takes the short film and ups the ante — a lot.

Rather than simply filling in the gaps and using the production side in ways he wasn't able to in the short, Anderson takes the opportunity to expand the world. Some level of the original humor is lost in the show-don't-tell conversion, but it's made up for in other places. The acting is superb and the characters are classic and lovable.

Style and freshness take center stage as well, showing giddy hints at what was to come for the filmmaker's career.

[Available at time of writing to stream on: Starz]

#5

TITLE: "HOTEL CHEVALIER"

STAR RATING: 4.5/5

"Hotel Chevalier" is a prologue to "The Darjeeling Limited", and is Anderson's most accomplished short. Somehow, in just 13 minutes, "Chevalier" explores the entirety of two characters, their relationship, and their complicated tangle of grief, hope, pain, and longing.

The production design is to die for, Natalie Portman is simply incredible with a performance that makes her feel like a fully fleshed character, despite only appearing for a matter of minutes, and in a smaller setting than "Darjeeling", Jason Schwartzman's role is devastating - their hug alone is heartbreaking, not to mention the unforgettable subtle humor. Un-

like most shorts, small idiosyncrasies pepper the film rather than having just enough to keep things interesting, and ultimately, it's these details that make "Hotel Chevalier" great. I only wish the same gravitas could have carried through to the main feature.

[Available at time of writing to stream on: YouTube (FREE)]

#4

TITLE: "RUSHMORE"

STAR RATING: 4.5/5

"Rushmore" tells the story of an overambitious high schooler as he pursues multiple extracurriculars to try and win the romantic interest of a teacher.

It is an exquisite work and a great watch, and after "Bottle Rocket," Anderson miraculously proves that his magnificent storytelling is replicable. You can see his visual language coming together, the embrace of quirkiness, with the moulding of a unique type of acting that is both awkwardly realist and extremely unique - call it "underacting".

Not everyone will agree with this review, but I think "Rushmore"'s demand for Anderson to pull out all the stops for his first wide-release lead to the best we would see of him for over a decade. Truly one of his best films.

[Available at time of writing to stream on: Hulu, Paramount Plus, DIRECTV]

#3

TITLE: "FANTASTIC MR. FOX"

STAR RATING: 5/5

Mr. Fox is a burned out, middle-aged dad, who indulges in a midlife crisis with dangerous consequences for his family and the community.

It's an absolute classic. The art alone is magnificent of course, but wow does it blow other comparable films out of the water. There's not much to say, except that "Fantastic Mr. Fox" is a contender for the best animated film of all time, and is easily one of Wes Anderson's best. It is an absolute joy to watch.

[Available at time of writing to stream on: Disney+]

#2

TITLE: "MOONRISE KINGDOM"

STAR RATING: 5/5

In "Moonrise Kingdom," we are invited into a bygone New England summer where two kids, one an obsessed reader and the other a dedicated Boy Scout-equivalent, elope into the wild.

"Moonrise" is too often overlooked. Sure it's famous, but I think many people unfairly write it off as one of the weaker in Wes' pack.

My theory is this is because it's his most obviously "childish" film. "Fantastic Mr. Fox" was technically a kid's movie, sure, but it was approached with a seriousness and style that lent itself to being adult. "Moonrise" is the opposite: his return to live action "adult" filmmaking is more like a sophisticated, adult version of a kid's movie.

The stars are children, and the first of Anderson's to not lead with either Owen Wilson or Jason Schwartzman. There isn't much of a hardcore villain either - compare Swinton's coldness in "Moonrise" with Gambon's overt violence in "Fox".

It is also difficult to compare the visuals. "Fox" used groundbreaking, gritty stop motion, which you can't compare with beautiful, fuzzed-out, pastel live action because even though the latter suits its story and is extraor-

dinary in its own right, the nod of greatness is always toward that which takes more work and which is more serious or dark.

Don't write off "Moonrise Kingdom" and watch it for yourself.

[Available at time of writing to stream on: UW Digital Campus (FREE), HBO Max]

#1

TITLE: "THE GRAND BUDAPEST HOTEL"

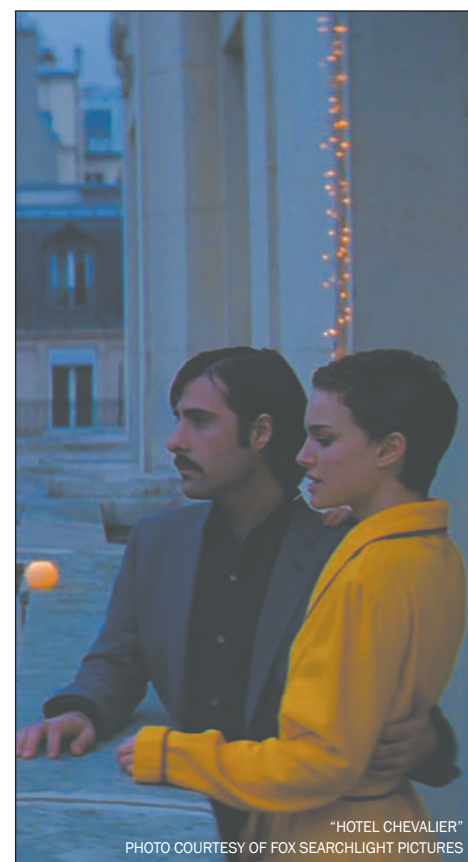
STAR RATING: 5/5

Coming in handily at number one is "The Grand Budapest Hotel," Wes Anderson's magnum opus.

A period piece covering familiar subjects of family squabbles and a heist, the film takes you up to the snowy peak of Anderson's career where the storied "Grand Budapest Hotel" resides.

His career may not be over, but it's hard to imagine surpassing "GBH." Everything about the film is close to perfect - "GBH" is built like a Swiss watch. With that impeccable timing, most of the acting feels more like choreography, in the best way. Visually, too, it can't be beat. This is the pinnacle of a painstaking career making painstakingly made movies, and it's a lot of fun. I highly recommend "Grand Budapest".

[Available to rent]



"HOTEL CHEVALIER"
PHOTO COURTESY OF FOX SEARCHLIGHT PICTURES



PHOTO COURTESY OF FOX SEARCHLIGHT PICTURES
"FANTASTIC MR. FOX"



"RUSHMORE"

PHOTO COURTESY OF TOUCHSTONE PICTURES

“Long Day’s Journey Into Night” (2018) is a mind-bending journey into dreams

Bi Gan’s 2018 feature offers a fresh take on neo-noir filmmaking, in addition to being a technological marvel.

By **ELL HOBBS**
FILM CRITIC

“LDJIN” (2018) follows Luo Hongwu, played by Jue Huang, as he searches for a mysterious woman in a green dress, only to find himself tangled up with a crime ring. Past, present and premonition weave a spider’s web for Hongwu as he stumbles through a dizzying quest of dreams.

The first half of the film reads narratively like a shattered mirror, an intentional chaos of plot riddled with intersecting timelines and borderline-expressionist memory vignettes, which often admittedly come across as more scattered than visionary.

It also lacked much of a soul, with the focus (in a Christopher Nolan-esque way) on meticulousness as opposed to artful craftsmanship. This hard-shelled façade extended largely to the content itself as well, save a brief flash of the ruthless, karaoke-spitting mob boss character.

For the dryness of the first, the second half of the film truly shines, technique not withheld. Truly, the second half is almost its own film. While the originality of a 3D dramatic film is notable, the film’s true fifty-nine-minute single-shot scene is utter genius. Such dedication to production transcends acting and filmography into a mind-blowing directorial choreography.

The film’s second act also happens to be one of the best-written dream sequences that I have ever seen. It is simultaneously eerie and beautiful, and follows seamless, real-feeling dream

logic, which is no easy feat.

The visuals are very powerful, and the metaphors are compelling, if overly enigmatic.

I was impressed at how much meaning I found after the credits, despite feeling little while watching initially. The context of the second act entirely reframed my experience of the first, and made me appreciate that scattered half as a necessary inconvenience.

There are a few glaring problems, however. Besides occasional soullessness and lack of direction, the characters are also very Nolan-esque - that is to say they are plain, and only exist as a vehicle for the plot, removing plenty of potential emotion.

Additionally, the latter portion of the film did not tie back well to the main plot or to some of the events referenced in the former — structured time is completely destroyed in the film, leading to the inevitable fraying of loose ends — which was a missed opportunity to create a satisfying and thoughtful conclusion.

“Long Day’s Journey Into Night” (2018)’s incomparable approach to filmmaking is a marvel that I recommend experiencing. You may hate it, you may find it brilliant, but chances are your brain will be shaken.

TITLE: “LONG DAY’S JOURNEY INTO NIGHT” (2018)
STAR RATING: 4/5

[Available at time of writing to stream on: Kanopy (FREE), Hulu, Criterion Channel, AMC Plus, Sundance Now]



ILLUSTRATION BY JAIDA NOBLE

“Long Day’s Journey Into Night” (2018) is a hypnotizing blend of visions and memory.

Tacoma Arts Live Performances

Tacoma Arts Live has reopened following the closures last year.

By **NATHANIEL WITHERS**
A&E REPORTER

As of Aug. 23rd, Tacoma Arts Live has begun selling tickets for its 2021-2022 season. This occurs after the postponement of live, in-person events last year.

As part of the return to in-person events, Tacoma Arts Live has implemented new policies to stop the spread of COVID-19. Much like other local organizations, all attendants of Tacoma Arts Live of all ages must be fully vaccinated or able to “show proof of a negative test within 72 hours sourced by a professional test provider.” Masks are also required. Documentation may include vaccine cards or negative test results with photo ID.

Tacoma Arts Live encompasses

events at multiple venues, such as the Tacoma Armory, Pantages Theater, Theatre on the Square, and the Rialto Theater. All are located in the downtown area, perfect for UWT students who are interested in exploring the arts within Tacoma.

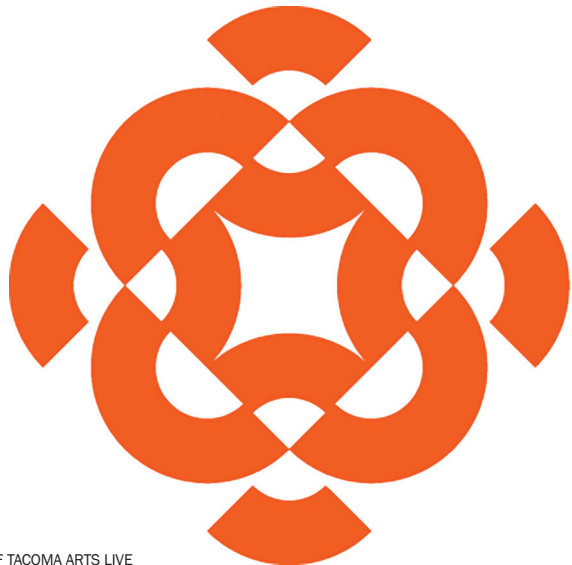
Upcoming events include “Arts at the Armory”, “a unique interactive arts experience” featuring over 90 Tacoma artists. This event is available from Oct. 16-17. After that event, Symphony Tacoma presents “Classics I: Opening Night” at the Pantages theater. This is the opening night for Symphony Tacoma’s season, and the start of their 75th anniversary. Tacoma Arts Live itself is presenting “Tribes”, a play about the character Billy, who “was born deaf into a hearing family, but raised to fit into the hearing world”. “Tribes” shows how Billy learns “what it means to

be understood, to be seen, to be honored”. Later in the year, TAL is featuring “Imagine Van Gogh”, which will run Dec. 18 2021-Jan. 30 2022.

Tacoma Arts Live is an all-year event, with too many events to list here. Check their website for more information on these performances and exhibitions, and also look out for ones in the future that are available to see.

For more information visit:

<https://www.tacomaartslive.org/>
Instagram: @tacomaartslive
Facebook: Tacoma Arts Live



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TACOMA ARTS LIVE