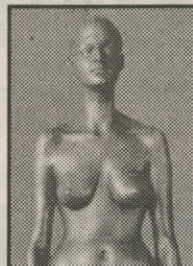




WHAT'S INSIDE?



Sculpture exhibit in LCC Art Dept. Gallery •page 4

LCC Titan men's basketball team still ahead •page 6

ALL on BOARD

□ The LTD FastPass will be funded through spring term despite rumors that the bus passes are running low



Sabrina Forkish
News Editor

LCC's Board of Education unanimously approved a motion in its Jan. 13 meeting to lay aside additional money to subsidize the sale of the LTD FastPass through spring term.

In the spring of 1998 the college was authorized to use \$100,000 to subsidize 4,000 passes. The school paid for \$25 of the \$60 cost for a term-long LTD bus pass. With the

additional discount offered by LTD, the cost of a pass was brought down to just \$29 dollars a term beginning last fall.

The discounted rates caused sales to soar beyond what the college predicted; almost 2,000 passes were sold in fall alone to students and staff.

The Bus Pass Committee distributed fliers with each FastPass sold this term which stated that the trial program may be discontinued due to insufficient funds at the end of winter

term.

During the board meeting on Jan. 13, ASLCC President Pam Brooks said students responded to the notices, asking for a continuation of the program. "(The students) really value the service. They like it. Students are really concerned (about the possible termination of the program)."

The board agreed to fund the FastPass program through spring term, at an estimated cost of

\$50,000, which would be paid for out of the board's contingency fund.

Afterwards Brooks said, "I want to thank you board members. I think there are going to be many happy students."

Lloyd Rain, director of Purchasing Services, says in his memo to the board that with the average de-boardings on LCC's main campus up 936 from 613 since fall of 1997 (over 50 percent increase), the number of cars in the parking lot is down by approximately 250 per day.

Pregnant treasurer and two senators resign from ASLCC

John Dreiling
Managing Editor

Saying she was forced out of student government because of her pregnancy, Ronda Green resigned Jan. 11 amid talk of job performance concerns and office politics.

"I, Ronda Green, am hereby resigning (as ASLCC treasurer), not by choice but by force, due to the fact that the ASLCC Constitution does not permit women who are pregnant to hold office," her letter of resignation read.

ASLCC Senators Becky Morgan and Alicia Nowlan also resigned, Morgan citing inner politics within student government for her reason for leaving and Nowlan citing personal family and financial issues which had developed.

The controversy which remained centered around Green

and her job performance, how to accommodate an elected executive officer who is pregnant, and inner office personality disputes.

The Treasurer position pays \$225 monthly and up to 12 credits. Senators receive \$100 per month and up to three credits.

Nowlan says, "If I had the time to do it I would.... It was something I wanted to continue doing."

Morgan says, "In high school, I would watch the student government, and I didn't want to get involved in that mess. I didn't want to deal with people acting like true high schoolers. I was hoping this would be different."

"There was no other option besides resignation," says Green, who adds that she is due to give birth later this month.

But ASLCC Secretary Bette Dorris says, "We have had pregnant people before. It's that it just so happens that the pregnancies' terminations have been probably in the summer, or at least at the end of the term."

ASLCC President Pam Brooks says, "At the community college level we have a lot of women students here. We need to be careful not to keep people from being able to participate."

Green says she asked some ASLCC members last term if she

could take some time off for her pregnancy, suggesting she could work from home, take an independent study course, and have a senator serve as a liaison between her and student government. But she says she encountered opposition from other members.

Morgan agrees: "She tried explaining this (leave of absence) to people, and she was running into brick walls."

Defending her student government, Brooks says, "I thought something would be worked out.... I think if we had the opportunity to have dealt with it at that time, and worked through some of those questions, or concerns, we probably could have, as a student government, figured something out."

Since that Green's request for leave, she says that she has been hospitalized three times due to medical complications related to

her pregnancy, and her doctor has ordered her not to attend school this term, essentially confining her to bedrest.

Brian Tanner, ASLCC director of state affairs, says that maternity leave is not specifically mentioned in the organization's constitution and by-laws, but he says student government should address the issue.

"It gets into a real touchy area, especially around the legality standpoint, as to an elected official taking a leave of absence. There's definitely maternity leave for state employees and such, but where do we fall into this?" he says.

Some within student government feel that the existing constitution and by-laws offer enough latitude to deal with situations such as this.

"You do get up to three

See **RESIGNATIONS** page 7

"I am hereby resigning, not by choice but by force."

—Ronda Green



Opinion & Editorial

Judy L. Sierra, Editor In Chief

The Torch

747-4501 ext. 2657

Winter Term

Federal grant and loan money is in the mail on Jan. 22 – when your feet touch the ground again, pay your tuition!

The Torch

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Letters to the Editor should be limited to 250 words and include the author's name, phone number and address (address and phone number are for verification purposes only and are not for publication). Commentaries should be limited to 750 words and should also include the author's name and address. Deadline for the following issue is Monday, 5 p.m. The Editor in Chief reserves the right to edit letters and commentaries for length, grammar, spelling, libel, invasion of privacy and appropriate language.

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<http://lanecc.edu/torch/index.htm>

PMS is not a four letter word

Commentary by Judy L. Sierra

I'm not a doctor and I don't even play one on TV, but I do experience PMS and think it's time to bring women out of the dark ages and accept some of the issues women face.

Last week surged with such challenges as school work, Torch production and personal money problems.

While recounting my woes with a favorite (male) instructor, I said, "And on top of all that I'm PMSing."

With a shocked expression he told me not to mention "that." Then he added, "Don't use that as an excuse."

He said that in his several years at LCC he'd "never heard one woman administrator, instructor, or classified employee ever mention MPS. And that in the commercial world, where women are expecting equality, mentioning PMS as a reason for stress sends the wrong message."

I couldn't believe those words came from a man I'd considered

enlightened. It's not like I was vulgar or graphic. To me it's like saying I had 20 shots of espresso.

An excuse? And I shouldn't even mention it?

He said that on Tuesday, just as I was running to an appointment followed by a long class.

I went from class to the Torch office and worked on the paper until 2:30 a.m. And that was pre-production night.

As I dragged out of bed Wednesday morning, I thought about what the instructor had said. "Don't use that as an excuse."

An excuse to what? An excuse for what? I hadn't described how I felt or given specific symptoms. Did he even know what PMS meant? It's premenstrual syndrome, Pre is the key word.

Stress could substitute for the word syndrome.

Most women go through it to some degree every month. Are we supposed to do

what the doctors prescribed in the 1950s and "go home and soak our hands in warm dish water?"

Okay, so I seem to be at the far end on the PMS spectrum, but I deal with it every month.

I deal with some of the physical aspects, but it's mostly the emotional side I stress over. Yes, I have a heightened sensory overload, and problems usually seem bigger than life, but I adjust.

When I got into the office on Wednesday, Production Manager Gabriel Powell said things were looking good and we might even make our 8 p.m. deadline.

With the office still buzzing, I left campus to take a couple people home and pick up pizza.

When I got back at 8:30 our production adviser said the printer wasn't working right. We'd have to print our pasteup sheets at Kinkos. We knew we wouldn't make our deadline at The Springfield News, but maybe the printers could work us into the schedule in the early morning hours.

Staff trickled out of the office until Gabriel and I were the only two left. We finally decided around 3 a.m. we were close to being finished, so we grabbed the zip disks and headed out.

Half-way to Kinkos I realized I'd forgotten my purse. I never leave it behind since it's where I keep my cigarettes.

That night one of Eugene's finest stopped my car because my license plates had expired. I leaned out of the window to tell him I didn't have my driver's license with me and he very kindly informed me that he could take me to jail.

I explained our deadline dilemma (of course I gave him the long version) and he let me go without even a warning ticket. To make matters worse, I didn't have proof of insurance or my current vehicle registration, and I'm certain I didn't even have my seat belt on (I hope he's not reading this).

Nearly three hours later we rushed back to campus with the final pages so we could paste-in the advertisements.

When I left campus at 7:45 a.m. to take the flatsheets to the Springfield News to be printed — the time we normally distribute the paper — I was shocked to see the parking lot half full, with cars still pulling in, lined up to the Exxon gas station on McVey Road.

I kept wondering how the day could be starting with such gusto when I hadn't been to bed yet.

An excuse? Don't even mention it?

After battling heavy traffic all the way to Springfield to drop-off of the flatsheets, I finally got to drop off to sleep for a few hours before returning to LCC for class.

I had worked 35 hours in two days to help the Torch crew get that paper out.

I'm still wondering how I used PMS as an "excuse." For what? From what?

PMS is not something to brag about, nor is it something to be ashamed of.

It's a fact of life.

It affects women and men.

I can't tell you exactly what it is but I can tell you what it isn't. It isn't (and I quote from several men) "an excuse for a woman to be a bitch."

It isn't pleasant and it doesn't feel good. It isn't an excuse.

Next time you hear a woman casually mention she has PMS, try not to think the worse and maybe offer an extra kind word.

When I mention to my coworkers and friends that I have PMS it's not an excuse. It's usually a warning.

Be gentle, I'm already stressed enough.

Opening Pathways to Creativity: Sole-ful Inspiration

Commentary by Cindia Carrere

What's time to a cow?" my doctor asked. Ironical he should be so casual, I thought, since I was paying him by the hour.

"The difference between chewing cud on a lazy, sunny afternoon and ending up as two all-beef patties?" I asked.

He told me I missed the point. "Time means NOTHING to cows." Apparently, that was his point.

I had gone to see this chiropractor-naturopath-mental health doctor friend about my sore neck and bunched up life. I was cranky, 30 pounds overweight, sluggish, tired, and a complainer. After the examination, his advice? Take a walk.

What? I was too busy creating art and selling it full time to take a walk. Hence, our conversation about the meaning of time.

"Take a walk? That's what my annoying sister is always bugging me to do," I whined. She's always interrupting my work. I'll be in my studio, at the canvass, struggling to get just the right colors mixed, and she'll waltz in and tell me to stop, come quickly outside or I'll miss the sunset. Or just the other day, I was at the computer, squeezing my brain for a scene description of Oregon in winter, and there she was again, bugging me to go outside and walk in the rain with her.

After ignoring the advice from the

medical consultant and the not-so-subtle urging of my sibling, the same answer of "go for a walk" kept appearing to me no matter where I turned. I was resistant, stubborn. Too busy being a full-time artist to be a full-time human.

Bloated, I'd wring my hands and pull at my hair in exaggerated creative angst. "I'm blocked," I'd cry, sniveling that sales were down and deadlines loomed "Why, oh why, is this happening to me?" I was artistically impotent, my muse transformed into the melting witch from Oz.

Looking for a magic short-cut to weight-loss, mental clarity, revitalized energy, and creative prowess, I peered through books and magazines hoping for some new Eastern tonic or meditation that could take me from stress to serenity in 60 seconds. Where was the spiritual Viagra?

The meditation I was currently practicing involved correct body posture, breathing, and engaging in the flow of empty, non-judgmental thoughts. In fact, I was up to doing it several hours a day. Yup, I could effortlessly relax on a couch, the rhythmic

insertion of food into mouth lulling me into a hypnotic trance as I faced the television set, my mind empty of all thought. I had a mantra too, "Body by Haagen Dazs."

All the books, magazines and preaching of the walking converted, sang the well-versed praises of the exercise's benefits. Yes, walking has physical benefits, improving the cardiovascular system. "And with as little as 20 minutes a day, three times a week the overall benefits of walking..." blah, blah, blah.

I'd heard there were emotional advantages, agreeing slightly that it would, indeed, be difficult to walk with muscles clenched, tight from holding pent-up feelings. Perhaps the release would feel good. Hmm, improved circulation, posture, and breathing equaled heightened energy and mental clarity.

But as a creative block buster? Synchronicity, the belief of simultaneous "coincidences," or the idea that as we inch our way toward change, the universe furthers and expands that change had come around and bitten me on the hamstring.

The desire to unblock, to unclutter my pooled energy and stagnant thinking, had manifested itself in the form of what Julia Cameron refers to as a "spiritual

See CREATIVITY page 7

New members bring different perspectives to student government

Tara Chala
Staff Writer

The ASLCC has appointed a few new offices for the 1999 new year.

It has filled chair of the Judiciary Committee, the Campus Events and Multicultural Program coordinator, and the communications director posts. It is still working on hiring for the position of Book Exchange/Food Cart director.

The Campus Events and Multicultural Program Coordinator is Choul Wou, in charge of bringing outside campus events to Lane, and is also making sure that LCC remains a culturally diverse college.

"I feel really good about my new position. I feel that I'll have a really good impact on Lane," says Wou.

ASLCC has decided to com-

bine the director's positions of Book Exchange and Food Cart. It is now through accepting applications and is currently in the process of making a decision on that new position. The new director will be responsible for The Book Exchange, (located in the second floor of the Center Building where students can take old textbooks to sell at a profit). The director will also be in charge of the Food Cart, or "snack shack," located in the same place as the Book Exchange.

The new chair of the Judiciary Committee is Scott Brooke, a political science major at LCC.



Photo by Veronika Dittmar

Yelonka Wynne, Communications Director, and Choul Wou, Campus Events and Multicultural Program Coordinator take time out for a quick smile in the student government office.

"It has given me a chance to get more involved and I'll be able to gain valuable experience to carry on to my job. After I graduate, I'll not only have my degree, but experience," Brooke says.

The judiciary chair hears

complaints against the ASLCC members and/or staff. The committee is working on trying to develop guidelines or terms for the year.

Yelonka Wynne is the new communications director. She sits on Media Commission and it

is her job to be an on campus link between students and the student government.

Wynne says, "I feel that it will be a really good learning experience. I'm really excited to learn everything step by step."

Deadlines key for financial aid options

John Dreiling
Managing Editor

"You want to apply as soon as you can at the beginning of the year— which is right now," says Frank Marshall, Financial Aid associate director.

Sending in the 1999-2000 Free Application for Federal Student Aid applications by Feb. 15 is the cutoff date to be guaranteed to be reviewed for campus-based funds, he explains.

"We provide students with a considerable amount of information about the loans, how they work, all the rules, and their payments," he says.

Personal assistance is also available at the Financial Aid Office and the Women's Center, and a video, entitled "Getting Started," is currently showing on TCI Cable channel 12 and is available in the

Library, Career and Employment Services Office, the Community Learning Centers, and the outreach centers, Marshall adds.

Marshall says that the funds available through Financial Aid fall within three categories— grants, loans, and work-study. The department awarded over 4,000 financial aid packages last year.

The application form, available through the Financial Aid Department, gives students access to Title IX funds, which include the Pell Grant, State Need Grant, Federal Direct Stafford Loan (subsidized), Federal Direct Stafford Loan (unsubsidized), Federal Parent Loan, Undergraduate Students (PLUS); and campus-based funds, composed of the Federal Supplementary Education Opportunity Grant, the Federal Perkins Loan, and Federal Work Study.

• The Pell Grant Grant gives students access to \$400-3,000 a year. Eligible stu-

dents do not need to attend school full- or even part-time to receive money.

• The State Need Grant gives full-time students access to \$936 each term.

• Campus-based funds require students attend at least half-time.

• The federal government pays the interest for the subsidized Federal Direct Stafford Loan while the student is in school, as opposed to the unsubsidized Federal Direct Stafford Loan which requires students to pay that interest or have it added to the principal.

Marshall says that students who receive loans are required to attend a pre-loan advising session which instructs students on their rights and responsibilities concerning the loan.

LCC Career and Employment Services serves as the campus central location for scholarship information.

"Scholarships are an opportunity to at

least alleviate one of the hurdles of getting an education and that's money, which is a big one," says Geri Meyers, Assessment/Information specialist.

"There is free money out there galore.... It's amazing that people don't realize how much money is out there," she says.

The Oregon State Scholarship Commission Application Form, which gives students access to 150 different scholarships, is available in the CES office. Deadline is due March 1, she says.

Meyers says that the biggest misconception about scholarships is that they are easy to get. In fact, she explains, it takes careful research and the process can take 6-12 months.

"There's so much out there. It's a process of research. (Students) just need to

See AID page 7

Oops!
We goofed

In a January 7 story on Jennifer Flint, The Torch published incorrect information. Flint is 18, her half-brother was never adopted by her grandparents, and she volunteered at St. Alice's Catholic Church soup kitchen in Springfield.

Women's Day At Lane

Saturday, January 30,
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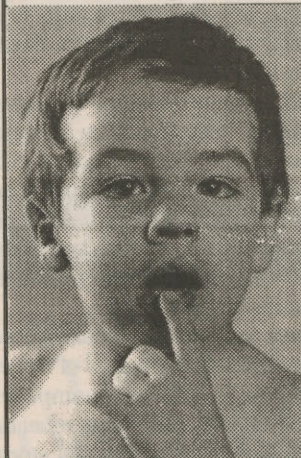
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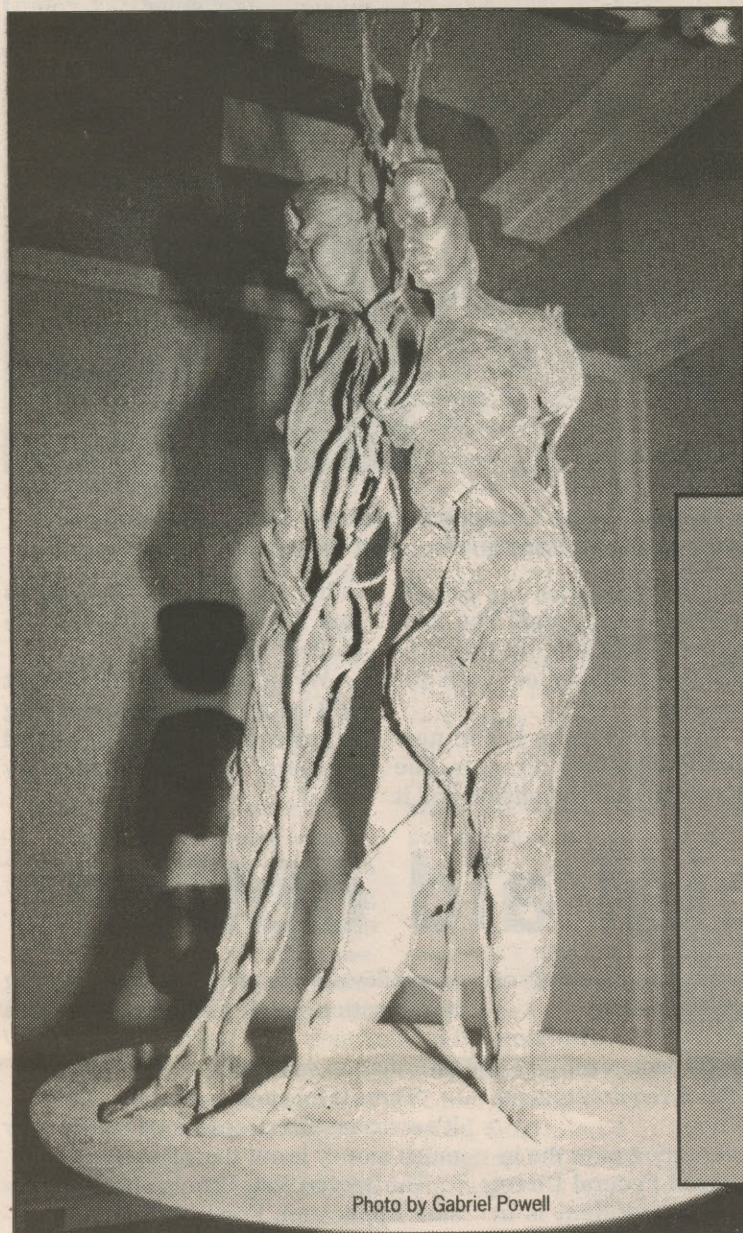
Arts & Entertainment

K. Bishop, A & E Editor

The Torch

747-4501 ext. 2881

LCC art exhibit explores the feminine form



"Gaia" (Left) and "Aimee" (Below) are examples of Dora Natella's works, on display at the LCC Art Dept. Gallery.

Photo by Gabriel Powell

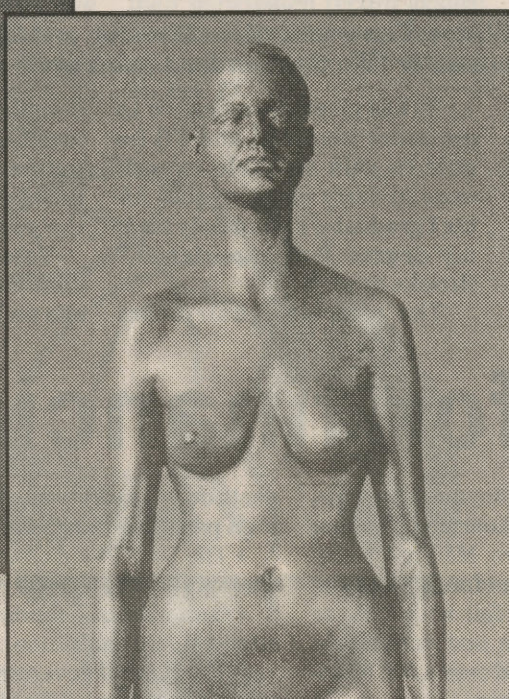


Photo Courtesy of Dora Natella

K. Bishop
A&E Editor

Bodies. Women's bodies. Fat, full-figured, stacked, sensual, sexy, sinful, built like-a-brick-out-house. Those never quite right, bodies of women.

The dialogue prattles on about the perfect image for all women, but it never comes to resolution and remains as destructive to females as ever, with anorexia-bulimia now hitting girls as young as 8 and destroying everyone's self esteem.

Her show runs through January 29 and is available for viewing from 8 a.m. to 10 p.m. Dora Natella's figurative sculpture exhibit at the LCC Art Department Gallery adds a new dimension to the conflict by leaving the realm of how women should be to how they really are, and what that means.

Natella is an assistant professor in the Department Fine and Applied Arts, School of Architecture at the University of Oregon. She received the Fulbright Lecturing/Research

Award at the University of the Andes, Merida, Venezuela in 1997.

Her bronze cast "Aimee" is a case in point. The figure, which is 20" high, is unapologetically nude—a realistic and detailed representation of a woman, whose face expresses both peace and pride. It's not a sensual or sexual presentation, but more of an exploration of strength. The figure seems real. Thin in some places, ample in others. No parts are perfect, but they fit together perfectly. She looks like a woman caught in a moment of stillness, yet full of determination.

Another cast bronze statue, "Dance of Endurance" depicts a woman who looks as if she has been dipped in acid. She retains only a part of one hand, has no arms and one of her legs is eaten away. The guts are exposed. It exudes a powerful feel of struggle reminding me of "The Terminator," in which the android keeps going and going in the face of loss after loss of pieces of his body.

Natella's more whimsical "Torso of a Princess" comes in three separate pieces, breasts, stomach and thighs, and behind. The forms are recreated in three different media: cast handmade paper, cast bronze, and the design cast. The figures are detailed down to the goose bumps which cover the stomach. This princess is as dogged by cellulite and slightly droopy breasts as any woman and when it comes right down to it, real is just fine.

The exhibit is powerful. Natella manages to bring females into personhood by exposing the multi-layered relationship of women and their bodies.

'The Descent of Inanna' alights at the Blue Door Theater

Janice Dresser
Staff Writer

Five thousand years before Saddam and some 1,000 years before the dominance of male deities, the Sumerians of what is now Iraq worshipped Inanna, goddess of heaven and earth.

Her tale, recreated in an original production first staged locally in 1997 by the Eugene Chamber Theatre, is currently playing at the Blue Door Theatre in the Performing Arts Building and includes the LCC Mask Acting Ensemble.

LCC producer/director Catherine Vandertuin describes "The Descent of Inanna" as an entirely original, collaborative venture, an ongoing brainstorm born of a director, cast, poet, and composer sharing common states of mind evoked by a profound and ancient myth.

The poetic text and musical score arose nightly in the minds of writer Madronna Holden and composer Jeff Defty, while attending rehearsals. Holden is a professional storyteller who teaches philosophy and world religion at OSU. Defty is a classically trained cellist, composer and arranger.

Vandertuin feels that the LCC student players have added immeasur-

ably to the project and made possible some "exciting" expansions.

The principal storyteller, the wise old woman, is played by DJ Adams, who is also the lighting designer. She is splendid in both roles. Adams provides intermittent reflection and perspective, much like a prophet or interpreter. She alone speaks directly to the audience and bridges the ancient to the modern, providing a conduit through the ages which connects us with the story's mythic content.

The story is told through multiple dramatic techniques including eloquent poetic narrative, meticulously choreographed (often surreal movement), high-contrast lighting, and black-shrouded figures with personas fixed by masks. The audience is instantly engaged in silent interaction through monologues directed to them.

The story of Inanna and her sister is a story distilled through five

millennia of retelling into intense images which link the common human experience of countless cultures. This exceptional production condenses timeless human tales of jealousy, rejection and acclaim, exclusion and inclusion, power, romance, and sensuality.

Inanna, played by Nancy Hopps, is radiant, sensual, and powerful. She moves gracefully through the world of light in flowing gossamer garments, representing status, marriage, family, achievement, possessions, civilization - all that humans value and take pride in. Inanna began the world in union with her sister Ereshkigal, played by Katina Paxino, who represents the

dark, primitive side of humankind, Jung's "Shadow," Freud's "Id," the core forces of human life which our culture and most cultures largely disown.

But Inanna, despite all her worldly attachments, feels incom-

plete. She descends into the underworld to reunite with her enraged and fearsome sister. Inanna's dominion, her sister reminds her, is that of dawn and daylight, while Ereshkigal's dominion is eternal. Inanna's is the code, Ereshkigal's is the law. Inanna's is the flowering tree, Ereshkigal's is the root. Thus, Inanna without Ereshkigal represents an incomplete self and feels compelled to seek reunion with her sister.

Masked Galla, who inhabit the underworld, crawl, slither, merge and unmerge in legless movement, sometimes shapeless lumps, who catch, and then release Inanna as she completes her journey to reunite with her sister. This reunion, and a subsequent rebirth, is only possible by relinquishing her worldly self.

I had read "The Descent of Inanna" and initially tried to understand it as an intellectual challenge. But minutes into the performance I gave this up, and instead gave myself up to a powerful experience.

"The Descent of Inanna" will be performed at 8 p.m. on January 21, 22, 23, 28, 29, and 30, and at 2 p.m. on January 23 and 30. Tickets are \$8 for students, \$10 for non-students. Call the LCC box office at 747-4501, ext. 2202, weekdays noon through 4 p.m.

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Ani Difranto soars with her newest funky folk CD

Casey Jarman
Staff Writer

Every hip teenage girl in America knows Ani Difranto's face and name- even more so in Eugene, Oregon, a Mecca for terrible folk music and hemp.

Well, Ani Difranto may not be influencing too many Eugene artists to create much worth listening to, she herself has created something beautiful with her latest effort, "Up Up Up Up Up Up."

The title has nothing to do with hot air balloons, it is not an attack on REM, which probably never thought that anyone could outdo its latest album's title, "Up," unaware that Difranto would add five more "Ups" and make monkeys of Stipe and his band.

In the nine years since her self-titled debut, Difranto has fended off cigar smoking executives from just about every major record company in the country. She owns her own record label, has become a producer for other acts, released 12 albums and has a mailing list of 50,000+. This kind of success from an independant record label is an accomplishment in music that very few artists achieve, or even

try to achieve. Even fewer artists pull it off with the kind of substance and style that Difranto has to offer.

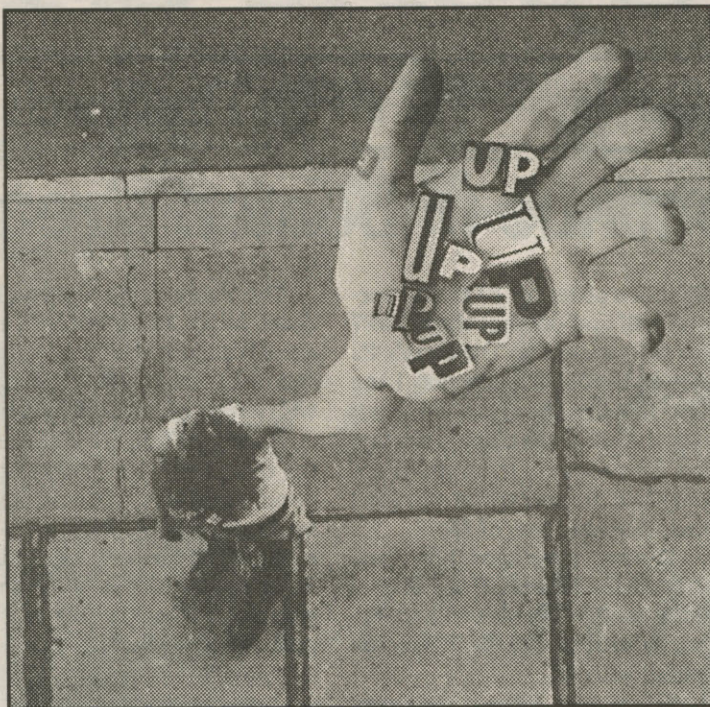
The new album kicks off with "Tis of Thee," a song which, in her own words "views the war on drugs as simply a war on poor people." In a frustrated and desperate cry, Difranto tries to reveal the ineffectiveness and horror of punishing the addicted.

"My country 'tis of thee," Difranto sings coldly "to take swings at eachother on talkshow TV, why don't you go ahead and turn off the sun, because we'll never have the time to undo everything they've done to you."

The mood of the album changes immensely by the second track "Virtue," and again on "Come Away From It." The most striking, and painful song on "Up(x6)," "Come" is a more personal view of drug addiction than "Tis of Thee."

"Do you want to get off?" Difranto pleads to an addicted friend, "Is this your stop? Do you gotta have a tripledecker super fudge sundae with a goddamn cherry on top? I mean, what makes you so lavish, that you can afford, to spend every sober moment feeling angry and bored... Why don't you come away from it?"

She asks again and again, as the organ releases long drawn out keys, with the drums setting the dark mood even more. The eight minute song goes by as if it were



CD Cover Art

a two minute piece. There really shouldn't have to be so many songs about drug addiction, there shouldn't be so many drug addicts.

Now, Difranto has a tendency to be funky. Not that this is bad, but it could throw the listener off. "Jukebox" and "Angel Food" are fun little tunes, but the tone is so drastically different from other songs on the album, that when I hear them, I'm thinking, "Jeez, don't try to cheer me up after you've depressed me so much."

Another highlight is "Angry Anymore," a great folky and very personal tune which will be the first single from the album. Expect to hear it all over your radio. If you don't, there is something desperately

wrong with whatever radio station you listen to. Which would not be suprising.

The title track is a bit melancholy for a pop song. "Trickle Down," a song about industrial waste and unemployment consists of a series disturbing breaks in the music. It is a song that you breathe, not listen to. It is almost nauseating.

"Know Now Then" hits on the funk again, as does "Hat Shaped Hat." Although white funk is for the most part an oxymoron, Difranto pulls it off at times, especially during the cheesy "hat shaped hat." Old listeners will probably love this stuff, but first timers may find themselves asking "What the hell is this?"

I know what you are thinking: "Casey, will the fact that Ani is a lesbian folk singer, and

I am Captain of the football team have any bearing on my enjoyment of this record?"

No. Not unless your friends will laugh at you. This album is pretty. People seem to be afraid of things that are pretty. Difranto does nothing to isolate anyone. Don't let titles fool you. These songs are songs. Not folk songs, not lesbian songs, not feminist songs, they are songs. Anyone that can appreciate a good song should be able to appreciate the album.

But look out for that funk. If you wanna hear some real funk, try out the real stuff, not the whitened stuff. James Brown, Sly and the Family Stone, or even Weapon of Choice.

This ain't your professor's Shakespeare

Cindia Carrere
Asst. A&E Editor

From the first sighting of Joseph Fiennes as The Bard on the big screen, the title could become, "In Love With Shakespeare." By the end of the movie, this might be true for the subject as well, inspiring audiences to reread or go see some of Shakespeare's plays.

To the delight of this viewer, William Shakespeare, the man who gave the world romantic sonnets and passionate love stories, is portrayed as more than just a thin-lipped man in a ruffled veterinarian's collar. Instead of prancing around in leotards and inflated pantaloons, lispng "thees" and "thous," the poet in "Shakespeare in Love" shows us his fiery soul that gave breath to the ageless words.

John Madden's brilliant di-

recting unbinds the dusty tomes, flipping back through time to when Will's pages had ink-stains, were loose-leafed and still being written. Even though we know the struggling actor/playwright and his scripts became famous beyond his wildest dreams, the story is so finely told we are nevertheless anxious to know what happens next.

Set in London in 1593, Will is having a few problems: He's broke and he's out of ideas—in the feverish grip of writer's block, his quill is limp. There is an especially delightful scene when, lying on a couch, he expresses his woes in a parody of a Freudian-esque therapy session.

Elizabeth I, in the form of Judi Dench, is scary-beautiful. Aging, the monarch has become more the Virgin Queen history remembers, with the exception of a twinkle smoldering beneath heavily powdered skin and exaggerated Tudor hairline.

In the continuing debate of art

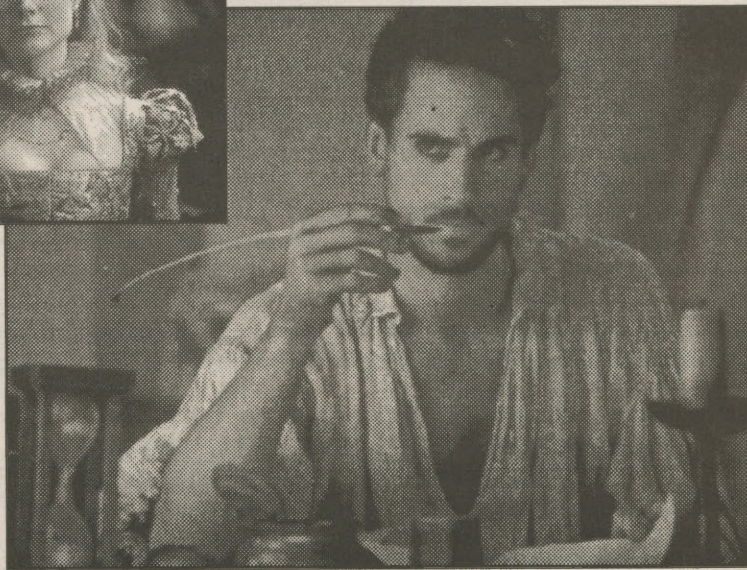
imitating life, Tom Stoppard and Marc Norman's script cleverly illustrates, at least in this case, that art parallels life. They mingle all the original dramatist's favorite elements—comic relief in the midst of tragedy, mistaken identities with forbidden romance, and the enduring "play within a play."

Gwyneth Paltrow is mesmerizing as Viola, Shakespeare's ideal woman. There is no competition, only complementary fireworks as she shares screen time with Romeo's author. When the muse unleashes his creative powers, Will's quill is limp no more. Inspired by Viola, Shakespeare writes one of his most famous plays, "Romeo and Ethel the Pirate's Daughter."

Huh? You'll want to see this "witty, fast-moving romantic comedy" and find out for yourself how Juliet displaces Ethel.



Gwyneth Paltrow as Viola and Joseph Fiennes as Shakespeare.



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Sports & Health

Jean Ranney, Sports & Health Editor

The Torch

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LCC men continue unbeaten streak

□ After seventeen games, the Titans remain undefeated

Jean Ranney
Sports & Health Editor

Lane's men's basketball team continued its success story with victories over Umpqua CC, 68-55, on Jan. 13, in Roseburg, and then over Clackamas CC, 103-88, on Jan. 16, in Oregon City.

The Titans are 4-0 in Southern Conference play and 17-0 overall.

Lane defeated Umpqua CC by only 13, and saw itself with just a two point lead at halftime.

"It was a pretty close game. We started off well but we could see that we would have to play even better in the second half," says co-team captain Andrew Brogden, who shares the responsibilities with Dan Carter.

Carter led the team with 20 points, finishing with nine of 15 from field goal range, and tying with Karlo Kovacic for the high of eight rebounds for the game. Kovacic also had 18 points, finishing with six for 10 from the field and three for three at the three-point line.

Freshman Matt Zosel scored 11 points with five of eight in field goal range.

The Titans outscored the

Timberwolves by 10 in the second half and outshot them 14/27 for 55 percent to Umpqua's 22 out of 56 for 39.3 percent. Lane also finished the game with four out of eight at the three-point line for 50 percent. Its opponents only had 20 percent at the fowl line, finishing two of 15.

The only stats Lane didn't lead in were the points off the bench, with the Timberwolves squeaking by with 14 and the Titans finishing with 12.

When the Titans defeated Clackamas CC, 103-88, on Jan. 16, they again had four out of their five starters end in double digits.

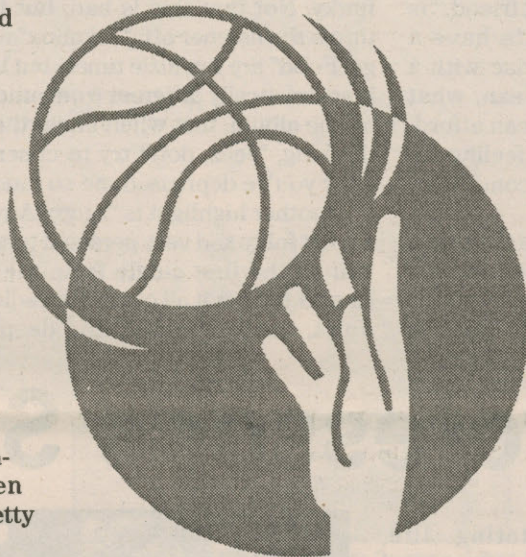
Carter had 28, Kovacic followed close behind with 23 points and eight rebounds; Brogden finished with 18 and Zosel had 15 points and 8 rebounds despite tearing ligaments in his chest, having to see a doctor at the Lake Oswego Hospital.

"He wants to play but I may have to hold him back, I don't want to take the chance of him getting injured again, even though he's a pretty tough kid."

The Titans don't want to lose Zosel, tough kid or not. He's averaging a solid game with 9 points, eight rebounds, and leads the team with a total of 12 blocked shots.

Lane's starters are the heart of the team, each one is averaging good numbers, with Brogden leading the team with 19 points a game, and Carter averaging 18. Kovacic has at least 15 points a game, and Zosel has nine. Point guard Shane Mast has a total of 24 steals for the season, the highest out of the team.

This week the Titans fight for their undefeated record against Portland CC at home on Jan. 20, and against Mt. Hood CC at home on Jan. 23.



Shooting percentage and rebounds are a hurdle for Lane women

Jean Ranney
Sports & Health Editor

The LCC women's basketball team lost both of its games on the road last week. One to Umpqua CC on Jan. 13, 45-80, in Roseburg, and the other to Clackamas CC on Jan. 16, 55-82, in Oregon City. The Titans are now 0-4 in the Southern Conference and 7-11 overall.

Against UCC, Taralee Suppah had 11 points and Mandie Welton followed with nine points, while Rachel Koroush had eight.

The Titans finished the game shooting 19 for 73, for 26 percent, including 9 for 42 for 21 percent in the second half while the Wolverines were 32 for 65 for 49 percent.

Lane also committed 15 turnovers, but Umpqua had 28 for the game. The Titans

also lost the rebounding battle with the Wolverines who grabbed 61 to Lane's 29.

The Lane bench didn't help to close the gap, having only eight points to its opponents' 33.

In the loss to CCC, Suppah led the team with a game high of 23 points and 5 rebounds, Katrina McClaugh followed with 11 points and three rebounds.

Lane is now averaging 59 points a game, to its opponents' 64. Suppah is averaging 13 points and four rebounds a game. Christina Cabo follows with seven points a game.

The Titans are also averaging 18 fouls a game and 18 turnovers per game, and they're averaging 67 percent from the free throw lines.

Lane goes against Portland CC on Jan. 20, and Mt. Hood on Jan. 23, at home.

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Creativity from page 2

chiropractic, the alignment with the creative energy of the universe."

Cameran, artist, author and creativity workshop leader is passionate about walking and the role it plays in connecting and integrating our spiritual lives, "Walking opens us up. It feeds us. Image by image it spoons up for us a broth or soup of soul food, which sustains us as we do the work necessary to shape and reshape our lives. In other words, we can walk our way out of 'problem' and into 'solution.'"

Psychologist and author Ben Sweetland confirms the idea of walking as a form of creative problem solving, "Your creative mind works best when your conscious mind is either in abeyance (sleeping) or pleasantly occupied."

In the world of computer screens, facts, figures, numbers and equations there is plenty to feed linear, analytical minds. But what about pleasantly occupying creative brain pans? Walking provides something different for intuitive, nontemporal minds to focus on; images and spatial relationships with minimal connection to words.

Walking sets up the condition necessary to make this shift, opening a pathway to the creative without interference from the internal critic, the task master,

the "monkey-chatter." Walking quiets the many critical, demanding voices collected in a stifled lifetime, all rolled into one shrill, persistent noise pecking its way out from the inside of eyelids, preventing new ideas or taking artistic chances.

Slowly, I started to understand that I had been trying to live and work on "empty." Nothing was in my creative reservoir but fumes and rust fillings. Putting on an antiquated pair of tennis shoes, I went outdoors and began walking. Every day. Huffing and puffing at first, breathing was laborious. It rained, I got wet. The sun came out, I got hot. I began filling my well and drinking from it.

That was over a year ago. Since then, I've lost 25 pounds and gained inspiration. Opportunities have abounded, my income increased. Logging over 1,000 purposeful miles, I've covered territory in five states and walked barefoot in the jungles of Central America.

Some who know me would tease that I'm still cranky at times, and often complain. But if life becomes our work of art- the art of being human, then I am now on the journey. Walking my path as an emerging artist, an emerging human being. This is a "thank you" to my sister.

Resignations from page 1

unexcused absences (from the weekly meetings), but there's nothing to say you can't have three or more if they are excused," says Barb Delansky, ASLCC advisor. She adds that maintaining college enrollment is required.

Others within student government didn't see extended maternity leave as an option.

"She was completely unrealistic about what she wanted. There's no way in hell that we could afford to give her her paid time off, plus hire an interim to come in and do the job, and then, when and if Ronda came back, give her her job back and act like nothing ever happened," says Jeff Stott, ASLCC vice president.

"Legally, we're not under any obligation through the state or through federal to give her her job back," he continues.

"I think if we put anything in the by-laws it would just open up more of a can of worms than anything else. There would be people wanting time off for whatever."

Green's work performance was a concern to many within student government, including Stott, who is now performing her job until an interim is selected.

"If she had of been doing her job, she would have never had to resign. We would have never had a problem with her having the time off," says Stott.

However, Choul Wou, ASLCC campus events and multicultural program coordinator, says, "There's a lot of different issues going on here. To mix the issues would be lethal. They're two separate issues, and frankly, Ronda re-

signed so the issues could never be addressed."

Brooks says that Green had a strong interest in the position when she began, but personal issues, combined with school and working full-time made her participation in student government difficult. She says that she started hearing concerns over the summer.

Morgan defends Green's work performance, saying, "I was there when she was doing her office hours. I saw the information she got."

Green says, "Just because I wasn't around during the day, people assumed I wasn't doing my job.... I did the best I could with what I had."

"I think some people did not feel, based on the by-laws, based on her job description, that she was doing her job completely, that she was lacking in certain areas," Brooks says.

Stott says that he filed a complaint against Green with the ASLCC Judiciary Committee in early November, before she had announced her pregnancy, based on his concerns about her work performance.

"We had been trying to have an executive session to deal with it since November, and we kept getting delayed," Stott says.

"Nobody had a problem with her being pregnant, and honestly, the pregnancy didn't have much of an effect on her job performance," he says.

Green claims that some within student government pressured her to resign. "I really didn't want to resign because I knew it would give pleasure to the people trying to run me out of there," she says.

Aid from page 3

make sure that they have given themselves enough time to do that process. This is the perfect time to do that," she says.

Meyers says that the criteria for scholarships are wide ranging, and not limited to academic achievement.

To assist students in researching scholarships, CES plans several workshops each year which the office keeps vid-

eotapes of. Students can call CES at 726-2217 for more information or to register for a workshop.

• Feb. 4, 5:30-6:50 p.m. in Forum 308, is the next workshop. A representative from OSSC will show how to fill out the OSSC application form, and Jill Bradley, Women's Center, will help students explore their options.

• Feb. 11, 2:30-3:50 p.m. in Center 219, Meyers will lead a general workshop on researching scholarships. Also speaking will be a former LCC student who received a Ford Opportunity Scholarship several years ago and, despite a fear of math, is now graduating from the UO as a math teacher.

CES offers books and a software program to assist students

with researching scholarships, she says.

Over 75 different scholarships are awarded through the LCC Foundation. It designates the scholarships to over 25 different LCC departments and off-campus entities to handle the application process.

This past year, says Joe Farmer, Foundation director,

the Foundation gave 148 scholarships, 57 grants, 83 loans, and 12 special awards to students.

Money for awards the Foundation offers comes from community donors, says Farmer. Thirty of the 78 available scholarships come from endowments given to the college which pays students out of the interest earned.

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