

THE TORCH

LANE COMMUNITY COLLEGE

March 3, 1995

4000 E. 30th Ave., Eugene, Oregon 97405

The Torch staff
will be stuck on
a desert island
for spring break.

Next issue: March 31

Volume 30, Issue 19

• Spring opportunity

Tour guides needed at Mount Pisgah Arboretum

Christian Hill
Editor

"In an hour and a half, we can plant seeds ... which in time will be nurtured and sprout," says Fran Rosenthal, education manager at Mount Pisgah Arboretum, located less than three miles from LCC's main campus.

The "seed" Rosenthal and the arboretum staff hope to instill in grade school children is learning the importance and intricacy of nature.

The arboretum also hopes volunteer adult nature guides will plant the "seeds" during the spring Outdoor Natural Science Program which begins May 1.

"The guides take the (third through fifth grade) kids on an hour-and-a-half tour of the arboretum," she says.

The program strives to increase the children's ecological understanding and heighten their sensitivity toward nature, says Rosenthal.

Since around 50 to 60 percent of nature guides return each year, Rosenthal says the arboretum now needs around 20 new volunteers.

She says the deadline for interested people to apply is March 27. The mandatory 16 hours of training begins Thursday, March 30. She says interested LCC students can receive Cooperative Education credit through the LCC department.

In its 14th year, Rosenthal says 2,500 children attend the program each year.

"The kids love coming," comments Rosenthal. "They want to come back every year."

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JAMES SHERMAN/THE TORCH

Visitors can take a relaxing hike on the Mount Pisgah Arboretum trails located about three miles from LCC's main campus.

Workshops offer dynamic ways to parent

Pam Larson
Lead Writer

Kids are good at calling parents' bluff. They know the difference between a logical consequence and a threat, said Frank Main, author of "Perfect Parenting and Other Myths."

"We don't change when someone else wants us to," yet we think our kids should, he said.

Main, chair of the Department of Educational Psychology and Counseling at the University of South Dakota, was the keynote speaker at the Dynamic Parenting conference, Feb. 25, presented by the LCC Community Center for Family Counseling (the Saturday Circus), and the Oregon Society of Individual Psychology.

Main said that parents and teachers who want to see changes in their children's behavior should first ask themselves the question, "What is it about me that I can change to make this situation more useful?"

The programs employ the theories of psychologists Alfred Adler and Rudolf Dreikurs, which emphasize encouragement rather than punishment, for addressing adult-child problems.

Dreikursian theory seeks a way of winning cooperation, in place of trying to exercise power, control, or intellectual competition.

By contrast, many parents and teachers are looking for the right tool, "the Stanley hammer for controlling kids," because of the fear kids strike in us, Main said. Instead of "disciplining" the child, trying to control a child's behavior only antagonizes the situation. He called it "fodder for chronic hassle."

Main said trying to get others to change when we want them to is like a dance: Once we change, the whole dynamic changes; it is all connected. He commented that he could not make his children do anything they didn't want to do, but they would follow more effective behaviors, once he began following them himself.

Main said children also need to experience undesirable, natural consequences of their own behaviors in order to choose differently for themselves the next time. Yet, parents may need to "put some boundaries on" the situation so that the children's decisions do not affect parents and other family members negatively.

He recalled some difficult advice from his mother-in-law concerning his own daughter: "Give her enough rope to hang herself." It required him to have enough restraint to allow the natural consequences of the daughter's decisions to happen to her. He had to overcome his natural tendency "to fix it a little, to tune things."

The free Saturday Circus program teaches the same principles, in a learning environment which helps families find non-adversarial ways of relating which develop cooperation, trust, and mutual consideration, according to program literature.

For more information about the Saturday Circus, call Carol Lynn Morse at 726-2204, or Carolyn Litty at 747-4501 ext. 2232.

ASLCC approves additional funds for underfunded Forensics Team

Christian Hill
Editor

The Associated Students of LCC funded the Forensics Team \$945 to assist with the team's budget shortfall, but it balked at paying for the team's meal expenses at tournaments.

Last year, ASLCC funded the Forensics Team \$1,590 for transportation and lodging.

However, "We (forensics) are having an extreme shortfall of funds," Berger told the ASLCC Feb. 27.

This term, Forensics needs money for Macintosh Powerbook repairs, and transportation and lodging costs.

Berger said the team needs the money for transportation and lodging because hotel rates have gone up from 9 to 10 percent, and traveling costs have doubled with the addition of four new members.

Senator Paul Scales asked Forensics to get two more written estimates for Powerbook repairs.

On the topic of meal money, most student government members agreed that it was not student government's responsibility to fund meals.

"We don't have the money to write

this blank check," said Scales. "I don't think we can afford that amount of money."

However, most agreed loaning the money was feasible.

ASLCC Vice President Sarah Holmberg, a Forensics Team member last year, said meals at a three-day tournament were important and cost members between \$30 and \$45.

Student government then offered a \$500 repayable loan to the Forensics Team for meals. Berger said the team would get back to ASLCC with a response.

Student Activities Director Barbara Delansky said her department would chip in \$500 to help the team, as well. In other business:

- Student government approved to place a measure on the May ASLCC election which would "freeze" student fees at a percentage of one credit hour of tuition — currently at \$30.

ASLCC approved to move the percentage up one percent — from 77.5 to 78.5 percent — so if both this measure and The Torch's effort to raise student fees 50 cents are placed on the ballot and approved by student voters, no conflict could arise. The approved percentage allows for a 55 cent student fee

increase of the current \$23 student fee.

Student government sent back to the drawing board two other ballot measures.

- One would "freeze" student government's \$5 allotment from student fees, therefore denying campus groups the possibility of garnishing from it — even through a student ballot request.

The second measure would make both the Book Exchange and ASLCC Food Services Directors as Executive Cabinet positions.

- ASLCC officially accepted Communication Director Shawna Bennett's resignation.

She said ASLCC offered her a senate seat, but she refused. Bennett said she would train her ASLCC-approved replacement, senator Tracey Dorris.

- Student government welcomed two new senators — Cecilia Barera and Martin Green — to student government. The two had submitted petitions to fill the senate vacancies.

The next ASLCC meeting is scheduled for Monday, Mar. 6, in PE 205. The main topic of discussion will be revisions to ASLCC's Constitution and By-laws.

• Editorial

Student fee "freeze" could turn cold shoulder on student voters

Christian Hill
Editor

Are LCC student fees getting spendy at \$23 each term?

This year's student senators are proposing a ballot measure which would "freeze" — or "cap" — student fees at 78.5 percent of per credit hour tuition — currently at \$30.

As Senator Paul Scales informed student government officials, student body fees have increased 300 percent from what they were just five years ago. Heck, in 1977, the student fee was only \$1.30.

Maybe we should consider a "freeze" since tuition and book price increases each year make it more difficult for students to make ends meet.

On the other hand, for the services students receive, \$23 may be a fair sum.

First, \$5 provides free legal services and funds photo ID. It also generates funds to student government to offer many diverse events. And \$2 is reserved for the Oregon Student Public Interest Research Group, which makes college students aware of environmental and social issues. Then, \$5 goes to Child Care Co-op to provide child care services to student parents so they can attend school. Next, \$6 is for Student Health Services, which provides free or low-cost health care to all enrolled students. And,

finally, \$5 goes to the Athletics and PE Departments to provide an expanded sports and recreation program.

So the question remains: would a student fee "freeze" be fair?

Of course, the students have the ultimate vote in the matter. But here's some food for thought.

At the Feb. 27 ASLCC meeting, the Forensics Team mentioned the possibility of placing a fee request on a future student government election ballot. And, The Torch is in the process of placing a 50 cent fee increase on this spring's ballot.

So, as student groups try to improve, or to serve more students, asking for funding from fellow credit students is the easiest and fairest method.

Forbidding student organizations any additional funding from students — is such a ballot measure fair? It seems to turn a cold shoulder on the student voters and the votes they cast in future ASLCC elections.

ASLCC is also proposing a measure to secure its \$5 student body fee so student groups can't take a percentage away from ASLCC's allocated money.

Is that fair?

The Torch hopes student voters will answer that question before they approve or reject the two proposals May 1, 2 and 3 during the ASLCC elections.

Remember, it's your money.

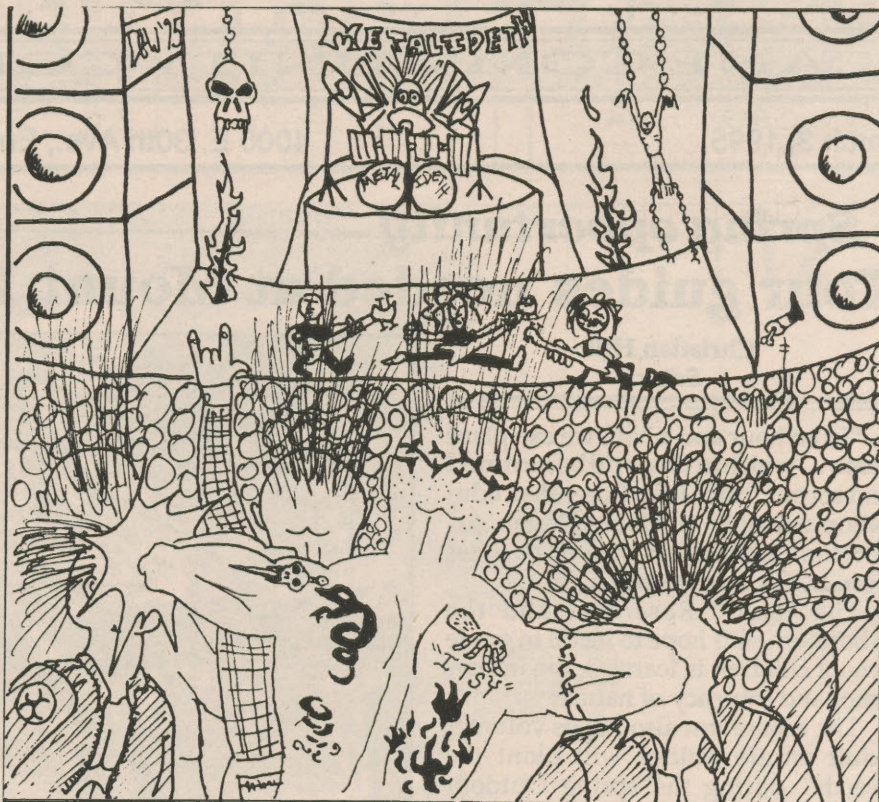


ILLUSTRATION BY DAVID WILLIAMS

It takes a certain band and atmosphere to properly "mosh."

To mosh or not to mosh, that is the question

Annette Roy
Staff Writer

For is it better to observe or to participate in moshing?

It is a decision one must make of his or her own accord.

What is moshing you say?

There are many definitions for

moshing, and it is difficult to condense it into one sentence, but one may describe it as a "violent form of dancing and body slamming."

The crowd of people "moshing" usual forms a circle, this is called the "pit." There are a few things one might consider before entering the "pit."

Turn to MOSH page 3

WE STAND CORRECTED: CHANGES FROM THE LAST ISSUE OF THE TORCH.

- The ASLCC deadline for ballot measures regarding fee increases was Feb. 23. Student government is still accepting other ballot measure submissions..
- The annual salary for CCOSAC's legislative advocate is less than \$35,000.

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The Editor reserves the right to edit submissions for grammar, spelling, libel, invasion of privacy and length. Submissions must be typed and signed by the writer.

Mail or bring all articles, stories, contest entries or commentaries to:

The Torch, Center Building, Room 205, 4000 E. 30th Ave., Eugene, OR 97405

Phone: (503) 747-4501, ext. 2014

letters to the editor

Military ads inappropriate

As a student of Lane Community College, I enjoy and commend "The Torch." It keeps me well informed, yet I have one major complaint. I despise the fact that you print advertisements for the military in your newspaper. I feel the military has no place in a college newspaper. In a paper as great as yours I would hope that you would consider taking out these ads. If these advertisements continue I will be bitterly disappointed.

Jeremy Daniel Davis
LCC student

"Computer" raffle unfair

This is a formal complaint regarding the computer raffle and the random drawing which took place today.

Yesterday, I purchased \$50 worth of raffle tickets. When purchasing these tickets, it was understood that each person would have an equal chance in winning the computer since selection would take place by random drawing. Unfortunately, this was not the case. The following events took place which I believe sourly disrupted the "equal chance" of winning:

1. Just before the drawing, some students asked the present officials if it was possible to purchase more

tickets. They were told that unfortunately that would not be possible since there were no tickets left.

2. An instructor or other LCC faculty member asked the same question just moments after the students' inquiry. This time, the officials present informed the instructor that some tickets could be created using paper. Various bits of paper were then used as tickets and sold to the instructor.

3. The students from the earlier inquiry noticed this and they too were sold some bits of paper.

4. The drawing then took place in which the winner was the instructor/faculty member with his bit of paper.

Raffle tickets are, of course, each an equal size and weight. Torn pieces of paper are not and I believe that this greatly effected the equal chance of winning in the random drawing. I believe that the decision should have been made that no further tickets would be sold if there were not any more tickets! I believe that this conclusion would be equally held by all parties that purchased raffle tickets if they were present at the random drawing.

I ask that one of two things transpire. One, either my money is refunded. (I do, of course, have the coupon stub to prove I purchased the tickets.) Or two, a second drawing takes place to determine the winner.

Alan Curtis
LCC student

Winter Term Final Examination Schedule March 13 - 18

Class Days: MWF or M, W, F, MW, WF, MTuWThF,
MTuWTh, MWThF, MTuThF, MTuWF

Class starts at:	Examination time:
7:00 or 7:30a	F 7:00-8:50a
8:00 or 8:30a	M 8:00-9:50a
9:00 or 9:30a	W 8:00-9:50a
10:00 or 10:30a	M 10:00-11:50a
11:00 or 11:30a	W 10:00-11:50a
12:00 or 12:30p	M 12:00-1:50p
1:00 or 1:30p	W 12:00-1:50p
2:00 or 2:30p	M 2:00-3:50p
3:00 or 3:30p	W 2:00-3:50p
4:00 or 4:30p	M 4:00-5:50p
5:00p	W 4:00-5:50p

Class Days: TuTh, or Tu, Th, TuWThF

Class starts at:	Examination time:
7:00 or 7:30a	F 9:00-10:50a
8:00 or 8:30a	Tu 8:00-9:50a
9:00 or 9:30a	Th 8:00-9:50a
10:00 or 10:30a	Tu 10:00-11:50a
11:00 or 11:30a	Th 10:00-11:50a
12:00 or 12:30p	Tu 12:00-1:50p
1:00 or 1:30p	Th 12:00-1:50p
2:00 or 2:30p	Tu 2:00-3:50p
3:00 or 3:30p	Th 2:00-3:50p
4:00 or 4:30p	Tu 4:00-5:50p
5:00p	Th 4:00-5:50p

Evening (5:30 pm or later) and Weekend Classes:
examinations are scheduled during regular class times.
This schedule does not apply to Downtown Business Education
Center Classes.



Annette's Recipe Corner

Spring Break Sweets

Spring break is almost upon us and for those of you who have a little time on your hands, here are a couple of recipes for the cookie jar.

Chocolate Walnut Biscotti

- 1/2 cup margarine (one stick)
- 3/4 cup sugar
- 2 eggs
- 1 tsp vanilla
- 2 cups flour
- 1 1/2 tsp baking powder
- 1/4 tsp salt
- 4 squares semi-sweet chocolate, chopped
- 1 cup chopped walnuts

For Chocolate Dipped Biscotti:

- 8 squares of semi-sweet chocolate, melted
- 1 Tbsp powdered sugar

Heat oven to 325 degrees. Beat margarine and sugar until fluffy. Beat in eggs and vanilla. Mix in flour, baking powder and salt. Stir in chocolate and walnuts. Shape dough into 2 (14 X 1 1/2 inch) slightly-flattened logs. Place 2 inches apart on greased and floured cookie sheet.

Bake 25 minutes or until lightly browned. Place on cutting board; cool 5 min. Using a serrated knife, cut each log into diagonal slices about 3/4 inches apart. Bake 10 minutes or until slightly dry. Cool on wire racks. For Chocolate Dipped Biscotti, dip 1/2 of each biscotti into melted chocolate. Place on tray lined in wax paper. Refrigerate until chocolate is firm, then dust with powdered sugar.

Super Chunk Jumbles

- 1/2 cup margarine (1 stick)
- 1/2 cup granulated sugar
- 1/4 cup firmly packed brown sugar
- 1 egg
- 1/2 tsp vanilla
- 1 cup flour
- 6 squares white chocolate, chopped
- 2 cups toasted walnuts, chopped
- 1 1/2 cup raisins

Heat oven to 375 degrees. Beat margarine and sugars until light and fluffy. Beat in egg and vanilla. Mix in flour, baking soda and salt. Stir in white chocolate, walnuts and raisins. Drop by rounded tablespoons, 1 1/2 inches apart, onto ungreased cookie sheets. Bake 12 to 15 minutes or until golden brown. Cool 2 to 3 minutes; remove from cookie sheets. Cool on wire racks. (makes about 3 doz)

MOSH continued from page 2

For instance, you may consider the 6 ft. 2 in. mean-looking character in the middle who has just taken down a path of people with his elbow-crashing sweep towards the front of the stage.

Or think about the person you just saw fly over the top of the crowd to land unceremoniously and very painfully on the concrete when the pit parted to let him pass.

A personal friend of mine experienced a boot print to the brain-pan (skull) and lived to laugh about it with no regrets.

Although I have not entered the pit as yet, I can say it has a certain perverse call that makes you want to join the excitement.

Pain is not always a guarantee when you go in, and there are those who would say you haven't moshed until you feel it, but be aware that if you do decide to jump in the midst of it, there may be no getting out.

I interviewed a few people at the recent Megadeth concert to find out what the true attraction was and the general consensus was to release pent up energy and aggression. At one point during my observations, I observed two men at opposite ends of the pit face off and at the same time barrel towards each other like two rams in the height of rutting season. Sexually related? Hmm, could be.

There may be a certain levels

of testosterone involved but that would not explain why there were a couple of very pretty, scantily clad women enjoying the same activities.

There is no real explanation as to why they mosh, it is just that they mosh that blows me away. Some of the chronic moshaholics wear scars like badges of courage they earned and display them proudly. Moshers are carried, over the heads of the crowd and sometimes actually walk on the tops of the

crowd's heads.

I did not see any blood fly at the Megadeth/C.O.C. concert, but I saw many people limp away with painful smiles etched upon their faces. I believe they must be either the craziest or most demented people on earth.

As long as they have fun and don't mutilate each other completely, I say "more power to them". Just remember: when considering the pit, enter at your own risk.

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COOPERATIVE EDUCATION

LANE COMMUNITY COLLEGE

LCC students, instructor 'jazz it up' at Jo's

Kyle Whelliston
For the Torch

Down a narrow flight of stairs and through a thick door is a subterranean night-world, wrapped in warm smoke, soft light and the sound of jazz.

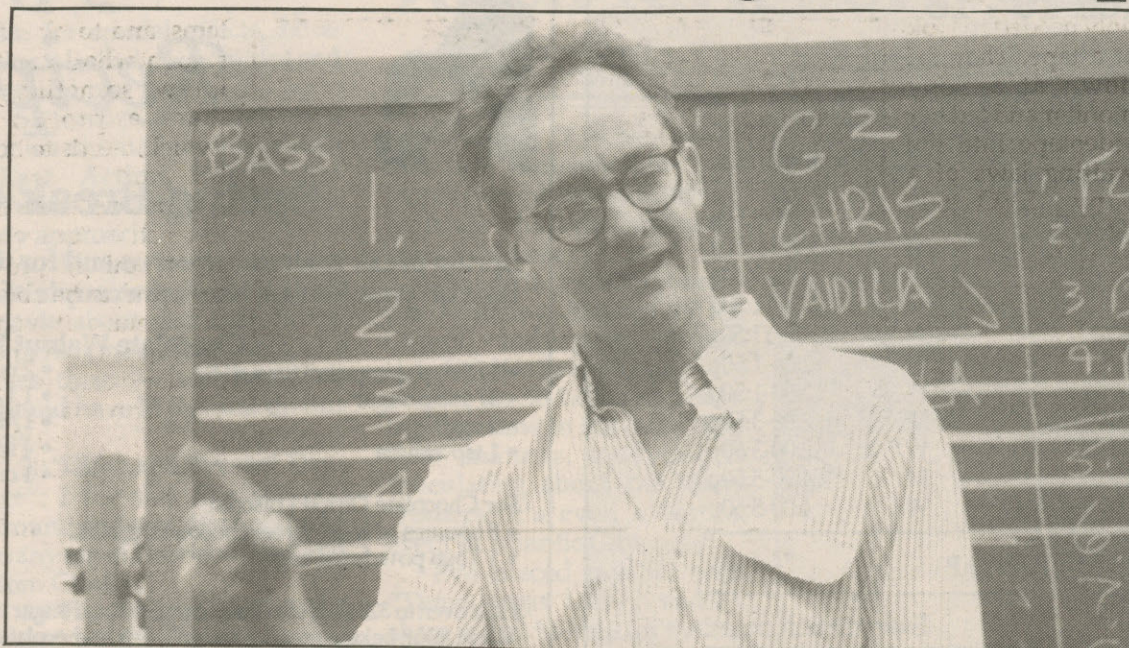
It's also a classroom.

This is Jo Federigo's Bar and Cafe in downtown Eugene, home to LCC Music Instructor John Workman's Thursday night jam sessions.

Abstract neon signs and portraits of legendary jazzmen decorate the cafe walls. Waitresses weave and dodge along the narrow aisles, balancing pitchers of beer and plates of simmering pasta and mozzarella sticks. On a 12-foot-wide stage, level with the rest of the cafe, Workman sits calmly at a baby grand. He counts out four slow beats. His band, primarily made up of past and present LCC music students, launches into "500 Miles High," a soaring, swinging Stan Getz tune.

Workman plays strong, solid chords as a base for the group to work with. Vocalist Kelly Ryan, a recent member of Workman's Small Jazz Ensemble class, carries the melody with a smooth alto. Eric Richardson, a former LCC student, dexterously plunks out fat, rich tones on his upright bass. Guitarist Ethan Scott, a current Jazz Ensemble member, strums out brassy chords—but he misses a key change, and plays several flat, discordant bars before catching his mistake.

"I wasn't into jazz until I took John's class last term," says



PHOTOGRAPHER/ THE TORCH

Music Instructor John Workman assigns members of his Small Jazz Ensemble class parts for an up-coming performance at Jo Federigo's Bar and Cafe.

Ryan after the song is over and the applause has faded. "He introduced me to standards like 'Ain't Misbehavin' and 'Since I Fell For You.' He treated me like a musician and said, 'If you want to, you can do it.'"

The educational concept of a mentor bringing an apprentice into a real-life experience seems out-of-place in this century; intensive personal approaches have given way to Scantron tests and large classrooms. But in a modern way each week at Jo's, Workman and his students continue a tradition from the time of Bach.

Workman knows about being a student. As a child growing up in Illinois, he taught himself piano by playing along with records and with a St.

Louis rhythm and blues station. He disciplined himself with private lessons from the age of 7 to well into high school, and played in several rock bands before moving to Oregon at the age of 20. He enrolled in LCC's music program in 1974.

Now, 21 years later, he is found on campus every Tuesday and Thursday morning, pacing the floor of the Performing Arts building's white-concrete, fluorescent-lit Piano Lab.

"The C scale is the 'Wonder Bread' of Piano," he says to his Group Piano class in a diluted Midwestern accent that has been "beaten out of him" over time. "It has no sharps or flats—it's a crutch to work with."

Twelve students sit hunched over electronic Rhodes Keyboards, practicing scales and chords, listening to themselves play through earphones. Workman moves from station to station, listening to each young pianist's progress.

Instead of attempting to bring all his students to the same level of playing, Workman concentrates instead on teaching the fundamentals of music theory. He patiently explains the structure of a major scale to

a beginner who has become frustrated with missed notes. He challenges another who has mastered scales to begin putting together harmonic chords. "Most piano courses tend to overlook the essential building blocks," he says, "The how and why of it all."

When Workman was an LCC student in 1974, there was no such Piano Lab and no Performing Arts Building, for that matter. All music classes met in the unfinished basement of the Center Building, and private lessons were in a Quonset hut on the west edge of campus. Workman remembers wading through ankle-deep mud to get to his piano lesson every week.

"I can remember his first lesson," says Barbara Myrick, longtime LCC instructor and current head of the music program. "I asked him to play what he knew. It was incredible. It was all contrapuntal, which means that both hands were moving independently. I said, 'Boy, are you going to love Bach.'"

Workman did fall in love with the 17th Century composer's music, and developed a keen sense of classical

theory, submitting pieces in Myrick's classes—good enough to remain in her collection to this day.

He came with lots of talent, and wanted to fill in the gaps. He's not afraid to be a beginner."

At the same time, he also began to develop an interest in jazz.

"The first two years (at LCC), I listened to a lot of jazz-rock fusion," he recalls. "Chick Corea, Joe Sample, Weather Report. Then I got into 'straight-ahead' jazz like Miles Davis and Keith Jarrett, and some 'outside' jazz (i.e. Ornette Coleman)—that's how I got to where I am now."

As his studies continued at the University of Oregon, he became acutely aware of a divisive element within the academic community. Old-school instructors were teaching classical method and structure exclusively, ignoring the music of the current century: rock and roll, blues, and jazz. He decided that students were being deprived of learning about innovations of popular modern composers, such as Louis Armstrong, Charlie Parker and John Lennon.

"Academia always promotes itself, and forgets about the real world. (The differences) always seemed so petty and unnecessary. Now, I try to show students that there is another side."

Workman learned the importance of real-world experience during the 1980s and early '90s when he began playing in Eugene nightclubs and touring on the Northwest club circuit.

"I joined a somewhat infamous band called Notary Sojak... we played mostly original jazz-rock fusion. Lots of electronic stuff. It was way out there for the time."

As he honed his skills, he gained the respect of local musicians. He played regularly with vibraphonist Phillip Curtis, and appeared on guitarist Don Latarski's second album. He also toured with guitarist/vocalist Sue Miles and her band, Slow Burn.

Workman obtained his bachelor's degree in music from the UO in 1988. "Then Barbara asked me if I was interested in teaching private lessons (at LCC)," he recalls. "I jumped at the chance."

"We had stayed in touch," says Myrick. "He certainly had enough academic (skills) for the job."

Workman soon became a part-time LCC faculty member, teaching group piano and jazz ensemble classes. For the past three years, he has brought together other Lane jazz instructors—Carl Woideck, Chris Sorenson and Nathan Waddell—for a spring recital in the Performing Arts Department's Blue Door Theater. This year's



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Turn to JAZZ page 8

Teacher prepares students for 'real world'

Mary L. Klacsan
A & E Editor

"It's pretty cut-throat out there, and if you're not prepared for that, there's no one that's going to take care of you. (Mike Hopkinson) makes you stay on line," says Bob Eiser, a 1994 LCC graduate and independent video producer.

Eiser now has a job he feels prepared for — production manager of Down Home Television, cable channel 48, a new cable station in Florence, Ore.

Cambra Ward, KMTR television production manager and former LCC student says, he is "more of a 'real world' instructor than some teachers I've had. He taught us to be professional."

In an informal list kept by the Media Arts and Technology Department, of students who have gone through its program and are now employed in some form of media, there are over 140 names. A good figure for a department that graduates only a small number of students each year.

That "real world" work ethic is something veteran instructor Mike Hopkinson tries to impart to his students; something he knows they need in the challenging world of radio, film and television production. And something important in other aspects of his life.

Hopkinson is known as a stickler for detail.

In a one-on-one session last month in the Forum Building's small TV Master Control Room, Hopkinson and student Gabrielle Ujhelyi reviewed her second editing assignment of the term.

Walk in and Master Control looks like something out of a technophobe's nightmare: Seven television sets, ("monitors" in video production language) are prepared to burst into radiant color at a student's touch. A computer, keyboard, mouse, disks and a printer await.

Two edit bays sit cold and silent. The edit controllers, source and record decks are primed. If you flick on the power switch red, blue, black and yellow control buttons pulsate with life.

But Hopkinson and Ujhelyi

only needed to look at a tape. They sat down at a Sony monitor and fed her videotape into the waiting jaws of a Sony SVO-9600 deck.

As it played, he noticed a problem in her project. "Right there. That's a 'jump cut.'"

A jump cut is cutting between shots that are identical yet slightly different in screen location. Through the edit, the subject seems to jump from one location to another. Sometimes a jump cut can be disconcerting to a viewer.

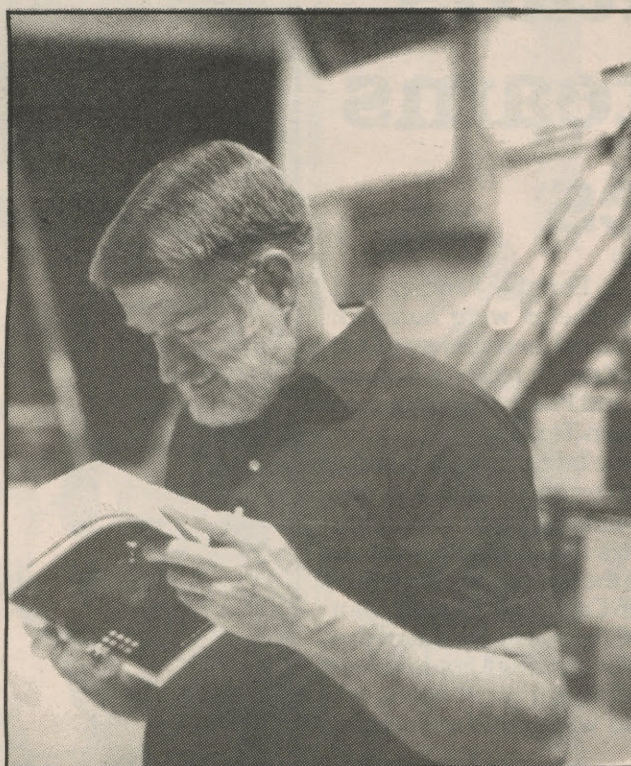
Hopkinson explained ways to fix or avoid the problem. Ujhelyi nodded, listening intently.

He started the tape again. At the end, he gave her work a score and told her about the next assignment.

Hopkinson says media professionals tell him knowledge of editing is vital. "Someone who knows computers and can click their way around menus isn't necessarily a good editor. (Employers are) telling me, 'No matter where you get experience, in a tape to tape machine, or in a computer, you have to do a lot of (editing) and you have to understand the decisions that are made as part of it.'"

Hopkinson's attention to detail and his demands for perfection serve students well, says colleague Michael Maze. Before he joined the LCC teaching faculty, Maze worked as production manager at KVAL Television. He says approximately 90 percent of the people he hired were from LCC's media program. "They were well-trained," he says. "I was always impressed by that."

And he maintains Hopkinson "knows his stuff. He knows production and he knows the way to . . . get it across to the student in a way that's very understandable."



LLOYD GRIFFIN/THE TORCH

Media Arts and Technology Instructor Mike Hopkinson examines one of his department's textbooks.

This term Hopkinson is teaching Video Production 1 using "competency-based evaluations," because Oregon schools are moving towards such testing, he says. "It's our desire to move in the same direction."

Another colleague, Nancy LaVelle, says "I don't know anyone in the department who could have taught this first-time experimental thing as effectively as Mike is doing it, because he simply likes to solve problems."

"I think that's his secret as a teacher. He likes solving prob-

lems, and to him, a student who doesn't know something (has) a problem (which) needs to be 'solved.'"

Hopkinson says to teach is "to look at something, a process, and to be able to organize it and present it in an understandable way. You can say to somebody, 'Well, do it this way,' and they get that blank look on their face, and then what goes through your mind is 'I have to find a different way to say this.' And that to me, is a challenge."

As a resident of Salt Lake City, Hopkinson earned a degree in psychology from the University of Utah.

Yet, it was at the campus public radio station that the course of his life changed.

He discovered he loved radio. Starting as a volunteer, he eventually landed a paying job there and another one at a commercial station, to put himself through school.

Then he knew he didn't "have any intention of pursuing (psychology) as a career."

After a stint in the army, he came to Eugene and earned a master's degree in speech with a radio/television emphasis from the UO.

Since joining LCC's faculty in 1969, he has taught a wide

variety of classes including: Computerized Video Editing, Media Production: Music and Drama, Mass Media in America, Television Studio Production, Media Production: Training, Writing for Film, TV and Radio, and Announcing and Narration.

Step into his office between classes and you'll see elements of his work. Pile upon pile of professional and student videotapes in a variety of formats, mostly VHS, Super-VHS and 3/4 inch, a wall of textbooks and reference guides on such subjects as television lighting methods, media law, mass communications and advertising. And partially covered by papers, a Sony Institute diploma for a completing a directing workshop, and an award from the Oregon Association of Broadcasters for Commitment to Excellence in Broadcast Education.

But if you pay attention to personal affects around the room you will notice a theme emerging — sailing.

The man loves to sail. And he loves to study sailing. "I certainly read as much (about it) as I can get my hands on," he says.

He's got a stained glass mobile of sailboats floating through a sea of air, a sailing puzzle, photographs of water scenes, a picture of Hopkinson's wife Kit standing on the deck of a sailboat, a sailing calendar, even a sailing screensaver on his computer, and a satellite photograph of Puget Sound from

Turn to TEACHER page 11

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Departing Titans honored by teams at final games

Thomas Lee
Interim Sports Editor

On Feb. 18, both the men and women basketball teams honored their out-going sophomores at the final games against Chemeketa.

The departing second-year women are Jenny Sink and Keri Boles.

Out-going sophomores for the men's team are Taylor Ebright, Eric Appell, John Kromer, Jason Ellis, Casey Williams and Jeff Campbell.

Sink was selected to the Southern divisions Second Team and freshman Shelia Pratt received an Honorable Mention.

For the men, Ebright, Kromer and freshman Phil Phelps were honored: Ebright was selected for conference First Team honors, Kromer received Second Team honors, and Phelps was chosen to the All Freshman Team.

"We had some bright moments and a very respectable record of 9-5 in the Southern Conference," said Coach Jim Boutin. "Things that probably hurt us the most were the injuries to Casey Williams and Jeff Campbell. Losing Matt Carle after the first term cut down our depth a lot. Whenever we got into foul trouble or people got worn down, we weren't able to win games we needed to."



JAMES SHERMAN/THE TORCH

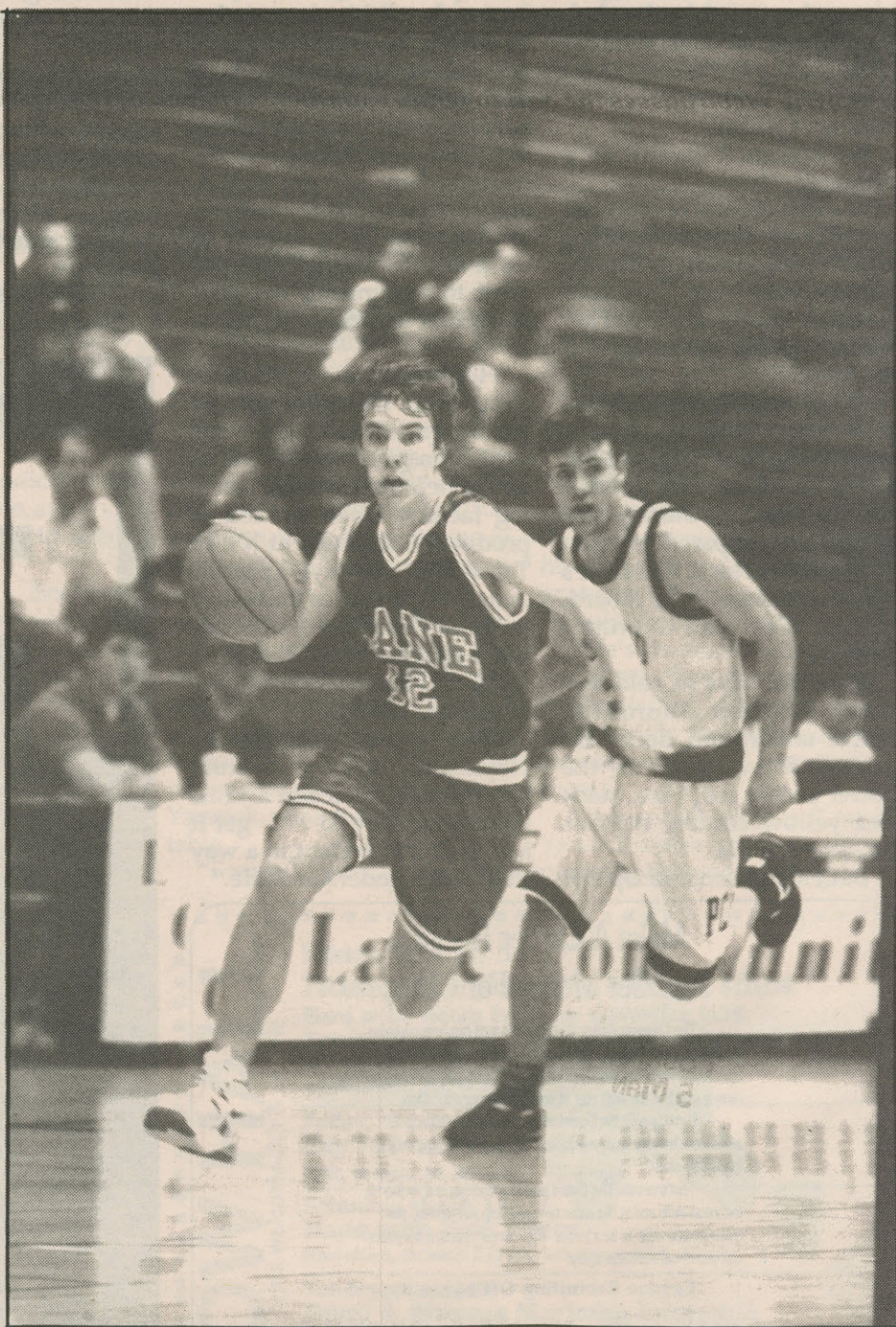
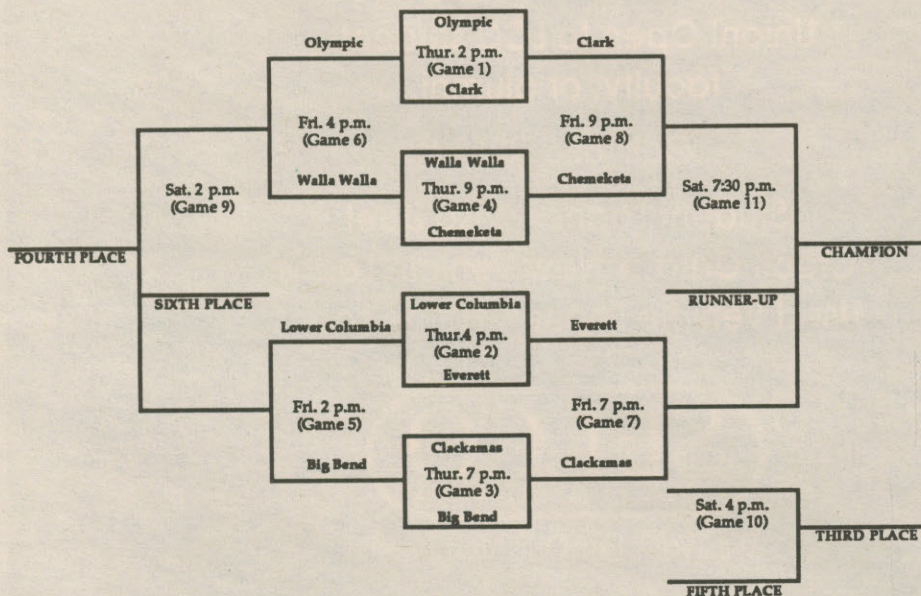
Phil Phelps comes down struggling for the rebound against Clackamas.



STEVE NORRIS/THE TORCH

Shelia Pratt fights for loose ball under the basket against Linn-Benton.

NWAACC Men's Basketball Tournament - March 2-4, 1995 at Lane Community College



BRIAN HENDRICKSON/THE TORCH

Brandon Ellis dribbles towards Lane's basket while a PCC player trails.



JAMES SHERMAN/THE TORCH

Lorrie Webb passes the ball to Jenny Kammer in the end of the second half against Clackamas.

LCC plays host

Thomas Lee
Interim Sports Editor

For the first time LCC is hosting the Northwest Athletic Association of Community Colleges men's basketball championship.

The Lane Athletic Department is playing host on March 2-4 for this event, providing the staffing, facilities and materials needed for a successful tourney.

The NWAACC represents community college athletics from Oregon and Washington, with 30 colleges participating, in four divisions.

Athletic Director Harland Yriarte says, "There is a lot of tedious work that goes into setting up a tournament, but it is worth it. There is nothing quite like a championship."

The teams in this year's tourney are: Big Bend Vikings, Bend, Or. (19-9); Chemeketa Chiefs, Salem, Or. (22-6); Clackamas Cougars, Portland, Or. (21-7); Clark Penguins, Vancouver, Wa. (19-8); Everett Trojans, Everett, Wa. (14-12); Lower Columbia Red Devils, Longview, Wa. (23-4); Olympic Rangers, Bremerton, Wa. (18-8); Walla Walla Warriors, Walla Walla, Wa. (18-8).

The tickets are \$15 for a tournament pass or \$5, \$3, \$2 for each day depending on when you come to the tournament. For further information contact the Athletic Department at 726-2215.

As a side note, a professional baseball player may appear in a game for the Clark Penguins. Randy Myers is a relief pitcher for the Chicago Cubs who decided to spend his free time from the baseball strike by serving as assistant coach for the women's basketball team at Clark.

Myers found that he was eligible and found a spot on the men's basketball team.

Myers suited up for the men's game, but did not play. He left at half time to fly to Salem. The Clark women made it into the women's NWAACC tournament held at Chemeketa.

Myers will split time between both teams until one is eliminated.

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Former LCC student wins regional Irene Ryan Acting Competition

Mary L. Klacsan
A & E Editor

Rebekah Shelley, who played the lead in LCC's fall 1994 production of "Wings," is one of two winners of the regional Irene Ryan Acting competition held during the Northwest Drama Conference, Saturday, Feb. 11.

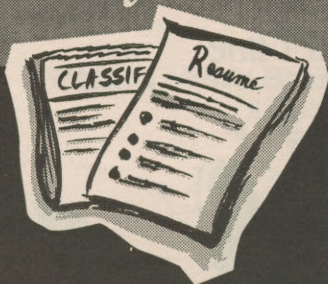
Shelley and Kelly Quinnett, a student representing the University of Idaho, will represent the Northwest at the Kennedy Center for the Performing Arts in Washington D.C. during the national Irene Ryan Acting competition in April.

Over a hundred students from six states competed for the regional award. They were nominated by their instructors. Shelley was the only LCC student invited to enter the competition.

Shelley, now a junior at the UO, said on receiving the award, "I am absolutely exhilarated. I feel very lucky and I'm grateful to LCC, the UO and this wonderful community."

Patrick Torelle, who directed Shelley in "Wings," said, "No one deserves this more. Rebekah has worked hard for many years, first here at Lane and then the University. Her work in "Wings" was first-rate. She simply made us love her. That's her special gift."

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Sacred Places exhibit in art gallery through March 10

Mary L. Klacsan
A & E Editor

Sacred Places, an exhibit of oil paintings and charcoal drawings by LCC Art Instructor Margaret Coe is on display now through March 10 in the LCC Art Gallery.

For Coe, sacred places evoke feelings of "connectedness." A place that may be sacred to one person, may not be so to another, she says.

She says her oils are not literal translations of what she sees. Instead, Coe puts what she feels into the work.

Sometimes, "It's a connectedness to nature and to people who have lived (in a place) and no longer are living." She tries to reflect in her art a message of "bliss — the joy of connectedness to the life process."

Coe's work is brilliantly colored. "I think it's absolutely certain that color speaks very strongly to the emotions," she says. "I am more satisfied by strong color."

"I love visual arts. I love drawing and design and I love tackling (artistic) problems. I really don't seem to enjoy tackling other kinds of jobs that are not art," she says.

Coe has taught drawing and watercolors at LCC since 1989. She has had 68 exhibitions and her work is now in 16 collections. She earned bachelor and master of fine arts degrees from the UO.

LCC Art Gallery hours are 8 a.m. to 10 p.m., Monday through Thursday, and 8 a.m. to 5 p.m., Friday. Admission is free. For more information call the Art Department at 747-4501, ext. 2409.



LLOYD GRIFFIN/THE TORCH

A view of one of LCC Art Instructor Margaret Coe's paintings on display in the campus art gallery located on the first floor of the Math and Arts Building. The exhibit runs until Friday, March 10.

JAZZ continued from page 3

Blue Door Theater. This year's concert is on Thursday, March 30 at 8 p.m. Admission is \$4 for students, \$6 for the general public.

"John is extremely energetic and committed as a person, performer and teacher," says Myrna Seifert, the Performing Arts Department's box office manager. "He gets lots of letters from past students ... he's had a lot of success."

And some of those past students come down to Jo's for the chance to play with their old mentor. Eric Richardson, tonight's bassist, has his own outfit, the Bag Trio, but he still shows up regularly on Thursdays.

"Yeah, I keep in contact. I learned a lot from John, a lot about (jazz) method. The

chance to play with your teachers is always good."

The band gains momentum as the evening goes on — as the players become increasingly accustomed to each others' styles, they form a cohesive unit, a one-night-only jazz federation. Workman acts as its leader, pointing to indicate who will take the next solo, and nodding to his students in silent encouragement.

Greg Yannick, a first-year LCC music student and a relative newcomer to the Thursday night jam, has taken over for Ethan Scott on guitar. Yannick plays coolly and conservatively, accenting the pieces with crisp, precise single notes. Despite his composure, he cracks an anxious grin, as if to indicate that he is relishing the opportunity

to be playing with a real live jazz band, but just slightly nervous about it.

The combo tackles Horace Silver's Latin-funk "Song For My Father," and rips through a fast-paced version of "Don't Get Around Much Anymore," a Duke Ellington classic. The audience enthusiastically cheers every song, and in true jazz club tradition, there is smattering of applause for each impressive solo.

At 1:30 a.m., the jam session winds down. The bartender announces last call. Workman begins to unplug amplifiers and pack up equipment. As the last of the cafe's patrons file out, the two guitar students, Scott and Yannick, relax at a small corner table.

"I wasn't really happy with

the way I sounded," says Scott when asked about his earlier mistake. "I got distracted. If I've learned anything tonight, it's that you have to get your sound right, before you go on."

"John teaches how to be a musician," adds Yannick. "How to conduct yourself. How to give respect and space; professionalism."

Workman passes the two on his way out, and stops to congratulate them. "You both sounded great tonight."

"He's always encouraging," says Scott. "Sometimes you get a vibe off him, but here at Jo's, he generally lets us make our own mistakes and learn from them."

"If it wasn't for John," says Yannick with a cool smile. "I'd probably be in accounting."

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BRIAN HENDRICKSON/THE TORCH

The African dance and drumming troupe, "Ballet Sangamar" performs in the Performing Arts Building Feb. 22 to celebrate Black History Month.

Director teaches African dance and drumming

Sunny Justus
Staff Writer

African drum music pulsed from the Performing Arts Building on Feb. 22.

Ten dancers, dressed in colorful African style, moved their white feet rhythmically along with the d'jembe, d'jun-jun, and the sabar drums and became one with the music. In the background five drummers sat with their drums between their legs, concentrating on the beat. Thus began their African tale.

In honor of Black History Month, Ballet Sangamar performed at LCC to a crowd of 200 people. It was Ballet Sangamar's second performance, the first was in celebration of Martin Luther King Jr.'s Birthday at the UO in January.

Angela Kellner, an LCC student, recently started drumming for the troupe with the encouragement of Ballet Sangamar Director Aliou Diouf.

"He's such a great teacher. Not only is he a master drummer and dancer but being able to convey all that knowledge to someone and teach them is really a skill that not everyone has," says Kellner.

When she started taking dance classes from Diouf last fall, she offered to make a poster for him promoting his classes. Impressed with her work, he asked her to become his manager and public relations representative.

When she was unable to further her dancing skills due to old high school shin injuries, she took up drumming.

"I thought it would be a year before I could play for his class. The drumming has to be perfect. If your drumming is off by a millisecond, he can hear it," says Kellner.

"You tell me the music, like jazz (or) raggaie, and I'll understand the tempo," he says. With "any kind of music, I have people dancing."

Diouf, pleased with Kellner's quick progress, asked her a month ago to bring her drum to class.

"Women (do) play the drums but it's hard work. It's very physical," comments Diouf.

Born and raised in Senegal, West Africa, Diouf has played drums all his life. He moved to the US five years ago, eager to share his rich West African

heritage with the people of America. He has performed with Mar Thiam, Monsour Guey and various other troupes in the US, Africa and Europe.

He is proud to say he has left his cultural imprint in New Orleans, Detroit, Los Angeles, Chicago, Oakland and other places in the US.

He moved to Eugene in September leaving his wife, Lloyri

and their 10-month-old daughter, in Oakland. He hopes they can join him in the near future.

"I call them all the time," he says. "She has her family down there so she's happy."

Last November over 60 people auditioned for the troupe. Instead of cutting anyone, Diouf waited for the group of dancers to dwindle down to those who were dedicated to

practice and attend rehearsals on a regular basis. The resulting core group has 20 women and five men dancers, and eight male and one female drummer.

Diouf teaches dance at the WOW Hall and at the Dance Center, located at 436 Charnelton St. He also conducts private lessons. He choreographs his own dances and is able to teach varied levels of

students in a class. He also integrates traditional African songs in his dance and drumming classes, and believes singing is meant for everyone.

He charges \$23 a month, but says he teaches students who often cannot pay.

"Life is too short," says Diouf. In order to have long life, he says, "You need to give of yourself. I'd even love to do more."



BRIAN HENDRICKSON/THE TORCH

Ballet Sangamar Director Aliou Diouf performs with two other members of the ethnic African dance and drumming troupe.



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The "Raspberry Awards": Least favorite films of 1994

Michael Cough
Staff Writer

1994 brought us many great and entertaining films, but as with most things, you must take the good with the bad.

As the Academy Awards roll around, and we see if David Letterman can host the Oscars, I look back on the disappointments of last year.

To fit Letterman's style, here are the top ten worst films of 1994:

10. "Four Weddings and a Funeral": Despite gaining some award nominations, this film proved to have little entertainment value and the only funeral should have been for this picture.

9. "Maverick": The film had some good actors, but the laughs were few and far between for a comedy picture.

8. "Wagons East": Candy's last movie was certainly not his best. If he were to see it today, he would die all over again.

7. "Lightning Jack": One of the worst to jump on the western comedy wagon; it put me to sleep.

6. "Stargate": A stunning

film for special effects, however, it lacked a good script and a strong plot line.

5. "Junior": Arnold is known for his action films, but as with "Last Action Hero" and "Twins" he fails with the comedy approach.

4. "Blown Away" (The one without Corey Feldman): A movie about two Irish bomb experts. One defuses them, one uses them — and someone should have lit the fuse on this one.

3. "Clear and Present Danger": I felt this film skipped around and was disappointing to any fan of Harrison Ford and Tom Clancy.

2. "The Return of Jaffar": Released straight to video and skipping the theaters, this movie tried to make some extra money on Aladdin's success, but was not worth the three bucks to rent.

1. "The Flintstones": Hanna Barbara should sue for this mockery of a cartoon classic. I did not have a "Yabba Dabba Doo" time.

So there are the raspberry picks for 1994. Love 'em, or leave 'em like I did.

1ST WAY

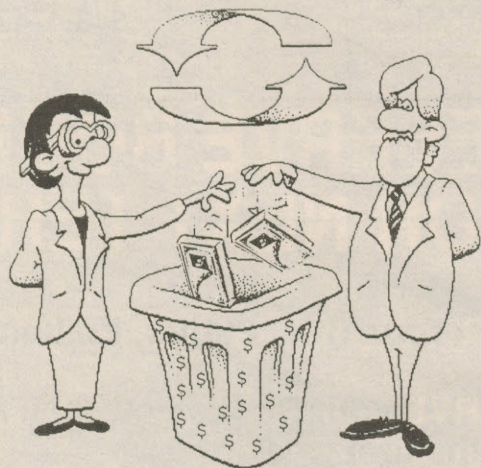
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'And the winner is ...': Torch reviewer's Oscar picks

Michael Cough
Staff Writer

On March 27, screen actors and film industry pros will gather from all across the country to see who is honored as the best of the best.

This will be the 67th year for the Academy Awards — the Oscars — and as people prepare to tune in to the televised event and see David Letterman hosting the show in his own "Top Ten" manner, everyone is speculating about the likely winners. It's even a betting event in Atlantic City.

I've placed my bet with "Three Finger Larry," and I'll share my picks here for the top six categories.

In the category of "Best Picture," the nominations are "Forest Gump," "Four Weddings and a Funeral," "Pulp Fiction," "Quiz Show," and "The Shawshank Redemption." My choice is "Forest Gump," with dark horse candidates of "Pulp Fiction" and "The Shawshank Redemption."

For "Best Actor," the nominations are Morgan Freeman for "The Shawshank Redemption," Tom Hanks ("Forest Gump"), Nigel Hawthorne ("The Madness of King George"), Paul Newman ("Nobody's Fool"), and John Travolta ("Pulp Fiction"). Here I feel Hanks' performance will capture him two in a row, while dark horses such as Travolta and Newman should be watched.

The "Best Actress" category brings the nominations of Jodie Foster for "Nell," Jessica Lange ("Blue Sky"), Miranda Richardson ("Tom and Viv"), Winona Ryder ("Little Women"), and Susan Sarandon ("The Client"). My pick is for



LLOYD GRIFFIN/THE TORCH

Torch reviewer Michael Cough likes Forest Gump for Best Picture, Tom Hanks for Best Actor, and Robert Zemeckis for Best Director.

Foster, while dark horses Ryder and Sarandon could also walk away with it.

In the "Supporting Actor" category, the actors nominated are Samuel L. Jackson ("Pulp Fiction"), Martin Landau ("Ed Wood"), Chazz Palminteri ("Bullets Over Broadway"), Paul Scofield ("Quiz Show"), and Gary Sinise ("Forest Gump"). Landau should win, but watch dark horses Jackson and Sinise.

"Supporting Actress" nominees are Rosemary Harris ("Tom and Viv"), Helen Mirren ("The Madness of King George"), Uma Thurman ("Pulp Fiction"), Jennifer Tilly ("Bullets Over Broadway"), and Dianne Wiest ("Bullets Over Broadway"). My vote is for Thurman, still, dark horses Tilly

and Mirren could pull one off.

In the "Best Director" category the choices are Woody Allen ("Bullets Over Broadway"), Robert Zemeckis ("Forest Gump"), Quentin Tarantino ("Pulp Fiction"), Robert Redford ("Quiz Show"), and Krzysztof Kieslowski ("Red"). Zemeckis had his work cut out for him with "Forest Gump" and should win.

The surprise in this year's nominations was the overlooking of the much talked about "Hoop Dreams" and the nomination given to "Four Weddings" for Best Picture, a film which I believe was not fit to print.

So, as you sit back and watch the show, pay attention when celebrities opens the envelope and say, "The winner is"

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EARN A FREE CLASS spring term. Be a writing tutor. Contact Sharon Thomas ext 2145.

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BEDROOM in house, yard, w/d, musicians, artists, vegetarians, \$275 incl. utilities, Santa Clara on busline 461-4971.

HORSE BOARDING - Best deal in town! Cozy stall, partial care. \$50/mo. 5 min. from LCC. Call 747-8952.

opportunities

HOW TO MAKE BIG MONEY FISHING in Alaska!!! For your informative guide and current company listing: send \$14.95 to: Alaskan Opportunities, P.O. Box 22541, Eugene, OR 97402.

HOME BASED BUSINESS. Proven strategies—Humanitarian oriented expanding company—popular fun opportunity. Call Sydney 746-9513.

to the highest bidder

INSTRUCTOR BOB BARBER offering private lessons on Internet access. Details: ext 2157.

JERRY ROSS offering Tai Chi lessons. Details: ext 2157.

INSTRUCTOR KLOBAS will perform wonders on his accordion. Details: ext 2157.

LCC V.P. LINDA FOSSEN, offering golf lessons. ext 2157.

TOM BIRKENHEAD for 2 hr. music lessons. Piano, guitar or harmonica. ext 2157.

ASLCC PRES. RACKLEY, 3 hr. ski lessons w/transportation. ext 2157.

LCC V.P. JIM ELLISON: yard work, chauffeuring, even windows! Details ext 2157.

GEORGE ALVERGUE will speak to any class on any subject. Details ext 2157.

VELMA JESSER, the temp grandma of the decade, is now offering childcare. Details ext 2157.

TORCH EDITOR CHRISTIAN HILL. Details 2157. Offers 4 hrs. of yardwork, typing, and running errands. Do not wish to be roof-raking servant to Pete Peterson.

messages

JOHN—Do you have my library card? Drop off at office anytime. Thanks. Belinda.

Help wanted

Minutes Recorders City of Eugene

Records and transcribes proceedings at meetings of various City boards, commissions, and agencies. On-call flexible hours. CLOSING DATE: March 10, 1995. Obtain application at Human Resource and Risk Services, 777 Pearl Street room 101, Eugene. AA/EOE

TEACHER continued from page 5

outer space. Hopkinson sails the Sound several times a year in his 20-foot-long "Ranger 20," a sloop-rigged boat.

He took his first sailing class in 1987 through the City of Eugene's River House Outdoor Environmental Program and says, "It was the first time in my life I'd ever been on a sailboat. It was just love at first sight."

Sailing isn't polluting," he says. "Sailing isn't noisy. Sailing uses elements of nature that are free. I just simply like all the elements of sailing."

Always a teacher, during the summer, Hopkinson teaches sailing for the River House Program out at Fern Ridge Reservoir. His boss Roger Bailey says, "What Mike teaches here is something he really loves. He really cares about his students. Sometimes that's a rare thing."

Hopkinson says he has taught people on his own boat how to steer and change direction in five minutes.

"And then I say to them, 'Now you can spend the rest of your life learning the nuances'—important ones like learning to read a nautical chart, a compass, and how to use a sextant in celestial navigation. He says, 'Most serious mariners will

take the time to learn those non-electronic means of navigation."

He reads charts, uses a compass and feels pretty comfortable with piloting, which he describes as "when you're in sight of land, figuring out where you are. I've taken a class in celestial (navigation) but it's something that you have to get out there and apply."

Hopkinson's wife Kit, says he brings similar qualities to teaching and sailing. She says he has an incredible "ability to digest (informational) material. He will take it from any kind of medium. He'll read, he'll look, he'll go out and do it, he'll try everything, every way he can to learn more."

And even in retirement Hopkinson may still be teaching, although not in a classroom. "I've often thought that when I retired, I'd like to write instruction manuals. You know, you buy something that says 'Some assembly required.' You try to read those things and you just think 'Oooh!' They just don't understand how to approach it from the perspective of someone who doesn't know anything about it, who doesn't know their language. I would think there might be a market there for somebody to do that."

ARBORETUM from page 1

Once a week for six weeks, nature guides lead their group of between six to eight children on tours of the facility. Or nature guides and children can participate in afternoon educational activities.

This year's theme, "Reach out to Nature," teaches children to use their senses to expand their understanding of the natural world.

She says an individual of any age is welcome to apply to be a guide, although an interest in

science or experience with children is helpful.

"We have some fantastic guides who can draw any kid out," Rosenthal says.

Overall, "It's a really great volunteer experience," she says. Interested volunteers can contact Andrea Schartz at 746-8919. Students interested in receiving Cooperative Education credit through the Mount Pisgah Arboretum can contact CE Coordinator Dixie Mauer-Clemons, ext. 2458.

Only 13

days

until

Spring

Break!!!



Torch staff —
Thanks for all the help this term. I couldn't have done it without you. See ya next term

— Christian

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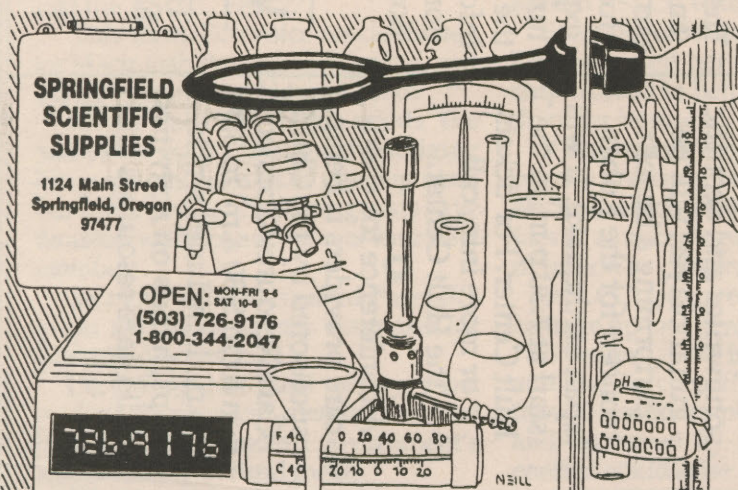
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Friday to Friday

MARCH
3 — 10

Friday 3

Phi Theta Kappa is sponsoring a "Faculty Auction" from 6 to 8 p.m. Purchase your favorite teacher/administrator/student for 2-3 hours of work. Pictures and current bids are posted next to the Student Resource Center. Winners will be announced at Phi Theta Kappa's Winter Induction Ceremony tonight in the Boardroom of the Administration Building around 7:30 p.m.

This is the last issue for the Winter Term of 1995. See you next term!

Saturday 4

James Durst, a songwriter and acoustic guitar player, will be performing a benefit concert for the Kobae, Japan earthquake. It will start at 7:30 p.m. in the Hult Center. For tickets or more info, call the Hult Center.

A conference for child-care providers is being sponsored by the Child Care Resource Connection from 8:30 a.m. to 3:30 p.m. It includes workshops, hands-on activities, child care resources and

vendors. The keynote speaker will be Carol Morgaine from the Oregon State Board of Education. The conference is open to professionals and parents. Registration is \$20 at the door, and begins in the Cafeteria on the main campus. For more info call 726-3954.

Tuesday 7

Experience the world through International Cooperative Education Work Experience Abroad. All students and staff are invited to attend an International Cooperative Education information session on March 7 from 3 to 4 p.m. in APR 211.

There will be refreshments and info on how you can earn college transfer credits for working abroad and experiencing another culture. If you can not attend the session, but would like information about International Cooperative Education, contact Jane Russell, ext. 2423.

Wednesday 8

The Women's Center is hosting a celebration to

honor its 20th Anniversary on campus from 11 a.m. to 1:30 p.m. in CEN 213. There will be refreshments and historical exhibits. For more information, call ext. 2353, or stop by the Women's Center.

The LCC Lesbian, Gay, Bisexual Alliance meets today at 3:30 p.m. It's free and open to newcomers. It will be held at the Rainy Day Cafe, 50 E. 11th in downtown Eugene.

Thursday 9

"The Hunger and Homelessness Fun Fair" will be held from 10:30 a.m. to 2:30 p.m. It is sponsored by OSPIRG and is held to raise funds for the homeless.

BEYOND FRIDAY

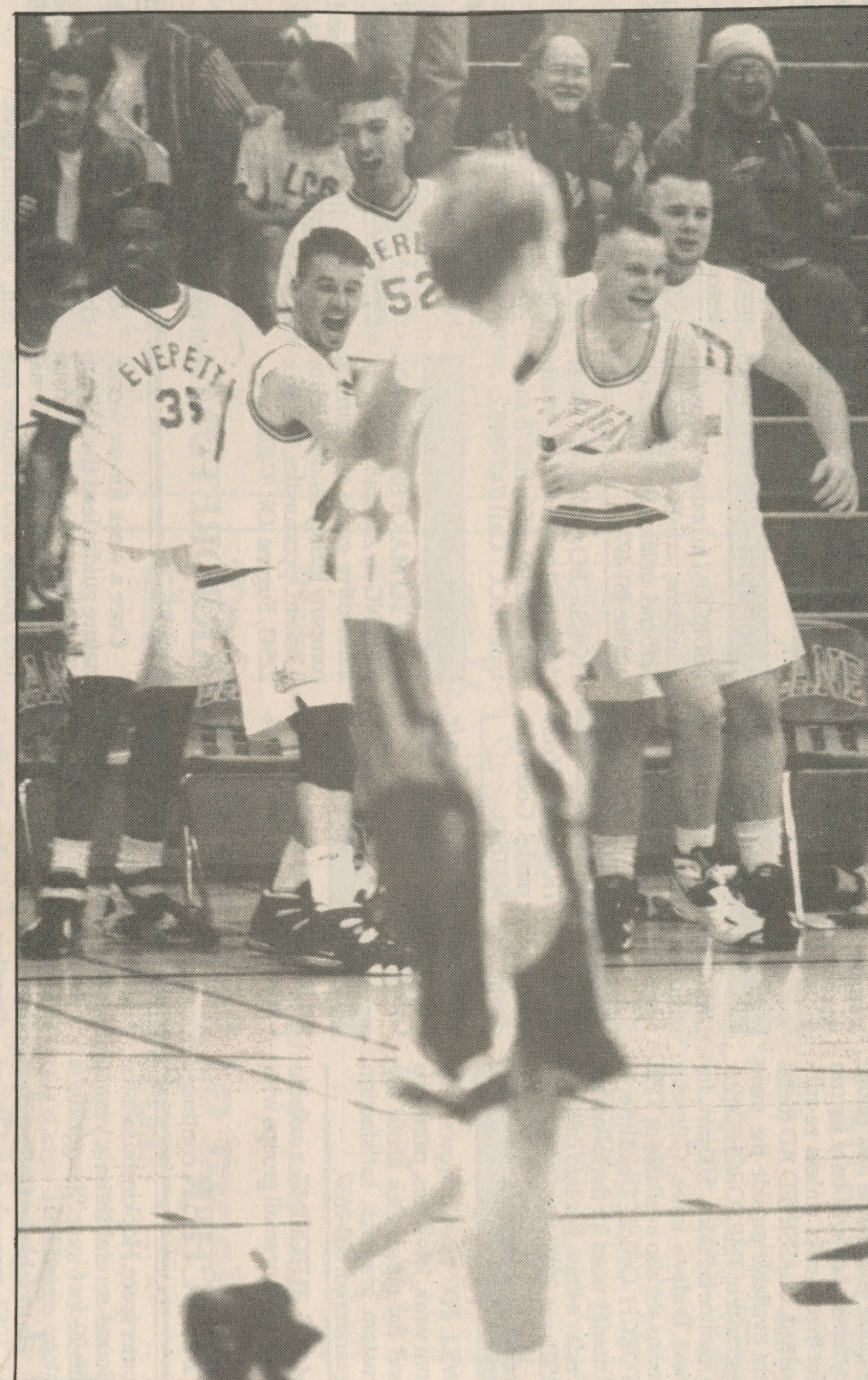
There will be a sock hop on Sat., March 11, from 8 a.m. to noon in the main gym, with live music by the Teen Angels (hits of the 50s and 60s). There will be prizes for best male and female costume, bubble-blowing, hula-hooping, licorice-eating, and limbo contests. Tickets at the door are \$4 for students; \$5 for the general public.

THE TORCH

LANE COMMUNITY COLLEGE

March 3, 1995

4000 E. 30th Ave., Eugene, Oregon 97405



JAMES SHERMAN/THE TORCH

INSIDE

PAGE 1: VOLUNTEERS

The Mount Pisgah Arboretum is seeking adult nature guides for its Outdoor Natural Science Program.

PAGES 4 & 5: PROFILES

The Torch profiles LCC instructors Mike Hopkinson and John Workman — their teaching methods and interests off-campus.

PAGE 6 & 7: BASKETBALL

The Torch reviews the past Titan basketball season, and provides information on the NWAACC Championship.

COVER —

Everett Community College players celebrate a victory over Lower Columbia in the first round of the NWAACC Championship Thursday, March 2.