

SAC announces end of discount bus token program

While bus tokens were being sold Wednesday, the Student Awareness Center (SAC) notified students purchasing tokens that Wednesday's sales would be the last.

Jerry Edgmon, SAC director, told students, "I'm out of money and the Senate has refused to give me any more funds."

But according to Dave Mahoney ASLCC treasurer and chairman of the Finance Committee, the Senate did not "refuse" to fund SAC but were unable to deal with it because Thursday's Senate meeting was cancelled due to lack of a quorum. He said that the Finance Committee, in a special meeting called Wednesday, was planning on recommending to the Senate that SAC be allocated \$300 "to see them through the week."

It was also decided in the Wednesday meeting, according to Mahoney, that the Senate vote to raise the price of bus tokens from the present 15 cents to 20 cents, "so we can break even until other funding can be found." He added that the Senate had been losing \$250 a week since the start of Winter Term for losses incurred on bus token sales.

Barry Hood, ASLCC president, described the bus token problem as "a baby that has grown too big for his britches." Hood told the TORCH bus token sales had been a pilot program from the start. "The original idea was for tokens to cost 20 cents apiece but the Student Senate voted for 15 cents a token, and we've been losing too much money," he explained.

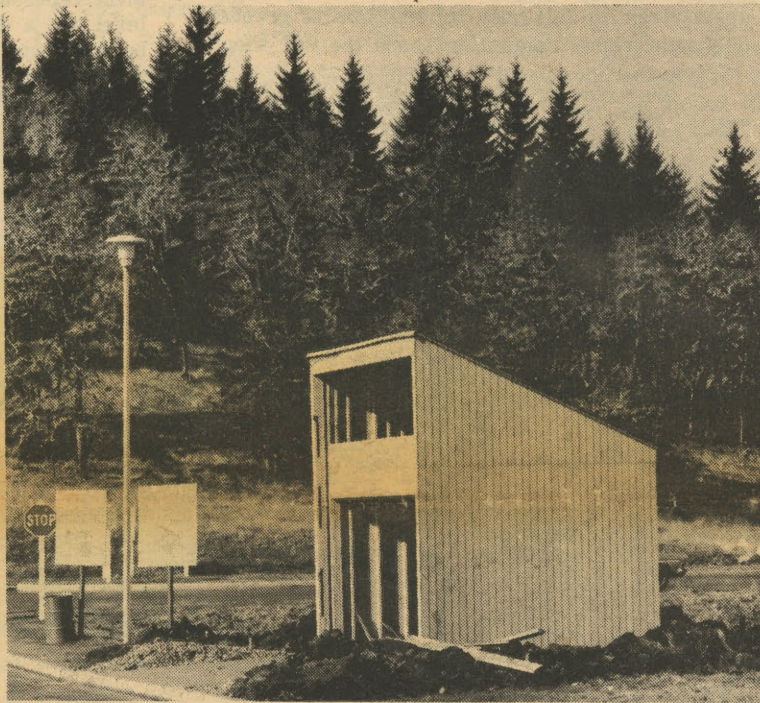
Earlier, Edgmon expressed his opinion on the Senate's action. "I agree we're losing too damn much money. For every 5,000 tokens sold, we lost \$250," he revealed. "However, I don't agree that they should have cut off the funds without a better idea to fill in with. I don't feel the Senate will approve a 20 cent token program," Edgmon speculated.

"Edgmon spent all of the SAC funds on transportation — the bus token program has been the only thing that SAC has spent money on," commented Dave Simmons, ASLCC second vice president. Simmons went on to say that housing and child care are other areas of concern that SAC should be dealing with.

When contacted later, Edgmon said, "They told me earlier in the term to go ahead and spend my budget for tokens and that they would reimburse me." He further stated, "I don't feel the service to the students has slipped either. There's no way those people (Senate) can say we haven't done our job — they never come in here to see what we are doing... as for housing and child care, we're planning a new child care center in Springfield and we are also negotiating with owners of apart-

ment houses around the area to rent only to LCC students," he emphasized.

Hood stated that he has appointed a "Transportation Commission" to deal with the bus token program, ride-stop shelters, car pools, bike trails, and other transportation problems. Hood said this commission has immediate authority and will incorporate SAC's ideas with its own to combat the problem.



The newest construction at LCC is the hitchhike shelter, going up at the West entrance to the school. The construction is a result of a Board of Education meeting in December, which allocated \$5,000 dollars for the shelters. (Photo by Mark Rahm)

Refund policy ruled ambiguous

"Sure I'm happy — but there was really nothing else they could do." This was the comment of LCC student Sandi Shaw, who learned Monday she had won her case before the Academic Council regarding her ski class fee which was withheld by the P.E. department.

Ms. Shaw had dropped the class offered by the P.E. Dept. earlier this term, only to discover the entire fee of \$75 was non-refundable. When contacted at that time, Ms. Shaw said the information sheet the P.E. Dept. handed out led her to believe only \$15 of the total sum could not be refunded. She then took her case before the Academic Council.

The Academic Council met Monday to deliberate the case and ruled in Ms. Shaw's favor. According to Jay Marston, vice-president of the Council, it was decided the ski class syllabus was ambiguous. "Hopefully this won't happen again," Marston said, "and to insure that it doesn't, classes asking fees of this nature will be required to be more explicit."

In other business, the Academic Council ruled on a petition that has been circulated which demanded a special election to ratify a new ASLCC executive cabinet and documents. It also stated that the petition would be presented to the Academic Council for approval.

In a memorandum issued by Marston, the Council said they would not become involved in ASLCC matters because, "In keeping with the opinion of the College attorney regarding the involvement of the Academic Council in ASLCC matters, it is the decision of the Academic Council that it would not be appropriate for this body to conduct or supervise any ASLCC elections."

File 13: A new column which will appear each week in the TORCH. This column is designed to answer any questions students may have about LCC, and if necessary, to investigate into any problems students might encounter on campus. Please submit your typed material to the LCC TORCH, second floor of the Center building.

Hops fills Associate Dean post

Joyce Hops, LCC psychology instructor, became the first woman in LCC history to fill an administrative position, with her appointment as LCC's new Associate Dean of Instruction, which was announced Wednesday by LCC President Eldon Schafer.

The position was opened during an administration reorganization by Schafer last fall, when former Dean of Instruction Lewis Case and former Associate Dean Gerald Rasmussen filled new slots created when Marston Morgant took

a leave of absence from his Institutional Planning and Research post. Case was named to a newly created planning deanship and Rasmussen was named as the Dean of Instruction. The shuffle left the office of the Associate Dean open.

President Schafer explained Friday that applications for the associate deanship were encouraged from the college community and the LCC staff. "I was very pleased to see that the Screening Committee decided there were qualified people inside the college and chose Joyce Hops," Schafer said.

He also said that Ms. Hops' instructional qualifications for the position include a doctorate in education, from the University of British Columbia, her teaching experience in psychology at LCC since 1969, and her coordination of the Cooperative Work Experience (CWE) program for three years. In addition, Ms. Hops has conducted field experience supervision in education, psychology and sociology in cooperation with several community schools and agencies, including the department of Public Welfare and Children's Services. She is also the chairperson for LCC's one year long Committee of Self-study for Accreditation (a committee preparing documents for LCC's obligatory examination next year by the North Central Association, the body which evaluates university and college programs for approval as an accredited institution.)

Ms. Hops' appointment is subject to approval by the LCC Board of Education at its Feb. 13 meeting, and her salary as Associate Dean will be \$19,833. At present, she is receiving \$16,466 on a nine month teaching contract but the new position will put her on a twelve month contract and move her up to the tenth step in the school



wage scale.

Ms. Hops is actively interested in the status of women in our society she said Friday. "I need a challenge at this point in my career," she said, and went on to say that she has always been

aware of the difference in the way women were treated in the job market. When she applied for a teaching position after leaving college several years ago in Vancouver, Canada, she was faced squarely with the problem: "In the Vancouver district they offered me less than they would offer a man with my same qualifications so I went to another district, Burnaby, where they paid women equally and I taught there for several years," she said.

She emphasized, however, that while she has instructional qualifications for the Associate Dean position, she does feel she lacks some administrative experience. She said her background in Cooperative Work Experience supervision has given her some degree of administrative experience — "I feel I have learned much from Cooperative Field Experience about the community and public relations and that should add to the teaching qualifications." (Schafer said in an earlier interview that her public relations experience would be of value in the job). Ms. Hops said she has been told by Dean Rasmussen that she may continue to teach one Human Development class, which contains 18 students, but the rest of her work experience seminars and supervision will be given to George Alvergue. Alvergue, also a Social Science instructor, assumed responsibility for the seminars and supervision in the educational field of the cooperative work experience program last year. She had reduced her teaching load at that time to take the position on the self-study steering committee.

"I hope I can continue to teach at least one class, I want to be out there with the students," she said. "I'm excited about becoming a model (especially at LCC) for other women who are hesitant about coming back to school. It's fearful for women to start moving out of the home to try something new. I remember how I felt as a new student at the University of Toronto (where she received her master of education degree)," she said.

Jan Brandstrom, Science Department counselor and an active member of the staff Status of Women Committee, said "Joyce Hops is well loved by everyone in the Social Science Department. She has made many friends on the campus and in the community. Her appointment to this administrative position is a big step forward for the upward-mobility for women and Affirmative Action which advocate training and advancement for women and minorities in the job market and encourages them to advance equally with men." Ms. Brandstrom added, "I hope this appointment is just the first step on this campus for new opportunities for women."



WEEKLY SPECIAL

Grim News For GOP

by Jack Anderson

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WASHINGTON--Politics is an uncertain science. But our own political soundings indicate that the Republicans may be virtually wiped out at the polls this year.

Even Republican veterans, like Sen. Barry Goldwater, are predicting that Watergate will cost the party a 10 per cent vote drop in November. The only way the voters can register a protest against President Nixon is to vote against the Republican candidates for Congress.

But the greatest threat to the GOP is the economic outlook. Food costs shot up 19 per cent last year. Fuel costs skyrocketed 20 per cent. Interest rates hit new heights, with banks charging 10 to 15 per cent. And prices are expected to continue to soar this year.

The oil shortage has forced layoffs in the airline, automobile, petrochemical and tourist industries. This has caused a chain reaction, which could boost unemployment to seven per cent this year. It also means less overtime for those who keep their jobs.

The inevitable result will be a drop in personal income, a pinch in purchasing power and a cutback in purchases. All these factors add up to a recession and inflation, incredibly, at the same time.

Already, the AFL-CIO is gearing up to take out its vengeance upon Republican candidates. The polls indicate that nonunion workers also trust the Democrats more than the Republicans with their economic welfare. The suspicion is spreading that Republican policies protect the profits of the corporations and the banks, while neglecting the people who work for a living.

This attitude may be unfair, but it is grim news for the GOP.

Famine Forecast: The world faces a critical fertilizer shortage, which could bring famine to the underdeveloped countries. Such

nations as Bangladesh, India, the Philippines and South Vietnam need huge amounts of chemical fertilizers to grow the miracle grains, which have saved their impoverished people from starvation.

The problem is that chemical fertilizers are made from oil and gas. The oil squeeze has left the underdeveloped countries desperately short of fertilizer to nourish their miracle grains.

The United States foresaw the problem six months ago and began trying to raise 640,000 tons of fertilizer through the foreign aid program. But only 110,000 tons could be found--scarcely one-sixth of the anticipated need.

The United States itself cut back on fertilizer exports so its own farmers would have enough fertilizer to assure a good harvest. Other exporters, such as Japan, have also reduced fertilizer production to save on oil.

The result will be serious crop shortages next harvest. In the past, the hungry nations have been able to turn to the United States for food. But the U.S. granaries have been drained so low that Russia has offered to ship grain to the United States to tide us over until the next harvest.

Meanwhile, the ominous outlook is for widespread famine.

No Shortage Underground: If our mail is any indication, the oil shortage is the biggest problem on the minds of the American people. They want to know whether there is a real shortage or whether the oil crisis was contrived by the industry to push up prices.

To find the answer, we have developed sources inside the executive suites of the big oil companies. I have had access to some of their secret corporate papers. Here's what we have learned:

There is no oil shortage--under the ground--in the United States. More than 36 billion barrels are ready to be pumped out. But this is just the cream of the oil reservoirs. Another estimated 150 billion barrels are saturated in the sands and clays.

To extract this oil would require costly technologies which the oil companies have neglected. They have found it cheaper to develop foreign oil fields. They have spent an absolute minimum on research for ways to remove producible oil from the oil sands.

But now, foreign governments are threatening to take over the overseas oil fields. The secret corporate papers show that the oil barons, therefore, conspired to increase prices. They hoped to raise capital to reactivate their abandoned American wells and to get out the oil slush.

They also need more money to build refineries. They must build 60 new refineries over the next 10 years to catch up with U.S. needs.

(Continued on Page 3)

Collective effort

Students working together towards a united cause have the potential of insuring that present and future student bodies will enjoy representative education. But if the student body remains fragmented and totally lacking in concrete, articulate leadership, the quality of education will continue to slip as it has in the past.

The recent investigation conducted by the Oregon Student Public Interest Research Group (OSPIRG) has indirectly benefited several LCC students. OSPIRG's investigation concerned some questionable business practices and policies that ASH Corporation (builders and owners of various student housing projects around the state including LCC's Ashlane Apartments) have been operating under.

For two years LCC students living at the ASH complex have, on an individual basis, filed formal complaints to no avail. But, since OSPIRG made its report public, the ASH management now seems more than willing to improve the situation. This serves as just one example of what a united student group can achieve as opposed to a fragmented few.

The recent formation of a student rights commission serves as a positive step in the right direction. However, neither Peter Hale (commission chairman) nor the commission itself should be viewed as a messiah. Student leaders should not allow themselves to fall prey to delusions of grandeur. A student rights committee needs the full support

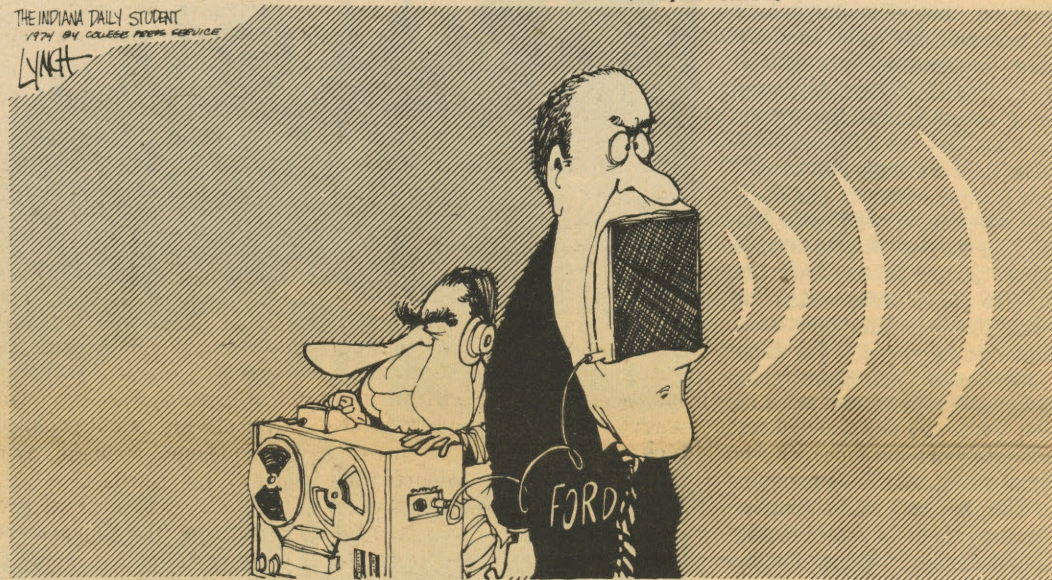
Editorials

of all student leaders, and students, and should not be used as a convenient escape from responsibilities demanded of elected leaders. Passing out campus policy and drafting a student bill of rights are important but this is only a start.

Departmental Senators?

The present structure of student government has been questioned and a few people have advanced new structures, some of which have merit and are well thought out. The present structure of government at LCC is adequate but only if the individuals live up to the responsibilities required by their offices -- for instance, the departmental senators do not, in reality, represent their respective departments. These senators are not required by the ASLCC Senate to notify their respective departments and establish a communication, nor are they required to attend all departmental faculty meetings. If these senators were to attend these meetings, then the necessary student input could be established. Just a couple hours a week are needed to insure students representation. These senators could set up a table within their respective departments -- if for no other reason than to hear students' ideas and needs. If the ASLCC was to establish a policy that would insure each department representation on both a student government level and a departmental level then students would be truly represented.

THE INDIANA DAILY STUDENT
1974 BY COLLEGE NEWS SERVICE
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I FIRMLY BELIEVE THAT THERE ARE NO VALID GROUNDS FOR IMPEACHMENT -- I FIRMLY BELIEVE THAT THERE ARE NO VALID...

The innocent bystander

Pity Our Poor Oil Companies

by Art Hoppe

The end of our beloved free enterprise system began when the oil companies made a desperate attempt to change their image.

Hitherto, through glowing annual reports, full-page ads and sumptuous office buildings, they had strived to impress one and all with their wealth and success. But now, under investigation by a dozen Congressional committees, they panicked and drastically revised their tactics.

Typical was the scene in the Board Room of The Surefire Oil Conglomerate, Inc., as Chairman Earl Wells directed frantic preparations for an inspection by Congressmen.

Wells: All right, you men with the sandpaper, keep fraying that carpet. Now let's tape the newspapers over those windows you just broke. Saw a leg off that rickety card table. It looks too sturdy. Is that trained mouse ready to stagger in and pretend to drop dead from starvation?

Aide: Yes, sir. And here's the proof of that full page ad we took in the New York Times asking them to include us in their 100 Neediest Families this year.

Wells: Good. I see you got the crystal chandeliers down. Okay, light the candle stump. And can't you turn down the heat? It must be 52 in here.

Aide: Excuse me, sir. Congressman Bagley Boodle is here.

Wells: Show him in. Ah, Mr. Congressman! I was afraid you'd get here ahead of me. The patch on my bicycle tire ruptured again.

Boodle: Look here, Mr. Wells, I understand your annual profits jumped 72.3 per cent last year due to the oil shortage.

Wells: Yes and it was a godsend. With the extra little bit of money we've been able to double

the ration of breadcrumbs that we're so grateful for at our weekly Board luncheons.

Boodle (frowning): You consider the oil shortage a godsend, Mr. Wells?

Wells: Oh, no, sir. While we executives of Surefire have never been able to afford cars, of course, we deplore the inconvenience to the wealthy motoring public. I just meant that if we made a little bit more money, I could some day afford an operation for my son, Tiny Tim, so that he might walk again.

Boodle (wiping a tear from his eye): I'm sorry, Mr. Wells. I didn't realize...

Wells: Oh, that's all right, sir. No one understands us poor oil companies. You see, we're using the little bit of money we've made from the oil shortage to go find lots of oil for the rich motoring public so there won't be an oil shortage -- even though not having an oil shortage will make us desperately poor again.

Boodle (sniffing): Your noble sacrifice shouldn't go unrewarded, Mr. Wells. Please accept twenty offshore drilling leases, three pipelines, two depletion allowances and a quarter for a cup of coffee.

The trouble with the oil companies' poorer-than-thou campaign was not that it failed but that it succeeded too well. Public sympathy was aroused. "Bundles for Exxon" and "Baskets for Mobile" brigades were organized.

But while the companies won the public's sympathy, it lost their confidence. Who, after all, would invest a plug nickel in foundering concerns like these? So the Government had to take them over when they all went bankrupt.

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All correspondence should be typed or printed, double-spaced and signed by the writer. Mail or bring all correspondence to: TORCH, Center 206, Lane Community College, 4000 East 30th Avenue, Eugene, Oregon 97405; Telephone 747-4501, Ext. 234.

Court orders Pot reclassification

(CPS)--The US Court of Appeals in Washington DC handed down a ruling January 15 ordering the Drug Administration Agency (DAA) to institute "rule-making procedures" to determine if marijuana should be reclassified within the dangerous drug schedules, or removed from the dangerous substance list altogether.

Currently, marijuana is listed on Schedule I of the dangerous substances list, thereby classifying it with heroin. The National Organization for the Reform of Marijuana Laws (NORML) filed the suit which resulted in the court order to the DAA to look into marijuana.

NORML's suit developed after the group petitioned the now-

defunct Bureau of Narcotics and Dangerous Drugs in 1972 to remove pot from Schedule I on the basis of studies by the National Marijuana Commission and HEW. The Narcotics Bureau replied that it was unable to reconsider the status of marijuana because of "treaty obligations," and NORML filed suit in federal court.

When the NORML suit was heard, government lawyers built their case on the assertion that an international agreement ratified by the US Senate nine years ago (the "Single Convention Treaty of 1961") prohibited the US from reclassifying marijuana. The Appeals Court ruled that the treaty does not prohibit a reclassification, and ordered the DAA to

accept NORML's petition and investigate the status of the weed.

According to NORML attorney Peter Meyers, there is no indication of when the DAA will hold hearings, but he added "We hope it's as soon as possible. If marijuana is totally removed from the dangerous drug schedules, it would throw into serious doubt the penalties for marijuana."

Chicano class slated

The Chicanos' struggle against discrimination in many facets of Anglo-American society is the main topic of discussion in the new class, "Contemporary Chicano Perspectives," according to instructor Emmanuel Pacheco. Pacheco said that society forces many Chicanos to buy its values and suppress their own culture. "Also," he said, "Chicanos are at the bottom of the list in education, because of racism in American schools. This is made clearly evident by the fact that many schools in areas where there are a large number of Chicanos, offer no bi-lingual classes."

He hopes that through this class, the student will learn of the "grievances and frustrations of a minority people of seven or eight million." Also, he hopes that the student will learn and come to appreciate "the rich cultural heritage which Chicanos have proudly guarded for so many years, despite Anglo-American efforts at acculturation."

Pacheco said the class will cover the historical perspective of the Chicanos' struggle, as well as answer the question, "Who is the Chicano?" The social problems confronting the Chicano, such as job discrimination, will also be discussed.

English tutoring open to students

The LCC Language Arts Department tutorial program stresses individuality and freedom as its foundation in attempting to solve student writing woes. Open to anyone with any sort of writing difficulty, the tutoring program is offered free of charge to all LCC students.

Conceived by two Language Arts instructors, Art Tegger and Karen Lansdowne, as an alternative and

tion, continuity, and personal style so that a student may crystallize his own thoughts into a coherent statement.

Currently, just a dozen or so are making use of the tutoring service, yet in sharing a problem with a peer, many of the barriers to comprehension that existed in the classroom are minimized and dealt with step-by-step at the student's own pace. The results of such a program are the product of two people sitting down "for as long and as many times as it takes" to solve a particular problem. The office--the Student's English Workshop--is in the Tutoring Office on the fourth floor of the Cetner Building. It is open from 8 a.m. to 4 p.m.



(Photo by Mark Rahm)

In addition to formal instruction, the tutorial program operates solely on a one-to-one relationship between the student and tutor. The tutors are WorkStudy students who are majoring in the language arts who have requested job assignments as tutors.

To overcome the stigma often associated with inability to express ideas, the tutors strive to deflate the imposing supposition that writing is war. The tutors give assistance in spelling and grammar, and proofreading a theme or story. The focus of each individual session is upon developing idea forma-

Communication sought by Vets

Nina Page, LCC Vets Club president, feels "the more personal the communication we can get with the veterans, the more we can help them."

Ms. Page, who was an Army dental technician explained that the Vets Club would like to contact every veteran enrolled at LCC by letter to let them know what the Vets Club is doing for them. She also hopes more veterans on campus will attend Thursday afternoon Vets Club meetings and share their views and ideas.

The Vets Club has an emergency loan fund available for veterans needing emergency financing of up to \$50. The loan is made available through the Veterans Affairs Office, second floor, Center Building.

Anderson... (continued from page 2)

Meanwhile, there is no oil shortage in the United States. But there is a definite shortage of refined petroleum products.

More Miracles Needed: The amazing Henry Kissinger has defused the Middle East crisis. Israeli troops are pulling out of their bridgehead on the Egyptian side of the Suez Canal. Egypt's President Anwar Sadat has called upon his Arab allies to lift the oil embargo. Arabs and Israelis are preparing for serious peace negotiations at Geneva.

Yet the secret intelligence reports describe some ominous undercurrents.

Saudi Arabia's King Faisal is reported to be balking at resuming oil shipments to the United States. He is a stubborn old monarch who still insists his public demands be met. These terms, including the release of Jerusalem to the Arabs, are unrealistic. But his more moderate oil minister, Ahmed Zaki

Yamani, is having trouble persuading him.

In Syria, President Hafez al-Assad remains in a militant mood. He has been quoted in the intelligence reports as denouncing his Egyptian allies for dealing with the Israelis. He has even threatened to resume the fighting, although this is taken as bravado.

In Israel, the militants are also causing trouble. They have accused Prime Minister Golda Meir's government of buckling under Kissinger's pressure and abandoning military positions vital to Israel's survival. The pressure from the militants has made it difficult for the Israeli diplomats to make the concessions that will be necessary to obtain a permanent peace.

The intelligence reports indicate, in other words, that Kissinger will have to work still more miracles to bring peace to the Middle East.

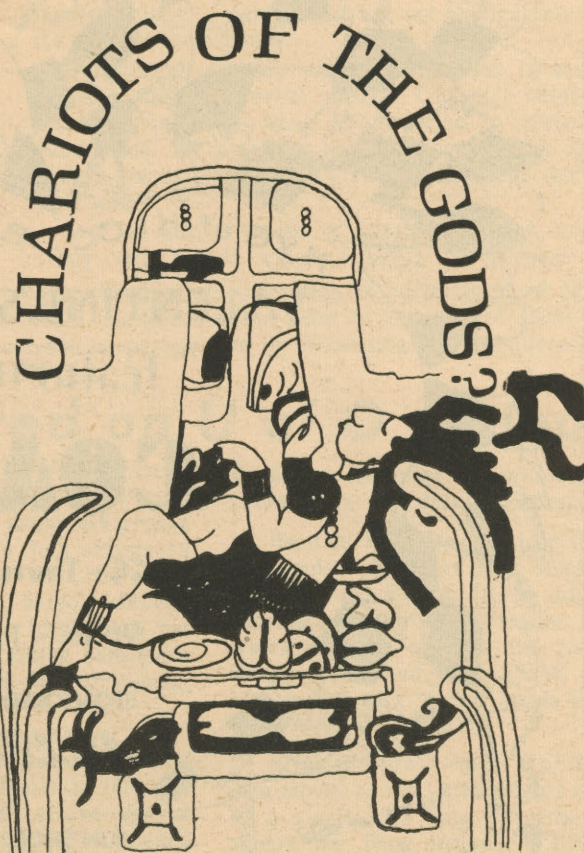


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"Band on the Run" — Paul McCartney

Review by Randy Chase

Way back in December of '68 the Beatles released what was to be their last album — LET IT BE — amid daily rumors that the Liverpool Foursome were finally going their separate ways. And in February of '69 McCartney confirmed the rumors by releasing MCCARTNEY, his first solo LP.

It's been a long time since we last had an album quite like these "old" Beatle releases. That was a hell of a long time ago, and things just haven't been the same since. . .

Through five albums now I've followed McCartney. Through homemade, and consequently sort of empty, MCCARTNEY. Through the ambitiously over-produced RAM. Even through the likes of "Some People Never Know" and "I Am Your Singer" I tried to notice only "Bip Bop" and thus managed to feel not quite so badly about shelling out the money for WINGS WILD LIFE. And yes, I even got through RED ROSE SPEEDWAY the day it came out.

Fortunately, along the way, paul (small p) always manages to offer us a few cuts that were good enough to remind us of just how good Paul (Big P) was before . . . but this did little more than to wet our thirst for THE Paul McCartney that consistently wrote things like "Hey Jude," "Get Back," "Yesterday," "Rocky Raccoon" and I could keep going on and on for pages.

At any rate, I'd always thought that there was enough really good material lost among the first four albums to come up with one really amazing LP. And, just as I was thinkin' this, out comes BAND ON THE RUN . . . undoubtedly the best thing Paul's done since he set out on his own (and maybe only equalled by Lennon's first, PLASTIC ONO BAND, as far as the collected works of the four solo artists go).

BAND ON THE RUN has to be THE Album of the Year . . . whether you consider it a '73 or a '74 release!

With BAND ON THE RUN, Paul has pulled together the collected strengths from everything he's done on his own and more than redeemed his mistakes of the past. It's all here: the nice acoustic rhythm; the always just perfectly present bass; the unbelievably tight production that has long been the trademark of both John and Paul — except for Paul's WILD LIFE and John's SOMETIME IN NEW YORK CITY — the piano comin' in beautifully, but not so much that it starts gettin' in the way.

The title song, "Band on the Run," serves as an excellent opening track. McCartney communicates the frustration of the Paul/The Beatle vs. Paul McCartney hassles through what are probably his best lyrics of the last five years. "Well the night was falling/as the desert world began to settle down/in the town they're searching for us everywhere/but we never will be found/band on the run. . ."

Its followed by "Jet" — which moves nicely and features some exceptional McCartney vocals; and by "Bluebird" which sounds like it would have fit in nicely on RED ROSE SPEEDWAY.

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"Celebration" - strong

Review by Ed Barrett

Tom Jones' and Harvey Schmidt's "Celebration," a production of the LCC Department of Performing Arts, is a strong piece of theater.

Although certain aspects of the drama inevitably come off better than others, "Celebration" retains enough clarity in its presentation to make it a good evening's entertainment.

The plot revolves around the simplest of boy/girl relationships. Angel and the Orphan are the Romeo and Juliet of "Celebration." Potemkin and Mr. Rich serve as their individual temptors, striving to pull them apart from the outset. The Orphan and Mr. Rich are brought together by the wily Potemkin, who is hired by Rich for the purpose of regaining his lost childhood innocence. Having been entirely devoted to the pursuit of material goals throughout his adult life, Rich has become insensitive to the real world around him. Contending that the world has nothing left to offer him, he seeks out Potemkin to aid him in his search for his lost youth. The Orphan, on the other hand, seeks only to regain the lost garden of his former orphanage, now owned by Mr. Rich. In the midst of this conflict stands Angel, who becomes the spoils rewarded to the victor in the ensuing rivalry.

I find I have to quibble, however, with the producer-director, Ed Ragozzino, over the sheer weight of the pageantry involved in this production. For a three

hour presentation, the utilization of overly abundant splendor, both in costumes and in orchestration, detracts more than it adds to the production. The spectacular does indeed border on the gaudy in the first act, for in drawing out the contrasting characters of the Orphan and Mr. Rich, "the richest man in the western world," the credibility of the characterization is strained. "Celebration" is not a Restoration comedy, it is a musical. As such, there seems little point in over-emphasizing the visual details when that emphasis is already provided by the music and dialogue. Had this been placed in better perspective with the other elements of musical drama, perhaps not quite as much weight would have been attached to it.

In order to develop individualized character they must be drawn larger than life to convey their essential qualities. Mr. Rich and the Orphan as dramatic characters have this essence bestowed upon them by the playwright before the opening curtain is drawn through their stereotypical roles. They are further delineated by what the audience learns throughout both acts from the chorus and from the other characters. Mr. Rich is bored and trapped by his wealth and is symbolized as a "leafless tree." The Orphan on the other hand is imagined as a garden. As characterizations on the stage, these images highlight one of the recurring themes throughout the presentation — that of age versus youth. As a theme it is important but as far as characterization goes it is

McCartney at his best

The frustration theme is found again, this time in "Mrs. O'Leary's Burnt Steak," with the lines: "What's the use of worrying/what's the use of hurrying (no use) what's the use of anything?"

And then there's "Let Me Roll It." An unbelievably fine song, built around a steady bass, a Lennon-like lead cutting in, topped off with an unmistakably John Lennon-type vocal from Paul. This cut really makes you stop and think about how good they'd sound harmonizing again . . . just has to be one of THE best post-Beatle songs yet.

And then, as if that wasn't already more than most of us expected, we still have the whole second side yet to enjoy.

"Mamunia" comes across very well — a strong guiding bass, good acoustic rhythm, tight percussion used sparingly, and a McCartney vocal that sounds better every time you hear it. "No Words" sounds a bit like an old Beatles song, but I can't quite decide just what. (Any ideas?) Anyway, it's nice.

And then there's "Helen Wheels," the perfect AM cut; moves nicely, and sounds familiar, which seems to be the main criteria for the top forty hit. (Remember how "Get Back" sounded familiar even the first time you heard it?) "Helen Wheels" is a really good song to turn up loud while you're ravin' along — if you happen to be one of the few still driving.

"Picasso's Last Words" (Drink to Me) again uses the bass and acoustic sound that brings back memories of those albums from way back there. Again the really tight percussion. And McCartney again displays his ability to use tempo changes to develop a simple song into a really beautiful work.

And, to bring BAND ON THE RUN to a close, we get a taste of the Paul (Big P again) that could always rock with the best of 'em. (Remember "Kansas City" and "Long Tall Sally?" Yeah, I know they're poor examples 'cause he didn't write either of them, but they were — and still are — damned good songs.) Anyway, "Nineteen Hundred and Eighty-Five" gives us Paul rockin' as only Paul can. ("Shake it . . . baby don't break it.") The vocal is one of his best. And appropriately enough, the song breaks into a final round of " . . . the band on the run. . ."

BAND ON THE RUN is the first album since the Beatles' break-up that comes close to capturing that-almost-mystical-sort-of-sound that was always there, but that we haven't heard or so long. Well, Paul is back; and if he has to keep "running" to produce an album like this, I for one hope he keeps right on runnin' — BAND ON THE RUN is one of the most impressive albums to be released in a long time.

Just in case you haven't already read it somewhere, heard it from someone else, or figured it out yourself, the people on the cover are: James Coburn, Christopher Lee, Michael Parkinson, (the last two British actors, more-or-less) Clement Freud (grandson of dear old Sigmund, and you might recognize him from those middle-of-the-night-talk-shows), Kenny Lynch, (anyone know him?), John Conteh (a Liverpool pugilist), Paul, Linda, and Denny Laine (the only leftover Wing, other than Linda and Paul.)

Long theater

utilization of overly in costumes and in more than it adds. Spectacular does gaudy in the first but the contrasting man and Mr. Rich, the western world," characterization is is not a Restora-musical. As such, it in over-emphasizes when that emided by the music has been placed in th the other elea, perhaps not quite have been attached

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not. An entire list of all the different descriptive adjectives of both characters is unnecessary. What is conveyed by the play-wright and composer is enough. Further refining and elaborating by those involved is largely superfluous, for the characters are not really characters at all but rather symbols.

Individually, I could find very little fault with the cast's performance. The larger-than-life roles of each of the central figures was handled with both expertise and finesse. Musically, their efforts matched their acting. Voice projection and control was perfection itself. Potempkin (Steve Boergadine) Angel (Roxy Thomas) and Mr. Rich (Wayne Ballantine) were consistently strong vocal entities. Steve Boergadine handled his role as Potempkin with a good sense of comic balance and ingenuity. His timing and stage presence were of the highest caliber and were invaluable to the entire production.

Roxy Thomas (Angel) in her role as the fallen Angel resurrected was also very good. Her delivery was great theater, strong and assertive throughout the entire show and a delight to watch. Cast perfectly for her part, Roxy was Angel and Angel was Roxy. No discrepancy existed between the stage role and the portrayal, in spite of the fact that Angel is a satirical character. As a stage person, accentuating the satire, Roxy Thomas lives up to the part completely, breathing life

(Continued on back page)

Artist renders Watergate motif

Review by Harold Hoy

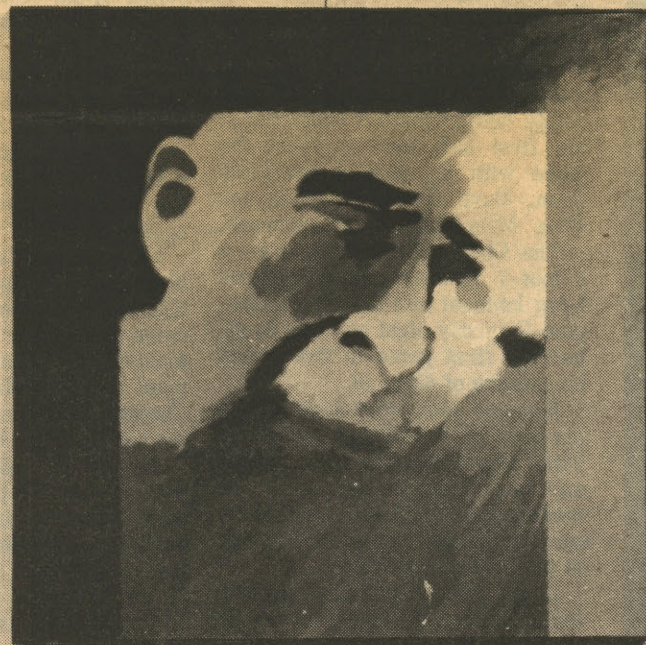
(Editor's Note: Harold Hoy is the LCC Gallery Director and an Assistant Professor in the Art and Applied Design Department at LCC).

"National Security and Other Legends" is the title of the current exhibition at the Art and Applied Design Department of LCC. The exhibition is of recent paintings and drawings by Tom Cappuccio, an assistant professor of art at the University of Oregon.

Cappuccio's work presents interesting and peculiar situations and feelings. His images, which are derived from televised sequences and newspaper photographs of the Watergate Hearings, on one level provoke feelings of disgust, fear and repulsion. It is possible for one to view his paintings on the level of television and newspapers which gives these paintings a "mass media" quality. At times this quality demands my attention and at other times it becomes unbearable and turns me away. There are instances when the images in the work perhaps due to constant repetition in the mass media, become banal, devoid of meaning. This banality of the images is not necessarily an undesirable aspect but can be a powerful tool as shown in Andy Warhol's work.

His work in this respect bears a likeness to Warhol's paintings of Campbell soup cans, electric chairs, Marilyn Monroe, etc: Cappuccio's images are public, yet because of their context as painting or art, the images become personal or private. As in Warhol, we can recognize the image but we are puzzled by its presentation in the context of art. Cappuccio's work seems to imply that in the future these images of the Watergate personalities may become "Pop" images, much like those in Warhol's work. We can perhaps in the future perceive Richard Nixon, H.R. Haldemann, John Erlichman, or John Mitchell as we might perceive Marilyn Monroe, and the Campbell Soup can.

Although similar to Warhol's work on that level, Cappuccio's work is to another extreme of Warhol's work in other qualities. Unlike Warhol's commercially produced art, Cappuccio attempts to be very personal and perhaps traditional in his approach. He attempts to state his presence, his actions,



TOM CAPPUCCIO: "What's Going On" or "Whatever Happened to John Mitchell?" (Photo by Mark Rahm)

Van Morrison to be featured on U of O campus

Three concerts, booked for this weekend and the next, are being offered by the EMU Cultural Forum. Feb. 7 brings to the stage Albert Collins, and Will Spires will be featured Feb. 8. McArthur Court will also host Van Morrison in concert Feb. 14.

Albert Collins, a Texas bluesman, will perform in concert on Thursday, Feb. 7 in the EMU Ballroom. Collins plays an electric guitar and is accompanied by a small back-up band.

Performing with Collins will be the Harold Bradford Trio, a local jazz group. The concert will begin at 8 p.m. and tickets are on sale now for \$2.00.

As a special bonus, anyone attending the Collins Concert and saving their ticket stub will be admitted to a Folk Concert featuring Will Spires and "Pop" Powers on the next evening, Friday, Feb. 8 for 50¢, a one-half reduction of the regular admission.

Will Spires, a traditional singer and

instrumentalist, will be the featured artist of a folk music concert on Friday, Feb. 8. Spires has played with many folk groups and recorded with such folk artists as Mike Seeger and Kenny Hall. He plays guitar, fiddle, mandolin, banjo, and concertina. His material is traditional, but international in flavor, taking selections from American, British, Mediterranean, and Swedish sources.

Performing with Spires will be "Pop" Powers, an eighty-three year old fiddler. Powers was born in Texas in 1891 and began playing the fiddle at the age of seven, improvising on the hand-fashioned cigar box variety. Later, as a young man, he was a Texas law enforcement officer. He now gives fiddle lessons in Eugene.

The concert will be held in the EMU Ballroom and will begin at 8 p.m. Tickets will be sold at the door for \$1.00, children 50¢.

Van Morrison and the Caledonia Soul

his "handwriting" onto the surface of the painting. The surface of his paintings have a "soft brushed" atmospheric look although less so than his older work. This soft, tantalizing surface goes well with his sense of value and color.

The strongest painting in the show is the painting titled "What's Going On" or "Whatever Happened to John Mitchell?" The quality of a work being inviting and tantalizing and at the same time the image being repulsive and uninviting seems to be strongest in this work. Cappuccio's use of color and surfaces almost seduces your senses but you are rudely awakened and jolted by the image.

The painting titled "And Now What" has an interesting snapshot quality. The figures in the painting seem to have an intimate close-up of space that one finds in a snapshot. The figures are treated as abstracted shapes which give the figures an interesting relationship to the other shapes in the composition. The elusive figure on the left emerges out of the background reminiscent of Eduard Vuillard's work. Unlike the painting previously described, the color of this painting seems to be based on close values as in some of Cappuccio's earlier paintings.

Although dealing with serious political subject matter, Cappuccio seems to have retained a certain objective perspective and a sense of humor. The painting titled, "I think, Therefore I Am the President, I Think" or "Will I ever Make It to Mt. Rushmore" is a good example of his outlook towards the subject matter. This painting is a visual joke depicting President Nixon as heads on Mt. Rushmore. Another painting showing two suspicious appearing men shaking hands is titled "Let's Make a Deal." A painting titled "Obscure, Don't Clarify" or "Let me Make It Perfectly Clear" is an attempt to develop a painting from the words and calligraphy of a sentence. This painting was the weakest work in the show, although I think his idea has potential. Cappuccio didn't resolve the problem of developing an interesting composition from the use of the words as abstracted shapes. The color of this particular painting seems to lack the sense of belonging to the composition. Aside from these aspects, the idea was certainly interesting and humorous.

Cappuccio said that he arrived at the idea of developing a show based on Watergate about a year ago. He said it has taken approximately a year to realize the show, consisting of five large paintings and fourteen drawings. He also said that it was interesting for him to think of developing an entire show based on a single theme or concept. The following excerpt was written by Cappuccio in reference to the exhibition:

The current events are such that they are not pertinent for today only. They have been in relationship to our changing institutions and the effect of these changes on the society in general and on the individual in particular which prompted me to create visual works (paintings-drawings) which reflect but not particularly mirror the present atmosphere.

It is difficult to say visually what can be easily expressed, through verbal means. I haven't attempted to translate in paint what is germane to verbal communication. My paintings and drawings at this time are purely experiments in an area which I haven't dealt with before.

So it is with a sense of serious concern, as well as irony and humor which I began the present work.

Tom Cappuccio's exhibition is certainly about the present. I would recommend the show to anyone who wants a new and refreshing perspective on Watergate and the current political situation.

Orchestra featuring Dorothy Morrison will perform in concert Thursday, Feb. 14.

Born in Ireland, Morrison first came to popular notice as lead singer with a group called THEM. In the mid-sixties, Morrison wrote a song called "Gloria" which became one of the anthems of 1960's rock and roll. THEM also had hit singles with "Here Comes the Night" and "Mystic Eyes."

After the break-up of THEM in 1966, Van moved to the United States and signed as a single with Bang Records. His first album for Bang included "Brown Eyed Girl" and the classic "T.B. Sheets" which has just been re-released.

In 1968 Morrison signed with Warner Brothers and released "Astral Weeks."

The 9 p.m. concert will be held in McArthur Court. Tickets, \$3, \$3.50, \$4, and \$4.50 will go on sale Feb. 6 at the EMU Main Desk, Sun Shop and Chrystal-ship.

Grapplers win fifth straight

Coach Bob Creed's Titan wrestling team came through again over the weekend, taking a hard-fought 27 to 22 decision over Central Oregon Community College (COCC) Saturday. The win was the fifth in a row of a 6 and 1 win-loss season.

Central Oregon won the first three matches to jump into a 12-0 lead. But, then Lane's Dan Nugent turned things around with a second period default over COCC's Steve Greer in the 142 pound category.

From then on, Lane was only to lose two matches Steve Huffman dropped an 8 to 3 decision, and Ben Jones lost by a fall in the second round.

Arlen Rexious, at 150 pounds, and Murray Booth, in the Heavy-weight class, were both awarded forfeits. It was Booth's win by forfeit that broke a 21 to 21 deadlock and sent the Titans to victory.

Next weekend marks the windup of the conference wrestling season as the Titans entertain Chemeketa at 7:30 p.m. Saturday the Lane team will travel to Mt. Hood for a quadrangular non-league meet scheduled to begin at noon.

Women remain undefeated

Lane's women's basketball team continued to play perfect basketball sweeping two games last week — one from the University of Oregon, 45 to 19, and one from Lewis and Clark, 30 to 26. They remain undefeated in conference action.

Wednesday's game with the U of O saw Lane cruise to an easy win behind the scoring of Debbie Eymann and Nancy Mitchell. Earlier in the season, Lane defeated the U of O 47 to 10 as Lisa Estes tied a school scoring record with 25 points. This time Ms. Estes played only half the game as Ms. Eymann and Ms. Mitchell combined to score 25.

Friday's contest with Lewis and Clark was probably the toughest opposition the Titan women have faced this year. Ms. Eymann with 9 points, and Ms. Mitchell with 6, again led Lane in scoring. Foul shooting and tight defense held Lane on top in the second half after Lewis and Clark had battled back from a 14 to 10 halftime deficit to take the lead at 21 to 20. Lane rattled off seven unanswered points to take the lead again and coasted in for the victory.

Titan hopes suffer setback

By Steve Busby

Lane Community College's hopes for going to the season ending tournament in Coos Bay were dimmed Saturday night when the Chemeketa Chiefs found the Titans without Rob Smith and handed them a 62 to 48 conference defeat.

The loss snapped a three game win streak in league play and ruined Titan hopes of going over the even mark for the first time this season. Lane was given that chance when they defeated the Blue Mountain Timberwolves 77 to 72 Friday night.

Lane moved ahead of Blue Mountain to stay with 4:14 to play in the first half on a jumper by Davy Ohmer putting Lane ahead 22-21. Mike Reinhart scored five and Wayne Shelton added four more in the ensuing minutes of action to send Lane into the half with a 33 to 26 lead.

Rob Smith, the top scorer on Lane's team, could only find the range for four points in the first half while Reinhart was picking up the load with 11. Davy Ohmer accounted for 8 in the first half, mainly on outside jump shots.

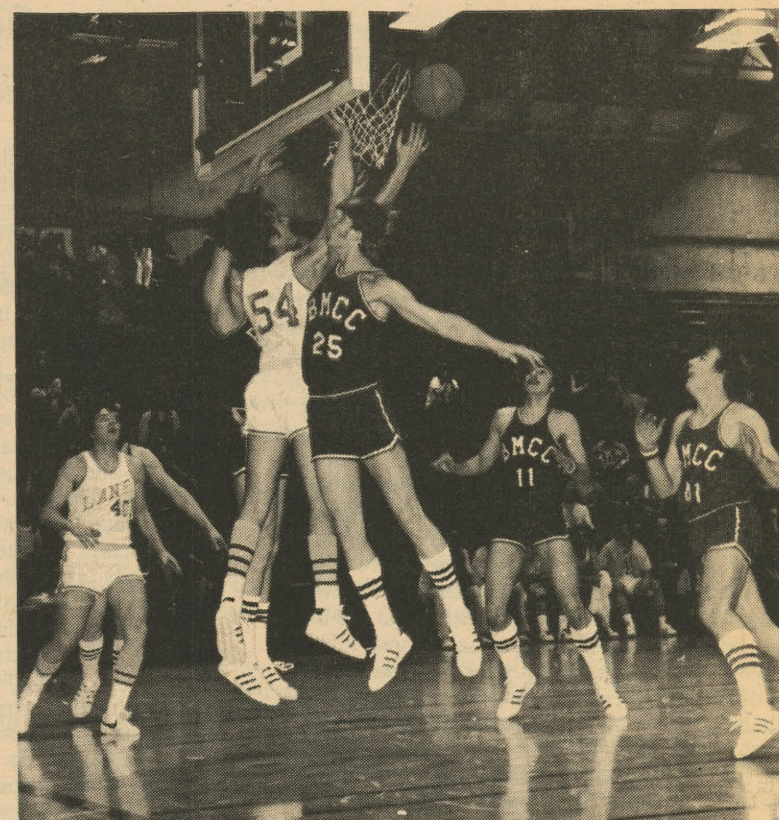
Coach Dale Bates commented, "We made too many mental mistakes." Those mental errors allowed the Timberwolves to draw within five points. Hot free throw shooting by the Titans late in the game saved the win. Lane hit 10 of 12 during the second half when Blue Mountain was fighting to get the ball.

Smith came out of his shooting slump to score 14 second-half points while Reinhart continued at his first half pace to finish the game with 21, tops on the Titan team. Dave Cain's 23 points for Blue Mountain led all scorers.

The Chemeketa Chiefs threw a 6-foot-7 monkey wrench named Greg Ishmael into the Titan game plan Saturday night as Lane dropped its first game in five starts by a score of 62 to 48.

Ishmael took advantage of the absence of Rob Smith from the Titan lineup to pour in 33 points and haul down 13 rebounds. His shooting, 14 of 18 from the field, came almost entirely on shots within 10 feet of the basket.

Lane, normally a man-to-man team, opened the game in a zone defense in an attempt to offset



Smith drops in two points

Rob Smith goes up for two while Mike George comes in for the rebound. Smith scored 18 points as the Titans won 77 to 72, extending their win streak to four straight in league play. (Photo by Mark Rahm)

the height advantage of the Chiefs. While Lane had no starter over 6-foot-3, the Chiefs countered with a starting front line averaging 6-foot-5.

Lane led briefly at 14 to 11 early in the first half, with Mike Reinhart scoring 8 of the Titans 14 points. But Chemeketa came back with three quick baskets to take the lead and were never behind again.

Lane trailed at the half 28 to 18 despite a strong performance by Reinhart who scored 10 points and came down with 5 rebounds. Defensively the Titans held Greg Ishmael to 10 points in spite of Chemeketa offense designed to get the ball in to the big man.

The second half saw Chemeketa pull out to a 16 point lead as Ishmael found the passes and started hitting everything he shot. For the second half, the Chiefs hit on 13 of 19 shots from the field, with Ishmael accounting for 10 of those buckets.

Reinhart again came through for the Titans, finishing as the only Lane player in double figures, scoring 20 points. Reinhart, Ted Henson, and Tim Yantis tied for game high honors in the rebound department as each grabbed eight.

Coach Dale Bates was pleased with the performance of the Titans, saying, "I am real proud of these guys. They met the challenge and hustled real hard. I wish we could have shot better, we had a good selection."

The key to the game, according to Bates, was the offensive rebounding of Chemeketa. He said, "The boards hurt us. When they score off those boards like that they're really tough."

Next weekend the Titans meet Judson Baptist Friday night in Portland and then return home to play the league-leading Southwestern Oregon Community College Lakers. Both contests start at 7:30 p.m.



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FREE--Five puppies looking for a good home. For your free puppy, call 342-3978.

Volunteers

NEEDED--Volunteers living near Springfield High School to work weekday evenings on a one-to-one basis with adults (16 years and older) who are learning basic skills in preparation for GED tests. Contact Rita Rhribernick, ABE Office, LCC Campus, Ext. 254.

OSPIRG needs volunteer help to make our projects work. If you're interested and want to help, call or come in to the LCC OSPIRG office.

Announcements

HAL LINDSEY's "The Occult" concerning Satanism will be shown Friday, February 8, in Math 256 at 12 noon. Campus Crusade for Christ.

VETS CLUB needs the names and addresses of veterans for current mailing list. If you know of a vet, please contact the Vets Club.

ASBURY UNITED Methodist Church, 1090 Bertzen Road (1 block from bus stop off Royal) 688-9271. Aim: To fit EVERY financial need. Clothing for the entire family. Any Wednesday, 9:30 to 2:30 or for further information, call Lea Pickett, 688-8295.

EPILEPSY Speaker Available A local man who is himself an epileptic has volunteered to speak on the disease to any LCC class or work with any workshop or class project as a resource person. Interested instructors can reach him by writing Mr. Nathan L. Welsh, 1164 "L" Street, Springfield, or by calling 747-8308.

THE Lane Community College Native American Student Association will sponsor an Indian Trade Fair, in the second floor foyer of LCC's Center Building from 10 a.m. until 2 p.m., February 5, 6, and 7. The cultural exhibit and sale features Indian antiques, carvings, jewelry, leather goods, and other Indian handicrafts. No admission will be charged. The public is invited.

THE Associated Students of Lane Community College, in association with N.Y.G. of KLCC Radio's "BLACK IS" program, present "COAL" at a Valentine's Dance in the LCC Cafeteria from 9 p.m. to 1 a.m., Thursday, February 14. Advance tickets are available from the Sun Shop, the Crystal Ship, and the LCC Student Senate for \$1. Tickets will be sold at the door for \$1.50. The public is invited.

WOMEN's housing available immediately in women's co-operative, 15th and Alder \$275 per term for room and board. Call Marlene at 686-4435.

THE CONCRETE Statement, LCC's Literary Arts Magazine, will accept public submissions of graphics, art, design, and photos until February 18. For further information, contact Ms. Karen Lansdowne at LCC Ext. 313, or at her residence, 343-0768, after 8 p.m. Material may be submitted to the CONCRETE STATEMENT OFFICE, 401-E Center Building.

I LOVE YOU ALICE B. TOKLAS, starring Peter Sellers, and a W.C. Fields short feature, will be presented in Forum 309, Thursday at 10, noon, 2, and 4 p.m. Adults: \$1; Children 10 and under, 25¢. Sponsored by ASLCC.

ASLCC FOOD Services Commission is currently circulating questionnaires to find out how you feel about LCC Food Services. An open hearing will be conducted on Tuesday, February 12, at 1 p.m. in the Staff Lounge, 2nd floor, Center Building. Your opinions will be heard. For further information, contact Craig Geary, Chairman, Ext. 221.

Meetings

CHICANO STUDENT UNION meets Wednesday at 3 p.m., in Room 420 in the Center Building.

VIETNAM ERA women veterans are invited to a Welcome Home Luncheon at the Colonial Inn, 1626 Willamette Street, sponsored by the Willamette Women's Post #161 of the American Legion, Saturday, February 9, at 12 noon. Bring discharge or copy of discharge for complementary luncheon and door prizes. Please send reservations to Miss Lila Stauffer, 1653 Charnelton St. Eugene 97401. Women veterans from other war periods are invited to come and give the younger veterans a real welcome.

LCC's Vets Club will meet Thursday at 2:30 p.m. in Room 418, Center Building.

THERE will be a general open session of the ASLCC Students' Rights Commission, Wednesday, February 6, at 3 p.m., in the Board Room, 2nd floor, Admin. Bldg.

EUGENE Gay Peoples Alliance meets every Tuesday evening, 1236 Kinkaid Street, Eugene, at 8 p.m. Business meeting followed by informal discussion. All meetings are open. Members available to instructors for class discussion in panel format. 686-4372

Job Placement

For information on any of these jobs, see Corinne in the Job Information Center, 2nd Floor, Center Building.

\$200 per month possible in part-time sales... SALES-PERSON needed in the TORCH office to sell newspaper ads to downtown businesses. Good contact leads provided, 15% commission on everything you sell, plus mileage. Transportation necessary, must be able to spend at least eight hours per week on sales. See the Ad Mgr. in the TORCH office, 2nd floor, Center Bldg.

PT Perm: Wants person with some background experience in management for carrier supervisor. Must have car and phone. Hours: Flexible Pay: small salary plus commission.

FT Perm: Appliance Repair: Wants person either finishing or finished with appliance repair program. Will be working with major appliances for small department store in Ashland, Oregon. Hours: 8-5 Pay: \$ depends on qualifications.

PT Occa: Wants persons interested in soliciting subscription sales for small newspaper. Will be working with two others. Can work evenings and Saturday. Hours: to suit Pay: commission.

PT Occa: Persons to sell Shakley products--must be 18 years or over and invest initially \$15 for kit--can make \$100 a month. Hours: to suit student.

NUC FILM SERIES



FRIDAY, February 8. THE ORGANIZER. Starring Marcello Mastroianni. This compassionate film, in clear bitter images and moving comic scenes tells of labor's early struggle against exploitation. One of the greatest Marxist pictures ever made. Winner of numerous international awards. "One of the best pictures of this and many a year."--N.Y. Herald Tribune. "A Work of Art"--America. 180 PLC. 7 and 9:30 p.m.

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Instructors give opinions of copyright policy

Reactions from LCC instructors varied from "It's no trouble, I just don't go through the (LCC) print shop," to "It's a pain in the ass!" Comments from instructors were solicited concerning LCC's policy on the use of copyrighted materials.

LCC's operational procedure regarding this matter is not new, but is unknown to many students and perhaps some staff members. For materials needed in classroom instruction, LCC instructors are expected to complete forms requesting permission from the publishers to reproduce copyrighted materials.

Don Johnson, director of the LCC print shop, said "Our policy is to reproduce copy only after receiving (written) permission

from the copyright holder."

The printed policy states: "Clearance should be requested for the following types of copyrighted materials: printed matter, music, pictures, graphs, drawings, charts, maps, audio-tapes and cassettes, soundtracks, off-the-air radio and TV recordings and program duplication, video tapes, motion pictures and slides."

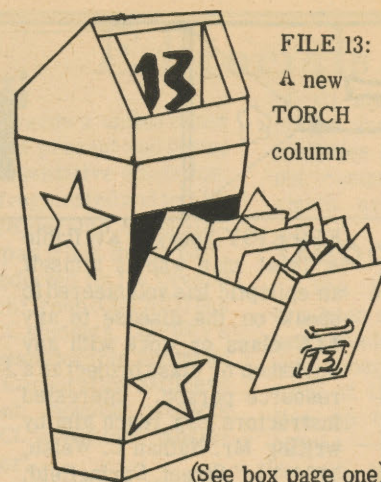
"Instructors also have the option of taking the responsibility of making their own ditto master or transparency and making enough copies for their classes," Johnson said.

LCC's policy on copyright differs from the National Education Association's (NEA) resolution #7116 which cites the "Fair Use" clause of the federal copy-

right law: "For purposes such as criticism, comment, news, reporting, teaching, scholarships, or research, (you) may make limited copies." The NEA also believes that if the material copied is not for profit-making and the key word, limited, is observed, that it is permissible for instructors and students to reproduce copyrighted materials. The LCC Board of Education has endorsed a stricter policy for the college's protection because of the many conflicting interpretations of the law, according to Keith Harker, director of the Learning Resource Center, which administers print shop operations.

The uncertainty has arisen because the outmoded 1909 Federal Copyright Law has been in a state of revision since 1965 and is still awaiting final action in the U.S. Senate Judiciary Committee.

Further complications in interpretation stem from several disputed court decisions in a test case (Williams and Wilkins Publishing Co. vs. U.S.) now pending in the U.S. Court of Appeals. Conflicting interpretations allow liberal copying of educational materials, while LCC prefers to print with permission only.



FILE 13:
A new
TORCH
column

(See box page one)

"Celebration"...

(Continued from page 5)

and excitement into the entire production.

Wayne Ballantine as the pompous, extravagant Mr. Rich further enhanced the satire by filling the shoes of "the richest man in the western world." The plot, hinging around Rich's search for his lost youth and innocence depends heavily upon Ballantine's performance. The resulting characterization is in keeping with the nature of the satire. Ballantine develops the in-nature of his character as perhaps no other actor did, for Mr. Rich is both a comic and a tragic character. Invested with these opposing qualities, the character of Mr. Rich is the most life-like of all. Ballantine's portrayal was excellent in allowing the audience to view the dual nature of his character.

Matthew Pearl as the Orphan, however, was slightly weak in his performance of the evening. Pearl lacked the essential punch to bring the Orphan truly alive: Faced with the task of competing with the other members of the cast for stage presence, Pearl's performance was weaker than the rest. At times, his delivery was barely audible above the orchestra and his solo in the second act was noticeably weak. The Orphan might have triumphed over Mr. Rich a little more completely in order to re-emphasize Rich's wretched existence.

The overall success of "Celebration" as a dramatic presentation and a musical is the result of a precise interworking of all the various parts of the show.

Man takes ride, lands in hospital

(CPS)--A man hired by a construction company was asked to fill out the details of an accident that put him in the hospital after less than an hour on the job.

His job was simply to carry an excess of bricks from the top of a two story house down to the ground. This is his meticulous report:

"Thinking I could save time, I rigged a beam with a pulley at the top of the house, and a rope leading to the ground. I tied an empty barrel on one end of the rope, pulled it to the top of the house, and then fastened the other end of the rope to a tree. Going up to the top of the house, I filled the barrel with bricks.

"Then I went back down and unfastened the rope to let the barrel down. Unfortunately the barrel of bricks was now heavier than I, and before I knew what was happening, the barrel jerked me up in the air. I hung onto the rope, and halfway up I met the barrel coming down, receiving a severe blow on the left shoulder."

"I then continued on up to the top, banging my head on the beam and jamming my fingers in the pulley.

"When the barrel hit the ground, the bottom burst, spilling the bricks. As I was now heavier than the barrel, I started down at high speed. Halfway down I met the empty barrel coming up, receiving severe lacerations to my shins. When I hit the ground, I landed on the bricks. At this point, I must have become confused because I let go of the rope. The barrel came down, striking me on the head, and I woke up in the hospital. I respectfully request sick leave."

The Native American Student Association (NASA) will be holding a Trade-Fair today through Thursday (Feb. 5-7), in the main foyer of the second floor Center Building, from 10 a.m. to 2 p.m. There will be no admission charge.

The fair will feature Native American jewelry, feather goods, fur goods, moccasins, turquoise, silver, antiques, and carvings.

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