

COMMUNITER

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***MLK Peace Parade
See Pages 4-5***

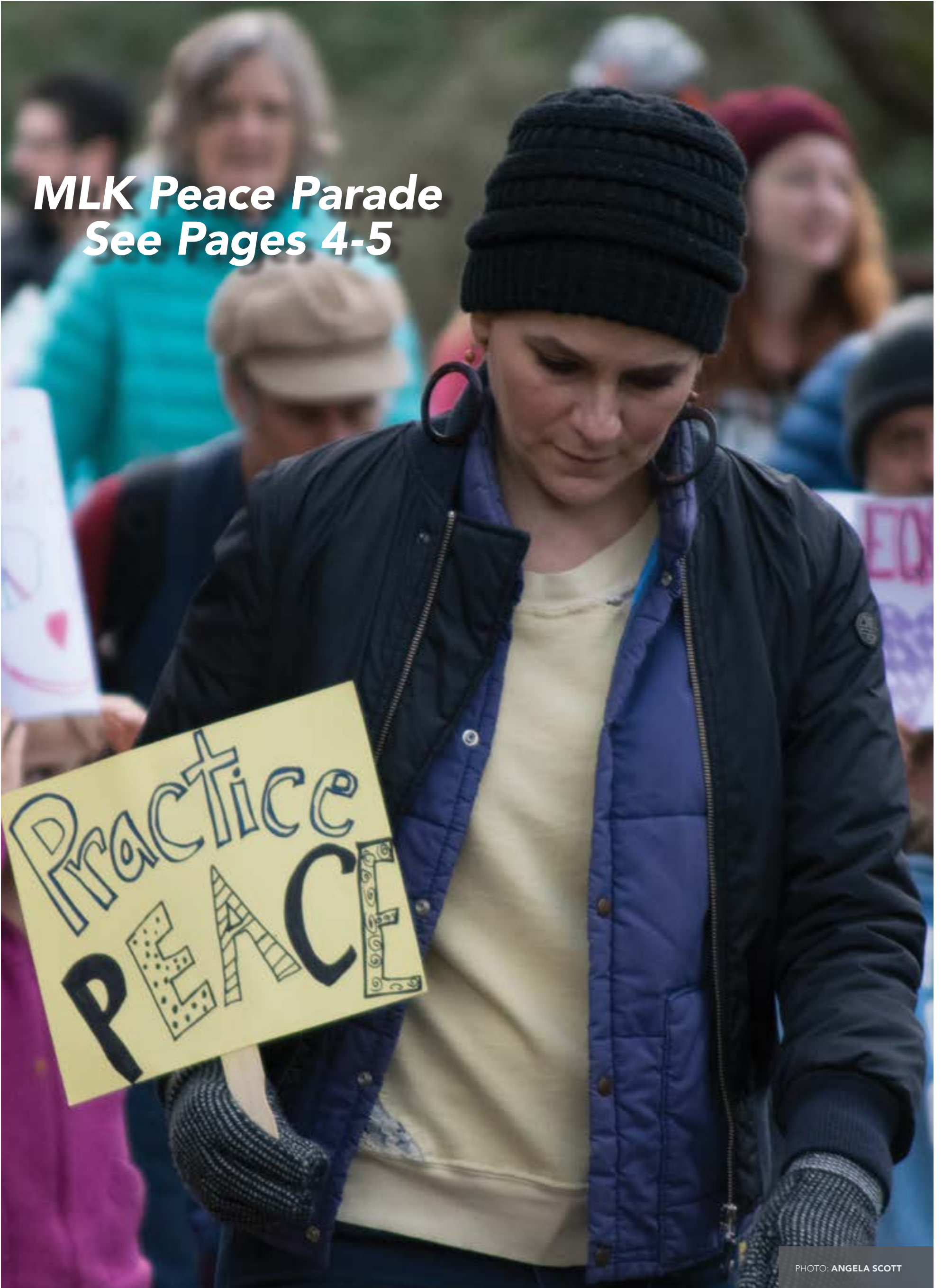


PHOTO: ANGELA SCOTT

THE LINN-BENTON
COMMUNITY COLLEGE

COMMUTER

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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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OPEN MOUTH, INSERT FOOT

In a cabinet meeting on Thursday, President Trump made a statement that left the room speechless. "Why are we having all these people from shithole countries come here?" Trump allegedly said, referring to immigrants from Haiti, El Salvador and several African nations.

The president allegedly went on to say "Why do we need more Haitians? Take them out" and then suggested that he would rather accept people from places like Norway, a wealthy, white, European country.

The president's remarks sparked shock and outrage across Washington, the nation, and the world, but we have to ask ourselves yet again, are we really surprised anymore?

This is a president who once said "They're bringing drugs. They're bringing crime. They're rapists" in regards to Mexican immigrants. This is a president who once got up on a stage and mocked a New York Times reporter with a disability. This is a president who, during a campaign rally, in an effort to mock Asian diplomats, tried to squint his eyes, put on a vague East Asian impersonation and said "We want

deal."

The real question I am asking is quite simple, "Where do we draw the line and when do we draw it?"

This man is the head of state of the 3rd largest nation on the planet, and the fact that he can get away with saying things like this is disgraceful to not only his high office, but to the people of this country. Yet, the media acts like this is a completely normal thing for Presidents to openly call other countries "shitholes".

President Trump has said so many offensive things by this point that he automatically gets a free pass whenever he says anything offensive. Why? Because he's said so many offensive things at this point that "What group of people did the president alienate today" is now a staple of the news cycle.

And, it is important to note that the president not only called those places, predominately black places and one Central American country, "shitholes", his Norway remark once again reminds us of our President's thinly veiled racism.

The president also implied that Nigerian immigrants would "never want to go

back to their huts" after coming to the United States, representing a massive lack of knowledge on Nigeria. Does he know that Lagos, Nigeria's capital is the largest city in Africa and the 6th largest city in the world?

I'm not arguing that the living conditions in any of these countries are excellent. I agree that they are subpar, but, the Statue of Liberty has a poem inscribed upon it, The New Colossus by Emma Lazarus. It is often quoted by many, but it is important to remind everyone the very ideas our country was built on, the ideas that the president doesn't seem to understand.

"With silent lips. 'Give me your tired, your poor,

Your huddled masses yearning to breathe free,

The wretched refuse of your teeming shore.

Send these, the homeless, tempest-tost to me,

I lift my lamp beside the golden door!"

COLUMN BY **JEREMY DURAND**

CAMPUS VOICE

If animals could talk, which animal would be the rudest?



TAYLOR SIMPSON
NETWORK ADMINISTRATION

"HYENAS."



ALEX DIXON
SURGICAL TECH

"MAYBE A LION?"

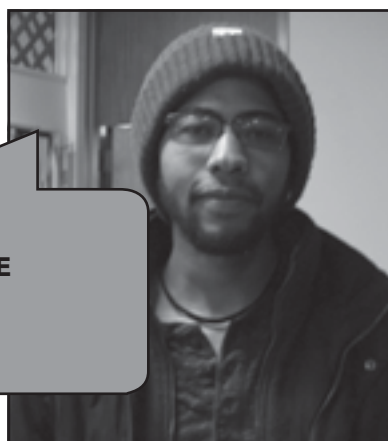
ISAAC DENBO
UNDECIDED

"RACCOONS."



LAUREL CURTIS
SPECIAL EDUCATION

"EXOTIC BIRDS LIKE PEACOCKS... ALSO CATS."



DANIEL BARNES
COMPUTER SCIENCE

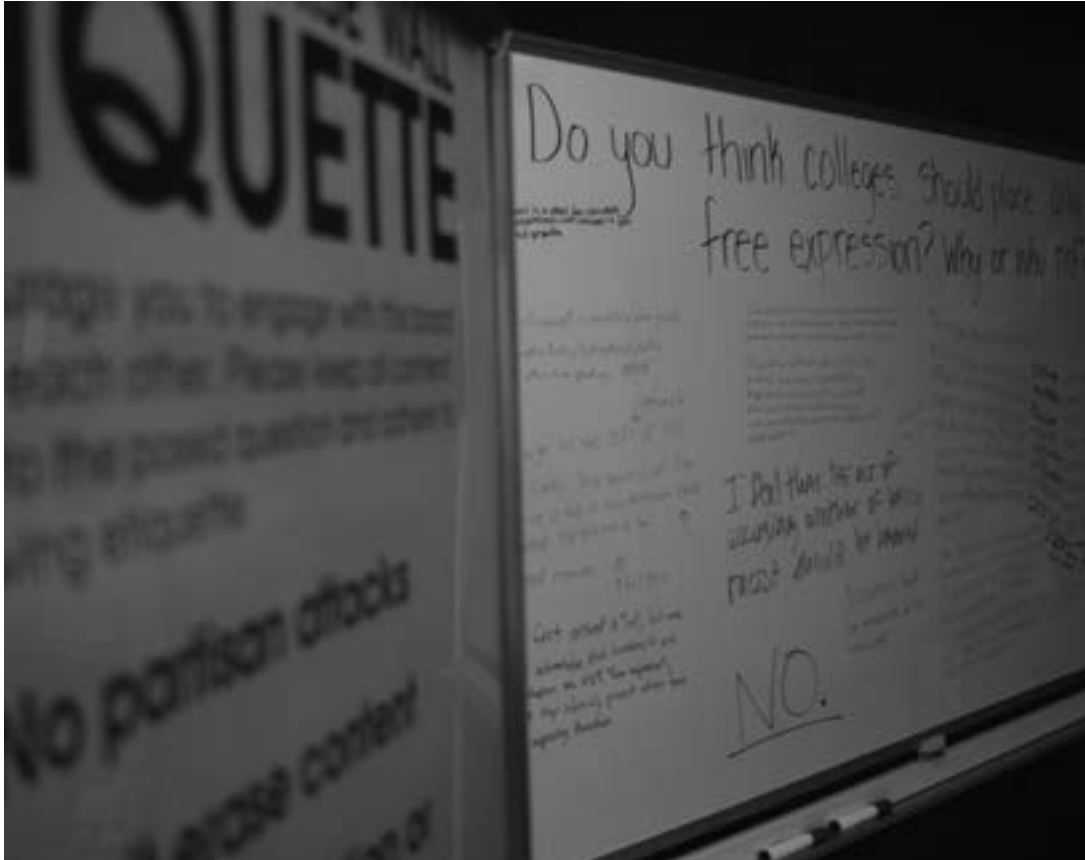
"KOALA BEARS."



STORY AND PHOTOS: **CUAUHTEMOC REILLY**

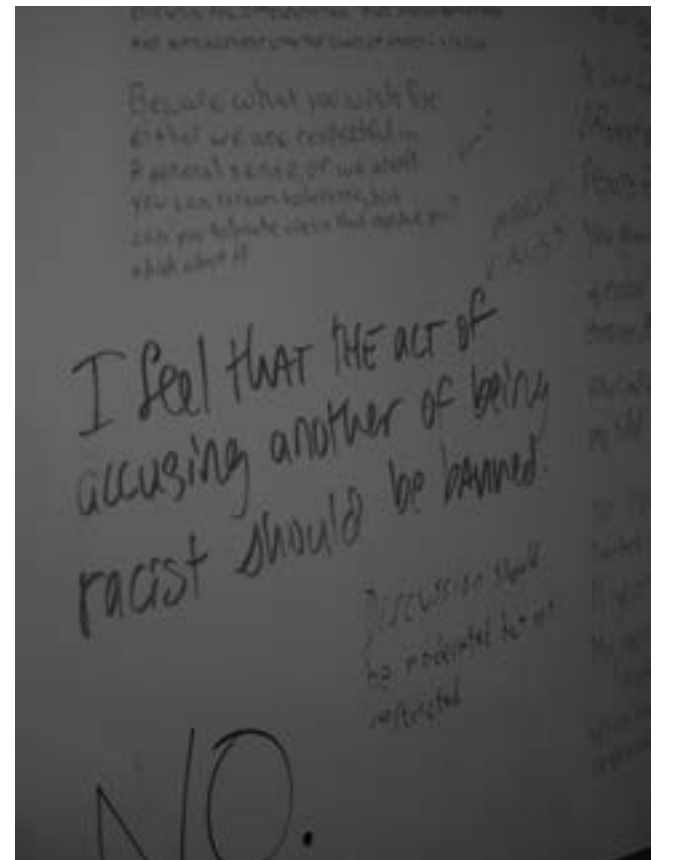
THE WRITING ON THE WALL

Civil Discourse Club sets up new way for students to voice their opinion.



The Civil Discourse Wall Debuted on Monday, Jan. 8 and asked "Do you think colleges should place any limits on free expression? Why or why not?"

PHOTOS: ANGELA SCOTT



On Monday, Jan. 8, a whiteboard labeled as the Civil Discourse Wall was set up at the front entrance of the LBCC Albany campus library. It greeted students as they walked in with the question: "Do you think colleges should put any limits on free expression? Why or why not?"

The board encouraged thoughtful responses. Besides the general rule of only writing responses that are relevant to the prompt, the whiteboard only had five basic rules of etiquette; those being no partisan attacks, don't erase content, no self-promotion or advertisements, refrain from using profanity, and no personal attacks.

Throughout the week students put their thoughts down on the whiteboard and by Friday it was nearly full of different responses and points of view from both sides of the argument.

The whiteboard is the latest campus activity developed by the newly formed Civil Discourse Club as a means to promote healthy, empathetic dialogue and debate throughout the campus and community.

The board will feature a new question each week that looks to engage students in thoughtful discussion.

"We want to make it topical, we want to make it something students can engage with, and we want to specifically make sure it's not biased," said Club Vice President Brent Cardenas about the criteria the club is looking for in future topics.

The wall started when civil discourse club advisor and communication faculty member Mark Urista was brainstorming ideas to get introverted students on campus more involved in discussions. The club decided to reach out to Hailey Goplen, a communication faculty member at LBCC who had previously developed an idea similar to the Civil Discourse Wall called the Democracy Wall when she was a faculty member at North Dakota State University.

ADDITIONAL INFORMATION

FOR MORE INFORMATION ON THE CIVIL DISCOURSE CLUB OR IF YOU HAVE AN IDEA FOR A WALL TOPIC CONTACT CLUB ADVISOR MARK URISTA AT URISTAM@LINNBENTON.EDU.

"As an instructor one of the things I have been focusing on the past year is how to reach introverts. My background is in speech and debate so when it comes to creating activities that help us fulfill our mission right away I'm thinking about debate, I'm thinking about small table discussion," said Urista.

"However, I've learned that there are many introverts on campus who have really great creative thoughts and ideas. I want to find a way to bring those thoughts and ideas out. The civil discourse wall that Hailey [Goplen] created is a great way to do that."

Goplen modeled the Democracy Wall and Civil Discourse Wall after the Indiana University-Purdue University Indianapolis' (IUPUI) democracy plaza. The plaza had multiple chalkboards outside, each with different prompts and topics that students could respond to.

"I went to a conference [at IUPUI] a couple years ago and saw it. They've done a lot of presentations on it, they've done studies on it, so that was kind of the gold standard that I wanted to model the North Dakota State wall after," said Goplen.

Goplen spoke about the democracy wall's effectiveness when she was a faculty member at NDSU and the importance of civil discourse.

"It was just a neat way that every week we'd switch out the question and students would respond and engage with one another and have some really neat discussions and learn," said Goplen

"I think teaching the skill of civil discourse is really important. Not having a debate, but rather having a conversation. That you don't have to agree with one another, but you should learn about other perspectives."

Club President Brandon Calhoun expressed his interest in adding more controversial topics to future wall prompts to create more dialogue and understanding in areas that aren't regularly talked about.

"I think we all have a tendency to shut down and not want to speak our minds on certain issues. Which is understandable, no one wants to be disliked or have backlash. But this is a way to kind of mitigate that issue, while at the same time, sharing your voice and speaking up," said Calhoun.

"Once we start putting more controversial pieces up it will give students a chance to get that off their chest, say what they've been thinking, and not have any real backlash."

After receiving many responses on the first week the club is enthusiastic about the future of the civil discourse wall.

"It's been pretty great seeing the responses. A couple people everyday have continued to write something. It was 7:45 Monday morning when I got to school and somebody had already written something," said Cardenas.

In honor of Martin Luther King Day, the prompt for the week of Jan. 15 will be one of King's quotes: "Life's most persistent and urgent question is, 'What are you doing for others?'"

The club is ultimately looking to have a permanent place on campus for the wall and hope to convert a larger wall into the Civil Discourse Wall using whiteboard paint. They then plan to use the rolling whiteboard they're using now to move it around campus or take it to one of the other LBCC campuses like the Benton Center or Lebanon Center.

"With the traveling whiteboard moving to different spots on campus where different communities and different groups spend time, I think we'll be able to see an even greater range of viewpoints than if we just have it in one location," said Urista.



COURTESY: CIVIL DISCOURSE CLUB

From Left: Brandon Calhoun, Hailey Goplen, and Brent Cardenas stand in front of the Civil Discourse Wall after setting it up



STORY BY
JOSHUA STICKROD
@STICKRODJOSH



MLK

OSU's Center for Civil Rights held their annual Martin Luther King Jr. Service this past Monday. They began with keynote speaker Harris-Perry, executive director of the Anna J. Pro Humanitate Institute and director of the Anna J. She is an award-winning spokeswoman.


After Harris-Perry completed her remarks, participants in the Peace Walk around LaSalle Stewart Park sang and recited lyrics to "This Little Light of Mine" and "I Have a Dream" as they marched toward the Memorial. The crowd held hands, and wielded signs as they marched.

Roughly 100 participants held hands, and wielded signs as they marched toward the Memorial. The crowd held hands, and wielded signs as they marched. "I Have a Dream" resounded as everyone paused to listen.



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 note speaker, Melissa
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 ants sang hymns,
 ed signs. When they
 Union, King's "I Have
 across the quad and
 sten.



STORY AND PHOTOS
 BY ANGELA SCOTT



WHAT'S NEXT FOR YOU BEYOND LBCC?

Explore your opportunities during
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Meet with Oregon college and university representatives
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Thursday, Jan. 18, 10 a.m. - 1 p.m.
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- Oregon Tech
- Lincoln Community College
- University of Western States
- Pacific University
- Portland State University
- National University of Natural Medicine
- Southern Oregon University
- Western Oregon University
- Southern Oregon University
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- University of Oregon
- Carban University

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I CHOOSE YOU!



COURTESY: POKÉMON

“Pokémon the Movie: I Choose You” is the 20th installment in the long-running film series based on the “Pokémon” anime and video games. Even after 20 years have passed, the film manages to be a fun experience that ends up being nostalgic and refreshing at the same time.

The film is a re-imagining of sorts of the entire franchise up till now, using the titular “I Choose You” episode of the TV series as a springboard to a new take on the anime with many familiar touches. The late Takeshi Shudo is even given credit alongside writer Shoji Yonemura for the screenplay. Familiar faces join new favorites in terms of human characters and Pokémon alike. The quest to find the Legendary Pokémon Ho-Oh also sees the introduction of the Mythical Pokémon Marshadow, a ghost/fighting type introduced in the world of “Pokémon Sun and Moon.” Mentor figures not only include series mainstays such as Professor Oak, but an eccentric author known as Bonji. As Ash’s journey increases his bond with Pikachu and fellow series icons such as Charizard, he clashes with a rival known as Cross; who trains an Incineroar and is his polar opposite in every way. All of this leads to a spectacular final battle on the peak of Mt. Tensei in what’s easily the best film to come out of the franchise in years.

The animation was handled by the same people as the “XY” series as well as the highly-acclaimed

miniseries “Pokémon Origins.” The film is full of lush colors and battles full of intricate movements with fluid choreography. The film also has great music and sound, with a modern remix of the Pokémon theme and very solid voice acting across the board (including a performance in a pivotal scene that may surprise you). The film has cameo appearances from longtime side characters such as Team Rocket, as well as new companions known as Verity and Sorrel. With partners from the Sinnoh region such as Piplup and Lucario, their presence has contributed to persistent talk of remakes of the “Pokémon Diamond and Pearl” video games on the Nintendo Switch.

Even though the film may take a fair amount of creative license with the material given to the filmmakers; it still puts a fresh spin on many key episodes and concepts from previous entries in the franchise. Over the film’s 95-minute runtime, it brings to mind this notable line from the Generation IV games: “When one life meets another, something new is born.”

There is also another new film on track for July 13 in Japan, which will see Kunihiko Yuyuma hand the reins of director to Tetsuo Yajima. The series’ studio, Oriental Light and Magic also will be joined by the acclaimed animation house Studio WIT (“Attack on Titan,” “Seraph of the End”). For now, though, “Pokémon the Movie: I Choose You” is easily one of the

MOVIE REVIEW:

Pokémon the Movie: I Choose You!

STARRING: the voices of Sarah Natochenny, Carter Carthcart, Suzy Myers, David Oliver Nelson, Mike Pollock, Billy Bob Thompson and Ikue Ohtani

DIRECTED BY: Kunihiko Yuyuma (Based on a story by Satoshi Tajiri)

RATED: TV-Y7-FV

AVAILABLE ON: Disney XD on Demand (Coming February 13 to DVD and Blu-Ray)

OVERALL RATING: ★★★★★

best installments of the series in years. It reimagines key moments from the series in an emotionally-powerful, beautifully-animated package that helps provide a bright future for the series.



STORY BY
STEVEN PRYOR
@STEVENPRR2PRYOR



1/17 to 1/23

Wednesday 1/17: Kahula Pork w/Steamed Rice, Pan Seared Chicken Breast*, Fettucini w/ Sautéed Veggies. *Soups:* Italian Sausage*, Curried Eggplant & Zucchini. *Salads:* Carnitas, Mexican w/ Spinach & Cotija Quesadillas.

Thursday 1/18: Five Spiced Braised Chicken w/ Rice, Grilled Salmon*, Green Shakshuka w/Garlic Crustini. *Soups:* Smoked Salmon Chowder, Potato Leek* *Salads:* Smoked Salmon Caesar w/Hazelnut Crisps, Caesar w/Avocado.

Monday 1/22: Ginger Poached Chicken*, Meatloaf w/Mushroom Gravy, Quinoa Bowl w/ Vegetables. *Soups:* French Onion*, Tomato Basil. *Salads:* Steak and Egg, Grilled Veggie.

Tuesday 1/23: BBQ Chicken Sandwich w/ Coleslaw, Grilled Pork Chop*, Pasta Puttanesca. *Soups:* Cuban Black Bean*, Creamy Coconut Carrot*. *Salads:* Moroccan Chicken OR Falafel.

Monday to Friday - 10 AM - 1:15 PM

FALLING FLAT



MOVIE REVIEW:

Insidious: The Last Key

STARRING: Lin Shaye, Angus Sampson, Leigh Whannell

DIRECTED BY: Adam Robitel

RATED: PG-13

OVERALL RATING: ★★☆☆☆

Ah, trauma. One of horror’s favorite mistresses. How we have missed you. Although the exploration of trauma (especially childhood trauma) is nothing new to the horror genre, or, indeed, the Insidious franchise, *The Last Key* attempts to set itself apart from the other films not only in terms of world-building as a prequel, but in expanding the series’ horizons thematically as well. Despite not being all that special in the departments of scares, cinematography, or acting, with some good and some bad, *The Last Key* deserves a second glance if only for an interesting take on horrors that are all too real.

This installment explores the origins of one recurring character in the series, Elise Rainier (Lin Shaye), who works professionally as a parapsychologist. Elise travels the country solving hauntings and other mysteries with crewmen Tucker (Angus Sampson) and Specs (Leigh Whannell). Throughout the film, we are treated to scenes of Elise’s younger days in the 1950s, where she lives in a secluded house with an easily frightened younger brother, a fragile mother, and an abusive father. Elise’s ability to see and communicate with the dead both frightens and angers her father, causing him to lock her in the basement. One such incident results in a demon convincing Elise to open a mysterious red door, which in turn allows the demon to enter our world, kill Elise’s mother, and possess her father. And, no, that’s not a spoiler. It all occurs in the film’s opening.

In the present day (or at least 2010) Elise and her crew are called back to Elise’s childhood home, as the current owner is complaining of hauntings. Not to spoil anything, but let’s just say that ghosts aren’t the only horrors this house holds. Before delving into the thematic elements at play here, it should be noted that there are scenes in the trailer which did not make the final cut, so if you, like this author, were hoping to see

the ghost that looks like the lovechild of Squidward Tentacles and Voldemort say “This way” in a rather silly manner, prepare to be disappointed. There are also some rather noticeable logical inconsistencies at parts, and all of this combines to undercut the film’s immersion of the viewer.

But now we move into the real meat of the film. The film’s main theme is, of course, childhood trauma, represented by the demon Elise accidentally released in her childhood. The demon of her father’s wrath was already present, but things only get worse after that mysterious red door is opened. Keys and a whistle are recurring objects in the film, and the main demon can transform it’s long fingers into keys used to hold souls prisoner within the spirit realm. However, this demon seems to specifically target young women and girls. When attacking, the demon holds down his victims and forces his finger into their throat, stealing their voices and their souls. Not to mention, the whistle is a gift from Elise’s mother to her younger brother. The juxtaposition here is an obvious one. It is not mere trauma we are dealing with, but inherently sexual trauma. And with current events centered around touchy-feely producers and politicians, what could be more poignant?

The demon, a hideous, limber figure, literally and figuratively silences his victims, keeping them shackled in his cage of miserable trauma, taunting them with the keys on the ends of his bony fingers. The whistle obviously represents safety, as is made clear multiple times in the film, especially the climax, but is the key a possible symbol of childhood innocence, seeing as it is Elise who finds a key to the red door, and is convinced to open it by the saccharine connivings of the demon? Is the demon not that leering gaze that haunts young women and girls the world over, attempting to lull them into a false sense of security so that they might surrender

that key, opening that fateful red door into a nightmare where there is no closure? This author would argue so, though there is one particular character aspect that throws all of this for a loop.

Tucker and Specs, who are thoroughly portrayed as faithful, if a bit naive, demon hunters, embody certain characteristics of the demon themselves. At one point, they meet Elise’s nieces, and engage in what can only be described as attempts to flirt with the (perhaps teenage?) girls that would make any viewer cringe. Some of these advances absolutely toe the line of sexual harassment, but it is played for laughs, not terror. What are we to make of this? Is this simply inconsistent writing and creative oversight, or could we go a step further and suggest that what the filmmakers are saying is that sexual harassment is something “good in moderation, but bad in excess?” Such an accusation does not fall lightly, and, very likely, goes deeper than the creators actually thought, but the wonderful thing about art is that there are more “right” interpretations than “wrong” ones, and sometimes unconscious statements the artists didn’t even know they were making.

There are many other examples of this theme of sexual trauma recurring in the film, but to go further would spoil it and make this article far too long. Suffice it to say that if you enjoy poking around in the minds of artistic creators, *The Last Key* offers a surprising amount of digging to do, certainly more than at first glance. However, if your ideal horror is a bit more straightforward, you may find that the film fails to be creepy where it intends to, save for a few moments, and finds itself unnerving in areas that probably weren’t meant to be.

REVIEW BY: **TRUMAN TEMPLETON**

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No Place Like Home

Men's and Women's Basketball snap two losing streaks at home against Chemeketa.



From Left: Trey Ecker and Adam Harvey during the second half comeback against Chemeketa, which saw the roadrunners overcome a 17 point deficit with 12 minutes left in the game.

Roadrunner men's basketball overcame a late second half deficit to defeat the Chemeketa Storm 82-79 on Saturday Jan. 13.

Both teams struggled to put points on the board in the early going with Chemeketa holding an 11-9 lead midway through the first half. The Storm began to pull away and snagged a 39-31 halftime lead.

Things only appeared to get worse for the Roadrunners as their shooting woes continued into the next half. Chemeketa opened the half with a five minute 9-1 run, allowing them to hold a 48-32 lead.

The Roadrunners then saw themselves trailing 53-36 with 12 minutes left in the second half. A timely pair of runs put them back in the game and a late fast break score off of a steal from Taylor Jensen tied the game up at 65.

The Roadrunners would go on to close out the storm 82-79, earning a 12-5 overall record and 2-2 record in the south region.

Bailey Evers led all scorers with 23, Adam Harvey finished with 13 points, and Jensen contributed 10 rebounds.

Coach Everett Hartman was thrilled with the fight his team showed to crawl back from a 17 point deficit late in the game.

"We were down 17 with 12 minutes and we started to make shots and when we made shots it's amazing how much energy you have on defense. Bailey Evers had three points at the half and he

helped our rally with a couple of threes. Trent Van Cleave helped by distributing the ball well and Adam Harvey helped out with 13 points off the bench," said Hartman.

"We out rebounded them and made our free throws. You gotta win your home games in this league now time to go on the road against Clackamas."

In the women's game the Roadrunners came up with a strong overall performance, winning 83-68 over Chemeketa.

After a shaky start that allowed Chemeketa to claim an 8-0 advantage at the beginning of the quarter, the Roadrunners battled back to come within three at the end of the first quarter trailing 13-16. They're success continued into the second and LB went into the half up 37-32.

A back and forth third quarter saw Chemeketa down only three going into the fourth but the Roadrunners

closed the game out with an emphatic fourth quarter. A 9-4 run allowed LB to pull away and they didn't look back, finishing the game with a 15 point lead, 83-68.

The victory puts them at 7-9 on the season and 2-2 in the south region.

Madeline Oakden led the game in points with 21, Breonna Bronson finished with 13 points, and Courtney Landis dished out a game high 6 assists.

Oakden was proud of the team's ability to bounce back after a couple of tough losses against Portland and Umpqua.

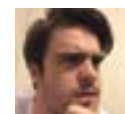
"After coming off of disappointing losses to Umpqua and PCC and losing a couple of players like

Breanna and Courteney, we all felt united again which made us want to win," said Oakmen.

The two Roadrunner squads will take a trip to Clackamas for a showdown with the Cougars on Jan. 17.



Courtney Landis led the game with six assists as the Roadrunners defeated the Storm 83-68



STORY BY
JOSHUA STICKROD
@STICKRODJOSH



PHOTOS: ANGELA SCOTT

Bailey Evers shooting a free throw during the second half on Saturday, Jan. 13.

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