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The Pacific SENTINEL



The Pacific SENTINEL

WHO WE ARE

The Pacific Sentinel magazine offers an inclusive forum incorporating in-depth content from the PSU community. We advocate on behalf of the marginalized, explore the merits of cultural artifacts, and initiate interdisciplinary communication.

Find us on Twitter @pac_sentinel
our website ThePacificSentinel.com
or Facebook!

CONTACT US AT:

editor.pacificsentinel@gmail.com

The Pacific Sentinel
Smith Memorial Student Union | S-29
Portland State University
1825 Sw Broadway
Portland Or 97201

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Editor-in-chief
Alex Skousen

Managing Editor
Kasey Colton

Environment & Society
Jessica Pollard

Science & Technology
Jeremy King

Arts & Culture
Kimberlee Ponce

Designer
McKenzie Lee

Contributors This Issue
Savannah Quarum
Arete Caldwell
Morgan Greer

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**ORGANIZE
FOR
RACIAL
JUSTICE**

INAGURATION DAY

By Jessica Pollard

“300,000 to 600,000 people, gathered at the Washington Mall in D.C. to witness Donald Trump’s official inauguration into office”

Friday, Jan. 20, 300,000 to 600,000 people, gathered at the Washington Mall in D.C. to witness Donald Trump’s official inauguration into office. Crowd science professor Kevin Still told Vox that the crowd was roughly one third the size of former president Barack Obama’s 2008 inauguration.

Not far from the 45th president himself, metal fences lined the streets and area surrounding the Mall in preparation for anticipated Inauguration Day protests. At the end of the day, over 200 people were arrested, according to Democracy Now. Most of them, including two journalists, are facing felony riot charges that could result in 10 year prison sentences. According to the D.C. police, \$5000 in damages incurred throughout the day.

The same day in Portland, activists at Pioneer Square burned American flags at 3 pm. Stores downtown, including Nordstrom and Sephora, boarded up their windows in anticipation for nightfall, when approximately 5,000 Portlanders gathered, according to estimates from the Willamette Week.

Protestors were comprised of students, children and adults who took to the streets and attempted to take over the Morrison Bridge, but were

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promptly shut down by members of the Portland Police Bureau dressed in riot gear.

As many as 40 police officers from the Portland Police Bureau at a time formed human walls to block movement around Pioneer Courthouse Square. Both protesters and police appeared confused about where to go towards the end of the night. “At this point, [PPB] haven’t allowed us to go any direction. And they’re shooting flashbang grenades at us when we refuse to go the direction we can’t go,” one protester told The Pacific Sentinel during the action, which dissipated in the square.

Mayor Ted Wheeler pledged to keep public transit open that evening, and said that he wouldn’t allow protesters to cross bridges or block freeways, as happened in November when Trump was initially elected and Charlie Hales was Mayor.

Six people, according to the Oregonian, were arrested that day. On Jan. 25, the American Civil Liberties Union Oregon (ACLU), released a statement addressing PPB’s use of “crowd control” devices, such as tear gas, flashbangs and sting-ball grenades.

During the action, PPB announced multiple times that protesters had thrown projectiles and fire weapons at police.

“In stark contrast to the policing of the Portland’s Women March the next day, which was by many accounts congenial and effective, the law enforcement response to Inauguration Day protests was violent and excessive,” the ACLU statement reads.

Unlike the Portland’s Women March, the Inauguration Day protests were not officially permitted. Permits for events with 75 or more people can cost 1,000 dollars, according to the City of Portland website.

The week following Inauguration Day, the Facebook group Oregonians Against Trump (OAT) along with Fight Church Media organized a series of rallies asking for Wheeler to fire PPB chief Mike Marshman.

On March 4, 2017, a march organized by OAT will take place in Pioneer Courthouse Square. “We



demanding that Mayor Ted Wheeler fire the police chief. Of course the answer was 'no' with not even a second thought, so on Jan. 25, we took to City Hall, protesting Ted Wheeler and the police chief. We did what we warned--we shut down Portland and cut off intersections. They gave us no justice and we gave them no peace," states OAT on the Facebook event page.

In January, legislations across the US have been proposed which affect protesters, including House Bill no. 1203 in North Dakota which offers liability exemptions to motorists who accidentally hit pedestrians in the streets when sidewalks or highway shoulders are accessible, according to the North Dakota state government website.

In Oregon, senate Bill 540 set for the 2017 legislative session, sponsored by senator Kim

Thatcher, requires that community colleges and universities in Oregon expel students convicted of riot charges.

Sanctuary Campus

By Morgan Greer

Donald Trump's presidential campaign initially gained momentum on the issue of immigration. This issue held a special place in rallying a disenfranchised conservative base with the now-famous battle cry "build the wall." Within one week of his election, protests broke out in cities across the country. University campuses were some of the first places to see mass protests, and they were also the first place that anti-Trump protests began to push for institutional change. Within one week of Trump's election, students and faculty across the country gathered together in protest by the hundreds, thousands and hundreds of thousands to petition the presidents of their universities to become sanctuary campuses.

Sanctuary cities have been in the news intermittently for the past several years. The basic standard of the title is that the city's police and infrastructure are not proactive in identifying or prosecuting undocumented immigrants. Students protesting for sanctuary campuses want to see their universities behave the same way. As students and faculty all over the country have pushed their administrators, some university presidents have declared themselves sanctuary campuses.

What a sanctuary campus means in practice varies depending on the institution. There has been little-to-no change in hard-and-fast regulation at these universities. the definitive sanctuary school declaration promises that neither the university administration or campus police will cooperate with U.S Immigration and Customs Enforcement (ICE) unless compelled to by court order or subpoena. Campus police also won't ask questions or make arrests based on a student's status. Some schools

have offered on-campus tools like legal services for students and their families facing questions of citizenship. There has been no change in university policy because it has been existing policy for almost all universities. Many of the students and faculty who are pushing for these declarations are aware of this, referring to it as a 'symbolic gesture' that is intended to make all students feel more comfortable as inauguration day draws closer.

The push for a declaratively secure campus for immigrants comes in response to more than the campaign mission to "build the wall." The President-Elect's strong stance against immigration has more than once included animosity for the DACA program, or the "Deferred Action for Childhood Arrivals", a stance which concerns college students, faculty, and politicians from both sides of the aisle. DACA is an executive order of President Obama's which gives immigrants who came into the United States as children the option to petition for a deferral in action against their immigration status for two years.

If they meet certain guidelines, (namely that they have no felonies, have resided in the U.S continually, and are either in school, have graduated, or have been honorably discharged from the U.S military), they keep the option to renew their DACA status. If they meet these and several other requirements DACA kids-or DREAMers, as they are often called-can get a job, live without fear of deportation, and gain access to higher education.

Some senators have sent President-Elect Trump a letter urging him to reconsider his prior stance on the program; Rahm Emanuel, the mayor of Chicago has urged the same, and 550 Universities have signed a petition addressed to the President-Elect expressing willingness and eagerness

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to discuss the program with him personally. For many university students with or without citizenship, this isn't enough. Thousands of students around the country believe their university presidents must come out with a clear declaration of the school's intent to secure access to education for all students regardless of the President-Elect's immigration policy.

The movement has been largely organic, evolving from walkouts and protests after the election. Though there has been some coordination through Cosecha, an organization that works for the greater rights of Americans without legal status. Due to the relative disorganized nature of this movement, it's hard to say how many schools have declared themselves sanctuaries. Cosecha has created a Google map where students can input their school as a participant, but this can mean anything from a few hundred students with cardboard signs, to a university president's official declaration. Portland State University, Portland Community College, Oregon State University, Reed College, Wesleyan University, and Trump's Alma Mater, Pennsylvania State University, are just a few confirmed sanctuary campuses.

Trump's aggressive immigration rhetoric during the campaign has waxed and waned since the election; during his interview as TIME magazine's "Man of the Year" Trump expressed some plasticity toward the DACA program. Trump stated, "We're going to work something out that will make everyone happy and proud." He then went on to say that the young people of DACA often have wonderful lives and jobs, and noted that they were brought to the United States when they were very young.

ICE itself has a long-standing policy of not enforcing immigration law in "sensitive locations," such as churches, schools and hospitals. But the comments were an anomaly for the President-Elect, and if he is to enact his proposed mass scale deportations, the policies of ICE may shift in response, making the future accessibility of education for DACA students and other immigrants ambiguous.

Despite large protests on a significant number of college campuses across the country, the majority of American universities are not official sanctuary schools. Several universities have made declarations to protect immigrant students but neatly sidestepped the exact words "sanctuary campus," hinting they fear the penalty of semantics, or that after meeting with the university's legal counsel they found the idea to be impossible to implement. Trump and a few Republicans have promised retribution for sanctuary cities, insisting their funding

will be cut until they are willing to toe the line with Federal immigration law. At first, Republicans paid little attention to the sanctuary school movement—aside from the occasional discontented tweet from red state voters. But by late december. Representative Duncan Hunter of California introduced the No Funding for Sanctuary Campuses Act. The act is now bill H.R. 6530. If enacted, bill 6530 would both penalize schools for offering in state tuition to immigrants without citizenship as well as revoke state funding for sanctuary schools. According to Pew Charitable Trusts, as of 2010, universities have been largely federally funded. This funding is often in the form of Pell Grants and funding for veterans in hundreds of thousands and even millions of dollars in aid.

It is not only for financial reasons that some university presidents have opted not to become sanctuary schools. Drew G. Faust, the president of Harvard, has held a strong stance against it. The Harvard Crimson reports that Faust said becoming a sanctuary campus "...risks drawing special attention to the students in ways that could put their status in greater jeopardy..." Faust's sentiments have been echoed by other university presidents. Many cite that their universities are already sanctuaries under ICE's 'sensitive spaces' rule, and long standing university policy not to inquire about, detain or arrest students concerning their immigration status. There is also the concern they would be powerless to resist the federal government if they wanted to remove students from campus. Some students have pushed against the idea as well, protesting against sanctuary campuses. A group of students from the Campus Conservatives group at the University of Las Vegas assembled a petition to keep their school from becoming a sanctuary campus on the grounds that a federally funded university shouldn't choose what laws they follow.

For the schools who have declared themselves sanctuaries, the inauguration of Trump brings uncertainty and possible political and financial retaliation, as Representative Duncan Hunter is not the only Republican fighting against sanctuary schools. Governor Greg Abbott of Texas has tweeted he will cut funding to any Texas school declaring itself a sanctuary. Trump himself has remained largely silent on sanctuary schools; however he and his campaign have been vocal about sanctuary cities, leading students and faculty to take their stands on campus, and Republicans to, in turn, push the administration and the party's agenda.

Us VS Us

by Jeremy King

On Nov. 8, 2016, Donald Trump was voted President-elect of the United States of America in what was deemed, by and large, a surprise victory. In the time since, the U.S has entered into a nigh-unprecedented state of sociopolitical disarray.

Portland served as one of the most immediate microcosms of this phenomenon, with anti-Trump protesters taking to the streets en masse on Nov. 9. On Nov. 10, the protests were officially declared a riot by Portland police. While the frenzied streets of Portland following the election depicted a more immediately visceral sense of unrest, political and personal upset exploded onto the scene in social media environments such as Facebook, Twitter, Tumblr, and more.

There's no easy way to write objectively about the ramifications

that the upset win had on social media, because Trump's victory, as if waking some long-dormant beast, ushered in a continuing slew of political, ideological, and personal attacks across the political spectrum as a whole.

America being more divided than ever would seem to be the most prominent sentiment taken away from November's election result.

"77% of Americans, a new high, believe the nation is divided on the most important values, while 21% believe it is united and in agreement", reports Jeffrey M. Jones on the results of a poll published by Gallup on Nov. 21, 2016.

Touching upon the increasingly divided political landscape by examining the polarized job approval ratings for President George W. Bush and President Barack Obama, Jones speculates that "[this

polarization] may also have resulted from the rise of new media as a forum for opinion leaders on the right and left to express their views and for Americans to seek out news coverage and commentary that fits their political predispositions".

It's no secret that new media has become a de facto standard for news publication in lieu of print media's decline. On May 26, 2016, as part of an ongoing examination of social media and news, the Pew Research Center "...analyzed the scope and characteristics of social media news consumers across nine social networking sites", wrote Jeffrey Gottfried and Elisa Shearer for journalism.org.

"A majority of U.S. adults – 62% – get news on social media", Gottfried and Shearer said. Breaking the statistic down across the most popular social media platforms, **"two-thirds of Facebook users (66%)**

Dec. 19, 2016

Anis Amri intentionally drove a truck through a Christmas market in Berlin, killing 12 and injuring 56. ISIL (the Islamic State of Iraq and The Levant) has claimed responsibility for the attack.

By Kasey Colton

Jan. 6, 2017

At approximately 12:55 EST, Esteban Santiago-Ruiz opened fire in terminal two of the Fort Lauderdale Airport, killing five and injuring another six. 36 more people were injured in the ensuing panic. Esteban Santiago-Ruiz surrendered to police, laying on the ground after running out of bullets.

Jan. 10, 2017

In the first 10 days of the new year, four homeless people died from cold exposure in Portland: David Guyot (68), Mark Elliot Johnson (51), Karen Lee Batts (52), and an unidentified 29-year-old male.

get news on the site, nearly six-in-ten Twitter users (59%) get news on Twitter, and seven-in-ten Reddit users get news on that platform”.

And unlike the static, finite reach of news published via print, the advent of new media brings with it new risks.

“...even a critical eye grows less keen the more it is ambushed with one-sided propaganda”, wrote Mostafa M. El-Bermawy in an opinion piece for Wired. “Our Facebook feeds are personalized based on past clicks and likes behavior, so we mostly consume political content that are similar to our views.”

“Without realizing it, we develop tunnel vision”, El-Bermawy said. “Rarely will our Facebook comfort zones expose us to opposing views, and as a result we eventually become victims to our own biases.”

Compounding the issue of the increasingly personalized circulation of news content via social media is the presence of a predominant liberal media bias.

“Research from U.S. News & World Report, the Los Angeles Times, the Freedom Forum and other organizations tracked the liberal or Democratic leanings of the press”, writes Jennifer Harper of the Washington Times. “...one report found that 90% of the White House press corps voted Democratic... and according to a meticulous and ongoing analysis of polling data by Indiana University, only 7% of journalists now say they are Republicans.”

“The bias affects what gets reported — as well as what gets left out. It is difficult for skilled researchers to track it all...it is near impossible, however, for the voting public to determine the truth, or even

a reasonable facsimile thereof,” Harper said.

Regardless of one’s political affiliations, to deny that there is indeed a left-leaning media bias is to overlook its active role in perpetuating a division of ideals and politics; a division compounded by the “feedback loop” of having one’s own political and ideological beliefs validated and conflated through online news sources catered algorithmically to reinforce individual preferences.

This bias directly correlates with the disenfranchisement many of Trump’s supporters feel, and to not address the reality of the situation would be a disservice.

The city of Portland’s predominantly liberal inclination makes the effects of this bias all the more pronounced, further obscuring viewpoints not perpetuated by the majority of people. When the lines

Jan. 10, 2017

Dylann Roof, a white supremacist who shot and killed nine people of color in South Carolina’s Emanuel African Methodist Episcopal Church, was sentenced to death by federal courts on Jan. 10, 2017. He awaits trial by South Carolina state courts, which has been postponed indefinitely.



Jan. 15, 2017

An armed neo-Nazi march in Whitefish, Montana was postponed due to an incomplete permit application. The march was organized in support of Sherry Spencer, a local business owner and mother of white-supremacist leader, Richard Spencer, against “Jews, Jewish business, and anyone who supports either.”

Jan. 20, 2017

Donald Trump was inaugurated as President of the United States. Crowd estimates remain unknown, but after the National Park Service retweeted a picture of his inauguration compared to Obama's 2009 inauguration, Trump's Press Secretary Sean Spicer claimed that "this was the largest audience to ever witness an inauguration, period", which has since been proven false.

Jan 20, 2017

An estimated 11,000 gathered at Pioneer Courthouse Square to protest Donald Trump's inauguration. The crowd left the square and began marching through Portland around 5:00 pm; police declared this an unlawful assembly and deployed tear gas, pepper spray, and flashbang-grenades into the protest.



Jan. 21, 2017

Nearly 5 million people worldwide marched in the 2017 Women's March, including at least 470,000 people in Washington, DC, and an estimated 100,000 in Portland.

Jan. 27, 2017

Shia Labeouf is arrested at his permanent art installation, "He Will Not Divide Us," after he pushed a man who told him, "Hitler did nothing wrong." "He Will Not Divide Us" makes use of a camera located in Queens, NY, which will stream for the duration of Trump's presidency.

between the political and the individual are blurred, judgement comes easily -- regardless of whether you're blue, red, or somewhere in the middle. It's convenient to make assumptions. Reality's a bit more complicated than that. Bear that in mind when navigating through 2017.

"Many real-life communities are already segregated by color, class, political, and cultural views. Facebook, Google and other networks are our online communities, and they are similarly segregated", El-Bermawy said. "We need to remind ourselves that there are humans on the other side of the screen who want to be heard and can think and feel like us while at the same time reaching different conclusions."

First Thursday

by Kimberlee Ponce

On the first Thursday of every month, an art gallery in Portland is chosen to host an art show that is free to the public and accompanied by free drinks, other wise known as First Thursday.

Wieden + Kennedy, a well known advertising agency in NW Portland was the chosen venue for the month of January. As intrigued viewers unconsciously shifted around the Wieden + Kennedy lobby/makeshift gallery, it was clear the First Thursday of the year had gone off without a hitch. Irresistibly warm rooms with cozy lighting drew art enthusiasts from all over Portland, making it the perfect activity during the chilly month of Jan. Rather than local artists from all over Portland submitting various forms of their work, a unique approach was taken for this First Thursday event.

Instead, each employee of Wieden & Kennedy chose one object of significance from their work spaces to exhibit as part of the show. The show is the result of a dual effort; to clean out the building and to raise money for the King School art program. Objects such as old ripped t-shirts, shabby-chic gavels, vintage football helmets, and artistically grained wood pieces laid against the white walls. Random items alike boasted their funky and interesting presence as the objects lined the room that created a perimeter-like feel. With each item was a tag written by the previous owner explaining the nostalgia and significance of the object. Some viewers seemed intrigued and slightly skeptical of such items being considered worthy enough to be exhibited, as strange and random as they seemed. Others

loved the different feel the gallery held, and felt refreshed by the different form of art.

"My favorite object was a poster promoting Portland's dining month because it had a greater reference to all things in Portland," said Ari, a former student at the Portland Art Institute. The pieces at the art show seemed strange and out of place, yet, it continually drew the eye.

The art review invoked wonder, curiosity, and ultimately a sense of vague confusion. There seemed to be a lack of centrality for the art gallery, yet, this seemed to be the whole point. As contradictory as the objects were, they held a strong representation of the owner's sentimental feelings, attachment, and memories.

Invigorated by the unoccupied, the show was also liberating as it represented letting go of memories, people, and objects as we head into the New Year.

Once the pieces in the gallery have all been appreciated, questioned, criticized, and adored they will be offered as part of a rummage sale on Feb. 4 and 5 from 10 a.m to 4 p.m. All proceeds will go towards the contemporary art museum inside northeast Portland's Martin Luther King Jr. School, run by Harold Fletcher and fellow Portland State University professor Lisa Jarret. The public is encouraged to visit the rummage sale, remember what their favorite piece was if they visited and to bring a pocket book.

**art show
free
to the
public**

Martha Pellegrino

by Kimberlee Ponce

The Director of Government Relations, Martha Pellegrino has eleven plus years of experience as one of Portland's top lobbyist, working with local, national, and international levels of government.

Over the years, she has advocated for improving Portland's transportation, affordable housing and other public services. Not only does Pellegrino better her community as a prime lobbyist, but she also sits on the Wayne Morse Center for Law and Politics board, and the Center for Women's Leadership board. She even finds time to be a member of Oregon Women Lawyers. The Pacific Sentinel sat down with Pellegrino this past month to talk about effective forms of advocacy that

Tell me a little bit about what you do as Director of Government Relations for Portland City Hall.

The office of government relations oversees the city and state legislative agenda, federal legislative agenda, and the international relations program. We are the smallest city office. We are an office of nine people. So I like to think, "We are small but mighty. We are the greatest office you have never heard of." We really... wor[k] at different levels of government to advance Portland's interests... and to receive people's interests from all over the world who want to come learn about what Portland is doing and what Portland is doing well.

What have we learned "post-election"?

I've been spending a lot of time wondering about what we've learned. One of the things we've learned is that there are a lot of people in

America who feel left behind; there a lot of people who feel discounted and feel disempowered and do not feel connected to government. I think we've learned that this sense of a "liberal elite" has turned a lot of people, in a lot of places, "off" from the [democratic] candidate, and instead drew them to a more anti-establishment candidate. I am not sure anybody knew or realized the depth I am going to call it an urban/rural divide. And it's not just urban/rural, I think people felt really left behind in this campaign....I think it tells us a lot more about how people see government and don't necessarily see government in a positive way right now. They don't feel connected to some of the governments that serve them.

How much division is that?

I think your word, 'division', is a good one because I think this was an election about divisiveness, and not an election about people being

united around a common cause. I think I have learned that the the biggest thing people can do moving forward is to figure out ways to create connection, build community, and create dialogue. Because I think we are starting to lose--or we have lost--the ability to create dialogue around public policy. To create even dialogue where we just sit down with someone who is different from us and have a conversation. You may not agree with them, but we also need to learn how to respectfully disagree. So if there is anything that I am really motivated to do, it's to figure out ways to continue to create dialogue. Not just in a single echo chamber with humans who disagree with me, but to create dialogues, between urban/ rural Oregon, and to create dialogues in other parts of the country. So we can get people talking to each other again, so it's not two camps that are forever divided, but people who are willing to engage in political discourse and

public policy. But to get people willing to also work together, I think there should be a fair amount of attention on that.

As a lobbyist for many years here, I am sure you have seen your fair share of protesting outside of City Hall. Do you think protesting is effective? Do you think there are better alternative political actions? What are your thoughts on that?

My window faces the front of City Hall, meaning for the last eleven years, I have seen many a protest. And I especially love a creative protests--I love them--I hear creative chants all the time. I am a big supporter of the First Amendment. I am big supporter of people coming together, and peaceful protests. I do think it helps to send a message, and I do think it is a way people's voices are heard. But I think when it turns into violence...that's when I am not sure I understand what the goal is, or what outcome is trying to be achieved--other than expressing public anger. And I think a lot of people are very rightfully angry about a lot of things--I think they just need to know, that if their intention is to make people feel unsafe personally, there is a consequence for their actions. I really appreciate the organizers who come together to lead peaceful protests. I think City Hall is often a flashpoint for protesting even when the decisions don't come from City Hall -that is amazing. And so people come to City Hall to protest all kinds of things, even when City Hall has nothing to do with the issue. So somebody can get really mad about a decision that another form of government made, and they choose to protest here. You can always come here to protest. So, I'm definitely a supporter of protest--a supporter of peaceful protests. But I just think that when people start to cross the line, and start to

make other people feel unsafe, I am not sure that is achieving the intended outcome.

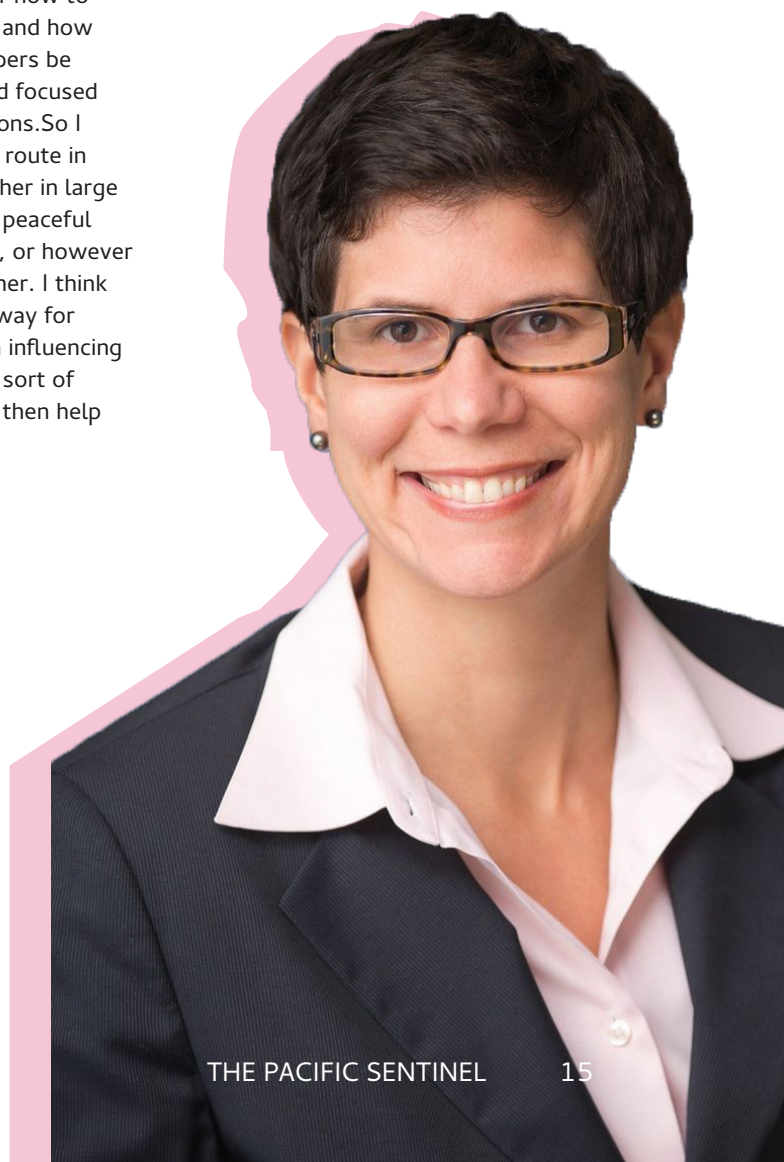
Do you think there are alternative actions that would be more effective for political action then?

I am so glad you asked -- because one of the things that I am doing this week, on Dec. 1, is helping to training for the community on Advocacy Moral One. I believe in building the community's capacity to be effective advocates for what they want the government to do for them. Meaning: How do you lobby the state legislature? How do you access City Hall? How do you do this? ...I think empowering people to do that, is a different way--an alternative political action--that can be extremely effective--in getting a result; building coalitions with people who are like-minded and with people who disagree with you. I think this whole idea, of how to be an effective advocate and how to help community members be thoughtful, strategic, and focused will help influence decisions. So I think that this is another route in addition to coming together in large groups, whether it is for peaceful protests, or candle vigils, or however you want to come together. I think there is always another way for people to be involved- in influencing government--and that is sort of my speciality. How I can then help

build capacity for underserved communities, and communities of color, and LGBT community? Whatever I can do to enable people to figure out different ways of accessing and influencing decision-making is something I love doing, that is just a personal passion of mine.

To get others involved? And to empower them?

Absolutely! And to help them understand the process and the techniques that work better than others, the do's and don'ts of lobbying, and that you don't have to be a paid lobbyist to have an effective voice. There are plenty of people who pool a lot of power just by virtually being a constituent of the state legislature.



Sacred Breath

by Arete Caldwell

“Interwoven Strands”

In 2014 the Institute for Museum and Library Services awarded the Portland Art Museum a major three-year grant with the intention of fostering a deeper understanding of Native American art and artists in the modern world. The museum partnered with Native artists when creating the exhibitions, interpretation, and programming for the space. Today, what they created is known as the Center for Contemporary Native Art (CCNA), a place dedicated to presenting the work and perspective of today's Native artists. Each year the Center hosts two exhibitions and offer a range of related programs.

This year, one of those exhibitions showcases forty years of Coast Salish fiber weaving, an art form that holds religious significance for the northwestern tribe. Four accomplished Salish weavers - Chepximiya Siyam (Janice M. George), Skwetsimeltxw (Willard “Buddy” Joseph), quhla-ay-hlup (Misty Kalama-Archer), and sa'hLa mitSa (Susan Pavel) - have come together to honor and thank their master teacher, Gerald Bruce “Subiyay” Miller or, to his students, simply “Uncle.”

One of his students, master weaver Susan Pavel, describes her relationship with Miller on a looped video featured as part of the exhibit.

“He was an extraordinary man,” she explains. “You didn’t really negotiate with him. You didn’t really say no. You just did what he asked you to do.”

Miller inspired Susan Pavel not only to become a weaver like him, but a teacher as well. “It quickly became apparent to me that the time he was spending with me, to teach me, was precious. He was pouring all this treasure into me, and I needed to thus pour it back out.” Calling herself a “conduit,” Susan Pavel has gone on to train several women who now also apprentice others. “It’s not about me,” she said. “I am merely the vessel or the vehicle through which it passes.”

Through the hands of only a few like her, the art practice of Salish weaving has sustained an unprecedented revival and is again a thriving cultural art form,

“A weaver blends and brings together the four directions. A weaver maps out the universe, travels back in time, and journeys into the future. A weaver draws out the dream world through their hands. A weaver is the protector of the family and makes a shield forged of love. A weaver sits in the sacred stillness of the moment. A weaver’s beauty is reflected in their great work. The Salish weaver is the backbone and strength of our families.”

A quote by Gabriel George
(Tseil-waututh Nation)
on the wall of the exhibit
summarizes a Salish
weaver’s role

having just celebrated its first international convening in February of 2015. "We've taught students, and our students have taught students," explains Willard "Buddy" Joseph.

Buddy Joseph, as well as Chief Janice George, also speak in the same video. Once apprentices of Susan Pavel's, they went on to found the L'hen Axtxw Weaving House near Vancouver, Canada - an institution that was desperately needed. "At one point we had one weaver in our community," said Joseph.

It was hundreds of years of colonization and genocide in the Salish Sea region that led to the near death of this once thriving art form. According to Joseph, "It was actually a full blown industry." In addition to having specially trained weavers, certain families were designated to gather wool. Even this small step in the process had a spiritual aspect.

And it is exactly this spiritual aspect that makes Coast Salish weaving unique. "The weaver's job is to put prayers into this piece that you're making. And it might not even be for you, and that's how important the weaver's job is in the community. You're protecting other people," says Chief Janice George. The weaver has to make themselves a part of what they are weaving. "They can't be separate; they're together."

This exhibition is all about pieces coming together. Not only does it honor the sacred relationship between humans and the natural world, it also honors master and apprentice in the world of Coast Salish weaving. Each weaver acts as both an artist and a historian. They combine songs, dances, stories, celebrations, and ceremonies to form icons of Salish pride and identity. They blur the boundaries between past, present, and future. "Salish history and culture is brought to life when the elder of a community stands before the people in a woven Salish blanket. History is made relevant to

the young people when they dress in traditional woven regalia that connect them to their ancestors," CHI Xapkaid (Dr. Michael Pavel) writes on the Portland Art Museum website. He continues, "Through their work, the weavers and their apprentices celebrate interconnectedness as a source of great strength."

"The weavings that we create are the foundations of the culture. When we get a name, when we get married, when we get a chieftainship, and every other way we move forward in life, starts with standing on a blanket in a mud house," says Janice George. "It makes our community whole to do these things. We...have to work together to do this. We all have to respect each others' knowledge. It has a healing capacity in the community. And I think that no matter where you are in the world, you have a culture that you can reach back and hold onto and I think people need to do that because it's a strong foundation to stand on, it'll bring you through anything."

Today, in the CCNA section of the Portland Art Museum, we are presented with the nexus of past and present - honoring the mandate to keep Coast Salish weaving alive. "You contribute to this by recognizing the interconnectedness of all things. Each individual fiber gains strength when it is woven with another. It can teach us to weave ourselves in unity, to honor the spirits of love and generosity," writes Dr. Michael Pavel.

As for Susan Pavel, what she asks of the viewer is this: "Allow the relationship between the weaving and you to grow something new. Let it talk to you, and let your heart be open to what you can hear. Because the weaver put a lot of themselves into that."

****The exhibit will be available for viewing until February 26th.**

ARVIE

The Portland Art Museum is a pretty cold place, with its staunchly white walls and an air conditioning breeze that seems to blow even in December. But standing surrounded by Arvie Smith's exhibit, it was impossible to not feel warm among the jarring golds and reds that highlight the massive canvases which hold Smith's work.

While the exhibit took up no more than five smallish walls in the corner of the fourth floor of PAM, the color and sound of Smith's pieces spoke loudly enough to fill up the entire room.

"[Smith's] intention is to solidify the memory of atrocities and oppression so they will never be forgotten nor duplicated. Smith creates this work because he must," states the artist's online bio. This intention is achieved, I feel, through the sheer size of each piece. These aren't canvases you can just walk by, or images you can look at without thinking of the often immediately relevant political or historical context.

One of the key pieces of the exhibit, "Strange Fruit," depicts a lynching, with a chilling modern twist revealed by the mod-looking tennis shoes of one of the hooded Klu Klux Klan members in the scene. This piece has a wall all to itself, facing the rest of the museum space, calling to passersby with its intense color scheme and shocking plot. "I love colorful stuff like this," I could hear one museum visitor initially exclaim to their family, as they stood in silence possibly moments after realizing the subject matter of the piece.

One piece, "Hands up, Don't Shoot" features a woman holding two stacks of

pancakes covered in syrup. She's planted firmly in the foreground, smiling at her audience. Behind her Aunt Jemima-esque smile, there is a cameraman in jester-like clothing, the chalk outline of a ghostly dead body and police tape that shouts "POLICE LINE DO NOT CROSS," loud statements about police brutality and violence that cannot be ignored despite their position in the background of the painting.

"'Hands Up, Don't Shoot' is my reaction to the shooting of a young African American man in Ferguson, Missouri. And this young man was left lying in the streets for four hours. And this is what they used to do back [during] slavery. They would demonstrate what would happen to you if you defied the system," Smith told PAM during a filmed interview.

He refers to the 2014 murder of Michael Brown, who was hit with at least 6 shots by police officer Darren Wilson after stealing several packs of cigarillos and assaulting a store clerk, according to the New York Times.

The shooting sparked civil unrest and protests against racist police violence across the country.

"I think the media has a bird's eye view of what's going on, and they can choose



SMITH

by Jessica Pollard







to report it or not to report it. And in this instance, they did report an unleashing of governmental violence unseen since the Civil Rights Movement,” said Smith.

“It’s a cliché: A painting’s worth a thousand words. Well I think it is, but I also think it will stimulate more than a thousand words because I think, everybody comes at these strong emotional situations from their own frame of reference and I’m going to see things one way, someone else is going to see it another way, doesn’t mean I’m right, doesn’t mean they’re right or wrong. We have a difference of opinion. Somewhere, through dialogue, hopefully we can come together and

make this a better world to live in,” said Smith.

Smith was born in 1938, and his age seems to lend to the thematic depth of his pieces, which commonly draw on historical caricatures of African Americans. He grew up in rural Texas and Los Angeles and studied fine arts at the Pacific Northwest College of the Arts, where he has also spent time as a professor, according to his website. At the Multnomah County Courthouse, four murals he produced with incarcerated youth of the Juvenile Detention Justice Center of Multnomah County can be seen on display.

** His exhibit is showing through March 12. It is a part of PAM’s APEX series, which highlights artists based in the Pacific Northwest.



Gary Hirsch

by Savannah Quarum

Gary Hirsch, a self-proclaimed “collaboration” junkie is the founder of Joybot, a project that has had a worldwide impact. Joybot is a small robot that is programmed to bring joy and encouragement to whoever finds it.

Gary’s first joybot came from an innocuous sketch of a robot complimenting a boy’s pants. After a surprising amount of positive feedback, Gary decided to take this robot to a new level. As Gary knew very well that he couldn’t actually build a robot, Gary decided to paint them on dominoes and give them to clients and friends. Soon he started to leave them in places like coffee shops or just on the street for people to find. To date, Gary has made over 30,000 bots. Since

then, Gary’s made murals, done Ted Talks, and inspired hundreds of other people to share their work and answer some important questions that the bots have for them.

How did you go from just making these little dominoes that you left around town to making murals, and why did you decide to make that transition?

I would paint on T-shirts and my stuff was just out on the street a lot.

I’d see it on the street a lot and I’d sell it on the street (a lot) so working on the street was a really easy and familiar place for me. The idea of having my stuff in a gallery or a museum rubbed me the wrong way. I wanted to bring the art to the people versus having to bring the people to the art. So that’s where I got my start, was painting T-shirts on the street, so putting the dominoes on the street was an obvious thing for me because that’s where the power of those things lie. So moving into a

mural wasn't such a huge leap. I've painted large pieces of work in the past. The real question was, how do you make a mural interactive. That, to me, was a much more interesting question than just making things big. So I found that embedding a question into the design and inviting people to answer that question is what grabbed it.

Your murals ask questions like "Where are you going? What brings you joy? What's your dream?" Did you have specific reasons for choosing those questions in particular?

I'm interested in questions that are universal so people don't have to take a lot of time or energy to ponder them. It's something that might hit them immediately. So the idea of what brings you joy, that can be a difficult question, but I also feel like anyone can answer it. I'm mostly interested in questions that get you to think about things that you might not think about because we're just so busy in our day to day and so caught up in our stuff. It's like, when was the last time you really thought about that question? What DOES bring you joy? And I think that's what all those things are questions that you probably have the answers to but maybe you haven't had the opportunity to answer.

And you've gotten responses to these questions?

Hashtags have allowed that dialogue to happen. If you hop over to #botjoy on Instagram, you can see what people are saying. I have murals in lots of different communities. I have them in Portland, Boulder, and Spain. And some of the questions are the same so "what brings you joy?" could be answered much differently in Madrid than it is Boulder, than in Portland, which gives you a little snapshot of an entire community.



You have a big focus on collaboration and interaction in your work. Have you always had such a passion for collaborating and sharing?

When I was a kid and I would have all of these horrific nightmares and I would tell my dad about them and instead of my dad saying “okay great, go back to bed”, he would ask me to draw them, and then he and I would collaborate on them. Everything goes back to those moments. And the collaboration

with my dad is what drove me to all of the other collaborative stuff I do. I just think things get magical when more than one person puts their hands on it.

I saw that you posted on your website a page called “Steal This Idea” with a video where you show people how to reproduce your art. Even though you’ve grown up used to the idea of sharing and

collaboration, was it still hard to take that final step and basically give your secrets away?

It was hard. I think that by far the best thing I’ve ever done as an artist is to give it away, to let go. I noticed that the dominoes were helpful.. And it’s so weird, it’s just a piece of plastic, but people really seemed to have conversations with it. I donated a bunch to Randall Children’s Hospital. A good question to ask is “who in your community needs help?” My answer was that that these kids admitted to hospitals could use some help, that seems scary. So I made brave bots to help them. But other hospitals found out about this and they were like “Hey can we get brave bots too?” And immediately I was like “I can’t make that many.” It was obvious right away that if these things were gonna get out into the world and be helpful, I had to find another way to do it. I realized what wasn’t important was my art. It wasn’t vital. My ego thought it was vital. My ego was like “it has to be mine and people have to love it and I wanna become known,” but that’s not what’s important. What’s important is that they were a small little thing that gave you joy or bravery or love and that’s how inviting the world to make them became obvious to me. What was hard is when I realized I couldn’t put conditions on it. I couldn’t go “Make them, BUT make sure you give me credit” or “Make them, BUT make sure to put a link to my website”. You can’t do that. You have to just do it. And some scary stuff happened too. There was an artist in the UK that literally took EVERYTHING of mine, like to the T, my own imagery, my same packaging. Instead of botjoy he called it KindBot or something. And I freaked out about that for about 3 seconds, until I went to his website and the first thing it said was “this was inspired by the work of Gary



Hirsch" And I was like oh this seems fine. It's been a long journey and I've had to sort of let go and it has not been easy.

Has that letting go helped you outside of your creative life?

So much so. The idea that anything I do create or say is precious is ridiculous. Nothing's precious. Let stuff out, give it away.

Do you feel like your work is more important now in this recent political climate with everyone saying this nation is so divided?

I've thought a lot about this and I think this is the time in my life at least and maybe the times of others is to do whatever you think you're really really good at in the service of people that need help. And I think there is a deep need now, because of the political reality. I thought Obama was very eloquent with this in his farewell speech, you can't just sit at home. So do what you do well, but

do it in the service of those that need help. I love the idea that a little piece of art can make you feel better. And I don't have to be the one that makes it.

Do you have a special little bot that you keep with you?

I do have a brave bot that I keep with my in the deep recesses of my backpack. I haven't looked at it for about 4 months, I bet it's completely scraped off. But I need it. We all need it. We need a little courage right now.

So can Portlanders still find them wandering around the street?

There's no way I have enough time to leave them around on a weekly basis. So right now I just go every other weekend and I'll go to a single area like up on Hawthorne or wherever and I'll leave them. And I think one day I'll stop making them. I only keep making them 'cause they're fun. What's so cool about them is that even if I stop making them it doesn't stop.

****Gary's murals can be found on SE Salmon and 10th Ave, SE Ash and 11th Ave, SE Division and 31st Ave, and SE Start and 12th Ave. You can see more of his work at www.joybot.com**



Man in the High Castle

Season Two

by Alex Skousen

Amazon's "The Man in the High Castle" is as pointed and relevant as ever. The series is set in a world where the Allied forces lost WWII and the United States is controlled by Nazi forces on the East coast, Imperialist Japan on the West coast, and a "neutral" zone in the Rocky Mountains.

Season two picks up right where season one ends and then sends all of its characters back to their "normal" lives— or new normal, as much has changed. This results in a slow first half of the season which largely centers on characters repeating plot points from season one, and recalibrating themselves. Particularly guilty of this is Rupert Evan's character Frank Frink. Frank is one of the only Jewish characters in the series, and as a result lives in San Francisco under the Japanese Empire's more lenient racial laws. Throughout season one Frank is highly adverse to any sort of resistance activity, on the premise that his identity will be discovered and place his family in greater peril than they already are. During season two, Frank immediately reverses his stance, joins the resistance, and becomes one of the most active and outspoken guerillas in the organization. While this does have some precedent based on

the events of season one, the change feels abrupt; jarring to a point of near unbelievability.

One of the most compelling elements of the series is that it depicts Americans under fascist rule. The depictions are based, largely, on historical pictures and writings from pro-Nazi Americans previous to U.S. involvement in WWII. It's a historical fact that has been largely erased (or arguably eclipsed by the dense and

complex history surrounding WWII) in our modern history books— so the depictions in the series are unflinching and candid. A character like Frank, who has seen his entire family murdered and brutalized, but managed to live a fairly comfortable life by just keeping his head down, is therefore not as zealous as one may expect; it's nice to see him grow and find the muster to fight (he previously avoided any conflict),





but this happens so abruptly, it feels unnatural.

If “The Man in the High Castle” triumphs at one thing, it is surely its penchant to defy dystopian tropes. The American resistance is often as insidious as the Nazi reich; one resistance leader— George Dixon, portrayed by Tate Donovan— even admits to being “just as bad as the Nazis.” He even adds to the accusation: “Good, if we’re going to beat them, we need to be worse.” The instability of good guy or bad guy has resulted in lots of pushback from viewers and critics, who complain about not having a clear protagonist, and disliking all the characters. While it is true that there isn’t a clear protagonist, and almost every character is deeply flawed in some way, “The Man in the High Castle” should be applauded for refusing to bend to archetypes, and instead exploring the nuances of the human experience in what would conceivably be humanity’s lowest moment.

***“The Man in the High Castle” is also wildly successful at building a universe dense with details and nuance. The mise-en-scene of the series is particularly beautiful; highly detailed sets littered with advertisements and propaganda cloak the skylines and cityscapes of San Francisco, New York City, and Berlin— all of which have been altered, sometimes subtly, sometimes dramatically, to create an eerie world that seems uncomfortably possible.

***“The Man in the High Castle: Season Two” was released on Dec. 16, 2016. It was created by Frank Spotnitz and stars: Alex Davalos, Rupert Evans, Luke Kleintank, and DJ Qualls. “The Man in the High Castle” is rated TV-MA.

Final Fantasy

by Jeremy King

FFXV

Originally announced as Final Fantasy Versus XIII back in May of 2006, Square Enix's latest entry in their flagship RPG series has been a long time coming -- but taken as a singular gaming experience, it doesn't really feel like it, and that's a shame. To an extent, there is a sense of expectation versus reality at play here; but even in tempering these expectations, I still wanted more.

An attempt to accurately summarize Final Fantasy XV's story (which is spread across 15 chapters of varying length) would be an exercise in futility, seeing as how the game's sparse exposition makes Kingsglaive: Final Fantasy XV and Brotherhood: Final Fantasy XV -- two prequels (a movie and an anime, respectively) that attempt to set the stage and establish plot points prior to the events of the game -- all but mandatory viewing. And even after watching them both, I still found myself confused at certain points within the game.

What I can reliably tell you is that it puts players in the shoes of Noctis Lucis Caelum, crown prince to the kingdom of Lucis ("Noct" for short), and starts you off on a road trip alongside your best friends in the world; Gladiolus, the typical strong, gruff, honorbound guy; Ignis, the quieter, presumably wise, spectacle-wearing fellow who cooks for everyone; and Prompto, who I believe is supposed to be the comic relief. He also takes pictures of everyone that can be saved throughout the game and shared via social media.

One of my biggest gripes with the game's narrative arc is in its handling of the core relationship between these characters; since the game begins at a point when all four of them have long been friends, we as players are "told" what to feel rather than shown for ourselves at numerous instances. It's an issue that left me feeling fairly detached to the group as a whole.

The battle system present within the game breaks down into button-mashing and single-button quicktime events; while not unenjoyable, I experienced little to no meaningful variation in gameplay for about 50 hours of gameplay.

Speaking of gameplay -- as a game, FFXV is just too easy on normal difficulty levels. I was not met with a game over screen once, nor did I ever feel a genuine sense of danger or challenge. Fortunately, players are given the option to change difficulty levels at any point, which, to a degree, addresses this in part.



Final Fantasy XV features a fairly large, open, beautiful world -- one that I took time away from the main narrative arc to explore quite thoroughly -- yet a lack of interesting

things to encounter within this world makes it feel somewhat sparse. To be fair, there's no shortage of side quests to undertake that thrust players out into the world, if one finds themselves lacking motivation to explore of their own accord. That being said, the side quests almost entirely boil down to simple, formulaic fetch quests, by-the-numbers dungeon-crawls, and 'hunt' missions that have the player running off to a set location to kill a specific monster(s) before reporting back for their requisite reward.

There's nothing necessarily wrong with any of that, but after the completion of just over 40 side quests undertaken in my own playthrough, neither is there anything particularly original or rewarding. I was ultimately more disappointed by how unfinished the world felt after exploring its nooks and crannies for hours on end. Even the most beautiful empty spaces are still, at the end of the day, empty spaces. In that respect, the decision to incorporate an open world design seems not only arbitrary and unnecessary, but also underwhelming. Outside of some initial "wow" moments, I never truly felt a sense of wonderment. Exploration began to feel more like something done out of obligation in the hopes of finding something that evoked that feeling rather than an organic, inspired process.

In a similar vein, travelling from one destination to the next via the Regalia is a gameplay mechanic that inevitably becomes more mundane and annoying than anything else. If you're a fan of the series, this may be somewhat alleviated by the option to cycle through the soundtracks to previous titles in the series. It's a small touch that may not mean

much to those unfamiliar with or new to the series, but as far as fanservice is concerned, it's a nice addition to have; cruising around to some of my personal favorite tracks from the series, it simultaneously appealed to my sense of nostalgia while lending the game an arguably more "legitimate" feeling of Final Fantasy-ness.

From getting right to the heart of that classic feeling of exploration with Final Fantasy IX's overworld theme, "Over The Hills", jamming out to Final Fantasy XIII's "The Archylte Steppe" while zooming past lush scenery, or easing into Final Fantasy X's emotional "A Fleeting Dream" -- one of my favorite pieces of music, video game or otherwise -- I can honestly say that merely having the option made a difference. Riding in the Regalia would have otherwise been unbearably boring. While there is the occasional interaction with party members during long rides in the car to break up the monotony, these interactions in and of themselves ultimately boil down to rehashed talking points and don't offer anything in the way of interesting conversation or meaningful character development outside from a couple instances of scripted, plot-related conversations scripted to play at certain moments.

The game is a tour de force of raw spectacle; from breathtaking scenery and design to some of the most jaw-droppingly gargantuan boss encounters in video game history, Final Fantasy XV excels in visual splendor -- but by that same token, its visual shortcomings are all the more pronounced. Most noticeably, interactions with non-player characters outside of your immediate party members frequently fall prey to jarringly stiff, recycled animations and generally less-than-stellar lip syncing. In a similar vein, the stark contrast between the main characters and the rest of the world from a design aesthetic, while not entirely surprising, can be distracting.

In the end, despite everything I've said, I did at least like Final Fantasy XV. For all its flaws, when it shines, it shines bright. But after ten years of waiting, I wanted to love it.



Heavyweight

Season one

by Kasey Colton

NPR's radio darling Jonathan Goldstein, who regular listeners might recognize from WBEZ's "This American Life", has struck out on his own to start a new podcast: "Heavyweight", hosted by Gimlet Media.

In the first episode, "Buzz", Goldstein starts the podcast as he always does: with a call to his friend, Jackie Cohen.

"Do you know what my podcast is about?" Goldstein asks Cohen.

"No, I don't know anything about it." She replies, a bit dismissively.

"Each week, I head into people's pasts to help them repair something that's been troubling them."

"Uh huh."

"I'm sort of like a therapist."

"Like a therapist." Cohen repeats, and then laughs.

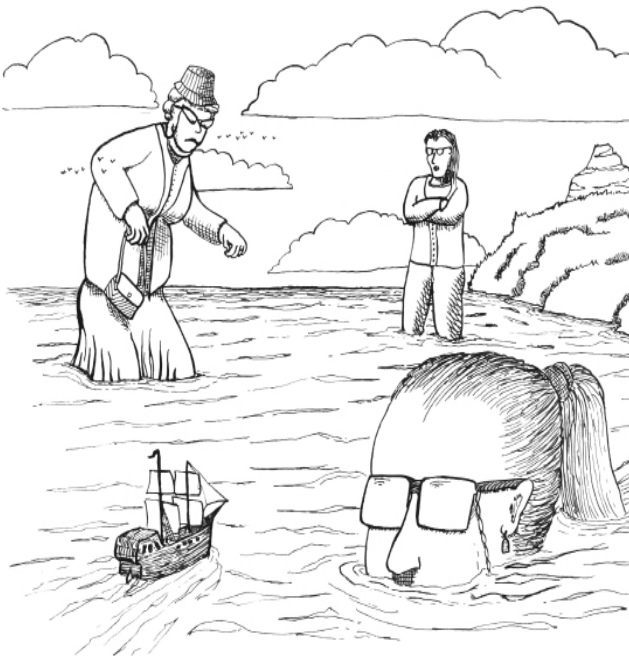
This banter is more indicative of the podcast than anything—without Goldstein's 20 second elevator pitch, it might not have been clear what the show is even about. At times, it seems more like Jonathan Goldstein's broadcasted therapy journey than it does anyone else's. But that's not necessarily a bad thing;

what Goldstein has done is created a podcast that is deeply personal, where he isn't afraid to include himself in these stories, as opposed to conventional radio or podcasting, where producers remove themselves from the story as much as possible. His narration drifts towards the anecdotal, describing his childhood memories of his father and uncle, or his own struggle with religion, transitioning smoothly between the current storyline and his own memory. Occasionally, it grows comedic, taking digs at Gimlet's co-founder and CEO, Alex Blumberg. Goldstein has mastered this style of train-of-thought written narration, while maintaining the polished professionalism seen in his previous work with *This American Life*. His interviews, on the other hand, keep their conversational integrity. In the first episode "Buzz", Goldstein's uncle Sheldon responds to one of his inquiries with, "you know, he [Goldstein] asks the weirdest questions". He does—because he's often interwoven with the subjects of his podcast, interview-based questions are sandwiched between more informal discussions of life, family, New York and Canada. Maybe this is to his credit though. Goldstein's ability to take a conversation and form it into an interview—and further,

a story—follows in a tradition of radio journalism that puts narrative first, resulting in more unrestrained retellings by the people who experienced them. What Goldstein has done by bending the rules a little is created a podcast that is funny, emotional, and ambitiously universal.

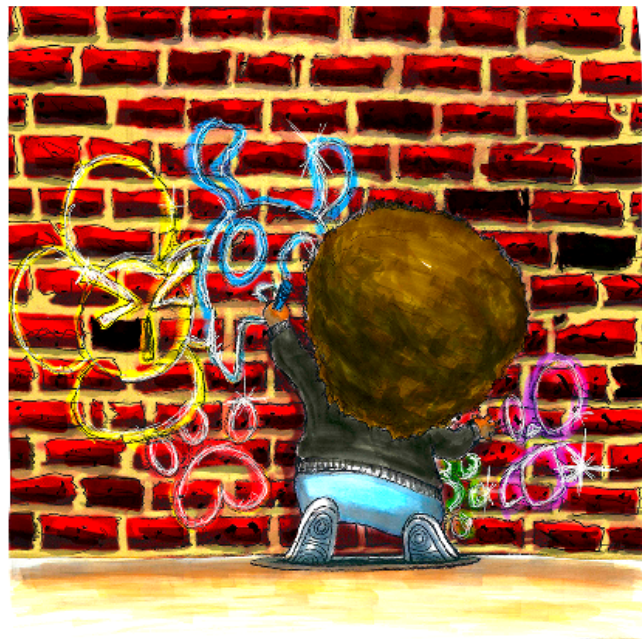
**** Season 1 of "Heavyweight" was released September 23rd, 2016 by Gimlet Media and can be found on iTunes, Stitcher, Googleplay, Spotify, and Gimletmedia.com**

PORTLAND STATE COMICS CLUB



Even the most rugged of the men knew to fear the Gayles of the Southern Coast.

By Riley Pittenger



IN MY SPARE TIME I LIKE TO READ, WRITE,
AND FALL IN LOVE WITH UNAVAILABLE PEOPLE.

By Steven Christian

See you soon

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