

The Commuter

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

\$4 More?

Tuition hike draws no student opposition

By Trista Bush
Of The Commuter

A few students finally turned out for last week's hearings on the proposed tuition hike, but no ground swell of opposition developed.

At noon last Wednesday, LBCC Vice President George Kurtz and Dean of Student Services Ann Smart presented the reasoning behind a proposal to raise tuition \$4 per credit to an almost empty room in the Forum. Four students showed up for that session and three turned out for another hearing later that afternoon. The first hearing held on Tuesday attracted no one but administrators and a Commuter reporter.

The proposal will be presented by President Jon Carnahan to the Board of Education for action on Nov. 17.

The increases would go into effect winter term, increasing full-time tuition to \$480 for 15 or more credits. Kurtz said the raise would create an extra \$630,000 in revenues to help the college hold the line against budget cuts brought on by the gradual phase in of Measure 5 property tax limits and reduced state support. He added that regardless of the outcome of Measure 1, the school will still make program cuts over the next several years.

Kurtz showed that the college will have a about \$1 million dollars after this year, down from \$3.7 million after the 1992-93 school year. He said the school will be approximately \$1.3 million short of necessary funds to balance the budget in 1996-97 if nothing is done to raise revenues.

Smart's presentation involved a comparison of LBCC's tuition with that of the other 15 community colleges in the state. Currently, LBCC's tuition of \$28 per credit is \$1.25 below the average of the other schools, although the total \$420 charged for a 15-credit load is more than \$10 higher than the state average.

Also to be increased under the proposal are charges for out-of-district and international students, as well as non-credit tuition. Out-of-district students would pay \$131 per credit under the proposal, and international students \$148. Reimbursable non-credit courses would be increased to \$10.80 per credit for 1-6 credits, while non-reimbursable courses would go to \$11.80 for 1-6 credits.

One of the students who spoke up at the noon hearing was Wendy Novak, who pointed out that expenses at the college have gone up \$4 million in only five years, and suggested that some cuts could be made.



Photo by Michelle Harris

Chess Kids

The Great Pumpkin Open Chess Tournament drew players from elementary schools as well as local senior citizen centers this weekend in the LBCC Commons. On the left are Kelly Poor (rear) and John Hawkins; on the right are Brett Altchult (with glasses), Ben Maddox and Patrick Smith.

New forms promise less financial aid paperwork

By Trista Bush
Of The Commuter

Students who completed the Free Application for Federal Student Aid (FAFSA) for the 1993-94 school year will have 75 percent less paperwork to fill out for next year.

For the first time ever, a new Renewal Application will be available, requiring students to fill out only the information that is likely to change from year to year, according to Lance Popoff, director of student financial aid.

"The applications will be mailed to the students addresses sometime this November or December and they will have to fill out about 75 percent less information than before," said Popoff.

Popoff also wants students to know that they need to pick up a cover sheet which will ask for additional information from the financial aid office. He said the cover sheets will be available in early January.

According to Popoff, about 50 percent of the applications turned in to the financial aid office at the college contain errors. He hopes that the Renewal Applications will help

reduce the number of mistakes students make when filling out their financial aid forms.

For instance, "people butcher their social security numbers," said Popoff. He estimated that about 70-80 percent of students will need to make changes on their renewal applications.

Popoff's office receives about 4,100 applications every year for financial aid, of those only about 1,500 are from new students.

"This will affect about 2,600 students," commented Popoff, who added that students can't sign and date their applications until Jan. 1. "If this is not easier, we'd like to get back to the Department of Education and say that people need to start with new applications each year."

He added that it's important for people to re-apply early. "We will be running out of campus-based money early."

Popoff said he expects some students will mistake their Renewal Applications for Student Aid Reports and that they can just fill out new applications if they lose their renewals. He also said that students who have mistakes on their Renewal Applications should contact the Federal Student Aid Programs c/o American College Testing Service at PO Box 4022 Iowa City, Iowa 52243.



Lance Popoff

Early returns signal defeat for sales tax

Measure 1, the sales tax that was supposed to save the state's schools from debilitating budget cuts, was being defeated in early vote counts Tuesday night.

As of 9:15 p.m., the proposal to levy a 5 percent tax dedicated to schools was losing 72 percent to 26 percent. 172,780 voted against,

59,888 voted in favor of the tax.

LBCC officials had already indicated that a 12 percent hike in tuition was virtually certain if the sales tax failed. Its apparent defeat not only means students will likely be paying \$4 more per credit next term, but also means that programs may be cut back in the next fiscal year.

Disinterested students let tuition climb

The shoddy turn out of LBCC students at last week's tuition hearings represents an overwhelming sense of apathy on campus.

Commuter reporters counted a total of seven students at all three of the hearings with not a single student showing at the first meeting.

Now the tuition hike is, essentially, a done deal. LB President Jon Carnahan will submit the proposed four dollar per credit tuition increase to the Board of Education on Nov. 17, and Vice President George Kurtz said he expects the board will approve the tuition hike.

Dean of Students Ann Smart said some of the students who did attend the hearings felt helpless to the policies the board might impose upon them. "I hate that they feel that way because the board does listen to them," she said, "On the other hand the school does need the money."

It's not surprising that students felt they could do nothing about what seems to be a logical and unavoidable tuition increase. School officials told the few students who attended the hike hearings that LB needs to replace \$1.1 million in lost state funds this year alone. It only makes sense that the school pass some of that burden onto the students. LB students may have accepted that reality and chose not to waste their time with the issue.

Community colleges appear to be the best deal in higher education these days. With the increase, LB students will pay \$480 for fifteen credits per

term—a comforting figure compared to the \$959 per term (according to a Nov. 5 Gazette Times editorial) Oregon State University students pay for the same number of credits.

LB students typically drag themselves to class each morning, suck down three Mountain Dews to fight off drowsiness during an hour break in the Fireside lounge, and then run like mad for the parking lot. They don't care about what happens on campus—simply because they're only here three hours out of the day.

To many students, LB is only a pit stop along the road to some place better. Many are eagerly headed to four year schools. Others are training for better careers. Whatever the case, students seem to think nothing that happens on campus will affect them (at least not for long).

Whatever their reasons, it's sad to see the student body allow LB's administration to spoon feed them this tuition hike without offering the least bit of support or opposition. Carnahan said he wants to educate students about the college's fiscal concerns because folks often accuse the administration of "sitting on large sums of money. The fact is that we manage our resources really effectively." He felt students should have come to the hearings to at least understand where LB gets its funds and what the school plans to do with that money. He wanted to see students show an interest in the money matters that will permanently affect their education. Who can blame him. tl

Campus security defended

To the Editor:

In the Nov 3 Commuter you printed a letter from a guy named Norman. I would like a chance to respond to this letter (as well as the following letter that slammed Mick Cook).

It is a sad state of affairs when a person feels like they are being singled out for persecution. Mick Cook does an excellent job with what he is given by the college. If it wasn't for Mick Cook, this institution would be the equivalent of a madhouse.

Letters

Mr. Cook provides service that we all take for granted, yet when something happens that somebody doesn't like, they blame him for it (unless, of course, they see something happening, and then they ask where he is) Mick doesn't get the respect that he deserves, and it is about time that he is given his just dues. I think that we all owe him a debt of gratitude. It is not fair to slander him just because received a parking ticket for parking illegally (yes, Norman, I know who write your ticket, and I also know that you were parked illegally). Let's all grow up and realize that Mick is doing the best job he can. He is just one man, and he can't be expected to be everywhere at once.

He does not deserve the ridicule that has been dumped on him in the past few weeks (nobody deserves that), because he is the main reason that campus is as safe as it is; he is also the main reason that we can walk from our car to the doors of Takena hall without having to worry about being attacked.

Way to go, Mick, and keep up the good work.

Buck D. Childress
Sweet Home



The Commuter is the weekly student-managed newspaper for Linn-Benton Community College, financed by student fees and advertising.

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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Opinion



Worrisome politicians lose more than just their wallets over big city crime problems

By Richard Cohen
Of The Washington Post

I am scared twice over. My first fear is of crime. I live in a city, Washington, where crime is so out of control that the mayor, in desperation, asked permission to call out the National Guard. I frequently visit another city, New York, where crime is no less menacing. Between the two cities, I have had my car stolen (New York) and been burglarized (Washington), the last occurring while I was at home and, I confess, as scared as I've ever been.

My second fear is of what the fear of crime will produce. Already, we have some worrisome examples of politicians losing their heads. D.C. Mayor Sharon Pratt Kelly called for the calvary without, it seems, knowing quite what to do with it. More than anything, apparently, she just wanted to appear to be doing something—never mind that the National Guard is up there with the Girl Scouts as an effective crime-fighting organization.

A few days earlier, Attorney General Janet Reno told the television industry that if it didn't do something about TV violence, the government would. Reno, too, was reacting to a national panic, prescribing a course that had all sorts of constitutional implications. Even just defining what constitutes excessive violence would, probably, take the usual collection of experts an eon, cost a fortune and do nothing more than silence some politicians—a salutary outcome, but hardly a reason to dilute the First Amendment's guarantees of free speech.

Over at the White House, things are not much better. The administration is supporting a crime bill studded with death penalty provisions, some 50 of them. This is a sop to public opinion, which loves the death penalty more and more as the crime situation gets worse. In Florida, a state where frequent executions have somehow not made the state safe for tourists and other human beings, the 14-year-old alleged killer of a visiting Brit has been charged as an adult. Theoretically, he could swing for the killing. No one could say that the punishment did not fit the crime. One is as mindless as the other. Already, our fear of drugs and our so-called war against them has produced an erosion of civil liberties, not to mention mere civility. Cars and other personal property can be seized from those merely accused of a crime. (In 1988, the Feds seized a yacht, the Ark Royal, after finding marijuana seeds in a trash can.) Drug testing is ubiquitous—and often unrelated to public safety.

Relatively petty offenses, some of them pertaining to marijuana, can result in Draconian prison sentences. Ross Perot once even proposed house-to-house weapon searches in high crime areas, never mind the Constitution and its quaint insistence on search warrants and probable cause. He was criticized, but not found mentally incompetent to appear on "Larry King Live."

The case-by-case nibbling at our constitutional protections adds up after a while. The war on crime—like any war—has justified an all-too casual approach to both civil liberties and the procedures that guarantee them. The Supreme Court has limited the rights of state prison inmates to appeal to federal courts—and never mind such technicalities as innocence. The police in various communities (Boston, was one) have conducted roundups on the basis of race and—at least to my hearing—the public is increasingly willing to condone rogue police behavior. In New York, the allegation by a former cop that his erstwhile colleagues routinely beat up suspects elicited a big yawn from the Big Apple.

Ever since Richard Nixon in 1968 insisted that a little muscle could take care of the crime problem (his presidency was hardly a success in that regard), America has been searching for a magical bullet. We have embraced the death penalty and stiff sentencing, tripled the jail population in the last 20 years, made war on drugs—all to no avail. One ugly result of the War on Drugs has been too much "collateral damage"—little kids playing on the street, for instance.

It's hard to think of another issue in which there's been a greater failure of political leadership. The public has not been educated. Instead, its fears have been exploited and its prejudices confirmed. This or that politician has offered this or that magic bullet (the death penalty, no parole, more police) when none is a solution. In fact, the solution is not known—not entirely anyway. In the meantime, a rising public panic is sanctioning and erosion of civil liberties and threatening the comity that holds our democracy together.

Shortly after the election, Bill Clinton mounted an economic summit in Little Rock. He ought to do something similar on violence, if only to air the issue, let the public know what works and what doesn't and, as he has on health care, show some leadership on a complex program. We are all scared—scared of violence, certainly. But, we ought to be scared, too, of the violence that our fear of crime is doing to our civil liberties.

Government rejoices in attacking defenseless third-world countries

By Chuck Skinner
Of The Commuter

In the twenty-plus year aftermath of the police action in Viet Nam, our national administration had been understandably gun shy of entering into conflicts with other countries.

I can sympathize with that. After my first girlfriend pulled a Tet offensive on me, I stayed single for two years.

Eventually, it seems, the hoi poloi of foreign police discovered a solution to this morbid fear of involvement. The key was to find small enough countries to attack. There was much rejoicing, and Henry Kissinger had parties at his house that lasted until sunrise.

Ronald Reagan, however was easier to convince. And the boys at policy didn't let him down—they found the perfect target: Grenada.

Unfortunately, Jimmy Carter's first implementation of this plan, on the nation of Iran, failed miserably. Snaps of crashed and smoking helicopters adorned front pages everywhere.

There were several factors in this attack that had been underestimated, unfortunately. (A) Iran held hostages, which meant we couldn't rely on brute force. (B) They suspected we might attack. (C) Perhaps they were to big.

Foreign policy wonks tried to convince Carter it was merely a fluke, but to no avail. He locked himself in the Oval Office for the rest of his term and concentrated on rising interest rates, which he was much better at.

Ronald Reagan, however was easier to convince. And the boys at policy didn't let him down—they found the perfect target: Grenada.

It was tiny, had no real army, and best of all wasn't expecting it. That crucial element of surprise lent itself to the surgical exercise on the beach heads of Grenada, and a decisive victory for the United States Armed Forces. As the Vice President was heard to say later, "Grenada, island, tiny, good."

After seeing such sterling success, that same Vice President was more than happy to try and obliterate 'the shadow of Viet Nam' when he became the Commander in Chief. After much deliberation, he chose Panama as a suitable target for "Operation Just Because." Not only was this small country with limited armed forces, but their President was on the United States' payroll.

Admittedly, this took longer than Grenada, but the outcome was never in doubt. Noriega was flushed out of his Catholic stronghold with a good dose of rock and roll and little loss of life.

As an ex CIA operative, Bush had little experience with waging public war, so he took the chance in Operation Desert Maxi Shield to go full out against the nation of Iraq, including an eight month cold war, except with a smaller opponent.

After all was said and done, we had killed more of our own men than the enemy had. Ain't friendly fire great?

From that seven-hour war, though, it was all down hill until Operation Restore Popularity in Somalia. A brief bright spot became dull, this project turned sour on us. As did an attempt to restore Grenada, so we thought we had it made. But our forces have already been repulsed once by an armed mob at beachside.

What we need is somebody smaller, less prepared, less — dangerous.

I'm planning an attack on Shedd next month.

Recent changes make campus more accessible

By James Otto
For The Commuter

No, those new sidewalk ramps in the north parking lot aren't for skateboards.

They're just one part of LBCC's ongoing effort to make its services more accessible for its students, staff and visitors.

A quick look around the campus provides evidence of LBCC's commitment to improving service to disabled students—automatic door openers, new sidewalk ramps, lowered pay phones and drinking fountains, and even an Evac-U-Trac—a device which can carry a person and his/her vehicle down the stairs in an emergency. One of the terminals for the library's on-line catalog is positioned so that wheelchair users can have better access to them.

A closer look behind the scenes reveals LBCC-funded note-takers, guides, and interpreters.

Much of this effort is required by law according to Section 504 of the Americans with Disabilities Act (ADA) of 1978. This section calls for all institutions, public and private, to be accessible to all persons, regardless of disability, by 1995.

"There is no reason to believe that we won't be on track to meet that deadline," said LBCC Vice President George Kurtz, who added that this college has usually been "significantly more accessible than many private institutions."

Among his many duties, Kurtz coordinates this college's efforts toward serving the needs of people with disabilities.

This April, when The Commuter last reported on this subject, Facilities Services Director David Wienecke was working on a study of the accessibility of the college's 52 class locations throughout Linn and Benton counties. The study includes every class, service, activity and event associated with LBCC. "That's a major job," Kurtz said.

Since then, they have begun the process of drawing up plans to improve campus accessibility.

Many improvements have been made since April. First, there is a new sidewalk along the north drive through the campus. Additionally, there are many new sidewalk ramps. Several new door openers and pay phones have also been added.

Kurtz said that more door openers are planned, and that officials are currently studying the student



Photo by Michelle Harris

Student Melody Neuschwander says the most useful improvement in accessibility on campus has been the automatic door on Takena Hall's second floor.

traffic patterns to determine which doors should be automated first.

Among the doors that students have recently requested be automated are those in the AHSS Building, where a graphics student who uses a wheelchair has pointed out various accessibility problems.

Many other improvements, such as Braille signs on classroom doors, are also being considered.

For several years, campus officials have been seeking support for either a second floor ramp (for which plans were drawn and submitted two years ago) or an elevator. Either project would cost roughly the same amount—about \$140,000—but as the State of Oregon is forced to tighten its purse strings, adequate funding may not be available for years.

Paula Grigsby, the director for Disabled Student Services at LBCC, said that she would prefer to see the ramp built. She said that the proposed elevator in Takena Hall would make the campus more convenient, but pointed out that elevators wouldn't help in a power outage. A ramp, on the other hand, would allow disabled persons to get downstairs without waiting for assistance.

Grigsby said she like to see automated doors on all of the buildings, but with limited funding and a cost

of \$3,000 per door, she's not exactly holding her breath.

LBCC student Melody Neuschwander, who uses a wheelchair, agreed that the door openers are a definite improvement.

"The best thing they've done is put an opener on the door at Takena Hall, on the second floor."

She also said that the pay phone by the cafeteria was a good idea.

"I think it's really nice," Neuschwander added, "that they've been testing these things out to make sure they work and they're in the right place."

Neuschwander said that she feels there are a number of ways in which the campus could be made more accessible. She said she was going to follow through and write a letter to the faculty about her experiences.

"I would encourage suggestions," said Grigsby. "I will take them forward at the Steering Committee meetings. There is no reason for students to feel isolated."

Kurtz agreed that the communication lines are always wide open. He extended "an open invitation to all individuals," with or without disabilities, to point out ways in which LBCC can better serve its students needs.

"We're anxious to make those improvements," said Kurtz. "It's often just a matter of bringing them to our attention."

Kurtz went on to say that a lot of credit should go to the students of this campus who are willing—and even eager—to help out. He proudly noted that he'd received reports that students and staff alike are quick to help those with disabilities, and that people are usually very considerate of their needs.

"I think we have a very friendly campus," he said.

Grigsby said "I've never had anyone say to me 'people came by and didn't open the door.'"

She also pointed out, however, that there are many people who don't look disabled but can't move as quickly as others. Some students, according to Grigsby, are sometimes treated rudely when they have difficulty in getting up or down the stairs and thus hold up traffic.

"I feel very positive about the progress we've made," Grigsby added. "ADA has made people more aware of the needs of people with disabilities."



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C a l y p s o

The Commuter's supplement to the arts

November 10, 1993

Corvallis band 'Nusfo Dogstar' rattles the cage

By Shonda Amundsen
Of The Commuter

Driving past Shedd Elementary School, one would imagine little kiddies hard at work. But sometimes at night, it's a different story. That's when Corvallis band Nusfo Dogstar takes over and rattles some windows while their music fills the school. I thought I would have a chat with the band; Craig Slagowski (lead), Jason Johanson (guitar), Rob Shelby (bass), Jeffry Forbes (drums), and their new member, Brady Greag (bass). Their other new band member, Aaron Schwendiman (guitar) wasn't present for our discussion, however, the others had some enlightening comments for me.

SA: Everybody tell me how to officially say your name.

Everybody: (on the count of three) N-us-foe Dogstar

SA: All these inquiring minds will want to know "What does that mean?" So, who came up with that and why?

JJ: Dave (Hannon- no longer in Nusfo) and I were going "Hmm . . . Nusfo Dog, Nusfo Dog- yeah that sounds good" and we said "no" and didn't use it, then we used it.

CS: It's a bunch of words backwards, but we won't tell you what they are. You'll have to figure them out yourself. (They realize that I probably could never figure it out myself so Craig gives in). "Nusfo Dog" is "sun of god" backwards and "Dogstar" happens to be the brightest star in the solar system, so it all kind of comes together.

SA: So, this symbolizes your band?

JJ: We're very smart. We consider ourselves bright.

CS: Everybody wants to be a star.

(Now we go off in a tangent and talk about shopping at Goodwill since Jeff is very happy about his shiny shoes he bought for \$5.99. We get distracted easily. The good news is that we finished the name business and were ready to proceed to the two year history of Nusfo).

CS: I met David and he had a drummer, Jeffry. We found a bass player and a guitar player. One guitar player was a flake so we got Jason. The other bass player turned out to be a dork, so we got Rob. This all took place really early before we even assembled any type of group or any sort of direction as far as a band goes. David moved on to another project and we thought we'd continue as a four-piece, but our friend Brady came along with his guitar friend, Aaron. So, we went from five to four to six pieces.



Photo by Micky Shannon-Monroe

Jason Johanson (center) of Nusfo Dogstar backs up lead man Craig Slagowski left while the band practices at Shedd Elementary School. The band will play the Queen of Sheba in Salem on Nov. 13 around 9:30 p.m. Johanson, a former LBCC student who went to Crescent Valley High School, said "Playing music is the only thing I've ever liked to do." He joined the two-year-old band after an original guitarist "flaked out."

SA: Everyone seems to compare you to Pearl Jam. What are your comments on that?

JF: I don't think we sound a bit like Pearl Jam.

JJ: I think it's the rich voice and the melodic music because our music style, if you listen to our tape and Pearl Jam's, you're not going to hear the same band.

CS: The fact of the matter is that when I got the Pearl Jam album, that album was really inspirational. We all have influences that range back from when we were kids. Bands that are out now can only inspire us.

RS: We probably have the same influences that they did.

BG: When I first heard these guys, I'd never even heard of Pearl Jam.

CS: There are some bands who won't pay attention musically to what they are doing. They figure out what's happening at the time and my biggest fear is that we might step too close to somebodies fire and we try to stay as true to whatever is coming out of us. Just like we don't want to purposely sound like some other band, if something happens to resemble somebody else, we can't change that either because then we're just censoring ourselves in the other direction. You have to just go with it and if people are going to slash and trash you because they think you're Pearl Jam II, then f**k them.

(We all applaud Craig for his beautiful speech and then he admits that he loves Pearl Jam and their energy).

SA: Now for my next Rolling Stone question: Who did inspire you?

tells me it's something by the band Little Texas(?) and we become distracted again by Rob's comment on The Eagles and country music. That's OK, though. We continue with the comparisons of Nusfo and other bands).

SA: I detected a bit of The Doors, was I imagining things?

CS: Oh, I don't mind that comparison at all.

JJ: We've actually been compared to a lot of people.

(Now everybody names the most recent comparisons and we all freak out when Rob says he heard someone mention Bauhaus the other day. Then more eyebrow raising occurs when Iron Maiden comes up).

SA: What makes you play? What's your driving force?

JJ: Playing music is the only thing I've ever liked to do. That's all I do. I sit in my room and play my acoustic guitar or listen to music. I don't watch TV or hang out with friends much at all.

RS: I just like the entertainment aspect of playing shows. I don't like practice, but I love shows.

JF: I just like playing drums because if you get pissed off about something, you just beat the *!#!* out your drums for an hour.

CS: It's a release. It's a real nice feeling to think that you wrote something yourself regardless of what your influences are and what your name means. You just write a song that someone likes and that's cool.

SA: You (Craig) write the lyrics
(Turn to "Mutual" on page 10)

RS: Kiss

(I am now informed that Rob has been waiting through the whole interview just to say "Kiss").

JF: Van Halen, Bad Religion, Jane's Addiction

RS: I think Jane's Addiction and Mother Love Bone for everybody.

CS: Stuff I listen to now is like John Denver and Al Jureau. I've been going back and finding stuff I listened to as a kid and it's been helping me in my own style hopefully. It's nicer that way.

SA: What's the band's "style"?

RS: Rock and Roll

CS: There are all kinds. It's a mangling of Jason's love for hard core, Jeffry's Van Halen, Brady's Extreme, Rob's Kiss and Aaron's Beatles.

RS: We all have open minds. I listen to country sometimes.

(Obviously, Jeff and Craig do, also. A duet of an unidentifiable country song begins. Jeff

'Gunmetal Blues' offers inventive spoof

Director George Lauris packs lots of fun and a few surprises into musical comedy that takes off on classic detective stories

By Renee' Lunsford
Of The Commuter

By day, he's a computer scientist, by night he's Sam Galahad, gumshoe detective.

"It's the most fun I've had in a year," says Nathan Miles, starring character in LBCC's upcoming play *Gunmetal Blues*.

The show opens Friday, November 12 in Takena Theater on the LBCC main Campus.

Director George Lauris said he wants the audience to bring a date "and come have some fun."

Lauris has been directing plays since 1960 and says the biggest challenge of his career is "to not let it (directing) become a formula and to treat every play differently."

Johnson said he thinks he's overcome that challenge with "*Gunmetal*." He said the play combines music and mystery and steamy romance. It includes all the elements of a true classic—the dimly lit bar—the lady in red—the gumshoe detective.

But Lauris says "*Gunmetal*" pushes the detective story genre a bit further with modern day humor.

Sam Galahad, the detective, says in one scene, "I usually don't see much executives in my line of work, they're usually the-stagger-into-your-office-and-bleed-all-over-your-carpet types."

The play combines music and mystery and steamy romance. It includes all the elements of a true classic—the dimly lit bar—the lady in red—the gumshoe detective.

The play is set in an arena-like setting where the audience will be very close to the actors.

"This makes it a little more tense for the actors and actresses," said Susan Peck who plays the plays five blondes. "But it also allows for more audience/actor interaction and helps to preserve the intimacy required by the show."

The story is told through narration and song by piano player named "Buddy Toupee" played. LB music instructor Gary Ruppert will play the part.

Gunmetal Blues premiered in Phoenix Arizona in 1990 before moving to off-Broadway and has just recently become available for non-commercial production.

A review of the play in *New Yorker* magazine said, "This wonderful little Raymond Chandler-esque musical is certainly the best small-scale musical we've seen in a long time."

Performances are scheduled for November 13, 19, 20 at 8:00 p.m. and November 14 and 21 at 3:00 p.m.

Admission is \$7 and tickets can be purchased at Rice's Pharmacy in Corvallis and Sid Steven's Jewelers in Albany.

Tickets will also be available at the Takena Theatre box office 1/2 hour prior to curtain time. For more information call 967-6504.



Photo by Michelle Harris

Beth Calhoun (rear left), Susan Peck (front center), Gary Ruppert (on piano right) and Nathan Meyers (not shown) will open "*Gunmetal Blues*" this Friday. Curtain time is 8 p.m. at the Takena Theater. The production is a musical comedy about a typical gumshoe detective and his racy encounters with five blondes. The cast will also perform on Saturday at 8 p.m. and Sunday at 2 p.m. Tickets are available at Sid Stevens Jewelers in Albany and Rices Pharmacy in Corvallis. The Takena box office will also sell tickets one half hour before curtain. For more information call 967-6504.

Veteran community theater Calhoun gets her acting kicks portraying six different characters in 'Gunmetal'

By Shonda Amundsen
Of The Commuter

Beth Calhoun began her quest at LBCC after she graduated from Central High School in 1991 because it "has a pretty decent community college theatre program." She was also very anxious to leave Independence.

Since then, Calhoun has made quite a name for herself as an actress in productions like "*Cinderella*," "*Cinderfella*" and "*God's Country*." Presently, Calhoun is acting in "*Gunmetal Blues*" where she plays about seven different characters including a bartender, taxi diver and postman.

Calhoun can't remember when she first became lulled into the life of a performer.

"I have always liked to act. It's the one thing in my life that has remained constant."

Her dream role would be opposite of Tim Curry or Susan Sarandon. She emphasizes that "*The Rocky Horror Picture Show*" is not the reason for that.

"It's not exactly great acting even though I love the movie. But, Susan Sarandon won my heart in '*Thelma and Louise*' and I loved Tim Curry in '*Annie*' when I was a kid."

Calhoun plans to transfer to SOSOC next year because she is impressed by the serious way the school takes it's drama program. Her plan is to get a degree in theatre and secondary education so she can be a high school drama teacher.

"My real dream is to be on "*Celebrity Jeopardy*," Calhoun jokes.

In her spare time, Calhoun is a photographer. After acting, she says she'll be a movie director.

LBCC creative arts journal seeks submissions for 1994 edition

By Sam Gammond
Of The Commuter

"The Eloquent Umbrella," LBCC's creative arts journal, is seeking submissions for its 1994 edition.

Submissions are due by Jan. 15.

For the third year, the journal is being produced by LBCC's Literary Publication class, which is offered Tuesdays and Thursdays from 9:30 to 11 a.m. winter term. Linda Smith,

advisor of the journal, teaches the class. Smith stresses that submissions are not limited to LBCC students. All members of the community are urged to participate.

Submissions are being sought in poetry, prose, art and photography. Poetry should be typed and single-spaced. Prose may be fiction or nonfiction, up to 1500 words, typed and double-spaced.

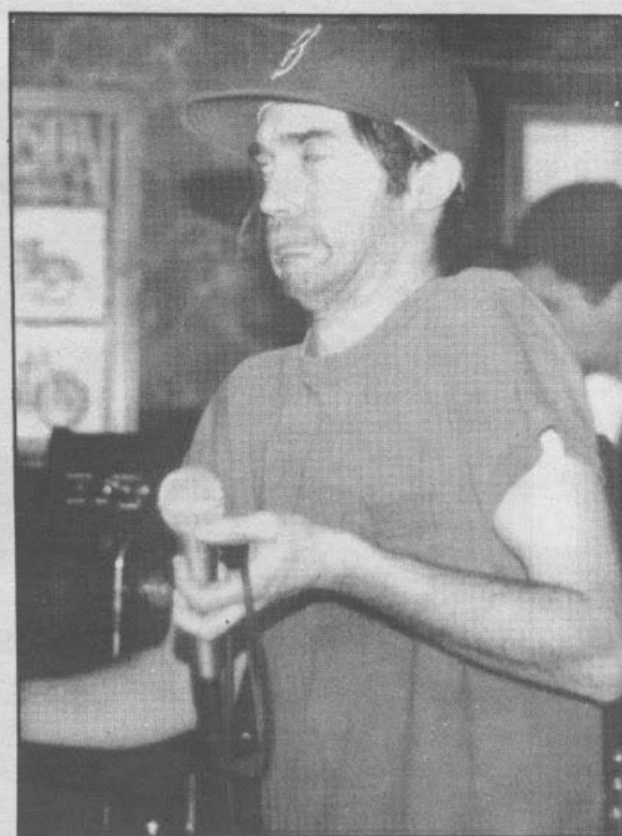
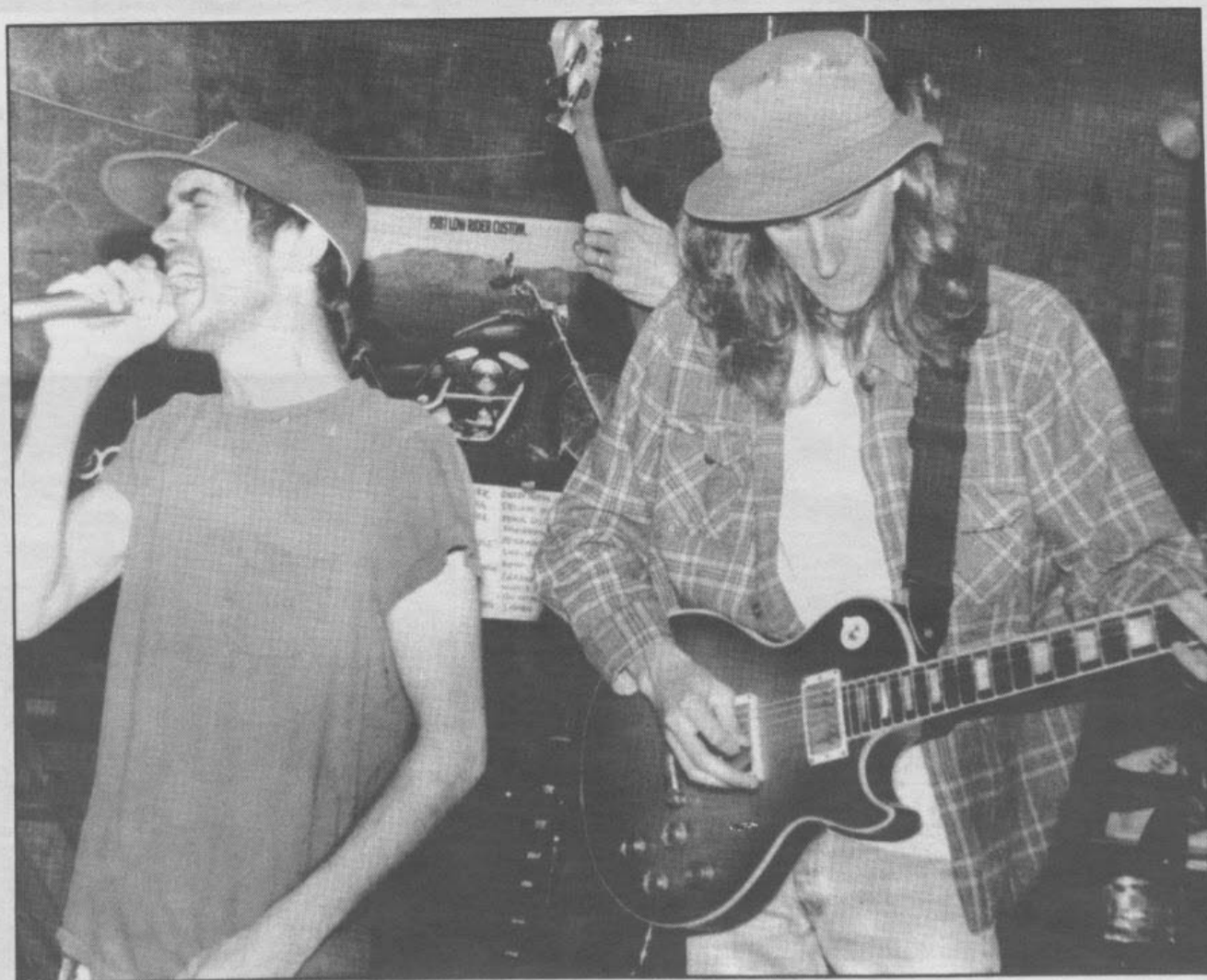
Artwork should be black and white, unframed and no larger than 16 inches square. Photography

must be black and white, no smaller than 4x6 and no larger than 8x10.

Copies of the 1993 "*Eloquent Umbrella*" are available in the LBCC bookstore.

Submissions should be mailed or delivered to: "*The Eloquent Umbrella*", AHSS Room 108, LBCC, 6500 S.W. Pacific Blvd., Albany, OR 97321.

Questions should be directed to Linda Smith at AHSS 210 or 753-3335.



Photos by Micky Shannon-Monroe

Daddies lead man Steve Perry does his best impression of "Drunk Daddy" a tune the band played last Thursday night at the Peacock in Corvallis. The Eugene locals ripped the bar to pieces with a raging set of funky, groovin' tunes.

The Daddies create a show full of animation

Lead singer Steve Perry captures the excitement of the crowd with his 40's swing-type energy and Frank Sinatra appeal

By Micky Shannon-Monroe
Of The Commuter

I first heard about The Daddies from a friend who has seen them numerous times in Eugene, the band's hometown. When I heard The Daddies were coming to The Peacock in Corvallis last Thursday night, I decided to give them a try.

Review

When I got there, they were warming up while waiting for the keyboard player, but they had to do the first set without the keys.

That didn't have any effect on their energetic performance though.

From the time The Daddies took the stage, singer Steve Perry took control of the audience. Perry is one of the most animated vocalists I've seen in a long time.

His voice is clear and smooth, but his attitude and attire set a different perspective. From the duck tape wrapped around his shoe to the baseball hat he is constantly spinning on his head, Perry looks like he spends a lot of time in bars like The Peacock.

The place just about came apart. By the second act, everyone had moved in close to the stage and by the second song, the whole place was jumping. Literally, everywhere I looked, people were jumping up and down hysterically to the beat.

The Daddies' music is refreshing because it's not like anything you'd hear on the radio. They mix funk, swing, and rock all into one. That's something impressive that most bands don't do.

Some of the music is 40's swing where Perry croons to the audience. All at once, he picks up a guitar, turns up the distortion, and screams out a hard-core, metal song followed by a great funky groove.

Then, it goes back to a swing tune, "Drunk Daddy." This is when Perry totally gets into character. He struts around the stage in a way

that is similar to Frank Sinatra or Harry Connick, Jr.

Jason Moss, the lead guitarist, really jammed with a slide guitar solo. He left the audience screaming for more.

The bass player, Dan Schimid, was equally hot. He worked well with the drummer, Brian West, to hold up a hard-driven beat.

The horn section really added an entirely different dimension to the music and with the keyboards finally in tact, the sound was rounded out and awesome.

On the subject of sound, it reminds me to compliment the sound man. Even though I was standing right next to all the action, I still have my hearing.

With a well produced sound, everything came out clear. Nothing became too sharp so my ears are still working today.

Overall, The Daddies put on an exciting, polished performance. I was happy that I decided to give them a chance after all. All I can say is "Good job guys!"

\$2 Unrest concert is impressive bargain for concert-goers

By Michael Fairchild
For The Commuter

Lately as a concertgoer, I have become disillusioned. The music, the musicians, the energy of the sweaty crowd closing in on me . . . all the reasons that make concerts fun to go to, have been overcome by the

Review

price of concerts themselves. As a disgusted veteran of this year's Lame-opalooza, I know what it means to pay Lollapaprices. Thirty here, fifteen there . . . What? Twelve dollars for a small pop, sure, no problem! I felt like I needed to take out a loan to survive the day. Fortunately, I was recently fortunate enough to see a truly alternative band, Washington D.C.'s Unrest, for a whopping two bucks.

Showing up late, thanks to the masterful driving of Nick Bruno, I only heard one song from the New Zealand band, The Verlaines. Had I paid a small fortune for the show, I might have been upset, but hey! This show was only two bucks, right! After enduring the next band, Stereolab, for a couple of songs, I decided that this band would sound terrific in the home, but that in concert, they reminded me of a cold plate of spaghetti. I

retired to the back room of La luna for a soda and a few games of pinball, and await the coming of Unrest.

At this point, I began to wonder, "Is this evening worth it?" I looked around at the kids strewn out on couches, killing time just like me. Moving quite freely, with plenty of cash riding on my hip, I made my way all the way to the stage without worrying for a minute about being crushed by some drunken caveman in a Pearl Jam tee. "Yeah," I thought, "this is worth it so far."

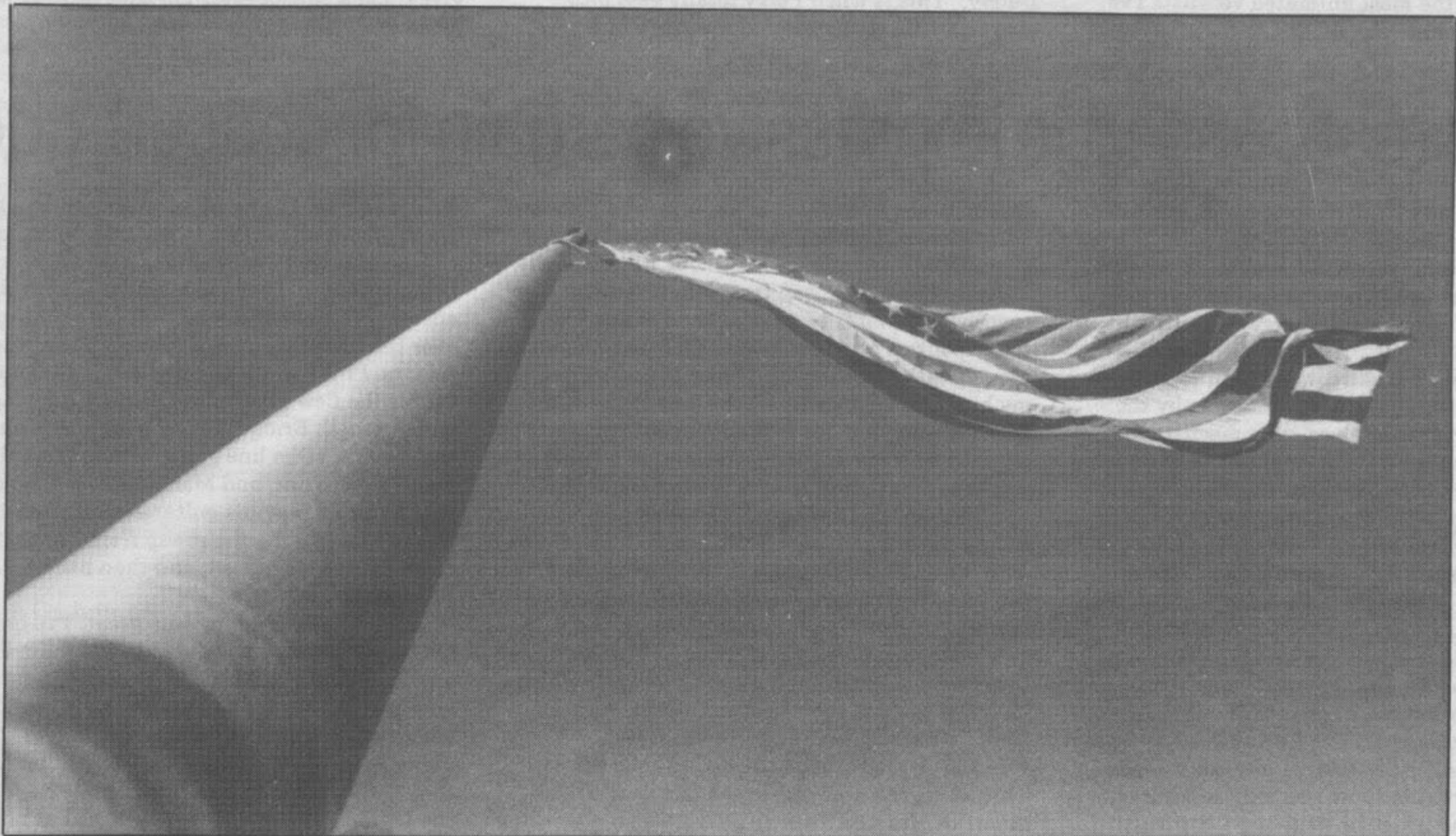
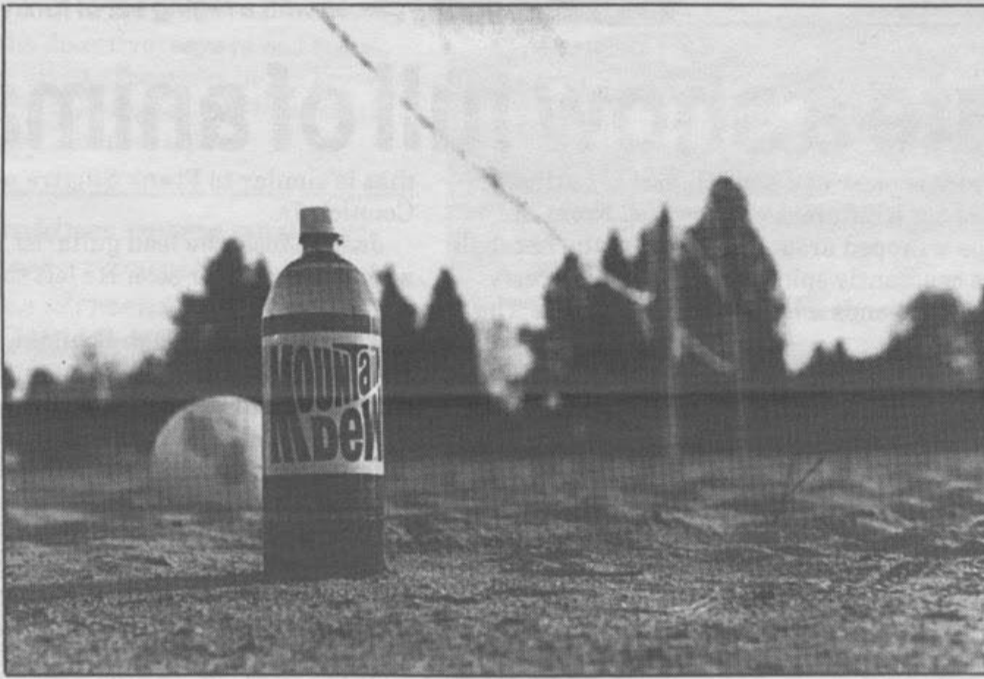
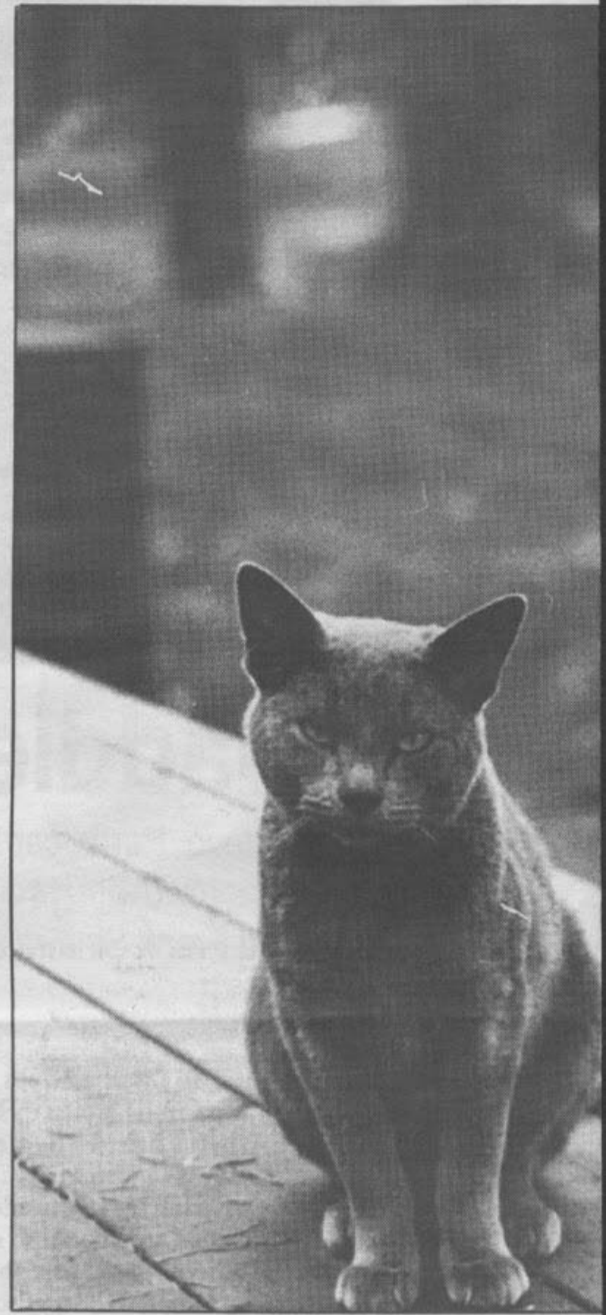
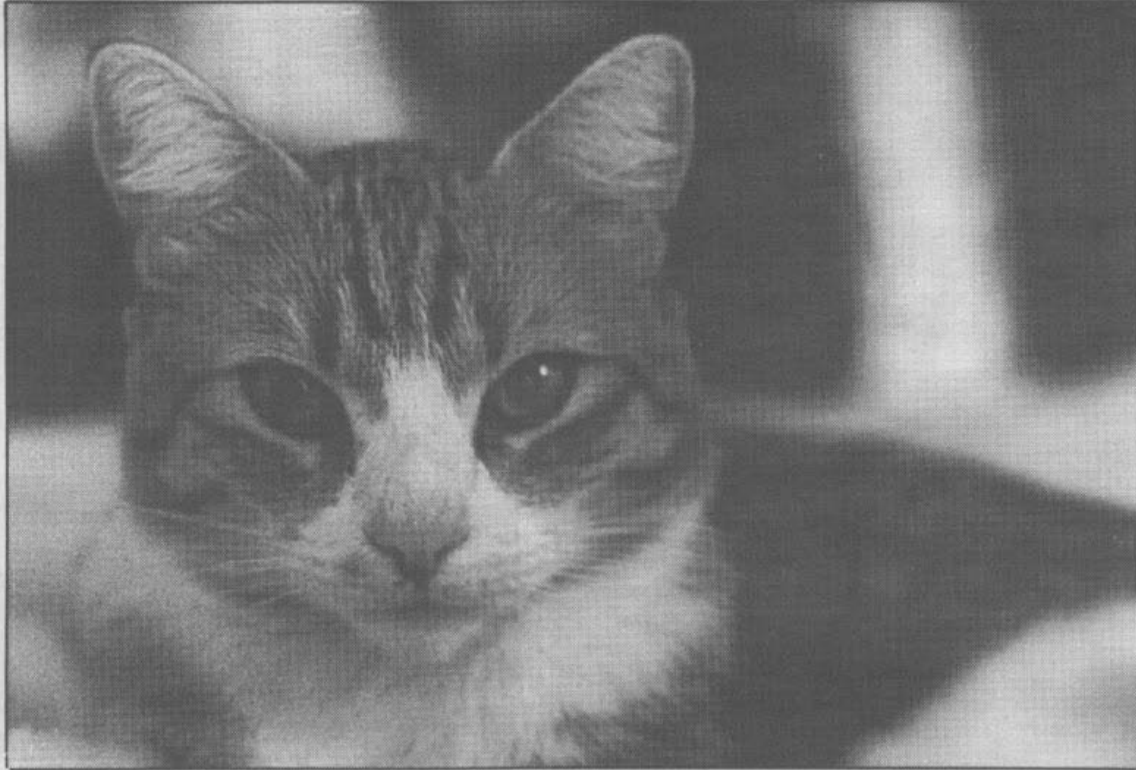
And then they appeared. Three simple people taking the simple stage. Even before they played a note, I was having a great time. They started their set with "West Coast Love Affair" from their latest release, Perfect Teeth. Fast and sweet, they reminded me of a speedy version of The Byrds as they raced through their all-too-short set, which included some of their best fast songs, such as "Suki", "Cath Carol", and "Six-layer Cake." There was nothing lacking on the ballad side, either. This, of course, was due to the fact that singer-guitarist Mark Robinson's guitar was not working well, and he was forced to play a small acoustic guitar which may have been a ukelele. From where I stood next to the stage, I was able to hear

Bridget Cross, the bass player, mumbling bad words about all guitars in general. Neat, huh?

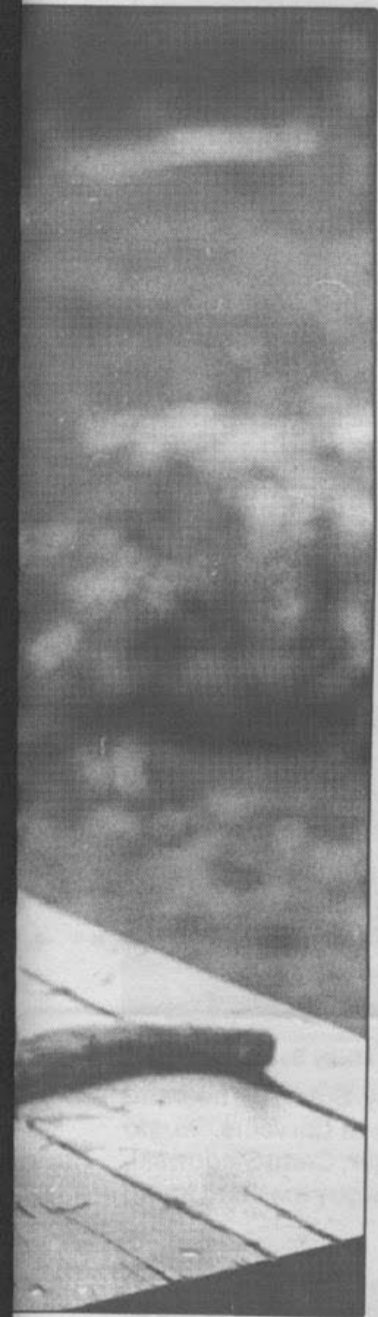
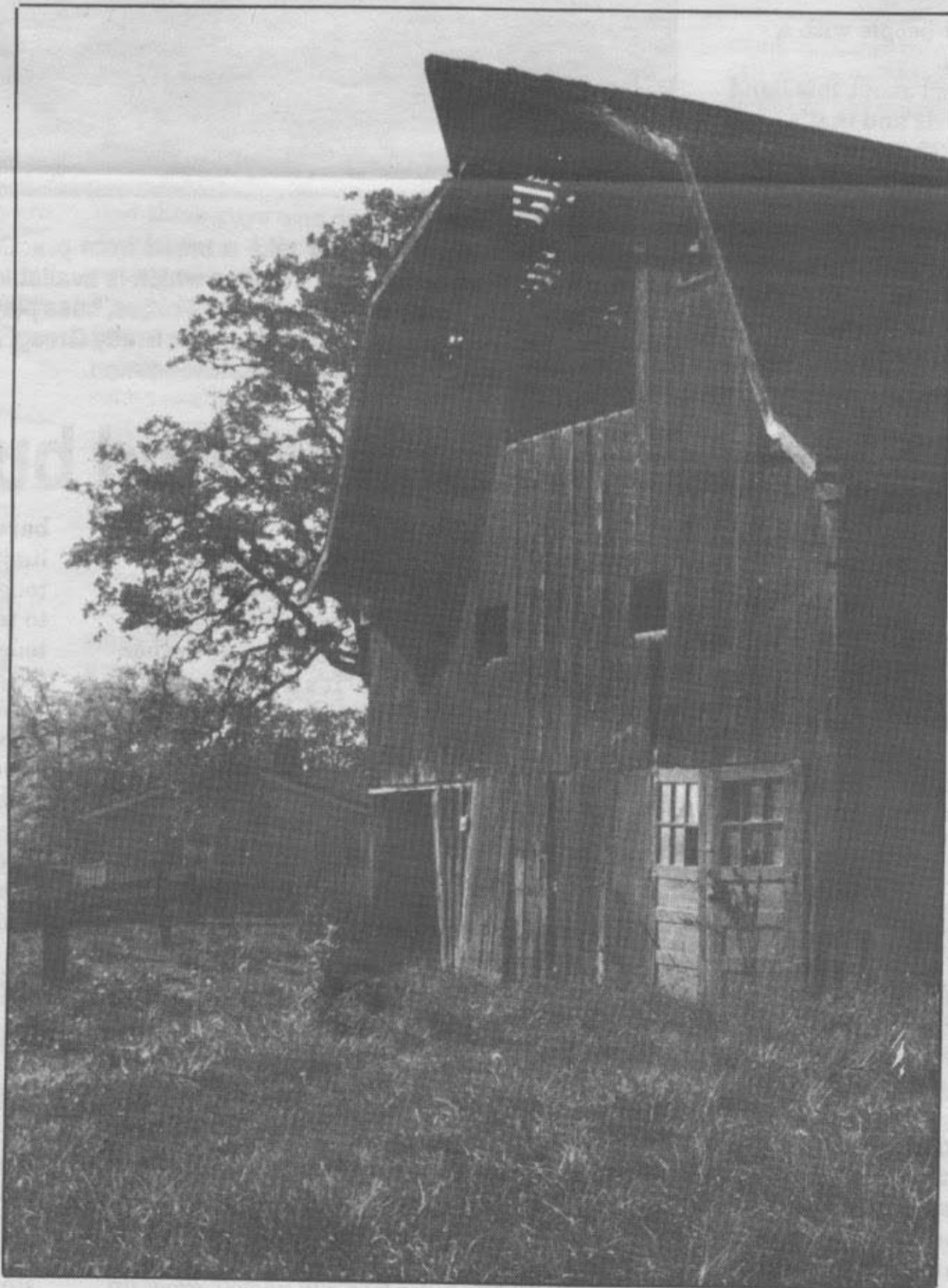
Unrest's set seemed short, somewhere around thirty minutes. They made up for it with the encore. With one instrumental tune that lasted over ten minutes, Unrest showed their true talents. Phil Krauth's overwhelming talent on the drums (he flew all over the drum kit during the entire song!), Bridget Cross' patience as she kept the same rhythm line going without sounding tired or worn out, and Mark Robinson, who proved that he could play his guitar even if it was messed up, and for leading the group from lightning fast down to nearly stopped, and then back up again. Pure magic.

All in all, the evening was great. I've been a fan of Unrest for some time, and to see them live was a moment that I will surely treasure. I gave two new groups a listen and didn't really care. But what the heck? I spent about ten dollars that night, money well spent. The irony in all of this is that Unrest held a spot on the small stage during the Lollapalooza tour this summer, but not at the Portland show. Maybe if they had played, I would have felt as good about that day as I did about the Unrest show.

Snapshot



ots



The pictures on this page were made by students in the PHO261 Introduction to Photography class in response to an assignment in depth of field. Ken Justus found the curious burro (top right) along First Street in Shedd. The barn (right) was photographed by Bob Burroughs just north of the campus along Highway 99E. The grumpy-looking cat (top center) is named Boo Boo and was photographed by Jae-Marie Welk. Suzanne Owens also used her cat as a subject for a portrait (top left). Christie Dewey created an ad for Mountain Dew at the Corvallis High volleyball courts (center right), and Dennis Lamb found this unusual perspective of Old Glory (left).

From page five

Mutual enjoyment of music links friends together

CS: As of now, on our tape. Jason is writing some of our newer stuff.

JJ: Everyone writes the songs. We don't say "you have to do this and this." We just say to play what you feel.

SA: Do you have a favorite place to play?

CS: I like Satyricon (in Portland) but the best things we've ever done have been in Corvallis.

JJ: And that's kinda weird because Corvallis has always seemed to have been against us, but supported us the most. The people always come out to see us and have fun.

RS: There aren't as many quality bands probably, too. Portland had killer bands every night.

SA: What's in Nusfo's future?

JF: Who knows? We could be the best band in the world and jam for ten years and never get discovered or we could play a show tomorrow and have one person there who says, "I'll give you a million dollars to make an album."

RS: We could probably just start to do some Lynard Skynard covers.

JJ: I personally would like to be a professional musician. Just say that everything I do, I can do music and I won't have to scrub dishes anymore.

BG: All these guys are going to be playing music for the rest of their lives no matter if they play small bars or something else. I think music is such a part of everybody here.

RS: And we all have different opinions of what success brings.

JJ: We're all pretty different people with a different outlook on everything.

BG: One thing that's very cool about this band is that we're all very good friends and that's something kind of uncommon. These are my friends first and foremost.



Photo by Micky Shannon-Monroe

Corvallis locals Nusfo Dogstar take a break from practicing at Shedd Elementary School. The band recently released a six song demo tape which is available at Happy Trails Records in Corvallis. Nusfo Dogstar are left to right: drummer; Jeffrey Forbes, bass player; Rob Shelby, lead singer; Craig Siagowski, guitarist; Jason Johanson and bass player; Brady Greag. At far left in the hat is some guy the band found to stand in for guitar player, Aaron Schwendiman.

Well said. On that note, I left the friends and let them rattle some more windows and just have some plain old fun doing what they seem to like the most, having a good time playing their music.

Nusfo Dogstar will play on Nov. 13 at Queen of Sheba in Salem around 9:30 p.m.

Films about women are still around but not in theatres

By Jane Sumner
Dallas Morning News

In her witty, scholarly book "A Woman's View, How Hollywood Spoke to Women, 1930-1960," film professor Jeanine Basinger analyzes the quirky genre. And in a phone interview, she tells what happened to those plots of passion, lunacy and anger that put woman "at the center of the universe" and then sent her back to the cookpots.

"The woman's film died, and the corpse went to television," cracks the chair of Connecticut's Wesleyan University film studies program with the flippancy that sets her study apart from many academic cinema dissections. "The woman's film has always been the ghetto of entertainment. But it's very strong, it's always there and it sticks around in one form or another. If you turn on television and far more people watch television than go to the movies you see them in soap operas."

They're also in the movies of the week. "However exaggerated they may be, they're frequently stories about women. Third, you have old movies. You have people watching Joan Crawford, Bette Davis, Barbara Stanwyck."

It's no wonder the genre shifted media, she says. "If the typical filmgoer today is a teen-aged boy, we don't have to figure too hard to know why they don't have films with middle-aged women in them. But there are more and more women reaching positions of prominence in the business now, and I hope this is going to help."

Unlike the golden age of women's film, male and female roles are increasingly congruent.

"It used to be they were much more distinctly separate. The woman was in the home; the man was in the marketplace. Perhaps, we should

celebrate the death of the woman's film, but I'd rather we had some stories about women."

Ironically, movies about happy marriages were not women's films, but movies about unhappy marriages were women's films, says the author whose other books analyze "It's a Wonderful Life," World War II combat films and director Anthony Mann.

"(In women's films) there are actresses giving blatantly feminist speeches on camera, saying, 'I'm trapped because this man is no good. He's letting me down. I've got brains and energy. I could do something.' Except as angels, ghosts and other female fantasies, men don't come off well in women's films.

"No matter what happens in the final clinch, if you pay attention to these movies, you'll see that women are angry at men. Men are letting them down. They're feeling the dilemma of what does a strong, intelligent woman do if the man she's married is not as strong or as intelligent as she is. 'Men fail women' is the message. They die, they run off, they get amnesia. You cannot count on these guys."

Basinger, who says her book could have gone on forever and almost did (it's 576 pages), grew up ushering in the local theater. She harbors warm feelings for the female stars who carried women's films.

"Crawford, Davis, Stanwyck were pioneer career women. They worked terribly hard. They had no one to mentor them in any positive way. They maybe had someone to dominate them and run their careers and lives."

Often, the stars supported their families, mothers, brothers and sisters, she says. "They were surviving in a business that is very, very

harsh and if they were in it because of looks had a limited time to make it. These women were very tough and very strong, and our society today tends to tell women that's naughty. You shouldn't be tough. You shouldn't be abrasive. That's not nice. Go get some rest."

While there's no shortage of it in modern films, women's films are all about not having sex. "There's a romantic tension that is delightful. It's more fun to see a man and a woman come together as equals and compete or vie with one another through the romantic situation so that when they finally do make love or have sex, it's worth something. You notice that TV shows such as 'Cheers' and 'Moonlighting' ran whole seasons keeping people from it. Now they have to figure out why they're not doing it, such as 'Sleepless in Seattle.'"

On film, the American woman in the 1930s, 1940s and 1950s was a strong, feisty creature, she says. "But the suggestion is that everything will be fine until she falls in love. It's the Annie Oakley syndrome. She can be the greatest sharpshooter in the world and outshoot the man, but when she falls in love with him, then that's a different story." That's because falling in love activates a woman's biological function.

"Then you have a problem. You have a choice to make. Because having it all is going to be problematic. That is still true for women. It's still hard, and this is what films today don't talk about."

Basinger is also the founder and curator of the Wesleyan Cinema Archives, which houses the archives of such film notables as Ingrid Bergman, Frank Capra, Elia Kazan, John Waters, Gene Tierney and Clint Eastwood.

Calypso

Nipples' first release is too weird for words

By Tony Lystra
Of The Commuter

The press packet came to us with a note attached:

"Note: Somewhere Between DAT (digital audio tape) and Manufacturing things got screwed up. The material enclosed has been jinxed! Please take this into consideration and not hold it against the Band. Be patient. Real product will be sent to you ASAP! Regards, Michael Mazur, Megaforce Records."

I met Mazur almost two weeks ago at a Sweaty Nipples show at the Mission Mill in Salem. Still a little punch drunk from the Portland band's raging set and all tingly in the tummy to be schmoozing with record label publicity jockeys, I was ecstatic when he told me he'd send us out a couple copies of the Sweaty Nipples yet to be released self titled debut.

Mazur called me two days later. "Dude! It's all f—ked up! We don't know what happened. The first track sounds like (make your own loud grindy noises here). I'm gonna send ya the discs anyway. Just bear with us."

He slammed the phone down. There must have been a gallon of slobber all over his receiver when he hung up. He'd spoke into the phone as though the record label masseuse-in-residence had been giving him a full-body rub down with a big side of beef.

When the discs showed up in the office yesterday, I yanked them out of their shiny Federal Express envelopes and slapped them in the player. Track number one is a live piece. And Mazur wasn't kidding. Behind the whooping and shouting of the crowd is that ugly noise he was talking about. (This is where you make that loud grindy noise again). The song, called "Demon Juice," is a hard hitting, unintelligible piece with big thumpy bass lines and squeally lead guitar.

The Nipples are a great deal of fun simply because nothing frightens them. They aren't scared of what moral majority holy rollers who are too tight in the polyesters to have a good time will say about them.

They aren't scared of gun shy record labels who might spook because they hang upside down in trees and pound their chests. And most importantly, they aren't scared to have a good time.

These fellas are one of the few bands I've seen with the cajoles to party down with reckless disregard for industry standards, musical talent and captain crunch chomping teenagers who might (God forbid) make them millionaires. The Nipples are more than a band. They're an act. A side show representing the truth about rock and roll—a truth we're commonly too wimpy to face.

With their music, the Nipples bring long hair, make-up, hippie beads, and ripped t-shirts—



Members of Sweaty Nipples are (back row) Brian Lehfeldt, Dave Merrick, Hans Wagner, Ryan Moore, (front row) Scott Heard and Davey Nipples.

The Nipples are a great deal of fun simply because nothing frightens them. They aren't scared of what moral majority holy rollers who are too tight in the polyesters to have a good time will say about them.

everything we've conceptualized as representative of modern rock and roll. But they shatter other ideas we might have about what makes for good music. Take their line up for example. Two lead guitarists, two bass players and two drummers make up the Nipples. Somewhere in there we'll find three guys who do lead vocals. If you've caught these folks live (see the Commuter, Nov. 3) you've seen the band members bounce across the stage like six pissed off hornets in a mayonnaise jar.

They accent their set with raging guitar solos reminiscent of Led Zeppelin and Aerosmith (only better), atmospheric, hell-fire samples reflective of Skinny Puppy and rasping vocals that echo the likes of Metallica, The Red Hot Chili Peppers, Minor Threat, and the Descendants.

The album's second tune, "Sunni," has a sort of Zeppelin on bad acid thing going for it. It starts off mellow and sedated. Guest vocalist Brad Mowen sings about some woman who rolls out of bed, hits the floor hard, and stumbles to the nearest chair. "Tilts up her head and she combs back her hair. She opens here eyes. Penetrating... It opens her

mind... Sister Sun don't be afraid, Mother Moon will rape you." Megaforce records says the tune is meant to show us "abuse, mental illness and light."

They aren't kidding The tune gets pretty weird. Nipples randomly begin shrieking into the microphone. It gets so whacked out anyone short of the future Mrs. Charles Manson (hey, it could happen) might have trouble digesting this one.

"Sunni" is just too damned weird to swallow and it's very obvious the Nipples don't want to spoon feed us any of their music. They'll just duct tape us to the linoleum and ram rod it right on down our throats, thank you very much.

The label's release says track number three, "Rum Warrior," is about "immortal adolescent energy and wandering chaos." That's a nice way to say the tune is about masturbating and wiping it on the cat.

Dear lord. In the interest of family values and all that, let's just end the review here. Frankly, I think the Nipples belong in a padded cell bobbing for Oscar Meyer wieners in a water-filled lunch pail.

'Like Water For Chocolate' satisfies movie-goers appetite

By Shonda Amundsen
Of The Commuter

Alfonso Arau could satisfy any viewer who has an insatiable hunger for a steamy story line and spicy love scenes in his Mexican film, "Like Water For Chocolate."

"Chocolate" uses cooking and eating as a form of communicating emotions like sensuality, comfort, power, and love.

"The trouble with chopping onions is that sometimes when I cry, I can't stop," the narrator admits before she lets us know the romantic story of her great-aunt, Tita (Lumi Cavazos), and her forbidden lover, Pedro (Marco Leonardi).

Tita's wish is to marry Pedro, but she realizes the impossibility of her dream because of the tradition in her family which her mother will not break. Since Tita is the youngest daughter of three, her sole purpose in life is to take care of her mother until the day her mother dies. This is not a pleasant thought considering the fact that Tita's mother makes Joan Crawford look like June Cleaver. So, since Tita can't marry, her mother

pawns Tita's older sister on Pedro. Although, as the maid says, "you can't trade tacos for enchilladas," Pedro accepts the offer so he can be near Tita. An interesting wedding reception makes the situation humorous even though Tita is ready to hang herself by her toenails. Obviously, family tension is a huge part of this film. If Oprah had lived in the early 1900's, this family could have been the perfect guests for the day.

"The trouble with chopping onions is that sometimes when I cry, I can't stop."

Through "Chocolate", the audience becomes very close to Tita and Pedro's saga. Having the story told by the narrator is a good way to tell the tale and make us feel like we are the kind of nosey neighbors who peer through our kitchen windows all day long.

This movie, based on a novel by Laura Esquivel, is the type that will give you a sore throat from

holding back all of the eye water that accumulates during the whole thing. Even though it has funny moments, don't let that fool you. If you're not prepared, the end could send you out the door with a hysterical, demented, blotchy face.

"Like Water For Chocolate" is now playing at 9th St. Cinemas in Corvallis. In early October, the film was featured in OSU's 16th annual International Film Series at Gilfillan Auditorium. Other foreign films included in the series are:

*Sally Potter's version of the Virginia Woolf novel, "Orlando" from Great Britain on Nov. 12 & 13. The story involves an Elizabethan English nobleman who discovers that he's really a woman.

*The French film, "La Discrete" on Nov. 19 & 20. The plot here is that a man, a writer, uses a woman because he wants to publish what happens during their affair.

*Atom Egoyan's tale of a photographer and his wife on a calendar photo shoot in "Calendar." The Armenia/Canada film is playing on Dec. 3 & 4.

All show times begin at 7 and 9 p.m. and cost \$2.75.

Review

Music reviews by people who think they know what they're talking about

The Velvet Underground

'LIVE MCMXCIII'

Sire Records

Reviewed by Michael Fairchild
For The Commuter

This is an interesting album to review. Having been a fan of the Velvets for years, I find it strange to hear these songs performed live twenty-some years after they were originally recorded. Being one of the most original rock bands of all time, the band has always stood out and influenced most any band that considers itself to be "alternative." Their influence has reached bands such as Nirvana, Sonic Youth, and many others. But, of course, there is nothing quite like the originals.

To start with, the band members have matured over the years. Lou Reed, the guitarist and primary song writer, has evolved in his singing and guitar playing over his successful solo career. Many of the songs, such as "Beginning To See the Light", "I Heard Her Call My Name", and "Sweet Jane" sound tighter and more refined than the original recordings. Moreover, Maureen Tucker's drumming has a much more professional feel to it than her incessant pounding of long ago.

This refined style is not always a plus, however. Songs like "Afterhours" and "The Gift" seem to lose their child-like charm when performed here. John Cale's vocalizing, much more dramatic and emotional than in the past, does not go over quite as well. Also, the unfortunate death of Nico who sang on the Velvet's first album, has forced Reed and Cale to take over. Songs like "All Tomorrow's Parties" and "I'll Be Your Mirror" just don't feel right. Then again, it is futile to compare the Velvets of yore with what they are today. They have always been one of the greatest bands of all time and that does not change with this album.

This is a wonderful album for any fan of the Velvet Underground, featuring the bands own favorite songs. The band has aged quite well, sounding as powerful and urgent as ever. If you have not yet discovered the majesty of the Velvet Underground, do yourself a favor and give them a listen. They are a piece of musical history that is much too often overlooked. In the linear notes, Reed thanks the fans, and as one, I thank him and his bandmates right back.

Lemonheads

'Come On Feel the Lemonheads'

Atlantic Records

Reviewed by Nick J. Bruno
For The Commuter

I like the Lemonheads. I don't care if Evan Dando is the only remaining member of the original threesome. I don't even mind the fact that he's appeared on the cover of Spin and within the pages of Sassy and other like-minded magazines. These guys are great! What I do care about is the fact that with this release, Evan and the boys seem to be slipping a bit.

First, let's review the information we know. "Come On Feel the Lemonheads" is the sixth release from the Boston-based band (their third major label release). It sports cameo appearances by Rick James, Belinda Carlisle and honorary Lemonhead Juliana Hatfield.

"Come On..." (apparently named after the 70's classic "Come On Feel the Noise") is closer to the musical styling found on last year's "It's A Shame About Ray" than the group's previous punk-pop releases. There are some advances found in the music, but not enough to make it unapproachable by a mainstream audience.

Everything is kicked off by the bouncy "Great Big NO"; a typical Lemonheads rocker which is

undeniably hooky. Then comes the obligatory pop single "Into Your Arms" (which at this time is getting quite a bit of airplay). So far, everything is acceptable, but Evan Dando's charm hasn't quite surfaced. Not to worry though.

"It's About Time" and "Down About It" are enough to rouse the hardest punk rocker into a conversation about the joys of pop sensibility. And, boy, isn't pop great? This stuff is so sticky sweet it just about clogs the speakers. Of course, Dando's never been satisfied with just plain old formula pop, so next thing we know, he's showing off his country twang. "Big Gay Heart", probably the strangest title of any country song ever, lives in the realm where everyone loves country western music. Perfectly swell.

One of the reoccurring themes in the past few Lemonheads albums has been Dando's struggle with drug use. He openly talks about his problem/hobby in one of the best songs written about dependency in the 90's, "Style".

"Rest Assured" takes us back to the pop side of things again. Side Two kicks off with the recycled (and much improved) B-side, "Dawn Can't Decide." Then comes the worst song on the entire album. Yes, the duet with Carlisle. She must have sold her soul to the devil for this.

Rick James shows up for a remix of "Style" titled, appropriately, "Rick James Style."

"Being Around" was a great acoustic B-side to last year's "Drug Buddy" single. It was perfect—just Dando and an acoustic guitar. The newer version on the album shows how bad excess can be. Added is a guitar line that sounds overworked and tired. Dando's vocals are still clear and undeniably funny (If I was a booger would you blow your nose/would you keep it/would you eat it/I'm just trying to give myself a reason for being around), but this interpretation still falls short of the greatness it once boasted. The remaining songs are what I would call typical.

It's not a bad album—it's just not a great Lemonheads album. The solution is simple, listen to the first side.

Cocteau Twins

'Four-Calendar Cafe'

Capitol Records

Reviewed by Shonda Amundsen
Of The Commuter

Let serenity take over when listening to the new Cocteau Twins album, "Four-Calendar Cafe." Like many other albums by this band, "Cafe" will sedate you whether you like it or not.

I believe Elizabeth Fraser, Robin Guthrie and Simon Raymonde fully intended to conk their listeners out. Fraser and Guthrie's voices sound ethereal. The sad thing is, I can never understand what they're singing. It sounds mystifying and everything, but words are nice to understand sometimes, also. Definitely a band to hum to instead of guessing at what the lyrics might be. While belting out guesstimations may be fun, it's not as fun later to discover how moronic your made-up words really were.

Cocteau Twins start the album out with "Know Who You Are At Every Age" which, from the title, sounds like it would be a really cheesy song, but it actually turns out to be my favorite. Fraser shows her vocal range from moderately high (not an annoying dog-call high) to a moody low.

The pace of the album is very slow. The songs, "Bluebeard" and "Squeeze-Wax" surprisingly have more of an upbeat tempo. The Twins were probably having an exceptionally good day when they wrote those two. But, songs like "My Truth" make me feel like I should be up in space, floating around with a tall glass of Tang nearby.

This is a pretty good album if, like all types of music, it fits the proper mood at the appropriate time. It's one of those albums that could be playing for a while and, if you're thinking of other things, you won't even realize that it stopped. Just like now.

Various Artists

'In Defense of Animals'

Restless Records

Reviewed by Shonda Amundsen
Of The Commuter

These days, it's slightly rare for an album to have a real purpose besides making music. "In Defense of Animals" is one of those exceptions. Proceeds of the compilation go to benefit IDA, a leading animal advocacy organization.

The compilation contains 17 songs, but only recordings by Michael Stipe, Skinny Puppy, Concrete Blonde, Sarah McLachlan and Helmet are exclusive tracks.

Michael Stipe ventures away from R.E.M. to be on his own for "Arms of Love", a simple song resembling R.E.M.'s style, so "his band" isn't missed that much.

Skinny Puppy's "Ode To Groovy" is a mellow track that doesn't really fit the band, but they don't care, so why should we? It's a good, groovy tune.

"Crystal Blue Persuasion" is also a simple song by Concrete Blonde. Tempo and styles change around every corner, so it's not too predictable.

Live tracks by Sarah McLachlan, "Shelter", and Helmet, "You Borrowed", are just another little bonus for buying the album.

When they say "various artists", they mean it. The compilation has bands ranging from Pearl Jam, Primus, Lush and The Shamen to rap groups like Disposable Heroes of Hiphoprisy, Consolidated and Boogie Down Productions. Whatever style you may like, you'll probably find at least one song that will make you a happy listener.

Besides, you'd be helping a cause. Play the martyr. I mean, we can only do our best, right?

Love Jones

'Here's to the Losers'

Zoo Entertainment

Reviewed by Tony Lystra
Of The Commuter

She gazed at me through the haze of 600 lit cigarettes. Her blond hair just tickled her bare shoulders and the diamonds around her neck were nothin' compared to the ones a-twinklin' in her eyes.

I smashed out a Benson and Hedges, sucked down a screwdriver and walked across the club.

Love Jones took the stage behind us in matching red polyester leisure suits. Bongos thumpin', congas shakin', they sang about the losers in life—the real seedy types who hang out in these joints when they should be home with the old lady and the kids. I could relate.

"What say we drive my van down to the river?"

Bloody Marry splashed in my face. Burning polyester is a bad smell. Words of wisdom, my friend: never let a fox put her cigarette out on your sport coat. I was losing her.

Love Jones came to the rescue. They jumped into one of my favorites—"Custom Van." I've never heard a tune make bumpin' biscuits in the back of a rusty bucket sound so great. Just listen: "Call it luck. Call it fate. I pulled off on the shoulder didn't hesitate. Halter top. Lookin' fine. I opened up the door and I made her mine."

She put her lips to my ear and wrapped her tongue around my ear lobe. "Wake up, Tony," she whispered "It's just a stupid CD."

And she was gone. There I was, crashed out on my futon with Love Jones' "Here's to the losers" disc in my lap. The disc spun out fifteen slime bucket, lounge lizard theme songs. The stuff Corona hangovers and ten cent pick up lines are made of.

So when I want to think of the fox in the club, I play Love Jones. Of course she's just a figment of the tanzanian devil between my ears, but a man can dream.

Hey, do you smell burning polyester?

Campus News

Christmas card sales help support juvenile aid program

By Micky Shannon-Monroe
Of the Commuter

Each year in the United States, millions of children are abused, neglected or abandoned by their families. Over 430,000 of them are removed from their homes and placed in foster care or institutions.

These startling statistics published by CASA moved Claudia Leavenworth, moderator of associated student government, into action.

Starting this week there will be a table in front of Student Programs in the College Center, where members of student council and student programming will be selling Christmas cards between 11 a.m. and 2 p.m. to raise funds for CASA.

Leavenworth first learned of CASA through an ad in the Oregonian. She contacted Helen Jenks, executive director of Linn County CASA and told Jenks of her interest in doing a fundraiser for Linn and Benton counties.

Leavenworth then proposed the idea to the student leadership program, who agreed that selling CASA Christmas cards would be a worthwhile thing to do for the community. Associated Student Government Operations Coordinator Liz Foster volunteered to be the CASA project coordinator.

"By doing this project, the leadership team hopes to gain awareness in the community and on campus. But above all we want to help CASA help abused children," Foster says.

According to a brochure published by the Linn County CASA, the CASA program is based on a belief that every child has the right to a safe, permanent

home. CASA volunteers work with attorneys and social workers as officers of the court. Once accepted, volunteers are trained in courtroom procedure, social service and juvenile court systems, and the special needs of a child who has been abused and neglected.

Linn CASA, Inc., is a private non-profit, tax-exempt organization that depends on donations to continue its services.

"We hope this will be an on-going project because we want to show the community we care, even though some of us only live here nine months out of the year,"

All proceeds from the sale of Christmas cards will go to the Linn County CASA. Suggested price was \$12.95 per box, "but because we are dealing mostly with students we decided to lower the price to \$10 per box," said Foster.

The cards come in a variety of styles, and all cards are drawn by children.

Foster said "We are appealing to the public's sensitivity for abused children, and we hope the low cost will be beneficial to our cause."

This is the first year the student leadership team has become involved with CASA.

"We hope this will be an on-going project because we want to show the community we care, even though some of us only live here nine months out of the year," added Foster



Photo by Michelle Harris

Holiday Harvest

Shoppers browse through displays in the commons during the Harvest time Craft Bazaar, a fund-raising event held Saturday by the Retired Senior Volunteers Program. Roughly 20 local merchants sold hand-made ornaments and quilts at the event.

Students join community effort to improve Iron Mountain experience

By Marian Kristiansen
Of The Commuter

Students who feel imprisoned among a blockade of bookshelves in the LBCC library or lost in a sea of 7-elevens know how what it means to need to get away for a few hours; to spend some time alone, or with friends, taking refuge from the drollery of mid-terms and pumping gas part-time for next terms books. Iron Mountain, located at the top of Tombstone Pass between Lebanon and Bend, provides a great escape for the tired mind.

Bob Ross, a teacher here at LBCC and co-author of "Wildflowers of the Western Cascades," has used the mountain as a natural classroom for years. The mountain has over 300 species of wildflowers and makes for a perfect place to study botany, take nature pictures, paint, or write poetry.

About three years ago, the Sweet Home Forest Service office, together with a group of concerned citizens from both Linn and Benton counties, created the "Friends of Iron Mountain Area" (FIMA).

According to a bulletin released by FIMA, the group is a non-profit organization dedicated to promoting good stewardship of the mountain. Ross said he and his students often hike up the mountain for work parties. He said students have been pleased to keep trails cleared of trash and make the mountain more accessible to nature lovers by installing two bathrooms. "There has never been a more joy-filled learning experience," said Ross.

Members of FIMA and other volunteers spend days on the mountain answering visitors' questions and helping them better appreciate the beauty of the area. Ross said the volunteers also help students of

photography, art, horticulture, botany and wildlife studies take advantage of the mountain.

The group also publishes self-guiding trail brochures to allow people to discover the mountain at their own pace.

In late winter and early spring, FIMA holds educational meetings at LBCC that are open to the public. The next meeting is scheduled for Feb. 8.

According to Bob Ross, speakers will address topics ranging from what proper outdoor footwear to contemporary forest service practices.

FIMA has just finished its activities for the 1993 year and will begin again in the spring. The organization is trying to get a foundation going to provide money for specific activities, as well as for a scholarship fund that would help pay tuition for students in environmental studies.

News Briefs

Dance the night away

The LBCC Student Leadership is sponsoring the Fall Fiesta Dance, 8 p.m. to 1 a.m., Friday, Nov. 12 at the LBCC Commons CC209. Admission is \$1 plus a canned food donation for needy family's. For more information call Touto Ounaphom at 967-6555.

Winter registration

Preprinted registration forms for winter term classes will be available from the Registrars Office in Takena Hall beginning Monday, Nov. 22, for fully admitted student continuing from Fall Term.

Thanksgiving Food Baskets

The Human Resources/Payroll office, CC-113 will now be accepting cash donations for turkey certificates and

non-perishable food donations for needy families. For more information call Kathy Withrow at ext. 259.

Art for show

Cityscapes/Landscapes/Abstract Shapes - oil paintings on canvas by Paul Briskey and stained glass by Carol Krakauer - will be on display in the Humanities Gallery of the AHSS Building Nov. 8 through Dec. 9. Gallery Talk with Reception will be held Nov. 19, beginning at 11:30 a.m.

Toys For Tots Fun Run

There will be a 5k fun run in Avery Park on Sunday November 21. Registration fee is an unwrapped toy. For more information call the Corvallis Parks and Recreation office at 757-6918.

LBCC PERFORMING ARTS DEPARTMENT PRESENTS

GUNMETAL BLUES

by Scott Wentworth, Craig Bohmler and Marion Adler

Nov. 12, 13, 19, 20 at 8 p.m.
Nov. 14, 21 at 3 p.m.
Mainstage Theatre, Takena Hall,
LBCC, 6500 Pacific Blvd. SW
Albany, Oregon 97321

A new musical mystery that takes a warm-hearted nostalgic look at the 1940's "tough guy" genre films



Admission: \$7.00. Tickets can be purchased at Sid Steven's Jeweler's in Albany, Rice's Pharmacy in Corvallis and at the Takena Theatre Box office 1/2 hour prior to curtain time.



OSU men organize to alter attitudes on rape

By Edi Rodriguez
Of The Commuter

When people hear about a rape, they usually think of women victims, but statistics now say that one in seven men will be raped and 10 percent of those rapes will be men against men, according to the Center Against Rape and Domestic Violence (CARDVA).

May of 1993 OSU recognized a new club, Men Against Rape, which is the first organizations of its kind at OSU.

Though they are not yet part of the National Men Against Rape Organization, the club has held several meetings and a rape awareness workshop. Men Against Rape President Troy Hall spoke at a "Sisters Offering Support" meeting during Rape Awareness Week last year.

Nationally, Men Against Rape is a 13 year-old program. The club is the first campus based organization of its kind in the United States. It strives to offer educational presentations and support for men who wish to create "non coercive" and respectful relations between men and women in their personal lives and society according to the National Men Against Rape informational flyer.

In addition to participation in local rape awareness events, the OSU group also promotes male involvement in issues involving rape.

"We want to provide an outlet for men to get involved," said Troy Hall who added that most groups and organizations that deal with rape issues are centered on and run by women.

Hall said this fall term has been difficult, with many members leaving over the summer, the club has been working to re-group and put together next term's budget.

"We'd like to work towards becoming a male resource center, down the road and offer information and counseling services to men who have been affected by rape, such as CARDVA is for women," Hall said.

He added that the club aims to educate the public about issues involving rape—hopefully with the help of organizations like CARDVA.

According to the office of the Dean of Students at OSU, there were 1,330 reported rapes in 1990. Hall feels that males who are concerned about how they are perceived by the opposite sex, should speak out against rape.

"The only way we can stop rape is with men and women working together," Hall said.

For more information about Men Against Rape, contact Troy Hall at 757-2313.

New program helps at-risk youths

Linn County Juvenile Department hopes mentoring program will ease case load

John Butterworth
Of The Commuter

Linn County is launching a new program, called Partners to promote positive change in at-risk youth, said Tom Johnson, director of the Linn County Juvenile Department.

Johnson said Juvenile Department workers feel overwhelmed by the 500-600 juvenile probation cases which have flooded Linn County. He said there are simply too many kids in risky situations to supervise. Partners, he added, will provide greater and more positive supervision than Linn County's Juvenile department can by itself. The focus of Partners is prevention.

The program is a non-profit organization based in Denver, Colorado. It has existed for 23 years and is recognized by the National Juvenile Court Association. Independent studies of youth referred to Partners by juvenile justice systems have found 65 percent to 75 percent less recidivism than comparable groups of youth. Close to 70 percent of the partnerships complete their first one year commitment and graduate to "alumni status."

Partners matches at-risk juveniles, called junior partners, with adult volunteers called senior partners. Johnson said the partnership helps troubled youth build a one-to-one relationship with a positive, caring adult. Senior partners work with young people to help them learn the skills and provide the emotional support they need to change and grow to become healthy, responsible adults.

Johnson says the definition of a child at-risk is one of those "squishy social service terms, but basically involves those kids 8-18 not functioning well in school, home or community, and need some help." At-risk youth are referred to Partners by a system of community referral agencies trained by Partners. These agencies are typically courts, schools, mental health agencies and social services.

Partners' county coordinator Helen Jenks said, "Becoming a Partner offers people the opportunity to make new friends and to meet the challenges of building a rewarding relationship. By investing a few hours each week, a volunteer can help a troubled youth learn to help themselves."

Johnson said the program's success will depend on a broad base of community support. He would like to see a diverse pool of volunteers covering both genders and all ages. He said the matching of the junior partner with the senior partner is done with great care. Criminal background checks are made on all senior partner volunteers, and Johnson calls the screening process "exhaustive at best."



Photo by Michelle Harris

Tom Johnson heads the new Partners program.

The program asks both partners to participate in training and contact a program coordinator weekly. It also requires that parents sign a contract and support their child's senior partner. Senior partners participate in monthly group activities and senior partner support groups, Johnson said. Junior partners benefit from health services, community service projects and twice-monthly life skills workshops, and monthly group activities.

According to Johnson, volunteers are also needed for office and public relations work. He said public relations will be central to the program's success because Partners will depend on the community for funds and volunteers.

Al Krug, director of Benton County Juvenile Department, said Johnson's success in bringing the Partners program to Linn County is a "real feather in his cap." Linn County is the first governmental agency to have the Partners program work through its office. Linn County is also the first county in Oregon to implement the Partners program.

Johnson says he is very pleased with Linn County Commissioners and their support for Partners. They have placed a high priority on implementing the program and have allocated finances for the first year of operation.

Johnson hopes the community will also support and fund the program. He also hopes to see it move outside the Juvenile Department and become a self-perpetuating program.

Johnson said the Linn County Partners program is recruiting volunteers. He said the program should have trained volunteers working with kids by February 1994.

For more information call the Partners office at 967-3807.

Fall Fiesta DANCE!

Nov. 12, 8pm-1am
LBCC Commons
Music! Fun! Prizes!

\$1.00 With A Canned Food
Donation-Sponsored by
Student Leadership

Do You Know A Child In Need of a Christmas Gift?

We are now accepting
names of children of
LBCC students.



Contact:

The Women's Center

1A225 ext. 377

On or Before Nov. 15

1993

•Requirements: Low Income•

LB Volleyball comes up empty in loss to UCC

By April Brazinsky
Of the Commuter

The LBCC volleyball team suffered a loss in three games, 15-6, 15-3, 15-7, to guest Umpqua Nov. 3.

The Roadrunners were once again at a disadvantage when it came to age and height. UCC came out strong in the first game and never slowed down. "I think we had a tough time as a whole," said LBCC coach Jayme Frazier. "We just didn't know whether they were going to tip or attack."

Frazier added that Tia Collier hustled throughout the game, Shanna Rosa led in digs, and Michelle Burnett led in kills and back row attacks, and played aggressively overall.

The UCC team may have distracted the Roadrunners by their abundance of team spirit and floor show. They were diving all over the place, falling on the floor and a few players would do somersaults after every failed hit.

"We didn't necessarily adjust real well," Frazier said. "We were to up and down."

NBA opens season as O'Neal takes center stage

Laker rookie Van Exel proves to be the biggest find, averaging 21 points in weekend split.

By Sam Smith
Chicago Tribune

CHICAGO --Just like commissioner David Stern said--but nobody, at least in Chicago, quite believed--the NBA went on without Michael Jordan the opening weekend of the 1993-94 season. And a star, if not being born, certainly seems to be emerging big-time.

It's Shaq! Sure, he's already known by one name, like Michael, Magic and Wilt, but it looks like Shaquille O'Neal is ready to dominate. The Magic's second-year center averaged 39 points and 9.5 rebounds and shot 72 percent (33 for 46) in wins over Miami and Philadelphia and made an early impression after a summer in which he seemed to care about everything but basketball. "Shaq is greatly improved," said Heat coach Kevin Loughery. "He's better with the postup move and passing out of the post. He's improved a lot."

Not looking quite so impressive was O'Neal's sophomore rival, Alonzo Mourning and the young Charlotte Hornets. The teams meet Thursday in the NBA's best game this week and Charlotte is looking more like a paper contender. The Hornets beat the Bucks with good late perimeter shooting Saturday, but showed in that game and Friday's loss to the Bulls that they cannot win with Muggsy Bogues at point guard and playing the loose style they employ.

Bad news also in Indiana, where Rik Smits already went to the bench in Game 2 after not practicing with hip problems. Coach Larry Brown, trying

to be delicate, said he wasn't accusing Smits of malingering, "but sometimes you have to suck it up." And when Smits did get into Saturday's loss to Detroit, he fouled out in six minutes.

Biggest find, though, could be the Lakers' Nick Van Exel. Picked 37th in the draft, he led the Lakers in an opening weekend split, averaging 21 points on 50 percent shooting and should be the team's point guard of the future. The Lakers could be the brashiest team with the vocal Van Exel and rookie Antonio Harvey, who drew the league's first taunting technical against the Suns' Kevin Johnson.

Portland may have to make some changes in what could be the worst-shooting front line in NBA history.

Seattle easily whipped the Lakers Saturday, with most starters sitting

out the fourth quarter, and two recent trades look like they've made the SuperSonics the league's best. In limited time, newcomer Detlef Schrempf had 15 points, seven rebounds and five assists while ex-Hornet Kendall Gill had 15 points and six assists.

One weekend doesn't make a season. But in Portland they may have to make some changes in what could be the worst-shooting front line in NBA history. Chris Dudley, Buck Williams and Jerome Kersey had a 6-for-26 opener. Where's Harvey Grant?

The league's best Croatian looks to be Boston's Dino Radja, who averaged 14.5 points and 10 rebounds, leading the Celtics in rebounding both games as Boston played the Knicks close and then beat Washington.

The Knicks, undoubtedly the league's best defensive team and easily the East Conference best, are said to be talking with the 76ers about Jeff Hornacek for Anthony Mason and Greg Anthony. The move would shore up their scoring.

Classified Ad Policy

Deadline: Ads accepted by 5 p.m. Friday will appear in the following Wednesday issue. Ads will appear only once per submission. If you wish a particular ad to appear in successive issues, you must resubmit it.

Cost: Ads that do not solicit for a private business are free to students, staff and faculty. All others are charged at a rate of 10 cents per word, payable when the ad is accepted.

Personals: Ads placed in the "Personals" category are limited to one ad per advertiser per week; no more than 50 words per ad.

Libel/Taste: The Commuter will not knowingly publish material that treats individuals or groups in an unfair manner. Any advertisement judged libelous or in poor taste by the newspaper editorial staff will be rejected.

Fall Back In Style

The Santiam Room is once again offering the fine foods and service that have made it a campus favorite. The student run restaurant is located at the College Center, CC210.

Coming soon:

A Thanksgiving Celebration.
Nov. 24th
11:00am-12:30pm
In the Santiam Room.

Menu:

Roast Turkey with all the Trimmings
Pumkin Saffron Soup
Carved Roast Ham
Bread Pudding

Please Make Reservations Early
Enjoy the Season.

GET MORE
SANDWICH
FOR
YOUR
MONEY



OUNCE FOR OUNCE

TOGO'S
eatery

THERE IS NO COMPARISON
2015 NW Monroe 753-1444

Classifieds

HELP WANTED

Students needed! Earn \$2000+ monthly. Summer/holidays/full-time. World travel. Caribbean, Hawaii, Europe, Mexico. Tour Guides, Gift Shop Sales, Deck Hands, Casino Workers, etc. No experience necessary. Call 602-680-4647, Ext. Ci47

WINTER SKI RESORT JOBS. Up to \$2,000+ in salary & benefits. Ski/snowboard instructors, lift operators, wait staff, chalet staff, + other positions. Over 15,000 openings. For more information call: (206) 634-0469 ext. V6065.

ACT LIKE YOU CARE! Student Leadership is looking for people to help with World A.I.D.S. awareness week. Stop by CC 213 to sign up.

MISCELLANEOUS

93-94 Peter De Fazio scholarships. Eligible applicants are Oregon residents residing in the 4th Congressional District (Linn Co. and part of Benton), dislocated timber workers, full time students who've applied for financial aid and are successfully completed 12 credits at LBCC. Deadline: 11/19/93, applications are available at the career center.

Leslie S. Parker Scholarships: Eligible students are females who have completed at least 2 years of satisfactory course work. Deadline is 3/1/94. Additional info can be picked up at the career center.

Scholarships Available: Altrusa International of Albany is offering 2 \$750 scholarships to second year LBCC students. Students must have completed at least 45 cr. toward a two-yr. program. Detailed information and application forms are available in the career center. Deadline: Nov. 15, 1993.

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

FOR SALE

Large storage cabinet (98" tall, 34" deep, 40" wide). \$100 or offer. Also Free Bumper for 1970 Chev PU. 745-5628.

1969 Karman Ghia, new engine, brakes, and stereo. \$1500 or best offer. 451-2486.

PERSONALS

LBCC Flying Club Meeting - Nov. 18th at 2:30 pm - AHSS 210. Short class on weather and aviation. Reminder: Oregon Air Fair, Nov. 20-21 at Portland Convention Center (Displays and exhibits).

Kuhn 
Theatre
The Beverley
Hillbillies

Adults\$4.00 Fri, Sat, Sun.
Seniors\$2.50 7:00 pm
Children ..\$2.50 8:50 pm
Sat. & Sun. Matinee
2:00 & 3:50 pm
All Ages \$2.50
668 S. Main, Lebanon



In the far off distance there is a mountain.

I allow the cool, crisp autumn breeze to carry me there.

The breeze gently releases me onto the mountain among the creatures of the forest.

I look to the sky, the eagle is forming a circle above me.

The eagles shrill becomes mingled with the cry of a distance hawk.

I sense the ancient ones near. I listen closely to the wind, I hear the ancient ones voices upon the wind. The sound of their voices is reassuring.

To the left of me there is a rustling of leaves. Quietly I turn. A young doe appears. She looks at me skeptically, then some deep part of her senses that I have not come to harm anything. But that I have only come to learn from the greatest innocence of all.

I turn, from the doe who is now grazing near by, taking in all that surrounds me. I notice that everything around me is alive with colors, and animals preparing for the winter that lies ahead.

The mountain top will soon lay under a pure white blanket of snow; which will be cold to the touch and warm to the soul.

To live with one again within our surroundings often seems a far off dream..

The nations will arise again, we will live as one.

Before departing I thank the Great Spirit for allowing me such a wonderful journey and for the reassurance that all will soon become one.

Whispering Wind
(Tammy Adair)

Primal Call

The old hen plodded the chicken yard
And came to the Garden Gate.
She had rough scaly legs, but her comb was red
She was old, but it wasn't too late.

She tipped up her head and gazed at the sky
Where Winter was chasing out Fall.
The other hens sheltered out of the wind
Alert to the rooster's call.

But the old hen felt as she clucked to herself
The urge of what she must do.
She pecked all around past the break in the fence
And suddenly darted through.

She clucked and muttered as she hunted outside.
Those eggs must be laid in a nest.
The lives that she cherished must now have a home
Before she could take Winter's rest.

We caught the old hen--fool that she was
Running off there in the Fall.
In stewpot with dumplings she made a good feast
And nothing was known of her call.

By Evelyn Holden

Absentee

I whispered your name in shadows
deeper than a winter's snow-
when morning's clamor
shook sleep
from my dream dusted eyes
I found you too had fled.

The place that you make warm
lay empty-
now cold as driving rain
and here-all alone
among artifacts echoing
last night's savage-tender doings
comes again the
refracting refrain.

By Kevin Gerard Dunham

Why?

You used to stop and talk to me
now you just walk by,
That doesn't really bug me
but I would like to know why.

Have I said something to upset you,
or is it something that I've done?
Possibilities, I guess, are endless,
but I just can't think of one.

Maybe it isn't me at all,
maybe the change's in you.
or maybe you have a jealous spouse
who dictates what you do.

I know I didn't know you well,
I didn't really try.
But I really miss your friendliness
and I would like to know why.

By T.J.