

The Commuter

Vol. 25, No. 11

Jan. 26, 1994

Calyпсо spotlights
local bands and
concerts
⑤

State gambling
raises moral
dilemma
⑬

Women Roadrunners
upset Chiefs last
weekend
⑮

Linn-Benton Community College, 6500 SW Pacific Boulevard Albany, Oregon 97321

A Walk on the Beach

Volunteers sought to adopt a mile of Oregon coast and report on environmental changes

By Audra J. Stephens
Of The Commuter

The Oregon Shores Conservation Coalition is looking for volunteers to "adopt a mile of the Oregon Coast" as part of a plan to monitor sections of the state's beaches.

The new program will involve volunteers in observing and reporting changes or problems that occur within their adopted area.

"We are looking for people who want to make a pretty substantial investment of themselves into the coast," said Phillip Johnson, chair of the Citizens Monitoring Committee.

Johnson formulated this idea about a year ago due to the "frustration of always being in the reactive mode in environmental issues." Since that time he discovered many programs such as this were already functioning.

This is the first phase of the project. Johnson would eventually like to "have someone responsible for every foot of the coast." For now, volunteers are being recruited, trained, and set up to accurately observe their mile.

Volunteers will be expected to observe changes in land use, erosion control, and litter problems.

One of the biggest problems that OSCC sees is the erection of erosion control structures by landowners to protect beach bluffs, explained Johnson. He believes that "there should not be any erosion control structures at

all," for the sake of "the long-term ecological health and public interest in those beaches."

As the program grows and expands, volunteers may begin to test for such things as water quality and conduct bird surveys after appropriate training.

Under the current plan, one training session per year will be offered. Volunteers will take one of the 362 miles of coastline that stretch from the California border to the Columbia's south jetty. Johnson encourages observers to "look inward as far as seems relative to them."

"We are looking for people who want to make a pretty substantial investment of themselves into the coast."

—Phillip Johnson

Mile-adopters will be sent a detailed map for their particular mile and will be expected to monitor their mile at least four times a year (seasonally), although Johnson hopes volunteers will visit their allotted mile about every two weeks.

They can either write or telephone their contacts in the OSCC and report

(Turn to 'Adopt' on page 14)



Photo by Micky Shannon-Monroe

Up and Away

Campus electrician Richard Balleaux cleans and changes the lights outside the College Center using a Simons 40C High Reach lift. Balleaux said the lights, which illuminate the curved stairway that leads to the cafeteria and are more than two stories high, had not been cleaned for about five years. Balleaux serves as electrician for the main campus as well as all three of LBCC's outlying centers in Corvallis, Lebanon and Sweet Home. He came to LBCC one year ago after 27 years in the Air Force.

Events planned to help transfer students learn about life after LB

By Chris Treloggen
Of The Commuter

According to the latest enrollment figures, at least half of all college-bound high school grads in Linn and Benton counties are starting out at LBCC. They do it for a variety of reasons—cost, convenience, smaller classes, more personal attention.

But eventually, most of those students must transfer to a bigger school.

Students planning to transfer can get advice at the annual College Transfer Seminar and the College Transfer Day, both scheduled for next month.

The Transfer Seminar offers tips on easing the transition to a four-year college, while Transfer Day brings representatives from 17 Oregon colleges and universities to the campus.

The seminar will be held Thursday Feb. 11 in the LBCC Board Rooms. Two one-hour presentations will be available, one at noon and another at 1 p.m. At the seminar, LBCC counselor Blair Osterlund and OSU counselor Les Dunnington will share the findings of questionnaires from former LBCC students who transferred to OSU.

The College Transfer Day will be Monday, Feb. 14, at the Alsea-Calapooia Room from 9 a.m.-1 p.m.

Among the 17 colleges being represented are George Fox, Oregon State University, Portland State University and University of Oregon. Students will be able to find out admissions requirements, specifics on degree programs and financial aid information. Displays and brochures from many schools will be available for comparison.

Although many students are undecided about future plans, knowing what school to attend after LBCC makes scheduling classes here easier. Many institutions have specific requirements which must be met before a transfer is possible. The dilemma that some students get themselves into is best illustrated by the comment of an LBCC admissions staff member: "We've had students come in and say they're ready to graduate and a counselor will say 'What is your major?' and they go 'Well, I don't know, do I need to have one?'"

LBCC counselors advise transfer students to check in with a counselor or advisor at least once a term to make sure their program of study is on track. This is especially important in light of the fact that many institutions change their transfer requirements frequently, without a lot of notice. For example, the LBCC counseling center was notified at the end of fall term that the University of Oregon no longer requires sequential courses for some degree programs.

Most important is knowing what institution you plan to attend and keeping current with its catalog and transfer requirements, say counselors.

Transfers to OSU glad they started here

By Trista Bush
Of The Commuter

Last fall term, 163 LBCC students joined the 14,264-member student body at Oregon State University. Forty LBCC graduates transferred to the University of Oregon.

Stephanie Schofield and Jeff Christenson were among the 163 transfers to OSU.

A 1991 graduate of Crater High School in Central Point Oregon, Schofield graduated from LBCC last spring before transferring to OSU.

"I thought LB would be more economical and wanted to go there for the livestock judging program," said Schofield, who added that she had made the decision to go to LBCC during high school.

Schofield, now an ag-business major and member of the livestock

(Turn to 'Small Classes' on page 14)

The usual eulogies can't do justice to the loss of friends

By Tiera Page
Of The Commuter

Sometime between 3 and 7 a.m. on Saturday morning two Salem residents were taken at gunpoint to a road outside of Corvallis, tied up and shot to death.

I often read of occurrences similar to this while drinking my morning coffee, shake my head, and gulp down the last dregs of caffeine to start my day.

Guest Column

Saturday morning was different. Saturday I was awake at 3 a.m. because I wanted to see the paper as it came off the press. I needed to see it in print to believe it.

Ian and Bridget were dead. Ian Dahl and Bridget Camber were not the usual names I saw when reading these tragedies in the newspaper. They were familiar names and faces that brought back memories of drunken wrestling matches, serious discussions, and almost always, laughter.

I read the names in the paper and still could not believe they were gone.

Over a week later, it has finally sunk in. I would like to take some time to reflect upon their lives and their personalities.

Ian was a rebel. He didn't go through life fighting everything and everyone as many people do. He rebelled in his own, peaceful way. He grew his hair long. He listened to George Thoroughgood and Jim Morrison. He was aware of the problems in the

world around him, but didn't let it get him down. He loved Jack Daniels.

None of these sides of Ian were mentioned at the funeral because, I assume, the church did not want to portray a picture someone who drank and reveled in rebellion. But it needs to be said. It was a major aspect of his personality and should not have been left out for any reason.

He was the perfect balance of a city and a country boy. He loved the outdoors—the sound of flowing water, the smell of rain in the grass—yet he also loved his car stereo which shook the pavement as he drove through town. Ian made the best of every situation. He wasn't afraid to make someone laugh when they were sad or smile when they were crying.

He lived every day to its fullest. That may be a cliché, but in Ian's case it was true. He inherited a large sum of money and spent it within a couple of months.

Me, I would have put it in the bank and let it rot there. Ian, he couldn't have done anything but spent it. He got his car raised, got an awesome stereo, and a canopy. He was unique from all others that I know in that he lived not in the past or the future, but for today. He treated everyone with respect and consideration. He tipped gas station attendants.

The best thing about Ian was his sense of humor. He always had a way of lightening the mood when things got tough. I remember one time I was mad at my boyfriend because he was going over to Ian's

the day before he went on vacation rather than seeing me. I asked my boyfriend if he really wanted me mad at him when he was going to Alaska.

"We're not going to Alaska, we're just going to my house," he said.

It was this unique brand of humor followed Ian wherever he went.

I read the names in the paper and still could not believe they were gone.

Bridget, his girlfriend, was described as innocent and a true Christian. But this was not all Bridget was. She was more than just a stereotype. She was intelligent, and caring. She thought about the world, rather than blindly accepting everything. She was in no way a rebel like Ian, but she was not your typical 18-year-old. She was very mature and caring for her age.

I remember the night Bridget dubbed me her "honorary sister." I remember the time Ian peed off my balcony. I remember happy times that will never be again.

The newspaper and television tried to describe Ian and Bridget. But they were often wrong in their portrayals.

Even the eulogy failed in some areas. This is the true Ian and Bridget, written by someone who knew and loved them. I hope I did them justice.



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Commuter Staff

Opinions expressed in The Commuter do not necessarily reflect those of the LBCC administration, faculty or Associated Students of LBCC. Editorials, columns, letters and cartoons reflect the opinions of those who sign them. Readers are encouraged to use The Commuter Opinion Page to express their views on campus or community matters.

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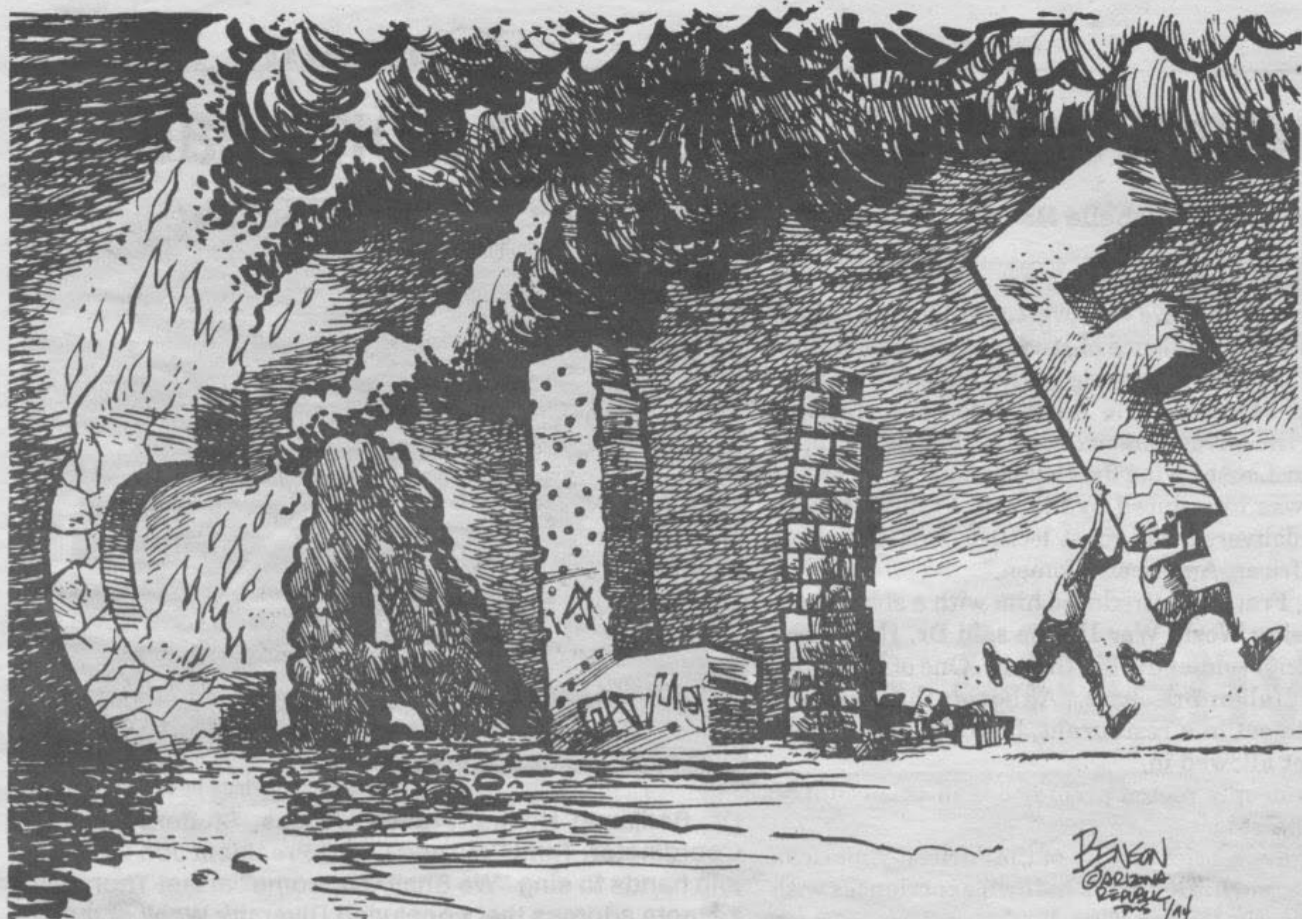
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Swarthmore compromises with principles

By Richard Cohen

The Washington Post Writer's Group

Washington—These would be fruitful days for George Orwell. The late British novelist ("1984," among others) and essayist, had a particular interest in the misuse of language. Orwell would have been thrilled to hear Bobby Ray Inman characterize himself as the innocent victim of McCarthyism—and then level unsubstantiated charges at certain columnists and politicians.

But it is at Swarthmore College that Orwell would have struck it rich. There, a minority student invoked the insanity defense of our times to excuse what amounts to sexual harassment: "socio-economic differences."

The student in question is Ewart Yearwood, 18, of New York City. His accuser is Alexis Clinansmith, also 18, of Ann Arbor, Mich.

It seems Yearwood was smitten with Clinansmith, an attraction she did not return. Yearwood persisted, and did so in a manner that unnerved Clinansmith.

He placed what the college said was "harassing" phone calls to her. He made "repeated implicit threats" and he lurked outside her classes." In addition, he showed up at least one time in her dormitory room. Such ardor is either very flattering or very frightening.

Clinansmith was frightened and the college ordered Yearwood to stay away from her—at least 40 feet, to be precise.

When he did not, Yearwood was found in violation of the "active avoidance" policy.

Here is where things get really interesting. Yearwood, it turns out, is a decidedly brilliant young man. He also is Hispanic and was at Swarthmore on a scholarship—\$20,000 a year.

So rather than simply kick him out of school, Swarthmore executed a different sort of kick: it punted.

It offered to pay Yearwood's tuition at Columbia University for a year, providing he seek counseling.

Yearwood, though, hardly responded meekly.

He called the press, characterizing himself both as a victim of political correctness and as an "urban Hispanic male," raised in the rough and tumble of the Big Apple and thus an in-your-face kind of suitor. What could he know from violins and roses?

This line of reasoning was more than enough for the Wall Street Journal to accuse Swarthmore of buckling under the pernicious forces of political correctness.

"Swarthmore now has the distinction of having forced the departure of a male on no better grounds than he caused a young woman to feel 'intimidated.'"

Yes, you could argue that.

On the other hand, you could also say that Swarthmore treated Yearwood differently—and more

solicitously—than it would others because he was a minority student armed to the teeth with a lawyer.

In fact, in all the years Swarthmore's been around, it has never offered to pay the tuition of a student it has asked to leave campus. If there is PC here, then it is not the sort that has so vexed the Journal—not the only sort, anyway.

Ann Arbor is not Manhattan and maybe, like Kipling's east and west, the twain shall never meet. But 40 feet is 40 feet in any culture and besides, Yearwood had already been in trouble once before. He had been kicked out of St. Andrew's prep school in Delaware for sexual harassment.

Moreover, his explanation that he was being judged by one culture for what was acceptable in another, just doesn't wash. In the first place, nothing in Hispanic culture celebrates stalking. Secondly, anyone smart enough to win a scholarship to Swarthmore knows a scared woman when he sees one. Anyway at least Columbia did. It rejected Yearwood.

One can sympathize with Swarthmore.

Lawsuits are to be avoided and brilliant minority students are a precious national resource.

But its primary obligation, both to its students and to the wider community, is to teach certain values. Among these—maybe foremost among these—is fairness, the application of a single standard regardless of sex, race, ethnicity or any other characteristic.

In this case, Swarthmore created a dual standard: one for most students, yet another for minority students with great promise and, it seems, the capacity to yell ethnic discrimination.

Admittedly, we are not talking about rape here. But we are talking about a clear pattern of behavior that—forget terms like harassment—can simply not be tolerated, no matter what label is applied. Once Yearwood broke the 40-foot rule, once the school decided that it wanted him gone, it had no obligation to him anymore.

Yet the clear implication is that it was intimidated by his specious ethnic-insanity defense and did for him what it would not have done for others. The school was so intent on not being accused of one sort of PC that it tumbled into another. The simple thing was for Swarthmore to have just done the right thing—to have applied a single standard that made no allowances for ethnicity or any other non-relevant factor.

I am familiar with Swarthmore. No school is less likely to discriminate on the bases of ethnicity than this Quaker-founded institution located near Philadelphia. No school has more respect for the individual and for individual rights than does Swarthmore. But fear of being politically incorrect and of having to answer for that presumed incorrectness in court (not to mention the press) caused it to try to buy off Yearwood. It compromised—first with him, but ultimately with its principles.

Preserving tradition is not always so easy

By Jim Schaefer

For The Commuter

"Do you have a light?"

That bit of dialogue came from Michelle. She was just my type: drunk. An evening of pounding two-for-one

happy hour **Guest Column** margaritas and te-

quila poppers had turned Michelle's words into a sloppy wave of slurs. Her tongue was a neon pink, like one of the seats on Barbie's Corvette.

Two things about Michelle rubbed me the wrong way. The first was the fact that she wanted to fumar in the 'No Fumar' section of The Giggling Marlin, a bar near the beach in Cabo San Lucas, Mexico. The second was the fact that she wanted to wear my ring.

I don't fumar, but I carry matches for those who do. I figured that the well drinks I'd been snorkeling down all night were doing things to my liver that were just as bad, if not worse, than the effects of secondhand smoke from a drunk blonde who wanted to fumar and split two-for-one drinks with me. However, there was no way I was going to let her see my ring.

A group of college boys in baseball hats and "Bad Boy Club" T-shirts sat at sidewalk tables and pitched handfuls of pesos to Mexican kids in the street. They cheered when some of them came to blows over the coins. "That's better than boxing on ESPN," I heard one student say to another as they walked past me on their way to the bathroom. Michelle watched the spectacle and laughed. She thought it was "cute."

I scratched a cardboard match across the tiny sandpaper strip on the back of the book, neglecting to CLOSE COVER BEFORE STRIKING. Michelle pigeonholed a Marlboro between her red lips like a cancer-causing lollipop stick. I leaned in with the match, and her cheeks quivered like a couple of pink pancakes (she was one of those who looked like she put on her makeup with a stencil and power sprayer).

There was a sizzling sound and a toxic smell. Michelle had put the business end of the smoke in her lips, and I'd just fried the filter.

Michelle and I performed a partial filterectomy with my Swiss Army knife. The cigarette surgeons were successful, and she began to fumar happily. "MacGyver" reruns have a lot of applicable mileage.

"Let me see your ring," she said again. Her slurred words rode from her mouth on a curl of smoke, like unbalanced surfers on boards with no fins. I would not let her see my ring. My brother John had clamped it on my finger the night before I left for Mexico and told me not to take it off until I got back. He said it would keep me from harm. My finger was green and smelly, but the ring was still there, and I wasn't dead.

The ring was made of brass. The words FLIGHT COMMANDER and a propeller were on its face. An ass-kicking eagle was embossed on each side, and on the bottom was the inscription: "Captain Midnight Super Code 3."

"Think of all the box tops Dad had to save to get this," John had told me. "Think of all the cereal he had to eat, and how long he must have waited for it—all the times he checked the mailbox until it finally came."

My dad was born in 1931. He had kept the ring all those years and then he gave it to my brother. And now here I was, drinking margaritas, breathing secondhand smoke, and wondering what kind of parent I would be if this was the way I was spending my time. What would I be leaving behind for my sons to marvel and wonder at? A bottle opener? A coaster from The Giggling Marlin? If I kept this crap up, would I marry some ditz like Michelle and have the kind of kids who do small time in county lockup for beating their wives in trailer parks—the kinds of kids who wouldn't give a damn about what anybody left them anyway?

I called Dad yesterday and asked him what the code on the ring meant.

He didn't remember.

News Briefs

ADA group organizing

Students interested in access issues on the LBCC campus are invited to check out a new group forming on campus. The group is interested in helping ensure that LBCC meets requirements under the Americans with Disabilities Act. Students interested in finding out more can attend a meeting scheduled for today, Wednesday, at 2 p.m. in the Commons.

Scholarships offered in home ec

Oregon Home Economic Association and Portland Home Economists in Business are offering scholarships for 1994. Applicants must have career goals focused on home economics and business, and be currently enrolled at an Oregon community college with plans to transfer to George Fox. The deadline for applications is March 15. For information about either scholarship, contact the Career Center.

English instructor elected top poet

Linda Varsell Smith, Liberal Arts Faculty, has been elected president of the Oregon State Poetry Association. Smith teaches Creative Writing and Literary Publications, and she coordinates LBCC's annual literary magazine, "The Eloquent Umbrella."

Ski trip planned for LBCC students

Friday Jan. 28 student leadership team is sponsoring a ski trip to Mt Hood Meadows. The van leaves LBCC at 2pm and will arrive at the meadows at 3:30pm. Skiing is from 4 p.m.-12. Anyone wishing to participate should contact Jed Robinson or Ross Moline in CC213 or by calling 967-8831 ext.145.

Hooks says King's dream far from realized

By Philip Smith and Michelle Harris
Of The Commuter

"Black brothers and sisters let's not give up hope. The past has shown us that we can overcome," Rev. Dr. Benjamin Hooks told an audience of students and community members last Thursday morning in the Takena Theatre.

Hooks, who served as the director for the National Association for the Advancement of Colored People, wrapped up LB's Martin Luther King Jr. Celebration.

Dr. Hooks was introduced by his wife Frances Hooks, who had just delivered her guest lecture "The Changing Role Of The African-American Women."

Hooks' wife, Frances, introduced him with a story about his service during World War II. She said Dr. Hooks had been an American soldier during the war. One of his duties was guarding Italian prisoners. Although the prisoners were allowed to eat in a restaurant, he could not because blacks were not allowed in.

"That's how deeply rooted prejudice is in this country, this society" she said.

Dr. Hooks' gave a brief history of the African-American experience. He told his listeners his own experiences with the Rev. Dr. Martin Luther King Jr.

"Martin Luther King was one of the best persons I've ever known. He was a man of compassion and humility," he said. Hooks added that he was proud to have worked with King on the many civil rights marches of the 1960s.

"In Birmingham, I had seen him that day," Hooks said, remembering King's assassination, "he had received death threats all day. They turned all the lights down except the stage and he had to speak, knowing about all these death threats. Now that's courage."

Hooks said he respected King for his commitment. To King, "non-violence was not a technique, but a way of life." It was a philosophy which King adhered to, Hooks said, because of his conscience and his belief in the teachings of Jesus Christ and Mahatma Gandhi.

But he said King's dream is far from realized. "We can reach a point where we can live in peace together, but I think it will take a long time for love to replace the sanctions of law."

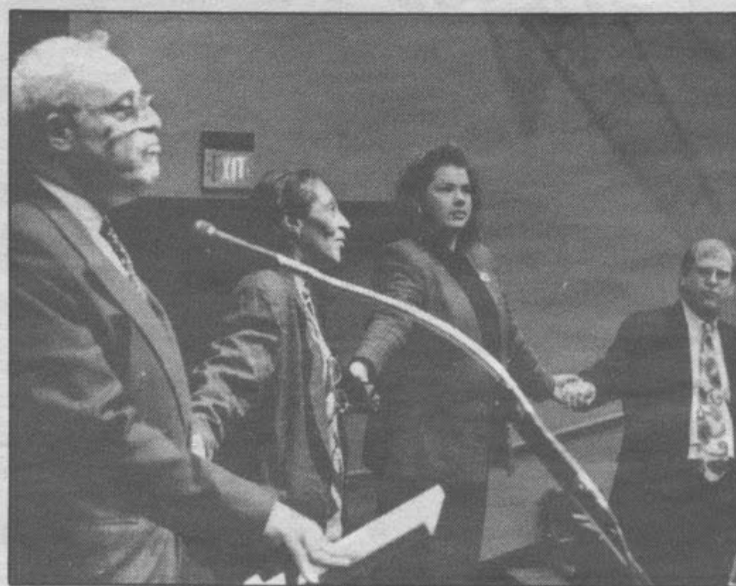


Photo by Michelle Harris

Dr. Benjamin Hooks, Frances Hooks, Student Activities Coordinator, Tami Paul and LBCC President Jon Carnahan join hands to sing "We Shall Overcome" at last Thursday's keynote address that concluded Diversity Week activities. Benjamin and Frances Hooks both delivered speeches in honor of Dr. Martin Luther King.

"We can reach a point where we can live in peace together, but I think it will take a long time for love to replace the sanctions of law."

"The law may not make you love me but the law can make you respect my rights. So until you learn to love me, just respect my rights," he said.

He reminded the audience that the Martin Luther King holiday should be more than just a day to remember a civil rights leader. "It is a tribute to many million American blacks who have made a contribution, and have been a part of that arm of progress and have fought in every war of this nation. They had songs and prayers and hope."

AT OREGON TECH

TECHNOLOGY IS A PERFORMING ART

Seeing is believing. So join the cast of characters at OIT's talk show-style College Information Night. You'll see Oregon Tech's new video (pick up a copy of your own if you choose) and learn about the exciting role you could play in the engineering, health and business technologies.

Oregon Tech has modern rehearsal space and state-of-the-art props in the form of laboratories and equipment. Our graduates are highly sought after in industry casting calls and can be seen portraying a variety of characters from technical writers to design engineers to imaging technologies to operations managers.


Join us for a fun-filled evening that could change your life. Get a ring-side seat for the only live talk show in town. Performances begin at 7 p.m. at the following locations near you.


MARK YOUR CALENDAR AND PLAN TO ATTEND

Salem
Monday, February 7
Chemeketa Community College
Building 3, Rooms 118-120

Portland/Beaverton
Tuesday, February 8
Greenwood Inn, Fir Room
10700 S.W. Allen Blvd.

Portland/Clackamas
Wednesday, February 9
OIT Metro Center
7726 S.E. Harmony Road

 You will have the opportunity to interact improvisationally with representatives of OIT's Admissions and Financial Aid Offices, faculty members, students and President Lawrence Wolf.

 Oregon Tech is one of the most unique members of the Oregon State System of Higher Education, offering accredited bachelor's programs in the health, engineering and business technologies.

For more information, call 1-800-422-2017

Quiet Riot rocks Albany's Buzz Saw

LA legends party in Albany while climbing back into the limelight

By N. D. persons Jr.
and Micky Shannon-Monroe
Of The Commuter

"We're Quiet Riot, and we are back.", exclaimed Kevin DuBrow to fans who still could not completely believe what they were seeing. Quiet Riot, a prominent LA band who had disappeared from the public eye was standing on stage at Albany's Buzz Saw last Thursday night.

Quiet Riot, the metal band from the early eighties and beyond, brought the noise to town and the crowd banged their heads. LBCC student Teri Thomas, said what came to people's minds when they heard the band was to appear in Albany: "Whoa, Quiet Riot in my home town." Judging by the reaction from the sellout crowd, Riot couldn't have chosen a better spot to reestablish themselves as L.A.'s forerunning metal band.

In the day and early evenings the Buzz Saw offers a slice of Oregon's natural mystique with its water-side view and tree covered banks. An appropriate place for a Sunday meal or a romantic interlude, but at night the lights go down, the volume goes up, and the appropriation turns to live music, extremely short skirts, cigarette smoke, and drinks.

Although the Buzz Saw offers the perfect ambience for a band like Quiet Riot, we can't help but wonder, "Why, Albany?"

"Why not?" said Dubois. "We're an equal opportunity band."

Dubois said the rise of MTV and huge crowds at heavily promoted shows make the smaller west-coast venues a more appealing alternative for Riot.

Speaking with the band after the show, we got the impression Riot is simply looking to play their music for people. The tour has more of a "back to basics" feel than a "come back" tour. Quiet Riot earned their notoriety in bars like the Buzz Saw.

They got enough energy from the crowd to soothe the disappointment of blowing up their sound system and cutting the show short.

The show was both spectacular and nostalgic. Seeing Riot play brought back memories of "Air bands" in junior high.

Albany resident Trent Fox, who was the proud recipient of a drumstick autographed by the band said, "When I was eleven years old I took a piece of wood to shop class and carved in 'Quiet Riot'. Now here they are."

Quiet Riot sounded tight—and even though the stage was considerably smaller than what they're accustomed to, they were still lively and animated. DuBrow strutted his stuff and even in the cramped space still found room to spin his trademark striped mic stand. He wore in black leather chaps over jeans topped with a chainmail shirt.

And his hair looks different. That is, he has more of it now, on his face and on his head. People can see for themselves when their new videos come out. They'll be working on some soon for their next album which they have yet to begin recording.

But Riot's two latest LP's, "Terrified" (look for the trademark metal mask on the cover), and their



Photo by Micky Shannon-Monroe

Kevin DuBrow, front man of Quiet Riot belts out a number to excited fans at the Buzz Saw lounge.

"Why, Albany?" "Why not? We're an equal opportunity band."

tribute to Randy Rhodes, "Quiet Riot--The Randy Rhodes years" are both on record store shelves.

Those of us that were lucky enough to be at the Buzz Saw on Thursday or Friday night had a chance to hear a few tracks off "Terrified". Their new music has as much energy as their classics; "We're All Crazy Now," "Feel The Noise," "Bang Your Head," "Slick black Cadillac," and "Wild And Young."

Riot's videos and LP's of old did not do the band justice. The most impressive aspect of their show was their ability to improvise. It made the familiar songs more enjoyable. During "Wild And Young" the band cut loose letting the track build up to a Jimi Hendrix's motif. "Third Stone From The Sun" from the "Are You Experienced" LP was a nice choice.

And Carlos Cavazo showed his skills in a smooth guitar solo, improvised, and yet familiar in his use of riffs and scales. More Hendrix could be heard, a little Eric Johnson, some Randy Rhodes, and even Van Halen—all disguised and exploited through a solo that was purely an individual expression. This guitarist has the ability to reproduce what's in his head, and make it sound recognizable but still unique.

The Rhythm section was solid, which creates a stable platform for Cavazo and DuBrow to do their thing. Frankie Banali, the drummer, is smooth and the bassist, Chuck Wright, kept up even when he took time to pose for the girls.

After the show the band retreated to the tour bus. Riot's bassist invited us on board.

Dick, the owner of the Buzz Saw, was right (Turn to 'Buzz Saw' page 12)



Photo by Micky Shannon-Monroe

Carlos Cavazo jams freestyle on his Flying V guitar during Quiet Riot's sold out performance Thursday night in Albany. His improvised solo incorporated the styles of Jimi Hendrix, Randy Rhodes and even Eddie Van Halen.



Photo by Micky Shannon-Monroe

NUSFO DOGSTAR of Corvallis plays to a crowd of 400 moshing fans Saturday at the Oddfellows hall. The band members are (left to right) Rob Shelby, Jeff Forbes, Craig Slagowski, and Jason Johanson.

Portland bands join Nusfo Dogstar for Oddfellows rager

By Norm Persons
Of The Commuter

Nusfo Dogstar is one of Corvallis' most popular bands. Saturday night at the Oddfellow's Hall, music maggots of all ages enjoyed the entertainment of Nusfo, along with their guests from Portland, Jolly Mon and Rubberneck.

Nusfo Dogstar is a four piece band which includes members: Jeff Forbes on drums, Rob Shelby on Bass, Jason Johanson on guitar, and Craig Slagowski on lead vocals.

The band played a mixture of slow melodies and angry power chords. The girls swayed and the pit-dogs moshed. Then the pit swayed and the girls got wild and moshed it up.

Nusfo played as a four piece for the first time Saturday night after a period of "limbo," when they were not sure where they were headed. "Jason Johanson got the idea to try it as a four piece," said Shelby. Johanson along with Craig Slagowski write the majority of the songs.

Rob Shelby says he loves playing Corvallis and couldn't believe the reaction from the crowd of 400—made up of students, adults, and vagrants who snuck in through the alley stairway. The ages ranged from about 14-45. "It was the best show we've played (at Oddfellows). It was a good feeling to play for that many people," he said.

A surprise for me was the pit that

formed. "The monitors came shooting back on the stage," remarked Shelby about the crowds rowdiness.

I love to mosh and have slammed with the big dogs at Slayer, Suicidal, Megadeth, Metallica, Body Count, Ministry, and Anthrax. But this pit was one dimensional. The people involved with this slamming ho-down need more practice.

Although they were violent as hell, they had no purpose—no regard for the beat.

They had no rhythm.

Consequently, they had no mosh going—only people slamming into each other, aimlessly, like they were at football practice.

It was truly pitiful.

"The show sucked but the bands were great," one spectator remarked about the atmosphere up front.

There seemed to be one butt-head in particular that got in everybody's way. He was obviously "frying" on LSD and should have been moshed to death.

That stupid guy is proof enough that Oddfellows needs to beef up its concert security. I didn't see any security and if there was any, it was a real weak effort.

People were getting hurt out there.

Some people do not like the tunes that Nusfo has to offer, but the majority of the crowd Saturday night loved the songs and knew them well.

"It's weird watching people in the crowd sing along. It was a cool feeling. . . imagine, people actually knowing the words," Shelby said.

There's definitely a "grungyness" to Nusfo's music, but we're in the Northwest and being grungy comes with the territory. (loggers, cowboys, sorority girls—all grungy)

At least they don't sound like they come from Seattle, and if Corvallis does have a sound of it's own Nusfo represents the "alternative" range of the spectrum.

Imagine chords played through a clean channel. Soft vocals over the top of a constrained rhythm section allow the audience a chance to take in the mellow mood.

And then all hell breaks loose. The chords get distorted and Forbes proceeds to teach the drums a lesson.

I've seen Nusfo Dogstar evolve from a band called August. I can remember going to watch August practice in a small warehouse space in Salem before they were August.

They weren't anybody.

Just five young men playing songs that they were excited about—songs they had just written.

Realizing they were a knew band

"It was the best show we've played (at Oddfellows). It was a good feeling to play for that many people,"

working with a brand new bassist, I was impressed with their sound. It had power, energy, and purpose—it was for themselves. Since then their original sound has changed.

As musicians they've all gotten better. Even with the missing rhythm guitar, which was played by Dave before he bailed, the band is capable of playing their music well.

But the purpose and energy I saw at that warehouse in Salem two years ago seems to be running low.

They sounded better then, from the response Nusfo got from their fans, I'd say Corvallis fans see it differently. I understand Nusfo is in a transition period, but I think Nusfo should forget the fans and just play music.

Nusfo has a tape out and will be doing a live simulcast at KBVR on February 3. The simulcast takes place at KBVR at OSU around 7:30

(Turn to 'Nusfo' page 12)



Photo by Micky Shannon-Monroe

Guitar player Richard Ojeda of Rubber Neck takes a solo to the limits.

Country fans raise the roof at Gill with vengeance

By Trista Bush
Of The Commuter

Ending their second week of touring, Country Western performers Clay Walker, Diamond Rio and Sawyer Brown rocked a packed Gill Coliseum with a vengeance not seen since Garth Brooks.

Walker, a newer face in country, kicked off the 7:30 concert with several ballads, defiantly his forte, and ended the set with "Louie Louie" and "What's it to You".

During some of his more up-beat songs, like "Live Until I Die," Walker's 23-year-old voice was shaky and sounded untrained, but this is Walker's first big tour and he's got lots of time to work on a more polished performance.

Walker got the crowd on its feet and Diamond Rio kept them there. During their opening song "This Romeo Ain't Got Julie Yet" the mostly college crowd stomped the floor and screamed in appreciation.

After several more songs, the band went into a Blue Grass set that made the coliseum shake as fans pounded the floor with their feet.

The lead singer, banjo player and lead guitarist all pitched in for an almost barbershop harmony, proving their musical talents to all nonbelievers. It was great to see and hear a country group get back to basics.

Then, the band went back to their best top 40 songs during which they threw several guitar picks, towels and green light sticks to the fans. After the crowd called them back, Diamond Rio ended their portion of the show with two of their biggest hits, "Norma Gene Riley" and "Lyn' Eyes."

Finally it was time for Sawyer Brown. The baby powdered smelling fog poured in and an elaborate

light show made the crowd anxious as band members appeared on stage one at a time.

Mark Miller, the lead singer made his entrance and immediately took a trip down the slide on the left hand side of the stage. Next, he jumped on the moving conveyer belt at the front of the stage with his trademark dance moves. Hot.

The band rocked through several songs including the up-tempo "The Boys and Me" and "Trouble on the Line" then after making fun of U of O, ventured into several 1970s remakes. They called this their unplugged portion of the show, and even the hard-core country fans enjoyed it. There was even a stage diver—yes it was country and we loved it.

The band seemed to enjoy performing as much as the crowd loved the performance. Miller danced across the stage during every song except the slow ones and he smiled a lot. Their best slow song was the bitter sweet "All These Years", a ballad about a married couple, who after infidelity realize they still needed each other.

The band seemed to enjoy performing as much as the crowd loved the performance.

The light show was enough to make me dizzy, with at least 20 large strobes flashing and 5,500 screaming people. The highlight for me was the performance of an old George Jones song, "The Race is On" and in a dedication to the American farmer they played "Cafe Down on the Corner."

Sawyer Brown ended with their title track "Outskirts of Town" and "Some Girls Do."



Photo by Trista Bush

Mark Miller, of country western band Sawyer Brown, jams at Monday night's concert at Gill coliseum.

'Malcolm X: Making It Plain' portrays civil-rights leader

Public Broadcasting airs comprehensive primer on the life and times of the controversial civil rights leader slain in '65

By Vanessa E. Jones
New York Daily News

It has been over a year since Malcolmania swept the nation, giving us art exhibitions, plays, books and, of course, Spike Lee's film "Malcolm X"—all exploring different aspects of the assassinated civil rights leader's life.

Yet the effect of it all seems to have generated more interest in wearing the hip "X" baseball caps than understanding the scope of Malcolm X's political ideas and how they developed.

Tonight (Jan. 26), the production team that brought us the acclaimed civil rights series "Eyes on the Prize" presents "Malcolm X: Make It Plain" (PBS, 8 p.m. ET). The 2-hour program is a Malcolm X primer, giving a comprehensive view of the man and the evolution of his beliefs, which ranged from an aggressively militant black nationalism to a racially inclusive human-rights argument for equality.

The documentary, which takes viewers from Malcolm X's birth in 1925 to his death in a hailstorm of bullets at the Audubon Ballroom in Harlem on Feb. 21, 1965, brims with rare film footage of Malcolm X at rallies, meetings and media interviews.

Bolstering the visual presentation are interviews with 28 of Malcolm X's friends, enemies and family members, including "The Autobiography of Malcolm X" author Alex Haley; Mosque No. 7's Fruit of Islam captain, Yusuf Shah (whose involvement in the murder has been alleged), and Malcolm's wife, Betty Shabazz. Also featured are interviews with Malcolm X's siblings, Wilfred Little, Philbert Little (now Abdul Aziz Omar) and Yvonne Little Woodward.

Despite the chorus of voices, the documentary's central goal was to bring Malcolm X to the audience, says co-producer/director, Orlando Bagwell, by letting him speak for himself.

And speak he does.

Viewing the scenes of Malcolm X, the orator makes it easy to understand why so many African-

Americans who caught the charismatic speaker on the corner of New York's 125th Street and Seventh Avenue and at other stops fell under his spell. But some listeners—black and white—were frightened by the fiery Nation of Islam minister seen in TV-news clips preaching violence against the "white devil."

"TV had a way of casting people," Bagwell says. "Dr. Martin Luther King was the voice of reason, Malcolm X was the voice of danger, and they gave the sound bites that fulfilled those requirements."

Bagwell says that's why he and co-producer Judy Richardson made it a priority to show Malcolm X's speeches in full, taking them "beyond sound bites for armed revolution to a rational argument about choices."

Still, Malcolm X's lingering reputation as a dangerous provocateur seemed to scare off funders when the documentary team first pitched the idea in the '80s.

"There was a certain level of fear about what this man represented," says Bagwell. Once Spike Lee's vision of "Malcolm X" went into production, though, funders "saw there was an audience."

"My mother and father didn't teach anti-white teachings," explains Omar, 70. "They taught pro-black teachings. And it put an attitude in us that rubbed against the white man."

The rare footage of Malcolm X used throughout the program was culled from television stations, archives, the Nation of Islam and other private sources. Obtaining Malcolm X memorabilia for research turned into an expensive task after news of Lee's project drove up prices.

"They were asking for money just to read letters," recalls Bagwell, who won't disclose the production budget. But getting people to part with research material was easier than convincing them to talk about Malcolm X in front of the camera.

Wilfred Little, 74, a consultant for Lee's film, was reluctant to discuss his brother for personal reasons:

"There was a certain level of fear about what this man represented,"

"Ordinarily, I try to avoid publicity so I can have a private life. They kept saying no one had heard my perspective, so I said I'd give them a little."

A few interviews got away, for various reasons. The Rev. Louis Farrakhan, who was a young member of the Nation of Islam at the time of the assassination, refused to participate. And since the first cut of the documentary, which was filmed from February 1991 to September of last year, was 6½ hours long, interviews like the one with Malcolm X's lawyer, Percy Sutton, were cut.

A coffee-table book, "Malcolm X: Make It Plain" (Viking, \$29.95), with oral histories from all the participants, hits bookstores Wednesday.

One of the documentary's most compelling aspects is the participation of Malcolm X's siblings. Wilfred Little, Abdul Aziz Omar and Yvonne Little Woodward tell moving tales about growing up in a household that embraced the ideas of political activist Marcus Garvey, who sought to instill racial pride in African-Americans.

"My mother and father didn't teach anti-white teachings," explains Omar, 70. "They taught pro-black teachings. And it put an attitude in us that rubbed against the white man."

Some have alleged that Malcolm X's friction with the white establishment (local, state and federal governments had him under surveillance) may have hurtled him along a collision course with death in his last year.

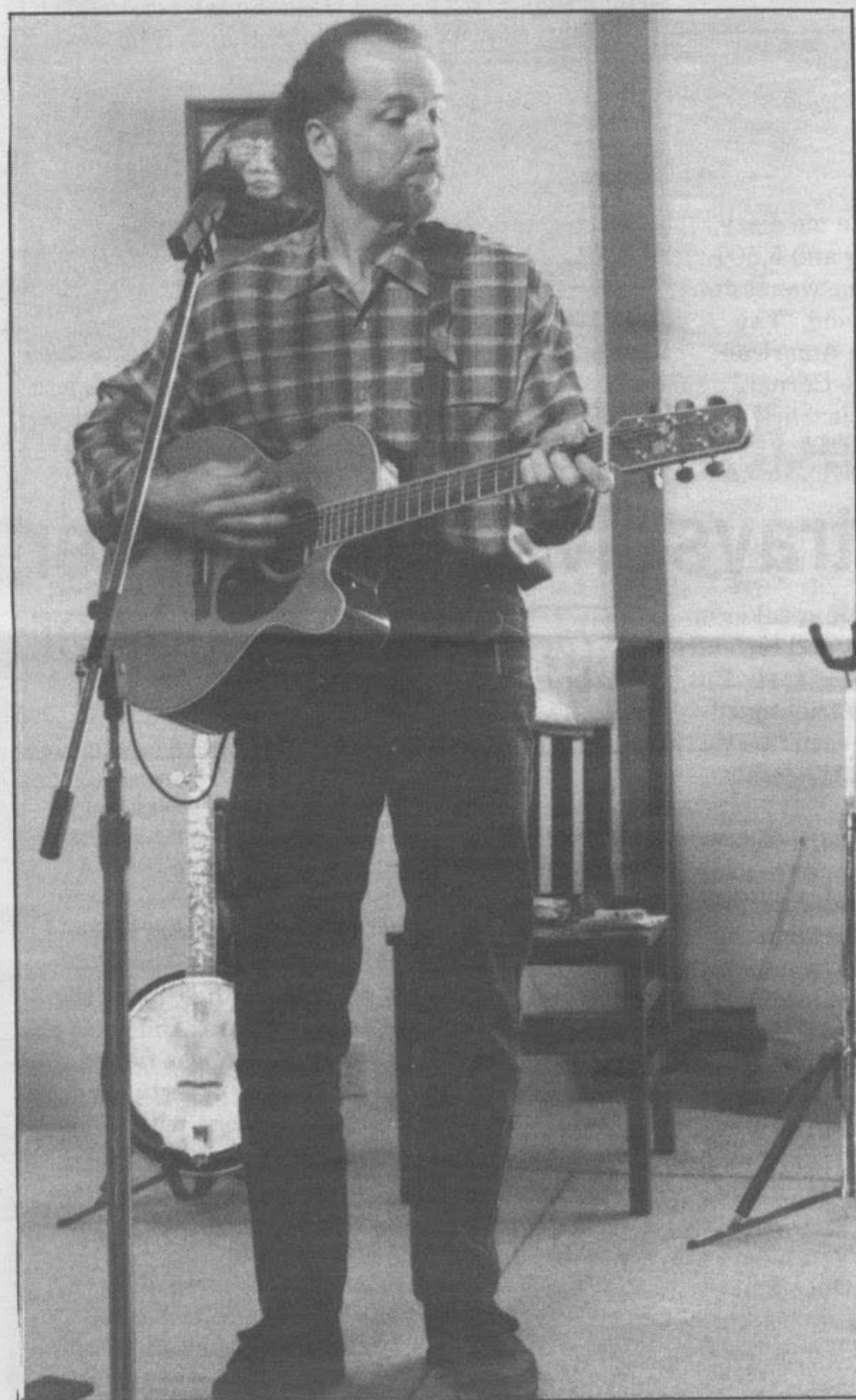
But "Malcolm X: Make It Plain" is no "JFK"—Bagwell does not dwell on conspiracy theories. "We have to go with public record," Bagwell explains.

"We don't deal with conjecture—that's not history and that's not good journalism." In the end, "Make It Plain" is the sort of simple introduction that Malcolm X would have approved of.

At one point in the documentary, Benjamin 2X, who introduced Malcolm X at the Audubon on the fateful day, expounds: "Make It Plain" was "the codeword that he used for us to bring him forward. He didn't like a lot of icing."

Stories and photos by Michelle Harris

The Corvallis Folklore Society presented Motherlode at the Majestic Theater (right) and John McCutcheon at the Unitarian-Universalist Fellowship (below) this past weekend. Motherlode, which is made up of Janet Peterson, Nan Colle, Marie Eaton, and Kathleen Fallon, will play again at PCC March 11, and McCutcheon, who is popular among folk music enthusiasts in the area, will return to play at the LaSells Stewart Center in Corvallis March 12.



Folk musicians continue to find receptive audiences in Corvallis

Motherlode fills Majestic

On Saturday night, the Majestic Theater in downtown Corvallis was filled to capacity as Motherlode, a four woman contemporary folk music band, took to the stage.

Playing two sets and two encores, Motherlode blended vocal harmony, humor, and personal reflections at their first concert in three years in the Corvallis area.

The band says their music is based on their lives, struggles, triumphs, and ideas. The music, like each introduction of each piece, comes from their hearts. They play songs that have to do with all people and they derive strength from the power of music to heal.

From "Little Girl Child," a song written by a mother who was concerned about the world her daughter is growing up in, to "Walls and Windows," a tune which explores the search for peace and the common threads that bind all people together. Motherlode used their folk appeal to touch the audience in a way which no squealing electric guitar or pounding drum beat could.

On the lighter side, the band sang an original piece about the US Navy's Tailhook Scandal. The audience was amused by the band's on-stage banter session. From a simple story about a pick up truck that needs a canopy to a guitar that would not tune properly, the audience became an integral part of the show.

After the emotional ride, band mem-

bers were on hand to sign autographs and talk to the audience. Motherlode will play at Portland Community College on March 11th at noon.

McCutcheon returns to town

Young and old alike gathered Sunday at the Unitarian - Universalist Fellowship in Corvallis to listen to folk entertainer John McCutcheon.

McCutcheon played a medley of songs from his three award winning children's albums: "Howjadoo," "Mail Myself To You," and "Family Garden."

Playing venues from the US to Russia, McCutcheon has been playing to sell-out crowds for almost 20 years. Sunday's concert was no exception. More than 300 adults and children laughed and sang along as McCutcheon played his one hour set.

In the years that he has performed in Corvallis, Sunday's performance was the first that allowed McCutcheon to use a piano to play one of his favorite tunes. After tickling the ivories, McCutcheon played the guitar, banjo, and two instrumental songs on his hammer dulcimer.

McCutcheon encouraged his audience to sing along. He taught them to sign "May There Always Be Sunshine" in American Sign Language.

McCutcheon was on hand after the concert to sign autographs and talk with the children who flocked to listen to him.

McCutcheon will play the Laselles Stewart center on March 12.

Ashland novelist gives reading Feb. 18

Novelist Sandra Scofield will give a reading as part of the Valley Writer's Series on Friday, Feb. 18, noon-1 p.m. in LBCC Boardrooms A & B, first floor of the College Center.

The reading is free and open to the public. On Saturday, Feb. 19, 10 a.m.-1 p.m., Scofield will conduct a workshop, "The Authentic Story," for new and experienced writers. The workshop is \$5 for students and seniors and \$10 for all others.

The author says that every life is a story and that the most powerful literature is grounded there. The workshop provides fresh insights and many exercises for exploring them. Come prepared to think and write—not finished, but raw material—and to consider what are your real questions.

Scofield, a resident of Ashland, Ore., won critical praise and prizes for her first two books, "Gringa" and "Beyond Deserving": two New American Fiction Awards, a nomination for the American Academy and Institute of Arts and Letters First Fiction Award, a fellowship from the National Endowment for the Arts, a 1992 American Book Award, and a designation as one of the New York Times Book Review's "Notable Books of the Year." Her third and fourth novels are Walking Dunes and More Than Allies, with a fifth, Opal on Dry Ground, due out in June.

Scofield is a native of west Texas with a degree from the University of Texas and a doctorate from the University of Oregon.

For more information call ext. 219.



Novelist Sandra Scofield has won two New American Fiction awards for her first two books, "Gringa" and "Beyond Deserving."

'Philadelphia' serves its cause, but suffers from a bad case of PC

By Jenne Bishop
For The Commuter

In the 12 years since AIDS was first recognized as a disease, Hollywood has been up in arms. Entertainment icons have fallen victim to this horrible plague at a publicly alarming rate and little red ribbons have popped up all over the place.

An aggressive AIDS education campaign overtook the everyday life of the entertainment industry and the final exam comes in the form of Jonathan Demme's new movie, "Philadelphia."

Demme, best known for directing work with "Rocky" and "Silence of the Lambs," continues his tradition of making victorious underdog films with "Philadelphia." Many critics are anxious to claim

Review

Demme did the film in an attempt to compensate for the controversy surrounding the understood homophobic tone of "Silence of the Lambs." The claim is that the movie is almost too good, too accepting and too politically correct.

"No one was willing to take on his case. . . until one man was willing to take on the system," promises the presumptuous advertising campaign for a movie that falls short of its intentions. Despite the politics and controversy which surround it, "Philadelphia" fails to entertain in a manner popular with the bulk of the American public. The movie is predominantly dependent on the celebrated performers assembled in a blatantly politically correct fashion.

Tom Hanks and Denzel Washington share the spotlight as equally deserving headliners. Hanks plays the All-American, over-achieving corporate lawyer who is fired from his prominent law firm after the partners discover he has AIDS. In the middle of a cameo appearance by basketball legend Dr. J, Hanks' superiors are presented with

a subpoena to a trial in which they will defend themselves against their carefully nurtured prodigy. The senior partner, convincingly played by Jason Robards, intends to use Hanks' character's sexual preference as an element in their attempt to discredit his claim against them.

Robards and his fellow law partners are instantly the homophobic bad guys and are subsequently crucified- even by their own attorney. After an effectively devastating line of questioning against Hanks, the attorney (Mary Steenburgen) mutters her disgust for the case to her assistant.

Denzel Washington's character is portrayed realistically, but too much is left to assumption. He nearly breaks out the can of cootie spray when he's first approached by Hanks during his futile search for counsel. In his initial contact with Hanks, Washington shows an accurate portrayal of a person who is blatantly ignorant to AIDS and the issues surrounding it.

Washington takes the case, but we get no explanation as to why. Is it because he's seen the wrong in his own homophobic views? Does he take the case based on the amount of publicity it will generate for his less than respectable practice? Whatever the reason, he also manages to void himself of any other political faux pas by the conclusion of the film.

In addition to a vague story line, "Philadelphia" lacks visual appeal. The monotone scenery and drawn out sequences tend to take away from the message of the film. The physical symptoms of an AIDS patient are portrayed effectively by Hanks. Under physician supervision, Hanks starved himself to a 30 pound weight loss in order to bring a startling reality to the role. Although it is effective, it's out of place as is a scene in which Hanks interprets a powerful opera piece to a teary eyed Washington, as they review testimony the night

before Hanks takes the stand.

This movie was obviously made to evoke emotion. Illness and despair, combined with renowned celebrities are sure-fire ways to fill seats, regardless of the plot. Americans assign loyalty to certain celebrities and integrate them into their emotions. If an actor makes a bad film a million excuses will be offered rather than admit that an idol is no longer worthy of the status. Luckily, excuses are not necessary with concern to "Philadelphia." Doing what they could with what they were given, the entire cast does a sufficient job of defending their good names.

As the list of faults could go on quite awhile, the movie is still worth the investment of time and money, at matinee prices only.

The stronghold of the film is the emotional disturbance aroused in any somewhat concerned onlooker. This film rises above it's mediocrity by disgusting the audience with a concise depiction of the ignorance, discrimination and unfair stereotyping that AIDS patients face. Equally disturbing is the anti-homophobia message that is finally gaining nationwide notoriety.

Don't go to see this movie because of the stars or the director or because it might win an Oscar. Go because you believe in the causes it illustrates so vividly. Go because you haven't seen this kind of discrimination in your everyday life and have a curiosity as to what it's like.

Let the film serve as a catalyst. Let it motivate you to support the groups who work to defeat the ignorance that helped spread the AIDS virus. Folks should see this movie simply because ignorance has made being gay nothing more than negative proclamation.

"Philadelphia" makes the statistics of AIDS and discrimination more personal and that's the one weapon the cause needs.

Rockers, rappers make album for Greenpeace using solar power

By Mark Brown
Orange County Register

It was the images of those smart bombs diving down chimneys in Iraq like some hellish video game that drove Dave Wakeling out of his mind.

To Wakeling, founder of the English Beat and General Public, the Persian Gulf War appeared to be a black-and-white amoral situation: People were dying for oil.

"There is no need to go around the world to bomb Arab children just so we can have smog where we live," Wakeling said at his California home. "I felt very strongly that it wasn't enough for people just to go to demonstrations."

With his musical connections and position as creative director for the environmental group Greenpeace, Wakeling was in a position to do something about it. The result is "Alternative NRG," a live Greenpeace benefit album due out Tuesday through Disney's Hollywood Records and featuring live performances by U2, R.E.M., Midnight Oil, P.M. Dawn and more.

It was recorded entirely with the use of solar power—a gauntlet Wakeling and Greenpeace wanted to throw down to the Clinton administration.

"Now the record is not so much a protest as a dare," Wakeling said. "OK, if you're the environmental president—we've got this together all by ourselves. What can you do? If (the government) can drop a bomb down a chimney in Baghdad, surely you can organize a car pool in L.A. Will it do any good? At least it's people who listen to the same records as me and you. They know Captain Beefheart isn't a chain of steak houses."

The widespread support the war enjoyed "put rational people in the role of being troublemakers," he said. Determined to apply solar power in a tangible way, "we went out to studios to find out how much juice it took to record tracks," he said.

More than a decade ago Greenpeace was promoting small-scale concerts using "Solar Jenny," a generator that could power a small P.A. system for low-tech, near-unplugged gigs by the likes of Graham Nash and Jim Messina.

The idea was to update that concept with new technology and make something that worked better. It seemed feasible, but Greenpeace couldn't

shell out the tens of thousands of dollars it would take to build such a generator without a commitment that an album could happen.

That's where the organization's two biggest supporters came in.

"We went to R.E.M. and U2 and said, 'If we can build it, would you give us a song?' For a period of about six months it was kind of smoke and mirrors. And then all of a sudden it was the real thing."

The result is the custom-built solar generator, packed with enough solar cells and storage batter-

ies to power a modern recording studio for 14 hours without recharging. Total cost would have been \$220,000, but with donations of material and labor, Greenpeace had to shell out just one-third of that.

With U2 and R.E.M. signed on, getting other acts was a breeze. There were enough offers to fill a three-CD set, Wakeling said, but the goal was to keep it economical and diverse. "The environmental movement is burdened a bit by being a white hobby. I wanted plenty of Americans of African descent and women," he said. "I don't want it to be '75 White Men For the Planet.'" P.M. Dawn, Disposable Heroes of Hiphoprisy, Annie Lennox, Sonic Youth and L7 helped fill out the lineup.

Greenpeace tried to make it as painless as possible for artists so they'd be willing to work with the organization again next time it called.

"They don't want to be associated with something that's a fiasco," he said. Greenpeace recorded an entire show by each artist, then gave rough-mixed digital masters to the bands to let them pick which track they'd donate.

"We let the group have the final say," he said. Fiascos did occur, however. Greenpeace went to record a Midnight Oil show at Universal Amphitheatre—and then was told by the union there that it would charge the organization thousands of dollars for the privilege. Midnight Oil played the show, then went to a recording studio to play the acoustic version of "Tell Me the Truth" that ended up on the disc.

Pearl Jam also had written a song for Chrissie Hynde to record. The band was extremely proud of the song, which also knocked Wakeling out.

"The only person in the world who didn't like the song was Chrissie Hynde," he said. Neither artist ended up on the disc. And in Wakeling's mind, Arrested Development owes Greenpeace the \$10,000 it took to record one of the Grammy-winning rap band's shows.

Nearly three years after its conception, "Alternative NRG" will become a reality when it hits stores this week. For all its environmentally correct intentions, though, there are drawbacks. "These CDs are going to be shipped by rail and trucks powered by diesel," Wakeling said. "You've just got to do the best you can."

'Green' album holds up well despite diversity of artists

What's immediately striking about "Alternative NRG" is that it isn't the usual bunch of castoffs and leftovers that make up most benefit albums.

The artists really gave.

R.E.M. did a club show in November 1992 for no other reason than to contribute the track "Drive." Midnight Oil went into a studio to do an unplugged version of "Tell Me the Truth" and James contributed an acoustic "Ring the Bells." Soundgarden and Brian May played together on "New Damage" from different sides of the continent. U2 and the other artists gave Greenpeace unprecedented access to their music, allowing the outside producer to tape complete shows and walk away with the master tapes.

The result is an album that holds up as a whole, despite a diverse roster of artists and songs.

James' "Ring the Bells" is a particularly compelling version, stripped down and smooth. U2's "Until the End of the World" is rendered more demented in the live Zoo TV rendition.

While the original versions of many of these songs are available on the artists' own albums, tracks by the Jesus and Mary Chain (covering the Cramps' "New Kind of Kick") and Boo-Yaa T.R.I.B.E. ("Fam Bam") are available nowhere else.

Comic creator keeps super-hero brain-child under glass

Joe Sherlock's 'Windows' features a headless avenger who's an alien's worst enemy

By Tony Lystra
Of The Commuter

Meet Joe Eyes-and-Brain-in-a-Container Head.

Joe is a headless avenger who wanders from town to town pulverizing sinister aliens.

This week Joe works at Squirrel's Tavern in downtown Corvallis where he watches for bug-eyed creatures who snort cole-slaw up their noses.

Next week perhaps he'll make killer potato salad for vegetarians while anihilating cyborg monsters.

It's all up to Joe Sherlock, creator of a locally published comic book called "Windows."

Sherlock is the Publications Assistant for LBCC's Publications and Media Relations Department. He's also a one of three owners of Hero Hero, a comic book store in Corvallis.

The book is named after the notion that each frame in a comic is a window. Sherlock says when we read his comics, we are looking in on his characters through those windows.

"Joe Eyes-and-Brain In-a-Container Head" is just one of the characters Sherlock has been featuring in his comic since he drew up the first issue in 1990.

The jacket and tie sporting character has an inverted glass jar perched on his shoulders. Inside the liquid-filled jar float Joe's brain and eyeballs. As the comic characters explain, Joe lost his head in a vat of dark lager at a brewery. Fortunately, a Brewery employee was able to save his brain and eyes.

Sherlock says his readers like "Windows" because it strays from typical comic book genres. "Windows is different than most comics out there. I think weird pretty much covers it. The stories are on the odd side."

He said he started "Windows" because he needed a creative outlet. "It's pretty nice to be able to hold the book in your hand and know you did the whole thing," he said. "It's something tangible I can show people and be proud of it."

Sherlock said he gave the early issues of "Windows" to friends simply to see what they thought of his work.



Joe Sherlock (below), a publications assistant for LBCC, created Joe Eyes-and-Brain-in-a-Container Head (above) for his comic book "Windows." Sherlock also runs Hero Hero, a comic book shop in Corvallis.

"Windows is different than most comics out there. I think weird pretty much covers it. The stories are on the odd side."

"It's good to create something and get a response. You get a better response from a comic book than a drawing on a paper plate at a party," he said.

By the time "Windows" was in its fourteenth issue, local comic readers began buying them at two bucks a pop. Fourteen Corvallis residents presently subscribe to his publication. "Windows" sales increased markedly after he published his most recent issue where his character fought an alien in downtown Corvallis. Sherlock said he got the idea after he saw a Corvallis band at a local tavern.

"I went to a Miscreants concert at Squirrel's. I thought it would be a cool setting to put (Joe) into."

Squirrel's owner Greg little thought the comic was great and bought ten copies. But while the book is gaining popularity, Sherlock says he isn't getting rich from comic sales. "By the time I give them all away to my friends, I don't really make any



money on it," he said. Sherlock says he prints about fifty copies of every issue on a copy machine. He folds the stapled copies himself. Initially he tried to print an issue every few months, but now he publishes two to three issues a year. "Since I'm in control, I can wait and put out a good one by taking my time with it."

Sherlock hopes to publish "Windows" issue number fifteen this spring. He's already inked and finalized five of the roughly 24 pages that make up an issue.

Sherlock also co-edits Inklings, a similar publication which showcases the work of fledgling comic artists.

He said "Inklings" publishes 75 percent of the material they get. "Things we don't put in are little sketches or things from ten year-old kids who just aren't professional enough," he said. "As long as it's pretty good, we'll put it out."

Sherlock, who drew for his high school paper and the OSU Daily Barometer said he feels fortunate to have had an outlet for his work at a young age. He wants comic artists in the community to have the same opportunities he had.

Both "Windows" and "Inklings" are sold at Hero Hero at 1561 NW Monroe Ave. in Corvallis.

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Spring movie schedule lacks drama and Spielberg zest

By Clifford Terry
Chicago Tribune

All things considered, Hollywood wishes it were a perfect world. In fact, in late 1993 it gave the public "A Perfect World."

It wasn't buying. Last year, it was, in many respects, a one-man, Spielbergian show—dinosaurs and Nazis. A look at this spring's schedule shows nothing so dramatic. Actually, it shows no trends whatever—other than the fact, perhaps, that three of the new films have the word "naked" in the title. (They are "Naked," "Naked in New York" and "Naked Gun 33 1/3: The Final Insult.")

Here is an alphabetical list of some of the films scheduled for release before Memorial Day.

ANGIE—Geena Davis stars in this comedy as an unwed mother living in Bensonhurst's Italian neighborhood who avoids the advice of family and friends in order to discover her own way. Martha Coolidge directs.

BAD GIRLS—Four women of the old West become gunfighters to win back their money and their dignity in this film that stars Madeleine Stowe, Mary Stuart Masterson, Andie MacDowell and Drew Barrymore. Jonathan Kaplan directs.

BLINK—This mystery thriller directed by Michael Apted stars Madeleine Stowe as a musician who regains her sight and finds herself a key witness to a brutal murder, and Aidan Quinn as a Chicago cop determined to find the killer.

BLUE CHIPS—Nick Nolte plays a collegiate basketball coach whose career is in jeopardy. William Friedkin directs, and Mary McDonnell, Ed O'Neill, J.T. Walsh, Alfre Woodard and, yes, Shaquille O'Neal, co-star.

CAMILLA—Two women—one nearing the end of her life (Jessica Tandy), the other just starting out (Bridget Fonda)—take to the road together in an old VW. Deepa Mehta directs.

CLEANSLATE—Mick Jackson ("The Bodyguard") directs this comedy about a cop-turned-private eye (Dana Carvey) suffering from a rare kind of amnesia. Valeria Golino, James Earl Jones and Kevin Pollak co-star.

CORRINA, CORRINA—Whoopi Goldberg stars in the title role of this family comedy about a woman hired to look after the young daughter of a newly widowed father (Ray Liotta). Jessie Nelson directs.

DREAM LOVER—A successful young architect meets what he thinks is the perfect mate in this psychological thriller directed by Nicholas Kazan and starring James Spader, Madchen Amick and Bess Armstrong.

8 SECONDS—Based on the real-life story of rodeo champion Lane Frost, this stars Luke Perry as the

protagonist, Stephen Baldwin as his best friend and Cynthia Geary as his wife. John G. Avildsen ("Rocky") directs.

EVEN COWGIRLS GET THE BLUES—Gus Van Sant directs this long-delayed adaptation of the Tom Robbins cult novel about the legendary hitchhiker with the oversized thumbs. Uma Thurman stars.

THE FLINTSTONES—John Goodman stars in this live-action comedy that also features Rick Moranis, Elizabeth Perkins and Elizabeth Taylor. Brian Levant directs.

THE INNOCENT—A young Englishman sent to Berlin after the war must cope with intrigue in this political thriller directed by John Schlesinger and featuring Campbell Scott, Isabella Rossellini and Anthony Hopkins.

FOUR WEDDINGS AND A FUNERAL—A committed 30-something British bachelor falls for a beautiful and charming American in this romantic comedy that stars Andie MacDowell and Hugh Grant and was directed by Mike Newell ("Enchanted April").

THE GETAWAY—Love and larceny are the themes in this film about a hired gun (Alec Baldwin), his sultry wife (Kim Basinger) and a sleazy gangster (James Wood). Roger Donaldson directs.

ILL DO ANYTHING—James L. Brooks ("Broadcast News") directs this romantic comedy set in Hollywood and starring Nick Nolte, Albert Brooks, Julie Kavner, Joely Richardson and Tracey Ullman.

THE INKWELL—Matty Rich, whose initial directing effort was "Straight Out of Brooklyn," turns to this story of a troubled teen-ager caught in an emotional tug of war with his radical father and conservative mother. Larenz Tate, Joe Morton and Suzanne Douglas co-star.

THE INNOCENT—A young Englishman sent to Berlin after the war must cope with intrigue in this political thriller directed by John Schlesinger and featuring Campbell Scott, Isabella Rossellini and Anthony Hopkins.

MONKEY TROUBLE—In this family comedy, a 9-year-old girl (Thora Birch) adopts a pet monkey, unaware that it formerly worked as a pickpocket for a con artist (Harvey Keitel). Mimi Rogers co-stars, and Franco Amurri directs.

MY FATHER THE HERO—A love-struck 14-year-old sets off a comedy of errors when she plans a scheme to pass off her father (Gerard Depardieu) as her lover in order to impress the boy of her dreams.

Katherine Heigl co-stars, and Steve Miner directs.

MY GIRL 2—The sequel to "My Girl"—in which Macaulay Culkin died—continues the story of Vada Sultenfuss (Anna Chlumsky) as she explores first love and pursues a dream. Dan Aykroyd and Jamie Lee Curtis again co-star, and Howard Zieff again directs.

NAKED—David Thewlis stars as a cynical, misogynist London drifter in this drama directed by Mike Leigh ("Life Is Sweet"). Katrin Cartlidge and Lesley Sharp co-star.

NAKED GUN 33 1/3: THE FINAL INSULT—Leslie Nielsen returns as dopey Lt. Frank Drebin, who is now retired but working undercover after coming across an unconscionable terrorist plot. Priscilla Presley, George Kennedy and O.J. Simpson also repeat their previous roles; Peter Segal directs.

NAKED IN NEW YORK—Dan Algrant directs this romantic comedy about a would-be playwright (Eric Stoltz) whose life is in chaos. With Mary-Louise Parker, Tony Curtis, Timothy Dalton, Whoopi Goldberg, Kathleen Turner and Jill Clayburgh.

THE PAPER—Ron Howard directs this comedy-drama about the newspaper business that stars Michael Keaton, Glenn Close, Robert Duvall and Marisa Tomei.

ROMEO IS BLEEDING—Lena Olin plays a sultry assassin and Gary Oldman a disillusioned cop in this black comedy/thriller directed by Peter Medak and co-starring Annabella Sciorra, Juliette Lewis and Roy Scheider.

SAVAGE NIGHTS—This French portrait of reckless youth in the age of AIDS is based on writer-director Cyril Collard's semi-autobiographical story of underground Paris in the mid-'80s. With Collard and Romane Bohringer.

SERIAL MOM—An offbeat comedy about a "perfect suburban family," this stars Kathleen Turner as a mother who may have segued from car-pooling to serial-killing. Sam Waterston and Ricki Lake co-star; John Waters directs.

SUGAR HILL—Two brothers living in Sugar Hill, the legendary neighborhood of Harlem, engage in a high stakes game of death and profit in this drama that stars Wesley Snipes and Michael Wright and was directed by Leon Ichaso.

WHEN A MAN LOVES A WOMAN—Andy Garcia and Meg Ryan play a married couple confronting a serious problem that threatens to destroy their relationship in this drama directed by Luis Mandoki.

WOLF—Jack Nicholson stars as a Manhattan book editor who becomes drawn into the mystical feral spirit of the wolf. Michelle Pfeiffer, James Spader and Kate Nelligan co-star; Mike Nichols directs.

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A Lecture with
DR. LINDA SCHELE

Nusfo pounds crowd with power chords

p.m. and fans are welcome to come and watch for free. The headliners for Saturdays show were an interesting power trio from Portland.

From Page Five

They call themselves Jolly Mon. The band consists of Carey Rich on bass and vocals, Greg Eklund on drums and Jay Sanders on guitar.

Jolly Mon has been playing together for 2 years and are originally from Eugene. The band plays regularly at La Luna and the Satiricon, both small venues in Portland.

I've heard many good things about Jolly Mon from a wide range of people. The moshers like Jolly Mon's music because it's heavy both in guitar and bass. Bass players like Jolly Mon for their heavy bass licks that boom over and under the vocals. Other musicians like their versatile style.

"Musically I don't think they come close to anything I've heard," Albany resident Adam Quinnett.

Quinnett is a bass player and says he fell in love with the bands music

the first time he saw them live. At that first show he scrounged up enough money to buy Jolly Mon's CD, took it home and taught himself their songs.

"I was watching his fingers. . . he would go off and give me a smile as if to say—'check that out.'"

Quinnett also had the best description of Jolly Mon's music: He described it as a "layer of strange sounds."

They sound like Pink Floyd one moment and Primus another. And each member plays his instrument well. Like Primus the bass is in the lead. The drums also stand out more than the guitar.

The truth is that Jolly Mon's music is complex in its execution and its roots. It's Psychedelic, moshable, melodic, rock with a masterful use of effects on guitar, bass and vocals. And it's all layered over penetrating rhythms.

"They tore it up!" said Albany local Jeff Lindsey, who came to see Jolly Mon. "I have their tape. This is the first time I've seen them, but I listen to them a lot," he added.

The nine piece Portland band call

themselves Rubberneck. Ricardo Ojeda, songwriter, vocalist, and guitar player described their music as a "funk groove with a Jazz mind." "That's the key," he says, "we are not one dimensional."

The rest of the band members are: Pablo Ojeda thumps bass, Derek Brown and Patrick Stevens beat drums, Brian Ward pokes Keys, Francie Kirk plays alto sax, John Morow blows tenor sax, Darin Brooks plays trombone, and Gavin Bondy plays trumpet.

Their sound is not just new it's everything old—Sly and the Family Stone, John Coltrane, Sam and Dave, and Otis Redding are some of Ojeda's influences. The music is soulful, funky, jazzy, even a little "grungy."

An important fact about this band is their influences as a group are endless. They're all versatile musicians who listen to everything and try to bring that "everything" to their music. "I started out listening to AC/DC, then classical, and then Jazz," recalled Ricardo.

According to Ojeda, songs they choose to play and their order, depends on the city they play and on

the feedback from the crowd.

Some of their songs were so new that they have yet to name them. So, before each number Ojeda seems to contemplate for a moment and then calls out a number. "Number two," he'll call out, which, incidentally, Francie Kirk wrote the horn line on. And then he'd look to his percussionist and say, "How you want to do this one?" And Stevens would sway to and fro as if to imitate a metronome. Then Ojeda would question the rest of the band, "You got that?" and they'd have it.

With two saxophones, a tromboner, and trumpet harmonizing and occasionally soloing, the songs sounded full and brilliant. The drummer, Brown, wore his Fish Bone shirt and kept that killer funky beat.

The Ojeda brothers have been playing together since they were "this tall", said Brooks. And they jammed with ease and let the crowd feel it. Ward played the keys with expertise, keeping rhythm and embellishing the chords.

Rubberneck plays Corvallis again on Thursday February 3, at the Peacock.

The Buzz Saw hosts band that once had a huge following

when he said, "I was just outside talking with 'Quiet Riot' and they are terrific guys." We sat down and they offered us drinks. (Micky had a Snapple, I grabbed a Corona on the way out).

From Page Five

We talked about where they've been for the past 10 years. The band is back together after a two-year breakup in 1989.

We spoke of how music trends change. We spoke of how trends in America suck. But it was these trends that made Quiet Riot a success, and ironi-

cally the change in trends forced them to go on tour and stop in Albany. (fortunately for Quiet

"When I was eleven years old I took a piece of wood to shop class and carved in 'Quiet Riot'. Now here they are."

Riot, Albany changes very slowly).

DuBrow spoke of Porno for Pyro's lead Perry Ferrel's brain child, the Lolapalooza festival. The tour was supposed to be a festival of diversity, he

said. "But all the bands were the same."

The boys of Quiet Riot deserve respect for doing the kind of music they like—even if they do end up playing small venues like Albany. It's their refusal to change with the times that will bring them back into the spotlight— if anything can. There's definitely room for them on MTV. Just think how excited Headbanger's Ball host Rikki Rachtman will be. And until the day comes when Quiet Riot appears with metal mask and straight jacket once again, we can catch them playing the circuit and selling out (shows that is) along the way.

Copy your videos before they die

Video producer says video tapes typically last only a decade

By Andy Wickstrom
Knight-Ridder Newspaper

A spate of recent reports have prompted cautionary headlines about the relatively brief life span of videotape, the favored repository of family events in this, the age of home video.

A VHS tape recording, we are now told, will last maybe 10 to 15 years under ideal conditions. After years of being told by tape and camcorder manufacturers _if only by implication_ that family memories captured on video would last a lifetime, here rises the specter of losing it all after a mere decade.

The outcries brought only a rueful chuckle from Frank Beacham, a video producer and writer, who had said precisely the same thing about tape fragility more than two years ago when he was preparing a manual on video for the American Society of Cinematographers.

"Heard the same life expectancy from a Sony lab technician, who had done a study of Betacam stock," Beacham says. (Betacam is Sony's camcorder for professionals.) "He gave me a number of 15 years if the tape is stored under ideal conditions, which means no fluctuations in room humidity or temperature. Obviously no room in the typical house presents an ideal condition."

Beacham says the technician told him a tape would last even less time, just seven years, if handled normally.

He says that in the world of professional video, producers make copies of valuable material every

five years or so. He recommends the same for consumers or anyone who has irreplaceable video.

Beacham didn't have the satisfaction of seeing his disclosure picked up by the popular press. That pleasure has fallen to the

Institute of Electrical and Electronic Engineers, which participated in a study cited in The Sciences magazine, a bimonthly publication of the New York Academy of Sciences. That in turn caught the eye of the nation's wire services.

The culprit, according to this study and others conducted by tape companies such as 3M, is the binder that "glues" the tiny metal oxide particles to the tape, which is made of polyester.

"Humidity attacks this binder," says Beacham. It degrades the binder's sticking power and lets bits of oxide flake off. The result: dropouts in the video image that only grow worse with time.

This oxide dropout phenomenon is not confined to tape. "It can happen to computer floppy disks too. Magnetic media itself is a problem, period."

Regarding tape longevity, he says, "manufacturers have always avoided giving a number. Their ads have been misleading. They walk a fine line."

But he says that privately, tape companies are conceding that videotape "is a temporary, perishable medium."

"The ideal situation would be to store video images in digital form in computer memory. Some day we'll all be able to do that."

For now, though, he offers little to assure amateur collectors and archivists. "Your closet is not a controlled environment. One severe flux in temperature and humidity can change the tape forever."

Coming Attractions

Tickets on sale for spring play

The award winning play "Wiley and the Hairy Man," this year's children's play by LBCC's Performing Arts Department, will be presented Feb. 5, 6, 12 and 13 at 3 p.m. in the Mainstage Theater, Takana Hall.

Tickets are \$2 for children and \$4 for adults and are available at Rice's Pharmacy in Corvallis, Steven's Jewelry in Albany and through the LBCC box office. For more information or to order tickets, call the LBCC box office, 967-6504 9am to noon, weekdays.

Faculty exhibit in LB Art Gallery

The Fine and Applied Art Department faculty are featured in an exhibit in the LBCC Art Gallery through Feb. 12. A variety of media is on exhibit, including photography, graphic design, and painting in oils, watercolor and acrylic. A reception is planned today, Wednesday, Jan. 26, from 1-3 p.m.

The next show on the calendar is "An Open Journal" by Darryla Green-McGarth, Feb. 15 to Mar. 3. A gallery talk and reception is scheduled for Wednesday, Feb. 16, 7-9 p.m.

The gallery is located in the Art, Humanities and Social Sciences Building. Admission is free and open to the public.

Corvallis artist and teacher Darryla Green-McGarth will exhibit watercolor paintings and drawings produced from her extensive national and European travels.

Some say lottery profits come at too high a cost

Challenges to the constitutionality of video poker add to lingering concerns over the morality of state-sanctioned gambling

By Jack Josewski
Of The Commuter

Cynthia is the kind of lottery player the members of the Lottery Commission would probably rather not meet.

Playing video poker at an East Linn County bowling alley, she rarely spends more than \$10 or \$15 during her night out on the town. And she only gets out of the house in the evening "once or twice a month," while her parents watch her two small children.

"As a rule I don't usually win," Cynthia, who prefers her last name not be used, confides. "That's not to say that I've never won. Once I took home nearly \$40."

She explains that she is not a serious gambler, but playing the video games appeals to her more than the standard fare of playing pool on her night out.

So what's the problem with players like Cynthia?

She is a single parent raising her children alone with the help of the Department of Economic Security and the Aid to Dependent Children program. The money she puts into the video poker or Keno game comes from the owner of the machines she plays, the State of Oregon.

While not suggesting that a large percentage of the lottery gamers are financially supported by the state, the issue of her playing is one of the moral dilemmas faced by Oregon's political leaders.

The larger issues in the video gaming arena are being decided in the courtroom and the state legislature. Is the video gaming legal under Oregon law? Is our state becoming addicted to the "easy money" of state run gambling? Do we, as a society, want to teach our children that all it takes to succeed in life is a lucky hit? Where will it all end?

These are difficult questions and the stakes for the state are enormous.

Retailers currently may have a maximum of five machines in their place of business and an average of three new retailers are being signed up every week. This leaves the question of when the earnings of the video lottery games are going to level off wide open.

The stunning success of the Oregon Lottery's new video poker business has made a lot of people in Oregon sit up and take another look.

According to previously published reports, the Oregon Lottery made \$84.2 million during its two-year budget period before the video poker games began. After the inception of video poker and Keno, the Lottery is expected to raise \$346 million during the current two-year budget cycle, 1993-95.

And those projections are subject to massive increases if gambling proponents get their way. Of course not everyone agrees on such a complex issue.

In early 1993, the New Portland Meadows and the Multnomah Kennel Club, leaders of pari-mutuel race track betting in Oregon proposed placing 300 of the new video poker machines at Portland Meadows and 300 in The Multnomah Kennel Club.

These two organizations claim the new video poker machines are driving the pari-mutuel wagering industry into oblivion. They claim their proposal to add the 300 machines to the race tracks would generate \$13 million per year for the state.

The tracks claim they are fighting for their economic lives because of the state's legalized gambling businesses.

"If the freight train is going to run over you," appeals Lonnie Powell the president of the Multnomah Kennel Club, "you might be better off getting on the freight train."

The proposal was eventually turned down.

State legislators thought they had found a great temporary way to make up for some of the budget cuts from property tax-relief Measure 5. They now are finding themselves becoming addicted to the huge profits from the games. And some of them would like to see more of the same.

Before they do, the Oregon Supreme court will have a say in the matter.

Mike Burton, a democratic State Representative from Portland, has been at the forefront of the anti gambling faction. He, the Ecumenical Ministries of Oregon and former Govs. Vic Atiyeh and Bob Straub have filed a lawsuit alleging that video gambling is against the state constitution.

According to AP reports, their lawsuit attacks the video gambling on two points:

- That the Legislature did not have the right to divert part of the proceeds from video poker to law enforcement and to the treatment of gambling addiction because the constitutional amendment that created the lottery demands all proceeds be applied to economic development.

- And that placing video poker machines in restaurants, bars and taverns in Oregon violates the constitutional provision prohibiting casinos in the state. That provision was originally included in the lottery initiative the voters approved in 1984.

The Supreme Court has already heard arguments in the case, and is expected to issue its ruling sometime late this spring.

In spite of the legal challenge, many feel this source of revenue is a dream come true.

Oregon is not the only state that sponsors video gambling, but it has been the most successful by far. Nevada, South Dakota, West Virginia, Rhode Island and Louisiana also offer video gambling in state. These states each take a slightly different approach to the amount of profit they realize from a machine. In the Oregon game, 88.8 cents is returned to the player for every dollar wagered. In comparison, South Dakota returns 92 cents on the dollar, Louisiana 89 cents, Rhode Island 92 cents and the gambling Mecca's of Nevada 96 cents on the dollar.

Although many Salem legislators are not comfortable with the idea of running the state on gambling profits, there is room for a much larger return from the video games. According to an extensive report in the Oregonian newspaper, by Associate Editor Wayne Thompson, there are several proposals on the table concerning ways to earn even more from the lottery.

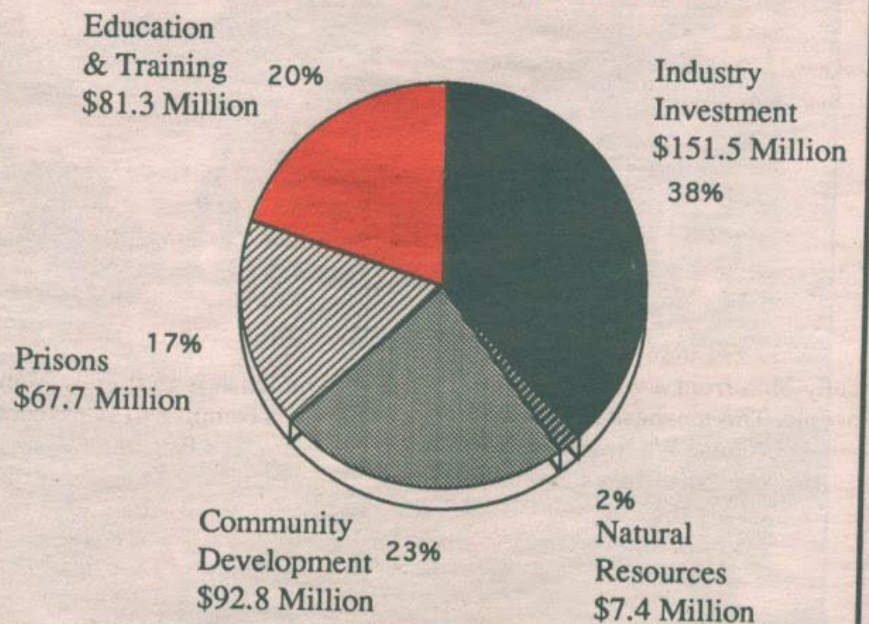
- If lawmakers dropped the return on a \$1 bet in the video game from 88.8 percent to 87 percent, the video poker game alone might generate an estimated \$240 million per biennium instead of the \$206 million expected. The Oregon constitution requires at least 84 percent of lottery profits be returned to the public in the form of prizes or community benefits.

- Reducing the profits made by lottery retailers would boost the states economic take as well.

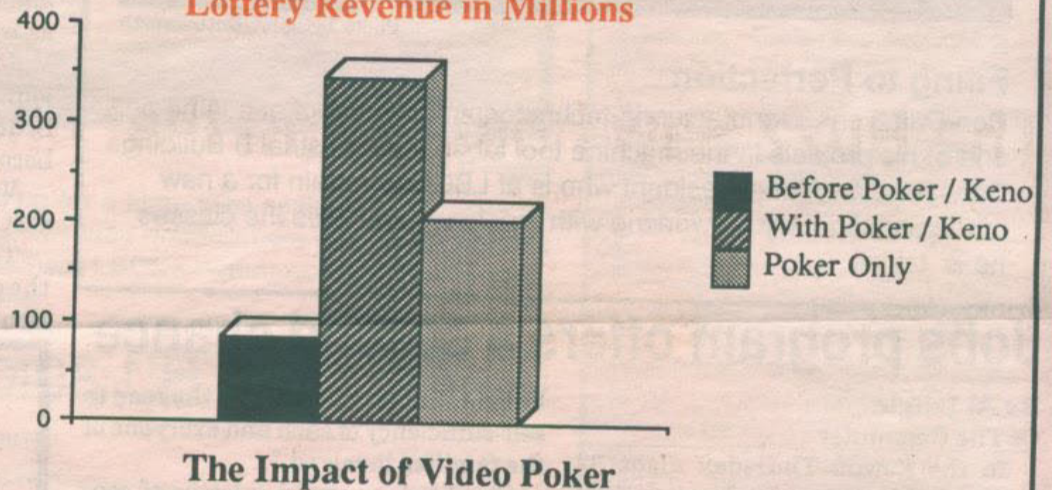
- Allowing more machines per location would boost revenue considerably. Thompson's report states, "if Oregon were able to double the number of terminals in 1994—and the sales per terminal held steady—the state could produce another \$218.4 million in net income and another \$98 million for the general fund."

- If Oregon were to OK the acquisition of the 600 video machines requested by the Oregon Pari-mu-

Where the Money Goes.



Lottery Revenue in Millions



tual Racing interests, the state could probably earn another \$20-25 million each biennium.

With the courts expected to decide the issue of video gambling soon, many state legislators want to make their positions public on this issue. A judgment against the lottery games could already have a devastating effect on the Oregon economy. And with the poor condition of the state's finances, even the current profit from the lottery does not come close to fulfilling the budget shortfall.

Last spring, when the new games were exceeding all expectations, Gov. Barbara Roberts cautioned that even with the large increase in revenue, it was far short of meeting the needs of the state's budget.

"It's not reliable money," explained Patricia McCraig, the governor's chief of staff.

Other members of the legislature don't have the same qualms about spending lottery bucks.

"We can ease part of the pain," says Peter Courtney a Democrat from Salem. "We can put the blood back into the heart of some of our programs."

Whether it's reliable money or not, the lottery dollars have certainly benefited the Oregon economy and the projects and programs it funds. A liberal interpretation of the state constitution concerning spending lottery funds has allowed lawmakers to fund a wide variety of projects and programs.

The largest slice of the lottery dollar is going to make up some of the shortfall felt in the state school system. Higher education has been handed \$57,559,912 from the lottery pie, and other lottery funds go for everything from fisheries management to renovation of the Oregon Shakespearean Festival.

Blessing from above or demon from below, one thing is for sure. The impact of the lottery's video games have been felt in the local economy for quite some time. If the games are canceled, or increased to tap the gambling blood of Oregonians even harder, the video lottery games will have a tremendous impact on the life you and I are living and the quality of Oregon life.

Smaller classes, lower costs lure students to LB before heading on to 4-year schools

judging team at OSU, liked the smaller classes and more personalized help she got from LBCC instructors.

"LB helped me get my core classes out of the way," she said.

"The classes at OSU are harder because they're bigger and it's harder to find time to talk to the instructors because there are more students."

Christenson, a graduate of Crescent Valley High School in 1992, also chose LBCC because of the smaller class sizes. He attended Linn-Benton during the 1992-93 school year.

"I decided to attend LB because they offered the forestry classes I wanted to take and I knew the classes sizes were

smaller. It's also cheaper and the teachers are good," said Christenson, "I got some of my main classes out of the way and got more individualized help, with only 30 other students compared to 300."

Christenson said it was a good move to go to LB first since there's no point in paying three times as much for the same classes.

"I got to the point where I couldn't take anymore classes," said Christenson. "I would still be there, but they cut all of the forestry classes I needed but one."

Christenson hopes to graduate with a Forest Recreation degree by 1996 and plans to "frolic in the trees" with the National Park Service.

'Adopt-a-Mile' program designed to help protect Oregon beaches from environmental damage

their findings. If problems, violations, or land management opportunities are discovered, volunteers should notify the OSCC. Other agencies such as the

DEQ, EPA, or the Fish and Wildlife Service may be contacted as well.

Johnson would like to see teachers join this venture by taking a mile. School groups would then be able to become part of the program.

Volunteers are not required to join OSCC and pay for membership.

There are roughly 350 members in the organization, which has been functioning for 21 years and acts as "the

umbrella group for environmentally concerned citizens up and down the coast," remarked Johnson. Many members have volunteered for a mile.

"Up until the last two years, the OSCC has been very much focused on the land use process itself." They have been doing "undramatic, unsexy, detailed work."

Funding for the project will come mainly from donations and grants.

Johnson believes this project will take up a lot of time and energy over the years. He is interested in hearing from people and invites them to get in touch and suggest what stretch of coast they would be interested in monitoring.

For more information call 238-4450.



Photo by John Butterworth

Filing to Perfection

Ron Dansyear, manufacturing technology major, works at a lathe on one of his projects in the machine tool lab in the Industrial B Building. Dansyear, an Albany resident who is at LBCC to retrain for a new career, said he enjoys working with machines and likes the classes he is taking.

Jobs program offers a second chance

By Al Laigle
Of The Commuter

In the Forum Thursday night 32 General Education Diploma (GED) students celebrated getting their certificates with approximately 130 friends and family looking on.

Over the last three years the GED program has been offered here, 297 students have taken the opportunity to receive their high school equivalency at LBCC.

JOBS program Director Pete Bober, whose students are enrolled in the GED, program called the graduation "one of my favorite nights of the year,"

he said. "It is a milestone in the road to self-sufficiency of each and everyone of the families involved."

The grads received a letter of congratulations from President Bill Clinton and flowers from the program. Both were appreciated.

Another part of the JOBS program, Turning Points Transitions, is set to begin classes for the winter term.

Two classes are held each term, with each class meeting 9 a.m.-noon Monday through Friday. The next series of classes begins Feb. 14.

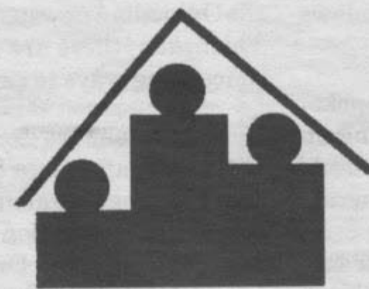
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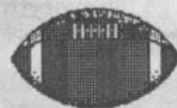
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Lady Roadrunners stun league-leading Chiefs

By Philip Smith
Of The Commuter

The women's Roadrunners enjoyed an impressive victory over league-leading Chemeketa 49-42 Saturday night at the LB Activities Center.

Coming into the game ranked No. 1 in the region, Chemeketa was off to a good start and controlled the first half. Fifteen minutes into the game, Chemeketa was enjoying a 23-11 lead.

The Roadrunners finally started to get synchronized and score some direly needed points, but at the end of the first half they still trailed 26-19.

Twelve minutes into the second half, Chemeketa was in charge with a 40-34 lead. But then, good things began to happen for the Roadrunners.

Molly Mickey scored on an assist from Michelle Neuman, who then went to the foul line and put in two of her own, bringing the score to 40-38. Mickey then hit Bridget Burke with a pass, and she tied the game with five minutes remaining. For the rest of the game the Roadrunners kept things lively. The Chiefs were rattled, and it gave the Roadrunners, as Head Coach Brian Wake said, "Our biggest and most important win thus far."

Darci Powell led the Roadrunners with 14 points, and Robbin Sessums led Chemeketa with 10 points.

The Roadrunners will be playing at Lane tonight, Jan. 26, and will host Clackamas Saturday, Jan. 29 at 6 p.m.

"Every game is going to count a lot from here on out," said Coach Wake. These games will ultimately determine whether or not the Roadrunners will have a spot in the playoffs.



Photo by Chris Trelloggen

LBCC player Bridget Burke goes up for a jump shot against the Chemeketa Chiefs in Saturday night's game. The lady Roadrunners won 49-42, beating the top ranked Chiefs. Darci Powell was LBCC's leading scorer with 14 points. Their next game is tonight at Lane.

Athletic Chemeketa team tramples LB men, 95-69



Photo by Chris Trelloggen

LB's Kevin Moreton puts the pressure on a Chemeketa player in last Saturday's game at the Activities Center. Moreton led the Roadrunners with 28 points, but that wasn't enough to hold off a strong Chemeketa team.

By Philip Smith
Of The Commuter

The evening did not go well for the Roadrunner men Saturday night at the Activities Center as they suffered a difficult loss, 95-69, to Chemeketa's Chiefs.

The loss was not due to a lack of trying, and coach Randy Falk hopes it won't discourage the team in their upcoming game against Lane Community College.

"We need to be consistent in our effort against Lane. If we put the same kind of effort into Lane as we did this ball game, we will do very well," said Falk.

It was a rough match right from the start, with the Chiefs jumping out to an 8-2 lead in the first five minutes.

Eight minutes from halftime, Chemeketa scored four baskets in a row, including two jump shots by John McFarland, before the Roadrunners' Kevin Moreton stemmed the tide with a 3-pointer. The half ended with the Chiefs ahead 42-30.

The second half was worse, with the Chiefs maintaining their lead over the Roadrunners throughout the game. The gap between the two teams widened despite the Roadrunners' effort.

With nine minutes left, Linn-Benton's Moreton started to bridge that gap. The Chiefs called time out and managed to regroup. They put the pressure on, and even with Moreton's game-leading 28 points, the Chiefs' offense was unstoppable. Jim Dewey totaled 10 points for the home team.

Classifieds

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MISCELLANEOUS

Typing & Wordprocessing 754-8224.

Are you interested in aviation/flying? The LBCC Flying Club's next meeting is Feb. 4th, 11:00 am at AHSS-201. Join us there!

16 Track Recording Studio and Promotional Photography. Large Rooms, Grand Piano and Hammond Organ. \$20 per hour, call Dennis at 754-7328.

LBCC Auto Technology Program is looking for vehicles that need air conditioning service. If interested, pick up disclaimer form in Science/Industry Office, Room IA-141. For more info. call ext. 846.

Purchase an "Entertainment 94" book now for only \$30, and save up to 50% off at restaurants, hotels, special events, and more! "Entertainment 94" books make great gifts for any occasion. Books sold through the A.S.C.E.T. Club/ST-219 ext. 359

Wanted: your input and Ideas! I would like to start a cycling club/road racing team. Any interested person old-young-female-male, please leave message for Eric about Club Road Runner at 928-1062.

LOST AND FOUND

Reward \$25 Help! I lost one of my favorite earrings on Friday, January 14. In the business tech area. It is gold with an amethyst stone in the center. The earring has a hook back. Please call 924-0350.

FOR SALE

Avon-Tupperware call: 754-8224

Need money, must part with authentic German Beer Steins. Range in size/price: 4"/\$20-17"/\$100. Total of 8. Buy all or some. Leave message at 926-0921.

Student Programs is now selling Diversity tee shirts and shorts. \$7 for shorts and \$13 for shirts. Buy now while supplies last.

New motorcycle jacket \$199. Almost new Pioneer Super Tuner Car Stereo (ke-2033) \$150. Call Chris 928-9598. Please leave a message.

Snowboard: Checker Pig brand, size 153. Morrow bindings, and Morrow Free-Pro boots, almost new. Men's size 8, fits like 9. All for \$285. Call 924-1950, please leave message.

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Recycled Bear

You might say he's over the hill,
Big Bear...

past his prime.

Lost his button eyes
with the first generation,
shelved later
when teddy bears were an embarrassment
to teen-agers.

That's when he proved his worth
by saving us from the big flood.
We thought he was a goner
when we found him leaning on a leaky pipe.
His big fat body
soaked up gallons of water...
saved all the other stored treasures
from inundation.

It would have been unbearable ingratitude
to toss the soggy beast into the garbage.
(Secretly this pessimistic mom
expected a musty, moldy mess.)

But Big Bear is a survivor.
He dried out, sweet as ever.
Inherited by four grandchildren.
Today-after their visit-
I found Big Bear in the basement playroom.
He's proud.
If they want to dress him in a baby bonnet
and ruffled plastic panties
he doesn't care.
He'll bear any indignity
for another life of love.

Betty McCauley



Dreams at Knight

The knight rode through the lady's
realm,
his tall white steed astride,
And smiling up, all innocence,
the lady walked beside.

The lady knew before the knight
that Love between them grew,
Before too long, as dark drew on,
the knight--he knew it too.

The knight did call, the lady went
through the forbidden door,
And when he looked into the glass,
the lady was no more.

Come it must, the end of day
when darkness rules the land,
The knight rode into battle
to win his lady's hand.

Sad were the hearts of both of them,
the lady and her knight,
The battle o'er before begun,
he could not win the fight.

The peasant owned the lady's hand
and to him she had sworn
Love and Truth and Honesty
and now her heart was torn.

The peasant won the lady's hand
and to him she did swear
Love and Truth and Honesty
to be his Lady Fair.

The peasant's house neglected stood
glaring dull at life
And to this place the lady came
the pure and faithful wife.

The peasant's heart was cold and hard
and bitter to the core.
With soul that lived on Love alone,
the lady needed more.

And then one day a knight rode by
and caught the lady's eye;
She spoke to him and he replied
though neither one knew why.

He told of lands so far away,
dreams on gossamer wings,
Fairy tales and lullabies,
and other sweet soft things.

The lady listened to his voice
and gloried in his smile,
And thought that she could stay with him
and listen for a while.

Love and Truth and Honesty
Faith and Joy and Lust,
Anger, Fear, Confusion too
Were all mixed up with Trust.

Love was dim and Truth was gone
and Honesty was lost
She loved her knight and he loved her
but what an awful cost.

The lady lost herself, you see,
she fought it till the end,
But if she couldn't trust herself,
on who could she depend?

The lady went back to her home;
the knight rode on alone.
For the wrong that they had done,
neither could atone.

The lady loves the knight today
she knows she always will
Perhaps one day their paths will cross
and he will love her still.

The lady sits alone and sad
dreaming desperate need--
Her knight in shining armor
rides upon a tall white steed.

Tammy J. Bails