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'By The Skin Of Our Teeth' is fusion of art and technology

Erin Main

A&E Co-Editor

Under Director Patrick Torelle's direction, LCC's Performing Arts Department's ambitious fusion of art and technology promises to bring Thornton Wilder's "By The Skin of our Teeth" careening into the new millennium.

A product of continued experimentation between the Media Arts and Technology and Computer Services departments, Torelle's rendition of "By The Skin of Our Teeth" employs computer manipulated images, videotape and live cameras in addition to traditional acting and staging to hammer home the universal messages of Wilder's comedy.

Winner of the 1942 Pulitzer Prize for Drama, "The Skin of Our Teeth" explores the human condition through



Neil Taylor, Anthony Jackson, Mischa Fellez and Kenneth Brady (left to right) rehearse.

Photo by Judy L. Sierra

the Antrobus family. Survivors of plagues, pestilence, and pop culture, the Antrobuses demonstrate the frailties and triumphs of mankind. According to Torelle, the play's message is that "no matter what type of inventions and technological devices we are able to come up with, we really only have each other in the end."

"The Skin of Our Teeth" opens on Friday, April 23 at 8 p.m. in LCC's main campus Performance Hall and continues Fridays and Saturdays, April 24, 30, May 1, 7, 8 at 8 p.m. with a 2 p.m. Sunday matinee on May 2. Tickets may be purchased through the Lane Ticket office at 726-2202, or at the UO ticket office in the ERB Memorial Union.

LCC participates in Holocaust Remembrance week

Robin Souma

Staff Writer

To commemorate Shoah, or Holocaust Remembrance Week, the LCC Diversity Team and the ASLCC cosponsored a 24 hour continuous "Reading of the Names" of the men, women, and children who were murdered in Nazi concentration camps during World War II.

The "Reading of the Names" began at sunset on Monday, April 12, Yom Ha-Shoah, and ended at sunset on Tuesday, April 13. Held on the patio outside the Center Building, faculty, staff members, students and others who were interested in participating, signed up for 20-minute slots to read the names, birth dates, and the names of the camps in



Adrian Rodriguez reads the final names at the closing ceremony.

Photo by Judy L. Sierra

which the victims had died.

"It's important to recognize all those that have lost their lives, especially now with what's going on in Kosovo and Rwanda and other areas of the world where ('ethnic cleansing') has taken place and continues to happen," said Adrian Rodriguez, diversity coordinator for LCC. Rodriguez, along

with Choul Wou, a sophomore in international studies, and ASLCC member, organized the event for LCC.

The names of the Holocaust victims were taken from the first book, of a two volume set, "Gedenkdach," containing 950 pages of names. Volunteers at the

UO read the names from the second volume during the same time period, Rodriguez said.

Wou said, "It's going to be a powerful experience for those that participate. It's a really good thing to do for those who died."

At the UO, along with "Reading of the Names," was the reading of this inscription, found on the wall of a cellar

in Cologne, Germany, where many Jews were hidden from the Nazis by members of the underground railroad: "I believe in the sun even when it is not shining. I believe in love, even when I am not feeling it. I believe in God, even when He is silent." Author unknown.

Local activists protest NATO bombings

Tonya Alanez

News Editor

"Killing won't stop killing! Speak Out!" exclaimed words on a banner held by local activists at the Sunday, April 10, Federal Building protest of the NATO bombing of Yugoslavia.

The turnout numbering up to 65 at its peak, was comprised of a loose coalition involving a number of local activist organizations — Eugene Peaceworks, Earth First, Green Peace, University student co-ops, Serbian University Students, as well as those who were non-affiliated. It was an assortment of community members voicing their opposition to the bombing that has been underway for more than three weeks in an attempt to stop ethnic-cleansing practices in Kosovo.

"[U.S.] policy has never been based on human rights," claimed Chris Crew, University of Oregon political science and sociology student and protest organizer. Crew said that U.S. involvement in this crisis is linked more to economic matters than to humanitarian concerns.

In Crew's view, the lack of U.S. involvement in similar situations just doesn't substantiate this reasoning. He believes that the U.S. has appealed to the emotions of the public to help Kosovo Ethnic-Albanians but is secretly eyeing Kosovo because it is the site of one of the world's largest coal mines. So large, that it holds enough coal to supply the world's energy needs for 16 years.

Additionally said Crew, an oil pipeline runs through Kosovo. This is oil that the Serbians currently "give" to Russia. Crew believes that the U.S. has a vested interest in those natural resources, a vested interest that has spurred the U.S. to take part in the Yugoslavian bombings.

"Our bombs are attached to [a plan] to separate Kosovo" from Yugoslavia, thus placing the U.S. in alliance with Kosovo and perhaps garnering a future share in the natural resources available there, suspects Crew.

Crew said that since NATO began bombing Yugoslavia three weeks ago, the "spread of genocide has occurred at a quicker rate" and Milosevic has been empowered by growing Serbian support. Whereas, prior to the bombings a vast majority of Serbs were opposed to Milosevic's actions.

As an alternative course of action, Crew believes that action should be handled through the United Nations rather than NATO, since such discussion would include Russia in the negotiations. Russia is an ally of Serbia that has advised NATO it would be willing to help intervene if bombs were not dropped.

Community member David Duemler said, "whenever you bomb and escalate violence [it is] not just current deaths that [one must consider, but also] the prolonged hatreds

See NATO page 3

Opinion & Editorial

Spring Term

Get ready for
Earth Week:
Plan to do something
nice this year for
Mother Earth

The Torch

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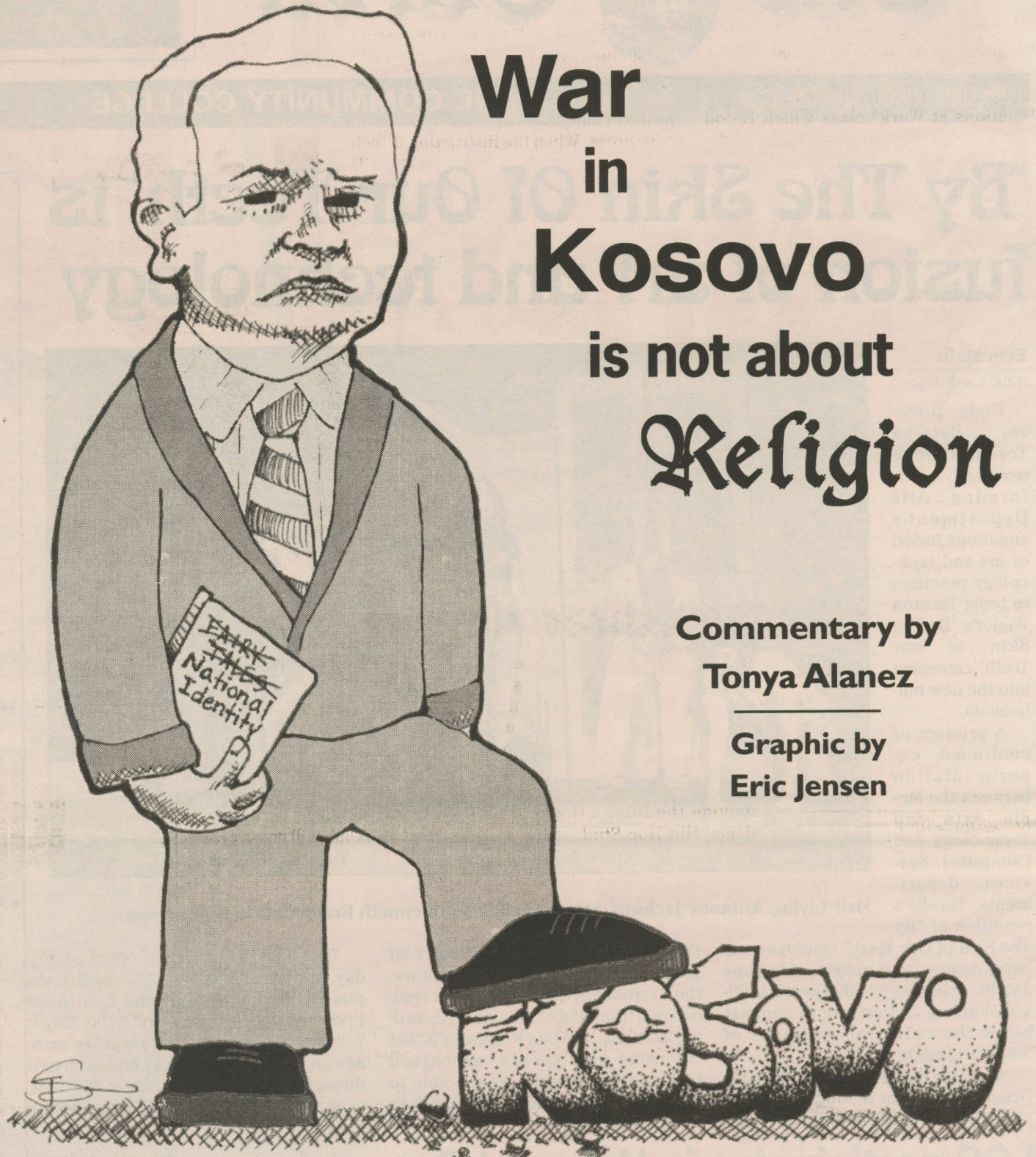
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War in Kosovo is not about Religion

Commentary by
Tonya Alanez

Graphic by
Eric Jensen



The current crisis in Kosovo between Ethnic Albanians and Serbian Nationalists "is not a religious war, though religious differences certainly play a role in shaping the outlook of both sides," according to Time magazine's web page. "Religion is just one of the many differences between the two opposing sides. The two have different origins, histories, cultures, and language. The war is best characterized as one between two ethnically diverse groups over the political status of Kosovo."

Perhaps the only conclusion that American news consumers can make about the crisis in Kosovo is that it generates a lot of questions. Perhaps history can help us understand the conflict in Kosovo. But whose history, that's the question.

The two opposing sides each have their own versions of what has led to the current events. According to Serbian sources, Kosovo is akin to their "Jerusalem," the cradle of their cultural identity, homeland and religion.

On the other hand, many sources say that the Albanians are descendants of an ancient race of people, the Illyrians, who inhabited this area of the Balkans for centuries — long before the migration of

Slavic, or Serbian people.

History has also shown that who came first doesn't necessarily prevail in life or political decisions. And in many cases the victor writes history and controls how the world perceives past events: two grand examples are Europeans and Americans subjugating Native American and Mexican peoples, and writing history accordingly.

Going back to the 13th century and the encroachment of the Ottoman Empire upon the Balkans is the story of the Battle of Kosovo, or Kosovo Polje.

The significance of this battle has been emphasized as a modern excuse for one group of people to further their national holding at the expense of their neighbors.

The Serbian Viewpoint:

A small Serbian army of Orthodox Christians led by Prince Lazar confronted a much larger Turkish Muslim army on June 28, 1389 at the Battle of Kosovo. Defeat was imminent for the outnumbered Serbs. In the following decades the Ottoman Turks assumed control of the region. This defeat has come to symbolize the overthrow of a Christian nation by a Muslim army, fueling Serbian resentment that has compounded over centuries.

The defeat at Kosovo became a central

myth for Serbian nationalists during the next five centuries, says Charles King, history professor at Georgetown University.

"For the Serbs, it came to symbolize the choice of death rather than compromise with an enemy, and the emotional call to 'avenge Kosovo' resonated during the Serbs' [500+ year] struggle for independence from the Ottoman Empire," says King.

This region of the Balkans was under Turkish rule until Serbia won it back after the first Balkan War of 1912.

"When the Serbs returned, they found a very different Kosovo. Ethnic Albanians, converted to Islam by the Turks, dominated. Serbs began to move back and established a harsh rule. The Albanian population continued to grow. But in 1974, President Josip Broz Tito, the communist ruler of Yugoslavia, granted the Kosovars' wish for autonomous status within Yugoslavia. To Serbs, Tito (a Catholic Croat) had done nothing less than insult their history. Many Serbs moved out of Kosovo taking with them stories of Albanian atrocities," reports R.C. Longworth of the Chicago Tribune News Service.

The official web site for the Federal Re-

See **KOSOVO** page 6

Instructor designs CD to help teach 'people skills'

Tonya Alanez

News Editor

A newly released CD, demonstrating some of the new possibilities in multimedia learning, has arrived in the LCC bookstore.

LCC Counselor and Instructor Tim Blood began developing the material for this CD-ROM four years ago. This CD is an optional supplement to the "Human Relations at Work" class which Blood teaches. This is a "people skills class," developed in response to requests from community employers who felt LCC student workers and graduates knew how to perform their duties but sometimes lacked the abilities and skills to work effectively with others.

The creation of this class led Blood to the concept of a CD-ROM designed "to help students get a better idea of some of the concepts and skills [of the class] using multi-media," in essence "illustrating different parts of the class," explains Blood. All the instructors that teach this class will be using the CD to some degree.

Blood's CD includes animations illustrating visual examples of listening blocks, a collage, and video clips demonstrating aggressive, passive and assertive ways of responding to work situations.

Blood developed some of the project on his own time on his home computer using "Macromedia Director" software for the interaction segments and "PhotoShop" software to edit images. He says he is mostly self-taught with computers, supplemented by a strong interest in media arts and graphic design. This project has allowed Blood to keep up with the ever-changing technology available in these areas. When the Instructional Technology Center for faculty bought a CD-ROM burner, which allowed Blood to record the CD, it propelled the project to completion.

Blood says he has had a lot of input and assistance from students as well. For instance, on the CD members of his class will view student-performed and produced video clips. Students Tom Burton, Ryan Robertson and Erin Murphy helped to produce the video clips and contributed art work. It has been "really fun working with students on this," says Blood.

The college provided three grants which paid for some of Blood's time as well as for materials. Additionally, Blood has had a lot of support from Larry Warford, vice president of Instruction, who helped fund the production of



Photo by Ivan McMillin

Tim Blood, LCC counselor and instructor, demonstrates the CD he created to supplement the Human Relations at Work class he teaches.

500 copies of the CD, at a cost of \$900. This is not a profit project. In fact, Blood wants to ensure that this CD is affordable for everyone, pricing it at \$4.95. Striving to make sure that money is not an issue, Blood has placed six copies of

the CD on reserve in the library as well as at the various LCC Community Learning Centers.

Blood was pleased to inform that 20 copies have sold in the last few days and more have been added to the bookstore shelves.

World Fair offers three days of chaos

□ Cultural food, music and demonstrations will add spice to campus event

Morgan Hentrup

Managing Editor

Where can people of all races, cultures and religions come together to educate others, promote their organizations, and have a little fun at the same time?

At LCC's first annual World Fair, April 20-22.

This cultural/student group event, sponsored by the Student Leadership Council and the ASLCC, will act as a mecca for diversity on campus.

Up to 20 tables representing 10-12 student groups and differ-

ent organizations around campus will be set up around Bristol Square from 10-2 p.m. Cultural music, food, and demonstrations will add spice to the celebration atmosphere.

Participating organizations include the International Students, Hip Hop Student Union, Multicultural Center, Black Student Union, Asian Club, ASLCC, Anarchist group, Students Against Animal Cruelty, and OS-PIRG, to name a few.

The event will be open to all students, including those who wish to express any cultural affiliations to educate students.

"Our mission is education and visibility (for student groups)," says Choul Wou, the ASLCC Campus Events & Multicultural Program coordinator.

Featured music includes Abakadube on Wednesday from noon-2, Kudana on Tuesday from noon-2, Zydablue on Thursday from noon-2 and More Time on Wednesday from 10-noon. Food will be available for all attending.

The Asian Club will give a presentation on Tai Chi and Tae Kwon Do, as well as an origami demonstration. Contests are planned for the organizations to present, including the most creatively-decorated table.

ASLCC Senator Susan Whitmore says, "We want to educate, have fun, and provide a service to students."

The three days of creative chaos begins on Tuesday, April 20 and promises to be a fun and educational experience.

NATO from page 1

and polarization [that lead] people to extreme factions" that also must be considered.

As an alternative solution, Duemler proposes an "international move towards rule of law" and charging Slobodan Milosevic with "crimes against humanity. [As a] matter of course [Milosevic] should be tried by the International Court of Justice."

Duemler projects that we are "only going to have peace in the world if individually we move towards appropriate humility and non-violence."

Duemler stressed that this is not the equivalent of "letting yourself get walked all over, [one must keep in mind that] one's own interests are not more or less important than others."

Another protest has been scheduled for noon, Sunday, April 18 at the Federal Building.

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Arts & Entertainment

STEAL THIS ALBUM IS A CD, NOT A COMMANDMENT

Aaron Nadell

For The Torch

The Coup, short for coup d'etat (revolution/overthrow the government), is on the road in support of its latest release, "Steal This Album." On Saturday, April 10, the group brought its socially-charged message to the WOW Hall.

As the name suggests, the Coup doesn't believe in the ideology of the American government. Its anti-capitalist messages have targeted such financial fat cats as David Rockefeller, Jean Paul Getty and Donald Trump.

The Coup headlined a show that opened with The Keepers of Time, an Oakland hip-hop trio. The Keepers were followed by Scoob, who represented the Eugene scene, along with Loon. Scoob's freestyles, along with a back hand-spring, really sparked the energy of the crowd and set up a party atmosphere.

Ol' Dominion, a hip-hop clan comprised of Oraklez Creed, Front Line, and about a dozen other emcees, literally filled the stage. A crew this big can cause some problems, but Ol' Dominion kept the mics going around and everyone got a chance to say his/her piece.



Boots lets loose a conscious flow at the WOW Hall on Saturday.

Blackalicious sent everyone reeling with tight lyrics spewing forth at an unreal pace. Gift of Gab, the front man for Blackalicious, has the raw talent for phrasing rhymes that most emcees only dream of.

Not surprisingly, its contempt for capitalism has caused the Coup trouble in the corporate-controlled music business. The Coup's first two albums, "Kill my Landlord," and "Genocide and Juice," were released on Wild Pitch Records and distributed by EMI. While "Genocide and Juice," released in 1994, was on its way up the charts, EMI was preparing to drop Wild Pitch. EMI paid \$500,000

(of which not a dime went to the group) for the master recordings to "Genocide and Juice," then chose not to distribute the album.

Boots Riley, the lead vocalist for the Coup, offers two possible explanations: "Either they were gonna' get rid of Wild Pitch and they didn't want them with a popular (album) to go to another distributor with, or they just didn't want that record out there."

"You would figure that even if they did it for the first reason, which is to take a viable product from Wild Pitch, that they would still try to make their money back."

With its first two albums effectively censored, the band took its time in choosing a new label, eventually deciding to go with Dog Day

records, a small label out of Oakland, Calif.

"We wanted something where we had a lot more control and a bigger piece of the pie," Riley says.

During the show, Riley explained why his former partner, E-Roc, is no longer touring with the group.

"We're all still cool, I talk to him every other day. I'm the godfather to his son. He took a job that could support his family. Right now, unfortunately, in hip-hop, a lot of people aren't able to support themselves ... There's this big lie that hip-hop is like the savior ... economically. I know hella' people with multi-platinum albums that

don't have cars."

So for now, it's just Boots and D.J. Pam the Funkstress.

Riley also has a lot to say about American politics.

"Jobs such as president and vice president are nothing but jobs, they're functions, they're slots, they're cogs in the wheel. They have a little bit of autonomy, but it's so little that it doesn't really matter.... It's kind of like... whether you have a nice manager at McDonalds or a mean one. Conditions change a little bit, but it's the same function."

Riley views wars, like the current campaign in Kosovo, as the American military protecting American business interests.

"It's very similar to the... Desert Storm thing. The (United States) want(s) to build a pipeline... to be able to acquire (oil) from Russia.... A lot of the oil companies were banding together to build that pipeline and Russia wasn't necessarily down with it because if all these U.S. companies had the only pipeline, then they would be at the mercy of these companies."

On the latest album, the track "Breathing Apparatus" asks people to think hard about the idea of assisted suicide.

"They use Dr. Kevorkian to make it seem like those are most of the cases of euthanasia that happen. That's really just a ploy to get people to accept laws that allow euthanasia, but really ... 90 percent of the cases euthanasia (are) people that don't have enough money, families that don't have enough money to allow their family member to live."

"The same situations happened in Nazi Germany. They did similar things saying 'Well these people are suffering, we should have euthanasia' and they did.... The idea of mercy killing has been around hundreds of years, but all of a sudden, there's this big push (for assisted suicide) at the same time that there's a big push for these HMOs."

Photos by Aaron Nadell



DJ Pam the Funkstress of The Coup, scratches out a funky beat at the WOW Hall.

Patrick Torelle from Theatre Arts directs
THORNTON WILDER'S 'WACKY' PULITZER PRIZE-WINNING PLAY
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LCC's Hip Hop Union is positively on the right beat

Casey Jarman
A&E Editor

Take a beat, some samples, and a talented lyricist, (add some booty shakin') and you've got a musical force that has not only created a culture all its own, but influenced an entire generation.

The LCC Hip-Hop Student Union was formed earlier this year by Lorenzo Formay and Club President Scoob in an attempt to embrace and celebrate hip-hop culture.

The intent of The HHSU is to provide a place for students interested in hip hop to go and get information, have fun, and also to show students at Lane that hip-hop culture can be very positive. "It'll be good to raise the awareness of people who're scared or don't know- who have a fear of the hip-hop 'generation,'" says Che Finch, LCC student, musician, and member of the Hip-Hop student union.

Showing the positive side of Hip-Hop culture is probably the most important aspect of the student union. "Full on positivity all the way," Finch says, "positivity through creativity."

The rest of the group seems to feel the same way, says Bill Delgaudio, the club advisor. "Hip-hop has a negative view in people's eyes. (The group) came together to demonstrate how (hip-hop) is a culture, and like other cultures contributes to society and lives."

Among the group are rappers, hip-hop fans, and radio DJs, including Matt Nelkin, who

hosts "Liquid Beat" every other Saturday from 11 p.m. to 2 a.m. on KLCC.

The Hip-Hop Student Union is growing in numbers, and making its presence known by sponsoring some upcoming events, including two days of performance at Lane. The first, on Tuesday, April 20 will be a hip-hop showcase during the LCC World Fair (see Morgan Hentrup's article in this issue). Local hip-hop groups will perform from 11 a.m. to noon. The second, on Thursday, from 11 a.m. to noon will

be an open mic on the World Fair stage. The HHSU invites the brave to come and try their skills as rappers.

Those interested in joining the Hip-Hop Student Union can come to one of the



Photo by Amy Sly

LCC's newly formed Hip Hop Student Union meets on campus.

group's meetings, scheduled for Room 409 in the Center Building Wednesdays at 4 p.m., although that schedule is subject to change. Those interested can also call Scoob at (541) 710-0162.

Bang Bang is a journey into killer's mind

Morgan Hentrup
Managing Editor

"So you make your face a mask.
"A mask that hides your face.
"A face that hides the pain.
"A pain that eats your heart.
"A heart that nobody knows."
— From "Bang Bang You're Dead"
by William Mastrosimone

These phrases echoed in my head for hours after the play was over.

They were repeated several times by different Thurston High School actors who portrayed shooting victims in the play "Bang Bang You're Dead," a loose adaptation of the circumstances surrounding the shooting at Thurston last May, written by professional play and screen writer William Mastrosimone.

Wednesday, April 7 was the world debut of the 40-minute performance shown in the Hult Center's Soreng Theatre.

The performance was sponsored by the Ribbon of Promise, a national non-profit organization dedicated to ending violence in schools, founded immediately following the Thurston shooting May 21, 1998. The playwright simultaneously released the script royalty-free over the Internet, hoping that high schools around the nation will perform the play to spread a message against violence.

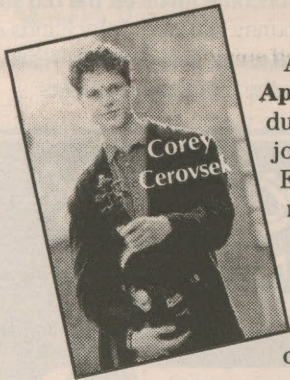
However, for many audience members including myself, the play accomplished more than discouraging violence.

It gave an element of understanding to a meaningless trag-

See BANG page 7

Steppin' Out

Calendar
Events



At the Hult Center on **Thursday, April 22**, Miguel Harth-Bedoya will conduct "A Night in Bohemia," a musical journey to the Czech countryside. The Eugene Symphony will perform a variety of works by famous Czech composers. World renown violinist Corey Cerovsek will perform with the Orchestra. The show starts at 8 p.m. Tickets are from \$12 to \$36, (ticket office: 541/ 682-5000)

Drive's CD release party is **Saturday, April 17**. Come out and see the band at the **WOW Hall** with special guests, **The American Girls** and **Metro**. Drive plays some crazy psychedelic rock music. (If that doesn't get half the population of Eugene to go, I don't know what will.) Anyway, they're really good. The show starts at 8 p.m. and is \$5 at the door.

For those of you who have been hiding under a rock, **Digital Underground** will destroy the **Wild Duck** on **April 20**. The band, most famous for their big hit back in the day, "The Humpty Dance," is still shaking booties across the nation, and selling a lot of records as well. Show starts at 8 p.m. It's cheap to shake your booty at \$12 at the door. **ALL AGES!**

For the **21+** crowd, **R. L. Burnside** is hitting the **Wild Duck** on **Wednesday, April 21**. Burnside has been playing his highly stylized Delta Blues. Burnside has gained popularity thanks in part to his distribution on (surprise!) **Epitaph Records** (Rancid, Bad Religion), run by some crazy punks down in California. Burnside is playing the same, down and dirty, bad-ass, sometimes odd blues he's been playing for years. The show starts at 7:30 p.m. and will cost you \$9.

Etouffee will bring their cajun style swamp-rock to the stage on **April 17** at the **Good Times**. The band is quite popular all over the northwest, and plays a pretty fun show.

Shows on the way:

Man ... Or Astro Man? WOW Hall April 27
(CD review/show preview next week)
Rufus Wainwright, **Berbat's Pan** (21+),
Portland, April 22nd
Sammy Hagar, Portland Meadows, July 10
(\$26-\$34)

An Apology:

April 8's calendar made a reference to hip-hop DJ, Scoob. Scoob is never late for shows. That would be a rave DJ who will remain unnamed.

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KOSOVO from page 2

public of Yugoslavia, which currently includes the Republics of Serbia and Montenegro, states its "constitutional agenda is a state of pluralistic, parliamentary democracy committed to the rule of law, free market economy, freedom of public activities, social justice, human rights, equality and welfare of all citizens."

It declares Yugoslavia has an important geostrategic, political and economic role in Europe and an important position in transportation and communication links among several European and Asian regions.

This web site claims that during the 1850s and 1860s the genocide against the Serbian people was confirmed by a great number of documents and in reports of the European consuls.

It further asserts that "At the hands of Albanian Rebels in 1912 a new and aggressive, Islamic, anti-Serbian state started to appear at the southern borders of Serbia, always ready to fight against the Christian Serbia, thus fueling the resentments that are meant to justify the reverse atrocities occurring there today."

The Albanian Viewpoint:

The Albanians, who until last month made up 90 percent of the population in Kosovo, consider themselves the original claimants to Kosovo. They claim their ancestors were forced out of the Kosovo lowlands by invading sixth-century Slavs.

After the Serbian defeat at the Battle of Kosovo, many Serbs retreated to the north while many Albanians remained in Kosovo and over time converted to Islam.

The web site of the Kosovo Liberation Peace Movement states that, "If Kosovo symbolizes a 'Serbian Jerusalem and spiritual heart,' then this Serbian heart has been transplanted into a foreign body, which is Albania."

By the beginning of the 20th Century, as the Serbs regained Kosovo, they took control of a territory where Christians were now in the vast minority. The Muslims chafed under Christian rule. They say thousands of ethnic Albanians were killed. The Albanian chance for retaliation came during WWII when, armed by German and Italian fascists, they drove out thousands of Serbs.

General History:

After WWII Tito won control of Yugoslavia and turned it into a communist state. During his rule, 1945-1980, Tito squelched

ethnic disturbances. But with Tito's death in May 1980 Yugoslavian stability changed overnight. Tito had arranged for a rotating presidency. Leaders were selected by the assemblies of Yugoslavia's six republics and two autonomous regions, in a system that often created conflict, constitutional deadlock and political paralysis.

Slobodan Milosevic became the leader of the Belgrade Communist Party in 1978-1982.

In 1985 the Serbian Academy of Sciences published a memo condemning Tito and the Party State for three decades of "anti-Serb policies." This memo also denounced "genocidal" anti-Serb policies in Kosovo arguing that the Albanian majority had been repressing the Serbian minority, the proposed solution — a Serbian state.

In 1987 Milosevic rose to the head of the Serbian Communist Party and revoked Kosovo's autonomy.

Under the banner of a "Greater Serbia" campaign, Milosevic's allies pursued horrified "ethnic-cleansing" on non-Serbian people in order to expand territorial control.

The current stress has divided Albanians. Moderates desire a return to their autonomous state within Yugoslavia. However, the Kosovo Liberation Army, an armed rebel group, wants nothing less than complete independence.

Ronald Wixman's View:

UO geography professor, Ronald Wixman, has his own strongly stated take on the events in Kosovo and the Balkans, saying that the misinformation being fed to the international population by the "Serbian propaganda machine" is to justify the territorial aggrandizement of Serbia and its denial that ethnic cleansing took place.

Wixman condemns early Western media commentaries justifying and legitimizing non-involvement in the Balkans. But he points out that because the U.S. has been involved in upholding an arms embargo to the Kosovars it is impossible for the U.S. to claim "non-involvement." He describes the embargo as "a euphemism that says we're not going to stop the Serbs."

Wixman sees a resurrection of mythologies taking place and "folklore raised to policy."

He wonders at the early terrorist labels ascribed to the Kosovo Liberation Army and the Kosovar population as they took arms to defend themselves. He wonders how the armed Kosovars who were defending their wives, families and homes against the armies that are exterminating them could be equated with terrorists.

And going back to the roots of the friction, he states that it is complete mythology that the Serbs were defeated at the Battle of Kosovo in 1389 and that they fled the region to defend Christian Europe against the Turks. Wixman sees these dominating myths as a convenient means to justify since the rest of the world just doesn't know.

Wixman states that, in reality, the Battle of Kosovo saw many varying nationalities fighting side by side — Albanians, Serbs, Hungarians, Italians and Greeks. Wixman explains that the Ottoman army offered the Serbs al-

liances if they would become warrior farmers to the north, therefore, in reality, making the Serbs allies of the Turks and not refugees.

He maintains that one of the ways in which ethno-nationalists lay claim to territory is to give it meaning, also known as "creating place." This he ascribes to the Serbian Nationalist propaganda that claims Kosovo as the "heartland" of Serbia in its attempt to "redefine Yugoslavia to a Greater Serbia."

Next, Wixman says that there is no evidence that Serbs were ever the majority in Kosovo. In fact, the town of Raska has been the traditional center of the Serbian kingdom.

Wixman says that the rule of thumb in this region has been to "blame it on the Turks."

He also finds it astounding that Slobodan

Milosevic, communist and atheist, now identifies himself as an Orthodox Christian Catholic, in order to gain the backing of the Yugoslavian Christian population.

Wixman also finds it of interest that many places in the Serbian "homeland" of Kosovo have Albanian names. He compares this phenomenon with the southwestern United States where many cities, rivers and mountain ranges have Spanish names. Wixman points out the absurdity of the argument that the Southwest never belonged to Mexico.

Wixman asserts that the "purpose of propaganda is to confuse and it is a tragedy when governments use silly folklore to create national identity."

Milosevic is in the process of redefining the Republic, drawing the map to ethnically redefine Yugoslavia, which is in reality a multi-national country.

Wixman says, the radical nationalism of Milosevic and his "henchman" is being spread through propaganda and manipulation.

In the sphere of world politics, Wixman disagrees with the notion that "boundaries matter, people don't." He refers to the Hutu's and Tutsi's of Rwanda and the lack of U.S. involvement in that region even though 800,000 people have died. Perhaps if boundaries had been on the verge of change the U.S. would have been prompted to intervene.

He asserts that the Western world powers are married to a view that governments won't change boundaries to accommodate social and cultural views.

But perhaps the argument between the Serbian and Albanian people's claim to this region, based on history and/or mythology, will not matter, or be resolved.

As the world takes further notice and other nations become involved the old stories of Kosovo may slip out of the hands of the people of Kosovo and come to read as determined by the intervening powers.

“(The) purpose of propaganda is to confuse and it is a tragedy when governments use silly folklore to create national identity.”

Ronald Wixman

”

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BANG from page 5

edy that still haunts many who experienced it. The play forced audience members who had succeeded in putting the tragedy behind them to take another look and try to understand what had occurred.

"Bang Bang" took us on a journey into the mind of a 15-year-old killer, Josh, (played by juniors Chalan Moon at 5 p.m. and Nick Smith at the 7 p.m. show) as he sat alone in an empty jail cell, haunted by visions of the lives he took away. Each of Josh's victims come to his cell to reflect on the lives they lost, activities they missed and experiences they never got a chance to have. They each plead with him— "Why'd you kill me, Josh? Why me?"—until the boy is overcome with grief and has to go back to where it all started.

By traveling back to the cir-

cumstances preceding the shooting and seeing the progression of events from the shooter's point of view, the audience is able to acquire a different understanding of how the tragedy came about than what they had previously assumed.

We had envisioned alleged shooter Kip Kinkel as a psychopath; a monster who was easy to hate. But fictional "Josh" becomes something far more frightening as the audience is enveloped in the inner struggle that escalates in his brain.

He becomes real.

Josh, misunderstood by his parents, chided by his schoolmates, and dumped by his girlfriend for his best friend, begins to feel his life spiraling out of control. He wants to be normal. He wants respect. Most of all,

Jake wants to escape his seemingly-irreparable life. Couple these tensions with a quickly-evaporating sanity and an increasing obsession for firearms, and Jake comes to a decision.

He will play "Bang Bang, You're Dead" for real this time.

Director Mike Fisher created an unforgettable final scene in which each actor Josh shoots solemnly smears a handful of ketchup across his/her white shirt and falls to the floor, while staring into the killer's violence-hardened eyes one last time.

Josh is alone once again in his cell, plagued by echoes of the screams of his victims, when he fully realizes the price he will pay for his actions: he will exist forever in the hell that he created.

I had only one question after the play had ended and the audi-

ence sat frozen in its seats, with tear-stained cheeks and stunned expressions.

How did the Thurston High actors do it?

"At first it was hard," said Nick Smith, who played Josh. "I imagined that I was really shooting those people before I could separate myself from the role."

"It's just kind of draining," said senior Jenny Huck, who played Josh's mother. "But if we can influence one person, my job is done. We want to stop this from happening again," she said.

With wounds that will never fully heal, visions of the incident in the cafeteria etched on their brains forever, and friends who recently lost their lives, the Thurston students reenacted that painful scene again and again so that others could benefit from the message

they delivered. This is a role few actors could have taken on, yet the Thurston student actors performed with passion, adding power to an incredible production that will not soon be forgotten by any who was there to witness it.

"I didn't know it would be forever.

"I thought it was 'bang bang, you're dead' again.

"I thought I could just hit the reset button and start over.

"Is this the rest of my life?

"Oh god."

Josh's final words in "Bang Bang You're Dead."

You may download the play's script free at the website www.bangbangyouredead.com and visit the Ribbon of Promise website at www.ribbonofpromise.org.

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Eye on the Community

Actors, men and women, who look between the ages of 18 and 24 years old are needed for "Jacks," a Sundance-bound feature to be shot in Eugene this June and July by Crazy Emergency Productions. Auditions will take place on Saturday April 17 from 10 a.m. - 2 p.m. in the Pocket Playhouse in Villard Hall in the Green Room on the UO campus. Sunday, April 18, auditions will take place in the Rogue Room at the EMU. Interested actors should submit a head-shot and resume, or a Polaroid with their name and phone number, to 269 W. 12th Ave., Eugene, Ore., 97401. If a picture cannot be provided in advance, showing up at the casting times is perfectly legal. Audition scenes (one per person) are available at 216 Villard Hall on the UO campus and the Performing Arts Dept. Ticket Office in LCC's Performing arts Bldg. For more information look up the website <http://jacks.roadmap.org> or call Ken Brady at 343-6942 or Jesse at 344-3553.



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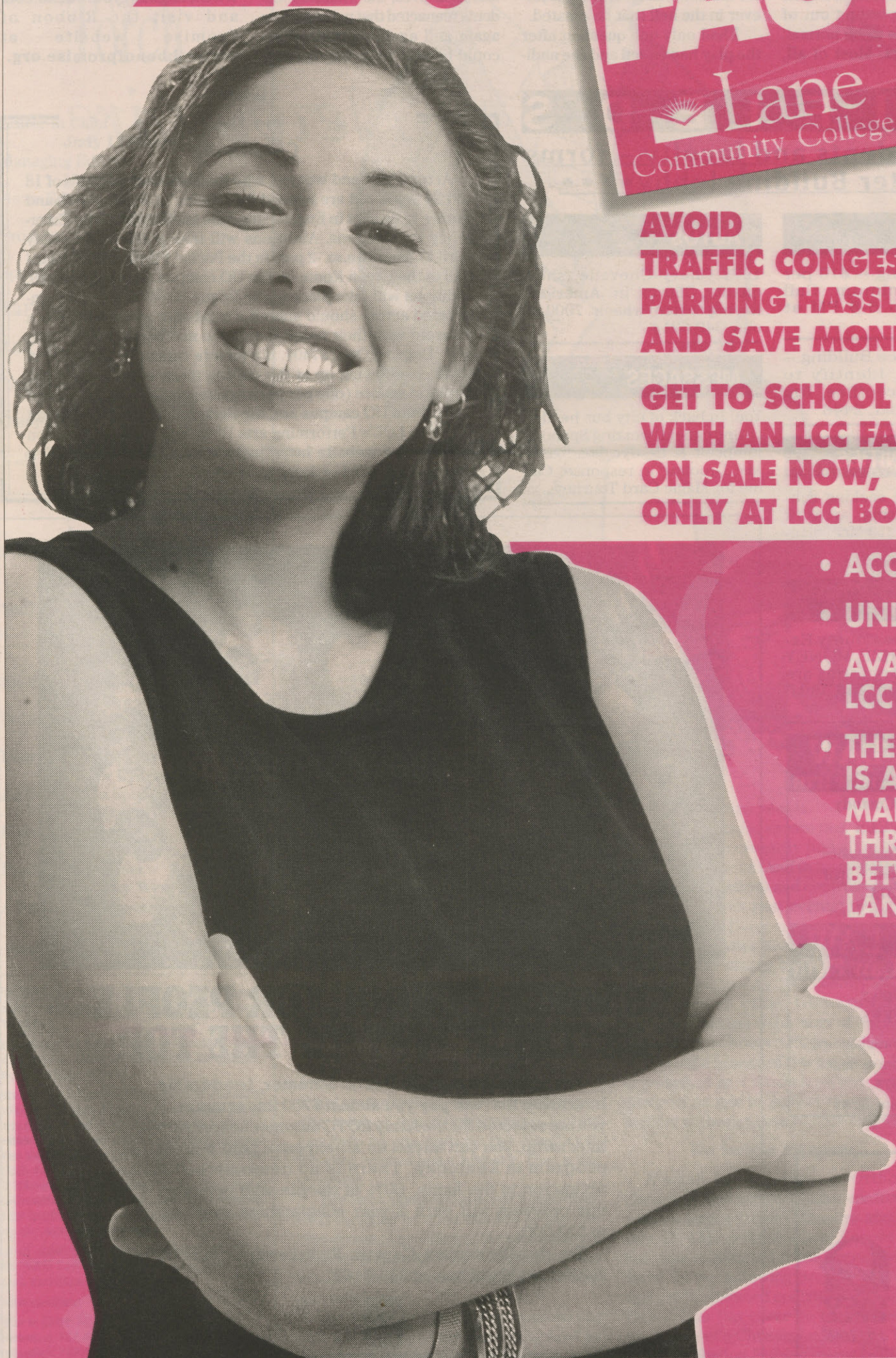


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