

Weather

Sunny after morning clouds or fog. Highs in the mid 60s. Lows near 40.

The Daily Barometer

Response fee: if the police knock twice, you'll pay

By JOHN HENDERER
of the Daily Barometer

Those who cause neighborhood disturbances may be charged a "special response fee" if police response is required more than once within a 48-hour period.

Under a proposed city ordinance, police, upon their initial response, may issue a written warning to those "engaged in or in control of" a disorderly party or activity. If the warning recipient is responsible for another disturbance within 48 hours that requires police response, he or she would be charged a "special response fee."

The city may establish a minimum fee, said Corvallis Police Chief Pam Roskowski. She estimated the cost would be about \$100, depending on the time spent by officers and staff.

The proposal was unanimously approved by the Corvallis City Council Human Services Committee; the council's administrative services committee will consider it today.

The proposal comes as a result of increasing, large, out-of-control parties that have strained some community members' patience.

"We have had so many ... large parties that have gotten out of control to the point that they are offending the neighborhood — noise complaints, vandalism, unruly crowds, bottle throwing, all kinds of things (in) the last year," Roskowski said.

Roskowski explained the proposal and answered questions at the Interfraternity Council meeting Thursday.

Assistant Dean of Students William Brennan, who was also in attendance and supports the proposal, said, "I think there was a classic case about three weekends ago where some young women who were live-outs of a sorority were asked to host a birthday party for three neighbors who lived just a block and a half away ... because they didn't want to disturb the other tenants (of the sorority).

"Within a short while, the numbers had grown. They turned out the lights and went down in the basement, and as a consequence there was some vandalism in the neighborhood, broken glass. ... One of the neighbors who has a small child and is pregnant had people urinating on her porch."

Roskowski said of the woman, "She was very frightened."

"That's a party that ... ended up having more than 100 people. Three officers were there for more than an hour — the last time that we came. We went out repeatedly.

"That's unacceptable. There is no way around it. That is unacceptable," she said.

The cost for police services in this case, were the violators to be charged, would be several hundred dollars, she said.

Benton County Commissioner Kent Daniels said he is not against parties per se, but parties that get out of hand. Daniels lives in the North College Hill Neighborhood — the area between 15th and 23rd streets and between Harrison and Monroe streets.

"Our concern is that those kind of parties just aren't appropriate for an area where you have large numbers of people living fairly close together. ... One of the concerns we have is that the police department have some ability to deal with those situations to make it less likely that people will consider having parties like that," he said.

The Corvallis Police Department conducted a study, examining the frequency of its responses to neighborhood disturbances. According to the study, police officers responded to 950 loud music and noise complaints last year. Of those, 458 were "multiple responses to 88 different locations — an average of 5.2 re-

sponses per location." Some multiple-response incidents required as many as 15 police responses.

Noise disturbance, disorderly conduct and loitering/curfew violations have increased 57 percent over the last five years, rising from 1,276 incidents in 1986 to 2,008 in 1990.

The police time required to deal with these 458 multiple-response incidents was figured at 248 officer-hours: about a month and a half of work for one officer.

"A traditional response mode of responding to complaints has not had much effect on reducing the problem. ... It's increased 57 percent," Roskowski said. The increase comes despite people's reluctance to the call the police, she said.

"It is a significant step to call the police about your neighbor. When people do that, typically, they're exasperated," Roskowski said.

ski said.

The Corvallis Police Department also studied Santa Clara, Calif., a university community which has a second-response ordinance.

"They have been able to use this ordinance to effectively address this problem," Roskowski said.

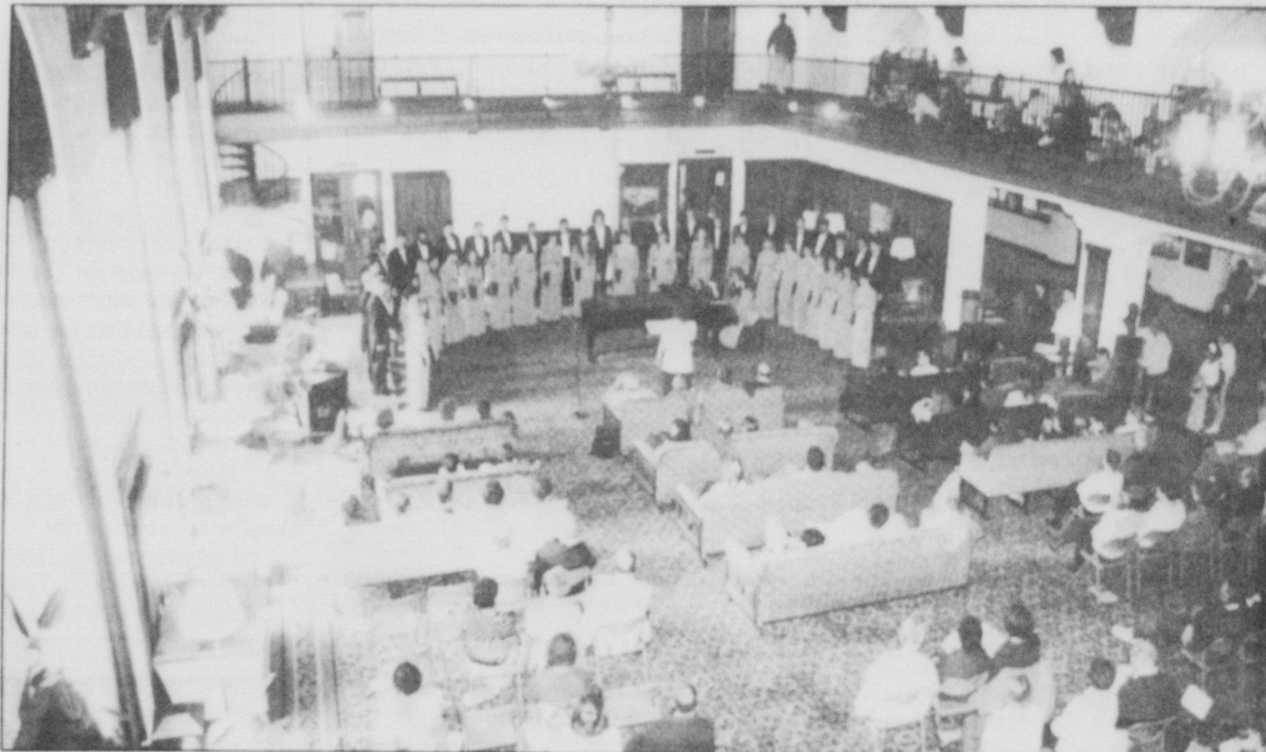
"What we're getting at here, frankly, is a hammer for people to take responsibility for their own actions. ... Our desire is that the problem doesn't happen in the first place," she said.

The ordinance would apply to the entire city, not just the area around campus.

A violation of the Special Response Ordinance would not go on one's police record, as the fee is only a civil fine.

See the story *Eat your cookies and milk...* on page 2.

Choral congregation



The Oregon State Choir performs an informal concert in the Memorial Union Lounge Thursday afternoon. The choir performed a set of Russian choral pieces, four selections from Leonard Bernstein's *Candide* and finished with a song entitled "Stomp Your Foot" from Aaron Copland's "Tenderland."

Bexell computer lab software gets recalled

By DAVID KURLE

of the Daily Barometer

Microsoft Corporation has revoked the use rights of some working copies of software used in the Oregon State business department's computer system in Bexell Hall, said Greg Scott, the business department's computer coordinator.

This is leaving some students wondering where certain programs have disappeared to.

"We have deleted some software and we are also in the process of reinstating it," Scott said.

Microsoft chose to give no response, said Doug Davidson, a public relations specialist for the Seattle-area-based corporation.

Scott said that he is trying to accommodate the special needs of students who were working on projects when the software was pulled.

"I've got one student I know that had a big project on MS-Word and we're going to assist that student by printing it out on the faculty system," he said.

If you were using MS-Word you could pull that into MS-Write and that program can read the data from MS-Word, Scott said. The software that was deleted from the system was MS-Word

and Powerpoint, a presentation program.

"We're going to be re-installing Powerpoint," he said.

Scott said that Pagemaker, a desktop publishing program manufactured by Aldus, was also deleted, but will not be re-installed because the business department does not own enough copies of the software.

Programs that nobody uses were also deleted, he said.

The deleted software are all working copies that were distributed, free-of-charge, to the business department, Scott said. The copies are crippled in some way that makes them less effective than a purchased copy.

"For example, you may not be able to print," he said.

Scott said that when the software was distributed he was under the impression that it could be used as long as need be, and copied. Some software companies will do that as a marketing strategy, so people can try out the software to see if they like it.

"When they (Microsoft) distribute that, they say very clearly that we can make copies and distribute freely," he said. What they tell us now is that the intent is that you are supposed to try it out and see if you like it then discontinue using it.

"Given the kind of problems we've seen recently at the Uni-

See FLOPPY, pg. 2

CLA election results

The results are in on the postponed College of Liberal Arts Senate race.

Rigoberto Hernandez, Molly Furer, Kimberly White, Deborah Richards, Anthony Davis, Jeanette Hansen, A.J. Taylor and Jennifer Johnson will be representing the CLA on the ASOSU Senate for the 1991-92 academic year.

The total number of voters in Wednesday and Thursday's election was 113. Hernandez and Furer received the most votes with 56 votes each.

OSU professor runs for MDA funds

By LIBBY WITTENBERG
of the Daily Barometer

Some people buy magazine subscriptions to support fundraising organizations. Some people donate loose change at the grocery store.

Pete Dawson runs.

A zoology professor at OSU, Dawson is in the midst of his fifth year of participation in "America's Love Run," a fund raiser for the Muscular Dystrophy Association. During the month of May, Dawson gets sponsors who pledge a

certain amount of money for every mile he runs. He keeps track of how far he has run and at the end of the month he collects the money from the sponsors and sends it to the association.

"It's a neat way to use this thing that I do anyway to do something good for other people," he said. "I think about that when I'm running and it makes me feel good."

Dawson began running seven years ago, at age 45. Before that time he was a heavy smoker, he said, and was rela-

tively inactive, aside from riding his bike to work. He has since completed 11,000 miles and 15 marathons, including one in Australia.

Dawson averages 155 miles a month. He has run about 43 miles already this month, including a marathon in Vancouver on May 5.

"I don't do anything that I wouldn't normally do," he said. "It's just part of my normal activity."

During the past four years, Dawson has gathered a group of about 70 "faithful" sponsors

who he can count on to sponsor him, including his colleagues from the zoology department and others. Last year he totaled \$2,100 in contributions; his four-year total is \$5,100.

"I've gathered a fairly sizable group that supports me each year," he said.

Dawson sends forms out to everyone who has sponsored him and other prospective sponsors, along with a stamped envelope for their returned form. His contribution, he said, is the postage for the mail.

Anyone wishing to sponsor him can call his office at 737-5361 or drop him a note at his office, Cordley 5096.

Eat your cookies and milk....

By JOHN HENDERER
of the Daily Barometer

Corvallis Police Chief Pam Roskowski and Benton County Commissioner Kent Daniels have some advice for keeping parties manageable and for being a better neighbor.

Roskowski said, "Find ways to celebrate that don't infringe upon (your) neighbors and that are alcohol-free. There are a lot of ways to have a good time without requiring alcohol."

Daniels and Roskowski recommended that party-givers inform neighbors ahead of time and give them a telephone number to call.

"If the people giving the party take responsibility for dealing with the problems ... noise or vandalism or whatever may occur ... then the neighbors can deal with it themselves. That's far preferable to me to get-

ting the city involved in any way," Daniels said.

Roskowski said, "When people know that there's a party and you have the courtesy (of informing them) ... you enlist that neighbor's cooperation and (they) can go directly to you."

She encouraged party-givers serving alcohol to be sure that their guests were over 21.

Keep the party manageable, she said. "It should be proportional to the facility that you're hosting it in." There are facilities like the Elks Club that can be rented for large groups.

If a party gets out of control, Roskowski urged party-givers to contact the police.

"We'll come out, we will work with you, and we will move that crowd out of there. You're irresponsible inviting that many people without being able to manage it, but you're not going to be civilly liable for that," she said.

FLOPPY, from page 1

versity of Oregon, I would just as soon not push the issue," Scott said.

On Feb. 26, Aldus, Ashton-Tate, Lotus Development, Microsoft, Claris and WordPerfect Corporations filed a lawsuit in U.S. District Court in Portland, against the UO's Continuation Center for "willfully" violating federal copyright laws.

"This situation is different than anything I see occurring on this campus," Scott said. "What I hear people on this campus saying is that 'we want to be legal'."

The Continuation Center contends that the software are legal under a federal "fair use" provision and that the university is allowed to copy small segments of the copyrighted software under the provision.

Scott described the situation at UO as a "mess."

"In this kind of environment it's smart to be safe," he said. "We own legal copies of all the software in our system."

What happened at the UO "served as a reminder that we have to be more fastidious in managing our disk storage."

POLICE BEAT

THEFT II 1:14 P.M. May 8. A student realized that her backpack was missing after leaving the Corner Junction. Her Sony Walkman with her name engraved on the back, several notebooks, a class packet and a Russian textbook are missing. Total value of the missing property is \$247.

MOTOR VEHICLE/BICYCLE ACCIDENT 3:45 p.m. May 8. A motorist and a bicyclist were involved in a non-injury accident at the intersection of Jefferson Avenue and 15th Street. No citations were issued.

MINORS IN POSSESSION 1:20 a.m. May 9. An officer contacted three Poling Hall residents who were carrying fishing poles near the intramural fields. The subjects became belligerent when the officer asked to see what was in the cooler they were carrying. There were about seven beers in the cooler. All three subjects were cited for MIP.

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Atmospheric science class tests local rain for pollution

By MICHELE LADD
of the Daily Barometer

The rain in Oregon is an inevitable part of our lives, but are the pollutants found in rain inevitable, too?

Acid rain is not a new concept. There is an increasing amount of interest in the topic over the last several years. Recently, a group of students in an atmospheric science class at OSU decided to find out how much acid rain combined with other polluted rain fell in and around the city of Corvallis.

"It started as an optional experiment," said Cole McCandlish,

the coordinator of the experiment.

Before the rain-collection bottles were taken out to their site, they were all washed in an acid bath and rinsed in deionized water. This process was repeated six times with each bottle to make sure the bottles were as clean as possible.

The students checked sources to determine the best time to conduct the experiment. They looked at national weather service maps and watched TV to determine when a storm would come to Corvallis.

The experiment was conducted during a 24-hour time period between April 23 and April 24.

With the samples collected, the students have conducted many experiments to find out how Corvallis compares with the rest of the U.S. in terms of pollution in the rain.

A pH test was given to the rain samples to find how much acid was present in the rain. The numbers ranged from 5.31 to 5.47 with an average of 5.38. This is considered "clean rain" according to specialists. What is considered "pure rain" has a pH of 5.6 and neutral water that is at its boiling point has a pH of 7.

The reason for the clean rain is there are "not any major pollution sources in Corvallis," McCandlish said.

Other pollution found in the rain were traces of nitrates that come from automobiles, sulfates that come from burning fuel, and chlorates that come from the salt in the sea.

"We found what we were looking for," McCandlish said. The samples turned out "very clean," he said.

Some of the samples were tested twice to find differences, but they differed by only two to three percent. "The results should be believable," he said.

Richard Vong, an assistant professor of atmospheric science and who has published a book on the topic of rain pollution, is in charge of the class.



G.D. NAPOLI/The Daily Barometer

Dave Twining and Jim Howell, both graduate students in atmospheric sciences, set up a rain collector as part of an experiment that measures the acidity and pollution of rain water. They must use very sterile equipment and must be sure not to touch anything the rain may touch, because even one fingerprint would ruin all results.

Ex-football player charged with Rape I

Brian Beck, OSU student and former football player, appeared in district court Thursday and requested a preliminary hearing regarding the charge of first-degree rape formally brought against him Monday.

District Attorney Pete Sandrock said that Beck's case would probably be presented to a grand jury instead of the preliminary hearing scheduled for June 11.

Beck was arrested Saturday on charges of rape stemming from an alleged incident that took place on March 10, said Sgt. Glenna Hlayinka of the Benton County Corrections Facility.

The alleged victim is an OSU student.

The court released Beck Monday on his own recognition, Hlayinka said. He did not pay bail.

Sandrock said the alleged incident was reported in a timely manner, but Beck was not arrested sooner because the case was still under investigation.

Beck transferred to OSU from Sacramento City College as a junior in 1989. He is a psychology major. He is no longer eligible for the football team.

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Swedish Fruit Cocktail (Europe)

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Editorial

Street Beat

Do you think OSU students have changed their sexual practices because of AIDS?



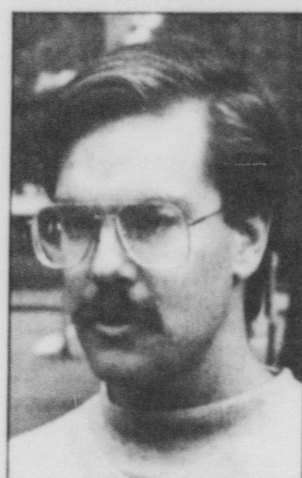
Lance White, senior in business: "You should check with the department of health here on campus because the biggest thing going on on campus right now is chlamydia, not AIDS. I think with that big scare going on that people have changed their sexual practices here on campus. I have friends in health and they say chlamydia is the biggest scare right now and that has changed the sexual practices of people here."



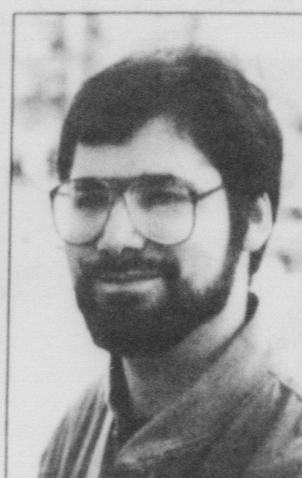
Wendy White, masters candidate in business: "Yes, because there is too big a cost involved with being promiscuous sexually. Nobody wants to die."



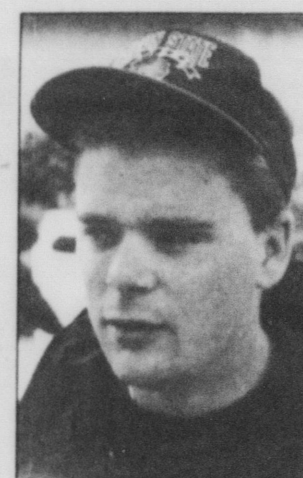
Tracy Minten, freshman in pre-therapy: "I think everyone has, not just OSU students. I think people are more comfortable about people that they sleep with and they use protection more readily than they would normally. I think people just don't do the old one night stand anymore."



Mike Kroon, sophomore in forest management: "I think they've become more aware of it and probably have changed it somewhat. With people telling them more about AIDS and whatnot ... they've probably become more aware of it and have changed."



Brant Pollard, Corvallis resident: "There are people using condoms and whatnot to be safer; just being careful, they don't get in trouble with it. I just think they are more aware of what they are doing sexually."



Todd Tyler, junior in forestry: "Not really, not from what I've seen around here. We still have, where I hang around, a lot of people dropping in. There are girls all over the place. My brothers in the fraternity see a lot of girls, so no, I don't think so."

New attitudes, policies at OSU approach the danger zone

There is a witch-hunt on at Oregon State University.

It seems to me that anything anybody says, writes or does in public anymore is considered racist, discriminatory and offensive to half the campus.

David Kurle

OSU is not the only institution where this "politically correct," McCarthyistic activity is taking place. Other universities and colleges across the nation are making demands and infringing on the individual by curbing free thought and free speech.

It is even spilling over into the rest of American society in the form of Affirmative Action and hiring quotas.

I attended a recent sports reporting class, in which I am enrolled, and the guest-speaker that day was Abby Haight, the first and only female sports reporter for the *Oregonian*.

Haight acknowledged that she was hired as a "token" female, and that fact doesn't bother her one bit. I would feel much more comfortable in my job if I knew I was hired for my abilities and not for my ethnic group or gender.

Haight said she was turned down by the city desk at the *Oregonian* and subsequently applied to the sports desk where she was told by the sports editor that he was supposed to hire a woman.

If I owned a business and needed to hire employees I would resent the fact that I had to hire based on ethnicity and gender, and not a person's qualifications to do the job.

There are countless other examples of em-

ployers and companies that have been forced to hire people for reasons that should not even be included on an application.

The Affirmative Action plan at Columbia University states that Affirmative Action is designed "either to correct for the impact of past discrimination or to prevent its future occurrence."

The key phrase is, "to prevent its future occurrence." A.A. does just the opposite, it promotes future discrimination by setting hiring quotas.

But at OSU these attitudes are much more prevalent these days and are becoming more and more dangerous.

I remember a *Bloom County* cartoon by Berke Breathed that stated that "life is offensive." It certainly is, there will always be people who hold views that others disagree with. But to take the kind of disciplinary action, which some groups on campus want to see, because someone thinks a certain way is ridiculous.

A debate surfaced during the Persian Gulf war about a sign in the window of a room in Wilson Hall that is no doubt occupied by a resident who has paid to live there and therefore has as much right to make statements in his room as I have a right to write this column.

The sign said, "Saddam is gay." Those who were on one side of the debate said the sign was offensive to some people and should, on those grounds, be removed.

Using the same argument, who is to say that there were not some people who were offended by signs posted in the MU Quad during "Gay Pride Week?"

I hold the view that most Americans are pretty much "middle of the road" in their political beliefs, but that it is also good to have those people in society that are to the extreme left or the extreme right. In other words, people should be exposed to different views and fresh arguments. It's also good to agree or disagree with these views.

However, when abuse or persecution results because one person (either publicly or privately) holds a view that isn't acceptable to certain other groups of people, that is where a person's rights are violated.

OSU is not as close to the brink of this as some schools, but it is moving in that direction.

I have read that at the University of Connecticut there was a proclamation issued that bans "inappropriately directed laughter."

At Tulane University they have a position in each department, "the enrichment liaison person," whose job it is to roam the halls at Tulane and report to the administration examples of faculty and students who hinder the progress toward "enrichment goals." The guidelines are not specific and just overhearing a conversation would be grounds for reporting such individuals to the administration, who then have to act on it.

This is ridiculous and speaks for itself as to the kind of paranoia that I believe must be avoided at OSU. It should be avoided everywhere.

Yes, life is offensive, if I were afraid of being offended or of offending anyone, I would not be writing this column. Is being offended enough justification to silence someone's views or even keep them from expressing something that

may hold truth? Certainly not.

Wouldn't a better way be to find out why someone said something offensive to strengthen your own beliefs? Nowhere is it written or stated in any laws or constitutions that people have to agree with one another, but it is written that (in this country at least) anyone can say what they want without being punished or silenced.

Let's face it, we hold our views and our lifestyles because they are the ones we agree with and like best. If we didn't like our way of life or our values, we wouldn't hold on to them.

David Kurle is managing editor of the *Daily Barometer*.

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after hours

Film series brings flick 'Pickpocket' to Wilkinson

By BRITNEY GRESS
of the Daily Barometer

Pickpocket, French director Robert Bresson's classic movie, lives up to Bresson's warning that "the style of this film is not that of a thriller." Filmed in black and white, *Pickpocket* reveals slowly how a young and rather sullen Parisian, Michel, becomes a professional pickpocket.

Caught during his first attempt to steal, Michel's taken to the station for questioning. The police release him immediately, however, because of a lack of evidence.

He continues his career as a pickpocket, riding the metro, while casually moving close to men and slipping wallets from their jackets. For the most part he's successful, but then he's confronted by someone who wants his money back.

Michel befriends a more experienced pickpocket who teaches him the important tricks of the trade. The two men do finger exercises, including playing pinball, to make their hands more nimble. Unemployed and perhaps bored, Michel becomes his friend's accomplice in some very intricate pickpocketing.

In the meantime, Michel's mother is dying, and her neighbor, Jane, begs Michel to see her. He reluctantly goes to his mother's bedside shortly before her death.

The police pursue Michel as if there are no other criminals in Paris. Jane is called in for questioning regarding an incident in which money was taken from Michel's mother. Michel's stealing continues, despite police threats, and he contends that some clever people should be given leave to do everything.

Michel is absolutely odd. His features are striking; dark hair and sharp cheek bones. Jane describes him well when she tells him he's "not living in this world." He appears completely disinterested in everything.

Years later, after returning from a long traveling period, he learns Jane has had a baby and refused to marry the father. Suddenly Michel decides he wants to become honest again to help Jane. This lasts about a day.

At times this film seems painfully slow, which is surprising as it's only 75 minutes. Extended passing of wallets from one person to another are dramatized as well as what must be the longest kiss on the forehead ever filmed.

Michel's story is told as a diary entry, so the audience has access to his thoughts, which is nice. Louis Malle, director of *May Fools*, has remarked that "*Pickpocket* represents one of the four or five great dates in the history of cinema," so there must be something here.

Pickpocket is this week's International Film Series feature, sponsored by the English department and the Center for the Humanities. Showtimes are 7 p.m. and 9 p.m. Friday and Saturday in the Wilkinson Auditorium. Admission is \$2.50.

Next weekend, the English department and the Center for the Humanities will present the the 1991 New York Film Critics award-winner for best foreign film, and winner of the Oscar for best costume design, *Cyrano de Bergerac* directed by Jean-Paul Rappeneau and starring Gerard Depardieu, as part of the International Film Series. Showtimes will be at 7 and 9:30 p.m. on Friday and Saturday in the Wilkinson Auditorium. Admission is \$2.50.

Tom Gilberts balances music, school



Tom Gilberts and his cello.

By TIMOTHY ALLEN CLEMENSEN
of the Daily Barometer

When Tom Gilberts was nine-years-old his older brother taught him how to play the guitar. 12 years later, Gilberts is now a junior in microbiology/food science here at OSU — still playing his guitar.

"I play for about two hours every day," Gilberts said. He also now plays the cello and is playing guitar with the new Corvallis band Wet Leafed Street, which was he formed with several members of the now defunct band, The Waight.

Gilberts, a native of Stayton, Ore., lists his influences as: jazz/fusion guitarist Al DeMeola, Peter Frampton, Jimi Hendrix, Billy Gibbons of ZZ Top, James Taylor, David Gilmour and Eddie Van Halen. "I started playing a Gibson SG and then learned how to play an acoustic guitar," he said.

After being in a plethora of bands throughout junior high and high school, playing everything from Modern English to Iron Maiden, Gilberts made a change of pace when he graduated from high school. Spending the next two years playing the part of a student, Gilberts put together a budget home studio and recorded his first tape.

"Sometimes the songs will just pop into my head and then I'll either write it down or record it," Gilberts said.

"There are three different versions of the tape. Each time I bought a new piece of equipment I would rerecord the tape. The recording quality got better, and after the third time I went ahead and released it," he said.

"Change in Time," is an instrumental tape in which Gilberts played lead and rhythm guitars, bass, programmed the drum machine and produced. When asked why there isn't any singing on the tape he said, "I'd rather say nothing than say something mediocre. You don't have to be screaming something at somebody, when the guitar can speak for itself. I get tired of great music with mediocre lyrics, I wish they'd just shut up and play. However, there is nothing better than a great song with great lyrics."

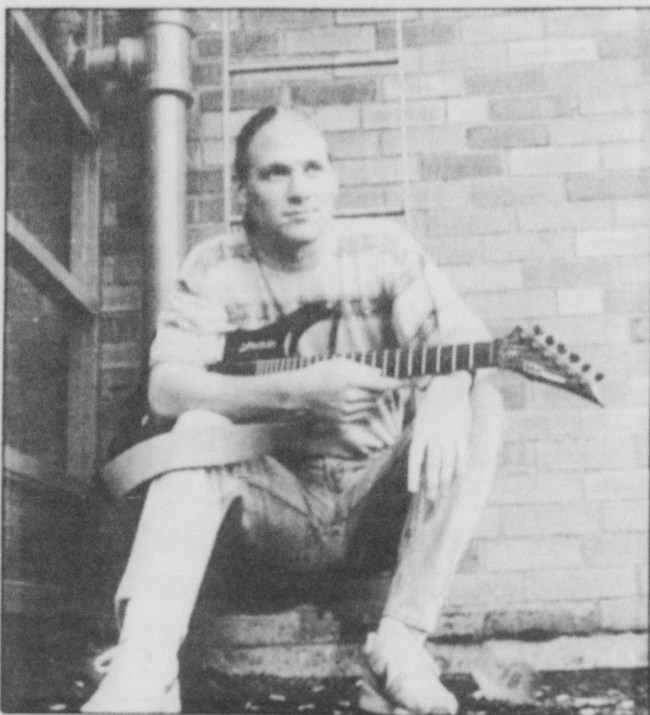
"Change" offers the listener many different styles, from the jazzy "Salvadore Sunset" and the hauntingly jazzy "The Things I do for Love," to the ear-pounding sounds of "Der Kopfschlaeger" and "We Have Lift Off," which the jacket suggests ex-

cessive volume for full effect.

"I like a lot of music. It can be very boring to listen to a tape that is all the same. I could be playing something jazzy and then on the next song I'll slip back into the gutter with something raunchy. The tape is something that is good to study, run and/or drive to. It's not intrusive. There's no one screaming their point of view at you. I think it's easy to listen to and good background music. It is equally easy to ignore as it is to listen to," he said.

As for the future Gilberts said, "I would like to eventually have my own professional studio in my house, put some records out, and maybe be in a group. I also want to develop a new style of music — one with an interesting mixture of instruments."

For those interested in acquiring "Change in Time," contact Tim Clemensen at 737-6379.



Tom Gilberts and his guitar.

Director Hoffman goes mainstream with new comedy

By BRYAN CURB
of the Daily Barometer

The project that director Michael Hoffman is discussing these days may surprise many who have become familiar with his 1987 semi-autobiographical film *Promised Land*. While *Land* was relatively dark and certainly a deviation from the normal modern cinematic path, his latest film, *Soapdish*, is a high-profile, high-budget ensemble piece featuring a myriad of famous actors, three of whom have won Academy Awards.

Considering Hoffman's affection toward more revolutionary material, it would appear that he has been teamed up with some rather strange bedfellows — including producer Aaron Spelling, who treated the world to TV's "The Love Boat." This is also the first time that he has worked for a major studio, in this case Paramount.

Yet, while the cast and crew of *Soapdish* might make it appear to be highly typical and commercialized fluff, another part of the production team may change your mind. Hoffman is directing a script by Andrew Bergman (creator of *The Freshman*) and Robert Harling (*Steel Magnolias*). Inspired by Harling's vision of Sally Field as the perfect whiny soap queen, the movie is set amidst the ridiculous of a television daytime drama.

"It's not really a send-up of soap operas," Hoffman said in a recent telephone interview, "it's more about 'actor hell,' which soap operas tend to be." The cast is indeed a veritable who's who in *The Business* list, including Field, Kevin Kline, Whoopi Goldberg, Robert Downey Jr., Carrie Fisher and director Garry Marshall in a smaller role.

The story chronicles the trials and tribulations of the cast and crew of a very popular daytime drama. Hoffman explained that "using actors as metaphors we tell a story about the escape of neurosis." Hmm...a bit Woody-esque, perhaps?

To facilitate the look of Hades for thespians, production designer Eugenio Zanetti and director of photography Ueli Steiger created a sort of playful rendition of Dante's *Inferno*.

"We wanted to make the stage where the actors work seem like a pit — red and warm," Zanetti said. "Above this are the rings of offices and dressing rooms that look down upon the stage area, giving the impression of no privacy, and that everyone is spying on everybody else."

When considering Hoffman's background, it might seem strange that he's manning the reins of such an enormous Hollywood production. However, his talents make the transition perfectly natural. Born and raised in an Idaho town of 3000 people where directing films was likely the furthest thing from most people's minds, Hoffman said that he has wanted to direct films since he was in grade school.

He majored in theater at Boise State University and was involved in more than 30 student productions as an actor or director. Then, in 1979 he won a Rhodes scholarship to study English language and literature at Oriel Col-

lege in Oxford. There he became one of the founding members of the Oxford Film Company, where he got into directing because he "didn't seem to fit in well as an actor with a British cast." He eventually produced a film about the area entitled *Privileged*, which sparked the interest of director John Schlesinger.

The rest, as they say, is history. Citing educational burnout, Hoffman opted to return to America rather than finish his doctorate degree so he could write and direct his first film *Promised Land*, with the help of Robert Redford's Sundance Film Institute. The critical response was favorable, while the commercial success of the picture left something to be desired — namely commercial success.

The reason for this, he said, is twofold. "At the time Vestron (*Land's* distributor) was closing down, and they realized that the film was much darker and more depressing than they had thought. I think they didn't really know what to do with that."

The result was a very limited theatrical release, but it was enough to earn him quite a bit of attention with the individuals who make a difference in the film industry. Soon he was directing his second feature, *Some Girls*, and then seized the opportunity to make *Soapdish*.

Although *Soapdish* is only Hoffman's third major feature, he said that he has grown exponentially as a director. "I came into this film feeling much more confident, with many changes in my degree of relaxation and confidence. I felt better about my technique, and that I didn't really have to prove anything." He also mentioned that this movie has allowed him to learn more about "what to keep and what to throw away."

The cast was extremely helpful, he said. The initial risk of conflict was so high that Paramount hired an associate producer just to handle any problems that might arise with such a successful cast. However, said Hoffman, "we had no problems on this movie — it was surprisingly simple. I could make lists of actors who would cause all kinds of trouble on the set, with battles for egos or attempts to turn it into a one-star vehicle, but it never happened."

Working on this film proved to be a learning experience in other ways for Hoffman. "You're always learning a lot — how much certain people like to be directed," he said. "One of the big jobs of a director is to create a relaxed atmosphere for the actors to work in. We had to define what was the acting style in the soap scenes, and then what is the style of the rest of the movie."

Beyond the switch to mainstream film, *Soapdish* represents Hoffman's comedic debut as director. The type of comedy is "very energetic, George Cukor, Howard Hawks-type of humor, which is technically more demanding than any other kind of filmmaking. With comedy you learn a lot about the relationship between the action and how it's photographed," he said.

When *Soapdish* is released on May 31, it will be up against the stiff competition that the studios will release at the outset of summer. This



The cast of *Soapdish* includes from left, Whoopi Goldberg, Teri Hatcher, Kevin Kline, Sally Field, Elisabeth Shue, Robert Downey Jr. and Cathy Moriarty. The Paramount comedy was directed by Michael Hoffman and produced by Aaron Spelling and Alan Greisman.

doesn't concern Hoffman, however. "I'm actually pleased (at the release date). A lot of big pictures have been pushed to later in the summer, so I think we're in a good position to be in." One element that he maintains will carry it through the trials of summer is that "it's really very funny. Good comic writing is very hard to come by, but Andy (Bergman) is a truly great comedy writer."

Would Hoffman direct a soap opera now that he has seen its inner workings?

"I don't think I could — they direct too fast. They actually shoot about 80 pages in a day, while we do this in about 2 1/2 months. I heard about a director whose podium has wheels on it so he can direct while they're moving him around the sets. I just don't think I could make that many decisions that quickly."

Evidently, Hoffman is surviving well in the technological empire of the Hollywood system. He does, however, see a serious problem.

"My biggest concern about the direction Hollywood is going is the lack of mini-major studios. Large films aren't exactly what I want to continue making in the near future, but there are no more small studios." When films are mass-produced and released, they often must have a "boring universal subject matter — it cuts the edges off of things," he said. "I would like to see a manifesto for small studios to keep them strong."

If Michael Hoffman continues in the pattern he has established for himself, he will no doubt succeed at directing features that continue to be some of the finest filmmaking America has to offer.



Michael Hoffman (left) directs Kevin Kline during the filming of *Soapdish*, a Paramount comedy about the off-camera, off-color lives of the cast and crew bringing a long-running daytime television series to America.

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Tragically Hip avoid star status by just being themselves

By LOGAN HAWKES
of the Daily Barometer

The following excerpts are from an interview with Gord Sinclair, bassist for The Tragically Hip, that took place shortly before their Portland show at Key Largo April 29.

L: You're from Canada, how do things go up there? Do you usually play bars or clubs or what?

G: At this stage of the game we've just started to do theaters across Canada. For the last five years we've been going back and forth across there. And like anybody else, we started off in the corner clubs, university clubs and stuff, and it just gradually grew from there.

L: So you're doing what, 500-1000 seat places now?

G: In Canada, yeah. Upwards of 2000-2500 now.

L: In America you're still getting the dreaded ten people and the bartender's dog, right?

G: Yeah, that's happened a couple of times. This tour's been really good, we've been really happy with the way things have gone. Y'know, the first time we were down in the states, this is like two years ago, we played a gig in Hoboken, New Jersey where we had two guys there.

L: It can be a really intimate kind of thing when you get that many people. One thing I really picked up on in all the promo stuff I've read is that you guys seem to be the least pretentious band working.

G: Yeah, I guess in terms of the fact that we, you know, we're not into the "star thing" and stuff like that. We kinda do what we do, you know. We're just five guys in a band that love to play music. And it's kind of a crazy business in that you can really get wrapped up in a lot of goofy things. People want you to ride in limousines and stuff like that. Someone from the label wants you to wear this really cool scarf, you know, that kind of stuff. And we just turned our back on it, we just find it much easier to be ourselves, writing our own songs and playing them. If people catch on for what we are, then that's cool and if they don't, then we've got nobody to blame but ourselves.

L: Does MCA records give you a lot of flak about image?

G: Actually, they've been really cool, so far. MCA's been really cool to work with for that reason. That they really look on us as a developing act, and they're helping us out in terms of getting the band around and the name around and stuff, but they're kinda leaving us to our own devices in terms of who we are. I think they respect us for that. They let us write our own songs and they don't try to meddle with our music, which is the most important thing. In that respect they're real cool to work with.

L: Kind of an indie approach, they're not trying to turn you into Foreigner.

G: Yeah, yeah, exactly! Which, I mean, for us is great. MCA's such a huge, huge label. You'd think they could do evil things to us, but they've been very cool so far. We're real happy.

L: You said you weren't really interested in opening for any big acts but that Neil Young was an exception. Why?

G: Well, basically because I'd run across the street to carry the guy's guitar case. I think the opportunity to go on tour with him and see him play every night would be worth doing. We've always shied away from the opening act slot because it's real hit and miss stuff, and we don't like to say anything, we just like to go on our own devices. But to travel with Neil Young would be such a great opportunity for us or for anyone who aspires to be a songwriter. We just couldn't pass that up, he's like a god.

L: Gordon Downie said once that the Canadian image is not to have one. What exactly did you mean by that?

G: Well, it's kind of a weird thing, Canada being the country

that it is. Canada has a really strong music industry. A real domestic music industry. It's kind of funny, people can get really wrapped up, Canadian artists, in being big stars up in Canada. When you come down to the states and go to play other places, obviously you're not big stars and you're not in big halls and stuff like that. For a lot of people, that becomes really hard. For us, we've always been a straightforward approach. If more people want to see us, we'll just play a bigger room, but we're not going to put on the airs and do the big, huge light show and come across as anything but what we are. So, I don't know. The image thing is kind of weird. We've found, and a lot of other groups coming out of Canada have found that they can be a lot more successful being themselves. Just playing music, as opposed to trying to be stars or cultivate some star image. Guys like Blue Rodeo come to mind, and Cowboy Junkies, they're just folks, and don't want to be known for being anything but being folks.

L: Hmm. So what are you listening to right now?

G: A bunch of different things. Geez, driving in the van we've got these eight hour trips between shows, so we've been listening to pretty much everything. It's kinda weird, lots of Red Hot Chile Peppers, a band out of Montreal called Bootsauce, I've been listening to them a little bit lately. The Replacements' new record is really good, I like that.

L: Lessee, you recorded the new album, "Road Apples" in a house — that compare to the studio?

G: For us it worked out really great because it took away the pressure of knowing when the red lights on the tape's rolling. Ardent Studios, where we record in Memphis, is a real cool place, but there's always that sterility there of knowing "OK, you're in the booth here, and the producer's in the next room through a glass window, tape's rolling" and stuff like that. No matter who you are, you always choke up a little bit.

Doing "Road Apples" in the house was kinda cool. We just set up around the living room like we would in somebody's basement. You know, baffled everything off, you know, and our producer, Don, was in the hallway by the stairs. So it was really casual and laid back. It made the band that much looser. We've always tried to capture a "live" sound on tape and the only way you can really do that is when you're relaxed in a show kind of setting. So it worked out real cool.

L: So it's more like a casual jam session on tape.

G: YES!!! And obviously you're not getting everything on the first take, but it allows the opportunity for you to try different things at different times during the day. If it's late at night you can do something mellow. You can work 24 hours or 15 minutes, if you like. It's real cool.

L: You don't have to worry about paying \$10,000 an hour.

G: That's the other good thing about it, too.

L: U2 did that on "The Unforgettable Fire." They worked in a castle in Scotland.

G: Yeah, yeah. It's just a real, real casual thing, 'cause you have no one to answer to but yourselves. So, it's just that much more relaxed, which I think really helps the performance that you get on tape.

L: Would you do it again?

G: Yeah, absolutely.

L: Like, next record?

G: Yeah, absolutely. We're definitely going to start moving in that direction, 'cause it gives you an opportunity to go somewhere really cool, and you can always bring the gear along with you in a truck, you know, and set it up wherever.

L: I've read a couple of articles that said your live show is the key to the band.

G: That's what the band's all about. We got started as a live act, and we enjoy playing live a lot, and when we get up in front of people who are into the tunes it adds that much more to the individual songs. It's always real exciting playing live. It's really cool. I mean, studio's really cool too, but you're playing more for yourself than anything else. In a live show you've got the audience there, and as far as music's concerned, that's what it's all about. People are there to listen.

L: It brings the energy level up.

G: Yeah, that and there's nothing better than going out and seeing a really good band live. Live music is where it's at.

L: You once called the band "a stupid man's REM." Do you get a lot of comparisons to REM?

G: It kinda depends, when we put the first record out we got a lot of comparisons to REM because they were the popular guitar band at the time. Now, with "Road Apples" out, we get more comparisons to The Black Crowes for no apparent reason than the fact that they use the same instrumentation that we do. I guess it's better to be compared to The Black Crowes than Madonna or something. It's kind of weird being known as "the stupid man's REM." I don't know where that came from.

L: What are things like on tour, what's the typical day?

G: It's really kind of routine. You crash, then you get up and get in the van, drive anywhere from three to eight hours to get to shows. Sound check and do the gig, and pretty much do the same thing again. It gets real routine after a while. You sort of get used to it.

L: Does it ever get monotonous?

G: No. No. Not really. That's the advantage of being in this band is that the five of us have known each other for so long that we get along really well and it makes it that much easier sitting in the van for eight hours in between shows. It's the long hours travelling when you're not on stage that break up a lot of bands. I think we've got the advantage that we put our personalities first.

See TRAGICALLY HIP, pg. 10



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Aussie Paula Teague releases debut single on campus

By BRYAN CURB
of the Daily Barometer

For those of you who have spent the past few weeks attempting to decipher the cryptic "yellow brick road" posters that have decorated our campus recently, your mental anguish is

over. The posters are not advertisements for videocassette rentals of *The Wizard of Oz* nor are they representing some bizarre and complex political message. Rather, they are they brainchild of Paula Teague, OSU student and musician. The flyers are actually part of a

grass-roots marketing campaign that Paula has begun in order to publicize a song that she has just released on cassette.

Teague is a sophomore studying business on exchange from Sydney, Australia. Back in her homeland she has been involved in the entertainment industry in several areas. Before she made the trip to America she recorded a song she composed with friend Darryl Chute. That song is "Follow the Yellow Brick Road," which she has just released at the OSU Bookstore. The tapes are currently on sale for \$2.50.

The song, said Teague, defies categorization. "You really can't put it into a particular genre, you just have to listen for yourself. I wanted to create a kick-back song that was light and fun."

While in Australia, Paula starred in a rather popular television commercial. This earned her enough notoriety to prompt her to record "Follow the Yellow Brick Road," and her new background in business proved to be the perfect way to market the single. With the help of Tim Battles, a friend of hers from OSU, she designed the series of bright yellow posters bearing such ambiguous messages as "Will you follow the yellow brick road?" and "Dorothy who?"

Up to this point the flyers and word-of-mouth have been the only prominent means of publici-

ty, although Teague is hoping that the song will take off on campus and perhaps beyond. While Paula has no blatant ambition to become an overnight celebrity, she would "love to stay in America," she said. "I'm out here for the experience of the year, but if the music were to take off, that would be great."

The single element that seems to set America apart from Australia is enthusiasm, she noted. "Everyone has so much energy. Here when someone has ambition and wants to make a go of it, they have everyone's support. In Sydney things are much more relaxed."

However, while America may be more conducive to the arts, the entertainment business is enormous compared to Australia. "If you have a hit in Australia, then you have 100,000 fans. If you have a hit here, you have three to four million fans. It's just a huge, very competitive industry."

In the meantime the prospect of success looms overhead, and Paula is content with the way things are right now. She is currently working with KBVR-FM to get the single on airplay.

"At the moment I'm just taking things as they come," she said. "My goal is that the people have as much fun with the song as I did making it."



Paula Teague

'Robin Hood,' 'Terminator 2' top list of summer films

By BOB THOMAS
Associated Press Writer

LOS ANGELES — "Robin Hood: Prince of Thieves," due from Warner Bros. in June, remains the most anticipated summer film, largely because of Kevin Costner's box-office heat from "Dances With Wolves."

Unlike such Robin Hoods of the past such as Errol Flynn, Costner will not appear in tights because he thinks they're unmanly. Instead, he'll wear buckskin-like hunting garb. That was one of his demands, along with his mammoth salary. Other studios are so wary of the film that they have shuffled release dates to avoid head-to-head competition.

There will be at least 55 movies released by the major studios between mid-May and early September. Some set for summer are ducking out for less competitive openings: "The Fisher King," starring Robin Williams and Jeff Bridges, was moved from early May to late September.

Taking a hint from last year's early folds of "Robocop 2" and "Predator 2," the major studios will have fewer heavy-hardware films on the market. Comedies appear to be the prime attractions for the 1991 summer movie season,

which lacks the flood of high-tech, action-adventures that have marked the hot-weather attractions of recent years.

Tri-Star Pictures is offering two action-adventures: "Hudson Hawk," with Bruce Willis as a reformed cat burglar unwillingly enlisted to heist Leonardo da Vinci art treasures; and "Terminator 2: Judgment Day," with Arnold Schwarzenegger as the cyborg fighting the end of the human race. The latter is reputed to be the most expensive film in movie history — \$90 million, and climbing.

Walt Disney Pictures is putting its action hopes on "Rocketeer," about the inventor (William O. Campbell) of a rocket pack for solo flying that a power-mad dictator wants to steal. Universal Pictures' offering is "Backdraft," Ron Howard's firefighting epic with Kurt Russell, William Baldwin, Scott Glenn, Donald Sutherland and Robert De Niro.

Twenty major comedies are scheduled for the summer, which may set the pattern for years to come. Theater owners may be wondering if the vogue for star-oriented comedies is burning out. Evidence: the disappointing returns for "Nothing but Trouble" (Dan Aykroyd, Chevy Chase, John Candy), "L.A. Story" (Steve Martin) and "Quick Change" (Bill Mur-

ray, Randy Quaid).

"Home Alone" has changed studio thinking. If a movie with a 10-year-old kid can make that kind of numbers — \$263 million and counting — who needs stars?

For this summer at least, stars will be out in comedies. Among the attractions:

"What About Bob?" Richard Dreyfuss, Bill Murray, directed by Frank Oz; "Hot Shots: An Important Movie," Charlie Sheen in a film by Jim Abrahams ("Airplane!"); "Only the Lonely," a romantic comedy with John Candy, Maureen O'Hara, Anthony Quinn; "Delirious" (John Candy); "Another You," another teaming of Richard Pryor and Gene Wilder; "City Slickers," Billy Crystal out West; and "Pure Luck," Martin Short, Danny Glover.

Also in the comedy vein: "True Identity," with British comic Lenny Henry; "Don't Tell Mom the Babysitter's Dead," Christina Applegate ("Married... With Children"); "Mom and Dad Save the World," Jon Lovitz ("Saturday Night Live"); Teri Garr; "Dutch," written and produced by John Hughes, the "Home Alone" man; "Bingo," life as seen by a dog of the same name; "Naked Gun 2½," with Leslie Nielsen as the loony detective; "Lame Ducks" produced by Jerry Zucker ("Ghost"); "The Super" with Academy Award-winner Joe Pesci.

Unlike previous summers, a number of promising dramas will hit the theaters.

Dustin Hoffman, Nicole Kidman and Bruce Willis star in Tom Stoppard's script of the E.L. Doctorow novel about 1930s gangsters, "Billy Bathgate." Hot star Julia Roberts returns in "Dying Young," co-produced by Sally Field.

"The Doctor" features William Hurt as a physician who discovers his own cancer. Michael J. Fox also turns medic in "Doc Hollywood." Richard Donner's "Radio Flyer" is the story of two boys trying to adjust to life in a

new town. Harrison Ford is a lawyer trying to regain his memory in Mike Nichols' "Regarding Henry."

Al Pacino and Michelle Pfeiffer are the hot couple in "Frankie and Johnny in the Claire de Lune," Garry Marshall's ("Pretty Woman") version of the hit play. Spike Lee directs Wesley Snipes ("New Jack City") in "Jungle Fever" about a black architect and an Italian-American secretary (Annabella Sciorra). Sally Field, Kevin Kline and Whoopi Goldberg deal with soap operas in "Soap Dish."

Among independent studio releases, there appear to be several standouts. They include Madonna in the candid backstage documentary "Truth or Dare;" the baseball film "One Cup of Coffee;" writer-director John Sayles' late-summer drama "City of Hope;" director Hal Hartley's unusual love chronicle, "Trust;" and the night-on-the-town story "Hangin' With the Homeboys."

More studio films in the action field: "Point Break," Patrick Swayze, Keanu Reeves; "Warshawski," Kathleen Turner as a private eye; "Harley Davidson and the Marlboro Man," Mickey Rourke and Don Johnson; "Shattered," Tom Berenger; "Stone Cold," Brian Bosworth; "Double Impact," Jean Claude Van Damme as twins.

Aside from "The Terminator," most of the summer sequels are of films that were modest successes: "Mannequin," "Bill and Ted's Excellent Adventure," "Child's Play," and "Blue Lagoon."

As always, movies for the young crowd will be in short supply. The only one sighted are "Rover Dangerfield," an animated movie with Rodney Dangerfield's voice, and Disney's re-release of the classic "101 Dalmatians."

Only one film with music appears: Alan Parker's "The Commitments," about young Dubliners aiming to bring soul music to Ireland.

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Jon Anderson takes control as Yes regroups for 'Union'

By DAVID SOKOLOWSKI
of the Daily Barometer

What happens when eight progressive rock musicians are put on the same album under the same name?

"Union," by Yes, of course.
"Union" is the collaboration of two different Yes bands under the same name and label. The two bands consist of members from the different versions of Yes that have existed throughout the years. Drummers Bill Bruford and Alan White, keyboardists Tony Kaye and Rick Wakeman, guitarists Steve Howe and Trevor Rabin, bassist Chris Squire, and vocalist Jon Anderson have all joined together to make this album and bring progressive rock to a modern angle.

The album is not as exciting as I would like to believe, however. Although it appears that all eight members are working together on the 14 songs, that's not the case.

The album is split, with one Yes band performing four songs and the other doing the rest. The two bands split up when Jon Anderson overcame his shame of losing the front-man position and left the band.

He joined up with other Yes veterans and formed the neo-Yes band Anderson, Bruford, Wakeman and Howe. They came out with an album in 1989 showing that the four ex-members could play just as well as they did 20 years ago. Of course, the music hadn't changed its sound and, other than the absence of eternal Yes member Chris Squire (who has played on every one of the 19 Yes albums) and the adoption of new technology, ABWH wasn't any different than it had been in 1969.

Meanwhile, the other Yes stumbled around with its head chopped off as it searched for a new direction. Rabin, the driving force behind the reunited Yes of "90125" and "Big Generator," did solo work while the rest of the band (White, Kaye and Squire) looked for someone to replace Anderson. They wrote music for that moment when they would get back together but they realized they had to do something. Yes hadn't had an album since "Big Generator" in 1987, and the need to perform live was obviously running rampant. What to do, what to do?

ABWH began recording a new album in 1990. Jonathan Elias was producing it (he did the first ABWH) and Squire came in to sing backup on three songs (his voice is amazingly close to Anderson's — he would be an easy replacement).

RWKS (Rabin, White, Kaye, Squire) now needed a vocalist, and rather than experiment, they took the obvious choice and brought Anderson back. Suddenly, someone got a bright idea and said, "Why don't all of you get together and put out one big album?"

OK. Now we have eight members of a band that refuses to die, together on one album under two producers. One produced ABWH and another produced the classic Yes into music history (Eddie Offord produced the first 10 or so Yes albums, including such monsters as "The Yes Album" and "Fragile.").

Where could we possibly go wrong?
Well, first they let Jon Anderson back into the hot seat. Anderson has been the front-man for most of Yes' career (he quit only for the album "Drama") until Rabin became the mastermind behind the rejuvenated Yes in 1983. Anderson was shoved into the background when Rabin's master musicianship

and vocals moved him into the front space. Most songs on "90125" and "Big Generator" were written by Rabin, and songs such as "Changes" and "Shoot High, Aim Low" had almost zero Anderson input.

So Anderson left and became part of ABWH, where he not only became front-man again, but he used his new-age influences to create that classic Yes sound.

On "Union," Anderson not only regains his status as front-man and vocalist, but has great influence over the songs themselves. Half of the songs have his name on them and, in addition to having his own songs, he was given the title of associate producer.

However, Anderson is the sound of Yes, and it would have been very hard to try to imitate his very individual sound.

The other fault is the lack of Rabin influence on the album. With only four songs to contribute, one would hope he would give it all the effort possible, but not so.

Of the four songs, Rabin has credit on only three (the fourth is Squire's). He has also given in to the classic Yes sound (odd time signatures and undecipherable lyric meanings) and taken the back seat to Anderson. Given the Rabin sound (heard in songs such as "Hold On," "City of Love," on "90125"; a majority of "Big Generator"; and most favorably in his latest solo effort, "Can't Look Away"), it's a shame to see him collapse under pressure; I can only hope he has a solo album coming out soon.

However degrading my critique of Anderson may seem though, the album is still very impressive.

The four songs RWKS did are wonderful, and they carry the Yes tradition to the max. "Saving My Heart" and "Lift Me Up" both carry heavy progressive influences, but were produced by Rabin and written by him and Squire.

"Miracle of Life" shows the influence Anderson has had on Rabin; it's about the plight of the dolphins. It marks a collaboration by Rabin with Offord and Rabin's musical cohort Mark Mancina (Mancina programmed synth, co-produced and co-wrote this song.). The final song by RWKS was written by Squire and, as a ballad, rates as one of the best songs on the album. It too is a collaboration with an outsider (Billy Sherwood co-produced and co-wrote the song, along with the production help of Offord).

The Yes sound is still strong, as RWKS succumbs to Anderson's influence. White has taken a new approach to his drumming, following the MIDI-way of Bruford and creating new textures for the progressive image. Kaye is invisible as usual and much of Rabin's playing sounds mysteriously like Howe's. Of course, it's good to have Anderson and Squire singing together, and overall, RWKS's small contribution to "Union" is a large gift in a small box.

ABWH's part in "Union," however, is a large gift in a large box. The three solo works included almost break-up Anderson's influence enough so you can stomach his song "Take the Water to the Mountain." Other solo efforts include Howe's "Masquerade" and Bruford's "Evensong."

"Masquerade" is wonderful. As an acoustic song, it shows exactly why Howe is the master guitarist that he gets credit for being. He plays classical guitars — nuff said.

Bruford's song is a collaboration with bassist Tony Levin

(who plays in the studio with ABWH, Peter Gabriel, Pink Floyd and played with Bruford in King Crimson), but unfortunately is less than a minute long.

The third solo effort is Anderson's. If you don't mind his Yes solo work that much ("Holy Lamb" was a disaster; "Soon" was a masterpiece), then this song is all right. If you're only half-listening to the song, the nausea passes by the time it's over.

This leaves the remaining seven songs to ABWH, and although Anderson still has the strong influence, these are the center of the album.

Songs such as "Shock To The System," "Holding On," "Silent Talking" and "Dangerous (Look In The Light Of What You're Searching For)" rock in all the right places. Howe's sharp hooks and Wakeman's relentless creativity combine with Bruford and Levin's driving rhythm to create songs that compete with classics such as "Roundabout" and "Heart of the Sunrise." The diversity of the sounds and the ability of the musician doesn't let up; the music is awesome.

Songs on a lighter scale (though still as powerful) include "Without Hope You Cannot Start The Day," "I Would Have Waited Forever" and "Angkor Wat." These are obvious Anderson creations — at least lyrically — but hold up to Yes' standard of non-conformity. "Angkor Wat" is particularly interesting as the last half includes Cambodian lyrics sung by Pauline Cheng.

One must wonder what went through the minds of these members when they realized they were bringing classic rock to the 1990s and getting away with it. If one can look past Jon Anderson's obvious control of the album and just listen to it, then "Union" is worth its cost. The total musicianship is too much to pass up and Yes fans will definitely enjoy the flashback.

So the "Union" album is out and all eight members are touring "in the round." Hopefully the slight disappointment with this album will be made up in the concert in Portland May 19.

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RECYCLE

OSU instructor Branch exhibits recent photographs

By JAMES M. ROSS and MARTINA M. MCKENZIE of the Daily Barometer

An exhibition of recent platinum/palladium prints by Oregon State professor Harrison Branch opened April 29 in the Fairbanks Gallery and will be shown through May 22.

The photographs feature primarily common subjects, such as rocks on beaches and rusty objects. Branch calls them "things that most people would probably walk past or over on, and not pay very much attention to." This seems rather unclear, until one sees the photographs. This type of photography enhances the look of the subject and brings a different perspective to this area of art.

Platinum/Palladium photography is a difficult and time-consuming process involving many steps. The photographs were printed on 'Platinotype' paper in the past, but it hasn't been available since 1937. The Eastman Kodak Company discontinued selling the paper because of the high cost of the metals in the paper. Since that time, the prints by photographers such as Branch have been handmade.

Platinotype paper consists of finely divided platinum and/or palladium particles embedded in the fibers of a paper base. These metals are almost totally inert — this allows the print to be extremely permanent. The print will last as long as the paper base on which it rests. Permanence is not the only reason this process is held in high regard.

In order to produce a Platinotype print today, one must consider the choice of paper, coating formula, developer and, most importantly, the mechanics of coating the paper.

The sensitive mixture consists of iron and platinum/palladium metal compounds. The iron compounds are the photosensitive (light-detecting) ingredient, and the other metals complete the mixture. The desired amount of each solution is measured out drop by drop, using an eye dropper. The mixture is then poured onto the paper base and spread evenly with a non-metallic brush. The paper then is dried, and the print is exposed to an ultraviolet light source.

The beauty of the platinum/palladium print is "widely recognized as unsurpassed." The Platinotype process has an almost infinite variety of materials to choose from and employ. This is a freedom largely denied to photographers who use commercially processed materials.

"Photography is inextricably bound to technology. Today, as point-and-shoot technology becomes more pervasive, little intrinsic understanding of the underlying principles of photography are being examined. The Platinotype process allows me to confront technology — it is this confrontation that becomes the well-spring of my work," Branch said.

Over the last two decades, the Platinotype print has undergone a slow and steady revival. Working with this process, the photographer can forego the modern mode and seek free ex-

pression through choice.

After Branch received his masters in art from Yale University, he began teaching photography at OSU in 1972. His photographs have earned him an international reputation. His work is represented in the collections of the International Museum of Photography in New York, the Bibliotheque Nationale in Paris and the Eikoh Hosoe in Tokyo, Japan. These are just a few of the many places Branch's work

has been shown.

The purpose of his art is not to persuade one to think or feel a certain way. Branch wants everyone to look at his work and enjoy it at a personal level, and to perceive it in a way that only pertains to the individual.

The Fairbanks Gallery is located on the first floor of Fairbanks Hall next to the Women's Building. The gallery is open Monday-Friday, 8 a.m.-5 p.m.



John Case, freshman in political science and Jeff Lehrbach, junior in German look at a palladium photo by Harrison Branch for their Art 101 class.

TRAGICALLY HIP, from page 7

L: Where exactly are you from in Canada?
 G: A place called Kingston. It's right between Toronto and Montreal. Kind of eastern Ontario.
 G: No, it's not a very big city. Only about 100,000 people. A university town kind of thing.
 L: What are your plans for the future?
 G: Pretty much more of the same. We're going to be touring for the next 8 months pretty solidly. After that we hope to get in and start recording again and get another record out.
 L: Any new material yet? Something you've written on the road?
 G: We're working on stuff right now. It's kind of weird, we're

always writing and jamming in sound checks and stuff like that. We've got a whole bunch of stuff that we haven't recorded yet that we play occasionally live, it depends on the night and it depends on the crowd. We change things every night, just for our own sanity. We change the set up and play different songs. It makes it that much more fun for us, you know.
 L: Keeps it from being just another day at the office.
 G: Yeah. I mean, I think audiences can tell when the show is routine and staged and stuff like that.
 L: Have you played Portland before?
 G: Yeah, a bunch of times. Key Largo's a good club, the crowds are always great. Portland's a good town in general, we've always done well there and it's a good time.
 L: You all went to college, what did you major in.

G: I got my degree in history. Shows you what I'm doing with it.
 L: What was the original plan for after college?
 G: Well, like most university students, we were just there hanging out. Our last four years of fun before reality kicked in. We got real lucky in that we put the band together while we were in school, and so since graduating five years ago we've completely avoided reality.
 L: So if things don't pan out, God forbid, what'll you do?
 G: Probably be a gym teacher or something. I dunno.
 L: Any message for Oregon State or Oregon in general?
 G: Tons of messages. Study hard, learn lots. Don't skip class like I did, or you'll have to join a band for a living. Put your degree to good use.

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Local band Arcweld sits atop KBVR FM album play list

Here is the Top 40 albums currently making their way over the airwaves of KBVR 88.7 FM for the week of May 5-11.

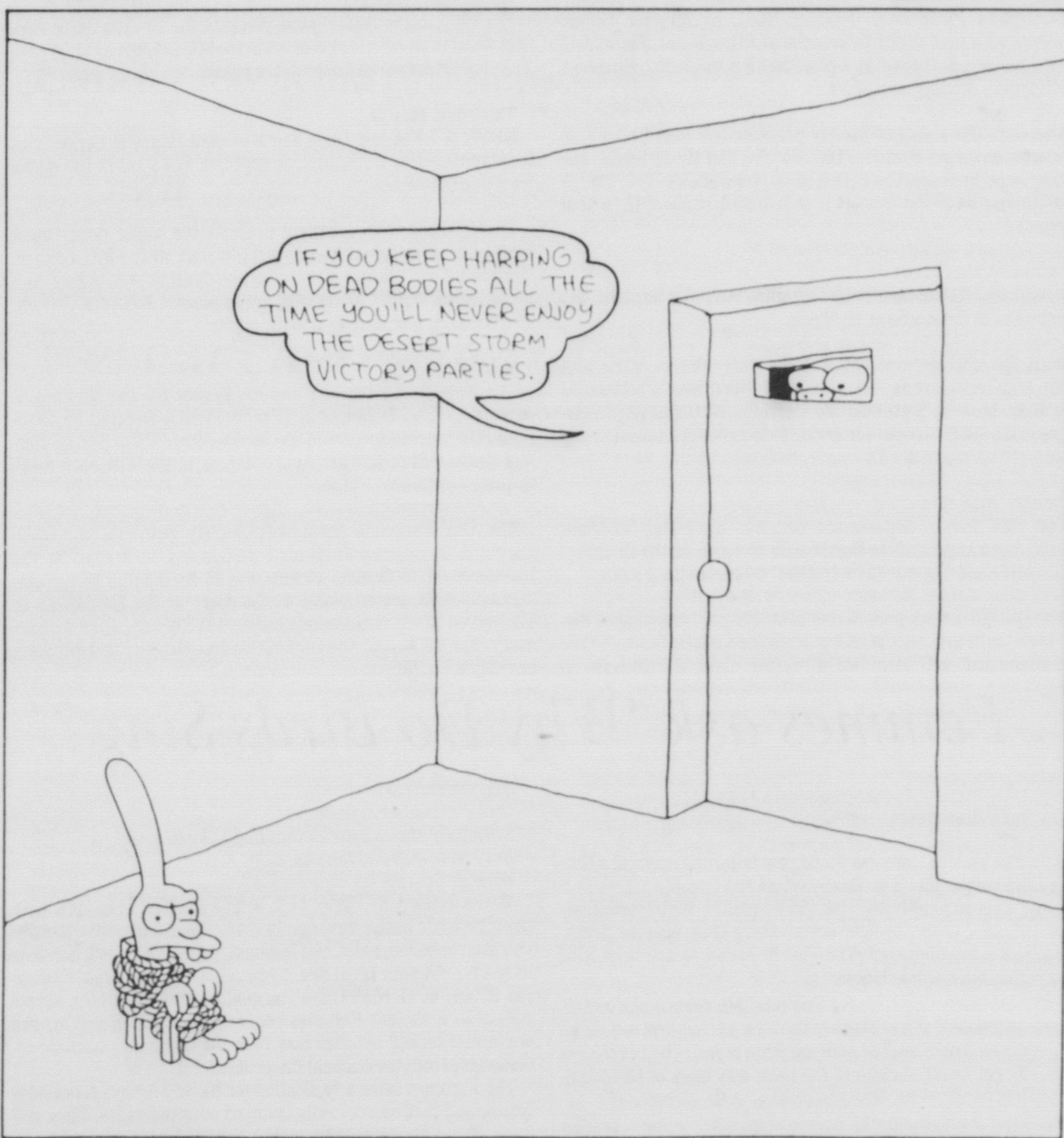
1. Arcweld, Tiger Epoxy
2. Didjits, Touch & Go
3. Thrillhammer, Oompa Loompa
4. Beatnik Termites, St. Valentine
5. Big Drill Car, Cruz

6. Butthole Surfers, Rough Trade
7. Left Wing Facists, Cellar Door
8. Throwing Muses, Warner
9. Pegboy 1/4 Stick
10. Pigface, Invisible
11. Skinny Puppy, Netwerk
12. Xymox, Polygram
13. Insekt, Cargo

14. King Missile, Atlantic
15. Mr. T Experience, Vital Music
16. Paul Leary, Rough Trade
17. Screaming Trees, Epic
18. Too Much Joy, Giant
19. Two Nice Girls, Rough Trade
20. Lizard 99, Beat Box
21. Mental Insect, Pterranndon
22. Mighty Force, Earache
23. Spinout, Delicious Vinyl
24. Volcano Sons, 1/4 Stick
25. 3-D Monster, Sawtooth
26. 360's, Link
27. Bongwater, Shimmy Disc
28. Darkside, Situation Two
29. Dead Moon, Tombstone
30. Dinosaur Jr., Sire
31. FAQ, Spikey Music
32. Fishbone, Sony
33. Junk Monkeys, Metal Blade
34. Manufacture, IRS
35. Material Issue, Polygram
36. Royal Crescent Mob, Sire
37. Sex Museum, Independence
38. Silkworm, Punchdrunk
39. Tad, Sub Pop
40. Where's Stanton Park?, Stanton Park

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After Hours Calendar

Fine Arts

Friday, May 10

The Horner Museum in the lower level of Gill Coliseum presents "Germans to America: 300 Years of Immigration," an exhibition of photographs, maps, posters and other materials relating to the German immigration to the United States, through mid-June. Museum hours are Tuesday through Friday, 10 a.m.-5 p.m.; Saturday, noon-4 p.m.; and Sunday, 2 p.m.-5 p.m.

The OSU art department presents an exhibit of the recent platinum/palladium prints of photography instructor Harrison Branch, in the Fairbanks Gallery through May 22. Gallery hours are Monday through Friday, 8 a.m.-5 p.m.

"Artmarks," the OSU Craft Center instructors exhibition, is currently on display in the MU Concourse Gallery through May 17. Gallery hours are 7 a.m.-11 p.m.

The OSU art department presents "Storm," a multi-sensory experience of sound and sculpture by masters candidate Earl Laver, in the West Gallery of Fairbanks Hall through May 10. Gallery hours are Monday through Friday, 8 a.m.-5 p.m.

The Benton County Historical Museum, 1001 Main St., Philomath, presents "The Lighter Side of Art" a three-person exhibition of the artwork of Louie Gizyn, Sean McGinty and Jory Aronson through June 1. Museum hours are Tuesday through Saturday 10 a.m.-4:30 p.m.

The Corvallis Arts Center, 700 SW Madison, is currently featuring three exhibits: "About Being Human," an exhibit of artwork by students of the Corvallis School District; "Dreamscapes," an exhibition of the silk paintings of Jane Emily Dal-

ton; and "Handles and Spouts," and exhibition by the Willamette Ceramics Guild. The center is open Tuesday through Sunday, noon-5 p.m.

Monday, May 13

The OSU art department presents the annual exhibition of work by the "Graduating Seniors of OSU department of art" in the Giustina Gallery of the LaSells Stewart Center through June 9. The gallery is open Monday through Friday, 8 a.m.-5 p.m., and during evenings and weekends for special events.

Performing Arts

Friday, May 10

The OSU English department and the Center for the Humanities present *Pickpocket* (France, 1959), by director Robert Bresson, as a part of the International Film Series. Shows will be Friday and Saturday at 7 p.m. and 9 p.m. in the Wilkinson Auditorium. Admission is \$2.50.

The Corvallis Folklore Society presents the Best Cellar Coffeehouse featuring Kuimba, Dan Bottom and Katie Boula, and Swing Bean in concert at 8 p.m. at the Oddfellows Hall, 223 SW 2nd. Admission to the concert is on a sliding scale of \$1 to \$3 at the door.

Saturday, May 11

KBVR 88.7 FM presents the Corvallis/Portland acoustic trio Calobo live in the studio at 12:30 p.m.

West Coast Entertainment presents Party Safari, "The Ultimate Mid-Term Break," featuring the Northwest's hottest DJ and light show at 9 p.m. in the Corvallis National Guard Armory, 1315 SW E Street. Admission is \$4 general admission and \$3.50 for students with I.D.

Sunday, May 12

The OSU music department presents a recital for tenor Joseph Byrd and baritone Dan Nissila at 4 p.m. in the OSU Forum in MU East. The recital is free and is open to the public.

The OSU Piano Masters Series 1990-1991 presents pianist Victor Steinhardt in a recital at 8 p.m. in the LaSells Stewart Center. Steinhardt will also hold a master class at 3:30 p.m. on

Monday in Benton Hall. Tickets are \$5 general admission and \$3 for students and seniors, and are available at the music department and at the door.

Tuesday, May 14

The OSU Theatre will present Moliere's "The Misanthrope," directed by Gray Eubank at 8:15 p.m. in the Cortright Studio Theatre in Education Hall. Additional performances will be May 15-18 and 22-24, at 8:15 p.m., and May 19 at 2 p.m. Tickets are \$6 and are available at the Mitchell Playhouse Box Office Monday through Friday, 9 a.m.-11 a.m., and noon-5 p.m. beginning the week of performances. Reservations can be made by calling 737-2784.

Wednesday, May 15

The OSU music department presents the Oregon State Concert Band in an informal concert in the MU Lounge at 12:30 p.m. The concert is free and open to the public.

Thursday, May 16

KBVR 88.7 FM and Toxic Shock present House of Large Sizes from Iowa and from Seattle, Treepeople at 8 p.m. in the studio for a live broadcast.

The OSU music department presents the music department faculty in an informal recital at 12:30 p.m. in the MU Lounge. The recital will feature mezzo-soprano Cynthia McGladrey, and tenor Byron Wright along with accompanist Rebecca Jeffers. The recital is free and open to the public.

Friday, May 17

The English department and the Center for the Humanities present *Cyrano de Bergerac* (France, 1991), directed by Jean-Paul Rappeneau, as part of the International Film Series. Performances will be at 7 p.m. and 9:30 p.m. in the Wilkinson Auditorium. Admission is \$2.50.

The OSU-Corvallis Symphony Society presents the OSU-Corvallis Symphony Orchestra in Concert at 8 p.m. in the LaSells Stewart Center. Tickets are \$8 for adults, \$4 for students. Tickets are available at the door; at the Emporium in Timberhill Mall; Gracewinds Music, 108 SW 3rd; Rice's Pharmacy, 910 NW Kings; the OSU music department; and Sid Stevens' Jewelers, 208 1st Ave. SW in Albany.

V. Femmes ask 'Why Do Birds Sing?'

By LOGAN HAWKES
of the Daily Barometer

Only The Violent Femmes would do a folk-rock cover of a Culture Club song. "Do You Really Want to Hurt Me" is such a strange song to remember, let alone remake that I didn't believe it until I read the liner notes; there it is, sure as death. Take it as a warning sign, The Violent Femmes are back with yet another blast of wackiness.

"Why Do Birds Sing?" is the Femmes' 5th release since their classic 1982 debut. It's a return to the style of that first self-titled LP: stripped down, intense and just plain mean. The cover says it all, it's got an old picture of the band way back at the beginning. They're all young, lean and playing in the streets.

The band started with the barest essentials: guitar, standup bass and a lone snare drum. They aren't a band that's given to either long drum solos or extended instrumental jams. The stripped-down nature of the group lends itself nicely to short songs and light travel, and that's how they got discovered. They were out in the street, playing for the crowd waiting in line for a Pretenders show when Chrissy Hynde heard them. A few minutes later, she had a new opening act. Since then, they've used other instruments, ranging from tranceaphones to arabic tablas, but they remain a bare-bones trio.

Lyricist Gordon Gano is just as cutting as ever. This is some of his best work since "Add it Up" and "Blister in the Sun." Check out the post-high school pot-shots on "More Money Tonight":

*I always felt that I was different
I always thought that that was good
Sometimes in school people pick on me
In the gym locker room or in the hallway
Cruel things people do and say
Wait a minute, wait a minute
I'll make more money tonight than you ever dreamed of
You thought I was strange
Well, just look at me now
If you are lucky, I'll play in your city*

*And you can come see me
If you've got the ... (money)
Somebody stole all my clothes that I like to wear
But I'm so rich and famous, baby
What do I care?*

Words echoed by every high school student ever. It's true, though. What better revenge is there upon those who hassled you than to become rich and famous? Especially if you can publicly say, "In your face! See if you get on the guest list!" Imagine it, one of Gordon Gano's acquaintances from high school comes to a Violent Femmes concert, pays \$12 to get in, and while he's telling his date how he knew them way back when, Gano gives him the musical finger. Perfect!

The Femmes have a reputation for having funny, depressing lyrics, and that hasn't really changed over the years. They still have incredibly depressing topics, and the lyrics can still be hilarious. In this case, "Girl Trouble" puts heartbreak in the proper perspective: "Have mercy on me. I got girl trouble ... up the ass." Like bassist Brian Ritchie, Gordon Gano maintains his sense of humor about suicidal depression and personal tragedy. You just have to admire someone who can be funny about their world crashing down around their ears.

Back to our Culture Club cover. A closer reading demonstrates that this isn't a true cover. The Violent Femmes have taken "Do You Really Want to Hurt Me," re-orchestrated it, added a bouzouki (like an east Indian guitar) and something called a tranceaphone, and re-written all the verses. Yep, these guys are nuts. It sounds great as a bare-bones rock song with a sitar-like solo at the end. Boy George must be tweaking hard over this one.

There's another cover on the CD, but very few people remember "Hey Nonny Nonny," a poem which hit the top 40 sometime in the 16th century. Familiar or not, it's a lovely English-style folk tune, music by Gano, lyrics by The Shepard Tonie.

As a whole, "Why Do Birds Sing?" gets a big thumbs up. It's a little short (13 songs, 42 minutes), but a nice return to form. If you're a Femmes fan, buy it. It's one of their best. If you aren't a Femmes fan, buy it. It's good. If you're neither, buy it. Experience one of rock's truly original bands.

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Letters

Wilson Hall going co-ed

To the Editor:

As you may or may not have heard by now, Wilson Hall is going co-ed next year. The Wilson Hall Council would like to invite men and women in the residence hall system to apply for residence in Wilson for next year.

We would like to point out that Wilson Hall is connected to McNary Dining Hall, has TVs on every floor except the quiet floor, has lots of close parking, an active hall council and is located near the library, Administration Building and Cobblestone Square. We are looking forward to seeing you.

Matthew Myers
President, Wilson Hall Council

Getting job is the problem

To the Editor:

Jobs no problem? According to Shirley Gregory it is just business as usual here at Oregon State University. Graduating seniors in the mechanical engineering school may not agree with Shirley Gregory. True, the petroleum industry and Boeing have been hiring. Hiring from the rest of industry, however, has been soft. Yes, employers visited last fall. They came, they window shopped, they left. What is particularly annoying about Shirley

Gregory's remarks is the lack of sensitivity for those that are seeking jobs. Her comments seem to imply that if you haven't received a job offer, you must be a loser, since it has been a normal recruiting year.

With 10 years experience as an electrician and a 3.65 GPA in mechanical engineering, I expected several different opportunities to choose from at the completion of my senior year. Not so! I'm still looking for one job offer!

I sympathize with all job seekers out there. This is a rough year no matter what Shirley Gregory says. And if Shirley Gregory wasn't comfortably tucked away within the confines of the Career Placement Center, she might also agree.

L.L. Davis
Senior in mechanical engineering

Riding on the bandwagon

To the Editor:

It's easy to complain about the disastrous effects that utility companies have on the environment. After all, they are distant, faceless conglomerates, they often dramatically alter natural processes, and animals can't speak for themselves. I criticize the power companies, too. Sometimes they make remarkably bad decisions. The *Barometer* jumped on the bandwagon most recently by running the "salmon stringer" cartoon about the Bonneville Power Authority. However, while I was browsing

through the most recent issue of Power Engineering magazine, looking for more evidence of heartless decision-making, I ran across an article that some OSU students may have missed:

"Northwest salmon and clean air will be the winners in a power swap recently announced by the Bonneville Power Administration and Southern California Edison. The two utilities will exchange approximately 200 MW.

"Under the agreement, flow will be increased 1000-3000 ft³/sec along the length of the Columbia River from May through August to help young fish migrate downstream more quickly. Power generated by the increased flows will be sent to SCE, which will use it to reduce the need to operate fossil fuel power plants. This would cut the amount of pollution entering the Los Angeles basin by about 46 tons during the time when air pollution is typically at its worst. "SCE will return the energy from October to December, when the Northwest needs the power, and air pollution is lower. No money would change hands in the exchange.

"Columbia River power operators normally capture spring flows in reservoirs. They hold the water until winter to produce needed electricity. The new agreement, according to BPA, mimics Mother Nature, strengthening the current and moving the fish down the river."

I scrutinized the article for propaganda and ulterior motives and found none. It occurred to me that this may actually be a win-win situation for everyone, with the faceless utility companies being the good guys. No fun!

Ideas like this deserve as much visibility as the stupid ones. Positive reinforcement is an effective management tool, even for (not-so) faceless utilities.

Jon Maxwell
Grad student in mechanical engineering

Researcher wins OSU alumni award

By DECEMBER CARSON
of the Daily Barometer

A researcher of international standing will receive OSU's top alumni award Saturday for his contributions to the understanding of global warming.

Robert D. Cess will receive the E.B. Lemon Distinguished Alumni Award, which is presented annually by the OSU Alumni Association in recognition of an OSU alumnus' distinguished personal achievement.

"Cess is a world leader in global climate modeling and has colleagues all over the world," said James A. Coak-

ley, head of the atmospheric sciences department.

Global climate modeling is used by international scientists to relate climate changes and problems to each other.

Cess, a 1955 OSU graduate and the Leading Professor of Atmospheric Sciences at the State University of New York, has participated in numerous international scientific exchanges on climate dynamics.

Gordon Reistad, professor and head of mechanical engineering at OSU said, "Cess has a tremendous record in the area of radiation heat transfer — a branch of mechanical engineering that is closely related to atmospheric sciences."

Cess developed simple but very accurate ways to calculate the amount of energy emitted by gases in the atmosphere and reabsorbed by the earth — direct results of the greenhouse effect, Coakley said.

Cess currently serves as chairman of an international research group, organized by

the International Council of Scientific Unions, which reports on global warming to world governments.

In 1989, the National Aeronautics and Space Administration awarded Cess its Exceptional Scientific Achievement Award for helping develop satellite-based instruments that measure, with accuracy and long-term stability, sunlight reflected by the planet and infrared radiation emitted into space.

He serves as associate editor for several professional journals, including the "Journal for Geophysical Research" and "Climate Change." For the past decade, Cess has worked as a consultant for the Lawrence Livermore National Laboratory.

Cess also received, in 1977, the Heat Transfer Memorial Award from the American Society of Mechanical Engineers — its highest award, Reistad said.

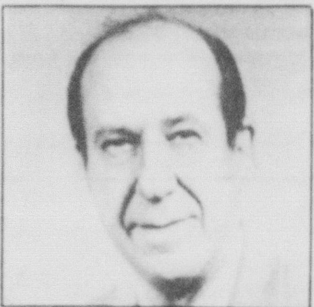
Cess, a Portland native, earned his undergraduate degree in mechanical engineer-

ing from OSU, his Master's of Science from Purdue University and his doctorate from the University of Pittsburgh.

Cess will receive the award Saturday, during a luncheon in his honor at the Corvallis Country Club. The presentation is scheduled in conjunction with the OSU Alumni Association's spring board meeting.

This award is to recognize and honor OSU alumni who have significantly contributed to society and whose accomplishments have brought credit to OSU. The recipient of this award should show evidence of the effectiveness and progress of the university, said Don Wirth, director of alumni relations.

The E.B. Lemon Award, established in 1981, honors the late Erwin Bertran Lemon, whose service to OSU as a student, administrator and volunteer spanned nearly 72 years. Last year's recipient was retired Major General Marion E. Carl, a World War II Marine aviation pioneer.



Robert D. Cess

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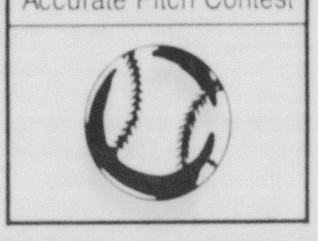
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OSU Baseball Doubleheader NOON TODAY VS Washington
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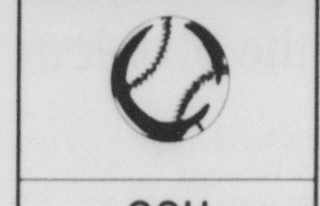
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OSU Baseball Doubleheader Noon Saturday VS Portland State
 Charlie's Leather
 Accurate Pitch Contest

Calendar

DAILY BAROMETER CALENDAR

The deadline for calendar notices is 2 p.m. on the day before publication. Information must be turned in at the Daily Barometer Classified Ad Office, Snell 117A, on forms provided.

Events listed in the calendar are open to the public unless otherwise noted. Calendar notices subject to editing.

FRIDAY Meetings
 OSU Athletic Dept. 3:30 p.m., Gill 132
 OSU Mascot Tryout Practice

Personals

ΣΧ
 All those practices — we finally made it! IFC, sing and Mum's weekend, we had a blast!
 ♥ ΚΔ

Congratulations ΓΦΒ
 Brenda Dickinson for being elected Order of Omega Secretary and

ΓΦΒ Amy Bruner for being elected Vice President of Sororities. We're so proud of both of you!
 ♥ your sisters

David Galbreath, HAPPY 21st! You're such a stud! Have a great day!
 ♥ ΚΔ Kelly, Heidi, Kristi

ΚΔ Julie
 Congratulations on being chosen for Cardinal Honors, we are so proud of you!
 ♥ AOT your sisters

To XΩ
 Let the games begin. It's a race to the bottom as the events precede the poppers start popping! Boat races, jello and table dancing too. Liquid Olympics '91. We love you. Thanks for a great time.
 The men of ΔΧ

To the Olympic Competitors of ΔΧ
 The liquid Olympics were the best! Lime jello — yummy! A new world record was set — 2 SECONDS?!? We'll keep the medals in the trophy case for years to come. Congrats! Team Raiser. Thanks for an excellent time.
 ♥ the all-star athletes of XΩ

SHOE
 by Jeff MacNelly



CALVIN AND HOBBS
 by Bill Watterson



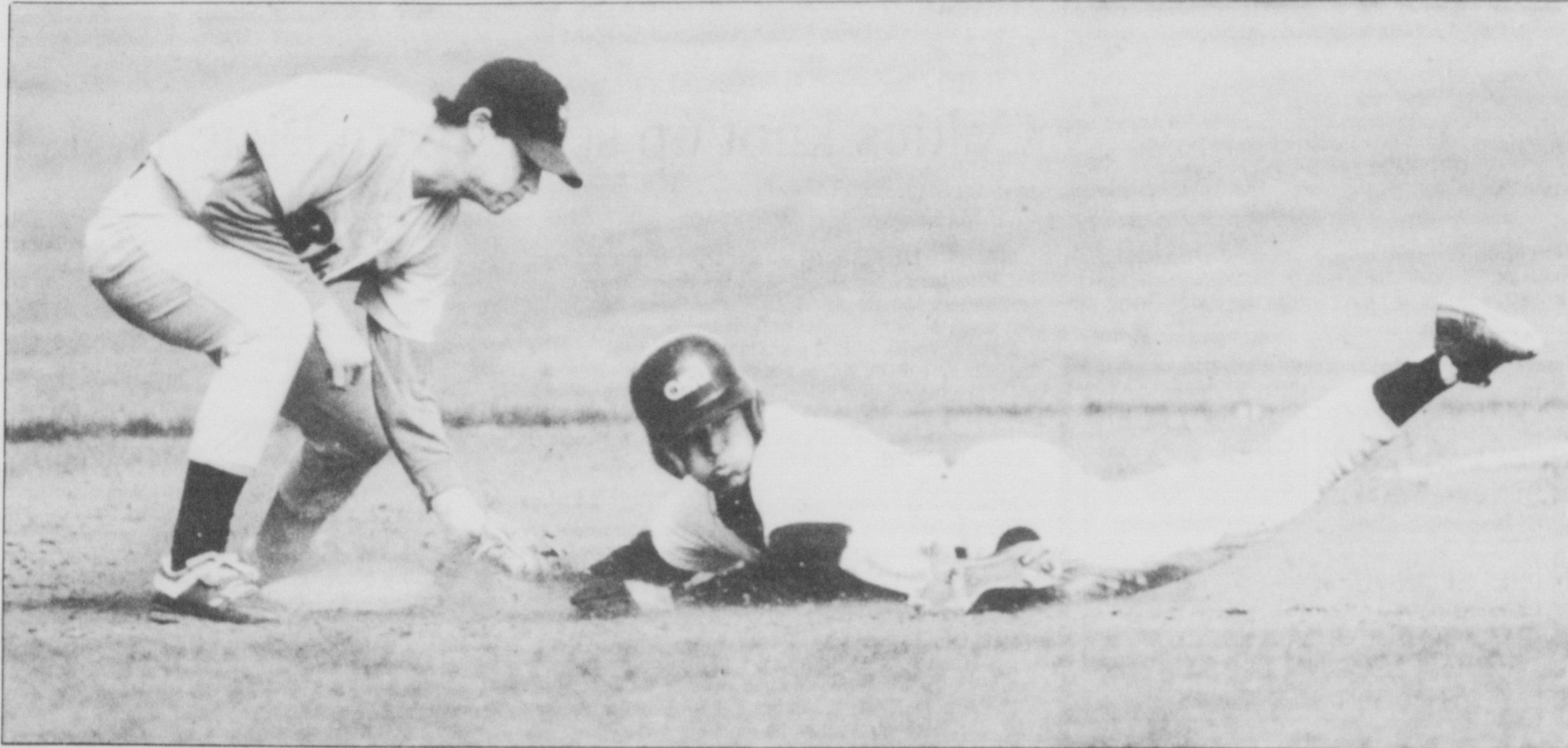
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 By Leigh Rubin



Sports

Schoppe plays all nine positions

Clouds finally part, Beavers ease by Canadians, 8-1



Jon Yonemitsu tries to make it to third but is tagged out in yesterday's game against the Canadian Institute. The Beavers won 8-1, and senior Dave Schoppe played all nine defensive positions during the game.

G.D. NAPOLI/The Daily Barometer

By BRAD MEYER
of the Daily Barometer

Dave Schoppe couldn't go wrong in yesterday's 8-1 OSU baseball victory over the Canadian National Baseball Institute at Coleman Field.

Schoppe did something even the most hardened baseball fans may have never seen, and he did it to his usual perfection. The senior utility man played all nine positions during the nine-inning contest.

"It's a great way to end his college career here at OSU," said Beaver shortstop Jon Yonemitsu. "He's a great all-around player."

Schoppe also went 2-3 at the plate with a home run, a double and three RBIs. It was a rather rude welcome for the Canadian exhibition team that finally got to play the Beavers after two days of rainy weather.

Oregon State played 18 people in the game, including five pitchers and, yes, Schoppe.

Mason Smith notched the win for the Beavers with his one-inning-worth of work while Scott Christman, Craig McCarthy, Jason Carroll and Schoppe also saw action on the mound. Beaver pitchers gave up one run on eight hits and struck out five.

The Beavers got off to a quick two-run lead in the bottom of the first inning and added runs in the second and third innings as well. Schoppe did the initial damage for OSU with a two-run homer in the first with Kevin Hooker on base for the Beavers.

OSU got another run in the fifth inning and exploded for three runs in the seventh, one coming on Schoppe's RBI double.

They collected a total of 11 hits against three Canadian pitchers, and the Beaver defense went errorless on the day. The Canadian team, which is made up of Canadian college all-stars, committed three errors and left 11 runners on base.

Foul weather conditions caused coach Jack Riley's club to get in only one game this week in preparation for this weekend's final games.

OSU will host Washington in a doubleheader today and Portland State will be in town Saturday for OSU's final league contest.

The struggling Huskies are 7-9 in Pacific-10 Northern Division play, just two games behind the second-place Beavers. Oregon State is 2-1 against Washington this year.

The Beavers beat the Huskies at the UC-Riverside tournament and split a doubleheader in Seattle earlier this year.

Portland State holds a 3-1 edge over OSU in this year's meetings, the lone Beaver victory being Riley's 500th career win. The Vikings are just 6-10 in league play, but are still in contention for a league tournament berth.

Five Northern Division teams will advance to the Pac-10

league tournament to be held later this month. Washington State has already clinched at least a share of the Northern Division title with a 13-5 mark.

The Beavers, who have won six straight, can share the title with a combination of four wins and two Cougar losses. So far this season, Coleman Field has been generous to OSU, as they are 12-2 at home.

Fourth quarter blitz brings Jazz back, but Blazers hold on, go up 2-0 in series

Associated Press

PORTLAND — The way the Portland Trail Blazers played in the final minutes, they had every reason to believe Terry Porter's winning basket wasn't going to go in.

But it did. "Thank God," Jerome Kersey said, "because this was definitely one sent down from heaven."

Porter's inside shot, on an assist from Clyde Drexler, with 3.6 seconds to go gave Portland a 118-116 victory as the Blazers survived an incredible Utah rally and a 40-point performance by Karl Malone to take a 2-0 lead in their Western Conference semifinal series.

"(Mike) Brown deflected it and I had to go and get it," Porter said. "It went around the world but it went in."

Malone scored 20 in the fourth quarter as the Jazz came from 23 points behind in the final 10½ minutes to tie the game 116-116 on his two free throws with 14.2 seconds to play.

"Everybody thought the game was over, including Portland," Malone said. "(But) we didn't come back to say we were in a good fight. If anything, it's frustrating."

The Blazers' starters were on the bench when the rally began and they weren't able to stop it when they returned.

"To see everything happen in the last eight minutes the way it did, I know I was upset about it," Drexler said. "I was about as upset as I can get."

Stockton, who sank two straight 3-pointers during the Utah rally, missed a 3-pointer over Porter at the buzzer.

Kersey scored a career playoff-high 34 points for Portland before fouling out with 2:05 to play.

The Jazz made 40 of 44 free throws, 35-of-38 in the second half. Malone, whose point total was a career playoff high, was 20 of 22 at the foul line, 10-for-10 in the fourth quarter.

"Every time Karl touched the ball it seemed like he went to the line," Kersey said.

Portland coach Rick Adelman said he couldn't understand the abrupt change in the way the game was called in the second half.

"The game changed suddenly in the way it was called," he said.

But he admitted the Jazz deserved some credit for that. "They got really aggressive, though," he said. "They didn't quit and they almost got away with stealing one."

"Every call went to them, but I think the two things we did down the stretch is we made a great play at the end and we defended them well at the end," Adelman said. "The bottom line is we're up 2-0."

Drexler had 23 points and a career playoff-high 15 assists and Porter scored 22. Stockton finished with 20 points and 12 assists and Jeff Malone scored 24 for the Jazz.

Portland's Buck Williams was called for his sixth foul and a technical foul, for patting referee Dick Bavetta on the behind as he left the court, and the Jazz made all three free throws to slice the lead to 109-101 with 3:54 to play.

The Blazers still led 116-109 after Danny Ainge made two free throws with 1:09 remaining.

Bullets name first woman president of an NBA team

By DAVID GINSBURG

Associated Press

BALTIMORE — Washington Bullets owner Abe Pollin named Susan O'Malley as the team's president Thursday, making her the first female in NBA history to hold that title.

"Being the first woman, it's important that I don't mess it up for others," O'Malley said. "I just plan to work hard and do the right thing ... I am both honored and challenged by this promotion."

O'Malley, 29, has held the position of the team's executive vice president since 1988. During that time, the Bullets increased their earnings dramatically, showing a 36 percent jump in attendance in 1989-90 and another increase last year.

As president, O'Malley said she will be in charge of "everything that happens off the court." That includes marketing, sales, finances, public relations, broadcasting deals and ticket sales.

"I'm used to working seven days a week, so this won't be any different," she said. "During the season I've been working from 8 a.m. to midnight, so I don't see how this could be worse. Any-

way, this is what I enjoy doing."

Despite the hard work ahead, O'Malley said she couldn't be happier.

"It sounds corny, but this has been a dream of mine since I was 11 years old," she said. "Back when my father (Peter) was president of the Washington Capitals (in the 1970s), this is something I always wanted to do. I just didn't think it would happen before I was 30."

This is not the first time Pollin has displayed innovative hiring practices.

"He hired Wes Unseld when there weren't many black coa-

ches and now he's made a woman president," O'Malley said. "People like Abe Pollin — who don't look at race, creed or color — are really special."

O'Malley takes over a team that is struggling. Although the Bullets have missed the playoffs for three straight seasons, they recently announced an increase in season-ticket prices.

"It's always darkest before the dawn," O'Malley said. "I understand how people could be unhappy, but there's a light at the end of the tunnel. This team will improve, and when we reach the playoffs next year I don't think anyone will mind having spent a few extra dollars."

Celtics knot up series with Pistons, 1-1

By HOWARD ULMAN

Associated Press

BOSTON — Larry Bird, the old star of prime time, returned, but Boston found a new hero in rookie Dee Brown. Thanks to his performance down the stretch, the Celtics evened their playoff series with the Detroit Pistons on Thursday.

Brown scored 15 of his 22 points in the final period, sparking the Celtics to a 109-103 victory that gave them a home-court split of the first two games of the best-of-7 Eastern Conference semifinals.

The next two games are scheduled Saturday and Monday at Auburn Hills, Mich., where the Celtics are winless in eight games.

Brown provided Boston with the critical victory as he matched his regular-season scoring high, had a game-high eight assists and grabbed a key rebound in the final minute.

Bird, who missed Detroit's 86-75 opening win with back spasms, had 16 points and eight rebounds in 42 minutes. Game two was Detroit's turn to play without its superstar in the midst of its run for a third straight NBA title.

Isiah Thomas sprained his right foot when Brown landed on him late in the opener. He suited up Thursday but didn't play.

The Celtics led 50-48 at halftime and 71-70 after three quarters, then took control with a 7-0 surge that turned their 78-76 edge into an 85-76 lead with 6:47 left.

Robert Parish hit two free throws and Bird hit a 14-foot fall-away jumper, making the score 82-76.

Brown then hit a foul shot before forcing a turnover by slapping the ball out of bounds off Joe Dumars. On the next posses-

sion, Brown hit a 17-footer to cap the rally.

After Detroit drew within 92-87 on Vinnie Johnson's jumper with 3:57 to go, Kevin McHale hit a three-point play. Dumars then made a layup for Detroit, but Brown countered with an off-balance driving jumper that put Boston ahead 97-89 with 3:07 left.

With the score 107-101, Detroit's Bill Laimbeer fired up an errant 3-point shot with 23 seconds to go. Brown scrambled for the rebound, passed to Bird and was fouled with the ball in the front court.

Brown hit both shots, putting Boston on top 109-101 with 13 seconds to play.

Reggie Lewis led Boston with 23 points and Parish had 19. The Pistons were paced by Dumars with 29 and Mark Aguirre with 24.

Trailing 50-48, the Pistons began the third quarter with a 10-4 run that gave them a 58-54 lead. They went up 66-61, their biggest lead of the period, on Laimbeer's basket with 5:04 remaining.


Then Boston ended the quarter with a 10-4 spurt, as Parish and McHale had four points each.

Bird missed his first three shots of the game but got four defensive rebounds as Boston took a 12-8 lead in the first 5:03. He sank his next four shots, all in the second quarter.

Trailing 26-21, Aguirre, who had 17 first-half points after sitting out the entire second half of game one, began the second period by banking in a 16-footer.

But McHale's free throw, Bird's first basket on a jumper from the left corner and another foul shot by McHale gave Boston its biggest lead of the half, 30-23.

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Shot-putting star signs deal with 49ers

Associated Press

CHARLESTON, W.Va. — Suspended shot putter Randy Barnes signed a two-year contract as a free agent with the San Francisco 49ers, the Charleston Daily Mail reported today.

Barnes, 6-foot-4, 300 pounds, is trying out as a defensive lineman, the newspaper said. He is reported to have signed with San Francisco on Friday.

Barnes decided to try football during his appeal of a two-year drug suspension issued by the International Amateur Athletic Federation and endorsed by The Athletic Congress, America's governing body for track.

Barnes was suspended from track for testing positive for steroids last year. He maintains his innocence, but has ex-

hausted his appeals with TAC.

The world record-holding shot putter and 1988 Olympic silver medalist in the event practiced football with Minnesota Vikings cornerback Carl Lee in Charleston recently. They both live nearby.

"Every day that went by, Carl gave me a better perspective of what to expect," Barnes said.

"Because of Carl, nothing happened to me in camp that I hadn't already done," Barnes said. "Because he familiarized me with the drills, I was doing none of them for the first time."

"So, because of Carl, I look that much better in front of the coaches and on film," Barnes said.

Barnes said he was satisfied with the money, but the newspaper didn't report the amount. Attempts to contact Barnes today were unsuccessful.

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