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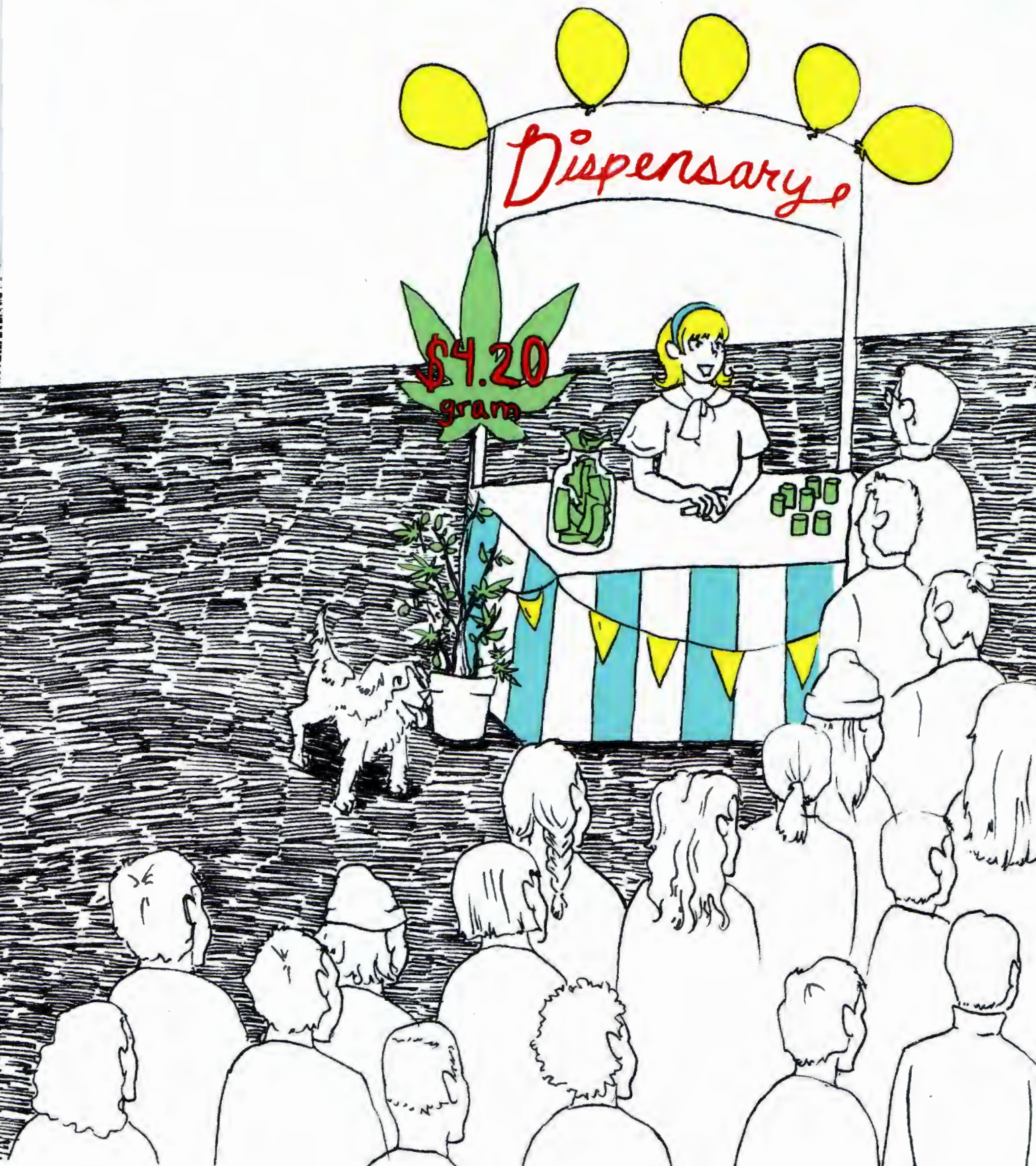
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The

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FEATURED THIS MONTH

Alexandra Louis learned everything she knows and will ever need to know from “Legally Blonde” (2001).

Josie Allison hates hiakus but likes to watch you count your fingers.

Alec Chapa: rumor has it, he may be found attempting Socratic dialogue with passersby in the park blocks.

Jason Mekkam is for the children.

Kasey Colton ate an entire pot of matzo ball soup by herself in, like, two meals. Ask her about her complicated hair routine.

Aurora Mak her favorite amusement park is WinCo. It’s better than Ikea and Disneyland combined.

McKenzie Lee is looking for a second sugar daddy. Please do not use her work email.

Savannah Quorum is a graphic design student at PSU.

Alex Skousen studies English and Film at PSU, is still trying to keep punk alive.

Shane Johnson is a business major and writing minor at PSU. He has never went to oovoo javer.

Hannah Webb perpetually tired because of school, work, and the systematic oppression perpetuated by white men across the globe.

Daniel Nickolas keeps waiting for the Star Trek fan base to allow for a Team Janeway, because Kathryn Janeway is clearly the best Star Trek captain.

Hannah Webb wrote some very good articles this issue, but we couldn’t find her Facebook to make her a blurb.

Clarissa Fredericks-Wright is the contributing illustrator for this months illustrations.

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.

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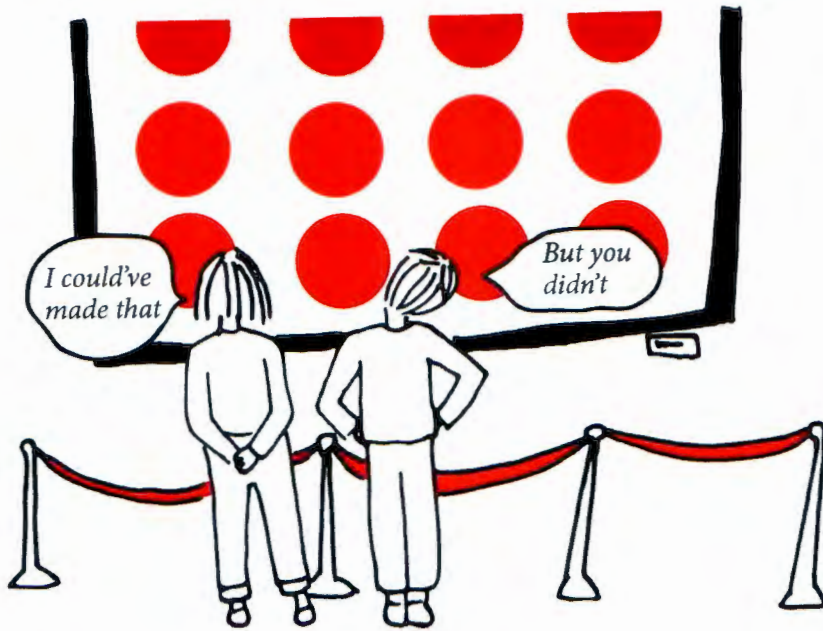
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WHAT'S HAPPENING

CONCERTS & EVENTS



Saba with Jean Deaux and Joseph Chilliams

May 5

Hawthorne Theater

R&B rapper Saba, will bring his jazzy beats and smooth lyrics to the Hawthorne Theater on May 5. Up-and-coming Chicago-born rappers Jean Deaux and Joseph Chilliams will join him. This is an all ages event. The doors open at 8:00 p.m. and the show starts at 9:00 p.m.

JungJung Land

May 5

Ampersand Studio

JungJung Land is a land where everybody is welcomed. Everyone follows each other and their identity slowly merges. This completely interactive art show will be hosted by Ampersand Studio. Featuring Hyun Jung Jung, a south Korean artist, this interactive art show begins at 5:00 p.m. and goes until 10:00 p.m. as a part of the First Thursday art walk.

Unknown Mortal Orchestra

May 9

Roseland Theater

Psychedelic rock band Unknown Mortal Orchestra will come to the Roseland Theater on May 9. The tour comes after their recent album release of "Sex & Food." They will be joined by Makeness, a UK-based producer who creates ethereal dance beats layered with vocals. This is an all ages show. The doors open at 7:00 p.m. and the concert starts at 8:00 p.m.

Enigmatic Dreams

May 11

One Grand Gallery

Raul 33 is an Italian artist traveling the world. His works include themes rooted in instinct, speed, color, emotional dirtying, and passionate streaks. His show opens at One Grand Gallery at 7:00 p.m.

Joey Bada\$\$

May 11

Roseland Theater

Pro Era's iconic rapper Joey Bada\$\$ will light up the Roseland Theater on May 11 as a stop on his Amerikkana

Tour. Emerging rappers Buddy, Chuck Strangers, and Boogie are touring with him. The event is all ages. Doors open at 7:00 p.m. The show starts at 8:00 p.m.

Andre Nickatina

May 18

Roseland Theater

After releasing his first album in five years, Andre Nickatina is back in the rap scene with his old-school-style flow, this time layered over new school beats. His King of March tour comes to the Roseland Theater on May 18. Rappers, Six Fif, Speaker Child, and Rella Money will join him. The event is all ages. Doors open at 7:00 p.m. and the show starts at 8:00 p.m.

Mark Farina

May 19

45 East

Known for his house genre dubbed mushroom jazz, DJ and producer Mark Farina will bring his beats to 45 East on May 19. DJs Doc Martin and B2B will also be playing. The show is 21 and over. Music starts at 10:00 p.m.

La Luz

May 19

Aladdin Theater

All-female surf-rock-pop group La Luz will perform at the Aladdin Theater on May 19. They will be joined by Savila, a latin R&B inspired band based in Portland. This is an all ages concert. The doors open at 8:00 p.m. and the show starts at 9:00 p.m.

TV Girl with Wished Bone

May 22

Doug Fir Lounge

Psychedelic indie pop group TV Girl will come to the Doug Fir Lounge on May 22. The band is touring with lo-fi indie pop group, Wished Bone. The event is 21 and over. Doors open at 8:00 p.m. and the music starts at 9:00 p.m.

OPENING IN MAY

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Overboard

May 4

A remake of an eighties classic: rich dude gets amnesia and is put to work by his maid, who tells him they are married. Yikes? Rated PG-13.

Tully

May 4

A tapped-out mother-of-three reluctantly hires a night nanny to assist in taking care of her children, and forms a tight bond with the newcomer named Tully. Rated R.

RGB

May 4

A documentary about the Notorious RGB (Ruth Bader-Ginsberg, for those who hate feminism). Rated PG.

Life of the Party

May 11

After the devastating dissolution of her marriage, Deanna decides to leave her housewife days behind her and go back to college—the same college as her daughter. Rather than feel sorry for herself, she chooses to lean into the campus lifestyle. Come on, y'all. It's Melissa McCarthy. We love her. Rated PG-13.

Breaking In

May 11

A mother-of-two brings her children to her late father's remote and well-guarded house outside the city, expecting a quiet weekend to mourn, but instead must fight for her and her family's life when four men break in looking for something of her father's. Rated PG-13.

The Seagull

May 11

An adaptation of Anton Chekov's play of the same name, "The Seagull" focuses on family drama and falling in love with the wrong person. Saoirse Ronan is in it, which is why it's included here, if we're being honest. Rated PG-13.

Deadpool 2

May 18

Terry Crews is in it and that's all I really care about. Almost definitely rated R.

How to Talk to Girls at Parties

May 18

A showdown between '90s London punks and aliens is in the cards in this wacky cumming-of-age tale about two teens who fall in love. The catch? One of them is an alien on a rumspringa of sorts. Won't be as good as "Earth Girls Are Easy" (1987), but might be worth a watch. Rated R.

Solo: A Star Wars Story

May 25

Disney wants your money. Rated PG-13.

Mary Shelley

May 25

A dramatization of the life of Mary Shelley, founder of science-fiction and author of Frankenstein. Rated PG-13.

Hereditary

June 8

After her mother dies, Annie and her family begin to uncover horrifying secrets about their heritage and realize that they cannot escape what has been passed down to them. Rumored to be "this generation's 'Exorcist.'" Needed: one (1) person to sleep over with me the night I see this. I will not pay for your ticket. Rated R.

Ocean's Eight

June 8

Look, we all know what this is about. If you don't, I'm not going to be google for you. It's a heist movie, okay? There's women in it. Talented ones. This is the first movie of it's kind, are you kidding me? Rated PG-13.

The Unpaid Professionals in American Colleges

Why Student Athletes Should Get Paid.



By Daniel J. Nickolas

Should student athletes receive compensation for participating in sports? We don't pay students for being in school plays, nor do we pay college choirs for community concerts. However, college sports are unlike any other extracurricular program; they can require significant time commitments from student athletes, can publicize the image of student athletes on a national scale via televised events and merchandising, and are often very lucrative enterprises for both the universities and athletic organizations like the NCAA. These circumstances, increasingly becoming the norm, remove college sports so far outside the definition of "extracurricular activity" that it's crucial to redefine what it means to be a "student athlete," and in doing so, acknowledge that paying these athletes is becoming increasingly necessary.

Time is a valuable commodity to college students. For this reason, mandatory caps are often placed on the time commitments any extracurricular program can demand from a student. In fact, the NCAA, which oversees sports in 1,281 institutions, including Portland State University, has a mandatory cap of no more than 20 hours of practice per week for student athletes. What's amazing about this fact is the word "mandatory." A 2016 national survey conducted by the NCAA itself found that every single student athlete who participated in the survey, regardless of what sport they played, reported average hours practiced at well above the 20 hour-per-week cap. Male players in the Football Bowl Subdivision (the highest division for college football in the U.S.) had a median average of 42 hours per week. That's the equivalent of a fulltime job, plus two hours of weekly overtime, for

which no payment is offered. Requiring a professional-level of time commitment calls into question the very title of “student athlete.” Despite self reporting these findings, the NCAA has only penalized a small handful of institutions and has done little to better enforce its own 20-hour cap. Such unregulated time commitments can effectively prevent student athletes from pursuing paid fulltime or parttime jobs, an opportunity other extracurricular activities do not prevent.

Time spent by student athletes on sports can also affect academic performance. Many student athletes playing at high division levels receive sports scholarships in order to afford tuition at the school recruiting them. While the scholarship itself might be “for sports,” the primary purpose of a scholarship is to allow an individual access to education that might otherwise be unavailable to them. Giving an individual the opportunity to higher education, then putting demands on them that could greatly interfere with their success in that education, is not only contradictory, it’s also playing fast and loose with that individual’s future. There is no college sport in which more than 10% of student athletes will be able to go professional, and the probability is much lower for most sports; for example, according to the NFL 2016 draft data, only three out of 200 college football players (1.5%) will have the opportunity to compete professionally. If college sports institutions are going to treat student athletes like professional athletes by ignoring mandatory time caps, and in doing so compromise the education which would allow these athletes to pursue other professional ventures they will likely need later in life, then these institutions should be willing to offer compensation. Student athletes have a right to their own time; and speaking of rights, they also have the right to their own image.

The opportunity to appear on television, and the opportunity to see one’s name on merchandise, is something few people would pass on, especially in the world of sports where exposure can be critical to one’s future in the game. However, D-1 athletes are often asked to sign away their “Right of Publicity,” a law

stipulating that individuals have the right to control how their name and image are used in the media, and to receive reimbursement for that usage. These laws are decided at the state level, but even states without explicit “Right of Publicity” statutes still observe the right as law. The NCAA itself used to require student athletes to give up this right, but dropped the requirement from their contracts after immense backlash from student athletes and several expensive lawsuits. However, many schools and/or athletic conferences for which the students play still enforce this requirement. Again, these institutions require a professional level of commitment from the student athletes, without allowing these athletes the benefits any other professional would get. And no argument can be made that allowing student athletes their “Right to Publicity” would be too great an expense for the NCAA’s nearly billion dollar annual revenue.

The NCAA is registered as a non-profit organization, and while the majority of its revenue does go back into scholarships, funding for athletic departments, and hosting games (the D-1 championships cost 96.7 million dollars annually), the NCAA is an incredibly lucrative organization. In the debate over paying student athletes or not, many have argued that such an added expense could increase school tuition, but this concern seems to operate under the assumption that the school would be paying the athletes, not the NCAA. If current trends in the popularity of college sports in the U.S. continues, NCAA sports will become a billion dollar industry. To be blunt, the NCAA’s revenue is more than sufficient to reallocate funds in order to compensate student athletes for their commitments. And this wouldn’t need to be an expensive endeavor. In an article published by *Money*, columnist John Thielen listed all the cons of paying student athletes \$100,000 annual salaries. Thielen’s article is convincing, but it begs the question: who is suggesting student athletes be paid like this? Are the only two solutions to either pay student athletes obscene amounts of money or not pay them at all?

In answering the question of whether or not student athletes should receive

compensation, logical fairness is the best solution. If the NCAA and various media sources want to use the image of student athletes to sell tickets to games and sell various merchandise, the student athlete should be able to practice their “Right to Publicity”—a right granted to professional athletes and every other U.S. citizen—and receive compensation. If the NCAA is not going to recognize its own limit of no more than 20 hours of practice per week, student athletes should be compensated for their overtime hours. The reason for extracurricular activities, at its core, is to allow time and space for students to pursue and benefit from their own interests without detracting from other aspects of their lives. When an extracurricular activity ceases to function like an extracurricular activity, we need to stop treating that activity as though it still fits in a no-longer-relevant definition.



Supporting the Unsupported

The Pioneer School's Fight for the Right of Belonging

by Josie Allison

For the past five months, families and faculty of the Pioneer School were held in limbo by Portland Public School Board (PPS) after Superintendent Guadalupe Guerrero announced on Nov. 28 that Pioneer's Holladay-Youngson campus of 15 years, was to be appropriated as the new site for ACCESS Academy, a program for accelerated learners. Guerrero saw the 65,000 square foot campus as a waste of space for the 135 students attending Pioneer and thought ACCESS's 350 students better fit the location. "If he had spent some time at Pioneer, he would see that we do use that space and

why its necessary for those kids to have that space," said Stephanie Dazer, a parent at Pioneer. The Pioneer School seeks to empower students with highly challenging disabilities and vulnerable circumstances who haven't been able to succeed in general education and their building is tailored specifically to meet these needs. PPS proposed to divide the school into two or three separate locations, displacing its students and staff and throwing the program into disarray. Despite persistent outcry, the long list of concerns and complaints from the Pioneer community were largely ignored until March 23, one day after Pioneer filed a lawsuit

against PPS with the District Court. Guerrero sent a letter stating, "Given new information, PPS District leaders have decided the Pioneer Program will remain at the Holladay-Youngson facility for the 2018-2019 school year." While this can be celebrated as a win for Pioneer and a token of advocacy from its community, Guerrero's statements feel like too little too late. The letter claims to only delay the plan and it remains unclear whether Pioneer will remain in its location in the years to come.

The proposal to remove Pioneer from its campus demonstrates complete unawareness of the school and the

students it serves. The Holladay-Youngson campus was expressly designed in the 1960s for students with disabilities with specific physical requirements. The hallways are wide for wheelchair access; the floors are made of a non-slip linoleum to assure the safety of students who may be physically distressed and violent; the windows are made with shatterproof glass; the lighting installed is specialized to ease discomfort for light-sensitive students. All of these features are necessary for the unique cases that Pioneer deals with and none of them would be replicated in the new buildings. The campus' younger classrooms and middle-school-aged classrooms are joined by a hallway, allowing students and faculty to have a network of support and mobility throughout the entire community. There are deescalation rooms and calming spaces where kids having outbursts are brought to settle down in privacy and dignity, without disrupting the rest of the students. The large, enclosed yard allows disabled students to practice riding adaptive tricycles and take walks, activities they otherwise would rarely be able to do safely.

Several staff members reported that when Guerrero visited the school, he stayed for 15 minutes, predominantly in the main entry, and didn't visit any classrooms or spaces. He then claimed Pioneer performed poor practices and justified removing the program from the campus. "He came with some preconceived concepts in his own right about how things should operate and work," said Lisa Cavallo, a classroom therapist. "When visiting and looking at the building, he didn't talk to people, he didn't get the full information."

PPS proposed the Applegate Head Start and the Rice School campuses as replacements, both of which are a third of the size of Pioneer's current campus. They don't have proper gyms, outdoor spaces, or large enough classrooms, and are located next to train tracks, endangering students who have a tendency to run off. PPS's plan to accommodate one program would have required relocations and renovations for three schools. The Pioneer community has been requesting maintenance on their building for years without any response,

but as soon as ACCESS and its money entered the scenario, PPS was ready to give it a makeover. To make matters worse, PPS would have displaced two other disenfranchised and underprivileged communities. Applegate is a partner with the Oregon Head Start Association, which serves young children with significant risks affecting their success in education, such as poverty, disabilities, mental or physical health issues, or trauma. The Rice School is home to PPS's Student Success Center, a program specialized to help students struggling with behavioral, academic, or drug and alcohol abuse problems. These students and programs would also be uprooted.

For over five months, Pioneer parents and faculty partnered with members of Applegate and even ACCESS, have been advocating tirelessly on behalf of these students under the slogan, "Support the Unsupported." They wrote letters, attended board meetings, and even marched outside the offices of board members, but went unheard until three students and their families took the matter to court. The lawsuit accused PPS of violating the Title II of the Americans with Disabilities Act, jolting Guerrero to curb plans and allow Pioneer to remain at home for the 2018-19 year.

The fact that it took legal confrontation for PPS to realize Pioneer should remain in place is disturbing. In the letter addressing this 'change of heart,' Guerrero writes, "The District has recently confirmed construction and relocation cost estimates, and the timeline for an expedited permitting process; we do not now believe we can reasonably prepare the Applegate and Rice buildings to accommodate the unique needs of Pioneer students by the Fall 2018." It is clear that the financial burdens of his irresponsible plan are what ultimately took precedence over the communities he threatened when it came to decision making. PPS's and Guerrero's behavior towards Pioneer reflects a greater dynamic of negligence and misunderstanding within the district, and our culture at large.

The reason Pioneer is so crucial is because there are no other programs like it. What it offers is unique and fills a void where general special-ed and attention paid to these unique kids fall short. Many people are discomforted by the idea of isolating these students to one school. Dazer said she was apprehensive before sending her son, Mak, to Pioneer two years ago. "It's one of those things where if you don't have experience with it, or don't know what the program is, it's hard



to understand why it exists,” said Dazer, “Well you need to dig a little deeper, it’s not like we’re just taking a bunch of disabled kids and putting them into one school. There are very specific things that are going on in these kids’ lives and it’s really the goal of the school to make a lot of progress and to move them on.”

Pioneer’s students cannot be lumped into the general education population, even in the special programs provided there, because they don’t yet have the tool sets to be successful. Pioneer’s goal is to build those tools so that they don’t remain isolated, so that they can enter the general setting ready to face its challenges. Cavallo spoke about the students who have left Pioneer and said, “Those kids have got skills now that they learned with us and they built an armor that they’ve put on. They were ready to go back.” This ‘armor’ is grown through exercises like group sessions focusing on classroom etiquette like raising hands, or on building techniques to cope with triggers or confrontation.

The skills and education provided at Pioneer are only a feature. The overwhelming impact of the program lies in the system of support and community that the school creates. This feature seems to be largely taken for granted by the general public and by people like Guerrero, who can’t understand the unique experiences of these students. Most would feel more comfortable with the

idea of every child under one school roof, integrated and included. As Cavallo stated, “Everybody wants for a kid to feel like they belong and they’re apart of the same community as everybody else, but what people are not understanding is that for many of our kids that’s when they feel the most isolated.”

Dazer described Mak’s experience in the special-ed program of his previous elementary school. There was very little interaction between the student populations—the classrooms were too small and overcrowded, and they had separate recesses because it got too difficult to assure that Mak’s group was safe and no one was running off. As he got older and bigger, his aggression got progressively worse, and she would have to come pick him up from the school three or even five days a week, where she would find him sequestered to one side of the classroom with all his classmates pushed to the other end. Many of the students that end up in Pioneer feel judged, villainized, and alone in general settings because they aren’t surrounded by staff or students that understand them. This boils the social and emotional stew even more and exacerbates outbursts, further isolating them.

When these students move to Pioneer, they are surrounded by trained staff prepared to handle any kicking, yelling, swearing, or chairs that are flung their way. They know how to calm kids down, work through the problems, and

build skills to cope with the challenge. “None of us are phased by the odd behaviors, or aggressive behaviors that get exhibited by our kids...that normally, in a gen-ed setting, they would be kicked out or sent home for,” Cavallo said, “We have enough people here to be able to wrap around and support that. We don’t judge them for those things.” This acceptance and support is crucial. Pioneer students find relationships and community that they wouldn’t experience otherwise.

Dazer suggested, “There’s another, broader discussion that probably needs to happen about what is inclusion. Because there are many of our parents that say this school for our kids is inclusion.” She said that even though the textbook assumption paints the general education setting as ideal inclusion, Mak and his peers feel more included and belonging in Pioneer.

Older students who have learned the ropes can go read and help with the younger kids. They become the role models and have the chance to be involved and give back. “They feel really great because they know...that in real time, they’re doing something for someone else,” Cavallo said, “A lot of our kids feel like they’re the bad guys, they’re always the ones in trouble, and they’re the ones to fail. For them to be able to go and read to the younger kids, it’s amazing. The power of that is immeasurable.” Cavallo couldn’t stress enough how indispensable the impact of community is in Pioneer,





impossible for them to experience any sort of community or solid support system. There is a fundamental flaw in the way the district, and society as a whole, understands and deals with special needs or sensitive populations. Inclusion does not mean blending in with the rest. Forcing them into mainstreamed environments make these children with distinct challenges feel isolated and overwhelmed. By ignoring their unique needs, these misunderstood individuals remain disconnected, and fall through the cracks of a failing system. As Cavallo said, "That's why gangs and groups like that are so successful, because they finally find a place where they belong." Many of Pioneer's middle school students are in-and-out of homelessness or gang activity, and the school is the one stable feature in their life that provides them consistency and security. Pioneer teaches the lesson that addressing these challenges head on with awareness and without judgement is the only way to foster the growth and skill sets that create true inclusion. Students at Pioneer have found acceptance and empowerment that plant the seeds for their success. "The success is community and group. The success is feeling like you belong," says Cavallo.

and how crippled that community would become if the school were to be fragmented and displaced. Activities like the reading program couldn't continue; there wouldn't be an all-hands-on-deck approach available for a kid in crisis; the unity and fluidity of the program would be lost, and so would these kids.

Even if they are able to remain in their current location for the next year, or indefinitely, there is still crucial work that needs to be done in the school system to support kids in extreme circumstances. PPS has a tendency to neglect and undermine special needs children in Portland and doesn't seem to consider the fragility of their circumstances. Dazer commented, "One of the criticisms is that special-ed kids kind of get treated

like furniture, they just get moved around as is convenient for the district without thinking about the needs that the kids might have, and how getting moved around is a big deal." She said that PPS routinely shuffles around special ed classrooms throughout the district to make room for general education students. They are treated as baggage taking up 'normal' students' space. This constant displacement has significant effects on highly sensitive students who must consistently re-adjust to their new locations. Dazer goes on, "Everytime you move them you take these giant leaps back, because it takes too long to get settled."

This treatment only creates instability in a child's life and makes it



The Octopus Returns

Why Disney Is Becoming Too Big for Its
(and Our) Own Good

by Daniel J. Nickolas

By the time John D. Rockefeller's company Standard Oil was sued by the U.S. government in 1911 for being an "unreasonable monopoly," the company owned 90 percent of North America's oil and gas industries, and was acquiring similar sized holdings in China and the Middle East. Standard Oil's ability to obtain such massive percentages of these industries inspired illustrator Udo Keppler to famously depict Standard Oil in a 1904 political cartoon as a menacing octopus spreading its arms across the U.S. and to the far corners of the globe. While 20th century antitrust laws supposedly make

such monopolies impossible in the 21st century United States, it appears that Keppler's octopus might be returning in the guise of a cartoon mouse wearing red trousers.

The Walt Disney Company is acquiring ownership of 21st Century Fox. While Disney is not (at this time) purchasing the entirety of the massive Fox entertainment empire, it has offered 52.4 billion dollars to acquire Fox's movie and television production houses. This deal will add to Disney's already burgeoning list of entertainment assets, but more importantly, the deal positions Disney to become the most powerful entertainment

entity in the world, due to a commodity that doesn't fit well into current antitrust laws: entertainment content.

The Walt Disney Company has not only produced a substantial amount of original content, but also made a point of acquiring the rights to popular material it hadn't originally produced. For example, Disney has owned the rights to "Winnie the Pooh" since the 1960s. However, over the last twelve years, Disney has taken this practice to new extremes, assimilating into itself nearly any producer of popular content that comes along. When Disney bought Pixar in 2006, they acquired the most successful producer of animated films in the country, when Disney bought Marvel Studios in 2009, they bought the rights to the ever-expanding Marvel film universe; and when Disney bought Lucasfilm in 2012, they bought the rights to the widely popular "Star Wars" franchise. The fact that Disney was able to purchase so much of the entertainment industry indicates some smart business

practices on their part, but the problem is what *Disney* seems to be planning to do with all these assets.

Disney plans to become its own streaming service provider. And the deal with *Fox* puts *Disney* in a nearly perfect position to do this. *Disney* CEO Robert A. Iger publicly announced through *CNBC News* that his company is planning a standalone streaming service (launch date unspecified). *CNBC News* also reported that the *Disney* wants to pull all its movies from Netflix by 2019 in preparation for this launch. But what does *Disney* mean by “its movies”? Obviously, the animated classics won’t be available, but the movies in the “*Star Wars*” franchise and the *Marvel* film universe are all technically “*Disney* movies.” While *Disney* hasn’t explicitly defined the line between a “*Disney* movie” and a “movie owned by *Disney*,” it has implied that *Marvel* movies will be among those pulled from other content providers. So when *Disney* says it will pull its movies, it might literally mean all the movies it owns. Furthermore, when the deal to buy the majority of *21st Century Fox* goes through, *Disney* will own the rights to countless other films. And all this is to say nothing of the television shows with high viewership on Netflix and Hulu that will become property of *Disney*. Shows such as “*The Simpsons*,” “*Bob’s Burgers*,” “*It’s Always Sunny in Philadelphia*,” “*American Horror Story*,” and “*Family Guy*” are all included in the deal. When *Fox* is eaten by *Disney*, all these shows (and many, many others) may be permanently pulled from Netflix and Hulu, a move that could financially cripple these companies.

Losing *Disney*-owned content means streaming services could also lose the financial ability to produce their own content, causing further financial loss. Streaming services rely on third-party-produced content to drive up subscriptions, which provide the profits that make up the budgets for original content, such as Netflix’s “*Stranger Things*.” Ironically, this idea of amassing what’s most popular in a specific industry, leaving smaller companies with so little to offer that they are forced out of business, is the same method Standard Oil used to gain control of oil and gas industries in the 19th and 20th century. But *Disney*’s

abilities won’t be limited to this tried and true method of capitalism. *Disney*’s new growth could also mean bad news for both smaller movie producers and film critics, because the deal with *Fox* will make *Disney* the largest of the then-only four high-budget film producers in the U.S. Controlling such a large percentage of movies that get produced means *Disney* will make a huge percentage of yearly film revenues, in turn giving *Disney* significant control over what films are produced, and what films are not—effectively pushing out the smaller guys. This amount of power also allows *Disney* to more easily control critical responses to its content. In late 2017, *Disney* banned film critics working for The *Los Angeles Times* from advanced screenings of its films. The *New York Times* reported the ban and, working in solidarity for The *L.A. Times*, refused to write pre-release reviews of *Disney*’s films until the ban was lifted. If *Disney* already feels comfortable attempting to exert this level of control over critics, imagine the level of control it could exercise once it’s the most powerful entertainment producer in the world.

And this is where the real problem lies. *Disney*’s acquisition of *21st Century Fox* extends beyond free market competition and infringes on monopolistic practices. If there is any lesson to be learned from the history of American business, it’s that companies would be monopolies if they could be. And while the intention to grow is rarely a nefarious one, massive companies almost inevitably fall into bad practices—something we can already see happening with *Disney* as they silence critics from the *The Los Angeles Times*. Furthermore, *Disney*’s plans for its introduction into the world of streaming services is riddled with red flags, which indicate *Disney* may simply starve other streaming services into non-existence as it continues gobbling up more and more popular content for its own use. Time will tell what *Disney* will actually do with its ever increasing power, but the lovable producer of our favorite childhood movies is quickly moving toward becoming the newest industrial octopus.



Happy Camp

Echoes of a Logging Town In The Environmental Fight.

by Alec Chapa

One week was all we had to drive from Texas to Oregon. Everything was on a schedule, from stops and our stays to our meals and highway exits. Shelby split every mile with me; we would take turns driving, sometimes as short as 20 minutes a turn at our sleepest. It was as much a mission to get my Mazda up to Portland as it was a road trip full of discovery, sleep-deprivation, and wonder. Through West Texas, Arizona, New Mexico, we drove through the deserts whose sun-soaked lands slowly became familiar; then we headed north through lanky California.

After spending the night in Arcata, CA, we set out to finish the last nine hours of the trip. We set out on highway CA-299 East, otherwise known as Trinity Highway, then north up Klamath River Highway. Driving on windy roads alongside valleys and rivers, through lush green under blues skies without a cloud, we certainly took the scenic route, and it was time-consuming. We drove over an hour in thick forestry without seeing much of anyone. To us, Happy Camp was just another “intersection town,” so to speak, having only about 1,000 residents. We would pass through without so much as

stopping for gas. The sun was setting past the skyline as we started to leave Happy Camp. As we headed up and up the hills of Greyback Road, snow patches began to crop up; less than five minutes later, after we curved around a bend in the road, we came to a full stop. We sat staring at what was no longer a road but part of the forest reclaimed by the snow. In a hazy and mild panic, we doubled back toward the Kingfisher Market—an establishment much like an overgrown convenience store. After kindly asking the cashier for alternative routes to I-5, we were convinced the only way out of this corner was back, the exact way we came.

With nothing left to do but accept our sleep-deprived fate, we bought cold sandwiches and sushi from the market’s tiny deli. As we sat atop the car’s hood out in the lot, we began to notice the town’s texture and feel. There was a giant Sasquatch statue down the road we

hadn't originally questioned. The banner posted in front read "No Monument," which puzzled us as we sat stranded in the sun eating our ridiculously chewy food. "What's that mean, anyways," we wondered. Unbeknownst to us, this was the beginning of a deeper understanding for Happy Camp and its culture, its identity, and what sustains its vitality. Like anybody else from the city just passing through, we hardly had a chance to get acquainted with Happy Camp. It wasn't until we were nearly stranded, finding just enough time to really gaze and listen to how much there was, despite the town's small size, that we began to understand.

When we finally stopped driving, the feeling that only we were moving as we passed through seemingly static landscapes ceased. I began to notice how the town itself was moving: residents out gardening and maintaining their homes, the coming and going of cars through the Kingfisher Market parking lot. Though it took some research to see it, there was even a movement as Happy Camp aged through history. Happy Camp used to be fueled by the logging industry in the '80s, and it's easy to see how the industry shaped the town's culture. Many families were raised on the industry's money, and like anything that might've supported the community's living, the residents respected it. Over time, logging came to be something to stand by and be proud of for many locals. If nothing else, logging was the way for them to have a sense of shared identity.

All that changed when timber companies faced restrictions under the Endangered Species Act in 1994, which protected the spotted owl's natural habitat in surrounding areas. This restricted the industry enough that the mill was forced to close. In 2010, Happy Camp faced another challenge: a memo leaked by the Department of Interior Design proposed a national monument in the area, the same one that "No Monument" signs targeted. Such a monument would further land use restrictions, only this time on mining. Over the course of these changes, the remaining residents have resided in a sort of shell of what the town used to be. Now there's a clear dilemma: on one hand, environmentally progressive

California and federal politicians push for restrictions, and see it as much needed environmental protection; on the other hand, people of Happy Camp see these restrictions as the government's interference and disregard for the local community's needs. When logging and mining are not just critical to a town, but sustain its very existence, what can we say of the town when these industries are lost? And, what can we say of the perspectives of the people that have only ever known Happy Camp?

It's easy to wonder: how can people not care for the environment when forests have been severely shrunk and glaciers are melting, among so many other large-scale catastrophes? And similarly, the finite nature of coal means it's destined as an industry to perish—so how can people vote for Trump, who is anchored in this coal-mining mentality? The very act of asking questions like these demonstrates our biases shaped by the cultures in which we are rooted. To the extent that Happy Camp has its own culture, residents would neither share these biases nor sympathy for such interests, at least in the way we do. If these questions are posed rhetorically without the need for an answer, it's because they don't open an avenue for investigation but rather reassert liberal environmental values to those who already accept that line of thinking. Understanding the mentality of those that oppose progressive climate policies and support industries like coal can begin with understanding a place like Happy Camp: a community who has been made to feel marginalized, and maybe even sacrificed, as collateral damage for the greater good. It's very likely that the people on this side of environmental issues see the value and beauty of the environment—they do, after all, spend their lives immersed in it. But when policies neither seek their input nor offer alternative solutions that protect their livelihoods, the line dividing opinions seems simple: protection for loggers, their families, their livelihoods, or protection for the environment, liberal politicians, and the city tourists enjoying the forest at their leisure.

Spending just two short hours trying to find a way out of Happy Camp means Shelby and I are the latter. We were

tourists with no intention of stopping in Happy Camp, as it has no restaurants or hotels for accommodating tourists and travelers, and hardly even showed up on our Atlas. The brief time we spent did little to support Happy Camp's economy, of course, but it did begin to reveal just how deep the town's needs run. Happy Camp is losing residents as they move away in search for work elsewhere, and there are no signs of investment in new industries. Without a turn in a new economic direction, the future looks grim for Happy Camp. Nevertheless, the voice of a dying community becomes all the more important in, if nothing else, understanding the opposition to progressive environmental changes and hopefully addressing the needs that Happy Camp's voice raises.

Hush Money

Inside Trump's Profitable Relationship with Saudi Arabia

by Hannah Webb

A mere 18 months ago, then-Presidential candidate, Donald Trump, slandered his opponent Hillary Clinton in a debate for accepting donations to the Clinton Foundation from Saudi Arabia. On that stage in 2016, he criticized Saudi Arabia as a country that “pushes gays off buildings,” and asserted that they “kill women and treat women horribly.” Throughout his campaign, he also asserted that the country owes the United States money, and at one point went so far as threatening to cease the purchase of Saudi oil. However, despite this public condemnation, Trump continued pursuing business opportunities in Saudi Arabia, and since his inauguration, has changed his tone completely. Meanwhile, the human rights violations and humanitarian crises at the hands of Saudi Arabia have been continually swept under the rug.

Yemen, the poorest country on the Arabian peninsula, has faced famine and mass civilian casualties as a result of Saudi Arabian involvement in their civil war since 2015. The official death toll has remained at around 10,000 for over a year, but evidence suggests that this doesn't account for all conflict-related deaths, and completely omits death from famine, cholera, or from otherwise treatable diseases that have been made lethal due to the collapse of Yemen's health system and lack of available aid. Save the Children estimates that over 50,000 Yemeni children died in 2017. That breaks down to an average of 130 children dying every day. Over 3 million have been displaced from their homes, and Amnesty International asserts that 22.2 million people need aid to survive.

In Nov. 2017, Trump was lavished with gifts during his visit with Saudi Arabia, and quickly backtracked on

campaign promises by announcing a \$350 billion 10 year arms deal. This decision also reversed an Obama-administration policy to ban the sale of certain arms to Saudi Arabia due to the number of Yemeni civilian casualties that have resulted from

involvement, “...Some of those they are harshly treating have been ‘milking’ their country for years!” During a follow-up meeting with the Saudi crown prince in March of this year, Trump suggested that they should purchase more weapons from the U.S, discussed a \$400 million commercial trade agreement, and asked for \$4 billion in support of “restabilization” efforts in Syria. The crisis in Yemen was again completely glossed over. Additionally, the U.S. has increased its own military presence in Yemen since Trump took office; airstrikes touted as counter-terrorism efforts in Yemen have increased six-fold.

While Trump's political hypocrisy regarding Saudi Arabia is apparent in the policy put forth by his administration, evidence suggests that he is also amassing personal wealth through building positive relationships with Saudi Arabia and its royal family. Toward the beginning of his campaign, he registered eight companies in the country, and even boasted during a rally that Saudis have paid \$40-\$50 million for Trump properties and luxury apartments. In Jan. 2016, the same year that he condemned Hillary Clinton for accepting a donation from them in 2008, he told *Fox News* that he wanted to

“protect” Saudi Arabia. Overall, it seems that Trump and the U.S. Government seek too much financial gain to follow through on their condemnation of Saudi Arabia's treatment of Yemen and even their own civilians. With very little information regarding policy around Yemen coming from meetings with Saudi Arabia, it has become easier for the government to quietly brush the issue aside in favor of monetary gain.

the regime's involvement in the war. The only time Trump seems to have mentioned the Yemeni crisis was in Dec. of last year, when he requested that Saudi Arabia end their blockade in order to allow aid into the country. This contradicted his own support of Saudi Arabia's involvement through the sale of arms and even direct assistance with tasks, such as refueling and logistics. He even tweeted on Nov. 6, 2017 that he had “great confidence in King Salman and the Crown Prince of Saudi Arabia, they know exactly what they are doing...” He went on to justify their



Good News!

The Trump Presidency was only a Mass Delusion, the Likes of Which We May Never Fully Comprehend

by Shane Johnson

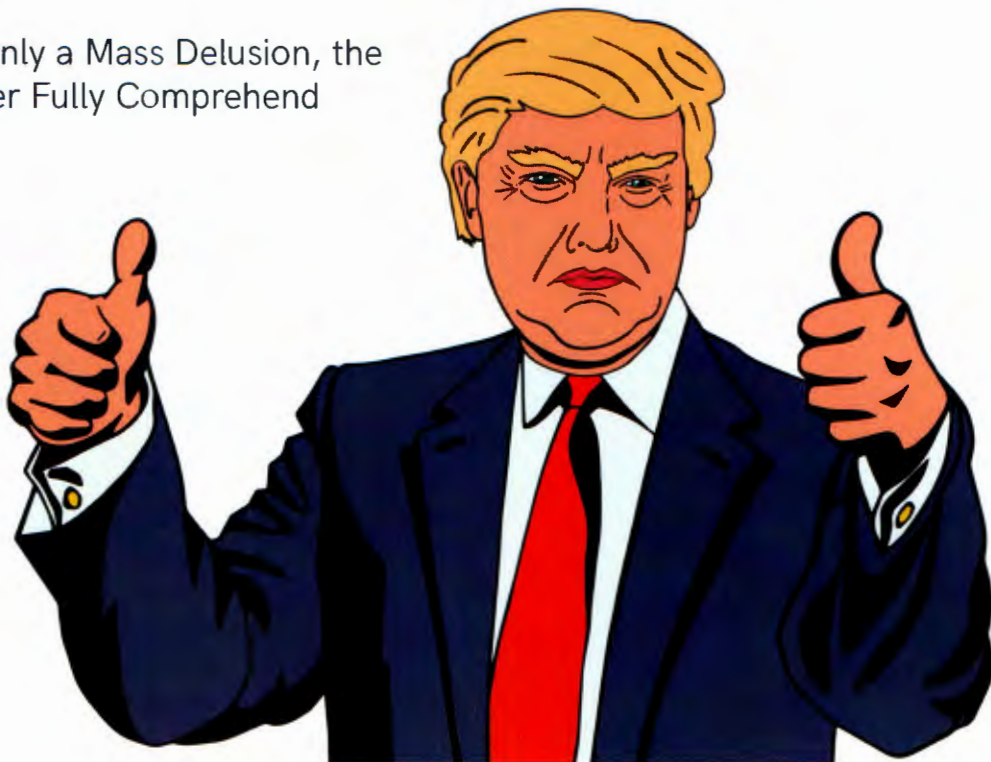
Nov. 15, 2016—On Tuesday morning, all 7.4 billion human beings woke up to find that they had slipped into a weeklong coma-like state, during which the waking nightmare of a Trump presidency had fortunately only been a mass delusion.

The nation's scientists held a press conference this morning to address preliminary questions. Dr. Angela Price of the National Institutes of Health noted that while "the mass delusion is an unprecedented event that contradicts much of what we thought to be possible about biology, psychology, physics, and the general nature of reality, which we may never fully be able to comprehend," they will now "at least not have to worry about not having the funding to research it."

Waking from seven days of unconsciousness is an enigmatic event sure to traumatize many of our nation's youth for years to come, though not as traumatic as watching their classmates be slaughtered by military-grade weapons in school only to have an NRA-beholden President fail to make meaningful commitments to ban such weapons.

FEMA has begun to assemble a task force to address the myriad of implications stemming from an event of this magnitude, the long-term effects of which pale in comparison to the effects on our social and governmental institutions of having an unprepared ignoramus of unparalleled proportions as president. A spokesperson for the organization also said they are going to "try their best not to fuck up the Puerto Rico disaster response this time around," seeing as they now have nearly a year to plan ahead for Hurricane Maria.

Firefighters in Utah have spent much of the day responding to a small brush fire that began when a truck driver



crashed after slipping into the delusion while behind the wheel. The fire is mostly contained after spreading through an area of Bears Ears National Monument, which is at least still part of the national monument.

President Obama issued a statement saying that while he was enjoying being done with the presidency and is disappointed the "pretty sick" water ski tricks he pulled off were only a delusion, he is happy to know his successor will not be an inexperienced, egotistical con man who spread hateful rhetoric throughout his entire campaign. The President stated that he is happy to know that numerous legislative accomplishments of his administration will not be reversed simply due to a spiteful desire to dismantle his legacy.

Mark Zuckerberg also weighed in on the implications of the mass delusion today. The wealthy CEO said during a Facebook livestream that he is happy to learn the company was not successfully used as a propaganda tool by a foreign government to influence our election. He promised that he has "tasked a team of top programmers to optimize Facebook's advertising revenue to make as much profit as possible before the social media

platform inevitably leads to the collapse of journalism, independent online media, and the general concept of truth in our society."

Stacey McKenzie, a substitute teacher from New York, chose not to vote in the presidential election but noted that she was happy to find out that the next president would not be a man that 18 women have accused of sexual misconduct on the record. "Hillary just wasn't my ideal candidate," she said, "but sexism in America couldn't possibly have been so strong that people would rather vote for a man with documented predatory behavior towards women than a woman. Deep down, I think I knew it wasn't real."

John Nelson, a small business-owner from California, finds Tuesday morning's revelation to be comforting. "Of course it was a delusion," he said. "That was simply too absurd and awful to really happen. We wouldn't let that actually happen in America. It just couldn't, y'know?"

The National Oceanic and Atmospheric Association noted a small uptick in global carbon dioxide emissions today, likely due to a higher than normal number of deep sighs of relief around the globe.



Care For Me

Saba Contemplates Life and Death on a Skillful and Affecting Sophomore Album

by Shane Johnson

Just a year and a half after releasing his excellent debut album “Bucket List Project,” rising independent rapper Saba has returned with an even more cohesive and thought-provoking album that sets him at the front of the pack of hip hop’s next generation of talent.

The 23-year-old rapper’s new album “CARE FOR ME” opens with “BUSY/ SIRENS,” an extended version of the album’s lead single that sets the tone and introduces many of the album’s themes. “I’m so alone,” he opens the track, before exploring different sources of loneliness

and alienation: the loss of friends and family, the reality of touring, awkward memories of adolescence, being black in America. One of the most affecting lines comes during the bridge between the song’s two halves: “I don’t need nobody new to miss.” In many ways, this is a thesis statement for Saba’s mental space throughout the album as he begins to reflect on loss and attempts to reconcile the complicated emotions that growing up in Chicago has left him to deal with.

“CARE FOR ME” is a distinct departure from the upbeat, hopeful sound of “Bucket List Project,” which deftly

combined soulful influences with the bombastic production of contemporary trap. Saba’s shift in tone on this album is directly related to a specific event, one that is integral to discussing this album: the murder of his cousin and close friend Walter Long Jr., who recorded under the stage name John Walt. A promising talent in his own right, Long was fatally stabbed in Chicago on Feb. 8, 2017 and his tragic death sent shockwaves through the Chicago music scene.

Saba has become a masterful rapper, and his genuine love for the craft is evident. His delivery is effortless,

photo from Saba album

incorporating internal rhyme and creative, ever-changing flows all with the ease of a friend telling a story. His talent for simple but effective imagery contributes significantly to the mood of the album, conveying complex sentiments such as the looming presence of death and trauma through one-liners like, “Chalk outline look like the shape of my shadow.”

A self-aware creator, Saba often reflects on both his role as an artist and his own internal struggles throughout his work. “CALLIGRAPHY” finds Saba directly discussing writing as a means of confronting his reality. “Everyone leavin’, I write ‘em away, write ‘em away,” he sings in the affecting chorus. Later, he reflects on the state of rap and pitfalls of the music industry on “GREY.”

One of Saba’s greatest strengths is the honesty in his writing—how effective he is at rooting his storytelling in observations that are deeply relatable and human, and his ability to imbue such lines with nuanced humor. At one point, he provides levity with the anecdote, “I was at Columbia, a damn near straight-A student/I had one B in a hip-hop class, I thought that shit was stupid,” an especially effective punchline given its place on an album that cements Saba as on-track to be among the greatest rappers of his generation.

Saba himself co-produced the album alongside two other producers, DaedaePIVOT and Daoud. That such polished, nuanced and engaging music was created by largely unknown producers is an impressive feat and testament to the level of genuine talent present on the album. The trio’s production effectively combines jazzy instrumentation from piano, guitar, horns and more with a hazy soundscape of synths.

“LIFE” is the album’s one certified banger, a show of rap prowess from Saba in which he angrily addresses many of the systemic tribulations and anxieties related to being black in America. “LOGOUT” finds Saba reuniting with fellow Chicagoan rap star Chance the Rapper to reflect on the distancing effects of social media over an unusually understated beat that fits nicely with Chance’s laidback flow. “SMILE,” another album highlight, sits at the midway point of the project and provides a slight relief

from the somber nature of the tracks that precede it. The song radiates warmth over a dynamic and memorable bassline, with Saba reminiscing on his childhood and reflecting on family history.

Long’s death looms heavy over the album, but is only ever referenced in passing. In a way, it feels as if Saba is avoiding addressing it directly. He finds a solution in the brilliant penultimate track “PROM / KING,” a seven-and-a-half minute celebration of his cousin’s life. While Saba relays fond memories of his cousin, the drums and storytelling gradually get faster as the track progresses, as if racing, out of Saba’s control, toward the inevitable conclusion of Walt’s story. Horns, background vocals, and sparkly piano riffs accent the instrumental, but by the end of the track the drums are overwhelming, sputtering frantically, almost violently.

But brilliantly, Saba ends his verse before reaching Walt’s tragic destination. The drums cut out abruptly, and a single, crescendoing note from violins announces the haunting outro of the track: a previously unreleased recording of Walt singing. With some dramatic irony, Saba gives Walt the last word on the track: “Just another day in the ghetto / Oh, the streets bring sorrow... / I just hope I make it ‘til tomorrow.” The brilliance of Saba’s storytelling is that the way he focuses on celebrating the memory of Long ultimately emphasizes the tragedy of his death, making it feel much more personal for the audience without allowing the details of Long’s death to obscure his life.

Saba follows up the many emotions of “PROM / KING” with the warm, stirring chords of “HEAVEN ALL AROUND ME,” in which Saba raps from the perspective someone who has recently died—perhaps Long—as they walk among the world of the living. “No, I can’t feel pain but I can see the stars / I ain’t leave in vain but I know we with God / There’s heaven all around me,” he sings on the chorus. The song is another strong creative choice, one that provides some resolution to the album without coming across as an inauthentic ending. Saba himself has found no peace with Long’s death, but there’s some solace to be found in the possibility of Long’s own peace and continued presence.

Through a concise ten song tracklist, Saba unites deft storytelling, masterful delivery, and a genuine passion for hip-hop to create an easy contender for album of the year. “CARE FOR ME” is a triumphant musical testament to Saba’s cousin and their city, and a meaningful exploration of personal trauma and the artistic process. This is a carefully crafted addition to the hip-hop canon that will hold up for years to come.



Piracy Never Looked so Good

It's Not Immoral if it's for the Right Reasons

by Aurora Mak

As an avid movie buff, this whole #MeToo movement has ruined movies entirely for me. That's why I say it's time that the movement pivots their attention to supporting the film torrenting community. It's time that they go from calling out the men who've abused their power to rallying the public in forcing a massive takeover of Hollywood. Because let's face it, feeling guilty for watching "Baby Driver" just because some other guy—not me—was a pig doesn't really fix the actual problem.

And it's not just me who's been affected by this whole thing either. Plenty of my friends now feel ashamed for having seen "Manchester by the Sea" because Casey Affleck has been written off as a monster. But what's that to me? I'm not a gross, overbearing man who doesn't know when boundaries have been crossed—just ask my girlfriend.

When all of these accusations started to come out, I could immediately tell where this was headed. Suddenly, I was culturally obligated to feel like trash for seeing "Lion" because The Weinstein Company produced it. Which is entirely unfair to the great work that Dev Patel did in the lead role! But if we all just accept piracy as the new norm, then we can all just watch the films we want to watch without a guilty conscience.

From what I understand, the main problem with guys like Harvey Weinstein and Kevin Spacey is that they're making bank off of movies where they preyed on crew and cast members while filming. So if someone were to only watch movies that they pirated, then they should be in the clear! They—I—shouldn't be publicly chastised for loving "The Hateful Eight."

Yes, there is a risk of being prosecuted for what I'm doing but, in this day and age, I'd rather run the risk of serving five years in prison and paying \$150,000 per file illegally downloaded than be ridiculed for throwing my money at the movie industry and being seen as an inconsiderate, privileged Reddit user. Do you know what it's like to be publicly dragged? You know who does? Louis C. K., Kevin Spacey, and both Affleck brothers. Those men ruined their lives by disrespecting others and I'm not about to follow in any of their footsteps.

The way I see it, I'm doing my part to make a change in the film industry. The #MeToo movement should follow my lead and endorse pirating movies because if they want the movie industry to really hurt, they need to rip away its wallet. Of course, honest actors that co-star along with those to blame will suffer as well but systematic change is painful and grueling for everyone. Hollywood has gotten too big and bringing it to

the ground is the only way to create the results the movement is looking for. The only way big name producers are going to fully regret what they've done and what they've allowed to happen is if the entire system falls. After the fall, the good actors and honest people can take control and make a new Hollywood and Pirate Bay is the place to start this. That site is the mecca of downloading content and if it was openly supporting the women who've been wronged in the industry, many more people would be inclined to demand change from those in power via illegal downloading. So if you need me, I'll be here at my laptop, doing my part to make a change.

Tarnished Gold

Shaun White's Sexual Harassment Allegations,
and How Major Media is Protecting his
Reputation



by Hannah Webb

In the wake of the #MeToo and #TimesUp movements in Hollywood, the sentencing of former U.S. Gymnastics Doctor Larry Nassar, and the growing public discussion and outrage surrounding sexual assault and abuse lurking in high-profile spaces, it's almost shocking to dust off the muffled assault allegations against America's Olympic golden boy, Shaun White, two years after the charges were filed.

In 2016, Olympic Snowboarder Shaun White was sued for sexual harassment by former friend and bandmate Lena Zawaideh. The suit was filed in May of that year and initially

confronted White solely for withholding due payment to Zawaideh after firing her from his band, Bad Things, in 2014. However, she later amended her suit to charge White with sexual harassment she allegedly endured over the seven years she spent as White's drummer. Presenting text messages as evidence, she described how he repeatedly sent her sexually explicit photos and videos, attempted to hold authority over her physical appearance and attire, and made sexual comments toward her. *TMZ* first released the details of the case in August 2016, in which Zawaideh describes incidents of White sticking his hands down the front of his pants and attempting to force her to smell them. She

also alleges that he threatened violence against her on multiple occasions, and became "evil" when inebriated, claiming she saw White's "darker, misogynistic personality." White's initial reaction was to deny the allegations, only to later admit to sending Zawaideh sexually explicit text messages. Even though he admitted to the inappropriate messaging, he described her lawsuit as "bogus" and assured that he would be harshly fighting the allegations. Eventually, the lawsuit was settled out of court, the terms of which have not been made public.

The charges against White have gone virtually undiscussed until the topic resurfaced on Feb. 13 at the 2018

Pyeongchang Winter Olympics after White received a Gold Medal for Men's Halfpipe. At a press conference, ABC reporter Matt Gutman asked White if he thought Zawaideh's lawsuit had the potential to "tarnish his legacy." White responded by dismissing the allegations, stating, "Honestly, I'm here to talk about the Olympics, not gossip and stuff. I don't think so—I am who I am, and I'm proud of who I am, and my friends love me and vouch for me, and I think that stands on its own." When the same reporter tried to press further, a member of the Olympic press team repeatedly interjected stating that the purpose of the press conference was only to discuss "the amazing day we had." Later that day, White stated in an interview with the *New York Times* that he regretted his past actions and that he was "sorry that I made anyone—particularly someone I considered a friend—uncomfortable."

That same day, NBC aired a clip of an interview with Lester Holt that described White as a former "bad boy" who had matured over the years. Following this model, he appeared on NBC's "Today Show" the following day to apologize for describing the sexual harassment allegations made against him as "gossip," the comment for which he perhaps received the most backlash for after the press conference. White's apology begins with NBC host Savannah Guthrie inviting him to "clear the air" regarding his comments about the lawsuit and asking White if he has learned from his mistakes, to which White states that he is a "changed person." Despite this taking place in the middle of the Olympics, during which most major news outlets, especially NBC, maintained nearly 24/7 coverage of the athletes and the events, this story filtered out of the news cycle in just over 24 hours. While White made no comments on social media regarding the issue, Zawaideh took to Instagram and Twitter to thank people for reaching out to her about her story being brought to light again.

The discussion covering the lawsuit against White was carefully framed in a way that disallowed criticism of the athlete and regarded the matter as a simple misunderstanding, despite the fact that White has repeatedly belittled Zawaideh's

claims since the sexual harassment allegations were first filed in Aug. 2016. It also leaves the viewership with an impression that White's transgressions against Zawaideh were a simply a slip in judgement rather than a testament to his character, or to a symptom of the greater underlying issue of sexual harassment perpetrated by men in positions of power. Given NBC's own recent scandal regarding longtime-host Matt Lauer's history of sexual abuse, it becomes apparent in their soft approach to the allegations against White that their intentions have continued to be controlling bad press rather than taking a stand alongside the movements in abolishing the threat of sexual assault and harassment in the workplace.

Despite an (albeit lukewarm) admission of guilt from White himself, there have been no comments made by the Olympic Committee or USA Snowboarding Team regarding his actions or the allegations against him; even though they have come to light at a crucial time in fight against sexual harassment. While public rebuke, such as the response to Michael Phelps' use of marijuana in 2009, might have been expected at the very least, there has been virtual silence from all parties involved. Overall, the failure of networks such as NBC, as well as the governing bodies of U.S. sports teams to draw a hard line regarding sexual harassment reveals that their priorities lie in the preservation of their own public image—which often extends to the public image of their stars.

LOVER BOYS

By Alexandra Louis

I have always justified my feminism by saying that I don't hate men—I love men, I just hold them to the same standards to which I hold women. I bristled at the concept of feminism as anti-man, and ideologically, I never intended to drift from that viewpoint. That said, life happens, breakups happen, devastating heartbreak and emotional turmoil happen, and by the time 2018 rolled around, I had convinced myself as a result of my personal pain that men were incapable of love. And—what's worse—that they didn't even want to be capable of it.

When we pitched for the Feb. issue of the Sentinel, an editor asked if we should bother with Valentine's Day themed content and I, partially looking for attention, partially joking, and partially cemented in my convictions, tossed out a comment about love being fake. Two men in the room called me on it—one of them expressed his love for love, conceptually and in practice, the other pressed me about my opinions, asked me where they came from, and sought to understand them.

For a few days, I sat with their reactions to me and my cynicism. I kept thinking that I wanted to sit down with these two and just talk about love to see what I could learn from them. Our culture does not provide spaces for men to be vulnerable or open, and it is not accepted for them to deviate from anything other than a rigid masculinity that is reactionary and based in being everything that femininity is not, regardless of what that may be. As a result, we do not acknowledge men's emotional needs and we don't teach them emotional intelligence. Just as we are all responsible for the oppression of women and other genders, we are in turn responsible for the emotional death of men. Ending the oppression of women will in turn end these issues for men, allowing them to grow emotionally. I hope that what these men had to say in these interviews prove to be as wonderful for others to read as they were for me to hear. As it happens, I was right for most of my life—I love men. I'm realizing that if I hold them to the same standards to which I hold women, they may just step up to the plate.

ALEX MEYERS

is a third year english student at Portland State. You may recognize his name from his previous contribution to the Sentinel, "China Made Me Gay," a personal essay about coming to own his sexuality while studying abroad.

What do you want out of love?

Number one, I think I want to learn something. I think that for me having those experiences is really important because it just teaches you something about the world. I want to learn something from the person I'm with. I want to learn something. Maybe tell me something I don't know. I want to know what all these people are writing about, I want to know what all these songs are about. And even though I don't know right now, I feel like that's okay. I just want to know.

What do you think it is that is so necessary about love?

What do you think it is that keeps us coming back to it and keeps us so enthralled?

I think it has a lot to do with growing up, I really do...it's chemical too. It makes us happy and feel like we belong somewhere. I think that love has a lot to do with growing up and feeling that unconditional love of our parents, and knowing that they're always gonna be there for us and take care of us no matter what and I think that we're always craving that later in life. Because I mean really, what do you want when you get sick? You want your mom to be there. I'll still call my mom in the middle of the night if I'm sick and I'll just cry and talk to her and she can't help but she tries. I think maybe that's just what we're looking for. To recreate that and to reshape that and make it happen again in the world.

Do you think that love has the power to change people?

Yeah, I do. I think it had the power to change my mom a little bit. It made her more open-minded... A lot of queer films are about that, I think. Like, parents who are homophobic but then they come around because they love their kids so much. I think that love is a huge factor in that, just like loving someone so much and knowing that there's nothing—well, YOU know there's nothing wrong with them. So...why does the world think something is wrong with them? There's so much dissonance there that I think love has the power to peel back.

Do you think that love has changed you?

Not yet. I don't think it has. I mean, I think it formed me, like my relationship patterns and stuff like that, but in the most recent years, in my adult years, I don't think it has. I bet somebody could challenge me on that, though, because some of the decisions you make are probably influenced by your love for people. Or love for someone like maybe you don't want to hurt them or something like that. I don't think so though. Not so tangibly.



PRIMITIVO JULIA

is a computer science major at Portland State. He writes and plays music in his spare time and wants to know why people always ask if he's gay by the way he dresses and never consider that he might be bi.

How does love factor into your own definition and expression of masculinity?

I feel like I have a very different view of this because I'm not...

...Do you consider yourself masculine?

Sure, yeah, I do. I mean, why not? It's also like, what is masculinity, what is femininity? I think of masculinity in a mainstream term of being muscular, being cocky, being arrogant, but for me, if you just want to say that you're masculine, you're masculine. What's a word have to do with how you live? I'm not super great about titles or anything...I think [masculinity is] me wanting to protect people. Masculinity is protecting the people you love and standing up for them. And I think that's okay to think about it like that. Because I would feel terrible if I wasn't able to protect anybody that I love. And that would be emasculating.

Can you talk about a memory that you associate most heavily with the feeling of love?

I think there was this time when my grandpa passed and we were talking to my grandma—it was my dad and I. And we were talking about how my grandpa didn't make it through cancer and my dad hadn't seen him in 18 years. And we were talking with my grandma...and my dad was like "it's my fault, I couldn't do anything about it." But it wasn't his fault. Cancer is cancer, and I think us crying and talking to my grandma and trying to reassure her like, we'll definitely try and see her before she goes. I think that love that me and my brother and my sister shared with my grandma at that moment over the phone...it was pretty intense. "We don't want you to feel alone even though you're thousands of miles away." And you want to show people love as best you can but you can't but I felt like in that moment between the four of us, we did the best we could together as a family and I hope that it reached her.



DOUG MORI

is a Bay Area transplant living in Portland with his partner of three years and their dog, Pip the pug.

How does love factor into your own definition and expression of masculinity?

It doesn't matter. I still feel like I can be as masculine as I want to and still express love. As a gay man, I think there's a lot of stereotypes that go with that but yeah, I can be gay, I can be masculine, and I can still love many different things and express it. Twenty, thirty years ago, as a gay person, you'd feel uncomfortable saying "I love you" in public to your partner or whoever you were dating and things have changed. I think now it's open, it's easy, and it doesn't feel weird. I know at first when I was coming out it felt weird to feel that type of emotion for someone of the same sex and to express it. It felt like you were not masculine anymore. Does that make sense? Where as now it's like "Hey, I love ya."

And I think that now in the last couple of years, masculinity has really come under fire, as traditional masculinity or toxic masculinity, and I think that people are really fighting for a new definition and a lot more freedom in how they express themselves.

Oh, absolutely. It's interesting—my dad never told me he loved me until about ten years ago. I was born in 1965. Masculinity was different back then. You couldn't express that. You might show it in other ways, but not say it a lot. I never really heard it from him until about ten years ago, and now it's something that comes out every time we engage in conversation—it's always in there. It was weird at first but it's cool. You know, my dad is a masculine guy, so for him to say that, it's kind of cool.

What's your relationship to self love?

It's fantastic. As you get older, I think that it becomes bigger and more clear. I think it can be grey when you're younger, because you haven't defined who you are, where you are, what you're about, so you can doubt yourself and—I don't want to say hate, but not like yourself for some of the things you've done. But as you get older, it gets so much easier and you get that confidence. You start to build yourself and your confidence when you start to [practice] self love. When you love yourself more and more, it projects.



ALEX SKOUSEN

is a film major at Portland State staring down the barrel at graduating in June. He lives in Portland with his wife and dog, Gilly (short for Guillotine)

What role do you think love would or could play in a new masculinity?

I think emotional vulnerability has a lot to do with it. Love deals with a lot of emotions and emotional honesty, which I think is hard within the realm of masculinity, just because it has a lot to do with confronting really sensitive parts of yourself. I feel like there would just have to be a lot of healing that goes on in that area.

As far as love goes, do you have anything that you want people to hear?

I guess I'll say that I have found that relationships and love work a lot better if there's an even balance between talking and listening in a relationship and a lot of people undervalue listening as a skill, myself included, but it's something that I'm really conscious of and I try really hard to stop talking and listen to people and just observe and really be thoughtful and mindful of what they're saying, and that has been really helpful in my interpersonal relationships. So if I were to give advice to anybody picking this up off the stands...I'd say hone your listening skills.



JASON MEKKAM

is an English major at Portland State. His favorite breakfast food is pancakes. He loves his mother. He has three little brothers.

What does love mean to you?

Love means caring. I don't know, it's kind of hard because we talk about love all the time and I think when you love something you're genuinely interested in the preservation and the growth and flowering of the object of that love. I remember reading that way back MLK was talking about the different types of love, like romantic love, utilitarian love, agape—he was trying to talk about the highest form of love... agape love, which was like this love that is just nothing but doing it—just the well being and peace of all people and I feel like that was some shit. So as far as love is concerned, I feel like it's caring. Caring about someone, something, just for the sake of the object of your love.

How do you show your love?

I think I show my love by listening to the words people say. I think also, going back to the agape love, I think it's powerful that it's just a love for common man. So you go to the cash register and you ask how someone's day is going and you acknowledge their existence and that's a form of love, so I think I am trying to show love by allowing myself to be not only more present or active or engaging with people's lives but also just being more vulnerable and open up more. I think I show my love by getting over that fear of it going unreciprocated. If I need it to be reciprocated, it's no longer a gift. It's me telling you "I need you to love me. I need to love you so you can love me so I can love myself," and in reality you just have to give love and expect nothing back. I mean, shit's cool when you get something back...but for real love, it's like "alright, putting myself there." That's all you can do.

What do you want out of love?

I think that most of our existence as human beings is pretty meaningless and shitty and I think love is one of the only things that gives it meaning, so I think I want meaning. I want it to make things worthwhile. There's been points in my life where I've felt loved and points in my life where I haven't felt loved and without question, I re-up on love every time.

Do you think that all forms of love can give meaning?

Yeah, more or less. I think definitely a diversity in love is important. Romantic love has always been the most intense. Like that's always the one that's fucked me up the most, 120% it's madness but at the same time, it's like drugs, yo. Those highs you put up for, you feel on top of the world, even at your lowest, lowest peak and at the end of the day it's worth it.









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