



Lane Community College Since 1965

www.lanec.edu/torch/index.htm

E-traffic demands e-commerce skills

□ *In today's business environment, having the latest skills to get ahead is imperative, and that includes having knowledge of the Internet marketplace.*

Brad Jeske

On-Line Editor

LCC's Business Technologies Department is now offering e-commerce classes to meet this growing demand.

"Companies were spending a lot of money to get a web presence, but not thinking at all about the maintenance of the web site," says Kaaren O'Rourke, an instructor in the Business Technologies

Department at Lane.

O'Rourke has spearheaded the new e-commerce program. With a corporate background, she sees that more and more businesses are utilizing the Internet and doing more to maintain web pages. She notes that managers' job responsibilities are changing accordingly.

According to a study by the Association

see **E-COMMERCE** on page 4

Al Clark is LCC's Instructor of the Year

□ *Acting Division Chair Bob Way and LCC Vice President Larry Warford surprised Al Clark with this year's award on Tuesday, May 29.*

Faith Kolb

Features Editor

A gaggle of well-wishers, comprised of co-workers, family and friends of Al Clark, Diesel Technology instructor, stood outside the Automotive Technologies Building.

They all awaited the arrival of Vice Presidents Mary Spilde and Larry Warford, so that, as a group, they could go in and surprise Clark with the prestigious award.

"He lives and breathes [instructing]," says Judee Clark, his wife.

As the two administrators strolled up the sidewalk, titters, then full-blown chatter washed through the group, ranging in age from infant to over 50. The moment had arrived.

Once inside the building, Warford interrupted Clark's class lecture.

"Pardon the interruption, but we typically interrupt class to honor the Instructor of the Year," said Warford. The room broke out in applause, making it impossible for him to finish his sentence.

Warford proceeded to read aloud some of the students' comments, gathered from the nomination ballots.

"This is the first class I ever WANTED to show up to. I think part of that is the way Al teaches. He makes you want to learn more," and "This is not a job for Al, it is a way of life. Al is Diesel Tech. He cares about the teaching students get at LCC because he cares about the Diesel industry. Thank you Al Clark."

On Friday, June 1, Spilde will present Clark with the actual award as part of

see **AWARD** on page 17

ROCKET MAN



PHOTO BY MIYUKI FUJIOKA

Jim Bowan is making a "Medieval Rocket Bike" for his independent project in art class. He wants to sell, then suspend it from a bar ceiling when it is finished.

Ballad of a big man: Moskus sings his tune in Nebraska

□ *"Busted flat in Baton Rouge, waitin' for a train, an' I'm feelin' near as faded as my jeans."*

— Janis Joplin, "Me and Bobby McGee"

Gloria Biersdorff

For The Torch

If singer/songwriter Janis Joplin had become acquainted with LCC President Jerry Moskus, she might have gained perspective from him that would've, who knows, prompted her to study anthropology at a community college, rather than kill herself through a drug overdose.

The down-and-out ballad by Kris Kristofferson that Joplin sang with such aching passion is Moskus' all-time favorite. Joplin is his favorite performer.

"Janis, she put everything she had into performing. She was

viewed as a drugged-out disaster. But she was really a very intelligent woman," he observes.

Maybe Moskus wears rose-colored glasses, but they work on this quiet man from Saybrook, Ill., whose early aspirations were probably not much greater than Bobby McGee's.

"I attended Illinois State University ... I wanted to teach in the winter, write in the summer," says Moskus. "It seemed ideal."

The 6'3" bearded literate has traveled a great distance since his early dream, down a path he didn't even want to take — the path of community college presidency. For more than a decade Moskus

has led LCC's staff and students over some grueling terrain, with Joplinese fervor.

Times are better now, both for Lane and the man who labored to make the college strong.

And now, like McGee, he's moving on.

In March Moskus accepted the offer of presidency from Metropolitan Community College in Omaha, Neb., a vocational/technical college roughly the same size as Lane, "with the capacity to grow quite a bit," he says.

"If [Moskus] can help Metro to be half what Lane is, we've made a great choice," quipped MCC Board Chair Ron Hug in an interview with The Torch.

What Lane is — one of the top-ranking community colleges in the nation — can't help but reflect



JERRY MOSKUS

on Moskus, in spite of his disarming self-effacement.

"There is so much talent here. It seems like whatever comes up, you can find someone who knows how to deal with it, and deal with it successfully," he says. And that's only the beginning of his praise for the 36-year-old college.

But first, some praise for

Moskus. As CEO of a community college serving 300,000 residents, with an operating budget of \$67 million, his resumé mentions these milestones, among others:

- Won voter approval of a \$42.8 million general obligation bond for buildings and equipment.

- Restructured student services into a "one-stop shop".

- Implemented a diversity plan, established an office of affirmative action, and significantly increased hiring of people of color.

- Gained national recognition for development of a "learning-centered" culture, culminating in Lane's selection as a Vanguard College.

When Moskus speaks of these achievements, it's almost as if they

see **MOSKUS** on page 5

theTorch

The game is afoot and it's time to say goodbye

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The Torch, the official student-managed newspaper of Lane Community College, is published every Thursday.

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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**This is the
last issue
of the
2000-2001
year.
The Torch
will be
back Fall
of 2001.**

The tally of an editor's gray hairs is directly proportional to the number of times he or she finds him- or herself embroiled in controversy. I found myself reclining reflectively in The Torch editor's chair over the past school year. When I landed there, I had hair that was long and lustrous, dark and fine.

Now, I have no hair, gray or otherwise.

It is hard for me to believe I am the same person I was last spring; the same one who spent the summer of 2000 frightened out of my wits, preparing for a job I knew next to nothing about.

I'm really not that same person. Aside from the reverse Mohawk that I sport now, The Torch and its responsibilities leached that man out like groundwater in a karst field. And yet I still look back over the past months with a great deal of wonder.

The Torch began, for me, in the fall of 2000 with four editors, two photographers and three graphic design students. That tiny, auspicious group worked hard on the very first issue — and it was far from the perfect paper I envisioned. There were many mistakes in it and the following issues — incomplete and inaccurate information that we had worked hard to correct, but were unable to corroborate through lack of experience and knowledge. Due to these situations, there were some ruffled feathers among those whose relationship to poultry is by now well established.

The chickens in LCC's henhouse were too busy or too frightened to speak to us.

Oh, but they crowed loudly enough to wake the sun after the articles were printed, which painted them into a corner and made them "look terrible!" Some unloaded enough garbage to choke a landfill the size of the Rogue Valley on me, due specifically to their

Editor in chief



Tim Biggs

dealings with past Torch editors.

More of my hair left with each bag or box of pent-up trash my crew and I had to haul to the dumpster.

Then there were those who became open for comment — good and bad — allowing writers to tell our readers "the rest of the story," as veteran journalist Paul Harvey is famous for telling.

But I noticed some problems. Calls were coming in as fast as I could answer the phone. Names were misspelled; some people were even quoted incorrectly. And we had typos.

We have since tried to meet the high standards of journalism and those we set for ourselves — as a learning tool — and we have cleared the air of most of these little altruistic faults, but like any table leg in a darkened room, we have to watch all the time, lest we dash our big toe and stumble, cursing loudly.

More hair left each time I cursed, which was more often than I intended.

This spring, we started over again, but we had some experience to our credit. I opened up the ranks of editors and other paid positions to be filled again by those who really wanted them and could handle the opportunities. The ones who had been skating along were shaken up and replaced.

This is an area that I've had to grow into: the act of firing people who are in positions that they aren't suited for, or are far too busy to do correctly. I actually think it is a bit easier than carving up a story, though.

The last few strands of gray hair were yanked unceremoniously each time I had to excise fluff from story or staff.

The Torch began to churn like a Japanese bullet train, speeding what I consider some of the best issues I've seen, to our readers. We chose our personnel wisely. Good, solid writers began to mentor the younger writers, learning to edit as they went.

The Torch became the learning center I envisioned it to be — for myself, and for our staff.

And my hard-won denuded pate gleams in the rising sunshine.

Some of the hardest decisions I've ever made have occurred while editing. Cutting a writer's story, and feeling every red line of my own pen as more of their toil ends up on the floor, is difficult at best, and excruciating at worst.

But I am proud to have been the editor in chief of such a fine publication.

The Torch has been read regularly in Fukuoka, Japan, in the Midwest and on the East Coast of the U.S. We have received letters from New York and other places where respondents have found us on the Internet.

For a college paper like The Torch, this is a very good thing.

I look forward to my future, not with the trepidation of a surprised fall term editor, but with the confidence that comes from being held to the flames and coming out a phoenix. Or at least smelling like a rose.

And to The Torch's future? It looks as bright to me as the full harvest moon in a clear night Skye.

The staff and I want to thank you all for the confidence you have bestowed upon us. We also thank you, the Lane Community College village, for being the indulgent parents we needed to get us through this part of our lives.

Oh, and that reverse Mohawk? My dad has had one for years. It's really cool in the summer. In Oklahoma.

Commentary

"What is your favorite class at LCC and why?"

The Pulse

Janet Douglas



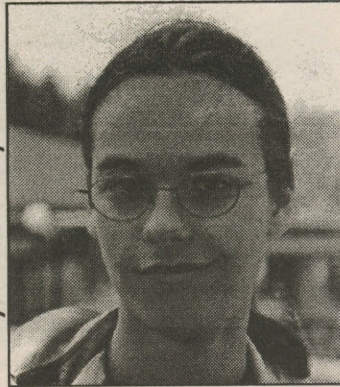
"I only have one class, and I'm taking it because I want to learn French. Notre prof, Bojana Stefanosca, est très sympa."

Matt Van Pelt



"Concepts of Visual Literacy. Because it's showing me what I aspire to do, make films."

Toby Hill-Meyer



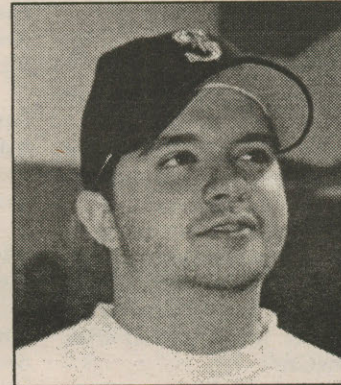
"I really liked my class on genetics and society. It taught me a lot about future technology and how it will affect my life."

Lisa Wald



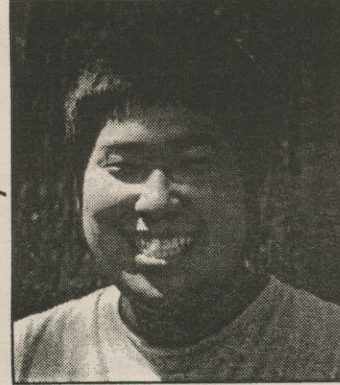
"If I had to nail it down to a favorite it would be my conditioning class with Roger Bates, but I also liked investments with Lee Hawthorn."

Matt Ralston



"My favorite class was Introduction to Film Studies, I liked it so much, I took it three times!"

Kozo Hirayama



"PE, because I can get a good grade and keep my GPA good."

Compiled by Kevin Noonan
Photos by Josh Harris

Instructors, students preserve heritage of native languages

Kevin Noonan
For The Torch

LCC faculty members Jerry Hall, Don Macnaughtan, and Jeff Harrison are coordinating the Lane Native Languages Project in response to increased student interest in learning Native American languages.

"Our goal is to find a way that the college can offer Native [American] languages for credit in the same way it offers French or Spanish," says Hall, an instructor in the Science Department.

Hall said the current vision behind the project is to design a program with enough flexibility so that students could study any of several Native American languages, such as Kalapuyan, Sahaptin, Lakota and Cherokee.

"It's very much in the planning stage," says Harrison, an instructor in the English Department. "Luckily, we've received a lot of feedback from many people from around the campus and the community who are asking the right questions and making useful suggestions."

Many of them are LCC students.

"It's a student-led initiative, really," says Harrison. "We have a real desire going on here and it's up to us at this point to try and capture that desire and make something out of it."

The success of the Native

Languages Project could be a step in developing a unique Native American studies program that Harrison says, "incorporates language into the many ways LCC students already study Native American cultures."

It would also offer students access to guidance and resources to pursue individual interests, such as the study of local languages or the study of their own tribal language.

"We'd be blazing a trail in another way," he says. No other community college in the area offers a program like this, he says.

Macnaughtan, a reference librarian, points out that the study of native languages is a growing field in the U.S. as well as abroad. He, along with other coordinators of the project, have begun to network with various groups from around the country who conduct seminars on how to teach native languages.

The Northwest Indian Language Institute will conduct one of these seminars at UO Aug. 6 through 17.

The seminar will give Native Americans, educators, linguists and scholars access to important state-of-the-art tools and resources that will aid them in developing innovative programs and curriculum, says Macnaughtan.

Currently, coordinators of the project are raising funds to send

staff members to the seminar.

Macnaughtan stresses the importance of preserving native languages as not only a local issue but as a global issue.

"In most of the world native languages are dying away. It's just a tragedy ... it is another form of extinction," he says.

Macnaughtan has seen the success of teaching native languages as an attempt to preserve them.

"Where I come from, New Zealand, there was a native language there and they decided to start teaching it to school kids in kindergarten and preschool. They formed programs called 'Language Nests' and started teaching these young children Maori, the local Polynesian language. Otherwise, it would have died out. Now there's a whole generation of kids who can speak Maori as well as English ... they saved that language," he says.

The Lane Native Language Project encourages anyone who would like to get involved to contact Macnaughtan at 726-2220. More information is also available on Macnaughtan's website <http://www.lanecce.edu/library/don/natlang.htm>. For information about the Northwest Indian Language Institute call 346-3199 or visit their website at babel.uoregon.edu/nili/prg_2001.html.

Apply now for sizzlin' summer jobs

□ For anyone interested in summer work, here is a list of resources to get you on your way.

• The LCC Career and Employment Services provides listings of a variety of work in Lane County, throughout Oregon and in other states. All current and former LCC students and members of the community are welcomed to use the service upon completing a registration form that is available in the Center Building in Room 210.

• Another area to look on campus is in the Workforce Network Center located in Building 20. WNC has a vast number of job listings, support for dislocated workers or people who are having a hard time finding jobs and are getting discouraged.

The WNC also offers many resource center workshops, such as a Job Finders Club that meets every Monday from 9 to 10 a.m. in RC156, a Microskills workshop that meets from 3 to 4 p.m. in Lab 154 on Wednesdays, and a resume help workshop that meets from 10 a.m. to 12:30 p.m. on Thursdays in Apprenticeship 219.

The Workforce Network Center also provides literature on job trends in Oregon and listings of companies that are expanding and looking to pick up new workers or companies that are downsizing and laying off workers. The service is available for all LCC students and community members.

• The Torch and Denali have jobs up for grabs for the fall, and the application process is well under way. The student publications help to improve writing, artistic, communication and management skills — all through hands-on experience.

"All positions are open at the Torch except for Managing Editor," says Skye MacIvor, 2001-02 editor in chief.

MacIvor says these jobs include Level I Editorial Board openings, which receive a monthly stipend and a tuition waiver for one course per term; Level II Specialty Staff, which receive Learn and Earn wages and Level III General staff members have non-paying appointments, although those who qualify for federal work study may earn their grants while serving in these positions. Applications and detailed job descriptions will be available Friday, June 1 at noon, or you can call

MacIvor at 747-4501, ext. 2657.

Currently Denali is looking for an Associate Literary Editor and an Associate Art Editor. Both positions require classroom visits, promotion of submissions, editing to literary pieces if necessary. Editors may also be asked to speak at special events and must attend the Editorial Board meeting to participate in the process of selecting works that will go into the magazine and also help to distribute the magazine one afternoon during dead week.

"You won't get rich, but you will gain experience in whatever aspect you participate in. Students will earn a one-course tuition waiver and [monthly] stipend," says Drew Laiche, 2001-02 Denali Editor. For more information, contact Laiche at 747-4501, ext. 2109.

• Oregon Employment Department has a database of jobs, many of which are listed in the Career Center or the Workforce Network Center here on campus, throughout Oregon and across state lines. OED has two stations on LCC's campus — one in the Cafeteria and in the Physical Education Building. The OED office is located on 2510 Oakmont Way.

• If getting out of the state for the summer is more of what you have in mind, Icicle Seafoods in Petersburg, Alaska has 150 job positions they are looking to fill. Workers can apply for a position online or call the fishery to talk with a representative. For more information, contact Petersburg Fisheries at (907) 772-4294, ext. 137, or by e-mail at lori@icicleseafoods.com. Pay starts at \$7 and can go up to \$10 per hour.

Lori White Roberts, human resource assistant, says, "The work is very hard and not very much fun. Workers stand for up to 16 hours during peak season."

She says that there are a lot of fun things to do when workers have time off. They have movie night and picnics, and this year Icicle will have a Mardi Gras.

Compiled by Chauntey Cruz
Staff Writer

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Staton fund subsidizes music, technical programs among others

□ Fifteen lucky LCC students will receive Bernice Staton Foundation scholarship notification in early June. Twenty-five UO students may already have opened their letters.

UO Office of Communications

For the Torch

Former Eugenic Bernice Ingalls Staton has committed \$10 million to fund 100 need-based student scholarships a year at the University of Oregon — the largest scholarship gift in UO history.

In addition to the UO scholarships, Staton promised \$2 million to fund 20 scholarships per year at LCC.

The gifts are from the Robert W. and Bernice Ingalls Staton Foundation. Staton, who now lives in Idaho Falls, Idaho, and her late husband both grew up in Eugene and attended UO. Robert Staton, an insurance executive who died in 1981, graduated from UO in 1934.

"The Staton family's generosity will change the lives of hundreds of Oregon students and their families," says UO President

Dave Frohnmayer. "These are students who would not be able to even attend college without significant financial aid. This is an extraordinary gift and we are most grateful."

At UO, letters have already gone out to the Staton scholarship recipients for next year. In each class, freshman through senior, five students have been awarded \$10,000 scholarships and 20 have been awarded \$4,000 scholarships for next year. The awards, for in-state students only, are renewable for up to four years. The scholarships give preference to students declaring a major in the School of Music, the College of Education or the School of Architecture and Allied Arts.

"I want to help students who absolutely could not go to school without aid," says Staton. "I attended [UO] for only two years because of financial hardship."

At LCC, the gift is one of the two largest donations ever made to the school's foundation. Fifteen students pursuing two-year degrees have received \$5,000 vocational scholarships for next year, and five students who plan to transfer to UO after two years have received \$5,000 collegiate transfer scholarships.

"Lane Community College deeply appreciates the Statons' generous gift," says LCC President Jerry Moskus. "It's heartening to have the merits and needs of all students considered, whether they're seeking professional, technical education or pursuing transfer to a four-year institution."

Staton says she wants to support LCC scholarships because "professional, technical education is important to the betterment of both the individual and the community."

Staton formed the family foundation with her children — Anne Staton Voilleque of Idaho Falls; Richard Christopher Staton of Kingston, R.I.; and Robert Dennis Staton of Fargo, N.D.

"We are all just thrilled and

overwhelmed that Mother wanted to do this," says Voilleque, an artist and jewelry designer. "It's a wonderful legacy for her and my dad."

The Staton scholarship awards came as a shock to recipients this spring because the scholarships were too new to be listed in admissions materials and there was no specific application process. The awards were based on standard student financial-aid applications.

"I was basically speechless," says Rachel Wierichs, a senior at McKenzie High School in Finn Rock, about learning that she had received a \$10,000 scholarship to UO. "My mom pretty much started crying, my dad was really excited. I feel like I've worked so hard for so long and then for some stranger to come out of nowhere and give me that much money to pursue my dream, it means more than anything ever has."

Wierichs plans to major in music to prepare for a career as a singer and voice teacher.

Andrew Porter, a senior at Marshfield High School in Coos Bay, also was stunned by the news.

"I had to read it twice — I didn't understand exactly what was going on," says Porter, who also received a \$10,000 scholarship. "It's such a relief that I can go to college and not have to stress about how to pay for everything," says Porter, who wants to

teach algebra and French in middle school or high school.

Another \$10,000 Staton scholarship winner, Shaunna Wild, a senior at Eugene's Churchill High School, plans to become a kindergarten teacher.

"Now I won't have to worry about how I'm going to pay for school," she says. "I would have gotten some financial aid but would have had to work and take out loans. Now I'll be able to focus more on school."

Staton says her family — who are related to descendants of Laura Ingalls Wilder, author of the Little House on the Prairie books — moved to Eugene from North Dakota when she was a small child. She met her future husband at a Methodist church youth group meeting in Eugene when both were teenagers. On campus, he belonged to Kappa Sigma fraternity, and she was a Gamma Phi Beta sorority member.

The Statons left Eugene after college, and Robert Staton's job as a top executive with the American International Group insurance company took them all over the United States and around the world, including countries in the Middle East and Africa.

"It was always dangerous in the Middle East, but I loved it," Staton says. "All the countries were interesting in different ways. It was a wonderful adventure for us."

E-COMMERCE continued from page 1

of Administrative Professionals, administrative assistant positions are expected to grow at a rate of five to six percent over the next five years.

And in a survey of the nation's 1,000 largest companies, 81 percent of managers said there is a need for Internet research skills, and 31 percent said web page development and management will be skills needed for future business graduates, as well.

For small companies, the need to outsource the people to lay out web sites was cost prohibitive, says O'Rourke.

She says people who were doing this type of office work need to learn additional skill, so last year she proposed the idea of an e-commerce class at Lane to be an elective to the business technology degree program.

"There are some e-commerce courses in other community colleges, but we are, so far, the only one directing it to the administrative level," says O'Rourke. "We are preparing people to go out and work in the workplace."

Three classes take students through the business world of the Internet. The two, three and four credit courses cover everything from planning to using the different web page programs available, and learning how to set up "shopping carts" to capture information from customers.

O'Rourke explains that one of the courses, entitled Internet Business Fundamentals, is a critical-thinking course in which students learn the difference between the Internet, intranets and extranets and how to create security policies to protect businesses and their customers.

Thinking of the Internet as an open range where everything is available to everyone, intranets

work from behind a firewall — a virtual fortress gate — allowing only those who have authorization to have access. Extranets give users partial access to a site if they have a valid username and password; it's a person's identity that will dictate what s/he can view on that particular site.

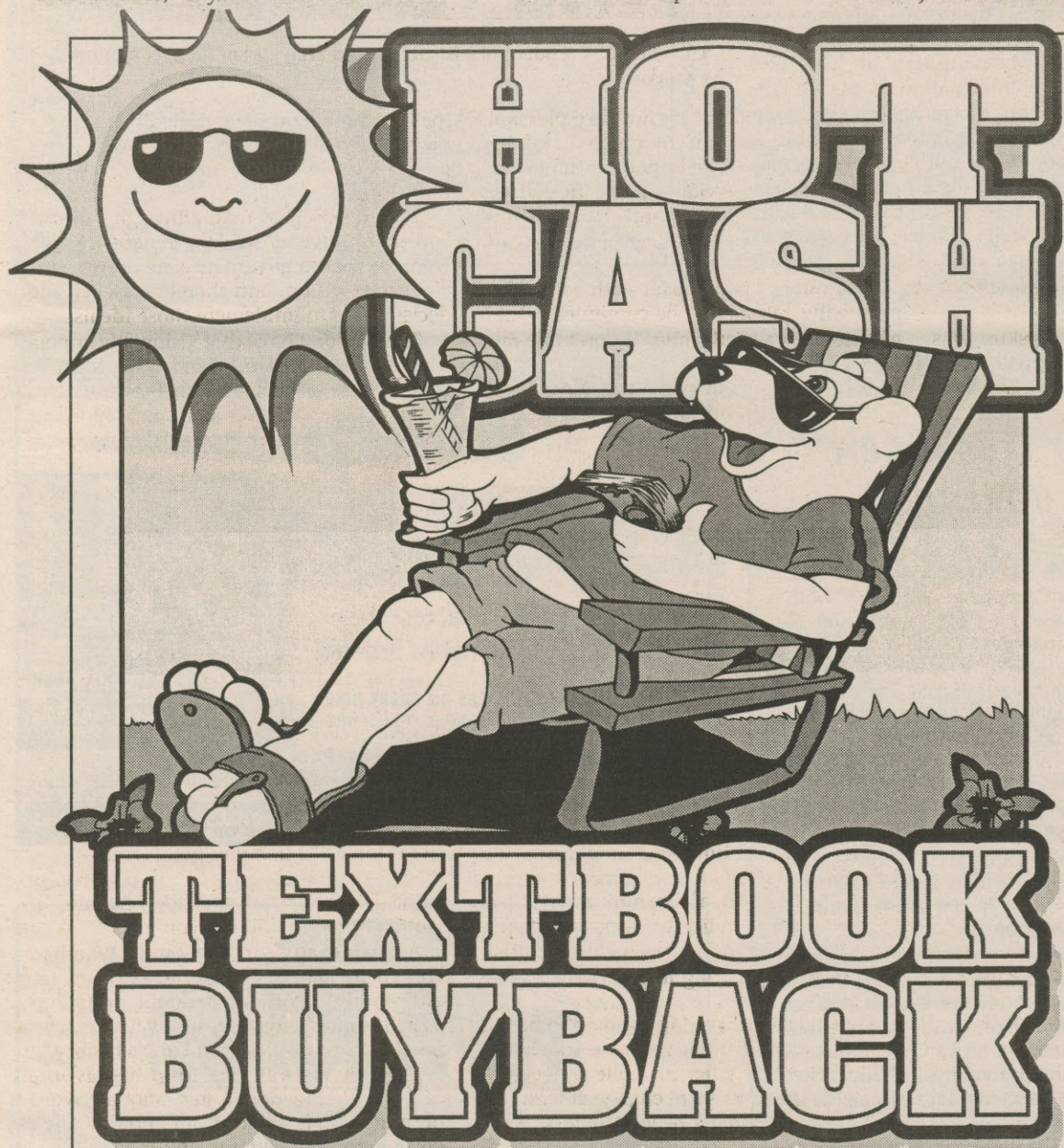
In the upper-level classes, students work with clients in the field, some of which operate web stores.

"My students get to learn how to withdraw information, how to process orders from a database, how to do mailings," says O'Rourke. "We spend a lot of time investigating shopping carts, how they're being used by different businesses, ... [and] looking at security. We look at privacy policies. That way when [students] do get a job, if [the information's] not there, [students] can recommend to the business how they set that information up."

O'Rourke believes that the market niche for students graduating from this program is in the small- to medium-sized businesses that have no in-house webmaster, but do have web presence.

The e-commerce classes were offered to students this year. "But [the program] won't be officially out until next year when it's in the catalog," she says. And the classes aren't just limited to students preparing for administrative assistant positions. O'Rourke says anyone on campus can take the classes.

"We are getting internships through our Co-op; in fact, we're starting to get more and more because the word about the program is getting out, and we're getting more ... phone calls all the time."



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Watch for upcoming contest!

MOSKUS continued from page 1

were gifts he got at Christmas. Of his marathon campaign to win voters' approval for the 1995 Bond Project, he acquiesces that "it was a lot of hard work, a lot of speeches to a lot of people."

But in the same rum-warm baritone he adds, "There's no place better to have a community college than here. People support it really, really well."

Moskus admits he advocates community college education with something akin to religious zeal.

"I'm an idealist. The concept of community college has almost a religious sense to me. I believe in it totally. I can't imagine life spent ...," he pauses to reflect. "I worked in a factory for a while. I can't imagine being happy in one of them for the rest of my life."

Moskus, the only son of a machine-repair man and "the village clerk," could have easily forfeited an education for a factory job. But throughout his teens his grandfathers spurred him on to seek knowledge beyond what he gleaned from his primary reading material, comic books.

"My dad's dad was a Lithuanian immigrant. He came here in the early '20s, worked as a coal miner. My mother's father worked in a grain elevator. Very poor," says Moskus. "He said over and over to me, 'Be sure to get a good education. That's the only thing they can't take away from you.' He had a third-grade education."

In spite of self-proclaimed laziness as a young student — "My claim to fame in high school was I never once took home a book" — Moskus managed to earn three degrees at Illinois State University in Normal, Ill.: A BS and master's in English, and a Ph.D. in Educational Administration (Higher Education). His intention was to teach in a university.

"When I got into community college teaching, it just pulled me in ... philosophically it appeals to me, because it strengthens the whole of society, rather than an elite group. It's democracy at its best."

The theme of "getting pulled in" has played over and over with marked poignancy throughout Moskus' 35-year career in education. For all his passivity, the "mediocre student" with strong ethics and an egalitarian bent stood out in the ranks.

While teaching English at Lincoln Land Community College in Springfield, Ill., in the early '70s, Moskus got a call from the college president, asking if he would come work for him as an assistant.

"I was out painting my house when the call came. I hadn't applied for the position. I didn't want it." But Moskus took it anyway, finding in his difficult, eccentric new boss a fine mentor who greatly influenced Moskus' administrative prowess.

"He was the most ethical man ... even through tough times, he was totally honest. He taught me a lesson. You've got to be honest, up front. Usually you'll survive, if you are."

Moskus served as dean of LLCC in the ensuing years. In 1978 he again answered a call from his president. This time it was a call to prison.

"The last time I taught was in a medium-security prison in Illinois. People think prisoners would not make very good students. But I had probably the best student I've ever had in prison. He was African-American, arrested for drug dealing, a habit he'd developed. He'd read assignments four, five times. He was really focused, really, really bright."

If Moskus — with his penchant for finding gold amidst the grime in humanity — turned some lives around in that dingy Illinois prison, he found himself mired in a prison of sorts seventeen years later.

In 1995, a particularly dark time during his tenure at Lane, Moskus was locked out of his office, for nearly two weeks, by the Board of Education.

"It was a terrible time. I had to speculate for several days, 'What have I done?' ... it was somebody's agenda that didn't work," Moskus finally says, after many trailing



PHOTO BY MIYUKI FUJIOKA

In mid-summer President Moskus will hand the baton to Mary Spilde, current vice president of Instruction and Student Services. "I can't think of anyone who would be better for this particular job than Mary," says Moskus.

sentences and heavy pauses.

The haze clears a bit as he tries to explain his understanding of a "false rumor that got out of control."

Apparently an LCC employee reported to the Board of Education that Moskus, in a depressed state, had muttered to a colleague, "If I had a gun, I'd take myself out, and take you with me."

For that alleged remark Moskus was locked out of the administration building and told to go home until notified. The local media pitched camp on the pavement outside Moskus' office to catch the unfolding drama.

There wasn't much to catch.

On the eve of his return to LCC, Moskus finally broke his public silence with this curt, dispassionate statement: "I'll be glad to get back to work." He later ventured, "What's broken is very small compared to what's working."

Unfortunately, what was broken for Moskus during that period was an admittedly naive faith in humankind.

"I learned, when you're in a position that others perceive as powerful, they don't think of you as a person. If I was really suicidal, the first thing they should've done was call my wife. There was very little concern shown to me as a person, at all. It was like, 'Get this man off campus.' It's like, when you assume the role of presidency, you lose your humanity."

When he finally heard why he'd been sent home, Moskus says he was elated. "I felt this euphoria wash

over me ... because I knew it just wasn't true."

Moskus confesses he's "never talked with anyone" about his experience of the highly-publicized ordeal. His discomfort with the issue is palpable.

But even as he tries to capsule the tenor of this time ("It was not a high point of my life"), he routes the conversation, like a good teacher would, toward enlightened circumspection.

"The greatest evil in the world is stereotyping. 'Classified, faculty, administration,' as if somehow they'll be different. You don't lose your humanity when you become an administrator. It's really evil to pigeon-hole people like that."

Moskus straightens in his chair, and like Forrest Gump says, "That's all I want to say about that."

But he continues, "It's not very pleasant. I had to resist letting it color my whole view of human nature. The important things, the new buildings, the vital spirit of the college, these are most important. Students are happy. They like the college. All this stuff, it's just politics."

"I'd rather people dealt with each other personally, rationally," he continues. "But," he says with a tired smile, "I don't like rain either."

So Moskus is leaving the Northwest, with its politics and rain, for a city in sync with his midwest values.

"The cultures are different. People just dress different, wear their hair different. They're not trendy. They still seem to have traditional, 'farm' values."

Ironically, for all their farm values, the people's livelihood comes from business and industry, mostly, with an emphasis on technology.

"Metro seems really strong in computer-related areas," says Moskus.

Also, he notes, the college is "neat as a pin," with a provost who will take care of the "everyday issues, and free me up."

When he talks of leaving Lane, the name of his successor, Vice President of Instruction and Student Services Mary Spilde, crops up time and time again. It's clear that the relief he feels at having a competent provost to assist him at MCC is eclipsed by the relief he feels at leaving Lane in the hands of the petite, Scottish woman with a searing intellect and stypitic wit.

"I'm thrilled that Mary's going to be the next president. I think we have somewhat similar views of what the college needs to do. It won't be an abrupt change. It won't be tearing down what's been built up," says Moskus.

Spilde expresses gratitude for the mentorship she's received under Moskus, and eagerness to begin her own work of building on his legacy.

"I hope to keep some of the things he's started," she says.

Dennis Gilbert, a faculty union leader during most of Moskus' term, sums up the president's legacy in this way:

"When Moskus came, Lane was a highly bureaucratized institution. It still is. He saw that as one of the greatest problems. His great contribution was opening up many doors to what he referred to as the New Lane, including the 1995 call for restructuring, the Future Faculty Task Force, the Strategic Learning Initiative, the Work Roles and Relationships Summit, and interest-based bargaining. But he just wouldn't close the doors to the bureaucratic ways of

the Old Lane. You have to do both to complete a transition — create pathways to a positive future, and make the present impossible."

Gilbert observes that, although Moskus had an intuitive sense of the benefits of such ideals as shared governance, he didn't have a concrete vision, and therefore lacked the decisiveness to implement those ideals.

"If you don't have that vision, it's impossible to be decisive," he says. "Mary, I believe, will have that vision."

At a May 4 retirement celebration for Moskus in Lane's cafeteria, several college representatives lauded him publicly for his pioneering efforts in shared governance, diversity and restructuring.

Greg Evans, special projects coordinator for Student Activities, spoke of Moskus' strides toward diversity, not only at the college, but in the community as well.

"Jerry is a man who has walked his talk. Very few have done that ... Jerry took us from the Lane of the '60s. The change is more than the addition of buildings and the expansion of programs. He has moved this institution forward from one somewhat staid in its ways. Now Lane is about moving forward."

Evans portrayed Lane's faculty and classified staff as "a lion you gotta tame."

"If you're a leader like Jerry, you're gonna get on our back and ride," he said. "If you're not — we will roll you over!"

Academic advisor Jerry Sirois, who had worked in Lane's mail room back in '68, said simply, "Without a doubt, Jerry has been the most effective, innovative, inclusive and kind president in Lane's history."

Moskus' favorite line from his favorite song goes, "Freedom's just another word for nothin' left to lose, an' nothin' ain't worth nothin' honey if it ain't free."

"There's a sense of nostalgia — it takes me back to a time in life when people were freer, had less responsibility," he says.

On Independence Day Moskus will climb into his black Ford pick-up and move out to Omaha with his wife Virginia, driving head-on into more, not less, responsibility.

He says he will return to Eugene to retire in eight years, and maybe then pursue his first passion, writing. Maybe he'll take up playing the trumpet again.

In the meantime, freedom per se is not on the horizon. Moskus will put his hand to the plowshare of yet another community college, to cultivate at least some of those ideals that are beginning to take root and flourish at Lane because of his leadership.

"He's lookin' for that home, an' I hope he finds it."

New registers!

☐ Cafeteria replaces registers after 30 years of use.

Bren Chance

For The Torch

Students who "grab and go" may be able to get through cafeteria lines even faster due to the new cash registers.

New, high-tech machines in the cafeteria, snack bar and espresso bar have replaced the old registers that had been in use since Lane opened. The old registers were bought from Army surplus, and were in use for over 30 years. The new registers have modern LED touch screens, similar to the student information kiosks, rather than buttons.

Kitchen Coordinator Beverly Gregory says, "The old [registers] were so antiquated! It's time to update — we can't live in the '70s forever!"

The old units were slow and inefficient, while the new machines provide access to price menus for each of the different food service areas, making it easy for students to select food items from different sections and pay for all of them at one register. In the past, students wanting food items from different parts of the food court had to go through more than one line to purchase all desired items.

Like other cashiers, cashier Maria Cisneros is trying to get used to the new registers. She says once the cashiers become proficient at using the new system, the lines should become much shorter and the service faster.

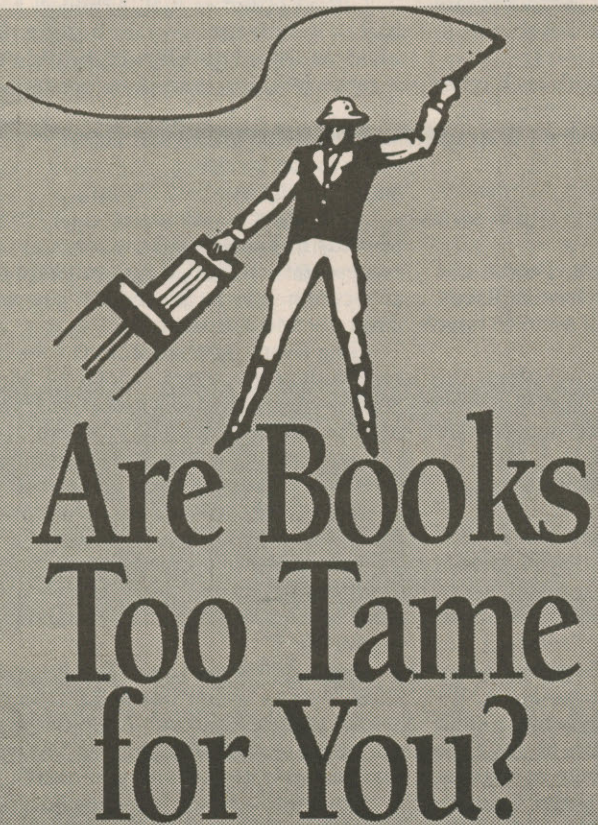
The food court is to be remodeled next year as part of LCC's general upgrade. The kitchen will be fitted with new equipment, possibly including a new freezer to replace the recently repaired unit currently being used.

Addressing the many students using meal tickets, Cisneros says the cashiers will be able to accept debit and credit card payments for meals soon.



PHOTO BY MIYUKI FUJIOKA

New registers for the cafeteria have been a much-appreciated new addition to help tend to the long lines at a quicker pace. "It's been hard getting used to them, but I like them and I find it a lot easier to work with," says cashier Maria Cisneros pictured above.



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COOPERATIVE EDUCATION

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Construction plus buses equals danger for tots

Bren Chance

For The Torch

The ongoing renovations at Lane have posed an unforeseen safety problem for the Child Development Center.

Parents toting small children from the LTD bus stop in front of campus to the day care center buildings say they must follow a potentially dangerous route past construction areas along a busy road and past cars going too quickly around the corner.

The four new buildings at the southwest corner of the main campus serve as a child care option for student parents, campus employees, and the community, as well as a hands-on training facility for Early Childhood Development students. The center provides day care for infants, toddlers, and pre-school age children.

New Director Michele Ronning, who has 17 years of first-hand experience in the center, says "One of the biggest benefits is this beautiful location, and having all the child care related departments in one location ... new indoor and outdoor areas that provide children with much more appropriate areas for exploration."

But student parent Josh Miller says the route between the bus stop and the CDC is "a ridiculously long distance to have to carry an infant."

Miller says the college needs to develop a safer route to and from the facility — "some sort of a crossing system, preferably a stroller-friendly one."

Ronning says she's looked into the possibility of a new bus stop put in at the end of Gonyea Road, close to the child care buildings, but was told that the expense of a concrete path from that location to the daycare is "quite costly."

Miller suggests that a dirt path would serve just as well.

Ronning hopes that a new bus stop will be added in the near future. Until then, she urges drivers to watch for pedestrians along the route.

LCC Public Safety plan updated

Michael McFarlane

For The Torch

The Joint Emergency Action Planning Committee met May 17 to update the emergency plan for the college, a first step of many on Public Safety Director Mike Mayer's "wish list" of safety and security improvements.

The committee will update the school's procedures for reacting to earthquakes, floods, riots and other campus or local emergencies. But that isn't the only concern that needs attention, says Mayer.

"Our job here is service and education," he says. "But in reality, some people don't come here with the intent of getting an education." He says the campus has its share of visitors looking for opportunities to steal or even vandalize.

So also on Mayer's wish list is better training and communication for his officers.

He says of the five largest community colleges in the state, LCC is the only one with public safety officers who don't have Peace Officer status. Such a ranking could make LCC eligible for benefits such as authorization to use the Law Enforcement Database Systems which are computer terminals that enable information sharing with other law enforcement agencies.

Another benefit would be the would be the extra training that officers would

receive to increase the level of preparedness for any emergency.

But Mayer has other concerns.

With the successful campaign of "Night's Cool" that LCC ran at the beginning of the year, the number of main campus night classes has nearly doubled. And Mayer points out that more lighting across campus and emergency call boxes are necessary to enhance night security.

He also feels that buildings should have electronic access monitoring for after-hour use. It's a challenge, he says, for the Office of Public Safety to check 300 doors, patrol 200 acres and a downtown campus at night. So another wish list item is a monitoring system that would help ease the burden on the already understaffed department and increase security in the later part of evening.

"If folks who mean us ill will see our preparedness, they will leave us alone," he says.

The reality of the situation is that the Millennium Bond Project has funded \$42.8 million in new construction, renovations and new instructional equipment, but LCC's budget can't afford to grant Mayer's wishes to update campus security right now.

That leaves Mayer and his officers in a "reactive rather than a proactive mode" for the time being, he says.

Book buy back dates

Matthew Van Pelt

For The Torch

Students at Lane's main and downtown campuses have the opportunity to sell back their textbooks starting June 11 and continuing through the 16.

"The earlier you get in, the better," says Twila Bailey, bookstore charge area buyback and refunds specialist.

The hours for the main campus bookstore buyback are Monday through Thursday from 8 a.m. to 7 p.m., Friday from 9 a.m. to 4:30 p.m., and on Saturday between 9 a.m. and 1 p.m.

The Downtown Center store will purchase used texts from June 11 to June 14 from 9 a.m. to 1:30 p.m., and June 15 from 10 a.m. to 1:30 p.m.

The bookstore's most important requirement for purchasing used books is LCC need, says store manager Shelly Dutton.

"If a professor isn't going to be using that same text next semester, there is no need for that particular book at LCC." The biggest refund offered by the bookstore itself is 50 percent of the original price, if the book is current," Dutton says.

But she says the industry representative staffing the buy back counter may offer a lower refund rate, which is usually, at most, 30 percent, because wholesalers often buy back books to be sold at other colleges.

Other options include the Student Book Buyback, sponsored by ASLCC. Student Matt Glenn was grateful for the service last term.

"The bookstore wouldn't take back any of my books," he says. "I guess they had enough math books. So I went downstairs to the Book Consignment (in the Center Building second floor concourse) and filled out one of those papers I checked back with them two days later and they had sold my book for 15 bucks. [They] gave me a receipt after they [took] out 15 percent. You take the receipt to the Students First and they hook you up with the money."

Dutton says the Smith Family Bookstore in Eugene may also pay students the same amount as a wholesaler — about 30 percent.

Writing outlet forms for nature lovers

Katie Johnson

For The Torch

What is nature? Is it something that can be seen with the eyes or something that comes from within a person?

One student in the new Nature Writers Club puts the feeling into words. "It is the light in my dreams. It is the sun cascading over the horizon as dawn breaks. It is the emerald green waters of a waterfall in the thick of summer. It is that same fall in the cold blue grip of winter. It is the purity of the moment."

The Nature Writers Club shows appreciation of nature

through writing. Students and faculty can express their feelings by way of poetry, short stories or essays, says English Instructor and Club Adviser Jeff Harrison.

"[The club] is to think about nature and discover how it [permeates] our lives ... and write in response to that discovery."

The three main goals involved are understanding nature writing, writing about nature, and putting out a publication of the writings, says club co-President and LCC student Jesse Elliot.

A publication, available the first week in June, will include pieces from those submitted as

well as a cover piece made by English Instructor Bill Sweet, says Elliot.

The idea for the club came from Harrison's Nature Literature course, which is taught only in fall term.

Two of his students from the 1999 class started the idea but the club itself was not implemented until this year, said Harrison.

The next Nature Writers Club meeting will be May 31 at 4 p.m. in the Building 19 (Apprenticeship Building), Room 216.

At meetings, members review the writings submitted

as well as share their pieces, receive some critical commentary or just read what they wrote.

The club plans on taking day trips to various hiking areas around Eugene and Springfield.

Harrison says such excursions provide a way to talk about what people see and feel while out in nature and then write about it.

There are two ways to submit writing. The student can either drop off pieces at meetings or on the fourth floor of the Center Building, next to Center 456, in a file cabinet marked "Lane Nature Club."

www.klcc.org							KLCC 89.7 FM		SCHEDULE AT A GLANCE		Spring 2001														
Time	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Time																	
5:00	Jazz Overnight	<div>klcc 89.7fm npr</div> <div>NPR's Morning Edition w/Bob Edwards & Jenny Newton</div>					Jazz Overnight	5:00																	
6:00	Weekend Edition w/Liane Hansen & Claude Offenbacher						Fresh Tracks w/Tom Krumm (diverse and contemporary)	News at Noon	Fresh Tracks w/Liz Wise (diverse and contemporary)	Fresh Air w/Terry Gross	Northwest Passage w/Tripp Sommer	NPR's All Things Considered w/Robert Siegel, Linda Wertheimer, Noah Adams & Morgan Smith	6:00												
7:00													Weekend Edition w/ Scott Simon & Monika Hausmann	7:00											
8:00													10:00												
9:00													11:00												
10:00	Mist Covered Mountain Leslie Hildreth (celtic)	12:00	Critical Mass w/Alan Siporin	1:00	This American Life	2:00	JazzSunday	3:00	4:00	5:00	All Things Considered	6:00	JazzSunday Jeffrey Ogburn	7:00	Latino USA	8:00	iAhorá Si! Armando Morales Ivan Arredondo-Castro Trilce Navarrette Eli Torres Rosalía Marquez-Ornelas (Latino)	9:00	10:00	11:00	12:00	1:00	2:00	3:00	4:00
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LCC's Ecology Group raises eco-awareness

Mary Tucker

Lead Reporter

Do you enjoy digging in the dirt and watching plants grow?

Would you like to have a say on how LCC's campus is landscaped?

How would you like to help build nature trails in the back 80 acres of LCC's main campus?

If you enjoy these pastimes, get involved with the LCC Ecology Group. The Ecology Group's mission is to provide opportunities for students and staff to work together in promot-

ing ecological awareness and in developing an environmentally-sound campus.

The Ecology Group got its start late in winter term. Celeste Coulter, president of the group, decided, "We needed a group for individuals interested in the environment but also looking for some first-hand experience at something they enjoyed."

The group will be working on the habitat and landscape restoration around the old and new science and math buildings this spring. They will be working with OSPIRG and LCC's commu-

nity garden, as well as promotion education on recycling awareness.

This new group meets every Wednesday at 3 p.m. in Building 16, Room 103.

OSPIRG's mission is to deliver persistent, result oriented public interest activism that protects our environment, defends higher education and cleans up our waterways.

For further information contact celestecoulter@yahoo.com, julesbub@yahoo.com or you may call Adviser Barbara Dumbleton at 747-4501, ext. 2449.

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A Mackworld summer

John Mackwood

Torch Columnist

— New space age —

I have to be careful walking around Eugene. Downtown, some people look at me funny, but when I go to the college main campus it is better; it's like another world.

Going to the next city or state can make people happy too. There is a whole new world out there. The 21st century is the next new frontier, where men and women have more worth and it just keeps getting better.

As time goes on it will change a lot more — we're in the next new space age, with another space age ahead for Eugene, Springfield and the earth itself.

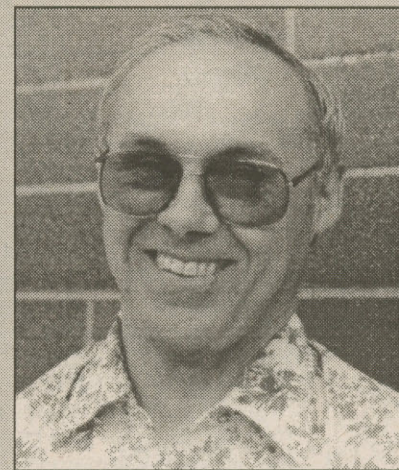
Many people will also change, for better or worse, and everyone knows that as the world gets older, people get older, too. I do not know what the new age will bring, but time will stay the same.

Big changes in atmosphere and temperature could be in the future, though. Long-gone is the airplane — aircraft that travel the roadways are next. But don't worry yet.

— Music Mack-style —

Gary Noland advertises on Cable Channel 7. He is my music teacher, and is very good at what he does. He teaches many performing classes and all forms of music, at varied times of the day and night. His wife also plays classical music.

He is very good at broadcasting and has written many new pieces of music. He com-



poses, edits and sight-reads music, too. He and Art Maddox, another teacher of mine, are very good men.

I am very happy with both of them.

With them, I have learned and written many new pieces of music. Years back, my name was in the paper because of them, and it made me so happy.

Because of them, I do good work and play well. Now I

know sight-reading, I can tune my piano, I compile and edit.

Studying when I was a boy and learning now that I am a big man myself has paid off.

— Deli-De-Lite update —

I went to the deli, downtown LCC campus, again, this time in the morning. Jill, Tracy and Mrs. Dove were there. They had bagels, pastries, coffee and pop available today. I got the following information:

Deli-De-Lite is one of the job sites of Specialized Employment Services. Its director is Rick Venturi. To get a job there, potential workers must be enrolled in the Vocational Program through Mental Health. For particulars, workers can talk to Venturi, ext. 2101, or Habilitation Specialist Stephen "Jud" Turner, ext. 2100.

Mackwood is a special needs student sharing his unique perspective.

Communication is key to international students' success

□ This is the first story of a new series specifically aimed at the other student, as opposed to the "average" LCC attendee.

Kei Matsumoto

Staff Writer

The international student population at Lane seems to be increasing each term.

"I have been a counselor for international students since 1984," says Mason Davis, counselor and adviser for the International Students Program at Lane.

When international students are admitted to Lane, they receive a letter inviting them to attend an orientation. Davis says that because international students come from different educational systems, the orientation helps new students prepare for registration and school life.

"Depending on a student's placement test scores," he says, "I advise them what kind of classes to take in order to be successful at Lane."

Helena Irwandi, a Computer Science student, found the transition from the packed school rooms of Indonesia to the smaller classes at Lane a bit daunting.

"My first year in college, I had a hard time communicating," she says, "especially when we were doing group projects in class."

She is taking transfer classes this term to prepare for her move to UO this fall.

She points out that school life is only part of the problem.

Irwandi feels that it would be helpful for students to get assistance with tackling chores many Americans take for granted.

Housing, where to go for groceries, finding information about immigration rules and where and how to go about finding jobs are high on the list.

"I had a difficult time mixing with American students because I had a hard time communicating with them."

Irwandi says, though, that people and instructors at Lane are very helpful and she also likes the smaller class sizes.

Tony Hamaja, an undeclared major student who is also from Indonesia, began taking core classes at Lane this spring.

"The only problem I have is with physics and computer science classes. [These subjects] are hard even in my native language and being in a foreign language makes it more challenging," he says.

He adds that it would be helpful for International students to have an interpreter as a tutor to help with school work.

Fellow Indonesian Angie Buntaran is a second year computer science major. She has been studying abroad for a few years.

"I attended high school in Australia," she says, her voice filled with the accent of down under.

"In high school you had no choice but to learn to communicate with each other because you have to be with your mates every day." She says that it is different at the college level because the students are adults and they don't often socialize after classes.

"So, international students tend to associate only with people from the same countries," she says.

"It would be nice to have more opportunities to meet with American students so we can become more acquainted with people," says Buntaran.

"I think so too!" crows Marcell Surjadajaja, also an international student from Indonesia.

Shoko Ietsuka, a Japanese journalism major, agrees on the difficulties posed by a lack of communication.

"It was hard at first to communicate in English," with instructors and students alike, she relates in her native tongue.

Ietsuka says that the instructors and students at Lane have been very nice and helpful to her. She and her other Japanese friends, however, think that it would be beneficial to publish an international student's information newsletter.

"It can be in other languages or even in English," she says. "It should have information about places to live, rooms for rent, where students go for help with tutoring, translating or to find someone who speaks their own language so they can help find a place to shop or eat, to find bargains and so on."

The International Students' Newsletter does exist. It is published once each term and features news on activities, tax help and tutoring among other topics. Davis and International Admissions Specialist also have a column orienting and welcoming students, telling them the process of submitting to the newsletter.

Students swig cough syrup to 'trip'

□ *Downing entire 4- to 8-ounce bottles of cough preparation is common in the DXM Community.*

Faith Kolb

Features Editor

Dextromethorphan Hydrobromide, or DXM, is an active ingredient in many over-the-counter cough, cold and flu syrups.

It is also getting college students high.

At recommended dosage levels of 20 to 30 milligrams, DXM acts like codeine, without the narcotic side effects. It is an antitussive agent, quieting coughs quickly, according to informed.org.

Teens and college-age experimenters, however, are taking 10 to 20 times the recommended dose to get "high."

"At these levels, the drug causes euphoria, restlessness, misperception, hallucination, 'schizophrenic' reactions that are similar to the effects of the hallucinogenic agent phencyclidine (PCP). Besides that, there are gastrointestinal symptoms and skin reactions. The most immediate risk arising from dextromethorphan seems to be its sporadic abuse,"

says informed.org.

These users aren't shy about their use either. They swap their stories over Internet message boards, telling about good trips, bad times and how to chug four to eight ounces of cough syrup without getting sick.

On lycaeum.org's "robo reports" page, Christopher Johnson, a Buena Vista University student, is the first to share not only his experiences with DXM, but adds that marijuana "may have helped" when it came to the "high."

Scott Taylor warns others not to drive when duplicating his experiment with chugging 14 ounces of cough preparation (14 times the regular dose).

Sara Struthers*, LCC psychology major, says, "I just got sick ... I threw up and had explosive diarrhea for six hours. The high wasn't worth it."

"Anonymous 30853" on Lycaeum's DXM message board posts, "In my comparison to the 3-4 times I've tried LSD, I have to say that this was fundamentally

different. When an LSD trip hits me, I get really excitable. Jittery. Heart rate goes up, sweat, jump around, etc. When this stuff hit, I felt doozy. Like there was a cloud descending over my brain. I was light headed & quite dizzy, and certainly didn't feel like jumping around." ahaigh@unixg.ubc.ca posts on Erowid's drug vault DXM site, instructions on how much to take to get high, what to do and what not to do while under its influence, and recommends smoking marijuana while "stoned" on DXM to avoid nausea.

MedLine Plus says the symptoms of DXM overdose include: "Blurred vision; confusion; difficulty in urination; drowsiness or dizziness; nausea or vomiting; shakiness and unsteady walk; slowed breathing; unusual excitement, nervousness, restlessness or irritability."



PHOTO BY SARAH SHIELDS

Several over-the-counter cough and cold medications contain dextromethorphan hydrobromide. Among college students looking for "trippers", Robitussin is a popular choice.

University of Kansas English major Chris Shively says, "I know that in the Kansas City rave scene, 'robo-in' or 'dixin' is extremely popular. Even straightedge kids [people that don't consume drugs] are trying it and liking the idea of getting a cheap, legal high. I personally don't see how vomiting

and dizziness can be fun, but that's why I don't do drugs at all."

Robitussin, a popular cough syrup brand among DXM users, includes nothing about abuse on their website, Whitehall-Robins.com.

*Name changed to protect privacy.

Celebrate Summer Solstice — sun, fun and fresh fruit

□ *Old as written history, celebrating Summer Solstice has been a tradition rich in tradition and lore.*

Mary Tucker

Lead Reporter

The Summer Solstice, June 21, is the longest day of the year, and ways of celebrating the first day of summer are vast.

Summer solstice originated from two Latin words "sol" meaning sun, and "sistere" to cause to stand still.

According to Tim Chuey, Chief Meteorologist for KVAL-TV, "As the earth revolves around the sun, its axis points in the same direction on the day of the Summer Solstice. The point where the sun is directly overhead has moved to the Northern Hemisphere and daylight lasts a long time."

"Days are short in the Southern Hemisphere and are never far above the horizon."

Therefore, all points in the Northern Hemisphere get more sunlight on this date than corresponding points in the Southern Hemisphere. On this date the sun is higher above the horizon than on any other day of the year," says Chuey. He says that the sun hesitates at noon, then heads back toward the southern skies.

Summer Solstice can vary from June 21 to 22, depending on the year.

According to Microsoft Encarta's online encyclopedia, "The ancient Greeks discovered that the sun entered cancer at the Summer Solstice, at which time the sun is 23 degrees 27 feet north. For this reason, that parallel of latitude is called the Tropic of Cancer. A loose cluster of more than 300 faint stars, known as Praesepe or the Beehive, is a feature of the constellation."

Cancer, Latin for crab, is a

zodiacal constellation in the ecliptic, the apparent annual path of the sun through the sky.

Midsummer's Eve is also directly associated with the Summer Solstice. June 23, also known as St. John's Eve, is the night before the nativity festival of John the Baptist. Throughout Europe peasants often celebrated this night by lighting fires in the streets and marketplaces. The fires were often conducted and blessed by priests.

Midsummer's Eve celebrations were a continuance of the Teutonic Pagan festivals and fertility rites associated with agriculture at the time of the Summer Solstice, according to Encarta.msn.com.

"The building of Stonehenge is interrelated with the Summer Solstice. Many speculated that sun worshippers built Stonehenge. The axis of Stonehenge, which divides the sarsen horseshoe and aligns the monument's entrance, is oriented broadly toward the direction of the midsummer sunrise," according to MSN's online encyclopedia 2001.

Encarta Encyclopedia states, "In the early 1960s, American astronomer Gerald S. Hawkins theorized that Stonehenge was an astronomical observatory and calendar of surprising complexity. Hawkins suggested the ancient peoples used the monument to anticipate a wide range of astronomical phenomena, including the Summer and Winter Solstices and eclipses of both the sun and moon."

Chuey stated "The Summer Solstice considered the first day of summer is the longest day of the year for it's potential for the most sunlight possible in one day if it is cloudy, that is not a noticeable event, but the day length is measured by sunrise to sunset, not actually by how much daylight we see on the Solstice day."

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Jerry Ross:

A renaissance presence at LCC

□ Ross and sculptor Garner Britt join forces in an exhibit at Jacobs Gallery starting June 15.

Gail Eisen

For The Torch

Computers hum steadily in the Business 202 lab on LCC's main campus as Jerry Ross' Introduction to HTML class begins. It is the second meeting of the new course, and today Ross will introduce his 13 students to such concepts as "deprecated elements," "cascading style sheets," and "the future of markup languages" — all necessary components for designing a web page.

Students, both young and old, sit at individual computer stations, focusing intently on the bright overhead images that Ross projects from his monitor. He announces that he will guide the students to his personal web page.

But, as the class waits for his web site to unfold, an unexpected image fills the screen: a crisp, black and white photograph taken in the 1920s of three ruddy workmen straining to erect a steel column during the construction of

the Empire State Building.

A few students look surprised, but Ross flashes a broad smile and quickly explains, "The metaphor is construction."

Walking directly into the rows of students, he reminds the class that designing a web page is "a form of art, a work in progress." The construction metaphor of construction is apt, he says, because "in a sense, art is always under construction."

Ross explains to the class the pioneering work of Tim Berners-Lee, inventor of the World Wide Web.

"Classical patterns of design exist for a web site," he says, with excitement and intensity in his voice. "This class will look closely at classical design, based on the principles of the founders — it's like sitting on the shoulders of giants."

To illustrate his point, he summons another unexpected image, this time seemingly from the Old Masters. "This is one of my paintings. It's a copy of a Rubens, from the early 1600s."

The image of a tumultuous battle scene fills the entire canvas: soldiers on horses, a fallen body and swirling motion conveyed in hues of red, rust, gold and brown. The scene radiates an enormous amount of movement — precisely the point Ross wishes to convey.

Soon, without class members even noticing, he segues smoothly into a new topic, "crafting the look and feel of a web page." After covering such conventional topics as screen resolution decisions and bandwidth concerns, he again draws a parallel to the world of art.

"This topic is like the painting I showed you," says Ross, gesturing enthusiastically to the screen behind him. "You can feel the movement there, and this is similar to the topic of design. It's all about how the eye will look at a page — the feel of movement on the page. The most effective designs will move the viewer's eye in a flowing, zigzag motion," he says.

And so the two-hour class proceeds, a flowing, interdisciplinary mixture of computer science concepts interspersed with references to Flemish Old Masters, classical design, and Ross' own paintings — skillfully orchestrated by an instructor so thoroughly grounded in both art and science that he gracefully bridges both worlds.

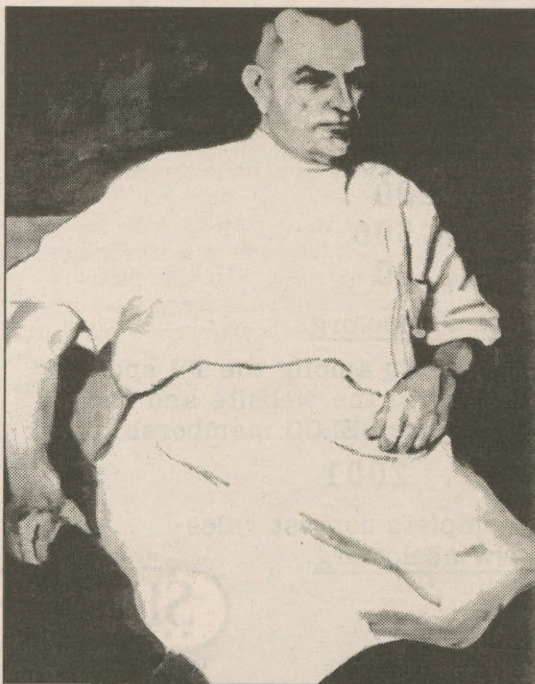
It almost seems that Ross has been in training for this interdisciplinary fusion for most of his life. The LCC computer information technology instructor, who holds degrees in philosophy and computer science, is also an accomplished oil painter whose interests range from American portraiture to the Italian Renaissance.

Ross was first exposed to the world of art in elementary school in Buffalo, N.Y. A visiting art teacher recommended that he attend Saturday classes at the Albright Art School,



"Ribera Study,"

oil on canvas rendered by artist Jerry Ross



"Dr. Panova,"

oil on canvas

created by artist Jerry Ross.

and his teacher, Mrs. Beagleman, "an Impressionist," continued as his mentor until the school closed several years later. "I'm pretty much self-taught, after the fifth grade," he explains. "Nothing came to replace the Albright School, and I've had no formal studio training."

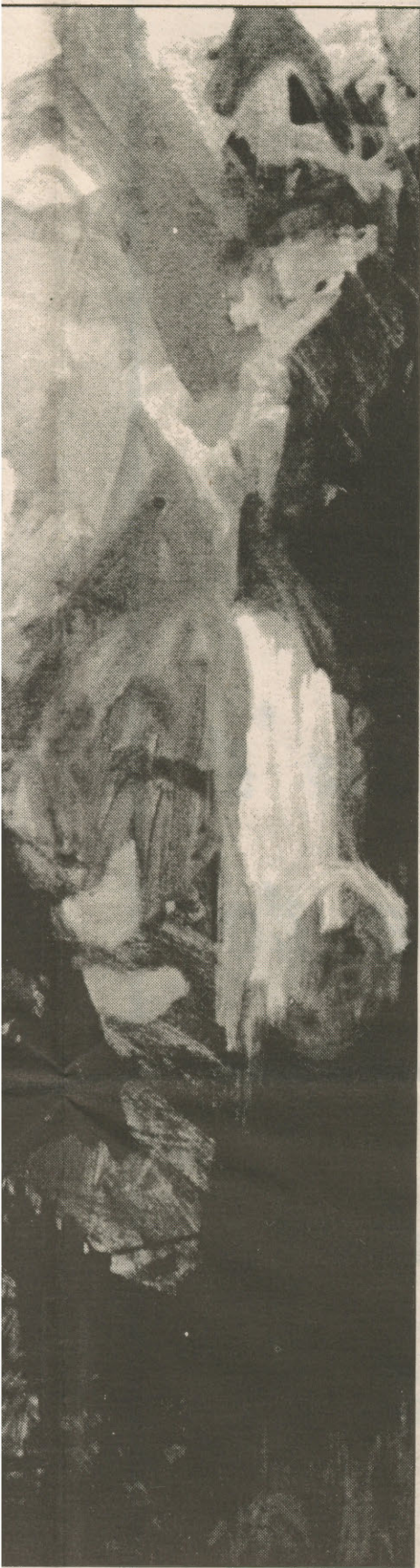
But he says his early interest in art never waned, and after moving to Eugene in 1972, he began to cultivate friendships with many UO art students and gradually learned from them new techniques and a more experimental style of painting.

He says he often favors portraiture "because I love to depict the human soul through the face, the eyes, and the gesture of the sitter. There is an infinite variety of subject matter. To a real painter, all people are beautiful, even those thought 'ugly' in a conventional sense."

Another recurring theme in Ross' work is the concept of social justice — scenes from mythology, history, and social conflict, he explains. "Many critics feel political commentary and art do not mix, but I disagree. Manet's 'Execution of Maximilian' and Goya's 'Third of May' are masterpieces which depict historic incidents of injustice."

Landscapes — especially Italian scenery — are a third principal theme in Ross' work. "I have a Taoistic affinity for nature," he reflects. "I think of nature romantically and spiritually. I believe that skilled images of nature are curative and have a mystic power."

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Ross and his wife Angela are self-described "Italophiles" who have visited Italy every summer for the last 10 years. He has exhibited his art in several Italian cities — most recently in the city of Loiano, a hilly, verdant region close to Bologna.

For many years, Ross has been drawn to the culture and people of Italy in powerful ways.

"Ninety percent of the Western world's art is in Italy. There are great oil paintings in churches, palaces, museums ... It's a real nice place for a painter to live, because they appreciate art and they support oil paintings. It's part of their history," he explains, alluding to the famed Medici family's system of patronage of the arts.

"The Medici family and the popes all promoted the arts; [they] hired painters to decorate the churches and palaces," says Ross. "The artists were valued and encouraged, through generous commissions and contests. There was a conscious effort by the ruling elite to ... further the arts. Imagine the same amount of money (or more) that is spent on professional sports in the U.S.A. being spent, instead, on paintings, sculpture, architecture, and the like," he reflects.

"The Italian people are just fantastic — more open and spontaneous," he continues. "The language is like music. The landscape and towns are delights for the eye. The food is beyond belief. And the wine has to be the best on the planet."

Ross wears black slacks and a gray and black zip-neck sweater. The wool sweater, with its bold patch-design, presents a perfect contrast against his black and silver curls. His trademark, a dark gray Italian Borsalino hat — "the Italian equivalent of a Stetson," he quips — rests neatly on a table nearby.

Ross plays a dual role at LCC. In addition to his appointment in the CIT department, he coordinates the college's Professional Development Program, designed to help LCC faculty members improve their teaching skills. As a part of that mission, and also because of his own personal values, Ross often looks for ways to make instructional materials more accessible to the different styles of learning that students bring to computer science courses.

Darice Dronzek, a web designer and illustrator who recently graduated from LCC's Media Arts and Technology Department, says Ross' sensitivity to different learning styles helped her to learn web development concepts.

"I'm a visual person," she explains. "So, just reading a textbook or a manual would be very difficult for me. Jerry explained everything in the code and let us physically see the material, to make it easier for more visual students."

The origins of Ross' approach are in the writings of educational theorist David A. Kolb, who developed a classification of "learning styles" in the 1970s.

"Almost all people in engineering disciplines tend to be 'conveyers' in Kolb's model," says Ross. "They have a style of learning that emphasizes deductive reasoning, problem solving, and specific detail." In contrast, Ross explains, "artists tend to be 'divergers' — in Kolb's framework, individuals who are more creative and more imaginative, more inductive in their reasoning."

Ross favors the integration of these two approaches.

"It's good for computer science students to get in touch with their other (creative) side, because creativity and imagination are needed, even in computer disciplines. So there's another justification for this new technique in the classroom: Students can be reunited with the very creative pieces of themselves," he says.

As he stands before students in the classrooms, Ross is doing more than fusing art and science. He is also modeling a teaching technique he learned about last year — a method described in Parker J. Palmer's text entitled "The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life." Published in 1997 and now widely discussed in higher education circles, the text persuades teachers to share their personal interests and extra-curricular hobbies with students.

Palmer writes that "The courage to teach is the courage to risk the judgment that comes when I expose my passions to public scrutiny," quoted on the web site of the National Teaching and Learning Forum: www.ntlf.com/html/pi/9708/palmer2.

It's one reason that Ross shares images from his own creations. For Ross, it means "The most effective teachers are those who not only share their outside lives with their students, but also share their whole persona in the classroom."

Ross says a key problem with traditional education is that "things were split apart in our society." The classroom reflects this dichotomy. For example, he says, "According to the corporate model of teaching, it's not appropriate for a person to [simultaneously] be an artist and a scientist."

But he says he now explicitly shows his artwork to computer science students. "I'm more able to be myself and acknowledge myself as an artist in the classroom setting," he says.

And Ross' inter-disciplinary teaching methods are reaching computer science students on many different levels.

First, Ross makes the subject matter appealing to students.

Tony Core, 20, a freshman majoring in computer programming, says, "Most CIT teachers I have had are all business and no fun, but Jerry makes learning [the subject] fun. He has a great sense of humor and he's very laid back and flexible — not just another computer nerd."

Ross also establishes a rapport with students. Core noticed a clear difference — not a "teacher-student" relationship, but a "person-to-person" relationship. "Even though I'm a younger student — I'm only 20 — Jerry treated me as an equal."

Dronzek says Ross shared his time with students and went out of his way to offer guidance. "He had a 'conference room' (web-board) on his web site, and students could go on-line and pose questions. That was a big help," she recalls. "He has everything set up for students on-line, so you don't get lost."

"He always pointed out his personal web site and showed us images of art on-line — to show us examples of how images are laid out on a page, and to illustrate how images can make or break your web site. He also told us about his shows and invited us to attend," she says.

This largely self-taught oil painter has garnered several awards and been featured in exhibits in several major cities.

In addition to his show last summer in Loiano, Italy, Ross' works have been exhibited in Milan and Florence, as well as in Oregon galleries from Coos Bay and Florence to Eugene.

His local shows range from displays at the Provenance Gallery and the Hult Center's Jacobs Gallery to more informal venues such as Theo's Jazz Club, Tino's Restaurant, and Café Soriah. This summer, Ross will join together with sculptor Garner Britt for an exhibit at the Jacobs Gallery during Eugene's annual Bach Festival. The event opens to the public on June 15, and an Artists' Reception is scheduled for June 22.

In the fall of 2000, his painting "La Mamma di Irene Grazioli" received the Eugene Mayor's Choice Award. Another of his works was selected in the same year to be the image on the poster for the Salon des Refusés art show, which runs concurrently with the Eugene Celebration each September. That painting, entitled "Palazzo Airone," depicts downtown Eugene's Heron Building as an Italian palazzo, surrounded by a sun-drenched public square and

saturated with exuberant Mediterranean hues of orange, green, purple, muted red and gold.

Ross is known locally as an energetic initiator of projects that mobilize and inspire people. For example, Ross helped to organize the first "Salon des Refusés" in 1991, he became president of the New Zone Art Collective in 1995, and he recently spearheaded an innovative committee known as the "Renaissance Club." Composed of 25 local artists, architects, city planners, business people, and community leaders, this group is dedicated to "revitalizing downtown Eugene through large- and small-scale arts projects," says Ross.

Italian-born sculptor and club member Dora Natella, former UO assistant professor of fine arts, has a special appreciation for Ross' efforts to bring life into the center of Eugene, based on the city-centers common in many European countries.

"Jerry is helping people to explore the concepts of the Renaissance and the re-birth of downtown Eugene," says Natella. "In medieval cities in Italy — like Florence, Rome, Naples, and Siena — everything gravitates toward the center of the city. In Italy, the center ... never died. The city hall, businesses, cafes, stores, and the churches are all located downtown. It's very important — the political power and the spiritual power are both represented in the downtown. After work, people go for walks and meet friends downtown. There's always human rapport ... and the downtown is alive."

Renaissance Club member Nan Laurence, an associate planner with the City of Eugene, says Ross often plays the catalyst role, "bringing together people who have a commitment to art — people who understand the synergistic relationship between the two."

One of Ross' ideas for downtown is to establish a municipal art museum complex with a gallery and sculpture park. He also envisions the creation of performing arts spaces, artist-loft-living spaces, art studios, and small theatres, as well as a professional arts school established in the space currently occupied by Symantec.

"Jerry is using his position as an artist to teach the community — to expand his classroom into the community. He's trying to teach all of us to see our city in a different light," says Laurence.

Similarly, Ross tries to help students see computer science concepts in a different, more aesthetic light. This multifaceted instructor, whose own life flows so gracefully between the realms of art and science, is bringing his love of Eugene and his passion for art into the imaginations of the LCC community.

To view a sampling of Ross' paintings, go to www.newzone.org.

"I'm more able to be myself and acknowledge myself as an artist in the classroom setting."
— Jerry Ross



*Artist
Jerry
Ross at
work in
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For more information, call Skye MacIvor, editor in chief

at 747-4501 ext. 2657.



The talking Donkey (Eddie Murphy) and the ogre Shrek (Mike Myers) are an unlikely pair of heroes, in DreamWorks' "Shrek."

'Shrek': The greatest fairy tale never told

□ The summer movie series continues with DreamWorks Pictures' "Shrek," the tale of an ogre who is forced to rescue a princess in order to get back his land.

Nick Davis
A&E Editor

In 1937 Walt Disney brought "Snow White and the Seven Dwarves" to life in full color, animated glory. "Snow White" won an honorary Academy Award in 1939 for pioneering a great new entertainment field. (To this day, this A&E editor cannot watch it without falling asleep.)

Disney didn't stop. Long after his death, Walt Disney Pictures has been bringing to children of the world the most terrific (and often horrific) tales of love, sacrifice and bravery usually set to music fit to rival any Broadway production.

What does any of this have to do with "Shrek"?

DreamWorks Pictures, the studio responsible for "Shrek," was founded by three very big names. Steven Spielberg, who is responsible for two "Jurassic Parks," three "Indiana Joneses,"

The Stuff:

DreamWorks Pictures' "Shrek," directed by Andrew Adamson & Vicky Jenson. Starring Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow.

Based on the book by William Steig.

The Good Stuff: Mike Myers, Eddie Murphy and John Lithgow are hilarious.

The Best Stuff: Finally a film that successfully spoofs Disney's pretentious kiddie crud.

The Worst Stuff: Shrek is a really gross hero.

The Rating Stuff: Four stars. Go see it right now. Stop reading the paper. Forget "Pearl Harbor" go see "Shrek."

a "Schindler's List" and an "E.T."; David Geffen, producer, who worked for MCA in 1990 and is worth \$2.6 billion; and Jeffrey Katzenberg, former head of Disney's animation department during the "Aladdin," "Beauty and the Beast" and "The Lion King" period (you know, the period when Disney films were still good). But he was abruptly replaced with Disney CEO Michael Eisner by Walt Disney's nephew, Roy Disney.

I think that Katzenberg (who is one of Shrek's producers) has an axe to grind against Walt Disney Pictures.

From start to finish, "Shrek" is a giant Disney movie spoof.

Shrek (voiced wonderfully by Mike Myers), the hero, is a big, smelly, green, crude but at times lovable ogre. The clear opposite of the Disney fairy tale stereotype of an ultra good looking, ultra white knight in shining armor hero who can do no wrong. Shrek is a nasty guy, who hates cute things, is insensitive and especially hates singing.

Donkey (voiced by Eddie Murphy), the sidekick, is just that stupid, nervous, cowardly, talking donkey. Despite being utterly useless, he possesses all the scene-stealing dialogue and is Shrek's only friend. Disney has always picked popular or mythical animals as characters in their films.

Donkey is not popular, not mythical and not even cute.

Princess Fiona (voiced by Cameron Diaz), is the damsel in distress, or is she? She is the complete "Sleeping Beauty" spoof. She waits in a castle for her true hero to come rescue her from a fire breathing dragon. And when she is rescued, we quickly realize that she could have escaped on her own. Fiona



Princess Fiona (Cameron Diaz) learns that looks can be deceiving in DreamWorks Pictures' "Shrek."

is not weak, and unlike all Disney damsels, she thinks singing is annoying.

Lord Farquaad (voiced by John Lithgow), is the least threatening bad guy ever. As a matter of fact he's just pathetic. He is about four feet tall, lives in a kingdom that looks suspiciously like an empty Disneyland. He hates fairy tale characters and wants them removed the land of Duloc. He wants to marry Fiona (who is, ironically, a fairy tale creature) because she is a princess. And everyone knows, if you can marry a princess, you will become king.

This movie is hilarious. It takes every popular Disney-fied fairy tale and slaps it in the face, some more than once.

You will laugh as characters Pinocchio, Snow White, The Three Little Pigs, Peter Pan, Robin Hood, the Wicked Witch of the West, the Gingerbread Man, the Magic Mirror and more make cameos in this film. Most of them get no respect at all.

Even the Three Bears are captured in "Shrek." Mama Bear can be seen later in the film as a rug on Lord Farquaad's bedroom floor. Too bad.

"Shrek" doesn't stop with Disney, it takes shots at other popular films like Warner Bros. "The Never Ending Story." There are references and spoofs from more than 20 pop culture icons and events.

It's a great film, I recommend it for all ages. I've seen it twice.

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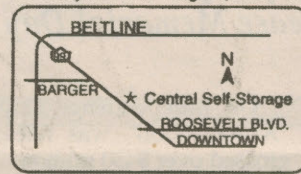
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PHOTO BY ANDREW COOPER

Josh Hartnett (left) stars as pilot Danny Walker and Academy Award®-winner Ben Affleck (right) is his best friend and fellow pilot, in Touchstone Pictures/Jerry Bruckheimer Films' epic drama "Pearl Harbor." The film is distributed by Buena Vista Pictures Distribution.

'Pearl Harbor' is another summer movie mishap

□ The summer movie series continues with "Pearl Harbor." Based on the events of that "date which will live in infamy," it was the only film put in wide release Memorial Day weekend.

Nick Davis

A&E Editor

"Pearl Harbor" is director Michael Bay's attempt to take a historic event (considered tragic and even terrorist by many American citizens) and make it into a holiday hit.

For years, the summer film that all but guaranteed to be the coolest and make the biggest money, comes out either Independence Day or Memorial Day weekend.

Every "Star Wars" was released over Memorial Day weekend. "The Lost World: Jurassic Park" was also released on Memorial Day Weekend.

Independence Day weekend has brought it share of successful summer films.

"Independence Day" and "Men In Black" were huge hits.

On Independence Day 1998, "Armageddon" was released. It grossed over \$450 million.

"Pearl Harbor" differs from the aforementioned films because it is based on an actual event. Unfortunately, that is the film's downfall. They tried to make a mindless action flick out of history. Big mistake.

For over three hours historic military events are rendered into corny special effects showcases which lack depth, plot or basic humanity. It was like Titanic with explosions.

Speaking of "Titanic," some of the scenes where U.S. battleships are sinking look like they were taken right out of James Cameron's hit movie.

As a matter of fact the whole story is a rip-off of "Titanic."

There are big boats, weak women, sexist men, a cheesy love

story and the meaningless deaths of over a thousand people. Still, historic events are no excuse for making a lousy movie.

There are only three things good about "Pearl Harbor."

- Special effects: They are detailed, and well thought out. The harbor bomb sequence lasts about 30 minutes, but is not worth watching the movie for.

- Actor Jon Voight's performance as President Franklin D. Roosevelt: Voight is evil in every movie I have ever seen him in, so it was nice to see that he can play something else. You can't even recognize him under that makeup.

- Finally, Ben Affleck as Rafe McCawley: In nearly all Affleck's films he steals the show. He is always a knight in shining armor, always adorable and always good

looking.

Again, I think they were taking the "Titanic" approach when casting this film. Meaning, Affleck,

Josh Hartnett (as Danny Walker), and Cuba Gooding, Jr., (who plays Doris Dorie Miller) were cast to attract female moviegoers like Leonardo DiCaprio was in "Titanic." The only difference is Gooding, Hartnett, and Affleck are good actors.

"Pearl Harbor" is a terrible movie. It has poorly written dialogue, badly directed scenes, the actors have no chemistry and it relies solely on actor

name recognition and visual effects as a substitute for content. It was like a tremendous propaganda film targeting Asian culture, reminiscent of the cold war. I don't recommend it to anyone, ever.

For over three hours, historic military events are rendered into corny special effects showcases which lack depth, plot or basic humanity. It was like 'Titanic' with explosions.

The Stuff:

Touchstone Pictures "Pearl Harbor" directed by Michael Bay.

Starring Ben Affleck, Cuba Gooding Jr., Josh Hartnett, Jon Voight, Kate Beckinsale and Alec Baldwin

The Good Stuff: Special effects are good, but not enough to save this film.

The Best Stuff: I never have to see it again.

The Worst Stuff: The movie is just BAD. It was like watching a propaganda film.

The Rating Stuff: Half a star. It sucks. People shouldn't try to make mindless action films based on historic events of Pearl Harbor's magnitude.

It was like they tried to combine "Armageddon" with "Titanic."

'Cast Away' is much better production than 'Survivor'

□ The A&E Editor is forced to review DreamWorks Pictures' "Cast Away." Will he like it?

Nick Davis

A&E Editor

When "Cast Away" arrived in movie theaters last winter I promised the world I would not see it. I had grown weary of movies coming out posing as art, while they were merely ridiculous ploys to squeeze tears and cash from the world.

Furthermore, I was tired of Tom Hanks. Ever since 1994's "Forrest Gump," there has been no stopping him. He won back-to-back Academy Awards for Best Actor for his roles in "Philadelphia" and "Gump."

But that wasn't enough for Hanks:

— In 1995 he was the voice of Sheriff Woody in "Toy Story." He bored me to tears as astronaut Jim Lovell in "Apollo 13."

— In 1996 he directed and starred in "That Thing You Do."

— In 1998 he dragged us through another war while "Saving Private Ryan." Then

The Stuff:

"Cast Away" directed by Robert Zemeckis. Written by William Broyles Jr. and starring Tom Hanks.

The Best Stuff: I hate to say it. But, Tom Hanks. He was on screen alone for over 60 minutes and I was still entertained.

The Worst Stuff: I should have seen it six months ago.

The Rating Stuff: Four stars. I'm still not a fan of Hanks, but a film this good cannot be ignored.

he took us back to space in the HBO mini-series "From the Earth to the Moon."

— In 1999 Hanks took us on a three-hour long "The Green Mile" and rehased his role as Woody in "Toy Story 2."

Hanks would not go away and there was

no escape. But I could escape "Cast Away."

Five months later, Torch Editor in Chief Tim Biggs stepped in.

He said that I had spent more time in the LCC dance studio than in the newsroom. Biggs goes on to say that I have not been pulling my weight as A&E Editor and if he can't "light a fire under my ass" I'd be soon looking for a new job.

Biggs wanted me to write three movie reviews as soon as possible. He knew that I didn't want to see "Cast Away" and told me that if I wanted to keep my job, I had better see it anyway, something about encouraging some new staff members.

Well, with my own job hanging over my head, I decided another three hour "Tom Hanks Show" wouldn't be so bad after all. Against my will, I saw "Cast Away" at the \$1.50 movie theater.

To my utter disappointment.

"Cast Away" is one of the best movies I have seen in about two years. Director Robert Zemeckis, writer William Broyles, Jr., Hanks and the visual effects team really

outdid themselves.

The early dialogue and situations were well written. Almost every word uttered is mature, sensitive and clearly understood. When Hanks becomes stranded on the island, it almost becomes another film. Hanks ceases the use of his speech almost completely, while he tries to figure a way to survive the predicament thrust upon him.

The special effects were incredible. Check out the plane crash scene. Notice the views from the island where Hanks is stranded. There are many scenes in which I was unable to pinpoint what was real and what was a visual effect.

Zemeckis's direction of this film is wonderful. He unfolds each scene as a type of poetry and "Cast Away" was certainly intended as a metaphor. Was there a moral to this film, or was each fan supposed to take something personal from it?

Anyone over 15 should see it. If you can, bring a date. If you miss it at Movies 12, it will be available on video June 12.

'Cast Away' was fantastic. Anyone over 15 should see it. If you can, bring a date.

Would you care for an ice cream clone?

□ A few years ago, researchers successfully cloned Dolly, a sheep, in an asexual manner. Since that time, debate has raged — at times discussion has even been serious — but not this time.

Would you know if your neighbor was a clone? How would you know that you weren't one yourself?

These questions seem to grow more important every day. Most Americans have seen at least one movie about the perils of cloning — the horror of waking up and realizing that you're not who you thought you were. Or of finding yourself on an island experiment that has gone terribly, terribly wrong. These forms of entertainment only scratch the surface, though.

Genetic research into human cloning sheds vibrant light into the darkened corners of medicine, yet leaves great holes in the body of knowledge we base our lives upon.

In other words, research may indeed bring up more questions than answers.

For example, if we clone humans, will they be truly "human"? Do clones have souls? Will they be alive or merely animated, like Mary Shelley's Frankenstein? Is killing a clone considered murder? What are the ethics of growing extra organs or limbs like onions in Oklahoma hardpan?

We can't answer these questions.

The problem is that cloning, though it may be quite possible at this point, isn't really feasible. I mean, what would they feed a clone? Could it eat the same foods its "parents" do?

Besides the stickiness of clone cuisine, it's illegal in the U.S. These questions may never be answered, but we can have fun bandying our thoughts on the subject to each other. Or at least I can.

Remember when Bill Cosby told his young son, Ennis, "I brought you into this world, and I can take you out. And I can make another one that looks just like you"? We all laughed; we thought he was merely poking fun at the antics of adult interaction with children.

Now none of us are so sure. These seemingly innocuous

remarks by the master funnyman suddenly make us wonder — did Cosby know something we didn't?

First, let me clarify what I mean by cloning.

The concept of cloning is relatively simple to illustrate.

A photocopier is a machine that makes duplicates of documents, photos, faces, butts and anything else that can be placed on the screen. Replicas can also be made in different sizes, either larger or smaller. Thus, if you want Grandpa's stern visage to be the size of the Good-Year blimp, and he's pretty small. It's possible with a copy machine.

Quantities are only limited by the amount of paper and ink that are available and the four-year degree it takes to operate one.

Now imagine what it would be like if humans could make copies ... of themselves.

That's how cloning works. Cells, the tiny building blocks of life, are duplicated and grown like wheat, fertilized, watered and cared for by researchers who act as farmers — cultivating, re-seeding and weeding out the undesirable factors. Hundreds of copies can be grown from one cell — or perhaps enough to repopulate the earth a dozen times over.

Are there reasons for genetic cloning? Well, yeah!

• If you happen to be one of those people who think the world needs to appreciate more of your special brand of (fill in blank here), you just might be willing to offer a clone of yourself. "Only \$9.95! Hurry and order me today!"

• The average human carries eight rotten genes in his or her make-up. By tweaking these genes in clones, the human race could become as pure as driven snow.

• We could feed the world and end hunger by having a worldwide "clone-becue" party and serve "bal-clone-y sandwiches." Eew! Maybe not ... I certainly hope not!

• We could learn to turn some cells on and others off through

cloning. Thus, we could end cancer, the ebola virus, television and stupid radio commercials by making sleek, streamlined bodies that are immune to these ghastly illnesses.

• We could make everyone look like Barbie®. Definitely not!

• Damaged organs could be replaced by cells from the same organ that Bach wrote his fugues on ... oops, wrong kind of organs.

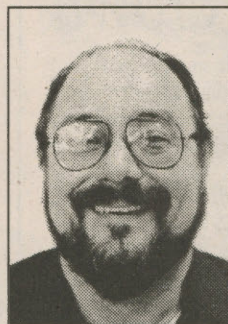
• Parents could choose to have a baby with genes from someone they really admire — such as Madonna — without the risk of disease that could come from being with Madonna in the, um, conventional way.

• Parents, or children, could also replace loved ones who die with a genetically identical clone. Whether the clone would be the same person or is anybody's guess.

• We could ensure that endangered species such as the Bengal tiger, the spotted owl and the California condor remain viable — so that environmentalists and animal rights activists have a reason to go on living.

• We could bring back extinct species such as the Woolly Mammoth, the Aurochs, the Dodo and Elvis Presley — to see if these animals were as hairy, as tasty or as dumb as modern people seem to think they were. (What?!? Elvis isn't dead?)

• Certain country music singers could rewrite some of



Tim Biggs

Editor in Chief

their biggest hits — such as Randy Travis and his song "Diggin' Up Clones."

I think the biggest concern would be the humanity of clones. Would they be considered human? If so, why have 150 copies of the Back Street Boys whining their way into your living room — in person? (I wonder, could I still afford earplugs? Hmmm ...) Why have more than one of anyone? Unless you're Saddam Hussein, there's no need.

If genetically identical copies became readily available, would Washington D.C. limit those on government assistance to only one clone? Would the tax code allow exemptions for each clone? Would those who could afford the procedures be the only ones to replicate themselves, and if so, do we really want the rich getting richer by making more of themselves than they deserve?

Ah, so many questions. Wait a minute. By having themselves cloned, the Republicans could finally take back the Congress and pass laws to keep Democrats replicating only in the old-fashioned way. What a wonderful idea.

My original question? How would you know if you were a clone? Why, you'd look for the USDA eartag hanging down from your left ear, of course. The one with the bar code. Or perhaps the stamp of government approval inside your lower lip. That's how you'd know.

That's how you'd know.

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A & E CALENDAR

Now through June 15 —

• Class of 2001 Graphic Design Student Show — 8 a.m. to 5 p.m. LCC Art Department Gallery. Graduating students of Lane's Graphic Design program exhibit their creative works. For further information, call 747-4501 ext. 2409.

May 31 through June 2—

• COLLABORATIONS 2001 — 8 p.m. Lane Performance Hall. Members of Lane Dance Company collaborate with the Lane Jazz Ensemble, Lane Symphonic Band and area dance groups to present a dynamic concert of contemporary choreography and other performance art.

Tickets cost \$8 for adult and \$6 for students or seniors. For more information Call the Lane Ticket Office at 726-2202.

June 5 —

• Spring Ensemble — 7:30 p.m. Lane Performance Hall. Spectrum Vocal Jazz, Chamber Choir & Concert Choir in concert. Directed by Kimberly De Moss McConnell.

Tickets cost \$4 for adults and \$2 for students or seniors. Call the Lane Ticket Office for further information: 726-2202.

June 13 —

• Term's End Shakespeare Recital — 7 p.m. Blue Door Theatre. Lane students, faculty and some actors from the community

recite approximately 20 scenes from 10 Shakespeare plays.

No Tickets Required. For further information call Lane Ticket Office at 726-2202.

To help ensure that the audience, as well as the performers experience LCC productions free of distraction or annoyance, Music, Dance and Theatre Arts asks that patrons leave cameras, recorders, cell phones, beepers and children under age six (including infants) at home. Call the Lane Ticket Office for further information: 726-2202

Nick Davis
A&E Editor

Titan men make strong showing, but can't retain crown

Noah Tinker

Sports Editor

The Titan men's track and field team ended its season and tried to defend its title of NWACC championship May 11 at the NWACC Track and Field Championships here at LCC. Lane placed 16 members in 13 events overall and finished third with 129 points behind Clackamas Community College in second with 162.5. Clark Community College came in first place with 217 points.

Brendan Quinn hurdled into eighth place in the 110-meter hurdles in 17.91 seconds, while Damien Johnson of Clark CC blazed into first at 14.9.

Lane's only first place finish came from Mike Beccera in the 400-meter run, dashing to the front of the pack in 48.45 seconds, while fellow Titan Gabe LeMay book-ended the competition by finishing eighth in 55.21.

Blazing to seventh place .67 seconds out of first came Brandon Baker in the 100-meter dash for LCC in 11.28 seconds. Isacc Fredrick nabbed first in 10.61.

Nick Wells and John Bridges were the frosting in-between the cookies in the 800-meter run finishing smack in the middle of the field in fourth and fifth places for LCC. Wells in 2:01.07 and Bridges on his heels in 2:01.15.

In the 400-meter hurdles Josh Priester became the Titans only finisher, placing sixth in a time of 57.34 behind first place Tyler Nitzke in first from MHCC in 54.22.

Bacerra missed first by the hairs of his chin finishing .18 seconds out of the top spot in 22.22 seconds.

Clark CC left LCC in the dust in the 3,000-meter steeplechase with all three Penguins waddling to the finish in under 11 minutes. Titans Dusty Waugh and Garth Hiaasen where left to battle each other with Waugh enduring to finish fourth in 12:13.36 and Hiaasen finishing in 12:26.46.

The Titans were lost in the shuffle of the 4x100-meter relay finishing in sixth (last) place in 44.19 seconds, only 1.51 seconds behind Clackamas in first at 42.28.

Titans David Moorhouse and Rowdy Sargeson gave Lane another one-two punch by placing second and third in the 1,500-meter run. Moorhouse in 4:12.13 and Sargeson behind in 4:15.46, while Clackamas Cougar Trevor Dodge surpassed the host Titans, finishing in 4:09.77.

In the high jump Lane made another strong showing with Hiaasen, Travis Bauer, and Jeremy Harrod, all placing for the Titans. Hiaasen leaped to sixth with a mark of 6', while Bauer and Harrod soared to 5' 10" for 10th and 11th place.

Dan Desmarteau became LCC's can-do guy in the shot put heaving himself into fourth place for the Titans at 45' 01". Fellow Titan LeMay put himself in eighth with a mark of 39' 02" and teammate Hiaasen shot behind him into 10th with a mark of 35' 06".

Ricky Warnick sprang into seventh in the triple jump at 13.36 meters, less than a foot out of first. Bauer propelled himself into 11th place at 12.75 meters and Harrod jump-jump-jumped into 14th place with a mark of 12.48 meters.

Warnick was LCC's only showing in the javelin throw, coming in eighth by throwing to a mark of 157' 11". Penguin Dustin Ampania let it fly 203' 02" which landed him into first place.

Titans Moorhouse, Justin Calbreath and Sargeson made their presence known in the 5,000-meter run finishing second, third, and fifth, respectively. Moorhouse at 15:59.62, Calbreath at 16:01.92, and Sargeson at 16:30.54. Penguin Bill Dolan took first in 15:38.98.

Lane finished just out of first again in the 4x400-meter relay placing second for the third time in the event at 3:25.21 while MHCC finished in 3:21.06 for first place.

Lane women finish high, low at NWACC Championship

Noah Tinker

Sports Editor

Lane's women's track and field team placed seven Titans in eight events, scoring 101 points to finish fourth overall at the NWACC Championships at LCC on May 11. Lane never finished lower than sixth in every event they competed in.

Jhana Gilbert became the first Titan to put LCC on the podium by finishing third in the 100-meter hurdles in 17.36 seconds, while Rachel Austin of Clackamas blazed into first in 15.56 seconds.

In the 400-meter dash Clackamas finished first and third with Lane taking second and fourth. Becky Holliday

dashed to the top of the podium in 59.52 seconds, behind her came Amber Matchulat in 1:01.90, then Kathryn Kettles in 1:07.25 and finally Coquille Talbert in 1:11.40.

The Titans were shut out of competition in the 100-meter dash, 800-meter run, 400-meter hurdles, 4x100-meter relay, and 4x400-meter relay.

But Mandy Peterson put LCC in the respectable place of fourth out of seven competitors in the 1,500-meter run coming in at 5:19.73.

Gretchen Moe and Kathy Romoser delivered a one-two punch for Lane in the hammer throw, placing second and third respectively. Moe heaved herself to the mark of 42.16 meters with Romoser follow-

ing with a mark of 37.76 meters. Mary Jo Kraft took the top spot at 42.96 meters barely ahead of Moe.

In the triple jump Gilbert finished as LCC's only placing athlete with a leap of 9.86 meters, good enough for fifth in the field of seven.

The Titans ruled the discus throw with Romoser and Moe switching places to finish first and second. Romoser came out on top with a toss of 127' 06.5", and behind her came Moe with a throw of 123' 01.5".

Christina Jamieson finished sixth in the 5,000-meter run for the Titans with a time of 20:53.12. Tiffany Edwards of Mt. Hood Community College took first in 19:05.91.

LCC's Foundation Scholarship Fund receives extra revenue from golf tournament

Noah Tinker

Sports Editor

New cars and \$5,000 will be awarded at the 18th annual Lane Community College Golf Scramble held at the nationally recognized Eugene Country Club golf course on June 4.

The event, co-sponsored by Northwest Natural Gas and Regence Blue Cross Blue Shield of Oregon, is open to anybody at \$150 per player or \$600 for four, while non-players must pay \$30 for dinner afterwards. All proceeds go to scholarships for Lane students.

"A lot of people enjoy the opportunity to play in the tournament so they can play on a really fine golf course, not to mention the opportunity to donate to Lane Community College," says Assistant to the President Tracy Simms. This year will be Simms' third at the tournament.

Each hole has a prize, and a player who sinks a hole-in-one on the seventh green wins a new car from Romania Chevrolet while the \$5,000 goes to whoever equals that feat on hole twelve.

"It's something people look forward to," comments Simms.

Revenues from last year tallied in at around \$24,000.

Director of the LCC Foundation, Joe Farmer, says, "The money from the donations is divided up and given out to each of the departments."

Indications are that the popularity of the tournament isn't ebbing with all 128 player spots reserved days in advance.

Farmer says that getting the field of contestants isn't a problem.

Simms says, "It's just a fun, enjoyable thing that raises a lot of money for the Foundation which goes directly to students."

Spring Term Final Examination Schedule

For the week of June 11 - 16

To find exam time, find the day, then the time the class is held

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

Class Days: TuTh or Tu, Th, TuWThF

<u>Class starts at:</u>	<u>Exam Day:</u>	<u>Examination time:</u>	<u>Class starts at:</u>	<u>Exam Day:</u>	<u>Examination time:</u>
7:00 a.m. or 7:30 a.m.	F	7:00-8:50 a.m.	7:00 a.m. or 7:30 a.m.	F	9:00-10:50 a.m.
8:00 a.m. or 8:30 a.m.	M	8:00-9:50 a.m.	8:00 a.m. or 8:30 a.m.	Tu	8:00-9:50 a.m.
9:00 a.m. or 9:30 a.m.	W	8:00-9:50 a.m.	9:00 a.m. or 9:30 a.m.	Th	8:00-9:50 a.m.
10:00 a.m. or 10:30 a.m.	M	10:00-11:50 a.m.	10:00 a.m. or 10:30 a.m.	Tu	10:00-11:50 a.m.
11:00 a.m. or 11:30 a.m.	W	10:00-11:50 a.m.	11:00 a.m. or 11:30 a.m.	Th	10:00-11:50 a.m.
12:00 p.m. or 12:30 p.m.	M	12:00-1:50 p.m.	12:00 p.m. or 12:30 p.m.	Tu	12:00-1:50 p.m.
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2:00 p.m. or 2:30 p.m.	M	2:00-3:50 p.m.	2:00 p.m. or 2:30 p.m.	Tu	2:00-3:50 p.m.
3:00 p.m. or 3:30 p.m.	W	2:00-3:50 p.m.	3:00 p.m. or 3:30 p.m.	Th	2:00-3:50 p.m.
4:00 p.m. or 4:30 p.m.	M	4:00-5:50 p.m.	4:00 p.m. or 4:30 p.m.	Tu	4:00-5:50 p.m.
5:00 p.m.	W	4:00-5:50 p.m.	5:00 p.m.	Th	4:00-5:50 p.m.

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

College baseball season gives this sports writer a rush

Commentary by Laura Martyn

Staff Writer

I'll be the first to admit it: I'm a baseball junkie. After a hard day, I don't sleep; instead I watch Sports Center all night and let the therapeutic TV waves clear my mind.

Forget nicotine, it's incomparable to the rush I get upon hearing the Baseball Tonight update organ. Looking back, I could have made different choices in life. I never thought I'd be twenty years old with weekend plans consisting of watching baseball alone.

At least I get to live vicariously- through baseball. Some people don't even have that.

"What is it about baseball?" a friend asked when I called him to share a Web Gem worthy play.

I had to really think about that. It's hard to say what makes baseball so great. It's exciting, it's sophisticated, it takes a lot of talent and concentration ... it's neat. It's a

thinking person's sport. No, *chess* is a thinking person's sport — baseball is more physical.

That was a few weeks ago, and I still don't have a definite answer. Many people with far more experience than me have tried to capture the essence of the game and failed. What I do know is that baseball relies on passion to make it work.

You'll never get an indifferent quote from a player about the game. You'll never get a lackluster quote from a fan about his team, no matter where it is in the standings.

For those of us who delight in the Phillies' unlikely possession of first place in the National League East, there is a story closer to home that should interest you. The Lane Titans, of course.

I joined the Torch to be an A&E reporter, but at my first meeting it became clear that there wasn't anyone to recap the baseball games. Here was a chance to fuel my addiction, and my hand flew up before I even knew it.

When I met the team, it had already played 12 pre-season games, and had come away with a 6-6 record against the league.

The first game I saw was against Linn-Benton. It seems like a long time ago now, but I can still remember how surprised I was that Lane's pitcher Jason Williams was really good.

He went 7 1/3 innings that day and had seven strikeouts. Both teams played their hearts out, but Linn-Benton came away with the win. I went home chastened for having made assumptions that I didn't have the information to make.

With every game, I learned more about the social structure of college baseball.

In the major leagues, the team at bat usually sits in the dugout, until it's time to go on deck. But when the Titans are batting, they all line up outside the dugout and cheer on whoever is at the plate.

It made me laugh for the first couple of times I saw it, but then I grew to appreciate the support system the team had constructed.

With all of the good vibes floating around, it was surprising that the Titans weren't doing as well as they had been projected. Everyone had lots of energy and was thrilled to play. However when the games were analyzed together, it was easy to see what was wrong.

During the first half of the Titans season, they simply weren't hitting. In 12 games, they averaged five runs per nine innings.

I saw the frustration of the players as they remained mired in no man's land in the standings. Their disappointment ran deep, but no one shied away from the facts. Love of the sport lived on.

"I wouldn't rather be doing anything else," first baseman Ritchie Charles said firmly.

Maybe that saved them, because in the second half of the season the Titans exploded on a ten game winning streak. After breaking out they scored 68 runs in 14 games. That's 7 1/2 runs per nine innings. The momentum also carried them to the NWACC Championship on May 24th.

AWARD continued from page 1

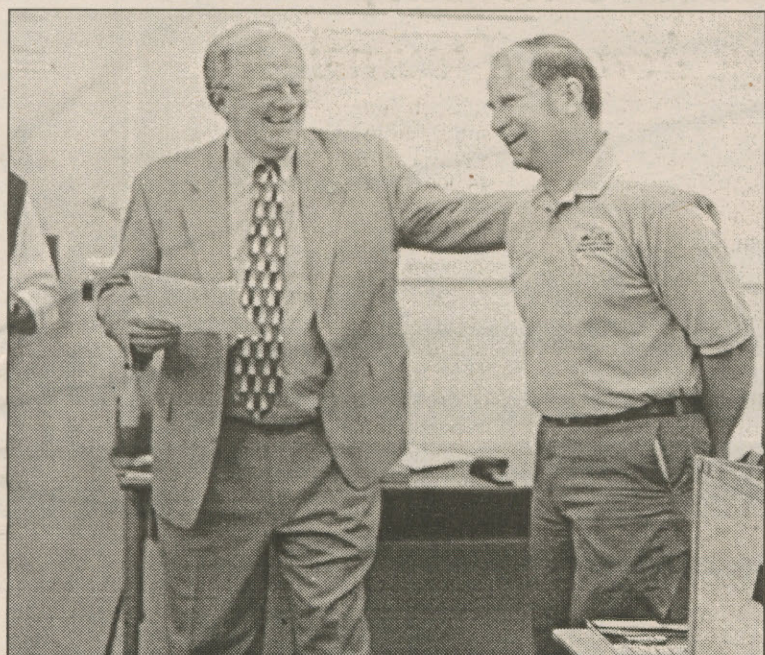


PHOTO BY FAITH KOLB

Vice-President Larry Warford presents Al Clark, Diesel Technologies instructor, with the Instructor of the Year award.

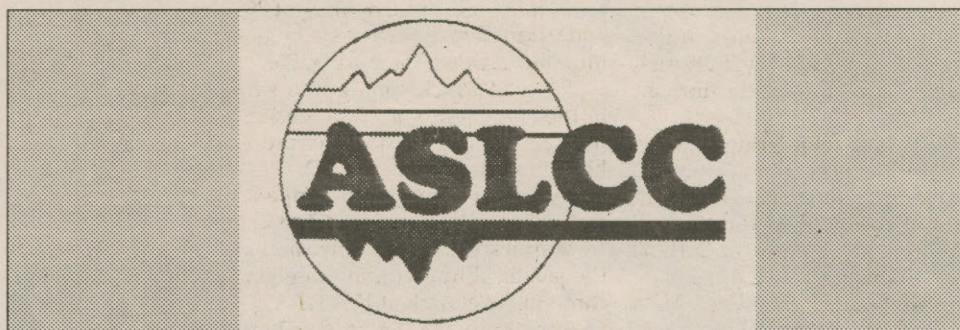
the graduation ceremony. But he didn't leave this encounter empty handed. Warford presented him with a certificate designating him as LCC's 2001 recipient of the award.

"I had no idea!" Clark exclaimed. "For once, I can't say anything."

The classroom erupted in laughter. When it died down, Clark said, "I love doing this job

and I really appreciate support from the students."

Acting Division Chair Bob Way said, after the ceremony, "[Clark] is responsible for a tremendous number of scholarships and donations that come in to the program. Caterpillar, Detroit and Cummins have all donated engines due to him. He receives a tremendous amount of support from the community."



Summer and Fall Job Opportunities 2001-2002

- **3 Senatorial Seats**
(3 credits and monthly wage)
- **Staff positions**
 - Director of State Affairs
(12 credits and monthly wage)
 - SRC (Student Resource Center)
 - Photo ID/ Food cart
 - Book exchange
- **Internships and Co-Ops Available**

Contact:

Jennifer Gainer, ASLCC president ext. 2335

or

Bette Dorris, ext. 2365

Applications available at Student Services

-Building #1, room 210

Puzzle answers — May 24, 2001

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PHOTO BY JOSH HARRIS

A view from Muriel O. Ponsler Memorial Wayside, south of Stonefield Beach Wayside on Highway 101.

Pacific beachcombing meditation

□ *Geological and biological points of interest are diverse on Oregon beaches.*

Skye MacIvor
Managing Editor

I wake, eyes crusted shut, throat sore, grouchy — my brain has turned to mucus. It's time to escape Eugene's pollen-smog bowl for the clean, breezy Pacific air.

One-and-a-half hours later down Highway 126 to Highway 101, and I'm at Stonefield Beach Wayside. My head is clear of allergies and I'm ready to enjoy

my day doing what a rock hound does best: comb the beaches.

Minerals and fossils sprawl across Oregon beaches north of Florence and south of Yachats, renowned as excellent collecting sites. Agate, jasper and petrified wood tumble from inlets — Cummins Creek, Tenmile Creek, Big Creek and China Creek.

Agates ranging in size from corn kernels to apricots gleam among the gray stones at Stonefield Beach, where Tenmile

Creek meets the ocean.

Today the ocean is churning, the waves are brown with turbid sand and the tide is just going out — the perfect day for beach combing.

Collectors spend hours bent over, staring at a rocky patch, looking for agates. Many know optimum search times are low tide and after blustery storms.

I head south down the sandy stretch, up a slight incline and I'm on the rocky beach. My eyes immediately start scanning for luminescent bits of agate, a type of quartz formed in colored bands.

I'm cynical, thinking the ocean will not yield treasure today. Then after about 15 minutes, I find one small agate, the inspiration for hours of additional searching.

Soon the slap and tumble, toss and hiss of the waves lulls me into a silent trance. I pass other ocean lovers, nod and smile, but do not speak. Beach combers are often a laconic sort, sometimes even territorial, clinging to a small patch of rocks, glaring at anyone who comes near.

Not me. I enjoy the meditation of silently searching, moving at a steady pace down the beach.

There are others like me. One man fills his arms with twisted bits of smooth driftwood, a woman hunches over a cache of shells, a young boy piles smooth,

rounded-flat skipping stones in his bag — nature mesmerizes us.

I'm standing on the edge of glistening-wet rocks, looking out into a receding wave. I see the largest agate yet, and reach for it. The Pacific gently roars a monstrous wave over my dry feet. Laughing, I dance away.

The cold isn't unpleasant. I walk in the brilliant May sun enjoying the squish of salt sea in my shoes.

Soon I'm far down the beach, completely alone. I remember this spot — how last summer I plopped onto the rocks, looked to my right, directly into the deep amber eyes of a silky-silver infant sea lion. There was an awkward pause and then it was off down the rocks. It barked, it turned with a mocking air, laughed at my awkward communication and dived into a translucent wave.

Today there are no sea lions, but starfish, jellyfish and anemones are abundant in the many tide pools of Stonefield Beach.

A few dead starfish drape across the rocks outside the tide pools. I tried drying two last summer. One was brilliant orange, the other dark purple.

The raccoons ate them during the night.

I'd like to touch a jellyfish but don't want to risk a sting of poisonous fluid. So I stick my finger in the heart of an anemone instead. I feel the many tentacles of this part plant, part animal close around my appendage as if I were its dinner.

The day is fruitful and my bag is full of agates. I drive south to Florence, my stomach rumbling. In Florence, I turn west at the Highway 101 and 126 intersection and stop at Ruby Begonia's Roadside Cafe.

Ruby's serves authentic Mexican food and Americanized Italian and Asian dishes. I've only had the Saño Burrito and the Mexican Especial, three grilled enchiladas with special sauce. But these dishes have the true taste of Mexico and it's worth coming back for more.

Driving east, I feel content. But gliding into Veneta, I sneeze.

Four sneezes and a cough later, I'm back in Eugene, hoping the trees will stop pollinating early this year. Maybe I should spend the spring camped on Pacific beaches, hunting for agates.

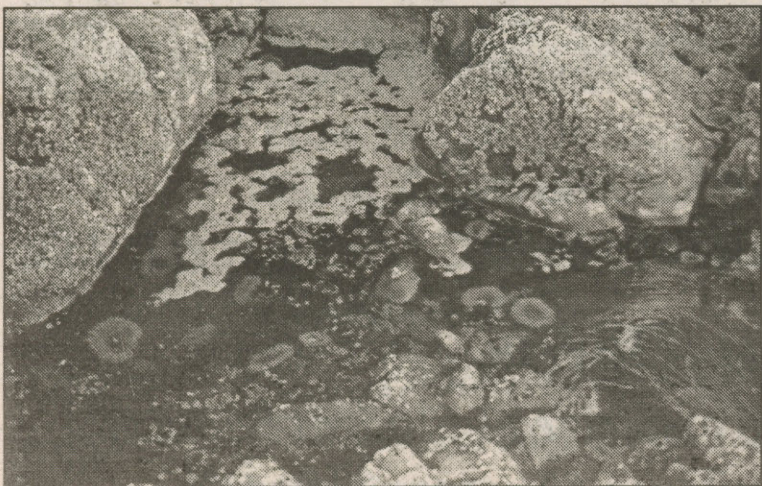


PHOTO BY JOSH HARRIS

In one of dozens of tide pools in Stonefield Wayside Park barnacles cover rocks, anemones peak out from beneath the surface and sea weed floats on the water.

Runway 101: Difference between trend and fashion exposed

□ Hints of military, '80s looks and feminine luxuries are prominent in summer fashions.

Commentary by Julie Costello

Staff Writer

With summer just around the corner, I have noticed that Eugenians have horrendous fashion sense.

For some reason God forced me to move here during my teenage years. Perhaps the reason is to guide you misinformed fools into well-dressed human beings.

For all of you who have been on drugs since the '70s, when you come out of the haze you will notice fashion has not changed that much, to my great displeasure. If you ever do leave Oregon (and I understand some people who live here never have) you will discover that there is a whole other world out there.

Included in this other world are people who have a more modern style. (They shower, wear deodorant, wash their clothing that they did not buy at the Saturday Market or hand-sew. They wear a scent besides patchouli, own less than two pairs of Birkenstocks, and wear other shoes besides Birnies.)

Now, I do not mean to say there is anything wrong in dressing like a hippie, so long as one has good personal hygiene. In fact, there are some aspects of hippie style that I appreciate: Long flowing skirts, those petti-

coats they sell at the Saturday Market, the simplicity and the fact that much of it was hand-sewn.

At the other end of the spectrum are those kids who haven't figured out that they don't need to pay \$60 for a pair of pants you are going to trip over and look stupid wearing.

There comes a point where the amount of money spent is ridiculous. All you are getting is a poorly made garment full of slave labor stitches with a big, fabulous name written all over it.

Not only are you reamed monetarily when buying it, but you are now a walking advertisement. However if that's how you chose to dress, that is your choice. Please feel free to laugh at my

apparel as well.

I would like to show you that fashion doesn't have to rip you off or make you look stupid, but that fashion can be your friend. Allow me to take you on a voyage through the current fashions.

First, I must point out the difference between a trend and fashion.

A trend is a clothes item that every other pre-pubescent teen is

myself included, but hopefully we have learned and moved past this point.

Fashion, on the other hand, is an art form, not a product of marketing. Sometimes fashion does get reduced to trends, but there is an important difference between the two. Fashion does not mean paying for a brand name!

There are not many new fashions for the summer season. However, there are many recycled fashions that are returning for a showcase.

Hints of military showed up at many designers' catwalks. No, camouflage is not back. However, certain colors were ubiquitous — a muted army green and an odd shade of khaki. The lines on certain garmets evoke the feeling of military wear as well.

Another style that is returning is "the '80s." This time around, it's a fun but not so over-the-top look.

Things like one-shoulder tops and slim shoulder pads evoke memories of a time not all that far away. I find this slightly refreshing to have a style that focuses on the beauty of something like a shoulder.

One of my favorite styles is continuing to show up on the runway. Shine, iridescence, and tulle are the ultimate in feminine luxury. At the Miu Miu show sheer lingerie slips were suggestive of the sixties. Some other stitches that are widespread this

season are gathers and draping.

These trends also carry over to fluid fabrics seen in many shows. Yohji Yamamoto is known for his fluid fabrics, and this year he takes a new approach and puts these fabrics in a sporty look.

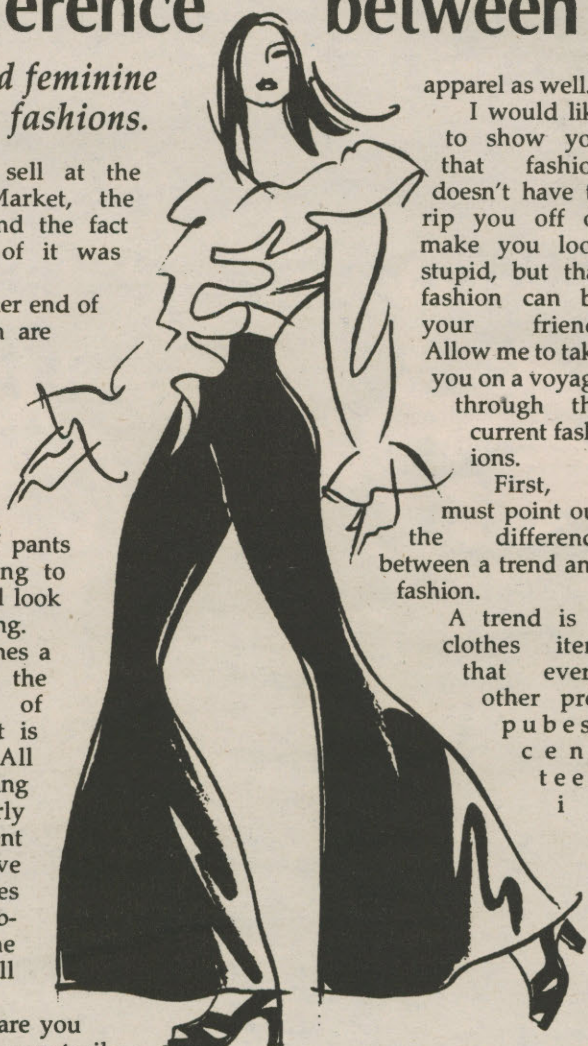
No dominating trend this season really emerges; however, the one thing that is apparent in all summer runway fare is attention to detail.

Normally, shoes and handbags are the dominating accessories. This season, however, belts are frequently displayed in all shapes and kinds. Wide and low slung, belts finish off many of the best outfits.

Grommets, studs, and rivets are other finishing details. Also seen on the runways are looks of all black and white and some old favorites: Plaid, cable knits, strappy sandals and simple neutral colors.

Two of my favorites are mole-skin and silk-screened tees. BCBG Max Azria showed mole-skin trenches, while graffiti and other amusing images were emblazoned upon numerous tee-shirts.

I hope you have enjoyed your voyage through the land of fashion and perhaps have learned a thing or two. Just remember, while clothes may not represent the individual inside, they do act as an expression of the person outside.



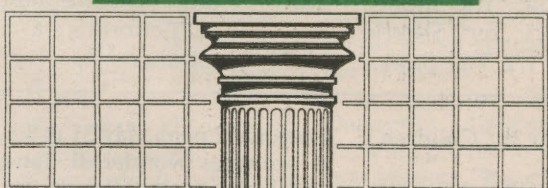
wearing. And the ones who aren't wearing the trend wish they were, but their parents won't let them. At one point we all went through this phase in our lives,

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"The dances seemed tailored to the melody provided by the Symphonic Band and Jazz Ensemble sound."

(LEFT) Tasha Scott, center, performs with the rest of the Lane Dance Company in the last piece of the evening, "Crossing Lines."
(BELOW) LCC students Jake Robinson, Jana Eaton and David Kelly play children in "Sketching the Louvre."

PHOTOS BY NAOMI REICHMAN

Concert marks collaboration with dance and live music

'Collaborations 2001' is special because it is Lane's first attempt to combine choreographed pieces with live music.

Nick Davis

A&E Editor

For 20 years Lane Dance Program has been impressing audiences with the "Collaborations" dance concert, an annual fusion between LCC, local area dance companies, established community artists and the University of Oregon.

It connects Lane students' education with the world of professional dance, as well as contributes to professional dancing in our local community.

Hmm, good dancing, great reason. But after 20 years, some may wonder: What is unique about this concert?

In its 21st year, "Collaborations" will combine the grace, beauty and power of Lane Dance Company with the harmony of the Lane Jazz Ensemble and the Lane Symphonic Band.

Band Director Ron Bertucci, and Seereiter have discussed combining their groups in the past.

"We started talking about it April of last year," says Bertucci. "We started listening to music with the choreographers. They told the bands what they really liked; I'd say what would be feasible for us to program. There was so much to choose from, we had to have contrast so that each piece in 'Collaborations' would sound different."

Many people don't know the two bands have been practicing for this concert all year. Every concert Lane's Jazz Ensemble and Symphonic Band performed has been leading up to this point.

"This is the first night we get to rehearse with the dancers," said Bertucci as he rushed into Lane Performance Hall, last Tuesday night.

Almost a year of preparation and the two programs had not

yet come together for a rehearsal. I knew I had to watch.

I crept again into the Lane Performance Hall, expecting some controversy between the musicians and the dancers.

There was none. It was as if the two departments had always worked together. In fact, the problems of rehearsal were those of any performance: People hurt or missing, instruments needing tuning, people and things not in the right places. All difficulties that should disappear by opening night.

I was very impressed.

The dances seemed tailored to the melody provided by the Symphonic Band and Jazz Ensemble sound. Many pieces were slower than what I was used to watching, yet I was still captivated. At times I had to remind myself I was watching a rehearsal.

When "Sketching the Louvre," a piece choreographed by Seereiter, was performed, I was especially taken. The costumes were colorful. It was as though the performers created the piece. The dancers were not just performing, they were feeling choreography. Especially the



The Stuff:

Artistic Lane Dance Program presents "Collaborations 2001." Featuring performances from Lane Dance Company, Lane Jazz Ensemble, Lane Symphonic Band and other local dance companies.

The Good Stuff: Live dance combining with live music for a good cause — it's nothing short of brilliant.

The Worst Stuff: I can't dance or play an instrument. I'd better buy tickets.

The Choreographer Stuff: In program order "Down by the Seashore," by Bonnie Simoa; "The Silence Underneath," by Sherrie Barr; "Only 1/2 The Story,"

by Jennifer Knight Dills; "Sketching the Louvre," by Mary Seereiter; "Class Actions I," by Simoa; "Class Actions II," by Seereiter; "Fred and Ginger Get Pierced," by Wind Edward Kim & Sarah Palmer; "Rocks In My Bed," by Cheryl Lemmer & Cindy Zrelia; "Crossing Lines," by Seereiter.

When is This Stuff: Thursday May 31 through Saturday June 2 at 8 p.m. Tickets cost \$8 for adults and \$6 for students and seniors. There is a reception in the Blue Door Theatre after the June 1 performance. I highly recommend it.

members of scene II, "Children's Gallery."

Seereiter says the choreography "was inspired by the music." The sections were created for the individual dancers, and it shows.

The 21st annual "Collab-

orations" opens May 31 at 8 p.m. It promises wonderful dancing and lively music. Tickets are \$8 for adults and \$6 for students and seniors. Proceeds benefit the Lane Dance Company's scholarship fund. It is highly recommended.

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& garlic bread
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