

COMMUNITY



EXAMINING OUR CULTURAL CONDITIONS
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B-ball is Back!

LBCC men's and women's teams get rolling over winter break

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THE LINN-BENTON
COMMUNITY COLLEGE

COMMUTER

The Commuter is the weekly student-run newspaper for LBCC, financed by student fees and advertising. Opinions expressed in The Commuter do not necessarily reflect those of the LBCC administration, faculty and students of LBCC. Editorials, columns, letters, and cartoons reflect the opinions of the authors.

Letters Welcome

The Commuter encourages readers to use its "Opinion" pages to express their views on campus, community, regional and national issues. The Commuter attempts to print all submissions received, but reserves the right to edit for grammar, length, libel, privacy concerns and taste. Opinions expressed by letter submitters do not represent the views of the Commuter staff or the College. Deliver letters to:

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SNOWMAGEDDON

Willamette Valley experiences harsh January weather

The second weekend of 2017 gave way to unusual weather in the Willamette Valley and the foothills of the Cascades.

Snow and freezing rain accumulated as the weather became more severe. Linn-Benton's main campus in Albany received 1-1/2 inches to 2 inches of soft, powdery snow. The Corvallis and Lebanon LBCC locations received a similar forecast of snow and ice.

"It's made it difficult to find rides to work," said Natasha Hertz, a Lebanon resident. "The weather has forced me to be around 10 to 30 minutes late every day."

Although the National Weather Service said the snow would be partially melted by the morning of Sunday

Jan. 8, snow was still present, lightly melting once sunrise hit and interfering with schedules everywhere.

Residents were surprised by the unexpected weather, from its early arrival to its late departure.

I was a bit surprised as all the weather channels said it was only supposed to have freezing rain," said Dylan Johnson, an Albany resident. "I enjoy this weather, and having an AWD car helps."

LBCC cancelled classes and events for Jan. 7 due to the inclement weather. An e-mail was also sent out asking that staff and students "stay safe out there."

Classes were cancelled for University of Oregon, as well as Oregon State University. LBCC was opened for the

first day of classes on Jan. 9, and asked students to use good judgment as they drove on the roads.

Some people weren't happy about Linn-Benton's decision to not cancel classes, however.

"Roads were closed around my house, OSU was closed, and Albany schools were closed but not LBCC," said Kendall LaVaque, a student at LBCC, "I went to my class, drove all the way from Keizer, just to see a note on the door that my class was cancelled."



STORY BY

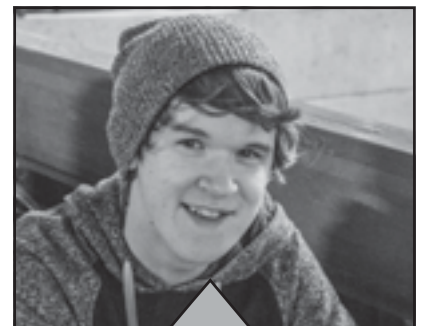
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CAMPUS VOICE

"With all the snow this last weekend did you do anything crazy or cool in your car/truck?"

**DANIEL MCMINIS**

"AT MY SCHOOL THERE IS A TURN INTO THE PARKING LOT AND I DRIFTED MY DODGE NEON AROUND THE CORNER WHILE LISTENING TO THE TOKYO DRIFT THEME SONG."

**COLIN GILES**

"I WAS MAROONED AT MY GIRLFRIENDS HOUSE, I TRIED TO DRIVE HOME BUT MY MAZDA MIATA KEPT SPINNING OUT."

**KENDRA VORCE**

"WHILE I WAS DRIVING DOWN A ROAD IN MY VW BUG I ALMOST SLID OFF THE ROAD INTO THE ROCK CORY BELOW THE CLIFF, I TRIED TO BRAKE BUT I SLIDE ACROSS THE ROAD INTO THE GUARDRAIL."

**BRANDON BOX**

"I DID DONUTS IN THE SNOW WITH MY TOYOTA TACOMA."

**SAMUEL BLACK**

"I WENT TO AN OPEN PARKING LOT AND DID SOME DONUTS WITH MY FORD RANGER, I GOT STUCK ONCE BUT I JUST PUT IN 4WD LOW AND CLIMBED OUT."

STORY AND PHOTOS BY
ELLIOT POND

LBCC CELEBRATES 50TH ANNIVERSARY

Faculty and staff honor recipients of Founder's Award



"It only took nine months from that vote until the first classes were held," said McArdle, in reference to how quickly the community came together to make LBCC a reality.

"Isn't it hard to imagine this community without Linn-Benton Community College?" asked McArdle. "This college has transformed the lives of hundreds of thousands of people."

McArdle introduced Greg Hamann, president of the college, to the podium. Hamann spoke about the 2-to-1 margin LBCC faced, and the amount of work and effort the community made in order for LBCC to happen. Hamann then welcomed former mayor Russell Tripp.

"In addition to his work in planning and promoting the idea of LBCC, he served on the LBCC Board of Education for the first twelve years," said Hamann.

The LBCC Foundation gave out five Founder's awards in previous years. This year they gave out eight to people who were involved within past and present times of the college's history.

Previous recipients are that of the late Dr. Bob Adams, an early senior administrator for LBCC; Rosemary Bennett, who wrote a book about the history of LBCC and how it came to be; Bob Ross, the first full-time faculty member at the college; James Goode, who served on the board of education one year after LBCC was created; and former Mayor Russell Tripp, who advocated for the college's approval in 1966.

"It was the busiest time of my life," said Tripp in response to his advocacy for LBCC in the late 1960's. "We would meet every couple of nights for LBCC, of the course the city was having a couple of meetings every night, so I didn't get home very often, but it was a wonderful and busy time, I was young enough then, so I enjoyed being busy."

Individuals honored during the event were that of: Carol Bures, Bill Maier, Charlie Mann, Dick McClain, Joyce Moreria, Margaret Orsi, Bill and Jane Siebler, and

AT A GLANCE

Carol Bures, the college's first staff hire in the summer of 1967 as a secretary and later became a switchboard operator.

Bill Maier, who was hired on as a business manager in 1969 was known for coordinating celebrations at LBCC.

Charlie Mann, who was hired in 1969 as a developmental studies instructor, received the President's Award for Excellence in 1986.

Dick McClain, who was hired in 1969 as a baseball coach who won the 1992 Distinguished Staff award, and later retired from teaching to become the executive director of the Northwest Athletic Association.

Joyce Moreira, who was hired on in 1972, was a business technology faculty member and established a scholarship in honor of her late husband Anthony Moreira for LBCC business students.

Margaret Orsi, who was hired in 1969, served as secretary to the president of the college, and was given the LBCC Distinguished Staff Award in 1990.

Bill and Jane Siebler are a couple who have supported LBCC through their donations and work with the Benton Center Ceramics Lab and Main Campus art department.

Bob and Judy Talbott, who assisted Rosemary Bennett in her completion of her book on the history of LBCC.

finally Bob and Judy Talbott.

"It's very encouraging to see all that has taken place, not only in Albany, but Lebanon, Corvallis, and Sweet Home," said Tripp, "It's more development than we ever thought would take place, we knew it would be a great thing for this community."



STORY BY

HANNAH BUFFINGTON
@JOURNALISMBUFF



UPCOMING EVENTS

Jan. 11

Home basketball games vs. Umpqua Women's at 5:30 p.m. in the AC Men's at 7:30 p.m. in the AC

Jan. 14

EDI/DAC for a co-sponsored screening of Selma PIX Theatre, Albany, OR, at 10 AM Home basketball games vs. Chemeketa Women's at 5:30 p.m. in the AC Men's at 7:30 p.m. in the AC

Jan. 16

LBCC closed for Martin Luther King Jr. Day

Peace Breakfast and Dr.

Martin Luther King Jr. Celebration Keynote Address at OSU Franchesca Ramsey will deliver the Keynote Address at 11 a.m. Breakfast at 9 a.m. 725 Southwest 26th Street

Dr. Martin Luther King Jr.

Celebration Peace March Join the Oregon State community for a Peace March from the La Sells Stewart Center to the Student Experience Center Plaza. 12:30 p.m.

Jan. 17

Brenda Tracy: From Victim to Survivor to Activist

Talk from 2 p.m. to 3:30 p.m.

in Cascade A & B Fireside Chat: Bring Your Whole Self to Work Fireside Room at LBCC, 2:30 to 3:30 p.m.

Jan. 18

Serigraph prints by print maker Gabrielle Hahn reception LBCC's SSH Gallery, noon to 1 pm

Jan. 18 & 19.

LBCC Blood Drive Calapooia Center, Cascade View A & B, from 10:30 to 4 pm

Jan. 19

Oregon Transfer Day Representatives from 17 different colleges will be available to speak with students in the Commons Cafeteria from 10 a.m. to 1 p.m.

Feb. 8

NSH Artist Reception LBCC North Santiam Hall Gallery Exhibit "Printing the Gamut" shows Atelier 6000 prints, from noon to 1 p.m.



WALIDAH IMARISHA TALKS

Punk, "Genocide", and Her Racial Ideology

compelling to me. I also think even though I wasn't able to articulate it as a child, I understood that the aliens were more like me, than I was like most of the main characters.

How do you decide which outlet you want to use when curating new writings?

Most of the time it's not a conscious decision, if I'm just writing, it'll come out however it comes out. Sometimes I have no idea what it is I'm like: Is that a poem? Is that a short story? I don't know what that is. Is that an essay, a personal essay? Sometimes it's about the projects I'm working on, or things people ask me to do.

I used to be in a punk band; I started liking punk in high school and I definitely felt like it spoke to my feelings and my rage and my sensibilities. I really was drawn to the idea that we can do it ourselves, to be creative, and to question everything we're told.

And also, when I discovered mosh pits I was like: this is an amazing outlet for the rage I feel as a young black woman every single day.

How old were you when you started getting into punk?

I started getting into punk while I was going to high school, I must have been 15 or 16, when I lived in Springfield, Ore., and it was all white. The bands I listened to were white, the people were white, and there were three of us who were brown. So I was like "I guess this is a white thing and I like it."

I was lucky enough when I moved to Philadelphia, to the East coast, I got to meet punks of color, and folks who were very clear that actually punk music is rooted in black music. So I ended up hearing the band that I joined Ricanstruction. They're all Puerto Rican, and considered themselves to be black.

They talked about the fact that Puerto Rican folks, caribbean folks, all have African heritage, and are black regardless of shade and facial features. It was really helpful because my mom is white and my dad is black, so obviously I grew up with white people being very clear that I was black. But also not necessarily feeling like I connected everywhere with "blackness" entirely.

So it was really useful to engage with these folks who were like "black is a political decision, and we choose to be black because we stand in solidarity with people who are the most oppressed." And I was like "Word! Alright." They were incredible musicians, all of them were some of the best musicians for their fields that I've ever met, and they were also all rooted in the intersections of music.

They loved punk, they also loved salsa and reggae, and hip hop; every form of music, soul and rock. Our lead singer used to say we committed "genocide" by saying "these aren't neat boxes, this is all music," and he was like "this is all black music," and it all has common roots, so we don't have to be like "this is our punk song, this is our soul song." So people would listen and be like "we don't know what ya'll are doing."

That's the best part, when you can't fit someone in a category, when it's just something that you feel.

I'm really glad I came into punk, and came to that band for many different reasons. I think it gave me my political ideological foundation, but I also think it really influenced my own writing of saying "I don't have to accept genres,

and I can commit genocide in my writing as well."

I think with "Octavia's Brood," and the science fiction anthology written by organizers that I edited, when I approached publishers they were like "we don't even know how to sell this, or market it." And we were like that's fine we're committing genocide, we don't have to be put in a little box.

Especially with my latest book "Angels With Dirty Faces," I actually had an agent who said "I love this book, it's amazing, but I have no idea how I would market it to a publishing company. Because it's memoirs/true crime/analysis/racial ideology/sociology/ with poetic writing, I don't know where it fits."

It certainly makes commercial success harder, but I think it makes life more organic and real to be your full, complete self, and bring all of your pieces to all that you do.

On her racial ideology

It was really important for me, learning about black liberation movements, especially the Black Panther Party, and getting to engage with political prisoners from that era. Specifically Sundiata Acoli, a former Black Panther and political prisoner.

I started writing him while I was in college, and then when I moved to Philadelphia he was being held in Pennsylvania, so every month I would go visit him. I think it was really helpful for my racial ideology, because I think I had a little of what I call "the bi-racial blues," of being like "I don't fit in anywhere, no one wants me."

Sundiata was helping me see the differences between different community's reactions, because I think a lot of times, when, especially mixed black folks are feeling like "white folks don't want me; black folks don't want me."

But what Sundiata said was often times when black folks were saying things like "you sound white," or "why do you act like a white girl," what they're saying is, "are you going to take the privileges that you have, that I can very much see you have and leave us when it becomes convenient, or are you going to be part of this community?"

It was life changing. I think I was 18 or 19 when he told me that and we were in a prison visiting room, and I wanted to cry.

On Black Lives Matter

I think it's an important movement that's happening right now. There's a struggle for justice in every generation, every generation has work to do.

I feel like Black Lives Matter is part of a long lineage of black survival movements in this nation that says "we will claim our right to exist. And we will claim our right to exist as we want to exist, not as you tell us we should exist."

I think focusing on Black Lives Matter, what we do want, is visionary. It's also science fiction, because black lives don't matter to mainstream America, and they have never mattered to mainstream America. It's kind of pulling this future into the present.

It's saying "we will live this science fiction dream as if it was reality, until it becomes reality."

"I think writing should be less like a factory and more like a garden, nurturing and watering, but allowing what is growing to take new, sometimes surprising, and often beautiful shapes," Walidah Imarisha tells me.

The first time I met Imarisha was in January, 2015, when she was featured as the keynote speaker to present "Oregon's Racial History and King's Vision of Justice," for a Martin Luther King Jr. Celebration at the Majestic Theatre, in Corvallis, Ore.

You couldn't deny the power of her presence when she spoke: she was confident, fearless, and completely unapologetic for who she is and what she stands for. I remember the instant goosebumps when she kicked off with a spoken word poem, and by the end of her presentation the entire theatre stood for a round of applause. I thought to myself "I want to be like her one day, I want to have that kind of impact with my words." Since then, I've attended a book signing, multiple lectures, workshops, and have been lucky enough to sit one-on-one for a personal interview with Imarisha.

Imarisha is a public scholar, spoken word artist, writer, activist, journalist, and educator, who currently lectures at Stanford University's Program of Writing and Rhetoric. She's taught at Portland State University's Black Studies Department, Oregon State University's Women Studies Department, and Southern New Hampshire University's English and Literature Department.

Growing up on military base, Imarisha says the support from her mother showed her the possibilities of what she could achieve.

"My mom has been very foundational to me. She doesn't necessarily call herself a feminist, but she absolutely is where I learned feminist principles," said Imarisha. "She was like 'We're going to travel, we're going to see the world, we're going to do what we want to do, and I'm not going to let someone tell either of us what we can or can't do.' She also always taught me to be true to myself."

She is well known for her statewide presentation: "Why Aren't There More Black People in Oregon?" and for creating the expression "visionary fiction." Some of her work includes but is not limited to: author of the poetry collection

"Scars/Stars," and the creative nonfiction "Angels with Dirty Faces: Three Stories of Crime, Prison, and Redemption," co-editing the anthology "Octavia's Brood: Science Fiction Stories from Social Justice Movements," and was an editor for the anthology "Another World is Possible."

Alyssa Campbell: Has it always been a dream of yours to be in the position that you're in with your career?

Walidah Imarisha: I definitely always wanted to be a writer. And I think the idea of communicating ideas and thoughts is something that's foundational, and kind of the core of everything that I do. I think it's more about finding different mediums for conveying ideas, and starting conversations, getting folks to think differently.

I definitely see all of my work as intertwined and interrelated. Sometimes poetry is more effective for some things, sometimes an academic format is more effective, sometimes poetry writing workshops are more effective. All the time science fiction is more effective.

I also feel the core of everything I do is a commitment to justice and a commitment to trying and revisioning the world and dreaming better futures, and so I think my life has taken a very circuitous route and gone many different places, I'm doing things that I didn't imagine I would be doing. But I think that it was kind of keeping that as my guiding light, as my north star, and it has never steered me wrong.

When did your love for sci-fi begin?

Science fiction was one of the few genres where you actually got to see through the eyes of "the other." And they may be a green person, or someone with tentacles, but the ways they were treated felt much more familiar.

Part of what drew me was that I got to hear stories from the alien's perspective, from the perspective of people who felt familiar. Unfortunately, I wasn't getting to read literature written by folks of color, but it felt like I was getting closer to hearing marginalized voices than in most other genres.

The space of saying whatever you can imagine is possible was incredibly



STORY AND PHOTO BY
ALYSSA CAMPBELL
@ALYSSAFAYEC

Through Agony. Is Now.

I.
Dear Amiri Baraka,
I am also inside someone who hates me.

I have been shedding
These layers,
This skin,
Trying to crack
This shell -

See, I do believe the only way to
escape this cycle
is to free ourselves
from fear.

I've raised my hand from the
pits of darkness, praying
someone would grab it and
Save me.

And when I finally saw some light
on the other side,
I looked into the eyes of my saviour
only to realize -

I
was
always
waiting
for

Me.

II.

Returning to darkness

because --

I was always told paradise
Is luminous,

but

Lost
sight
from
all
the
rays.

by Alyssa Campbell



DID YOU KNOW?

Bayard Rustin was a lead organizer of the 1963 March on Washington. He worked with Martin Luther King Jr. as his strategist, organizer, and advisor. Since Rustin was an African American queer male, he was kept in the background and his work went unnoticed. On Nov. 20, 2013, President Obama honored Rustin with the Presidential Medal of Freedom.

Sexual assault survivor • Advocate • Activist

Brenda Tracy

Break the Silence
Change the Message

"It has taken
many years
to find my
voice.

I have learned
that your
voice is my
voice, and
mine yours.

I see you,
I hear you -
and you
matter."



Tuesday
Jan. 17

2 p.m.

LBCC

Calapooia Center
Cascade A&B



Persons having questions about or requests for special needs and accommodations should contact the Disability Coordinator at Linn-Benton Community College, RCH-105, 6500 Pacific Blvd. SW, Albany, Oregon 97311, Phone 541-917-4289 or via Oregon Telecommunications Relay TTD at 1-800-735-2900 or 1-800-735-1232. Contact should be made 72 hours or more in advance of the event.

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Center for Accessibility Resources (CFAR): Assist CFAR staff with operations and greet guests while maintaining a welcoming environment. Encouraging students to be self-directed learners, while assisting them with accommodations. May help with training students to use assistive technologies as well as help them strategize toward academic success. Basic office skills; answering phones, computer research, copying, faxing, scanning and data entry. May assist with on-campus events. Must be available for a structured weekly work schedule. Requirements: Patience, good listening skills, team player with ability to work in groups or independently. Multi-tasking skills and staying focused to task completion. Need ability to maintain confidentiality. Preference: computer experience, word processing, accurate typing and spelling. Position viewable on the work study database, if you have been awarded work study. Please email Carol Raymundo with any questions: raymundo@linnbenton.edu

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OREGON'S RACIST ROOTS

Founded in white supremacy, what does Oregon's history mean now?

Unlike the rest of the historical United States, Oregon didn't just enslave and then segregate black people; the state criminalized their very existence.

Under the first exclusion law passed in 1848, black people in Oregon were the first true "illegal aliens" in the state. Oregon was the only state to enter the Union with racial exclusion laws.

"The object is to keep clear of that most troublesome class of population [blacks]. We are in a new world, under the most favorable circumstances and we wish to avoid most of those evils that have so much afflicted the United States and other countries," said Peter Burnett, in support of the law. He later became the first governor of California, according to The Oregon Encyclopedia.

Those of black or mixed-race heritage could not live in, own property or make contracts in Oregon. Though the exclusion law was repealed in 1926, throughout the 1900s many towns in Oregon maintained what were known as "sundown towns," where black people were not allowed after sundown. These towns included Lebanon, Salem, and Eugene.

With roots tangled so deep in racism, what does this state's past mean for present-day Oregonians?

Many of the state's residents are unaware of this history, or know only that Oregon was one of the few states to outlaw slavery. Although this is true, it's not for the reasons one might hope.

While the climate in pioneer-day Oregon was anti-slavery, it was also anti-

black. Slavery was seen as an economic threat to many of the poor white farmers who moved to the territory.

From its founding, Oregon experienced over 200 years of racial brutality and white supremacy, even electing Walter Pierce, a member of the Ku Klux Klan, as governor in 1922.

In the 53 years since the Civil Rights Act of 1964, progress away from this racist culture has undoubtedly been made. Yet, with a past so firmly ingrained in racist rhetoric, is it possible that we have really come so far in only a quarter of the time that it took to create this state of whiteness?

Oregon has a population that is only 3 percent black. If you are a white person living here, it may be easy to overlook a culture that favors and empowers white people more than people of color. After all, it's the status quo and you live your existence surrounded by other white folk. The racist culture persists, seeping through and escaping the notice of those unaffected.

Can this much homogeneity really be a positive, progressive state of existence? Oregon's founders intended for this striking lack of diversity, and it has persisted through generations.

On the other hand, if you are a person of color, perhaps you've felt a societal pressure thrusting you into a state of "otherness," stinging against your skin daily. Perhaps you've even experienced instances of blatant, violent racism in Oregon. I hope against hope that I've

got that all wrong; our experiences are individual, unique, and I cannot possibly know yours.

However, history has shaped our current collective experiences. The past should not be forgotten or swept under the rug. In order to transform the psyche of our society into something better, in order to mend wounds and understand our current experiences, we must look backwards.

"It is the lived history and the living legacy of people in our communities," said Walidah Imarisha, writer, educator, and poet.

Imarisha addresses Oregon's racial history in her touring conversation and lecture project, "Why Aren't There More Black People in Oregon? A Hidden History."

"Oregon's very foundation was created as a white homeland, a white nation-state," said Imarisha.

"I think that Oregon is useful to study specifically because it is not different from the rest of the country," said Imarisha. "The policies, ideologies and practices that shaped Oregon shaped this entire nation. The difference with Oregon is that they were bold enough to write it down, a lot."

Despite being criminalized in Oregon, many black people moved to Portland as railway workers, after the completion of the Transcontinental Railroad. Though blacks were redlined to segregated neighborhoods, a thriving culture and community emerged in the Albina

neighborhood, according to Imarisha.

"There were never supposed to be black communities in Oregon at all, and the fact that black communities are here, that they have created institutions and that they have set down roots is important to recognize," said Imarisha. "That this is a form of not just survival, but transformation."

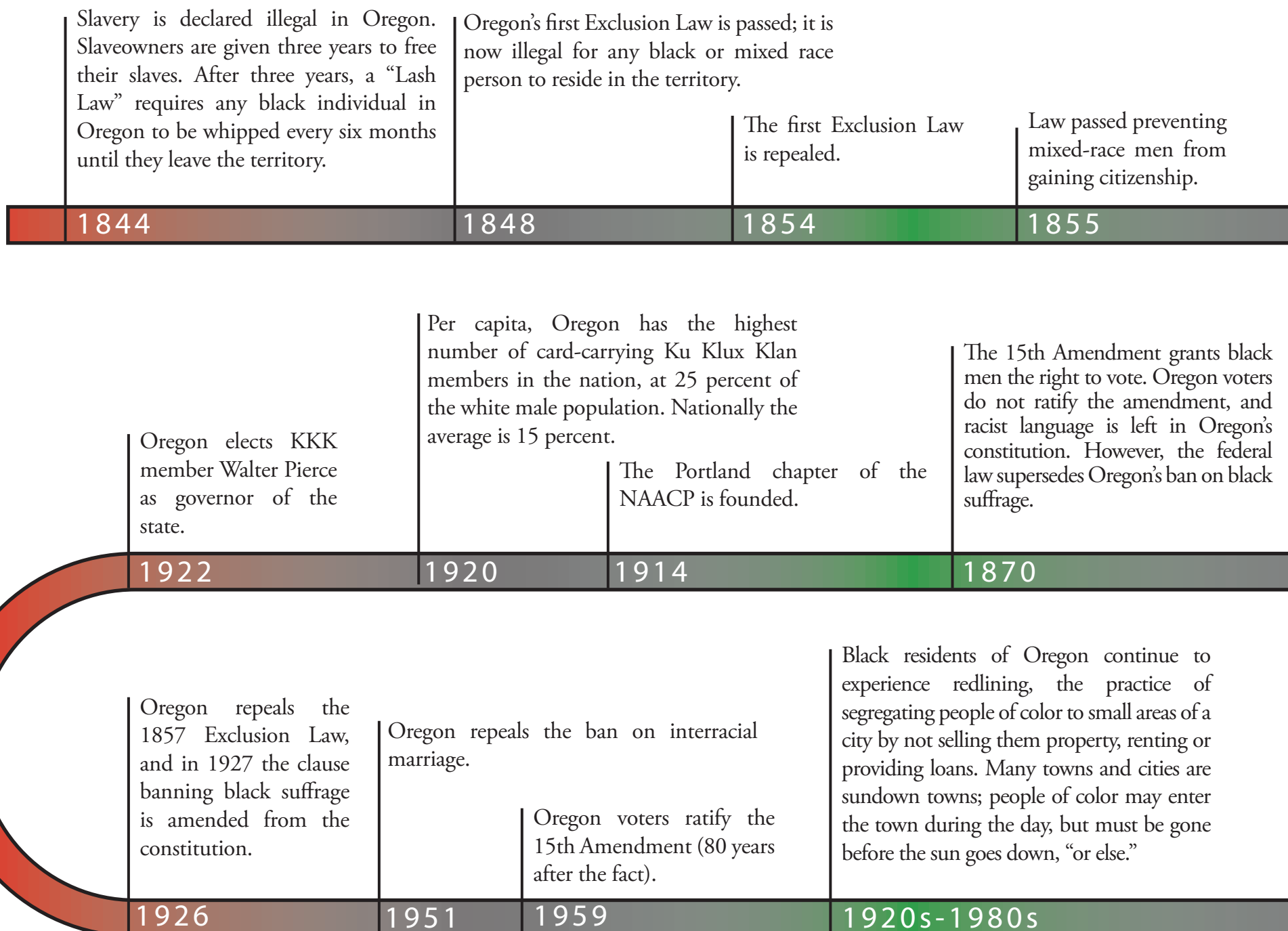
It is vital that the people of Oregon encourage further positive transformation and diversity. It's all too easy to step back into the blurred lines of complacency; it takes bravery to confront ourselves.

After the presidential election in November, The Oregonian reported a "rise in bullying and racial intolerance" in Portland's public schools. The specific instances included a senior prank suggestion at Lake Oswego High School that read, "Create a club called Ku Klux Klub and find every black kid and sacrifice them."

It is clear that Oregon and its white inhabitants need to examine the past and the present, and the direct effects of the current culture climate. Oregon is so often viewed by the rest of the world as a blue, liberal state. But who are we really, Oregon?



COLUMN BY
EMILY GOODYKOONTZ
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CHIEF KLUXERS TELL LAW ENFORCEMENT OFFICERS JUST WHAT MYSTIC ORGANIZATION PROPOSES TO DO IN CITY OF PORTLAND



"Oregon's very foundation was created as a white homeland, a white nation-state," said Imarisha.



Walter Pierce

A new Exclusion Law is voted into Oregon's Bill of Rights. This clause outlaws black individuals from being in the state, owning property, and making any contracts. Essentially, being black is outlawed in Oregon.

1857

Oregon becomes the only state admitted to the Union with a racially exclusive law in its constitution.

1859

Census: Out of 52,000 people in Oregon, 124 are black.

1860

The 14th Amendment is passed, guaranteeing universal citizenship rights.

1868

Civil War ends and the 13th Amendment to the U.S. Constitution abolishes slavery.

1865

Interracial marriage banned. An annual \$5 tax implemented on individuals residing in Oregon with black, Chinese, Hawaiian and mixed-race heritage. If an individual could not pay, they could be put to work for 50 cents a day, maintaining state roads.

1862

The Civil Rights Act outlaws discrimination based on race, color, religion, sex, or national origin.

1964

Race riots in Portland's Albina neighborhood.

1967-1969

Avel Louise Gordly is the first black woman elected to the Oregon State Senate.

1996

Racist language is finally removed from Oregon's constitution.

2001

ROGUE ONE

A STAR WARS STORY

COURTESY: DISNEY

MOVIE REVIEW:

Rogue One

PRODUCTION: Disney

STARRING: Felicity Jones, Diego Luna, Ben Mendelsohn, Donnie Yen, Riz Ahmed, Jiang Wen and Forest Whitaker

DIRECTOR: Gareth Edwards

GENRE: Sci-Fi

RATED: PG-13

OVERALL RATING: ★★★★★

REVIEW BY STEVEN PRYOR

After the massive critical and commercial success of “Star Wars Episode VII: The Force Awakens,” Disney has released the first of many planned spinoff films in the form of “Rogue One.” Director Gareth Edwards has delivered a spectacular starting point for more of these spinoffs, even if it doesn’t quite reach the heights of the previous films.

The film, which bridges the gap between the events of “Revenge of the Sith” and “A New Hope,” details the events of the Rebel Alliance’s first major victory against the Galactic Empire in the theft of the Death Star plans. A brave group of heroes led by Jyn Erso (Jones) and Captain Cassian Andor (Luna) carry out this mission in the face of nigh-impossible odds. Helping this squadron are snarky but intelligent droid K2S0 (voice of Alan Tudyk), blind mystic Chirrut Imwe (Yen), explosive gunman Baze Malbus (Wen), communications specialist Bodhi Rook (Ahmed), and Clone Wars veteran Saw Garrera (Whitaker).

Standing in their way are not only familiar villains such as Darth Vader (voice of James Earl Jones) and Grand Moff Tarkin (a CGI recreation of the late Peter Cushing), but new enemies such as Director Orson Krennic (Mendelsohn). The result not only strengthens the connections between the other films, but also has a surprisingly human look at the conflict. Even with clearly-established heroes and villains, the lines between good and evil are more ambiguous than one would expect them to be in the world of “Star Wars.”

Much like how “The Force Awakens” invoked memories of the original trilogy and also expanded the

saga, “Rogue One” makes full use of what was given to the creative team as well as providing a few unique flourishes of its own. In behind-the-scenes material, Edwards likened the experience of directing the film to a young boy playing with “Star Wars” merchandise in their backyard. The analogy fits incredibly well, as Edwards came up with what would happen if that boy grew to be a man and was given a camera and a \$200 million budget to bring his vision to life.

With many advances in special effects made since the original trilogy, “Rogue One” benefits greatly from only using CGI when it has to, primarily focusing on practical special effects. Continuing the precedent set by “The Force Awakens,” the film features lavishly-detailed sets and numerous stormtroopers (including new “Death Trooper” and “Scarif Trooper” variants) are portrayed by real stuntmen as opposed to CGI doubles.

Yet even as a film that helps strengthen the connections of the rest of the “Star Wars” saga, some of the best moments come from the smallest touches. As Edwards proved with the indie gem “Monsters,” and his dark reimagining of the “Godzilla” franchise, the story and characters are every bit as important as the visual splendor. By the time the titular “Rogue One” group finally makes their daring heist, they establish themselves as a tight-knit family that’s willing to sacrifice everything for the chance of something greater than they could ever imagine. Much like Rey before her, Jyn Erso’s arc is largely motivated by losing her parents at a young age. As her father Galen (Mikkelsen) is forced against his will to help construct the Death Star as he’s

taken away by Krennic, you can easily feel the pain she goes through.

While the film is decidedly darker than “A New Hope,” it is also lighter in tone than “Revenge of the Sith.” Even as the film helps establish the Rebellion as a force to be reckoned with against the Empire, it never forgets that any important victory is never truly easy. Even when a single reactor ignition from the Death Star can destroy entire cities in a manner that makes an a-bomb look like a bottle rocket, one of the biggest moments is something as simple as Jyn and Cassian embracing on the beach in the heat of battle. Even K2S0 does genuinely want to help the rebels, warts and all.

Even with the aura of familiarity from prior films (as well as the circumstances of “The Force Awakens” being a tough act to follow), this first of many planned “Star Wars” spinoff films is still an ideal blockbuster for one of the most turbulent time periods we’ve faced in ages. Much like how the “Star Wars” mythos has been heavily influenced by “jidai geki” films and “Flash Gordon” serials, “Rogue One” continues the trend set by “Episode VII,” influenced by the entries that came before it as well as telling a new story. Come for the fun of reliving the thrill of the saga for the first time, stay for a surprisingly insightful look at the conflict. One of the great strengths of science fiction is to act as a parable for real-world events, making it a wonderful film for some of the most turbulent times in recent memory.

“Save the Rebellion! Save the dream!”



12 YEARS A SLAVE

After being tricked by two men who made him believe they were interested in his musical talent as a violinist, Solomon Northup was kidnapped and sold into slavery, even though he was already a free man. Based on a true story, and although at times hard to watch, this is definitely a narrative of hope and determination.



THE BUTLER

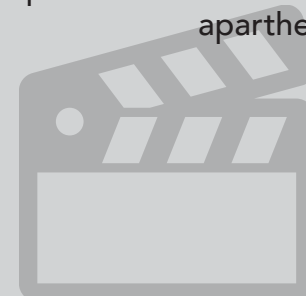
This movie covers the life of Cecil Gaines, who served eight presidents during his tenure at the White House.

The movie casts a new light on the Vietnam war, family dynamics, American societal norms, and the evolution of racism in our country over the past seventy years.



INVICTUS

This movie covers the motives behind Nelson Mandela’s interests in the outcome of the 1995 Rugby World Cup during his first term as the president of South Africa, as he attempts to make reparations in a country torn in half by apartheid.





COURTESY: DREAMWORKS

MOVIE PREVIEW:
Ghost in a Shell

PRODUCTION: Dreamworks
STARRING: Scarlett Johansson, Michael Wincott, Michael Pitt, Joliette Binoche
DIRECTOR: Rupert Sanders
WRITER: Jonathan Herman, Jamie Moss, Masamune Shirow
GENRE: Action, Drama, Sci-fi

REVIEW BY STEVEN PRYOR

In the coming year, there will be many science fiction films vying to not only expand on popular franchises, but which hope to contribute towards a changing movie industry. One of these is a live-action remake of the classic anime film “Ghost in the Shell.”

After spending many years in development, the film will be released on March 31.

It will star Scarlett Johansson in the lead role and will be directed by Rupert Sanders (of “Snow White and the Huntsman”). While the prospect of trying to bring such an acclaimed film to a new audience may sound enticing, the film has unfortunately attracted controversy in a similar manner to the oft-delayed live-action remake of “Akira” (itself now rumored to have Christopher Nolan attached to the project).

While remaking any beloved film is no easy task in itself, “Ghost in the Shell” is highly influential among not just anime, but film in general. It has not only spawned a whole franchise of both movie and TV continuations, it was also based on an equally-groundbreaking manga by Masamune Shirow. The Wachowskis in particular cited the film as a major influence on “The Matrix” franchise, to the point where it could qualify as a remake on its own.

Yet, the filmmakers involved seem to be rather blithe about a touchy subject. While Johansson has been a highly acclaimed and successful actress, her role as the lead has divided critics and fans for casting a caucasian actress in a role and production strongly associated with Japan. There was even leaked CGI testing to alter Johansson’s appearance that ended up meeting with audience backlash as well. The tests were ultimately scrapped, but many have also responded negatively to

the early advertising being too derivative of moments from the original film in an attempt to curry fans’ favor (though many have at least praised the visuals themselves).

Even though the film has the support of original director Mamoru Oshii, as well as many Japanese fans, Western fans have been significantly more divided. Although producer Steven Paul has tried to reassure fans by describing the film’s setting as “an international world,” many of them do not share those sentiments. In a column about the remake in the Los Angeles Times, writer Marc Bernardin posited that “...the only race Hollywood cares about is the box office race.”

Above all this, however, is possibly the biggest cardinal sin any remake can commit: it risks losing what made the original inspiration a classic in the first place. Even in a landscape dominated by big-budget tentpoles, Paramount has had mixed success with its blockbusters in the previous year. For every success, such as “Star Trek Beyond” (regarded as one of the best films of summer 2016), there have been massive flops, such as the ill-fated remake of “Ben-Hur” (which cost a reported \$100 million to make but earned barely over a fourth of that at the US box office).

In a landscape where comic books and superheroes have been proven box-office draws, adaptations of manga have often been a hard sell. Yet, while bombs such as “Dragonball Evolution” are textbook examples of how not to do an adaptation of a beloved work, “Ghost in the Shell” could potentially be damaging to the genre for a different reason: taking a highly unique work of fiction and distilling it into a highly derivative film. Even with what appears to be a high-budget and faithful

adaptation, the live-action “Ghost in the Shell” runs the risk of becoming the very work its source material broke the boundaries of. While casting a white actress in a non-white role is nothing new, it is also cause for concern that an insightful look at what it means to be human in the machine age could very well be homogenized into a mindless effects-driven blockbuster akin to the live-action “Transformers” films (a fifth entry, “The Last Knight” is on track for June 23).

While it remains to be seen how the live-action “Ghost in the Shell” will perform amid the controversy, Sanders’ and Paul’s casual responses to the criticism has done little to calm a large amount of critics and fans’ fears about the matter. In fact, the film will also be competing with several other major releases in March. Films such as “Logan,” “Kong: Skull Island,” the reboot of “Power Rangers,” and Disney’s live-action remake of “Beauty and the Beast” could prove to be problematic for Paramount and Dreamworks, who want to potentially make a franchise of their own if the film is successful. Even so, the live-action “Ghost in the Shell” may very well be one of the few blemishes in a decade that’s produced some of the best science fiction films in recent memory. If you are someone who is doubtful about the remake, it might be best to stay home and rent the original film instead. The anime classic has proven to be a spectacular film after more than 20 years, and the live-action film appears to be a load of sound and fury signifying nothing. Oshii’s 1995 thriller gave countless audiences a film that was both thought-provoking and mind-blowing, and the words of the remake’s filmmakers ring hollow regarding a story that so many admire.



INSECURE

An HBO comedy created and produced by Issa Rae, who is also the lead character of the show. Season one follows the life of Rae and her experiences as a black woman navigating through scenarios that women can relate to globally, like friendship, blasts from the past, and trying to heal a dwindling relationship. She takes serious topics like stereotypes in the workplace and yet lifts the veil on these issues to show the audience not only how offensive these certain things can be, but to think twice when placed in these kinds of situations. Not only is the soundtrack kickass, but did we mention Obama’s a fan?



CHILDISH GAMBINO

“Awaken My Love”

A mixture of soul, funk, and a new, enlightened sound. Donald Glover’s latest album “Awaken My Love” features the two hit singles “Me and Your Momma,” and “Redbone,” and was released on Dec. 2, 2016. The album is completely different than his recent work. Fans that are used to Glover’s lyrical raps get to see a different side of the artist who sings throughout most of the album.



A TRIBE CALLED QUEST

“We Got It from Here... Thank You 4 Your Service”

A Tribe Called Quest reunited after splitting up in 1998 to release their latest album “We Got It from Here... Thank You 4 Your Service” on Nov. 11, 2016. It was a difficult year for the group, who lost their group member Phife Dawg in March, 2016. The album features lyrics that covers controversy present in today’s society including: racism, fear, division, the media, police brutality, and Donald Trump.



FUN TO HATE, EASY TO RELATE

A study on the world of mental disorders and \$700 shirts

Kanye Omari West: Hip-hop's reigning king, perpetually in the headlines. An inescapable tour-de-force fueling the media with headlines galore.

But a deeper significance lies within the drama of last year's antics than just the headlines: Is Kanye still "black enough," no longer stepping up for his community and people like he did during the era of Hurricane Katrina? West was criticized for his lack of "blackness" in the slam poem called, "Footnotes for Kanye," written by poet-activist Jasmine Mans who says,

"Can you hear all the Black kids calling your name / Wondering why the boy who rapped about his mama getting arrested for the sit-ins didn't sit in."

Has Kanye gone to the white side? Many feel that he's a sellout because of his visit with President-Elect Trump in his gold-plated penthouse apartment, where he debuted his blonde hair. Kanye told the world he would've voted for Trump...if he had voted in last year's election.

But what the media fails to recognize as it shit-talks Kanye West for the upteenth time is that Yeezus, like a Transformer, has more to him than meets the eye. For starters: a string of mental disorders we know very little about.

While Kanye West's personal struggles and downfalls will only officially be known by Kanye and his close group of friends, family and health experts, other experts have made some assumptions.

Psychiatrist Dr. Rachel Kitson reflected on the topic of his mental illnesses on the website "shrinktank.com," suggesting Kanye is experiencing a series of problems. . Included in the long list is Narcissistic Personality Disorder, Identity Formation, and the God Complex in her article, "A Psychologist's Perspective on Kanye West."

Again, these are well-reasoned assumptions made by a professional, but we will never know for sure what's really going on in his mind. Despite his life being made public, Kanye reserves the right to keep his mental disorders private.

As an individual who has been frequently open about her personal struggles and mental disorders through writing, I can attest what Kanye is struggling with is a battle we will never see. He deserves to take the time to wrestle with his demons and get back to creating.

To fully understand why Kanye acts the way he does means we have to look back at his history, starting with the beginning of his career back in 2002...

THE REAL LIFE OF PABLO *(or the career of a god)*

Kanye West started in the music industry the old fashioned way: moving to New York City with a mixtape and a dream. Come 2002, Jay-Z liked the mixtape and signed him to Rock-A-Fella records.

Kanye West has been under the public's scrutiny since his career got started in 2004 with his critically-acclaimed debut studio album, "The College Dropout," an album that reflects on his short time in college.

With 2.6 million copies sold, West scored ten Grammy nominations, taking home three. The best thing to

come from the album: "Through the Wire," which was produced when Kanye's jaw was wired shut from a near-fatal car crash.

In 2006, West created controversy on the cover of Rolling Stone magazine, dressed as Jesus Christ with a crown of thorns, blood dripping down his face. In the cover story, which can be found on the magazine's website, he discusses his fame, his dedication to his music, and his goals for nothing less than complete success.

Many of Kanye's recurring themes are hardly different from eleven years ago: he's outspoken, questionable, well-outfitted, and is willing to go the extra mile to make his music nothing less than perfection.

West continues to experience tremendous success with his albums. 2005's "Late Registration" and 2007's "Graduation" are made as a sort-of trilogy alongside "College Dropout," giving the world cult hits like "Gold Digger."

In 2009, he notoriously interrupted Taylor Swift's award receiving for Best Video of the Year at the MTV Video Music Awards. President Barack Obama called West out as a "jackass" for his remarks, and Kanye revisited the event in his notorious single, "Famous."

West retreated to the island of Hawaii to get away from the media's madness where he recorded "My Beautiful Dark Twisted Fantasy." The album is considered by longtime fans to be one of his last great albums, an example of the extent of Kanye's style choices. West plays with not just one genre, but many, and "Lost in the World" is truly one of his best.

BLACK TO THE FUTURE

As of late, Kanye has continued to be a figure of media fascination. In 2015, West debuted his fashion line, "Yeezy" in collaboration with the sportswear giant Adidas. The fashion show itself was eyebrow-raising: models standing in lines of four, moving upwards to the sound of a horn, the clothes urban and post-apocalyptic.

"I choose to partner with Adidas because, as you will experience today, Adidas is a brand that enables creators to create. Boost is the industry-leading technology, and I had to use the best innovation," he said of his collection.

About a year ago, Kanye outdid himself by renting out Madison Square Garden to debut Season 3 and his entire album, "The Life of Pablo." Instead of allowing a select few to attend like in most fashion shows, it was as if he invited the entire planet.

2016 wasn't anyone's year, but it could be argued that it especially wasn't Kanye's. Critics and egalitarians alike called out West for his offensive lyrics towards Taylor Swift in "Famous." (Swift fired back at him for "taking credit for [her] success" at the Grammys.)

In December, Kanye was shunned for kissing up to President-Elect Donald Trump, when his Twitter explained that he was simply meeting with Mr. Trump to discuss black issues.

"I feel it is important to have a direct line of communication with our future President if we truly want change," said Kanye over Twitter. "I wanted to meet with Trump today to discuss multicultural issues.

These issues included bullying, supporting teachers, modernizing curriculums, and violence in Chicago."

Naturally, the tweets got no media attention and soon became the butt of many a late night talk show joke alongside his newly lightened locks. A black writer for the Huffington Post said Kanye has "turned himself White now," another member of the Kardashian family, addicted to fashion and social media.

SO WHAT GIVES?

Has this notorious pop culture figure sold his exclusive \$2,000 Yeezy Boost soles to the white man? Not at all.

When studying Kanye West, what needs to be stressed is that this is a man impassioned by his artwork; a man who's constantly looking to better himself as much as he can. He has these endless ideas and wants to do whatever he can to give the world his artwork, whether or not the world wants to accept it.

This is the man whose mother, with virtually no money, spent \$25 an hour so a thirteen-year-old 'Ye could record in a studio. The guy who became the "College Dropout" with the hopes of making it big.

But the media refuses to report about this Kanye, because the backstory of Kanye would never make for clickbait and tabloid purchases. Instead, the man is turned into a shitstorm by the paparazzi.

"They smile in my face is what I don't like. / They steal your whole sound, that's a soundbite. / The media crucify me like they did Christ; / they want to find me not breathin' like they found Mike [Michael Jackson]," West raps of his relationships with the media, and perhaps with reality, in his revamp of "I Don't Like."

It's this truthfulness, this rapping from the heart, that gives Kanye his strength. But it's also the cinematic anthems that give him his critically-acclaimed glory: Jesus Walks, Ultralight Beam, Lost in the World, POWER, and Love Lockdown have so much to talk about in terms of their depth and the way they've been produced.

What we can learn from the Kanye stories is a big lesson on how we (don't) treat mental illness here in America. It's one thing to have a mental disorder when you're a regular Joe or Jane; you get to deal with it without the speculation, your face never getting plastered on the cover of US Weekly. We're not Kanye; we will never have to deal with being one of the most influential and the most famous black individuals on the planet.

And with every disorder comes the good and the bad. Kanye is no different, folks: he's no different than any other person out there with a dream and an artistic vision. The only difference is that he's a celebrity in a world where famous people can't be respected for their mental illnesses.



COLUMN BY
MORGAN CONNELLY

FROM SLAVE TO CRIMINAL WITH ONE AMENDMENT

NETFLIX
RECOMMENDATION

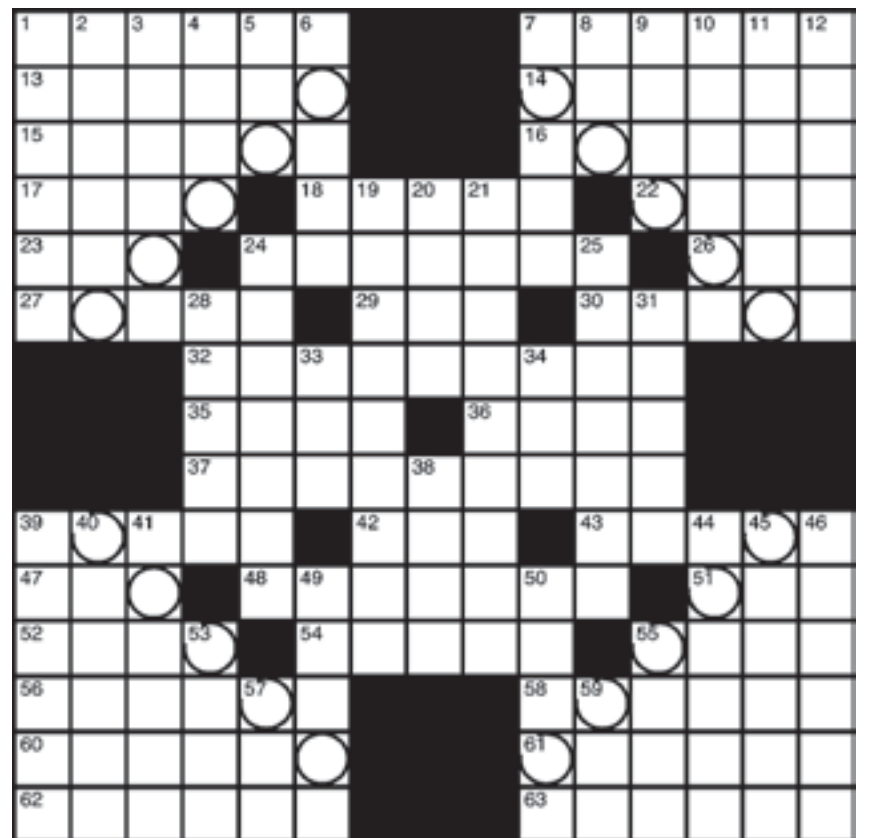
“Thirteenth”

“Thirteenth” is a 2016 documentary film by Ava DuVernay (director of Selma) which tackles the relation between race and crime in the United States., The film examines how a small loophole in the 13th Amendment has been exploited for decades by politicians seeking to label African-Americans and other minorities as a criminal class.

Los Angeles Times Daily Crossword Puzzle

Edited by Rich Norris and Joyce Lewis

- ACROSS**
- 1 Lab has lots of them
 - 7 Many a chalet
 - 13 Nielsen of “Airplane!”
 - 14 Purple Label designer
 - 15 Open, as a fern frond
 - 16 Relieving
 - 17 Olfactory detection
 - 18 Rumor starter
 - 22 Spanish pronoun
 - 23 Vintage auto
 - 24 Ballerina’s asset
 - 26 Dress nattily, with “up”
 - 27 Wrinkle-resistant synthetic
 - 29 Alternative to gravel, perhaps
 - 30 Humiliate
 - 32 With 37-Across, what the circled words (shown in the appropriate direction) are capable of doing
 - 35 Poker variety
 - 36 Golfer Isao
 - 37 See 32-Across
 - 39 Part of a process
 - 42 “Bartender, make ___ double!”
 - 43 Tie the knot on the sly
 - 47 LBJ’s antipoverty agcy.
 - 48 Sierra ___
 - 51 “Papa-___-Mow-Mow”: 1962 novelty hit
 - 52 Suffix with school
 - 54 Former “The View” co-host
 - 55 Conglomeration
 - 56 ‘30s-’50s British Labour Party leader
 - 58 25-Down div.
 - 60 One on a ladder, to a kitten up a tree
 - 61 Property recipient, in law
 - 62 Join up
 - 63 Garden sides
- DOWN**
- 1 Prefix with scope
 - 2 Shark, maybe
 - 3 Comparable to a cucumber
 - 4 Hurtful remark
 - 5 Cocktail with cassis
 - 6 Baseball commissioner under whom interleague play became a reality
 - 7 Wake-up call, say
 - 8 Pilot-licensing org.
 - 9 Red herring
 - 10 ___ Nashville: country record label
 - 11 “Stay Fresh” candy
 - 12 Mesh, as gears
 - 19 Tee off
 - 20 Joie de vivre
 - 21 Carrier with a Maple Leaf Lounge
 - 24 “Here’s what happened next ...”
 - 25 Ones getting lots of Bronx cheers
 - 28 Hops driers
 - 31 Speakeasy employee
 - 33 Saturn SUV



By Don Gagliardo and C.C. Burnikel 1/11/17

The Commuter has Solutions

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- 34 Physics class topic
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- 41 Of a blood line
- 44 “Va-va-voom!”
- 45 Self-assured
- 46 Gushes on a set
- 49 His last blog post ended, “I’ll see you at the movies”
- 50 Most Iraqis
- 53 Mid-11th century year
- 55 Eye, at the Louvre
- 57 Some RPI alums
- 59 Mike Trout’s team, on scoreboards

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THE COMMONS

Cafeteria

... MENU ...
1/11 - 1/17

Wednesday 1/11: Pork Tacos with Mango Salsa*, Roasted Turkey Breast with Veloute, Thai Tofu Yellow Curry with Steamed Rice*. Soups: Beef Vegetable*, and Beer Cheese.

Thursday 1/12: Red Wine Braised Beef*, Cajun Catfish Sandwich, Macaroni and Cheese Gratin. Soups: Saffron Chicken and Orzo, and Vegetarian Vegetable*.

Monday 1/16: HOLIDAY

Tuesday 1/17: Beer Braised Chicken with Bacon and Hazelnuts, Shrimp and Grits*, Pasta Putanesca. Soups: Chili Mac, and Coconut Curried Carrot*

Items denoted with a * are gluten-free

Monday-Friday 10 a.m.-1:15 p.m.

SUDOKU

THE SAMURAI OF PUZZLES By The Mepham Group

Level:
1 2
3 4

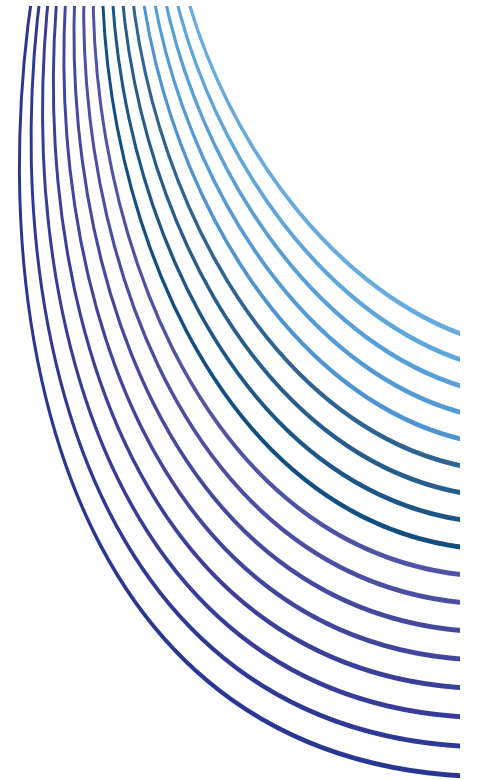
SOLUTION TO LAST EDITION'S PUZZLE

8	1	6	4	5	2	3	7	9
9	7	5	1	6	3	2	8	4
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7	0	8	6	3	5	4	1	2
5	6	3	2	4	1	8	9	7
2	4	1	9	8	7	5	6	3
3	8	9	7	1	4	6	2	5
6	5	7	3	2	8	9	4	1
1	2	4	5	9	6	7	3	8

Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit, 1 to 9. For strategies on how to solve Sudoku, visit www.sudoku.org.uk

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PHOTOS: ELLIOT POND

B-BALL: BACK TO BUSINESS

LBCC men's and women's teams get rolling over winter break

LBCC men's and women's basketball teams stayed busy over winter break. Both teams played in two tournaments and had their first league matches as well.

The men's team hosted the Crossover Tournament Dec. 16 to 18, including teams from Treasure Valley, Centralia, and Olympic. LBCC finished 1-2 over the weekend, beating Centralia and losing to Treasure Valley and Olympic. After Christmas, the team attended the Clackamas Tournament Dec. 28 to 30. Finishing 2-1 over the weekend, the men's team picked up wins against Centralia and Edmonds and lost to Walla-Walla. Overall, LBCC finished fourth in the tournament. The team currently sits at a record of 7-5 and are 1-0 in league play, after winning their league opener against

Clackamas 105-99 on Jan. 4.

The women's team visited Everett, Wash. for the Everett Tournament and finished 2-1. The team made it to the championship, but lost to Lower Columbia Community College, who is currently ranked fourth in the Northwest Athletic Conference (NWAC). The team also played in the South Puget Sound Community College Crossover Tournament, where they finished 1-2. The women's team travelled to Clackamas and won their league opener 63-55 on Jan. 4, and are currently 8-5 overall.

Guards Courteney Landis and Jade Bevandich have been the players to watch on the women's team so far. Landis is currently averaging 9.23 points and 4.15 assists, while Bevandich is averaging

11.69 points and 5.69 rebounds per game.

"We are a very balanced team," said Head Coach Debbie Herrold. "Stats will show that several players have had big games for us. Without the players surrounding Courteney and Jade, or the players coming off the bench, we would be nowhere near as successful as we are."

Coach Herrold said she was pleased with the team's progression so far this season, especially since this is the second year since LBCC brought back the women's basketball program.

The men are lead by sophomore guard Kendrick Abraham and sophomore Tanner Autencio. Abraham is the team's leading scorer at 15.17 points per game, and also contributing 2.42 assists. Autencio is averaging 12.25 points while

leading the team in rebounds at 5.75 a game. Head Coach Everett Hartman said he felt good about where his team is at the moment, but says defense and rebounding must improve.

The men's upcoming game is at home on Wednesday, Jan. 11 against Umpqua at 7:30. The women's next game is at home as well against Umpqua at 5:30, make sure to show up and support both teams!

All games, stats, and standings can be found at NWAC.org.



STORY BY
NICK FIELDS

