

THE LEDGER

UNIVERSITY OF WASHINGTON TACOMA

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BEST OF THE FEST



PHOTO BY TACOMA FILM FESTIVAL

The Tacoma Film Festival came to an end on the 13th.

The Tacoma Film Festival is now over, but the films and experiences shared are likely to make a lasting impact.

By **EMILIA BELL**
A&E COLUMNIST

As the film festival continued, more exceptional films were shown. Documentaries continued to teach, highlight people and places, and engage audiences. The fourth night brought a particularly hilarious, heartwarming and creative film to the Grand Cinema.

Documentaries

“The Pez Outlaw,” directed by husband and wife duo Amy Bandlien Storkel and Bryan Storkel, is a documentary about Steve Glew, who turned Pez dispenser collecting into a lucrative and possibly illegal business. This film is not a run-of-the-mill documentary; it includes the usual interviews with those involved, but a huge part of the story is told through creative and heightened reenactments of real events. These were enhanced by the genius choice to have Glew playing himself in these scenes. These scenes are exaggerated and imaginative, perfectly capturing Glew’s charismatic personality and oddball style of storytelling.

The story itself is compelling and doesn’t lose momentum as it is full of

entertaining characters and Glew’s potential to be a folk hero. This film will be in select theaters starting October 21, and will find its way to digital platforms in the future. The Grand Cinema also is giving it a full run due to its popularity.

“Outta the Muck,” directed by Bhawin Suchak and Ira Mckinley, tells the simple story of American football in a small town that values its community and follows standard documentary practices, while “Freedom from Everything,” directed by Mike Hoolbloom, explores the pitfalls of a capitalist society through mosaic and collage-like visuals. Though its storytelling techniques might not be for everyone, it succeeds in articulating the frustrations many have when it comes to an unjust society. It received an honorable mention from the festival Jury Awards for Best Feature Documentary. “The Death of My Two Fathers,” directed by Sol Guy, focused on family, honesty and reflection, and was a personal favorite, leaving most of the audience in tears by the end.

For more information
see **PAGE 6** ▶

Issue 5 Correction

In Issue 5 an article claimed that the Global Ambassadors met in SNO 139. This has sense been corrected to show that the Ambassadors meet in SNO 239.

This has sense been reflected both on the Tacoma Ledger website and in our subsequent newsletter.

Opinion Position OPEN

The opinion columnist position for the Tacoma Ledger is opening and hiring until November 18.

Find more information by scanning the QR code below



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Tacoma City Council votes yes on Camping Ban Ordinance

On October 11, community members gathered for a council meeting regarding Ordinance 28831 in regards to a camping ban.

By DESTINY VALENCIA
NEWS EDITOR

In a 6-3 vote, tensions arose on October 11 as Tacoma City Council voted to pass Ordinance 28831. The ordinance, which goes into effect November 14, was proposed by Council Member John Hines back in September and will prohibit camping and the storage of personal belongings within a 10-block radius around temporary shelters.

There were a variety of individuals who came out in support or disapproval of the ordinance. Members of the DSA (Democratic Socialists of America), college students, teachers and concerned citizens spoke in the public forum that was held. Mayor Victoria Woodards commented on the number of attendees in the audience.

"I haven't seen these chambers this full in the past two and a half years," Woodards said.

Those in attendance who partook in the public comment voiced their frustrations with the situation. There were individuals upset that the city would ban camping and felt that this ordinance would target houseless individuals, seeing those who violate the ban could be ticketed with a fine and potential jail time. Others noted this ban could potentially push those in need further out from city limits and away from resources they may need to seek help. There were also homeowners who voiced their frustrations with the city for doing little about encampments in neighborhoods.

Before the vote was called, amendments were made to the ordinance. These amendments extended the radius of areas where camping will be restricted, added a ban on camping 200 feet near waterways such as rivers, creeks and shorelines, and a reduction on the fines people could receive from violating the ban from a \$1000 fine to \$250.

Council member Kristina Walker included an amendment that would provide an evaluation on this ordinance over the next couple of years to 2024. This amendment would provide the city with data regarding how many individuals took part in services offered before and after, how many shelters and parking spaces were created before and after the ban, along with statistics and data from police and law enforcement regarding the enforcement of this ordinance.

Mayor Woodards included their own amendment that would move the enforcement date from October 31 to November 14, to coincide with the opening of a new low barrier shelter near 34th and Pacific Avenue.

Council members then addressed the chambers individually and addressed their reasons for either supporting or not supporting the ordinance. Deputy Mayor Catherine Ushka summarized her thoughts on the ordinance.

"I don't think we can enforce it or that it will work, and I think it will only move people deeper and deeper into neighborhoods," Ushka said.

Council member Hines addressed his support of the ordinance and noted the city council's work over the years, such as creating more shelters and a sales tax supporting affordable housing in Tacoma.

"Encampments are an issue; encampments lead to an increase in emergency calls and complaints. Residents in encampments are preyed upon and in increased risk of assault, sexual assault, and premature death... encampments are not a safe healthy place for anyone," Hines said.

The vote then passed 6-3 with Deputy Mayor Ushka, Council Members Blocker and Daniels voting against, and Council Members Bushnell, Diaz, Hines, Rumbaugh, Walker, and Mayor Woodards in

support.

"When we evaluate this in three months, we will make changes," Mayor Woodards said.

Individuals walked out of the chambers in disappointment after the vote, yelling words such as "shame," and booing the council regarding the results.

Tacoma resident Venus Dergan expressed her relief at the passing of the ordinance.

"I feel relieved, because this is going to help the 69th and Proctor location, it's in a secluded area and has been subject to a lot of problems from outside influences and we've been struggling with it since its opening and trying to get help to resolve the issues has been very difficult," Dergan said.

When asked, Mayor Woodards commented on their feelings regarding their vote.

"I'm still torn, because my goal is to hear from everyone and try to make decisions that are inclusive of everything we hear," Woodards said.

Woodards noted that while there may have been more in attendance who spoke against the ban, not everyone partakes in a public forum discussion.

"I think it's a step, and I think we have to try something. I am reluctantly supportive. We want to make sure that we are following this with the data piece to make sure that there is no harm being done and if the kind of harm that has been described tonight appears in any way or begins to happen, we will reverse course. But I hope that this will help us in some way," Woodards said.

Ordinance 28831 begins in effect starting November 14 with notices posted in restricted areas two weeks prior.

If you would like to read more about the ordinance, you can visit the city council's website for more details.



PHOTO BY DESTINY VALENCIA
Gaby Lemieux and Zosia Johnson (UPS students) at the protest.

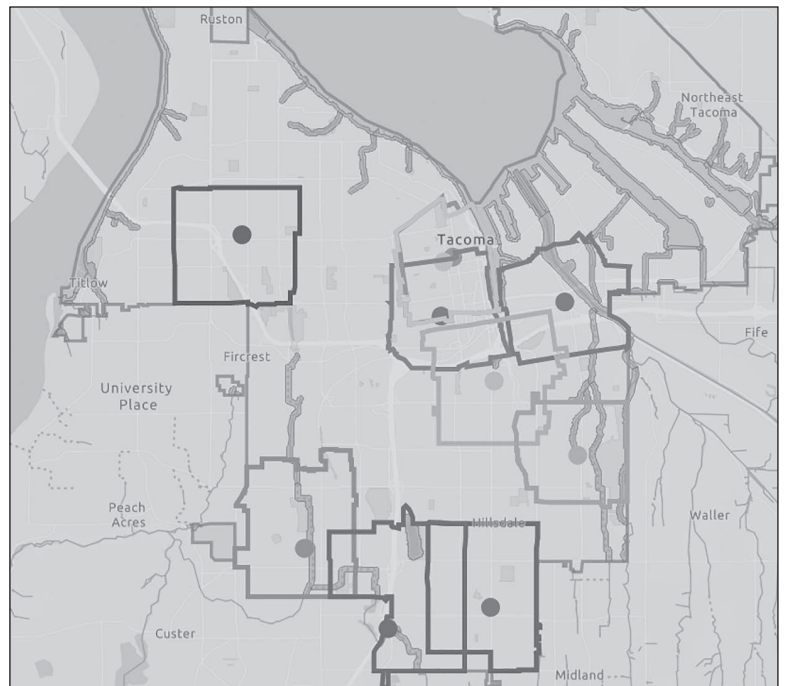
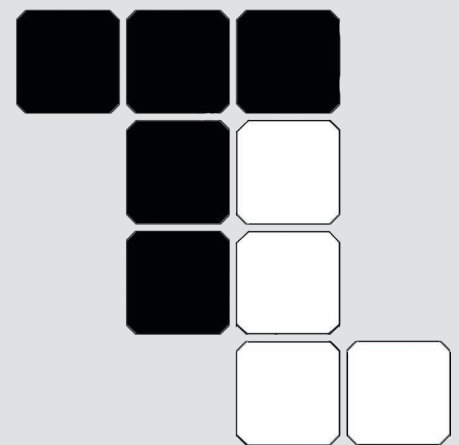


PHOTO FROM THE CITY OF TACOMA
A map of the areas where camping is prohibited.

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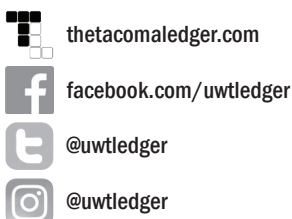
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The international student experience at UWT

The international student experience is one that requires students to leave their countries and homes for the pursuit of seeking a new experience abroad.



UW Tea Time welcomes international students and ISS staff to chat and enjoy snacks.

PHOTO BY ALEXA CHRISTIE

By **LESLIE GONZALEZ CRUZ**
NEWS REPORTER

Henry Vu sips his tea as he reflects on his time as an international student at UWT. Amid collegiate life, international students have become a small percentage that make up the student body nationwide. Research done by Migration Policy Institute, found about 1.1 million international students enrolled at U.S. institutions.

As reported by the Office of the Registrar, 4,801 students are currently enrolled at UW Tacoma. For Autumn 2022, 4.4% of those students are international students.

International students find themselves hundreds if not thousands of miles away from home, away from a life they used to know.

Henry Vu was an international student for two years, from 2019-2021. He came to the United States as a 19-year-old from Vietnam leaving his mother and two younger siblings back home to study health information management.

"I felt like there was a shift of home environment and culture change to another country, but I felt a sense of relief," said Vu.

Though experiencing a new environment was a change, the process of applying to UWT was among one of the many challenges Vu faced; writing the admission essay, looking for dorms and traveling to move in. Over seven thousand miles separate Washington state and Vietnam. Vu, at 19, was excited to be an international student, although living a life outside of home came with its challenges.

"I felt alone when I first moved in and I didn't fit in with my roommate. It was difficult to make new

friends, but once I did, everything got better," he said, "My mom bought a house in Washington so she thought I could study here, even though she stayed in Vietnam, overall I missed my family but not my country."

UWT has many services to aid international students, one of them being Tea Time, in which international students and ISS staff meet to chat and have snacks while connecting with students from other countries.

"Tea Time targets new students, to take advantage of the social opportunity to make friends and socialize with other students and staff," said Akane Yamaguchi, Director of International Student and Scholar Services.

In efforts to make international students feel a part of American culture, UWT international students pay a one time fee of \$70 to participate in excursions outside of campus.

"We do monthly outings. Last week a group of student leaders took a group to Picha farms in Puyallup and they did a corn maze and went to the pumpkin patch," said Yamaguchi.

Yamaguchi describes for some students this was their first time being at a pumpkin patch.

"It creates a sense of belonging, Tea Time, Global ambassadors, it's an opportunity to feel connected, so they won't miss home so much. It's a challenging but rewarding experience," said Yamaguchi.

International students and local students looking to make friends and connect with different cultures, Tea Time is held in GWP, room 101 from 12:30 p.m. to 1:15 p.m. every Wednesday.

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- "Dear Editor," as the opening of your piece
- Respond to one of our articles or happenings on campus in 300 - 500 words

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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.

The Marrow Thieves

A story about Indigenism and hardship

By CELIA WILLIAMS
OPINION EDITOR

“The Marrow Thieves” by Cherie Dimaline, published in 2017, is a rather interesting take on what the future could hold for mankind. Within “The Marrow Thieves,” there is a lot that social media shies away from, including the Missing and Murdered Indigenous Women movement.

This story takes place about twenty-five years in the future. After climate change ravaged the Earth, leaving most of it uninhabitable, many Native Americans were being hunted and brought to the new and improved residential schools. The story follows a third-person narrative that is mainly following close behind the main character, Frenchie.

This story covers a lot of Indigenous issues, Missing and Murdered Indigenous Women being a big one. For those unaware of the Missing and Murdered Indigenous Women movement, it is an Indigenous movement that was initiated to bring awareness to the escalating number of missing and murdered Indigenous women, children and two-spirit. Dimaline uses many of the characters to share the different stories many Missing and Murdered Indigenous Women cases have, especially when considering the inclusion of Riri’s and Issac’s stories.

Riri was the youngest of the

group, born shortly after the change of the world. When the group let their guard down after meeting some fellow Indigenous people on the run, Riri was attacked in the night and both she and her assailant fell to their deaths. Riri’s story, while difficult to stomach, was an important part of Dimaline bringing the truth of Missing and Murdered Indigenous Women cases across the U.S. and Canada to light.

Another of Dimaline’s characters that this story really uses to highlight this issue is Wab. Wab comes into the story a bit late and we are purposely not given her back story until the middle of the book. Her story is a great example of Missing and Murdered Indigenous Women, but it is different from most stories we hear because she is telling her own story instead of someone else.

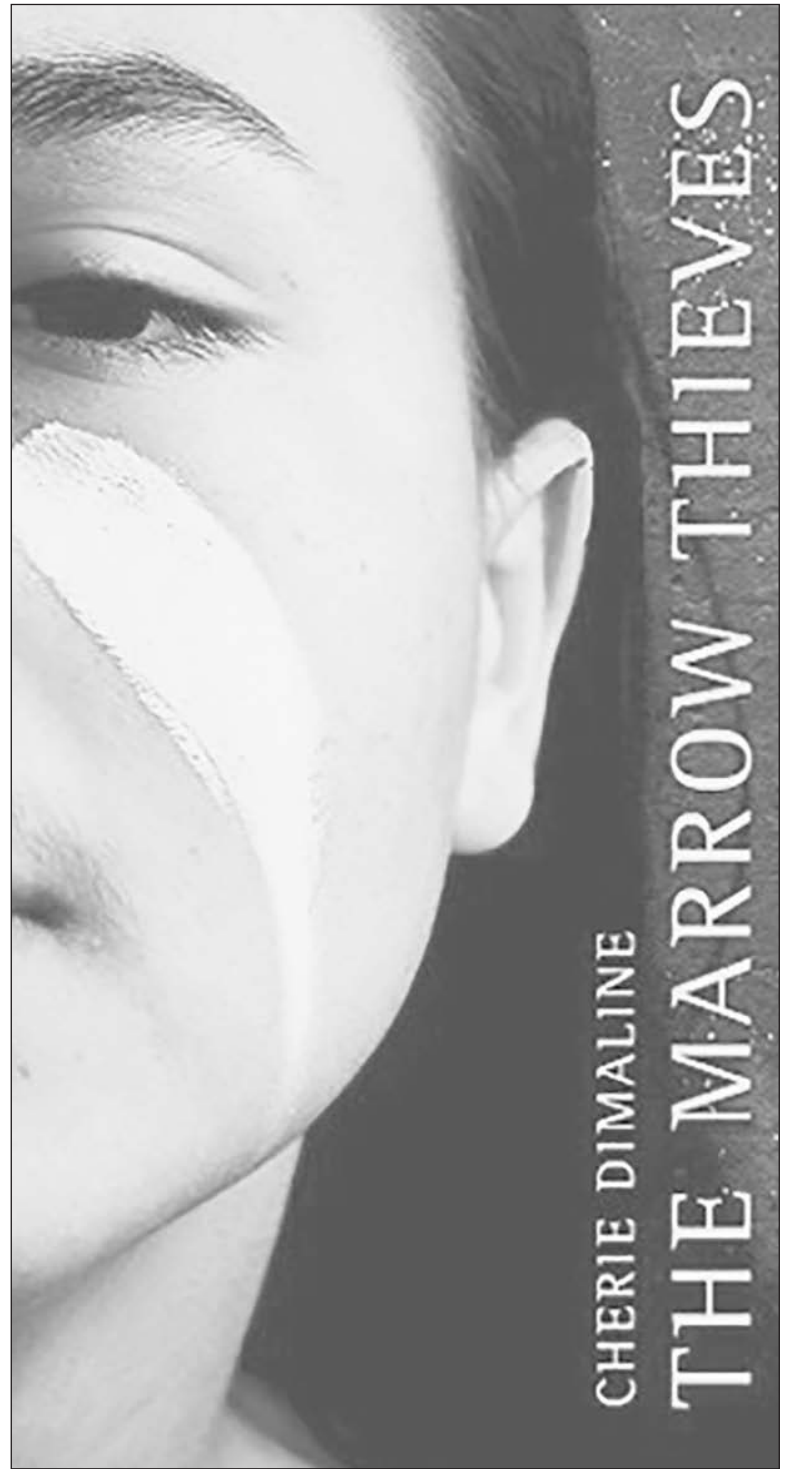
Starting from when she was very young, Wab’s mother had many men coming in and out of the home. After things began to change for Indigenous people and where they lived, Wab decided to make it out on her own. She became known as “the runner,” running from one side of town to the other delivering messages and anything else you could think of. After word gets out about her business, a group of men wanting to take the idea for themselves, ambush her. She experiences some very traumatic events that eventually lead to ending her running days. After this she finds herself

with the group, she keeps them at a distance for a long time.

In recent years, the Missing and Murdered Indigenous Women movement has broadened to include both children and two-spirit people. Dimaline uses the love story between Miggwan and Issac, who are both two-spirit elders separated in the beginning. They are reunited at the end of the story when Miggwan’s group ran into Issac’s group that they had learned escaped from one of the surrounding residential schools. Isaac’s story is like many others, he just disappeared.

After Miggwan and Issac took shelter in an abandoned home in the woods, a group of recruiters finds them and they are forced to run. Issac ends up being taken by the recruiters and Miggwan thought he’d never see him again. Their story is very special as it is one of the rare inclusion of LGBTQ+ and Two-spirit people in Native American literature.

Overall, Dimaline’s use of character development and backstory to bring awareness to Missing and Murdered Indigenous Women and the issues Indigenous people are facing today and have faced in the past was not only inclusive and informative, but exquisitely done and emotional. This dystopian novel about Indigenous lives and hardships is definitely worth the read.



Cover of “The Marrow Thieves”

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Author of “The Marrow Thieves” Cherie Dimaline

PHOTO BY TORONTO STAR

Over a century later, the “Tacoma Method” still stains our history

This November will be the 137th anniversary of one of the worst episodes of racial violence Tacoma has ever seen.

By RUTH OGDEN
OPINION WRITER

On the morning of November 3, 1885, a riot of over 500 people led by Tacoma’s then-mayor Jacob Weisbach and other prominent white residents flooded Tacoma’s Little Canton China Town. The violent mob dragged Chinese and Chinese-American residents out into the streets. They stormed homes and businesses, forcing residents to march to the waterfront. Tacoma’s Chinese population was then herded onto trains headed to Portland, Oregon. Many Chinese and Chinese-American residents were expelled with just the clothes on their back. Once these residents were driven out of town, the mob spent the next few days burning down Chinese owned homes and businesses. This horrific episode of government official-sanctioned violence is known as the 1885 Tacoma

Chinese Expulsion. At the peak of 19th century Chinese prejudice in the United States, the “Tacoma Method” was praised as an effective method to subdue Chinese communities on the West Coast.

This event is a dark stain on Tacoma’s history, and it is something that should be acknowledged, not hidden or ignored. Up until 2017, the “Tacoma Riot of 1885” was a Wikipedia stub, not a full article. In talking to others, I’ve encountered a shocking number of people who are completely unaware of the fact that this happened. However, there is at least one organization working tirelessly to bring awareness and establish discussions around the topic.

Founded in 1994, the Chinese Reconciliation Project Foundation is an organization dedicated to bringing awareness and reconciliation to the events of the Tacoma Chinese Expulsion. Their

mission is to educate communities on Tacoma’s history and the need for mutual cultural respect, collaborate with the Tacoma community to increase acceptance of diverse racial and cultural backgrounds, grow community connections by providing opportunities for people to connect with one another, and encourage the healing process through the Tacoma Chinese Reconciliation Park.

Tacoma’s Chinese Reconciliation Park is situated near Schuster Parkway overlooking the Salish Sea. The park is designed to be a contemplative experience that tells the story of Tacoma’s Chinese residents through a series of intentional artistic installations. This includes pieces such as the spiral-shaped “Walk With The Sojourner’s Path,” which symbolizes the path of struggle Chinese Tacoma residents faced, and

the stone sculpture titled “Through The Expulsion Path,” in which the nine large stone pillars represent the nine Tacoma city council members that held office during the time of the Tacoma Chinese Expulsion. The Chinese Reconciliation Park is a beautiful place to sit and consider our city’s history and how we can learn from it now.

In honor of the victims of the 13th anniversary of the Tacoma Method, The Chinese Reconciliation Project has organized the Walk for Reconciliation Against Racism. This walk will trace the forced march that Tacoma’s Chinese residents underwent in reverse, beginning at Union Station where they were forced out of town at gunpoint. The walk will proceed through downtown, along Schuster Parkway, and culminate with speeches and

performances at Chinese Reconciliation Park. This event is free, outdoors, and family friendly. This is an excellent way to encourage dialogue about this event, as well as further public education on the topic.

As a resident of Tacoma, I hope to see you there.

*Walk for Reconciliation
Against Racism -*

**Saturday, Oct 29, 2022,
10 AM - 2PM**

*From Tacoma Union Station to
Chinese Reconciliation Park,
organized by the Chinese Reconciliation
Project Foundation*



Tacoma’s Chinese Reconciliation Park is an ideal location for quiet contemplation of Tacoma’s history.

PHOTO BY CHINESE RECONCILIATION PROJECT FOUNDATION

Highlights of the Tacoma Film Festival: Part 2

The Tacoma Film Festival is over, but the impact remains.

By **EMILIA BELL**
A&E COLUMNIST

...continued from cover...

Feature Narratives

There was a refreshing variety of feature narratives for the second half of the festival, ranging from quiet drama to unconventional pieces and sci-fi. Some were audience pleasers, and some were more divisive, creating interesting dialogues between viewers.

“Unrest,” or “Unrueh,” in its original format, directed by Cyril Schäublin was a quiet film that followed the lives of watchmakers in Switzerland in the late 19th century as their town began to evolve politically. Though it is not action-packed, it is an intriguing period piece that executes the visuals quite well. “Unrest” won the Jury Award for Best Cinematography for a narrative feature.

Though the festival categorized the following as a documentary, “Dos Estaciones” is more of a feature narrative. It is a slow-burn drama that is based on real people, following a tequila factory owner and the other residents of a small town in Mexico. With solid acting and beautiful cinematography, the film manages to avoid boredom.

“The Park,” directed by Shal Ngo explores a post-apocalyptic world in which people die when they hit puberty; leading to a world inhabited only by children. While it has an interesting concept, the film doesn’t completely deliver, and isn’t entirely original with its character archetypes of tough girl and quirky girl. However, the children put in wonderful performances and there are moving moments.

A character-driven narrative feature was “Unidentified Objects,” directed by Juan Felipe Zuleta. The movie tells the story of eccentric and kind Winona who is desperate to reconnect with the aliens she claims abducted her when she was younger. Along for the ride is Peter, a bad-tempered and depressed little person who has recently suffered a great loss. As Winona and Peter set off on a wacky but emotion-filled jour-

ney, they soon learn more about each other and themselves. The film is a heartwarming story at its core due to beautiful performances from the two leads, Sarah Hay and Matthew Jeffers. While it has a dark subject matter, the film is charming and actually quite funny. “Unidentified Objects” won the Jury Award for Best Performance in a narrative feature for Matthew Jeffers.

“Robe of Gems,” directed by Natalia López Gallardo, was a controversial film for the festival. With a loose, mysterious plot and subtle acting, it never quite hit its stride with most viewers. Though it advertises a thrilling plot and possesses competent visuals, it ends up being a lackluster gritty drama that is too hard to follow.

Some films took risks that paid off. For “The Timekeepers of Eternity,” director Aristotelis Maragos took footage from the TV miniseries “The Lango-liers” and printed each frame on a piece of paper. Utilizing tearing and crumpling, this artistic choice elevated the story, the themes of the original miniseries, and provided more intrigue. It won the Jury Award for Best Late Night Film, which was well-deserved as it was an enjoyable experience for viewers.

Short Films

There was again a plentiful amount of short films. Some were strange, some were funny, and some were horrifying. The most enriching experiences generally came from the late-night blocks that showed especially creative films.

“Mantis Club,” directed by Yalian Li, flipped gender roles in a creative and campy way, and was a perfect quirky late-night audience experience. “Aidan,” directed by Donovan Wilson, explored the concept of A.I. in a meaningful way and provided beautiful imagery of Tacoma while “Death in a Box” directed by Simeon Gregory provided ample tension and satisfyingly gory scares, winning it an honorable mention Jury Award for Best PNW Late Night Film.

When it came to particularly polished shorts, “Once Upon a

Time in the Wasteland,” directed by Conner Von Kuetzing, displayed fantastic acting, a funny homage to Spaghetti Westerns, and striking cinematography. On the more simple side, “Rachels Don’t Run,” directed by Joanny Causse, was an impressive piece grounded with complicated emotions and an incredible performance from its singular actor Sera Barbieri and was awarded an honorable mention from the Jury Awards for Best PNW Narrative Film.

“Know Your Place,” directed by Zia Mohajerjasbi, closed the film festival. Mohajerjasbi expertly tells the story of two boys, Robel and Fahmi, the sons of immigrants who must navigate Seattle to transport an important package that a family member in Africa is in desperate need of. The whole movie had a lovely sense of realism while being exciting, sad, funny and moving. The film focuses on the dynamics of this Eritrean family as well as the friendship between the two teenagers. The acting performances are impressive, from leads Joseph Smith (Robel) and Natty Moges (Fahmi) in particular. A newcomer to the scene, Selamawit Gebresus, stuns as Robel’s mother, bringing emotional depth and warmth. The story is compelling and highlights complex issues while painting an accurate picture of how Seattle is today.

After the film, everyone gathered in the lounge of the Grand, excitedly murmuring over their desserts. A Q&A was held with the cast and director (who appeared via Zoom from London), and it was clear the film was made with great care and expertise. That evening, “Know Your Place” was the recipient of the Jury Award for Best Screenplay (for a narrative feature) and the Audience Choice Award for Best PNW Narrative Film.

Be sure to catch the Tacoma Film Festival next time— either stop by for one film, or treat yourself to a pass to see them all! The unique experience and sense of community this event brings is worth the commitment.



PHOTO BY TACOMA FILM FESTIVAL

Two audience members applauding at the film festival.



PHOTO BY TACOMA FILM FESTIVAL

Illustration of the mountains overlooking Tacoma on a film reel.



PHOTO BY KIARRA BLAKELY-RUSSELL

Panic! At the Disco “Viva Las Vengeance” Tour shook the ground at Climate Pledge Arena

A memorable experience to be immersed in; with visuals and intense belts from Brendon Urie.

By **KIARRA BLAKELY-RUSSELL**
A&E EDITOR

On October 16, Panic! At The Disco arrived at Climate Pledge Arena for their “Viva Las Vengeance” Tour, accompanied by special guests: singer MARINA and musical group Little Image. As a minimal concert goer, the anticipation for this event built up until Sunday hit, and the tests and homework assignments I raced past made it worthwhile. After all, a concert is an escape from reality and an immersion into music.

As I arrived at the grounds with my sister, my nerves were shaky, my head was pounding and crowds of people circled around us. Though we hit some roadblocks in our planning, we were able to move past them and find our way to our seats. The first opener was an alternative/indie band that called themselves Little Image, but we did not pay them any mind. I held more excitement for MARINA, since she had been my main reason for coming to this concert. Little Image played as groups of people flooded the massive arena, in what felt like years in songs total. However, their fanbase did make themselves known by making sure their faces turned into tomatoes and their lungs fell to the ground.

A backdrop replaced the Little Image name with the next artist’s as the lights went from black to red. The beat dropped and the second opener, who is my favorite, MARINA, the electro-pop singer who was recently known as Marina and the Diamonds. The crowd went wild as they saw her head appear, and she performed her first out of 14 songs called “Ancient Dreams,”

the title of her recent album.

She carried the crowd with confidence and flew through her setlist with ease. The performances had amazing lighting and energy that fit the theme of each song. For the die-hard fans out there, speaking for myself, it was lovely to see the same aesthetic from the albums live in person. For example, as she began to sing her most-known songs out of her *Electra Heart* era and *The Family Jewels* album, pink lights filled the arena as “Primadonna” was being performed. This song came from a softer aesthetic along with other songs such as “How to Be a Heartbreaker” and “Bubblegum B***h.” The *Family Jewels* selection of songs included “Oh No” and “Hermit the Frog,” which were mostly of a purple and green arrangement.

It was clear that MARINA aura gave off siren vibes, and her singing was alluring especially during “Froot,” this being one of her sultrier songs. The one downside of her set was the positioning of the lights, which stunted her freedom as they blocked the exits to the main stage. This didn’t allow her much movement until “How to Be a Heartbreaker,” which she had more fun with once she found another set of stairs to the main stage. Overall, MARINA’s set was entertaining as she spoke to the audience ensuring we all connected with her, but I did not like that she didn’t say goodbye.

Intermission began and more anticipation sunk in for the thousands of people; a timer appeared on the screen counting down until Panic! at The Disco would arrive onstage. Starting from 9:59 minutes, I conversed with my sister to pass the time.

Fog rose from out of the stage as the clock went off. The lights turned dark, and the U-shape of the stage brightened in broken lines on and off; the crowd went crazy, in what felt as a roar as the arena appeared to shake.

As the drummer began playing, the bassist and guitarist, Nicole Row and Mike Naran, who lead the stage, walked out to their places. Brendon Urie walked onto the stage right after in his first of many jackets: black with a yellow stripe, a rainbow designed jacket, and my personal favorite, a white one.

He sang a total of 25 songs with amazing visuals. The atmosphere was like something out of a movie; people were connected together in the moment, throughout each song, and gracefully immersed in the energy.

Though I did not necessarily know every song by heart, it was still extremely hard not to enjoy every moment of every second of this. My top six favorites out of 25 songs off their set were because of visuals, crowd interaction, vibe, and performance, and easily went to “Death of a Bachelor,” “I Write Sins Not Tragedies,” “Gospel,” “Nine in the Afternoon,” “Say Amen (Saturday Night)” and “Miss Jackson.”

Ending at 10:00 p.m., I was shocked at how fast time passed and how early it had still been. Between the riffs and Urie’s signature vocal belts, this concert experience was added to my top 10 list of the best concerts I’ve been to. It was just a feeling everyone should be able to experience at least once in their life.

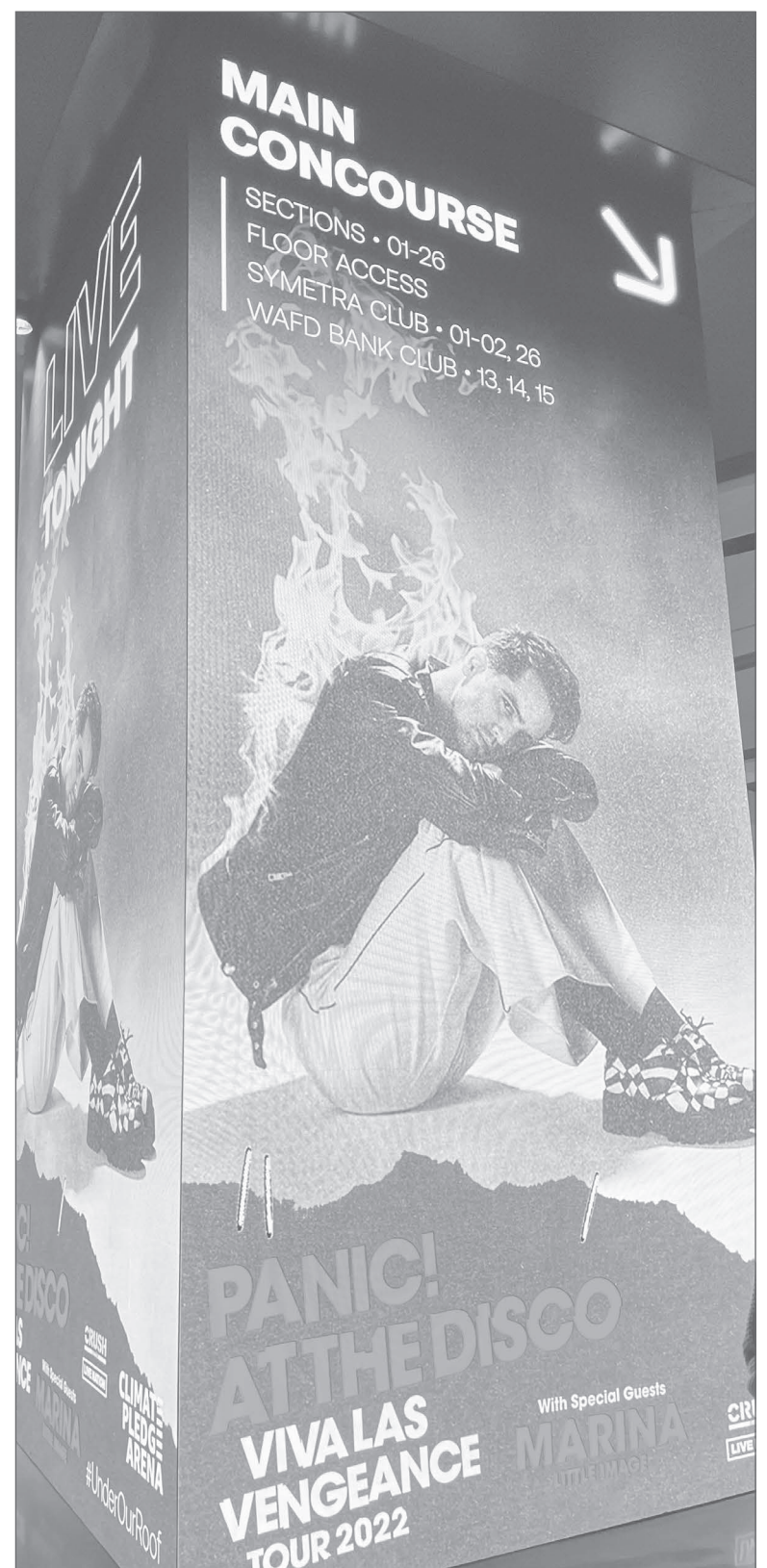
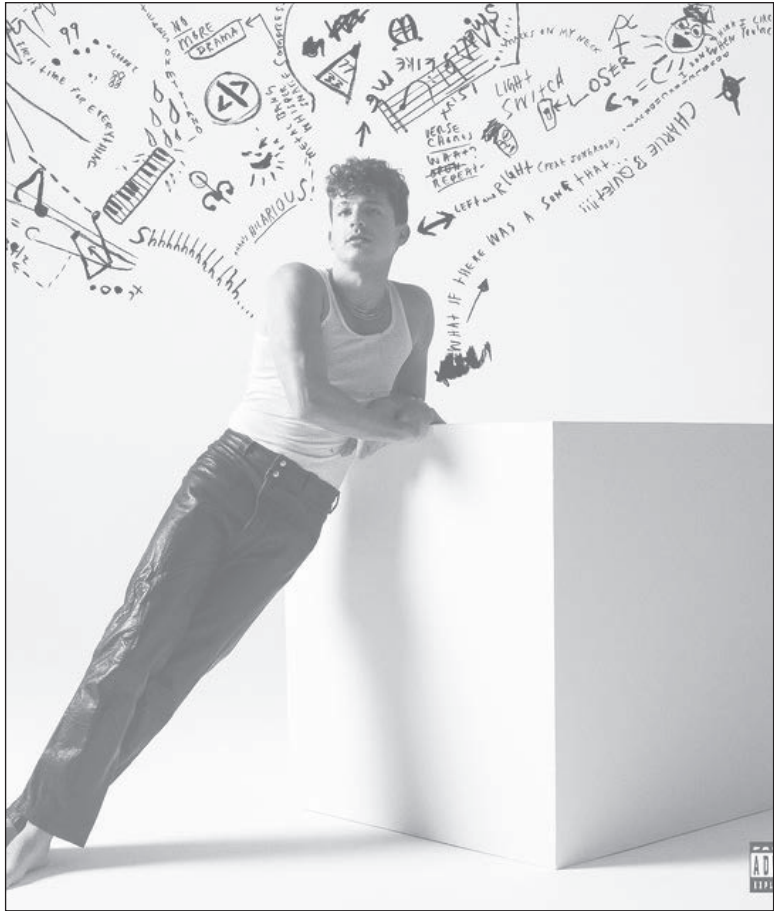


PHOTO BY KIARRA BLAKELY-RUSSELL

A poster of the Viva Las Vengeance tour for “Panic! At The Disco.”

Charlie Puth's newest album "CHARLIE" has only six new songs

With half of the songs already released as singles, "CHARLIE" does not add much, but it adds just enough.



Album Cover of "CHARLIE" by Charlie Puth.

PHOTO BY @CHARLIEPUTH VIA INSTAGRAM

By ANGELO ALEGRE
A&E COLUMNIST

Charlie Puth has recently come out with the full release of his third studio album titled "CHARLIE," which follows the theme of breakup. Charlie Puth uses this third album as a way to get through his emotions, as well as to just do what he does, which is produce music.

Prior to the full release of

"CHARLIE," Puth released six singles, which were "Light Switch," "That's Hilarious," "Left and Right," "Smells Like Me," "I Don't Think That I Like Her" and "Charlie Be Quiet!."

"Light Switch" was a song that Puth made after helping in the production of "STAY" by Justin Bieber and The Kid LAROI. This song follows the upbeat vibe of "STAY," and the lyricism came from a random TikTok that

Puth uploaded showing his process of producing music.

"That's Hilarious" is inspired from a breakup that impacted the artist heavily, which was from his relationship with Charlotte Lawrence back in 2019.

"Left and Right" is a collaboration song with Jung Kook from BTS, and follows the idea of getting through a breakup.

"Smells Like Me" continues this trend by talking about his hopes that his ex will not forget him.

"I Don't Think I Like Her," much like the previous, follows the trend and talks about how the artist is done with love; for now at least.

Finally, "Charlie Be Quiet!" is about how the artist is trying to move on, but will not fully express himself as he is scared that the same thing will happen again.

The songs that dropped with the full release of "CHARLIE" are "There's A First Time For Everything," "Loser," "When You're Sad I'm Sad," "Marks On My Neck," "Tears On My Piano" and "No More Drama."

"There's A First Time For Everything" is an upbeat love song full of regret and rhythm. In this song, Puth shares his disbelief that he misses his ex, and this could be seen in his lyrics such as "Never thought I'd actually miss you... but maybe there's a first time for everything." Much like the singles he released, this song does not stray far from the idea of a breakup, and the rest of the songs that follow aren't much different.

"Loser" starts with some fun wordplay, rhyming loser with "lose her." It is a song that shares what Puth thinks about his past relationship. He tries to forget about it all, but nothing works at all and he cannot stay away from it. This can be seen in his lyrics like "And I stay up like three or four nights so I won't dream about us, wake up with no luck."

The generic, slow-paced love song filled with piano, "When You're Sad I'm Sad" is nothing all too special. There are much better slow-and-sad love songs out there, and this falls in the middle of all of that. The only thing that helps this song stand out a bit from the rest in the genre is Charlie Puth's amazing voice, and this is most prominent when he sings "So I take you back 'cause when you're sad, I'm sad."

As one of the most repetitive songs on the album, "Marks On My Neck" is an easy song to pass on. With a slightly catchy, yet redundant chorus, there is no depth. With only two different verses, the song is missing a lot, especially when those two verses keep the same rhythm, but interchange lyrics such as "I should've never, have never" with "I tried to cover it, cover it."

"Tears On My Piano" has imperfections that make for a great song as the beat only consists of two instruments: a drum kit and the piano. Like "Marks On My Neck," this song

is repetitive, but Puth's vocals make up for it as he sings "I won't name any names, I just want you to feel (all these tears on my piano)." With lyricism like this, it is clear that the song is inspired about letting his ex know how he feels. One downside to this song, however, is the rhythm of how he sings "all these tears on my piano" as it just feels awkward and out of place in the song.

Puth changes it up a bit with "No More Drama" by singing about feeling good and getting over the breakup. The upbeat style of the song keeps it more fresh than the rest of the album as well. One great thing about this song specifically is the way Puth sings "I got no more drama in my life," as just one listen and the rhythm will be stuck in your head.

Overall, with only six new songs, Charlie Puth's newest album "CHARLIE" is a bit better than average. Filled with mostly love songs, with similar types of beats, it could get repetitive quickly, but the upside is that Charlie Puth's amazing voice makes it worth listening to.

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