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DeFazio speaks out against deregulation in Oregon

Lauretta De Forge

Lead Reporter

The main thread running through Congressman Peter DeFazio's question-and-answer period at LCC on Feb. 22 was that some large corporations worry about bottom lines but have no concern for how they affect the environment or those around them.

DeFazio spoke about the energy crisis in California, and whether Oregon should allow deregulation, in LCC Instructor Steve Candee's political science class. He also fielded questions following his short discussion with class members.

He said that one of the main problems in California's energy crisis is that public utility companies were sold to huge corporations that are out of state. At that time, California severed the link between the customer and the utilities and also created a situation where the utility companies felt no duty to their customers, said DeFazio.

This situation opened up the possibility for utility companies to charge any price they wanted. Oregon Rep. Jim Welch tried to implement California's energy plan in Oregon, but DeFazio said he squelched the

idea.

A member of the class asked about the example of Pennsylvania, where deregulation seems to be working. The Congressman replied that Pennsylvania had put price controls on its energy manufacturing for 10 years.

DeFazio then used the example of San Diego, where energy bills tripled in one month. Conservative Republicans were telling the public not to pay their bills because they were obscene, he reported.

Energy producers are supposed to always have a 15 to 20 percent extra capacity of headroom, said DeFazio. This allows for extra in an energy crisis or in times of huge demand due to cold weather or other unforeseeable events. This extra has been reduced in the Northwest because state power plants are sending power to California to help with its crisis.

He agreed that most states presently have a socialized system of energy. If not, only wealthy people would be able to live in the country because energy would only be cheap in the cities with large concentrations of customers.

Big companies have been subsidizing the little ones, he said, so they are the ones who push deregulation. Large corporations have been paying more for energy because they use large amounts. Deregulation was good for the bottom line of large companies. However, California has proved this idea to be false so far.

see **DeFAZIO** on page 8

Computer access for low-income people

Joe McRae

For the Torch

Residents from any of 10 affordable housing communities in Lane County now have an opportunity to brush up on their computer skills.

They can take classes at the Downtown Center or in the Business & Industry Services mobile computer lab that delivers a fully functional teaching facility to the public housing site. Eight of the 10 housing communities have computers on site as well.

Community Outreach Partnership Center is a grant-funded operation that offers computer training at no cost to residents who may not otherwise get a chance to work with computers.

Lane's BIS Department is working in partnership with the UO's Community Outreach Center on the program.

"We're putting something back in the community," said Linda Osak, computer training coordinator at LCC's Downtown Center.

Osak and other instructors provide guided curriculum to students who are eligible for the customized training and flexible schedules. She says the goal is to provide workforce training that will help people qualify for better jobs, or help them advance in their current situations.

"We want to minimize the barriers to participation," says BIS Director Dave Oatman, who defines three common barriers that people face — time, place and money.

To meet the challenge, COPC provides accommodating schedules, a variety of workstation sites and all the necessary materials, he says.

This is the second year in COPC's three-year funding which commenced in the fall of 1999. Planners were projecting an average of 100 students using the program annually. During the first year the number of students was slightly below

see **COMPUTERS** on page 8

Victory



PHOTO BY DANIEL BERALDO

The Lane Mens Basketball team hosted third place Chemeketa Saturday, Feb. 24, ending their season with a home win and a tie for first place in the Southern Division of the 2000-2001 NWAACC basketball season.

Campus construction may cause game of 'musical classrooms'

□ *Rumors surrounding Workforce Training Center raise questions about possible shortage of class space*

Commentary by Tim Biggs

Editor in chief

"Will we have enough class space when the rebuilding is finished?" asked the LCC Board of Education in its monthly meeting, Feb. 14.

The session was far from being a Valentine's Day affair. Members of the board lobbed questions like grenades at Vice President of Instruction and Student Services Mary Spilde and Bond Coordinator Bob Mention concerning part of the \$42.8 million Construction Bond project which voters approved in 1995.

The contentious questioning focused on concerns for available class space in the Apprenticeship Building and its new west wing, also known as the Workforce Training Center, scheduled for completion some time next year. Right now, it's a big hole in the ground.

Recently, Mention said, the board members have been hearing rumors that

there are fewer classrooms now than were originally projected.

Current board members questioned Mention and others on whether the college needed the convention center.

The board had a legitimate concern that Bond funds were being stretched too far. "They felt a need to prioritize," said Mention in an interview last week.

It's not the first time for this second guessing.

In the fall of 1999, Lane's board decided to reassess the "convention center," to make sure there would still be enough classroom space.

The case was made for the convention center. There would be no change in the number of classrooms projected. The college would indeed put the new facility to good use.

The convention center in the Workforce Training Building was intended to accommodate special programs, "similar to what we've done with Hyundai and Sony," Mention said.

LCC has cultivated a good working relationship with many businesses in the community to assist with the training of employees. The college often makes space available for special training workshops.

Marie Matsen, vice president of College Operations, says the board saw the new center as a way "to enable the college to deliver education in a different way."

Right now, the Forum Building, with its two theaters, is used for training large classes and groups. Local organizations and businesses use it to train employees: Federal Aviation Administration testing and nursing certifications are two examples.

But anyone who has ever sat in those seats for any length of time can attest to the fact that those rooms aren't the most comfortable for study. The seats are small where most of us are large, leg room is limited and it's not the most modern facility on campus. Nor is it scheduled to be refurbished anytime soon.

The new convention center is designed to help alleviate some of those problems.

When he took over the Bond Project, Mention real-

ized that by building the new construction and the renovation in phases, and with the construction climate that existed at that time which allowed for lower bids on the jobs, the Bond fund would save quite a bit of money, he said. And it did.

But this "phasing" had the built-in potential to cause some earlier relocations of classes being held after Spring term in the Apprenticeship Building, and to push the panic button for some of the board.

So, construction and relocation could cause a domino-effect, a rescheduling of some important class times. Especially in the middle of the day.

"We have a tight squeeze for space from 9 a.m. to 2 p.m.," says Pat John, chair of Academic Learning Skills/ Curriculum & Scheduling. This is why classes in the same department can often find themselves in buildings all over the campus, i.e., algebra classes in the Apprenticeship Building.

Each department develops its own schedule, she says. "They have a list of rooms, with priorities cho-

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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 the length, grammar, spelling, libel, invasion of privacy and appropriate language.

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Is a white Eminem worse than a black one?

When Eminem (Marshall Mathers) burst onto the popular music scene in February 1999, I was annoyed. He looked like another flash in the pan following the footsteps laid by Vanilla Ice and Snow (the one-hit white rap wonder who sang "Informer").

I just couldn't understand why my precious MTV and Black Entertainment Television air time was being wasted on another untalented white rapper.

I couldn't escape it. His video was aired every time I turned on the television. After hearing it so often I had to admit the song "My Name Is" was catchy. It sounded more like a pop song than rap.

And the song began to grow on me.

After seeing the video three times in an hour, I noticed that Grammy-winning producer Dr. Dre was in the background. Dr. Dre (Andre Young) is the man behind some of the country's

most popular gangsta rap albums. Four-time platinum album "The Chronic" (1992), "Snoop Doggy Dogg: Doggystyle" (which sold over four million copies in 1993) and the late Tupac "2pac" Shakur's album "All Eyez On Me" (which sold over six million copies in 1996) were all produced by Dr. Dre.

All of these albums boasted explicit lyrics featuring prominent black musicians, constant promotion of illicit drug use,



Commentary by
Nick Davis

A&E Reporter

see PRO page 3

No Eminems for me!

It's a sad day when music consumers buy eight million copies of trash.

Rap artist Eminem may have won three Grammys last week, but much of his lyrics can only be described as valueless and degrading.

His beat isn't all that great, and the artist himself leaves much to be desired as far as sex appeal. Consumers argue that his lyrics are a gimmick, meaningless.

Hardly. When rapper Eminem performed

with song-legend Elton John at the 43rd Annual Grammy Awards Feb. 21, the performance itself was nothing short of absurd, complete with protesters who felt that the National Academy of Recording Arts and Sciences should not have recognized his work.

In the Feb. 22 issue of the

Register-Guard, the Academy's president Michael Greene was quoted as saying, "The reason you're upset is because he's evoked a reaction, and that reaction is part of the reason that art is what it is."



Commentary by
Andrea Larsen

News Editor

The pair performed Eminem's song "Stan," about an obsessed fan who takes his obsession too far and ultimately kills his pregnant wife and himself.

In the original recording on the album "The Marshall Mathers LP" released in 2000, the song features British

artist Dido. But the night of the Grammys, Elton John performed Dido's part. She didn't perform her own part due to a movie she was shooting.

It seems to me that the Grammy performance was an attempt to stir up the controversy surrounding Eminem's ques-

see CON page 3

LETTERS TO THE EDITOR

Students stand against racial profiling

I am writing to inform students and people of the LCC community of current organizing around the issue of racial profiling. For those who do not know what racial profiling is, let me explain.

Racial profiling is the violation of an individual's Fourth Amendment right for the protection against search and seizure based upon ethnicity. Racial profiling is a BIG problem!

People are being targeted by police officers based on the color of their skin. 70 percent of all stopped and/or searched vehicles on our nation's highways are people of color. All populations break laws, yet minority groups are targeted as criminals.

This issue is of great importance to us as allies, people of color and students, in the effort to end institutional racism. The Higher Education Act of 1998 denies federal student aid to students convicted of a drug offense.

African-Americans make up 12 percent of the American population and 13 percent of drug users. But they account for 55 percent of those who are convicted for a drug offense. This is because of racial profiling; an attack on people's access to education.

The Oregon Students of Color Coalition is working to get Representative Vicki Walker's bill, LC517, passed. This bill would require police officers to make reports of specified information after traffic stops and submit this data to compile for examination.

The bill will help provide hard evidence that racial profiling occurs, how often it occurs, under what circumstances and who is doing the profiling. It will make police officers accountable for their actions! We need support on this bill.

Contact Rep. Vicki Walker at (541) 302-9533 or vwalker@continent.com. If you want to join in the efforts of the Oregon Students of Color Coalition on issues such as racial profiling,

knowing your rights and helping campuses maintain/recruit students and staff of color, please contact me at 747-4501 ext. 2330.

Ariel Zimmer

ASLCC Multicultural Events Coordinator

Library fines are avoidable

It was with some concern that I read Michelle McKinney's message, in the Jan. 18 issue of The Torch, expressing her outrage at having to pay \$2/day for tape checked out from the library. I'd like to offer a response to her classified message.

There are no fees for the use of the library, or the checkout of library materials. It is only when materials are not returned on time that charges are incurred. These charges are deliberately steep on reserve items, such as the tapes mentioned in McKinney's letter, because they are in high demand and we want to encourage prompt return so that other students may have access to them.

We also understand that it is sometimes difficult to return materials on time. For this reason we have made it possible to renew items either by calling the library or from the library's web site accessible from the LCC home page. The tapes mentioned in McKinney's letter, for example, could have been renewed three times before any overdue fees were incurred.

We make every effort to inform students about their responsibilities and privileges when using the library. When students check out materials for the first time, they are given a brochure that includes a summary of library services, important phone numbers and the URL for the library web site that includes information on overdue charges. They are also given a summary of library policies, and must sign an acknowledgment of acceptance of these policies.

I am sorry that McKinney's experience with the library was an unhappy one. And we take complaints about the library service and policies very seriously. But library charges are entirely avoidable by returning materials on time and in good condition.

Nadine Williams

Director, Lane Community College Library

Boy Scouts have right to organize

I just want to congratulate you on your courage to print Andrea Larsen's commentary on the Boy Scouts.

I had never heard of this before. It must be difficult to print such liberal stuff in a conservative school. I find that it is my duty to inform you, however, why the Supreme Court made its decision.

It said, among other things, that it is the right of every American to assemble with the people that they choose. I wonder if the LBGTBA would be willing to accept skin-heads into their group, or other openly anti-homosexual people?

I believe that Larsen behaved the way Americans should when we don't like what an organization is doing. That is to say that you don't join that organization.

I abhor hateful speech and bigotry but I will fight to the end for a person's right to do those evil things. Just as I will fight to the end for you to be able to gather with whom you choose.

When you try to lead a campaign against a group's right to assemble you are becoming the very thing that you hate: Intolerant.

James Nelson

Eugene, Ore.

COMMUNITY CALENDAR

Thursday March 1 —

Russian Chess Master Sergei Grabuzov, sponsored by the LCC Chess Club, will be in the cafeteria from 2 p.m. to 4 p.m.

Sergei is visiting Eugene for two months helping to coach members of the South Eugene Chess Club. A coach with high qualifications, Sergei has 25 years of experience training chess players at all levels, from beginners to grand masters. He is the author of

many articles and educational materials published in leading Russian chess magazines. Sergei is currently an instructor of chess at the Academy of Physical Culture in Moscow, where Russian Olympic athletes and many of the top chess players in the world are trained.

For more information, contact Bill Griffiths at ext. 2124.

Friday March 2 —

Journalist Paula Kamen reports on today's changing sexual roles and choices in her discussion, "Politics and Women's Sexuality in the Bush Era," in the ASLCC office, Center Building Room 479, from 10 to 11:30 a.m.

March 7 —

Women's Program Brown Bag Talk on "Women in Depression: Treatment, Resources and Rights" is from noon to 1 p.m.,

Boardroom, Admin. Bldg., main campus. Panel includes a therapist, a family physician and a psychiatrist to discuss different treatment options and resources. Call ext. 2352 for more information.

Ongoing —

The state legislative Ways and Means Subcommittee on Education is meeting weekdays (except Friday) through

Thursday, March 8, from 1 to 3 p.m. in Hearing Room F at the state capitol in Salem to hold hearings on the community college budget. Observers are welcome at the hearings; the room seats about 90 people. Lane's Governmental Relations Action Team says attending a hearing is a great learning experience. If you'd like to attend a hearing or want more information, contact Miriam Jordan at ext. 2315.

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drinking, the abuse of women and often premeditated murder.

I purchased Eminem's mainstream debut "The Slim Shady LP" on blind faith.

I was not disappointed because, with Eminem's twisted lyrical gifts guided by Dr. Dre's production prowess, the album was non-stop entertainment. Although it took me some time to get used to hearing Dre with this kid from Detroit, I was thoroughly amused. It was as though the 6'5" Snoop Doggy Dogg (Dre's original protege) had been transformed into a 5' 10" skinny white boy.

Most of the songs seemed to be tragic tales turned to "trailer park" humor told by Eminem. The others are the standard rapper's fare of trash talking, as I have come to expect from anyone associated with Dr. Dre. Although I didn't believe the album demanded as much attention as it got, there was no question that Eminem was a unique artist, perhaps in need of some counseling and a good hug.

Then, Eminem's star began to rise.

- On May 22, 1999, I journeyed to Portland and saw Eminem in concert. The crowd loved all the songs he performed and he loved them back. Eminem constantly jumped into the audience, was crowd-surfing and even told some high school girl not to come on stage because she wasn't 18. I was impressed. I became a fan and couldn't wait to get another depraved, inappropriate and completely unsuitable-for-children (or anyone) album from Eminem.

- In the spring of 2000, "The Real Slim Shady" hit radio air waves all over the country. The music video was on MTV and BET constantly. This was the first single from Eminem's follow-up album "The Marshall Mathers LP." The song had the familiar pop music feel Dr. Dre used last year to deceive us. However, with the music video featuring midgets, retarded people, Dr. Dre on a milk carton (apparently abducted and murdered by his protege) and Eminem sitting on an Nsync band member, I was confident that when the album was released, the world would be once again intrigued by twisted tidbits of trailer-trash humor, tailored to a gangsta rap beat. It was the same recipe that sold over three million copies of "The Slim Shady LP."

- May 23, 2000. "The Marshall Mathers LP" was released. I was too broke to buy it, so I downloaded it. (I'm just kidding; my roommate bought it.) While it had everything from his previous lyrical bombardment, something was desperately wrong. Eminem was no longer the innocent artist making fun of his life and everyone else's. He had become angry. Angry and more civic-minded than I expected.

Mr. Mathers' commentaries on school shootings (Columbine in particular), bad parenting and a variety of other social issues littered his entire album. This would have been fine if it would have been balanced by something other than a song about brutally murdering his wife.

Besides, people buying Eminem's music (like me) aren't using it for social edification. We listen to it because it is entertain-

ing. If he could have made up his mind on whether or not the album was going to be another romp through the trailer park or a biting (nearly decapitating) social commentary, the album probably would have been better.

But fans didn't seem to have a problem with this. "The Marshall Mathers LP" sold nearly two million copies in its first week and has gone on to sell over eight million copies to date. With those kinds of numbers, everyone knew Grammy nods were in Eminem's future (even though he claims not to care for them).

With all the controversy surrounding Eminem, I was not at all surprised when promoters announced he would perform with openly gay superstar Elton John at the 43rd Grammy Awards show.

Of course, my friends at the Gay & Lesbian Alliance Against Defamation were.

In a Feb. 10 press release on www.glaad.org, Joan M. Garry, GLAAD's executive director stated, "We are disappointed that Sir Elton John will be performing with Eminem at the Grammy Awards."

Why shouldn't GLAAD be disappointed? It organized a media frenzy and a two-day protest of Eminem's "hateful" lyrics that promote "violence" against gays.

At the Grammys, Elton John and Eminem proved how much GLAAD's opinion meant to them, didn't they?

I'm GLAAD, er, glad, too, because even though the performance was a clear publicity stunt to squeeze ratings onto CBS's live Grammy broadcast, I am weary of special interest groups protesting.

After all, since the late 1980s Hip Hop artists (particularly Gangsta Rappers) have been promoting drug use, abusing women and murder. Aside from a few debates about selling explicit material to children and some talk show appearances, public outcries against the "negative" messages were few and far between.

Eminem appears with his innocent looking blonde hair, blue eyes and white skin saying exactly what the other West Coast rappers are saying. All of a sudden, the nation goes crazy with rage against this inappropriate material?

Since killing people is WRONG and abusing women (or anything else) is WRONG, why didn't rap lyrics gather this much attention years ago? If it promotes a bad message now that Eminem is saying it, then the genre has most likely been promoting a bad message for a long time. Even though I disagree with murder, illicit drug use and abuse in general, the media frenzy leaves me wondering, why Eminem? Why now?

Musicians have been murdering people (on record) for years. Rappers have been promoting drug use, objectifying women and murdering other people for more than a decade. Why is it so bad for Eminem to do the same thing? Could it be that Mr. Mathers' blonde mop that appeals to the "white children" has finally frightened the "white parents" and predominantly "white special interest groups"?

CON continued from page 2

tionable lyrics and his apparent hatred of women and homosexuals, making his pairing with openly-gay Elton John even more absurd. It seemed to be a desperate attempt at ratings, as viewers had to sit through the entire three hours of the show before the big finale featuring the two artists. There was even a nicely planned hug between the two at the end, after which Eminem gave the finger to the entire audience.

Appropriately, though, the show ended with Eminem losing the Album of the Year award to rock group Steely Dan, a devastating loss apparently, because no one at my home that night knew who Steely Dan was.

Eminem did, however, walk away with three Grammys for Best Rap Album, Best Rap Performance of a Duo/Group for his performance with Dr. Dre and Best Rap Solo. Dr. Dre, with whom he signed in 1998 under the label "Aftermath," went home with Producer of the Year.

Eminem has a short history of recordings starting just five years ago when he signed with the underground duo Soul Intent, consequently producing two albums — "Infinite LP" in 1997 and "Slim Shady EP" in 1998, both of which failed miserably. He was also featured with alternative artist Kid Rock on Rock's album "Devil without a Cause" in 1998, and many other artists, such as Missy Elliott and Limp Bizkit.

After signing with Dr. Dre in 1998, Eminem released two more albums — "The Slim Shady LP" in 1999 and just last year, "The Marshall Mathers LP," with more than eight million copies sold to date. He has been featured in magazines including Vibe and The Source.

Eminem (aka. Slim Shady), whose real name is Marshall Mathers, born in Kansas City, was raised by a poor single mother and moved frequently from state to state.

I wish I could say that being raised by a single mother was excuse enough for the message contained in the lyrics, but being a single mother of a little boy myself, I don't believe this could contribute to anything but a deranged mental state.

Take for example his song "Kim," from "Marshall Mathers LP." In this song, much like his obsessed fan Stan, Eminem talks about killing his real wife, Kim.

Now I've heard songs about death and dying that are supposed to be humorous. For example,

in "Goodbye Earl" by the Dixie Chicks a man beats his wife within an inch of her life, and from her hospital bed she calls her best friend with whom she plots to kill her husband. And they do, stuffing him in their trunk, taking him on picnics and to the lake. Humorous.

But in "Kim," he tells his wife, "sit down, bitch, if you move again I'll beat the shit out of you."

In this song, there's no humor. Kim is apparently involved with another man, and she's paying for it because Eminem is yelling at her, telling her not to wake the baby and to get in the car because they're going for a ride.

He also describes how he killed her lover and her lover's 4-year-old son and how he will try to make it look like she did it then committed suicide.

Through the entire song, you can hear Eminem pretending to be her, screaming, pleading, and crying. Ultimately you can hear her choke as he slashes her throat.

I can still hear this song in my head. I feel sick.

Other songs on the album include "Kill You," (with various references to raping his mother) and "I'm Back," in which the lyrics say:

"I take seven [kids] from [Columbine], stand 'em all in a line

Add an AK-47, a revolver, a nine

A Mack-11 and it oughta solve the problem of mine

And that's a whole school of bullies shot up all at one time."

How can we say that lyrics from music don't affect us? Listening to music usually enhances a mood a person is already feeling. When you're happy you don't listen to sad music. And when you're angry or sad you don't want to listen to happy music.

How often do we hear of situations at murder scenes or suicides with CDs playing angry, hateful lyrics? While I don't believe lyrics alone can be responsible for a person's actions, I do believe that they can be the one thing that determines whether we go over the edge or not.

We don't need lyrics like Eminem's telling our children it's okay to rape your mother, hate homosexuals and beat and kill your wife.

Eminem says the people in his songs are just characters, a satire on people he has known.

Whether it's a gimmick or not, the message it puts out is wrong.

Linfield is everywhere!

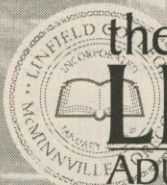
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Once upon a surplus — deficits force clinic to use half of what's left

Faith Kolb

Staff Writer

To meet operating costs, Student Health Services must withdraw about half the balance of its savings account this year.

In past years, health fees and monies collected for services were used to pay operating costs, with the remainder forwarded to the next fiscal year. But this year, operating costs so surpassed available funding that drastic measures had to be taken: \$40,000 will be withdrawn to keep the clinic running, says Sandra Ing-Wiese, director of Student Health and Services.

"If we don't make increases in the student health fee and the price of our services, we'll operate for about another year on the savings that're left, then there won't be a clinic," says Ing-Wiese. "But we're not panicked about funding," she continues, believing that the funds will come.

When all registered main campus credit students pay \$26 in student fees, \$6 is funding for SHS. In exchange, these students qualify for many free or low-cost services at the clinic.

Optimistic, Ing-Wiese is not afraid to give her fellow employees praise. "I think we do a dynamite job!" Ing-Wiese states.

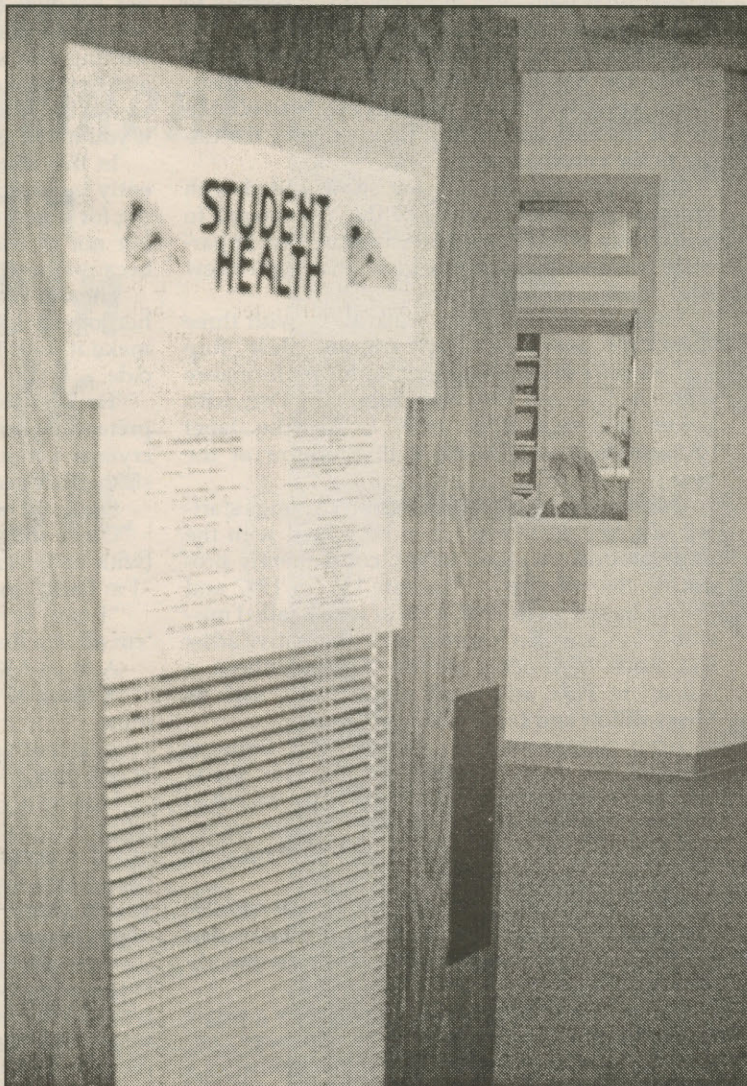


Photo by Daniel Beraldo

The student health clinics budget is slowly starting to dissipate with the rising costs in supplies and salaries of the health clinic's staff. An increase in student fees might have to be raised for LCC's Health Clinic to be stay open.

"With what we have to work with, we are able to help a lot of students get care they might not otherwise get."

Student Health Services is tucked away in a quiet nook by the back elevator, on the Center Building's first floor, and tends to be overlooked by students who don't know it exists as a resource. It provides annual physicals for women and low/no cost birth control meth-

ods for a large number of female students.

Meg (name changed to protect medical privacy), a student and patient, began using the clinic after getting on the wrong elevator on the fourth floor.

"I didn't know [the clinic] was there until I almost smacked my head on the door! Now I get my [birth control] pills here — I couldn't afford them until I found the clinic."

Men are also welcome. The health fee allows for free or low-cost evaluation, referral and treatment. The Student Health office exists for services ranging from help for the simple cold to getting tested for AIDS.

Sun, fun, salary combine forming enticing Florida internship

□ Cooperative education never had it so good; fun activities, a summer job, school credit are included in Disney World internship.

Faith Kolb

Staff Writer

Walt Disney World representative Stacey Krett was at LCC on Feb. 12 to inform students about Disney World's combination internship and cooperative education possibilities. The presentation lasted a little over an hour.

Krett and her staff gave a video and audio lecture, then provided interested students with the chance to sign up for a personal prescreening interview.

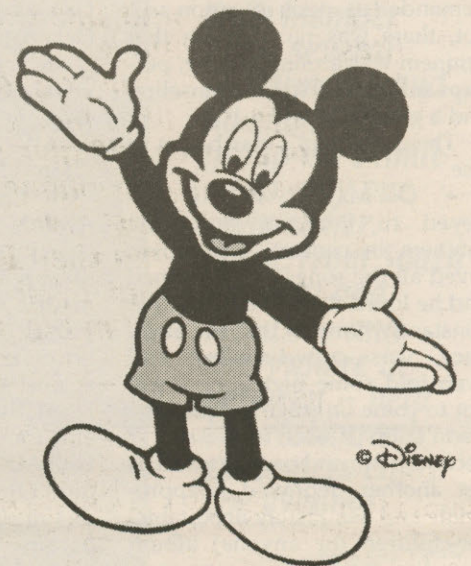
Co-op students work for an hourly wage, currently \$6, somewhere on the premises of the resort. According to Krett's presentation, the cost for a furnished apartment, \$75-\$85 weekly, is deducted from paychecks and includes the benefits of the apartment community — swimming pools, Jacuzzis, many different sports courts, weight and workout rooms, clubhouses and, of course, free entrance into the theme park on days they're not scheduled for work.

Some work place options include staffing a concession stand, driving a tram, dressing as a Disney mascot and desk clerking at a hotel, among many other possibilities. To get to and from work, and to hot spots like the local Wal-Mart and grocery store, Disney World operates a special bus system catering just to interns, Krett points out.

Jamie Kelsch handles these seminars biannually in the spring and fall. Her titles here at LCC include Cooperative

Education Coordinator and Disney World Faculty Representative.

"I'm very happy to have them back recruiting at Lane," Kelsch says. "They haven't been recruiting here [at LCC] for five years. When I started in this department, [Disney World representatives] were only recruiting at Oregon State University. That was a long drive for many students who were interested, but we made it work. Last year, Disney World began recruiting at University of Oregon. But it is good that they also recruit here [at LCC] now."



Students work 30 to 45 hours per week, and also attend classes to earn college credit. The number of credit hours varies from one to 12 hours, and is worked out prior to the internship with Kelsch.

"Since the park is open 24 hours a day, 365 days a year, interns can expect to work some odd hours and interesting shifts," says Krett in her presentation. Approximately 40 students had signed up for interviews by the time the presentation came to a close. To find out more about this interesting opportunity and, later this year, to find out the date of the next visit from Disney World, contact Jamie Kelsch at ext. 2540.

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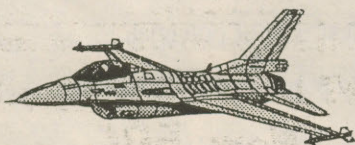
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'Redesign' the catchphrase for LTD in coming months

□ Lane Transit District implements major changes in transportation for Lane County.

Faith Kolb

Staff Writer

Lane Transit District is implementing two major changes in public transportation for Lane County.

The Comprehensive Service Redesign is in its final planning stage, and the Bus Rapid Transit plan is in full swing.

At the last public meeting for CSR on Feb. 21, LTD accepted final comments and suggestions from the community.

The LTD Planning Committee is figuring out its route changes, number and frequency of buses on certain routes and passenger

capability versus demand on all of Eugene, Springfield and the surrounding communities' buses.

To view the changes proposed on grid maps, visit the following web site: <http://ltd.org/annu.html> or go to www.ltd.org and click the link for Comprehensive Service Redesign.

The BRT is a plan subsidized by the government to implement hybrid electric and gas vehicles on concrete "tracks" to supplement travel between Eugene and Springfield, and to eventually retool common routes.

The plan includes special guide lanes where medians now exist, stoplight changes to increase traf-

fic flow currently congested by regular diesel-powered buses and even landscaping in between concrete bumpers on the tracks.

Many LTD drivers, when asked, stated they were excited about the first leg of the BRT plan being implemented by fall of 2001. To learn more about the BRT and to see a video simulation, visit www.ltd.org and click on the link for Bus Rapid Transit, or visit the following web site: <http://www.ltd.org/proj.html#brt>.

Comments and questions are always welcomed by LTD at the following telephone numbers: (541) 682-6100 [Voice] or (800) 235-2900 [TTY]. To contact LTD by e-mail, simply visit their website, www.ltd.org and click on Contact LTD.

LCC's power crisis solution may be shocking, but has muster

Kinsey Kaylor

Humorist

California's power shortage will soon have local effects.

This spring, California will reach its greatest power consumption of the year. But Oregon already has low water levels in dams due to the third dry winter in a row, forcing hydroelectric generators to run at a minimum. So the West Coast deregulated power grid will now sell electricity to the highest bidder — and California has the deepest pockets.

"Oregonians could be charged 200 to 400 percent of the current price for electricity," says Jim Tim, LCC boardmember.

But Tim has a plan.

"To prevent tuition increases and brown-outs, we've come up with a solution to provide LCC with supplementary power: All stationary bicycles, tread mills and stair climbers in the Fitness Center will be fitted with generators."

The 40 pieces of cardio equipment are estimated to provide enough kilowatts to power 16 classrooms.

Yet problems still remain.

"Only a fraction of the power generating exercise equipment is used," according to Bob Slipodisk, an LCC physical education department staffer.

"To increase equipment usage we will be offering a five credit cardio class for the price of a one credit class," he says, "which focuses

on intensive bicycling, running and stair-climbing. The class is fully transferable to Oregon universities."

The class will also work in tandem with core English and math courses as a new learning community. While students are riding, running or climbing in place, instructors will teach lessons.

Should LCC go to such drastic measures for power production?

"Yes!" says LCC administrator Lang Mary Marie.

"Do we want the science students to be separating hydrogen from water by candle light!?" she asks. "We just spent \$10 million on a science wing and I don't want to see it go up like the Hindenburg. Some students

might die in the explosion, too."

Lane's Board of Education brainstormed several ideas and this was voted the best one. If power is still short, it will implement other power producing ideas:

- Generators connected to all the gerbil wheels in the science department.
- Methane from the cesspools by 30th Avenue to power generators.
- Power will be shut off in useless classes, specifically in the sociology and economics departments.
- If all else fails, the college will power down by turning off the main boiler. This would mean no hot water or heat campus wide.

Top 10 lies we tell ourselves

Kinsey Kaylor

Humorist

10. If I comb my hair like this, no one can see my bald spot.
9. These pants shrunk.
8. I kin schtop der-ringkin' anytime I want tew!
7. This professor likes me.
6. The grade curve will give me an A.
5. I just want his/her phone number for my study group. Really.
4. Why worry? I'll just wake up early and study for the test.
3. Just one drink and then I'll go home and study.
2. I won't forget that I put food in the vegetable crisper this time.
1. Ouch! Next time, I'm buying the toilet paper!



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- **LCC / UO Student** Co-ops looking for community-minded renters through Fall term. Free dinner tour 683-1112

Opportunities

- Seeking LCC students who are grandparents raising a child. Also any LCC students Home-school-

ing. For assignment or possible article ASAP. Thanks, Cindy 747-2326

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Events

- **Snack & Game Social Hour!** All students faculty and staff invited to join the International Student Program, March 6, 2-4pm, NW corner of the cafeteria.

Help Wanted

- **Writer for e-zine.** Experience / knowledge with truck / suv's helpful. Email: duane@truck-world.com Phone: 942-5001

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- **Photo Enlarger, Durst 606**, A good one! \$125 or offer. 2 schneider lenses. 485-7388

- **2001 Rosignal Skis, Bandit-X**, 184 cms. Brand new unused. Paid \$600 asking, \$330. 345-7497

Events

- **All are invited** to join the International Program to Seattle March 23 - 26. Sign up by March 2, Center 414. Ext. 2165

Messages

- **Outrages LCC Library fees** \$2.00 / cass cky. Nothing of that stated in library hand-outs. Fees yes - but we are students. 50¢ - \$1.00 O.K. but \$2.00 per tape per day. Come On!! If I don't pay it will block my registration. Michelle McKinney.

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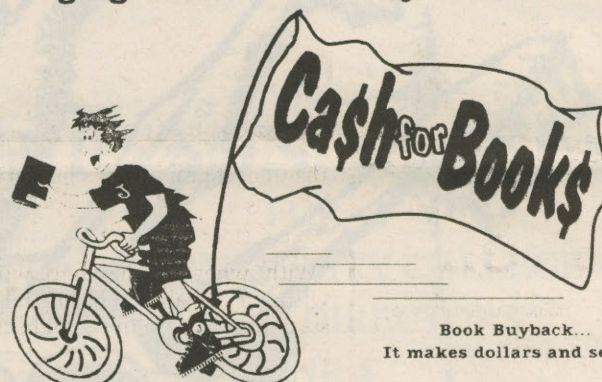
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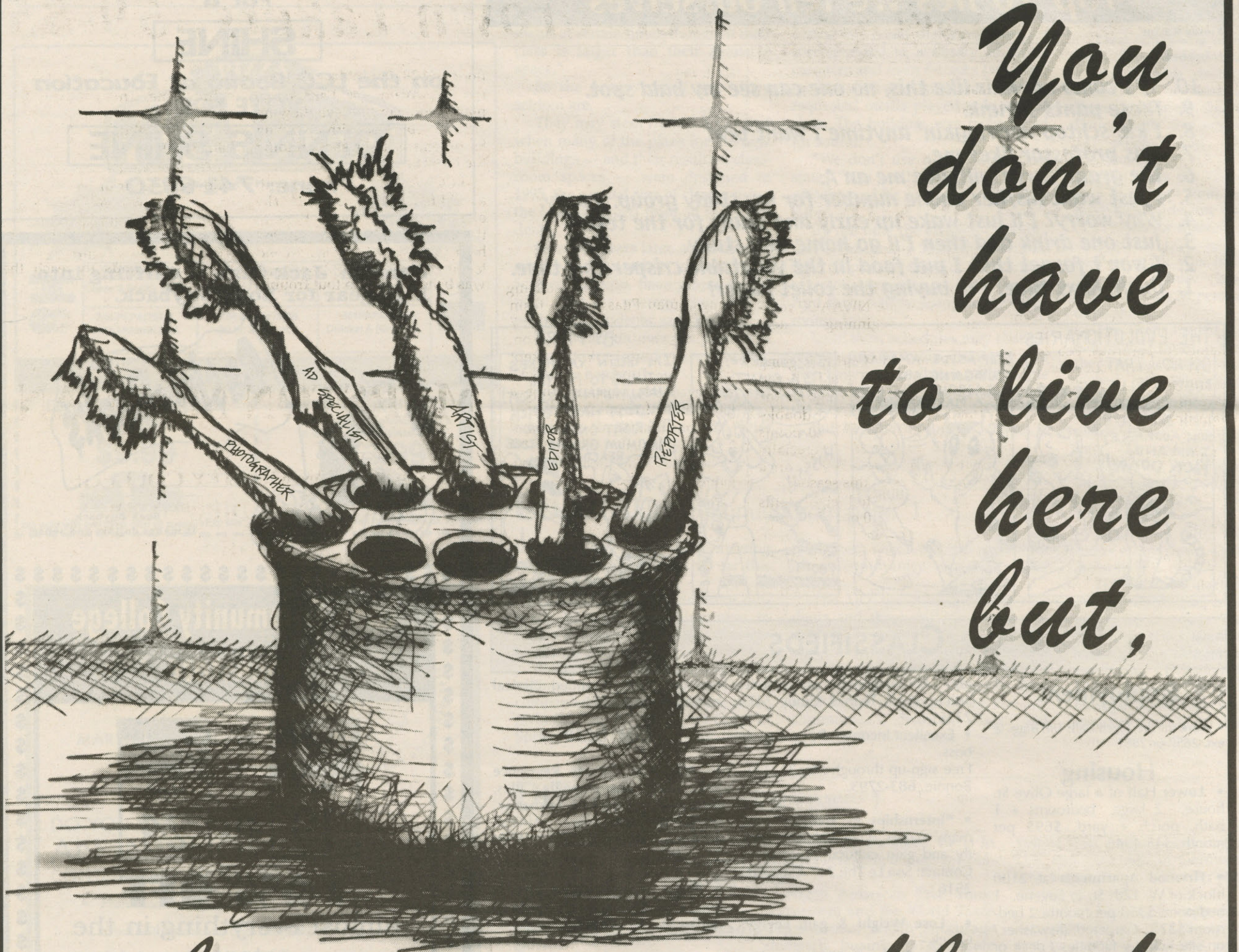
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Photo by Mary Jones-Tucker

LCC sophomore, Conor Kerlin runs to make a two point shot on Saturday night at Lane's home game against Chemeketa.

Lane takes Chemeketa by storm

Mary Jones-Tucker

Sports Editor

It was an intense game as the number-one-ranked Titans went against the number-two-ranked Chemeketa Saturday, Feb. 24, on the Titans' home court at Lane Community College, and won a share of the Southern Division championship with an 80-73 win.

Lane was behind by six at half-time, but quickly came back eight minutes after the break to dominate the Storm for the remainder of the game.

Head Coach Jim Boutin said, "Winning the championship is just an incredible feeling."

Boutin also picked up his 599th career win as a head coach. He also garnered fourth Division Championship in his 10 year season here at Lane.

"I don't think we have the best talent in the league on this team," Boutin reflected, "but I'm certain we have the best team."

Monday, Feb. 26 Lane (21-7 overall) meets Clackamas (25-3)

in Oregon City to have a match-off to determine who will hold on to first place in the Southern Division for the NWAACC tournament beginning next Thursday.

"Playing on Monday is going to be tough," said Bryan Peterson, a starting wing for the Titans, who recorded a double-double Saturday with 20 points and 12 rebounds, "especially with two days' rest. But we are a better road team this season."

LCC committed eight fouls and made only 10 out of 29 shots (34.5 percent) in the first half, and Chemeketa took a 36-30 lead into the break.

The referees called a total of 62 fouls in the game. The two teams had 73 free throws combined.

With six minutes left to play, the score was tied at 59-59 and Zach Lillebo put the Titans ahead for good with a jumper. Lane built on its lead from there, scoring its final 11 points from the charity line.

Chemeketa's forward Jeff Mason had a game high 27

Cougars ambush Titans at the charity stripe 86-73

Mary Jones-Tucker

Sports Editor

Lane's hopes were high as they met Clackamas (12-2 league, 26-3 season) Feb. 26 in Oregon City to play for the number one spot in the NWAACC Southern Division.

Head Coach Jim Boutin, who was seeking his 600th collegiate coaching win said, "We competed very well tonight. We fought hard to stop their penetration (to the basket).

"We scored 73 points," said Boutin, "that is usually enough to win. But they just broke down our defense a bit more than we are used to."

The Titans were lead by Bryan Peterson with 18 points, five rebounds and four assists.

Dave Brautigam followed with 18 points and Connor Kerlin brought 10 points home for the Titans.

Clackamas combined 30 of its

60 shots from the field to include two doubles, while Lane made 27 of 59 from the field and four three point shots.

This loss will put Lane in the number two spot for the Southern Division in the NWAACC tournament scheduled for March 8-11 at Shoreline Community College in Seattle.

The Titans will met the number three seed from either Walla Walla or Big Bend on March 8.

Lane Community College men drown Lakers, 59-55

Noah Tinker

Staff Writer

The Titan men's basketball team moved one game closer to earning their third Northwest Athletic Association of Community Colleges Southern Division conference crown in four years after slipping past Southwestern Oregon Community College 59-55 in Coos Bay on Feb. 21.

Lane was led by starting wings Sutan Fitas, with a team high of 16 points and 7 rebounds, and Bryan Peterson, with 14 points. SWOCC kept pace with starting guards/forwards Elijah Page, scoring a game high of 17 points and Jared Gray contributing 14 points and a team high of five rebounds.

Statistics reflect how close the game was. Both the Titans and the Lakers grabbed 31 rebounds, LCC committed one less foul (18-19), garnered one more steal (10-9) and won the contest of turnovers (17-21).

The victory helps the team rebound from a tough loss to Mt. Hood. However, LCC was still not able to make half its shots from the floor going 24 of 52 and 1 of 5 from three point land.

The Titans, though, were able to convert most of their shots from the free throw line, sinking 63 percent to add 10 extra points.

The Lakers followed almost the same recipe making a measly 37 percent of their shots from the

floor and 28 percent from beyond the arc. Again, the Lakers too, made a more impressive showing at the freebie line with a sizzling 83 percent of their shots finding the basket.

LCC went into half-time with a solid five point lead, 29-24. The offense, however, took a blow in the second half when starting high post and the teams second leading scorer, David Brautigam, was benched due to foul trouble,

he played only 17 minutes the entire game. The Titan defense, too, gave up some ground and were outscored in the second half, 31-30.

The win was clinched by Fitas, who scored four of his 16 points in the last two minutes of the contest, and starting point guard Conor Kerlin, who sank the second of his two free throws in the last four seconds to reach the final score.

ELECT MARSTON MORGAN FOR LANE COMMUNITY COLLEGE BOARD OF DIRECTORS ZONE 4

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Titan women flounder

Noah Tinker

Staff Writer

Southwestern Oregon Community College was able to break away and score a victory against visiting LCC Feb. 21, 75-62.

Adrienne Dolezal led the Lakers with a game high of 21 points, while the Titans were supported by guard Heidi Gilbert's 14 points and starting forward Vanessa Tagney's 18 rebounds.

LCC is now an even 14-14 overall

and 4-9 in league.

Lane only made 22 of 60 shots from the floor, three of 14 from the arc and just over half their shots from the free throw line, 14-27. The Titans did, however, rack up two more steals than the Lakers and out rebounded SWOCC 39-32.

Fouls were a big contributor to the loss.

SWOCC was sent to the line 35 times where they made 27 of their shots, more than a third of their points.

Storm thrashes Titans in season closure

Noah Tinker

Staff Writer

LCC women's basketball finished with a loss to visiting Chemeketa Community College, 86-68 on Feb. 24.

The defeat leaves the Titans at 14-15 overall and 4-10 in league play.

Lane received a team high 18 points and nine rebounds from starting Forward Vanessa Tagney. Starting Guard Emma Roth also added 14 points and six rebounds.

As a team, the Titans shot 35 percent from the field and made one out of 13 shots for three. The only place LCC could find its mark was from the free throw line, where it made 59 percent of its shots.

The Titans turned the ball over 27 times, which the visiting Storm converted into 27 points. The LCC team also committed 26 personal fouls which were also changed into 23 points by Chemeketa. The Storm dominated the boards, out rebounding the Titans, 54-43.

LCC went into the locker rooms down 43-29 at the half.

The Storm's starters overpowered Lane, combining for 79 points. The Titans' reserves tried to make up the difference, outscoring CCC's bench 17-7, but it wasn't enough, as LCC was outscored 43-39 in the final half of play.

CONSTRUCTION continued from page 1

sen so that they get first crack. They can request rooms in other departments at certain times, though, if their class is larger than their available space."

So the rumors aren't true. They seldom are.

They may stem from the fact that when many of the plans for the new buildings — and their resultant classroom spaces — were designed in 1995, the normal size of classes using the spaces ranged from 30 to 35 students.

Now, six years later, some departments, most notably in the Social Science Division, have grown to the point that the average class size is pushing 50 students, says John.

"Construction over six years is a dynamic process," she states. "Changes happen."

For example, she says that the Academic Learning Skills office was originally built around a "Dial

Retrieval System" in 1965 when the college opened. It was top-of-the-line. Instructors could dial a number that corresponded to a library of tapes, cassettes and even 8-tracks (ask your mother what an 8-track was) and the requested media played only in that class. The building was truly wired for sound.

"We don't use it any more," she states. "You just have to build for the present, and be prepared to remodel later."

By the time the campus construction is finished in 2004, there will be over 60 percent more of the various types of classrooms available for use. And there will be many larger classrooms, too.

Until then, schedules may change, rooms may be more crowded, you may have to rub elbows with people you don't like and rumors will still be the word of the day.

But, hey, that's progress for you.

COMPUTERS continued from page 1

that, but Osak says, "We're meeting the goals of the project" so far this year.

The idea behind community outreach training is nothing new to LCC's Business & Industry Services Department.

Oatman and others have been providing on-site training services for companies in Lane County for years, including the Weyerhaeuser Corp. in Springfield. "Getting in the field is

important. That's the true definition of a community college," says Oatman.

The UO has nine graduate students and three undergraduate students affiliated with the project manage the marketing, scheduling and grant operations for COPC. To get the word out about the program, they hold tenant meetings in the housing communities, distribute flyers and conduct phone surveys.

DeFAZIO continued from page 1

Another problem is that Oregon is having the third driest year in 72 years. This lack of water is bad for energy production and bad for salmon who need water to reproduce and thrive.

As for fuel, the United States should get away from our dependence on foreign oil, said DeFazio.

The owners of the Alaskan pipeline sell Alaskan oil to Japan and China, which wasn't supposed to happen. Oil Producing Exchange Cartel are encouraged to slow down production, thus raising prices. This is so that they can charge U.S. customers more for oil imported from these countries, he said.

DeFazio said that Dick Cheney, before becoming U.S. vice president in 2001, was an oil company executive who was involved in encouraging OPEC countries to raise the price of oil. He became a multimillionaire in four years.

Now, said De Fazio, he is in charge of creating our energy policy.

North American Free Trade Agreement and the World Trade Organization, which encourage domestic businesses to locate overseas, are causing losses of income for the average U.S. worker, said the congressman. No country can go on indefinitely just by selling services.

"You can't just do your own laundry [to survive]," he said.

China gets \$80 billion from the U.S. each year in trade surplus, said De Fazio, and the U.S. could influence China directly if it really wanted to, especially in the area of human rights. Instead the government is subordinating opportunities for reformation to the desire of U.S. companies to bring in increased sales.

Citizens of the U.S. create ideas that are then sold overseas and do not reap the benefits of their own creativity and know-how, said De Fazio. For instance,

voltaic cells were created in the U.S. and then sold to Germany, who is now the world leader producing these cells.

As to what might happen if war broke out and the U.S. were a service economy, DeFazio said, "We could always ask for the weapons back that we sold them."

The U.S. is currently selling arms to Kuwait and Saudi Arabia. Might these sales be an immediate advantage to corporations and a future liability to U.S. citizens? he mused.

Republicans are trying to eliminate legal services for the poor, said DeFazio, in order to discourage tenant/landlord litigation and bankruptcy, which credit card companies do not like.

What is more important? The bottom line of big companies? Or the success of the United States as a whole and the citizens therein? These are the questions that DeFazio is asking.

Music/Events

March 1 —

2 B Announced/Dan Steinberg Presents and UO campus radio KWVA welcome The Coup back to the WOW Hall for a night of hip-hop music along with special guest DJ Deepthroat.

Backed by a live band, The Coup convey socially-charged, anti-corporate messages. The Coup's recordings include "Kill My Landlord," "Genocide and Juice" and "Steal This Album."

A previous report by the LCC Torch is quoted as saying, "Its contempt for capitalism has caused The Coup trouble in the corporate controlled music business."

Doors open at 8 p.m. Show time is at 9 p.m. Tickets are \$13 in advance, \$15 at the door.

March 1 —

Ballroom dance lessons, East Coast Swing-style, are being offered at the River Road Park Recreation Center. Cost is \$42 per eight week term. Lessons are from 7 to 8 p.m. For more information, call 688-4052.

March 2 —

First Friday Irish Dance is held the first Friday of every month at St. Mary's Episcopal Church, 166 E. 13th, Eugene, on the corner of 13th and Pearl Streets. Doors open at 8 p.m. Tickets are \$5 for students and seniors, \$6 for adults. Live music, instruction on basic steps and no partner is needed. For more information, call 686-0545.

March 2 — At the WOW Hall, the UO Lesbian, Gay, Bisexual and Transgender Alliance and Women's Center present Lesbopalooza with Ferron, Magdalen Hsu-Li, Nedra Johnson and Americunt.

Ferron is a Canadian singer/songwriter recognized for using familiar vernacular, direct statements, a warm, husky voice and an engaging stage presence.

Magdalen Hsu-Li is one of first bisexual Chinese-American singer/songwriters to emerge as a star in the acoustic/pop/alternative genre. Her spectacular live acts are high energy, consciousness raising events that often feature piano, vocals, drum-set duos, impromptu standup, theater and thought-provoking poetry readings.

Nedra Johnson is of Welsh and African-American descent giving her singing/songwriting a penchant for integrating funk, rock and R&B into her work. She declares a reverence for earlier troubadours, from Ferron to Bob Marley.

Doors open at 8 p.m. Show time is 8:30. Tickets are \$5 for UO students and \$7 for general admission. For more information, call 687-2746.

March 2, 3 —

The UO Department of Dance will present its annual faculty dance concert, "Dance 2001," at 8 p.m. on Friday, March 2, and at 2 p.m. and 8 p.m. on Saturday, March 3, at the Dougherty Dance Theatre in Gerlinger Annex, 1484 University St.

Tickets are \$10 for general admission and \$5 for UO students and seniors, and are available 30 minutes prior to each performance. For more information, call the dance department at 346-3386.

March 3, 4 —

The Hult Center's Silva Concert Hall brings together Portland blues singer/harmonica player Curtis Salgado and the Eugene Ballet Company in a full-

length piece called "The Bluesman."

Salgado says, "We've got some stuff up our sleeves that should put a smile on everybody's face."

Bringing two other choreographers — former dancer Eloy Barragan and current lead dancer Matthew Hope — into a piece is a first for Toni Pimble, Eugene Ballet's artistic director.

The work opens with a 40 to 50-minute ballet starting with Salgado (playing harmonica) trading licks with Hope.

Show time is at 8 p.m. on Saturday, and 2:30 p.m. on Sunday. Tickets are \$11 to \$62 and are available at the Hult Center box office, 682-5000. To hear the Salgado songs used in the "The Bluesman," call Guardline at 485-2000 from a touch-tone phone and request category 3733.

March 3, 4 —

The Eugene Concert Choir and Eugene Vocal Arts Ensemble presents the 20th Century America Review at the Soreng Theatre at the Hult Center.

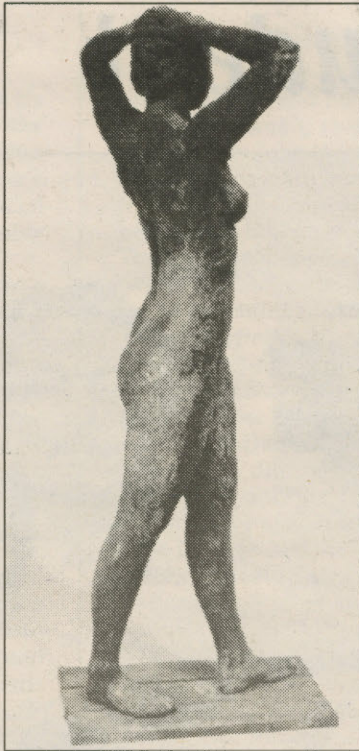
This wildly successful retrospective of American music returns for two shows only. Works by America's greatest home-grown composers: Samuel Barber, Aaron Copland, Randall Thompson, George Gershwin, Leonard Bernstein, Charles Ives and more.

Historic clips, instrumental music and spirited narration are woven together for a unique performance.

ECC and EVAE will be joined by a hot jazz combo with Vicki Brabham on piano, Alan Tarpinian on drums, Tim Clarke on trumpet and Mark Schneider on bass. Elvis will be in the house (impersonator David Lomond), and Darline Jackson sings a soulful solo. For ticket information, call the Hult Center box office at 682-5000 or visit EugeneConcertChoir.org.

March 4 —

The Oregon Wind Ensemble, directed by Robert Ponto, and the UO Symphonic Band, directed by Todd Zimmerman, perform at Beall Concert Hall, 961 E. 18th Avenue. General admission is \$5, \$3 for students and sen-



Walter Teichman

LCC Art Studio Assistants Show

iors. For more information, browse music1.uoregon.edu, or call 346-5678.

March 4 —

The Shami Mir Dance Ensemble is presenting a workshop in Middle Eastern Dance and an Evening Showcase. The workshop features an exciting variety of moods and music taught by Annette Brinton and Samisha Shami.

The events will be held at the Eugene School of Ballet at 436 Charnelton St. from 10 a.m. to noon, and 1 p.m. to 3 p.m.



Tanner Teipel

LCC Art Studio Assistants Show

The Evening Showcase will be held at the Actors' Cabaret of Eugene at 996 Willamette St. Doors open at 7 p.m. Show time is 7:30 p.m. Workshop fees are \$20 each or \$35 for both (\$50 after 3/1/01). The Evening Showcase is \$10 prepaid or \$12 at the door. For more information, call Lola at 689-6390 or Shamisha at 345-6012.

Theater/Art

March 1 —

The Arena Theater at Villard Hall, Room 104, 1109 Old Campus Lane on the UO Campus, presents a musical update adapted from an 18th century French play named, "Triumph of Love," by playwright Pierre Marivaux.

The updated production — a spin on the Greek tale of a princess's attempt to win the heart of a young philosophy student — is contemporary and timely, even playful at times. Show time is at 6 p.m.

Tickets are \$7 for the general public; \$6 for UO faculty and staff members, seniors citizens and non-UO students; and \$5 for UO students and are available on campus at the EMU ticket office, and will be sold on days of performances at the the UO Theater Box Office in Robinson Theatre at Villard Hall, 346-4191.

March 2-4 —

The Actor's Cabaret Annex of Eugene, 39 W. 10th Avenue, hosts a dark comedy by cartoonist Jules Feiffer, directed by Michael Watkins called "Little Murders."

Show time is 8 p.m. The March 4 showing is at 2 p.m. For more information, call 683-4368.

Free

March 1-16 —

LCC Art Studio Assistant's Show will be exhibiting wares in the Art Department Gallery. Art work by Art Department assistants Walter Teichman, Lynn Wysocky and Tanner Teipel will be displayed during gallery hours, 8 a.m. to 5 p.m., Monday through Friday.

March 1 —

The Buzz Coffeehouse presents David Roger performing classical finger-picking, blues, Flamenco guitar and folk songs from the new west. Show time is 9 to 11 p.m.

March 2 —

Every Friday night is Eclectic Open Mic at the Buzz Coffeehouse, ground floor, EMU building from 9 p.m. to midnight.

Patrick Dodd, Eugene's premier folk artist, hosts the event. All musicians are welcome to sign up at the Break, next door to the Buzz. For more information, call Jessica Brittan, programming coordinator at 346-3725.

March 3 —

The Buzz Coffeehouse presents Havila, a soulful folk singer who is currently touring the northwest promoting her new CD, "Crashing into Emeralds." Show time is 9 p.m. to 11.

March 5 —

All poets big and small are wel-

come to join in a celebration of the human voice and the human soul at the Monday Open Poetry Nights in the Buzz Coffeehouse starting at 9 p.m. Sign up at the Break, next door, or for more information, call 346-3725.

Mack Singleton
A & E Editor

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Attention LCC Student:

As winter and spring terms arrive, we at the University of Oregon would like to remind you that you are eligible to live in the Residence Halls. When compared to the rising costs of living in an apartment or a small home, the Residence Halls are an affordable deal for college students. Each month you will receive one bill that has utilities, room and board, cable, telephone and internet service already factored in. This bill will not change suddenly, because the costs have been worked out before you have even moved in. This includes basic cable, local telephone service, electricity,

sewage, water, garbage and high-speed internet access. You may dine in any of our six dining outlets which include two dining halls, two markets and two specialty diners. You will also be able to take part in workshops, trips and events that are offered only to University residents. Each hall has its own theme, ranging from outdoor pursuits to technology to community service. These tailored environments offer a unique opportunity to meet people with similar interests and take part in activities that you'll truly enjoy.

Applications may be picked up in the Housing Office at 1595 15th Street in the Walton Complex. For more information about the Residence Halls, we can be reached by telephone at 346-4277 or online at <http://housing.uoregon.edu>.

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Former LCC student finds contentment with Latin folk music

Kei Matsumoto/ Tim Biggs

staff writer/ editor in chief

It's Saturday evening at Chapala's Mexican Restaurant in Eugene. The aroma of fresh tortilla chips assails the nose. In fact, the sizzle of hot spicy Mexican food, the scrape of silverware on heated platters and the sounds of Latin folk music are a veritable feast for the senses.

Six well-dressed musicians play a variety of instruments, from classical-styled gut-string guitars to Andean pan flutes, skin-headed bongos to a South American box drum.

"Lo Nuestro" — led by Fernell Lopez, once an LCC music major and now a "bilingual liaison" at Monroe Middle School (a Spanish immersion school) — moves up the aisles between crowded tables, playing a Mexican ballad.

In a way he's taking patrons to Mexico and South America; to the steaming jungles of Ecuador and the frigid heights of the Andes Mountains.



Fernell Lopez and "Lo Nuestro" entertain guests at Eugene's Chapala's Mexican Restaurant near 29th and Willamette. They have just released "Andando y Bailando," a CD available through the band. Each member plays several instruments and all sing. The group isn't limited to only one style either. Music from South America and Mexico — and everywhere in between — help the restaurant customers enjoy the evening.

PHOTO BY SERTH HINELINE

Lopez, his salt and pepper hair settled politely on his head, a quick and amiable smile creasing his face, is tall, unimposing. He looks like an instructor or a businessman.

He says he enjoys what he does, "But that's only the half of it. The other essential part is to know that you can communicate something with a lot of people through music. Especially when we are playing at the restaurant, it's so informal and so direct. You are not on the stage or anything, it's just kind of in people's faces.

"I didn't want to be a music teacher," he says firmly. "I've seen music become a job for teachers and I didn't want that. I also couldn't be a performer in the pop-style. I don't play any one instrument well enough to do that."

Lopez, who grew up in Mexico City, decided at 13 that he wanted to play music. He began to play percussion implements and soon moved to stringed instruments, including the tres, a guitar from South America that sounds like an American 12-string, yet only has six.

"I'm still fighting the pick on that," he says. "It's the only guitar I have to use one on."

In 1983, he immigrated to the U.S. "I had relatives in Eugene," he says. "I intended to move to L.A. and form a band with some old friends from home."

But plans changed in 1984. "I found myself at LCC," he says with a smile. "I spent two years taking every music class I could, and another year taking the required courses [for a music degree]."

"My two friends in Los Angeles came up here and decided to stay," Lopez states. "We started talking about putting a salsa band together. Salsa was just beginning to get popular in [the U.S.], and we realized that no one was doing that up here."

"I grew up listening to 'Salsa,'" he relates. "In Mexico City, there were different kinds of music — folk, South American music, political protest from Mexico and [the U.S.], and soul."

The powerful Latin rhythms of the spicy salsa music incorporated rhythm and blues, American jazz and rock. It melted into a mix that became a staple diet for the young Lopez.

They added two more musicians and hit the road,

traveling all around the Pacific Northwest.

"We called the band 'Sandunga,'" he says with a wry grin, "and it wasn't salsa. We found ourselves playing Latin American folk music. I wanted to do salsa, but I had never played it before — only listened."

The band took another tack, adding two Caribbean songs, he remembers, and the rhythms made people dance.

"That told us that the community was ready for the kind of music we wanted to play."

Sandunga grew to be a six- or seven-piece band, with five LCC students. The music still didn't really sound like salsa, but there was no one else doing anything like that up here.

"The hippies would dance to anything," he says with a laugh, "even a concerto. We played the Saturday Market, Eugene Celebration, anywhere."

"Anywhere" eventually meant Seattle, Portland and even Salt Lake City. The band continued to evolve, changing and growing into a massive "13-piece group called Caliente, which had two women singing; it was unique," says Lopez.

Barbara Myrick, LCC piano instructor, remembers Lopez and his group.

"Caliente's first performance was in my backyard at a summer student party," she says. "[Lopez] was always the organizer and the glue. He made Latin music come alive."

In 1998, he received a phone call from a radio friend at LCC.

"Pete Lavelle of KLCC — his show is called 'The Back Porch' — was trying to bring local folk bands together to do a recording," Lopez remembers. Lavelle offered them a full session at Gung-Ho Studio in Eugene.

The recording session went well. Lopez and his mates recorded several pieces of original music.

"Six or seven of those songs — plus six more — were released this year as 'Andando y Bailando.' It means 'Walking and Dancing,' and I just picked it up in Portland," he says happily. "People have been asking for this for a long time." The CD can be purchased through Lo Nuestro at Chapala's Mexican Restaurant.

Several incarnations later, Lopez loves his new band, Lo Nuestro. Four members are from Mexico — Lopez; flautist Samuel Becerra; guitarist Gerardo Calderon; singer and accordion player Neri Rodriguez — Jaime Johnson is a percussionist from Peru, and guitarist-singer Jessie Marquez, is Cuban-American and a current LCC music student.

Marquez, who sang with Lopez in Caliente, knows she has her work cut out for her with piano studies, playing guitar and "quattro," a small four-stringed South American instrument for Lo Nuestro.

But she isn't worried.

"Fernell is a wonderful teacher," she says. "He doesn't let his ego control him. He always reminds me that if you love music, that's all that counts."

Lopez can tell stories of managing larger groups of high energy musicians who weren't always friends, but he prefers the way the group works now.

"The band members are all friends," says Lopez. "We're putting a web site together, and we can do concerts, Cuban dances, nightclubs and the festival circuits."

"The best thing is that we get along and we want to do a lot of things together." He pauses, then continues. "We plan to do some traveling around the Northwest, but eventually, we'd love to go to Europe and take our music to Spain."

He credits LCC in general, and Myrick and James Greenwood, piano instructor, in particular, for some of the choices he made as a music man.

"Lane provided the vehicle to allow me to stay here [in Eugene] and be a musician," Lopez states emphatically. "It's a great place for just about anyone to study anything really, but especially the music department. They make it easy for those who maybe start out late in life."

Lo Nuestro, which means, "That which is ours," and refers to the Latin culture and music, has come full-circle. "We started out playing Latin folk music ... and we're back to Latin folk music," he says contentedly as he picks up the tres and begins to play.

Children love 102 for adorable antics

Nick Davis

A&E Reporter

In 1996, Walt Disney Pictures proved to the world that an animated feature could be made into a successful live-action film.

Its proof, "101 Dalmatians," starring Glenn Close, Jeff Daniels, and a host of spotted puppies grossed over \$100 million worldwide and won Close a Golden Globe award.

Trying to repeat history, Disney unleashes a new tail about puppies.

Actress Close ("Hamlet," "The Big Chill") returns as Cruella De Vil, the villain from the previous Dalmatian installment. De Vil was so obsessed with the idea of the perfect fur coat that she had Roger and Anita Darling's dalmatians dognapped for their pelts in "101 Dalmatians."

As with all Disney pictures, goodness prevailed. The dogs were saved, Ms. De Vil was defeated, charged with puppy pilfering and sent to prison.

Now four years later, Cruella De Vil is freed from prison. She has undergone some revolutionary therapy that has caused her to love doggies. In an attempt to pay her debt to society she buys a failing animal shelter. She's been so well rehabilitated that she now protests the use of fur.

Fear not, for the furless De Vil is still as stylish as she was in 1996. Unfortunately, she now has this huge axe to grind against Jean Pierre Le Pelt. Portrayed by Golden Globe winner Gerard Depardieu ("Cyrano de Bergerac," "Les Misérables"), the film's new villain is a flamboyant fashion designer whose frenzy for fur is more frightening than De Vil's ever was.

Since the film's title implies family fun, courtesy of a considerable canine cast, what kind of critic would I be if I failed to mention the PUPPIES. So many pup-



PHOTO COURTESY OF DISNEY ENTERPRISES, INC.

pies (more than 102), including a parrot.

Right now, you're thinking, a parrot is not a puppy. Well, in this movie, a parrot can be a puppy. Waddlesworth, the talking parrot (voiced by Eric Idle) refuses to fly because he is convinced he is a Rottweiler puppy. He provides amusing prattle throughout the movie, often rescuing the older members of the audience from boredom.

Oddball, the spotless Dalmatian pup, is the other principal animal character. With her cute little antics, charismatic eyes and spotless body, you'll wonder where Disney found her.

They didn't find her. Over 50 artists from "The Secret Lab" are responsible for the spotless, computer animated wonder who, along with Waddlesworth, is the heroine of the film.

Everything about the film is cute, even the music. The film is not a musical (thank goodness) but children were kept bouncing throughout the film by "102 Dalmatians" theme song "Digga

Digga Dogg." Most adults in the audience will recognize the beat of the song as George Clinton's hit song "Atomic Dog." I think I will download it.

"102 Dalmatians" is definitely for children. In the theater, I found myself wishing that I had taken my little sister. Every child there seemed to enjoy it and every parent seemed pleased that the movie was truly appropriate for children.

The Stuff

Walt Disney Pictures "102 Dalmatians," directed by Kevin Lima; starring Glenn Close, Gerard Depardieu, Eric Idle and a computer generated puppy.

- **THE BEST STUFF:** Great family film; take the kids.

- **THE WORST STUFF:** I am not a kid. This film was marketed to children and borders on boring.

- **THE RATING:** If I was eight years old, four stars. Since I am older, two stars.

Laughter is not just a laughing matter

Lauretta DeForge

Lead Reporter

The human need for laughter is no joke.

Dr. Robert R. Provine, in his book, "Laughter," says laughter serves a dual purpose in human social settings.

Laughter can bond people together or be used as a weapon to humiliate and ostracize outsiders, writes Provine.

A professor of psychology and neuroscience at the University of Maryland, Baltimore County, Provine has spent the last 10 years studying the subject of laughter. He has studied his subject on location, from city sidewalks to attending religious revivals, according to the book's dust-cover.

Laughter is difficult to study because it "is a social behavior that virtually disappears in isolated people being scrutinized in a laboratory setting," he writes.

As a result, Provine and his researchers had to go out to where laughter was used in natural settings.

Unlike most books on laughter, which address how to tell a joke or what makes people laugh, Provine is one of the few who have actually attempted to

study the biological, evolutionary and social aspects of laughter.

It is a basic element of human nature. Birds tweet and humans laugh, he says.

"Laughter, in this framework, can be regarded as ... 'human song,'" concludes Provine.

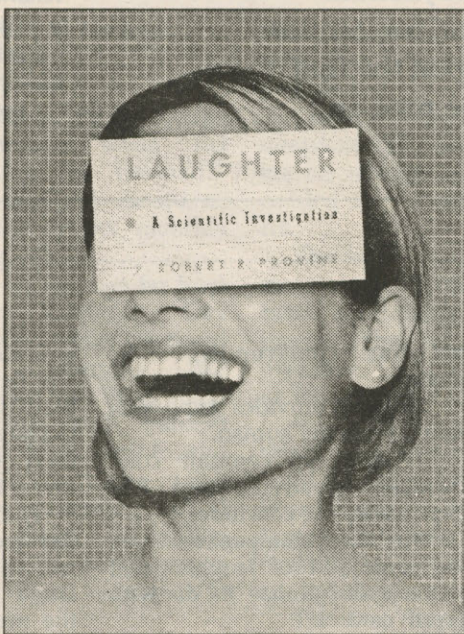
"Laughter is innate, stereotyped, and present in all members of our species," he writes.

Laughter "strips away our veneer of culture and language and challenges the shaky hypothesis that we are rational creatures in full conscious control of our behavior."

Provine's information is interesting because every human on the planet responds to laughter in all sorts of situations. Of course, not all societies view laughter in the same manner.

Provine's research is geared toward the idea of laughter in the United States; however, many of the characteristics of laughter are universal.

For instance, laughter is contagious in societies everywhere.



In our society, there are certain rules of laughter. It is considered socially unacceptable to laugh at funerals. However, since laughter is not always under our control and many episodes occur at times of deep stress, it is possible for an unfortunate mourner to break out in laughter for sheer release.

see **LAUGHTER** on page 12

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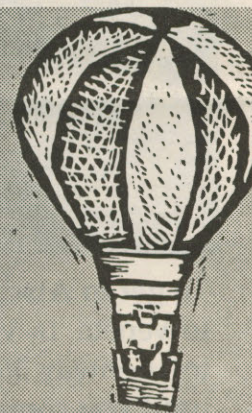


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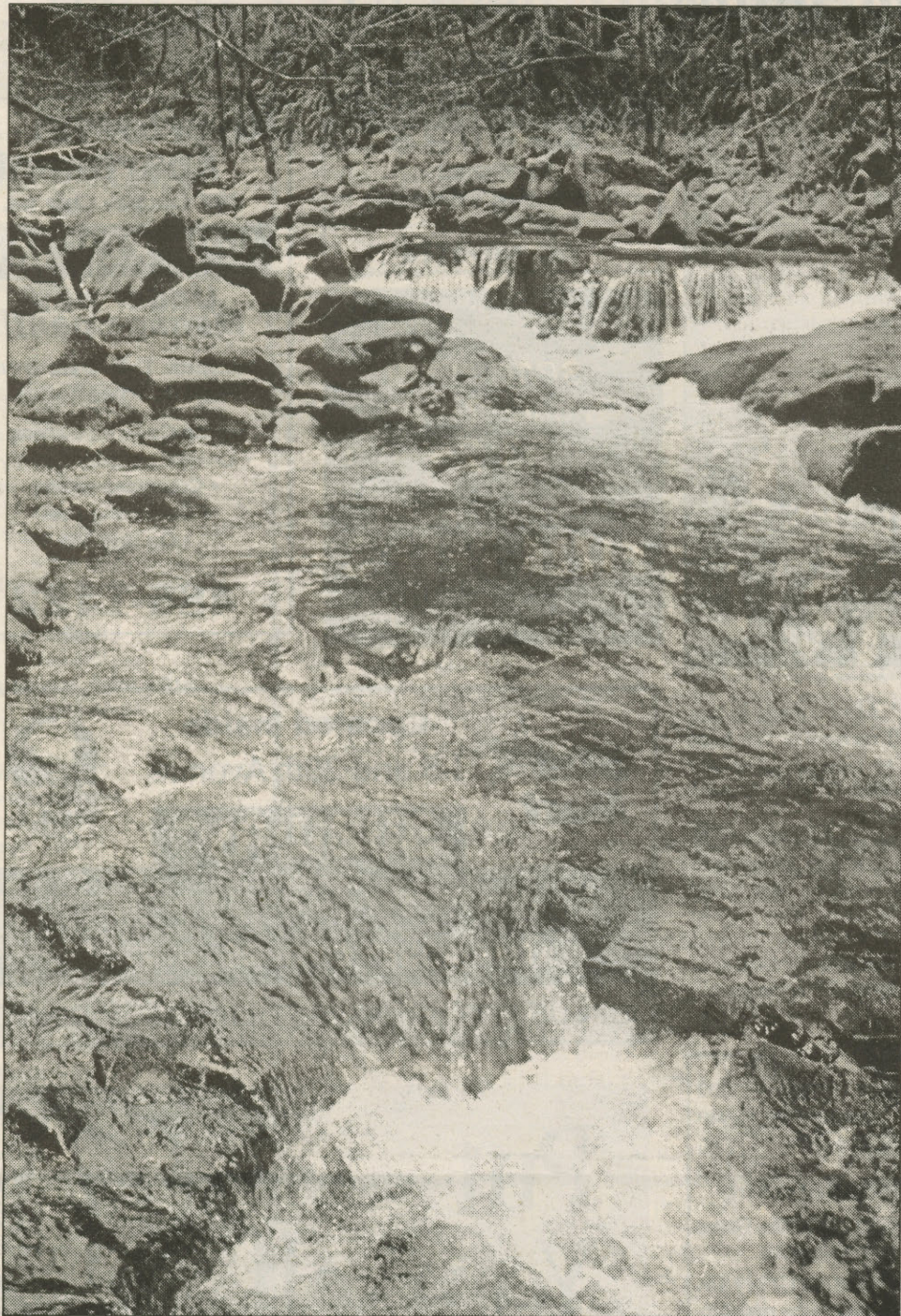
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(left) Clear cold water splashes rocks, forming a noisy solitude just right for the weary traveller.

Photo by Daniel Beraldo

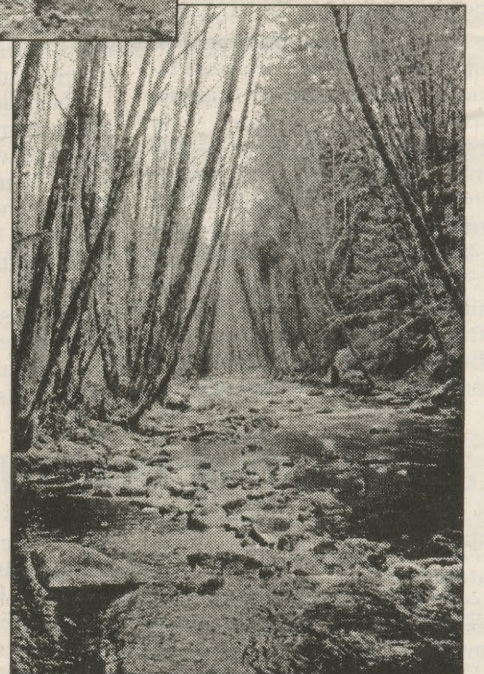
Alsea Falls: Daytripping to music of deciduous forest, playful river



(left) Denuded birch trees stand naked along a leaf-blown path near Alsea Falls.

Photo by Serith Hine

To get to Alsea Falls from Eugene: Travel west on Highway 126 to Veneta. In Veneta, take a right on Territorial Road. This leads to Highway 36. Take a right. Go east on 36 for a couple of miles until you come to North Territorial Road (heading north.) Take a left and follow that past Monroe. Look for County Road 45 120 and a sign that reads "Alsea Falls Left." Take a left and follow that road for about 5 miles until you come to Alpine Junction. Continue left down the South Fork Alsea access road for 9 miles and you come to Alsea Falls. You don't have to stop at the first recreation area. There are a few that are right off the road and offer a variety of trails and waterfalls to hike into.



(right) Tendrils of mist cling to a backdrop of tree trunks as the Alsea River meanders in to spritely shallows.

Photo by Daniel Beraldo

LAUGHTER continued from page 11

Laughter has some interesting characteristics.

Laughter's ability to be contagious raises the intriguing possibility that humans have an auditory laugh-detector — a neural circuit in our brain that responds exclusively to laughter, believes Provine. That is why it is so hard not to laugh when we see someone else laughing.

Other interesting facts are that "speakers laugh more than their audiences, that women laugh at men more than men laugh at women, and that laughter has more to do with relationships than jokes." People in more dominant social positions deliver humor while those in more dependent roles laugh more.

"Women seek men who make them laugh and men are anxious to comply with this request,"

states Provine.

In testing the health of a relationship, it is the laughter of the woman that is important.

"Guys can laugh or not, but it's best that their woman is getting her yuks in. Laughter is about relationships," he writes.

Provine has a down-to-earth writing style. He uses colloquial expressions to liven up his writing and make it humorous and enjoyable. He does not talk down to the reader, nor does he sink into academic jargon which the reader cannot understand.

The most important part of humor, surmises Provine, is the pause that follows the punch line.

"When the comic continues too soon after delivery of his punch line, he not only discourages, and crowds-out, but neurologically inhibits audience laugh-

ter(laftus interruptus)," he relates.

Laughter provides some vital functions to the human.

"It cures the common cold, increases creativity, and lifts depression," he concludes.

Why don't chimpanzees share the same sort of laughter that humans do? It has to do with breath control.

The ape, because it runs on four feet, has to have its lungs full of air every time all four feet hit the ground, says Provine. Therefore, the ape has to exhale and inhale with every burst of laughter whereas the human can take a huge breath because of an upright posture, and can laugh for an amount of time on an exhaled breath.

Related to laughter is the human capacity for tickling,

which elicits laughter.

"Tickle may be at the root of all play," writes Provine, who claims tickling helps parents bond with their young, and later helps lovers bond with each other.

The second part of the book is devoted to the dark side of laughter. Why does a mad person laugh maniacally, or why does the murderer laugh hysterically as he commits evil deeds?

It turns out that the center for laughter and the area for many mental disorders are very close to each other in the brain. Hence, many mental disorders also activate the laugh center, and the product is aberrant, anti-social, deviant laughter.

I found the positive side of laughter to be more interesting than the darker side.

"Groundbreaking science

writing straight from the source. After reading Provine, laughter will never be just laughter again," says Terrence W. Deacon, author of "The Symbolic Species," according to a quote on the "Laughter" cover.

The author is highly regarded in scientific circles for his work on the subject of laughter. And Provine is now considered the expert on laughter in the United States.

This book is well-written, highly interesting, thoughtful, informative and unique. The author is amusing in his presentation of the biology of laughter. Anyone with an interest in the subject will want to read this book.

This 258-page book can be purchased at Barnes and Noble for \$24.95.