

MOCAP: Class aims to get people involved



20th Century Fox

Movies such as Avatar use the motion capture technology that CCC is now offering. Mo cap is gaining momentum in the film world.

Continued from Page 1

The class might be small, but the student's excitement to work with this technology is palpable. They're ready to jump in and suit up into black jumpsuits, carefully planning out their actions for their time on screen — everything from a simple walk to a cartwheel. Not

only are they working in front of the cameras, but Redmond is teaching them what to do in front of a computer screen, as well.

Luis Torres is a student in Redmond's class, and he's thrilled to be a part of the class. "Since I've been a kid, I've always been interested in video games, starting off with the basic graphics of the original Mario Brothers," Torres said.

"As the time goes on, the graphics keep getting better, and it's always been something I'm really passionate about. I've always wanted to do something towards the video game industry... I've always wondered how that stuff works. So when I heard about [the class], it was pretty much what I always wanted to do."

If it's in front of the multitude of

cameras or in front of the computer screen that's operating them, or if it's video games or movies, motion capture technology has a lot to offer, and its future at CCC looks bright, according to Mingo. "It really offers a ripe opportunity for economic development and workforce development," Mingo said. "As long as that's relevant, our program is going to be expanding."

Arts and Culture Calendar February

Every Tuesday!

Comedy Club in McLoughlin Auditorium, 7:30 p.m. Free and prizes at the door.

Thursday, Feb. 13

Valentine's Day/ Oregon's Birthday student and staff reading in Roger Rook 220 at noon.

Tuesday, Feb. 11

Winter Inservice 2014, from 3- 5p.m. in the McLoughlin Auditorium. The meeting will discuss the future of the Blue Heron papermill and Clackamas Community College's involvement in the project.

OPINION: Rap artist encourages change

Continued from Page 1

Other lyrics within the Christian rapper's parody expressed an agitation with those who make parallels between the treatment of people based on race and the treatment of people based on sexual orientation. "Quit comparing the two / It ain't the same fight / You can play straight / we'll never play white / Using black people as pawns for yo' agenda."

The attitude that the Gay Rights Movement is somehow trying to co-opt the movement for African American Civil Rights is not uncommon, but what I would like to point out to those who harbor this belief is that quite often the support comes directly from the key figures of that very same movement — Mildred Loving, the African American wife of white man, Richard Perry Loving, both of the landmark Loving v. Virginia court case which struck down anti-miscegenation laws, Rev. Jesse Jackson, Rev. Al Sharpton and Coretta Scott King, widow of Dr. Martin Luther King Jr., have lent their words of encouragement. Even Bernice King, daughter of Dr. King and previously a staunch voice for the opposition, has evolved on her views.

It isn't out of some sinister intent to lessen or downplay the actions of slave owners, Klansmen, Neo-Nazis and the like that people make juxtapositions between the victims of racism and the victims of homophobia. In either case, lack of empathy, extreme personal hatred, irrational paranoia and fear serve as catalysts and the only goal of any such comparisons is to illuminate that fact.

Now, let's address that pesky "slippery slope" mentality, shall we? Slippery slope, the way marriage equality opponents use it, goes like this: "If you let the gays marry, eventually bestophiles, pedophiles, polygamists and people in incestuous relationships will want marriage rights too, citing whatever case that puts gay marriage on federal law books as precedent." The problem with "slippery slope" arguments is that they can be used against anything. In fact,

"slippery slope" was also invoked by Associate Justice John W. Shenk in the case of Perez v. Sharp, a case with similarities to Loving v. Virginia, but predating it by 19 years. "The State's prohibition of interracial marriage . . . stands on the same footing as the prohibition of polygamous marriage, or incestuous marriage, or the prescription of minimum ages at which people may marry, and the prevention of the marriage of people who are mentally incompetent," Shenk stated in his dissent.

And of course, let's not forget that religious convictions were also a factor then, as they are now. The trial judge in the case of Loving v. Virginia, Leon M. Bazile, in handing down his sentence of one year in prison (which he agreed to suspend on the condition that the Lovings leave the state of Virginia and not return for 25 years), stated "Almighty God created the races white, black, yellow, malay and red, and he placed them on separate continents. And but for the interference with his arrangement there would be no cause for such marriages. The fact that he separated the races shows that he did not

intend for the races to mix."

The pro-KKK book series, "The Clansman" by Thomas Dixon, Jr. which inspired the 1915 silent film "The Birth of a Nation," pushed the widely held Klan image of African-American men as being savages hell-bent on raping white women. During the 1964 "Mississippi Burning" court trial of a group of Klansmen accused of orchestrating the murders of a trio of Civil Rights workers, two Jewish (Andrew Goodman and Michael Schwerner) and one African American (James Chaney), Defense Attorney Laurel Weir asked Rev. Charles Wilson, an African American witness who worked closely with the boys, if he had and Schwerner had ever tried to "get young Negro males to sign statements that they would rape one white woman a week during the hot summer of 1964 here in Mississippi." The question was passed by one of the accused men, Edgar Ray Killen, via handwritten note. Today, anti-gay groups use similar fear-mongering to propagate the notion that all gays are carriers of HIV/AIDS and potential pedophiles. Parallels like these aren't made to equate skin color

with sexuality; they're made to express the consequences of dehumanization and the exploitation of mistrust.

Lastly, while watching all of the fuss unfolding over the Macklemore performance, I couldn't help but be reminded of a similar fuss caused by the interracial kiss between William Shatner and Nichelle Nichols in the 1968 Star Trek episode "Plato's Stepchildren." Nichols, who played the character Lieutenant Uhura, recalls that "After the first take, the director yelled 'CUT!' and came over, saying, 'Bill, what are you doing? You actually kissed her!' And Bill said, 'Yeah, I can't get her to let me do it any other way except that it was written in the script. So, what's the problem?' And the director said, 'The South, they'll kill us.'" Those who had a problem with the kiss between Captain Kirk and Lt. Uhura had the same option as those who had a problem with Queen Latifah marrying gays at the Grammys: If you don't like it, change the channel.

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