

Weather

Rain turning to showers in the morning. Highs 45-50. Lows 35-40.

The Daily Barometer

Friday
January 10, 1992
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Oregon State University
Corvallis, Oregon

OSU to test new, safer nuclear reactor design

By CHRIS BRIGGS
for the Daily Barometer

OSU will soon test a new nuclear reactor design advocates say is safer and more efficient than current models. Results of the test will play a major role in the Nuclear Regulatory Commission's decision to approve or disapprove the design.

The reactor is the Westinghouse AP600, capable of producing 600 megawatts — about half of what Oregon's Trojan reactor puts out. The design will be evaluated by testing a scale model using an electric heating element instead of nuclear fuel, said Jose Reyes, associate professor of nuclear engineering.

The target of the test is a new emergency cooling system that uses a passive, gravity-driven emergency cooling system instead of the common pump-driven systems. Pump-driven systems must be activated by personnel in the event of emergency and are more prone to failure because of their complexity, say advocates of the passive system.

The AP600 should be more efficient than existing plants, producing less waste, Reyes said. The test model is slated for completion in the second half of 1992.

"The big thing will really be to determine how well this gravity-driven pump supplies water to our core," Reyes said.

Reyes said in the event of a coolant pipe breakage in the AP600, valves held shut by steam pressure will open, allowing gravity to pull water from a tank above, flooding the reaction chamber.

Westinghouse officials say the chances of the core melting in an AP600 are one in a million, according to their risk assessments. In older reactors with the mechanical pumps, the risk is estimated to be one in 10,000.

Reyes, formerly of the Nuclear Regulatory Commission, is head of the \$950,000 project. The new model may help expand the U.S. nuclear energy program, providing a safe, domestic and environmentally sensitive alternative to coal or petroleum, he said.

Dana Spiardi, manager of generation systems public relations at Westinghouse Electric, said the demand for electricity in the United States is expected to exceed 100 gigawatts per year by the year 2000. The nuclear energy industry should help meet that need, she said. A recent survey of 45 utilities indicated that 44 of them were interested in newer, 600-megawatt reactors, she said.

Reyes said the NRC should streamline the approval process for nuclear reactors, furthering an expansion of nuclear energy use in a time when the demand for electricity will be high.

"The NRC is working on one-step processing, which means that there will be one review of the plant," he said.

At present there are two steps, with one

review before the plant is built, and a second review after the plant has been built, Reyes said.

"The first review might go very well but after the tank is built they may say 'nope'... because in the meantime it's taken 10 years to make the plant and regulations have changed so much that it becomes very difficult," he said.

Currently, a bill to streamline the review process is being debated in Congress, but there is opposition to such streamlining.

Martin Gelfand, of the Safe Energy Communication Council, said a streamlined licensing process would interfere with citizens' attempts to block approval if, in light of new information, they felt a plant shouldn't be built.

As an example of a reason to reject a plant during the second step, Gelfand said the surrounding area may become more difficult to evacuate because of community growth occurring in the time it takes to build the reactor. Or there may be new data indicating the plant is not as safe as once thought, he said.

Gelfand said the main problem with one-step licensing is that "the burden of proof is on the public" to determine whether another hearing is needed. The purpose of the second step is for the utilities, developers and contractors to prove to the NRC that they did everything correctly, he said. Then, without a whistle-blower on the inside, the public would not know if new information indicated that the plant were unsafe, he said.

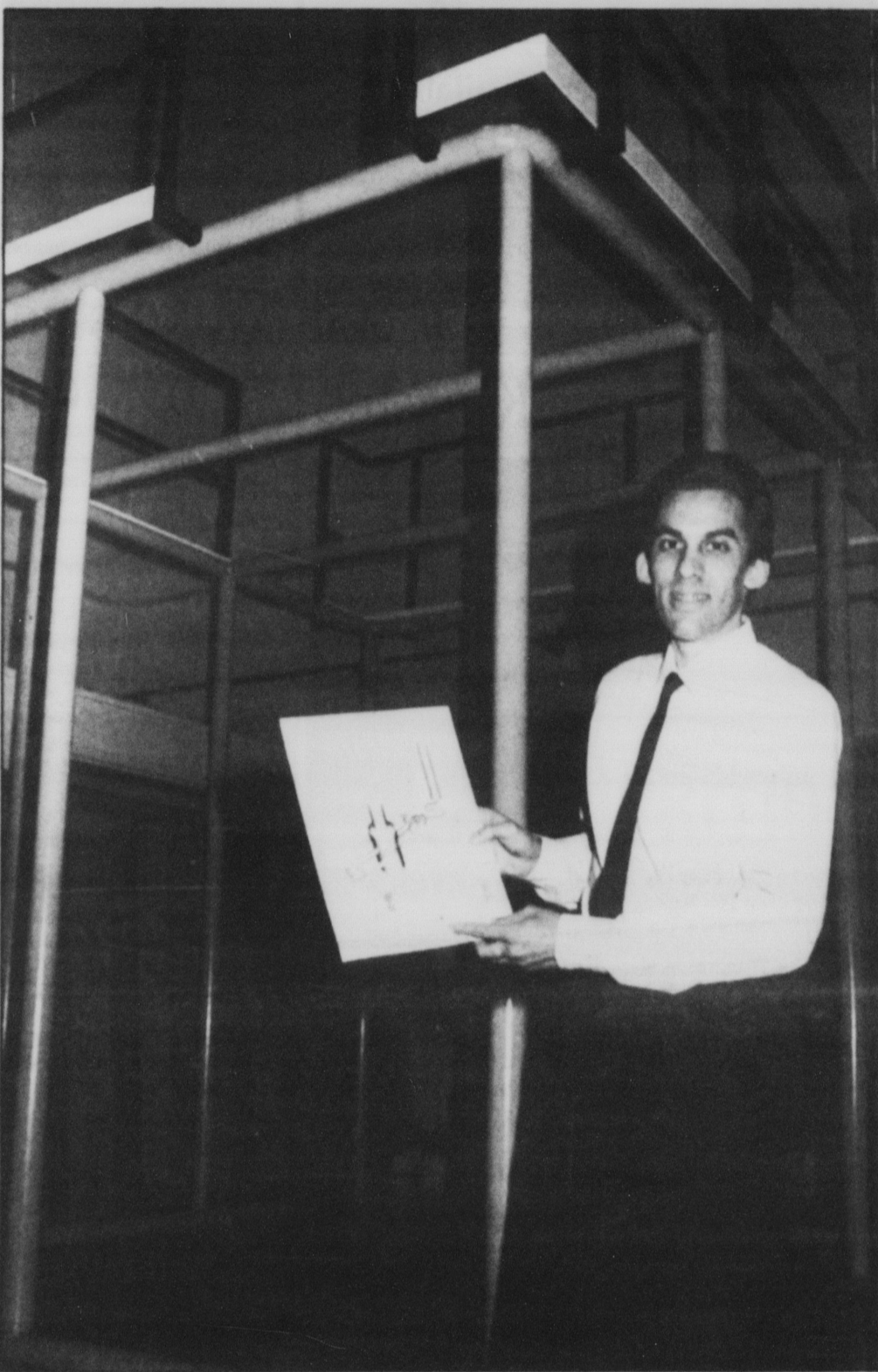
"There is absolutely no reason why one-step processing can't work," Spiardi said. "It's not like there wouldn't be public debate. It's just that it would happen before the ground-breaking."

Spiardi said nuclear suppliers should be flexible enough to take new information into account. She said there are not that many unforeseen developments, and utilities can project changes in demographics, taking them into account before a reactor is built.

Gelfand said the SECC emphasizes safe, renewable energy sources such as solar and wind energy, as opposed to more nuclear facilities. The SECC was originally an anti-nuclear group but now advocates enhanced efficiency in energy systems and conservation of energy, he said.

"I want to emphasize efficiency over conservation," Gelfand said. Better insulation and passive solar energy are effective ways of making houses more efficient, he said. "That doesn't mean putting on a cardigan sweater and freezing," he said.

Westinghouse is giving \$750,000 to the \$950,000 project, with Portland General Electric and OSU each providing \$100,000.



Jose Reyes, associate professor of nuclear engineering, displays a schematic drawing of an experimental reactor to be constructed by July. The reactor will be a scale model of a the full-sized experimental reactor. The reactor skeleton (background) is complete and further work will begin in March.

Alum gives millions to OSU

By JEANIE DONNELLY
of the Daily Barometer

An OSU graduate has left more than \$3 million to establish a new chair in humanities at OSU.

The gift comes from Dr. Benjamin G. Horning, a prominent physician and medical educator, who died Dec. 9 at the age of 101 in Del Mar, Calif.

Dr. Horning earned his master's degree at OSU and later studied at Harvard University, Johns Hopkins University, the Sorbonne in France and at three universities in Spain.

He taught at the University of Oregon from 1920-24 before completing his internship at the University of Michigan.

Dr. Horning was praised for his work on improving health care throughout Latin America. In his 14 years as medical director and Latin American director for the W. K. Kellogg Foundation, he pioneered the foundation's approach to providing coordinated technical assistance to Latin American countries.

Although Dr. Horning attended several other universities, the only grant came to OSU. Attorney John Fenner, a friend who assisted in the development of the trust, said, "OSU was Dr. Horning's undergraduate school, and his father attended Oregon State as well.

"He wanted to build a bridge between the arts and the sciences," Fenner said. "The

major objective of this gift is to improve and extend the teaching of humanities and other disciplines offered by Oregon State University."

Through Dr. Horning's grant, a new humanities chair will be established. There are five existing chairs in the humanities. The new chair will be in the memory of Dr. Horning's deceased parents, Mary Jones and Thomas Hart Horning.

Roy Arnold, Oregon State provost and vice president for academic affairs, said the chair will be designed to blend OSU's strengths in humanities with its strengths in sciences and other disciplines.

Arnold said, "There will be a meeting soon with the director for the center of humanities and John Fenner. We will listen to his summary and ask the most effective ways to distribute the trust."

Inside

NRC investigating Trojan

The Nuclear Regulatory Commission said that it has found apparent safety violations at the Trojan nuclear plant. Story, page 2.

Columnist gives McCall Lecture

By OSAMU UEDA
of the Daily Barometer

A nationally renowned newspaper columnist will deliver the 10th annual Gov. Tom McCall Lecture on Monday, Jan. 13. This year, the McCall lecture will be part of OSU's commemoration of Martin Luther King Jr.'s birthday.

William J. Raspberry, urban affairs columnist for The Washington Post and a leading voice of black Americans, will speak at 8 p.m. in the Austin Auditorium of the LaSells Stewart Center. The event is free and open to the public.

Raspberry won the Capital Press Club's Journalist of the Year for his coverage of the Watts riots in Los Angeles in 1965. He has also received many other honors, including awards from Lincoln University of Jefferson City, Mo., and The Baltimore/Washington Newspaper Guild.

Raspberry has worked as a reporter, photographer and editor for the *Indianapolis Recorder* and also served two years in the army before he started making his remarks

as columnist for *The Washington Post*.

Until last year, the McCall lecture was a separate event honoring the memory of Tom McCall, Governor of Oregon in 1975.

Raspberry will also participate in several other events in Corvallis, including speeches at the two Corvallis high schools and a memorial march in honor of Dr. King.

The event is sponsored by the OSU College of Liberal Arts, the Martin Luther King Jr. Commission of the City of Corvallis and Benton County and the OSU Provost's Distinguished Lecture Series.




William J. Raspberry

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Trojan: NRC finds safety violations

Associated Press

PORTLAND — The Nuclear Regulatory Commission says it has found four apparent safety violations at the Trojan nuclear plant near Rainier.

The NRC said in a report that Portland General Electric Co., the plant operator and majority owner, failed to periodically inspect certain pressure valves, resulting in incorrect settings.

If a serious accident occurred, the valves are supposed to protect plant systems from reaching high pressures and help guard against a prolonged release of radioactive steam.

To date, inspectors have found that 62 percent of the valves checked — including all main steam safety valves — were incorrectly set.

In addition, the NRC is reviewing six less-serious problems with the plant's control of radiation. The agency has not decided whether to cite PGE for any of the valve or radiation-control problems.

Trojan has been shut down since last March because of defective steam generator tubes. The company has asked for permission to temporarily change its operating license so it can restart but no date has been set.

The NRC will decide by Jan. 29 whether to grant PGE's request.

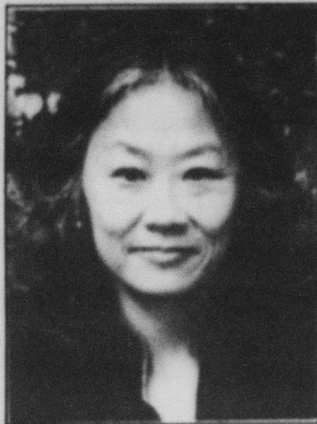
Adam Bless, a state nuclear safety inspector at Trojan, said the problem surfaced in April when a steam valve failed to reset properly after it released gas. Federal investigators followed with a comprehensive review of the plant's valve testing and maintenance program.

Portland General Electric officials said their workers were first to find the problems. Ken Harrison, the company's chief executive officer, said minor rule violations are "part of life" at nuclear plants, but will be less frequent in the future at Trojan.

However, the NRC said PGE missed "numerous opportunities" to find and correct these problems — despite federal notices and similar problems at other plants.

Maxine Hong Kingston

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Duke's name stricken from Georgia ballot

By SONYA ROSS

Associated Press Writer

ATLANTA — Former Ku Klux Klan leader David Duke says he will ask a court to reverse a state committee's decision to deny him a spot on Georgia's presidential primary ballot.

Duke, who is challenging President Bush, was dropped from the March 10 primary ballot after the committee decided that he was not a serious candidate for the Republican nomination.

"If they really believe I don't have an awful lot of support why keep me off the ballot?" Duke said on an Atlanta radio show Wednesday night. "Obviously, they're afraid I might get an awful lot of votes."

Duke campaign spokesman Marc Ellis confirmed the campaign would challenge the Georgia committee's action in court.

The American Civil Liberties Union has filed a federal lawsuit in Rhode Island to force that state to put Duke's name on the primary ballot. And officials in Massachusetts decided last week to allow Duke onto the Bay State primary ballot after the threat of a similar suit.

"The ACLU doesn't condone what David Duke stands for, but we feel the voters have a right to vote for David Duke, regardless of what he stands for," said ACLU spokeswoman Teresa Nelson.

Georgia's GOP ballot currently includes Bush and conservative commentator Patrick Buchanan on the Republican ticket.

Student gets credit; teacher gets canned

Associated Press

AUGUSTA, Maine — A university department chairman was fired after being accused of giving two years of unearned course credits to a fellow professor's son.

Russell Cotnoir, who taught public administration and was chairman of the Business and Governmental Sciences Department, has filed a grievance challenging his dismissal from the University of Maine at Augusta.

Cotnoir, who joined the faculty in 1968, declined to comment Wednesday, saying only, "If you have any questions, you can call the university."

In his dismissal letter, effective Dec. 31, George Connick, president of the Augusta campus of 3,000 students, said an investigation showed Cotnoir arranged for a fellow faculty member's son to earn 56 credits. That's equivalent to 19 courses or roughly two years of school work. The student was enrolled in a bachelor's degree program in public administration.

The letter also said the professor told a part-time faculty member to give the student a grade, though the student never attended classes or completed work in that course.

Cotnoir also gave the student a B grade for an internship in the summer of 1990, the letter said.

"There is evidence that the internship was never performed and that the student never worked for the agency in question," the letter said.

Connick said four other faculty members, including the student's father, were questioned about the matter. Those four either were reprimanded verbally or by letter in their personnel files, Connick said.

Connick declined to name the other faculty members, saying they are protected by confidentiality laws concerning state employees. The dismissal letter to Cotnoir was released, however, because it was deemed a public document, he said.

A faculty committee will determine the student's role — if any — in the deception and how much of his transcript is valid, Connick said.

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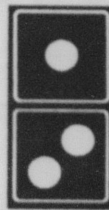
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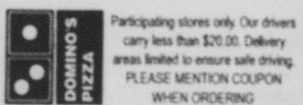
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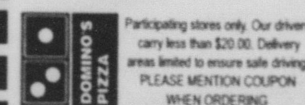
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The Daily Barometer



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DAVID SHODDY/The Daily Barometer

Marc Roberts (right), junior in civil engineering, spikes a volleyball between the arms of a classmate during his Volleyball II class Thursday afternoon in Langton Hall.

Wilkins elected as deans' group pres.

By TERI PLAGMANN
of the Daily Barometer

Bill Wilkins, dean of the OSU College of Liberal Arts and a member of the OSU faculty for more than 30 years has been rewarded by his peers by being voted president of the College of Arts and Sciences (CCAS).

"It's gratifying to be selected to such a leadership position," said Wilkins, a professor of economics and formerly a member of the council's board of directors.

The CCAS is a national organization composed of academic administrators, mostly deans and other top officials from more than 500 institutions, who are responsible for the academic arts and sciences in the United States.

"The council is a very exciting professional group with the primary focus of the academic achievement of the arts and sciences," Wilkins said. "It (the council) has grown into a major force in the academic arts and sciences in the nation."

Wilkins will become president at the council's national meeting in November in Tampa, Fla., and serve a three-year term with varying levels of responsibility, he said.

As president-elect, Wilkins' primary responsibility is to organize the council's national meeting and its various workshops, conferences and case studies. In his second year, Wilkins will be responsible for the administration of the council, and in final year as "immediate-past president," he will become chair of the nominating committee responsible for choosing his successor.

"This will be my busiest year because of the organizing and staging of the national meeting," Wilkins said. "The meeting is so important and the expectations of the meeting are so high."

In the past, the national meetings have focused on current issues facing the colleges of arts and sciences across the country, including improving the moral in times of declining resources, cultural diversity and teacher education.

Wilkins said this year's meeting will focus on the deans' relations with the media, ethics in faculty recruiting and downsizing enrollment management.

"I think my being voted as president-elect reflects the positive recognition of the College of Liberal Arts at Oregon State University," Wilkins said. "I'm very pleased to carry this responsibility."

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'Extremities' now showing

"Extremities," a play about rape and society, will conduct its second run at OSU on Jan. 10 and 11 in the Cortright Studio Theatre in Education Hall.

The play starts at 8:15 both nights, with tickets going on sale at 7:30. All previous showings have sold out, so those wishing to attend should arrive early. Tickets are \$3, or \$1 with student ID.

'Medea' auditions held

The University Theatre will hold auditions for the play "Medea" in the Cortright Studio Theatre, located in Education Hall, Sunday and Monday at 7 p.m.

Auditions are open to the public. Seven to eight women, four to six men, and two boys ages 4 to 7 will be cast. The boys' parts are nonspeaking. For more information call Charlotte Headrick at 737-4918.

Child care center opens

The OSU Child Care Center will hold its grand opening ceremony Saturday at 10:30 a.m. The program will include speakers, entertainers and representatives of Kinder-Care Inc. The center is located at S.W. 11th Street and Adams Avenue.

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Editorial

Street Beat

Do you think condoms should be distributed in our high schools? Why or why not?



Robin Pennington, assistant professor of math: "Yes. I'm studying AIDS and I honestly believe the behavior happens whether the condoms are distributed or not. So it's kind of putting your head in the sand to say that distributing them is encouraging sex. The main thing is to try to keep people free of STDs because the sexual behavior is going to occur one way or another."



Carrie Hector, senior in pre-elementary education: "Yes, because safe sex is really important and if they're not distributed how can they practice safe sex? I don't think it's condoning free sex at all, so I think they should be distributed."



Eric Hass, junior in electrical engineering: "It might encourage sex, but then again, it would protect those people. So I'd say yes."



Travis Elkins, sophomore in business: I think it should be allowed because people are having sex and they might as well be having safe sex. That's what I think."



Phyl Crandall, doctoral candidate in engineering: "I think they should be allowed because sex is happening in high schools and because of that, I believe the high school kids should have the ability to protect themselves. It's often difficult for high school kids to go to the pharmacy or drug store and go through the check-out line with a box of Trojans."



Paul Mayer, graduate student in geology: Yeah, they might as well be. People are using them. They should be allowed to give them easily enough."

Don't mention any 'man' words or women will freak out

There is butchery going on right here in the good old United States of America, folks.

The victim is the English language, and the butchers are those who want to change the entire language because they don't know any better.

It has come to my attention in recent months that there is a minority of the female persuasion (I can't call them women, they will be offended) that thinks the English language is sexist, demeaning and downright unfair.

What these members of the female race are objecting to is the use of the word "man" in certain phrases and compound words.

Here are some examples: men working, two-man tent, three-man (a popular drinking game) and mankind.

Wait a minute! Mankind?

David Kurle

Yes folks, that word that has been in the English language for as long as anyone alive has spoken it, will soon be obliterated if this small portion of the female race gets its way. Never mind that the English language has been around for approximately 1,800 years and that this threat to it is something akin to coloring old movies.

What was Neil Armstrong supposed to say when he stepped out onto the moon?

"This is one small step for a man, but one giant leap for men, women, children of all ages, African Americans, American Indians, dogs, cats, Asian Americans and everyone else not already mentioned."

This would have sounded quite silly, to say the least, and three-quarters of the United States would have turned off their television sets out of boredom.

Let's take a look at a word that describes what everyone on this planet is: human. What is the second syllable in this word? It is "man." Therefore one of the words that can be used to describe humans as a whole is man, or mankind. When I hear the word "man," the picture of male variety does not immediately pop into my head, depending upon the context in which the word is used. Man is just a word that can mean humans as a whole, or a male member of the human race. Just like the

word blues. It can mean a shade of colors or a style of music.

Let's look at another evil word: woman. What is the second syllable in this word?

Well, how about that. It's that word "man" again.

Really, it's the men (in the male gender sense of the word) here who should be complaining. After all, women get two syllables to describe what they are, while men (in the male gender sense of the word) only get one syllable. Does this imply that men are only smart enough to speak mono-syllabically when talking about themselves?

The reason some of these so-called feminists hate this word, woman, is because it has the word "man" in it. Oh damn. That evil, nasty word "man" again.

My roommate and I have discussed this very aspect about the word "woman."

We have come up with a word that should satisfy all the female humans ... oops, sorry, didn't mean to slip a "man" word in there, female members of the homosapien species as to what they want to call themselves, while at the same time remaining multi-syllabic so that it still has more syllables than the word man.

The first thing we did was try to neutralize the word woman by replacing the "man" with the word "person." So now we get the word "woperson."

This is all well and good, but there is still something offen-

sive and evil about the word "woperson." It contains the word "son." Now son implies male offspring, so this will not do. So, we replaced the word son with the word daughter, which implies female offspring.

So, our final word for the female members of the ruling planetary species is "woperdaughters." Wow, look at all those syllables, they must really be smart now.

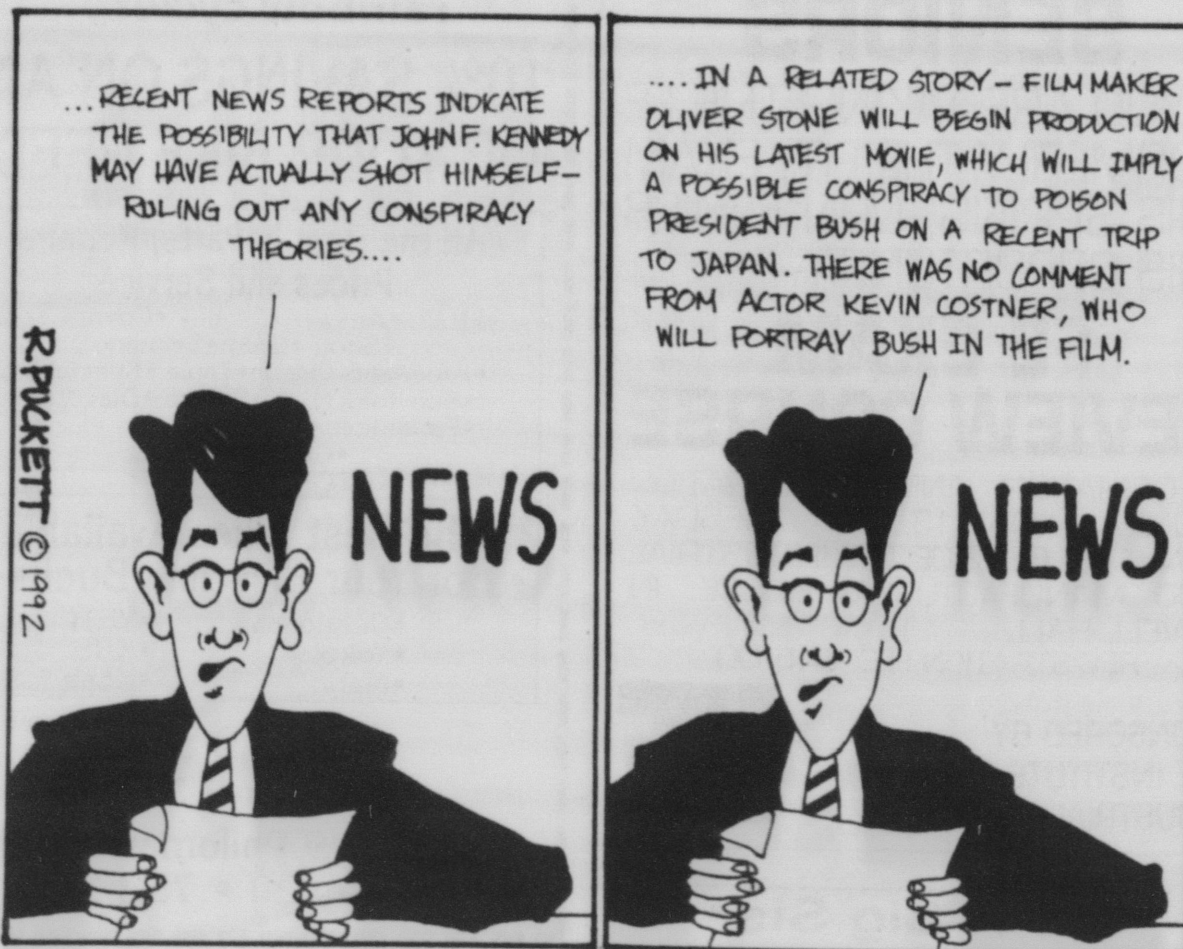
This push for the remodeling of the English language is just a part of the entire problem with creating a gender-neutral society where the positive aspects of being male and being female are squelched. Another problem is eliminating the differences between the sexes that attracts them to one another.

While I agree that there are many discrepancies in society where women get the short end of the stick, and society as a whole should work to eliminate these, creating a world where males and females work, live, act and look exactly alike is unacceptable.

I applaud the work of those males and females who strive to bring equality to the workplace and to society as a whole. I denounce the misguided attempts of those who seek to solve the problem through limiting free speech and by attempting to change a language that is already well established.

Well, this is the end of my column, and I hope all you men and woperdaughters have a nice day.

David Kurle is managing editor of the Daily Barometer.



The Daily Barometer

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After Hours

Arts & Entertainment Supplement of the Daily Barometer

Friday January 10, 1992

Winter music festival highlights the late romantics



Winter Music Festival

"The Late Romantics"
Jan. 12 through Mar. 10

By STEPHEN MCLEOD
of the Daily Barometer

At this, the end of the first week of winter term classes, it is probably safe to say that the students of OSU have returned (those who could afford it) much to the chagrin and consternation of many. But, fortunately for all of us, the Oregon State University Winter Music Festival is back again as well, for its eighth straight season — just in time to assuage some of those creeping winter doldrums.

Beginning with its inception in 1985, the OSU Winter Music Festival (sponsored by the OSU Department of Music, the College of Liberal Arts and the Memorial Union Program Council Performing Arts Committee) highlights the work and achievements of a specific composer or period with the expressed intent of making that music more accessible to a greater number of people than typically reached.

Thus, what better way to open the term, before classes and the weather become too dreadful, than with the lush and sublime sounds of the late romantic composers — the focus of this year's festival?

Throughout its history, themes for the major, three-month festival have ranged from "Amadeus" and "Basically Beethoven" to "The Early Romantics" and "The Music of Central and Eastern Europe." With the "Late Romantics" this year, the festival will feature a variety of formal and informal concerts and performances, including Franz Lehar's operetta "The Merry Widow," by OSU faculty, students and members of the Corvallis community.

Also, the festival attempts to take some of the propriety out of the music and the concert-going experience by involving the audience more in the understanding and appreciation of it with a series of lecture/concerts and classes on the works of the late romantic composers.

"The music of the 'late romantics' marked the end of an era," said Tharald Borgir, professor and chair of the OSU Department of Music and director of the eighth annual Winter Music Festival.

The music of these composers is described as "being from different realms that are typical of the late 19th century." Several of the composers were noted for inspiration by their ethnic heritage which "brought to music exciting

new energies that created the movement of musical nationalism."

"There was a great deal of diversity in the music," Borgir said. "No one single thread ran through it, though it was a rich musical period ... there was a vital movement of nationalism apparent in the music," he noted. "Composers returned to their ethnic heritage for a musical 'shot in the arm' giving their work a great vitality."

This year's Winter Music Festival opens on Wednesday, Jan. 15 at 8 p.m. in the First Presbyterian Church with a free lecture/concert that will present an overview of the late romantic composers. The "Horn Trio" of Brahms will be performed by OSU music faculty members Marlan Carlson, violin; Gary Reeves, horn; and Angela Carlson, piano. The songs of Gabriel Faure will also be included, performed by Tim Brimmer, baritone.

Many of the late romantic composers drew upon their national heritage and musical traditions, so Wednesday's concert features music from Czechoslovakia, Norway and England. Pianists Rebecca Jeffers and Angela Carlson will play "Slavonic Dance" by Dvorak; Tharald Borgir will perform several piano pieces by Edvard Grieg; and David Eiseman, clarinet, will perform a movement from a sonata by English composer Charles V. Stanford, with Rebecca Jeffers, piano. The concert will conclude with vocal ensembles from the Strauss operetta "Die Fledermaus," by OSU vocal faculty members Kathryn Olson, soprano; Cynthia McGladrey, alto; Martin Tobias, tenor; and Tim Brimmer, baritone.

Several other events of note during the 1992 Winter Music Festival are:

Lecture/concerts "The Violinist-Composer" on Jan. 19 and "The Musical Nationalism of Edvard Grieg" on Feb. 9.

A special performance of "The Golden Age of the Piano" by internationally known recitalist William Wolfram Jan. 25 in the LaSells Stewart Center.

The OSU Symphony Band under the direction of James Douglass will perform the music of Strauss and Borodin at the LaSells Stewart Center at 8 p.m. on March 3.

The OSU Corvallis Symphony will cap off the festival on March 10 with a performance featuring Ken Finch, cello; Marlan Carlson will conduct the works of Dvorak, Schumann and Verdi. The concert will begin at 8 p.m. at the LaSells Stewart Center.

Also, there will be a variety of free informal concerts held every Thursday afternoon at 12:30 p.m. in the Memorial Union Lounge as part of the MU "a la carte" series. These informal performances begin Jan. 16 with Angela



Soprano Kathryn Olson is accompanied by Tharald Borgir in preparation for the 1992 Winter Music Festival.

Carlson and Rebecca Jeffers playing works for four-hand piano, and continue through March 12 at the close of the Winter Music Festival with Abigail Stoughton, viola; David Eiseman, clarinet; and Rebecca Jeffers, piano.

Subsequent performers during these informal performances will include: Nancy Sowdon, cello; Elizabeth Paley, piano; Mike Curtis, woodwinds; Rachele McCabe, piano; David Eiseman, clarinet; and Dolores Borgir, piano.

The Romantic Trumpet will also be performed during the informal concerts, featuring Ken Saul and Joan Haaland Paddock on trumpet with Rebecca Jeffers on piano.

"Perhaps we learn from the Late Romantics that great music need not be complex," said director Borgir. "During the late 19th century you see the emergence of popular music," he added. "It is not parlor music or 'art' music, but music for large numbers of people. It is the 19th century equivalent of Broadway."

The 1992 OSU Winter Music Festival, "The Late Romantics," runs from Jan. 15 through March 12. The public is encouraged to take advantage of this festival, and as some events require tickets, should contact the OSU Department of Music at 737-4061 for more information.

KBVR wants you

Any student on the OSU campus who has had aspirations of making it in show business should know — Hollywood is upon us. That is, as close to Hollywood as we can get in Corvallis.

And that is, Hollywood in the form of KBVR-TV, OSU's own student-operated television station. It will be hosting its winter Recruitment Fair this Tuesday, Jan. 14 at 6 p.m. The fair will be held in Studio A of the KBVR-TV facility, located in Snell Hall (MU East).

KBVR-TV is unique in that it is one of only a handful of student-operated college stations in the country. This applies to above-the-line positions, such as producers and directors, to crew positions, including camera operators and technicians.

The Fair will consist of a short video presentation about the station, a "meet-the-staff" session and finally the producers' presentations. These will allow those who attend to determine which show they would like to participate in.

Programs scheduled for production this term include the always-popular KBVR Nightly News, which requires positions from news anchors to reporters to camera people. Also slated is the return of *Not Necessarily Sports* featuring Rod Porsche, a talk show devoted to sports and other activities around campus and Corvallis. This too has various position openings as well. The producers of *Galatea's Move* will also be present to procure a crew for their second term of production. All full-time students are eligible to participate in KBVR-TV, and everyone is invited to the fair, which will last about an hour.

Welcome to After Hours Mach Two

I think David St. Hubbins, lead singer and guitarist for *Spinal Tap* said it best. At one of their concerts on the final leg of their 1984 American tour, he and bandmates Derek Smalls, Viv Savage and Mick Shrimpton launched into a freeform "jazz odyssey." As it began, he purred into the microphone to the sparse crowd, "You are witnesses to the rebirth. This is *Spinal Tap Mach Two* ... we hope you enjoy our new direction."

Bryan Curb

This quote seems to pervade the *After Hours* office these days like a pungent scent (or is that the stench of Mike Kelley's cigarettes wafting its tendrils through the open window?) Anyway, I have spent the last 1 years laboring under my beloved mentor Timothy Allen Clemensen, the Entertainment Dreadlord of OSU. During my stint as his toady and indentured servant I learned several new things, like how a sleeve can double for a napkin at any dinner party, no matter how formal.

But like all outdated concepts, Timothy (sorry, buddy) finally graduated this institution, leaving the position of *After Hours* editor open. Er ... so anyway, that's me. Hello.

A bit about myself: I am a big fan of film, although I will openly admit that I have never enjoyed *Pink Floyd The Wall* (yes, I realize that owning up about this will cause many to rate my worthiness at about the same level as a gerbil). I have few fears except that all these late-night excursions to McDonald's are turning my aorta into a hockey puck.

This last Christmas break was spent perusing through entertainment sections of various periodicals to determine any

changes that might be made. Although we don't have the technology or the financing to create brilliant multi-colored graphics, we can make everyone think we do, but consider black and white to be "cool."

Therefore, *After Hours* from this point forward, will hopefully utilize graphics to draw your eye away from David Kurle's column and over to us. This is evidenced by the new logo at the top of this page — yes, the beer-drinking moon has been retired.

Changes, as any U.S. President will tell you, can only be accomplished with help — in the form of Assistant *After Hours* Editor David Sokolowski, who has agreed to jump on our entertainment bandwagon for the term and possibly thereafter. Although our relationship had a bit of a rocky start, we're getting along famously now. I'm beginning to realize that his assessment of me as a "unique moron fit for nothing but extermination" was said in friendship rather than animosity. (I'm kidding, of course.)

Okay, all pathetic joking aside, I'm extremely excited about the possibilities here and would like to extend to all artistic venues, individuals and organizations an invitation to let me know what you're up to, especially if you are based in the Corvallis area. Since many students on campus have no vehicular way of getting to Portland or Eugene, we are planning to use *After Hours* as a means of letting them know what they can do without leaving town.

And so, as I wrap up this introduction, once again the words come back to me:

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Fishbone takes music to edge again

Concert Preview

Fishbone
 Saturday, Jan. 11 in Portland

By DAVID SOKOLOWSKI
 of the Daily Barometer

There came a time in the late 1970s when music came to a complete and total stop. Disco was on the way out because people finally became fed up with looking stupid in bell-bottoms and because all disco sounds the same, anyway. The punk movement was just beginning in England at that time, but as usual the United States was still clueless to those ideas.

However, an idea began in a small apartment in Los Angeles that would give a new angle to music. This idea was age-old in its construction, but innovative and fresh at the same time. The combination of funk, reggae, thrash and carnival music pressed itself quickly into the college music scene and presented the world with something it had never seen before. This was music that made you think, that made you listen. This was music that caught in your throat. This was Fishbone.

Although Fishbone did not release its first album until 1985, it has been around since 1978. The six-member band created a new sound for themselves that now can only be imitated.

The first surprise that Fishbone sticks in your face is horns. Angelo Moore, Christopher Dowd and Walter A. Kibby II

together provide a stunning horn section, in addition to cut-throat, angry vocals that give Fishbone another edge.

Fishbone's lyrics stand out by how they are sung. Moore and Kibby provide only part of the vocals, which are sung by a majority of the members. Even though some bands have the same vocal sound again and again, Fishbone tops them all by giving a variety that never tires the listener. This vocal exchange translates perfectly to live performances, where the band performs numerous backing and complementary vocal pieces without tricks or reverberation.

It is said that a cliché only works the first time. This is very true of the "Peace on Earth" and "Treat everyone as you would like to be treated" idea, especially in the music industry. However, this is not so for Fishbone — this has been their image for fifteen years. When other musicians were singing "Do They Know It's Christmas?" and "We Are The World" in the mid-80s, Fishbone had already been singing this and other messages about the human race for years — and they were doing it better.

Fishbone is not without its sense of humor, which is often used to spread their message. When *Fishbone* was released in 1985 as a six-song EP, they set the college scene on fire with the in-your-face imagery of the cold war of "Party At Ground Zero" and mocked the yuppie/conservationist movement with "Another Generation." Even the idea that the Holocaust didn't happen was addressed in "V.T.T.L.O.T.F.G.F." (Voice To The Land Of The Freeze Dried Godzilla Farts), and bitter love was shown in the song "Lyn' Ass Bitch."

Fishbone next released another EP, a hard-to-find, released-only-on-vinyl, Christmas album. This included a remix of "Modern Industry," found on *Fishbone* and the classic song "Skankin' To The Beat," an upbeat song that shows Fishbone at its best.

Of course, most of their songs feature Fishbone at its best, and the recently released on compact disc, first full-length album *In Your Face* sets yet another example of Fishbone's tenacity for change and innovation. Just as the title says, Fishbone is in your face with this collection. From "Movement In The Light" to "Post-Coldwar Politics," Fishbone shows no sign of letting up. Even the humorous "I Wish I Had A Date" is Fishbone through and through.

It seemed Fishbone would show signs of tiring when it released the well-known *Truth and Soul* in 1988, but that is far from the case. This album actually showed how talented Fishbone is. With *Truth and Soul*, Fishbone told about segregation in "Slow Bus Movin' (Howard Beach Party)," violence in the streets with "Ghetto Soundwave," and friendship in "Mighty Long Way."

But *Truth and Soul* holds more for the listener than most bands' album collections combined. John Norwood Fisher plays bass and sings, his brother Fish plays drums, and Kendall Jones both sings and plays guitar. These superb musicians, in addition to Kibby, Moore and one-timer Charlie Down on horns and vocals, make this album truly a masterpiece. The whole album is flawless, from the acoustic "Change" to the thrashing "Subliminal Fascism" the album is 100 percent Fishbone.

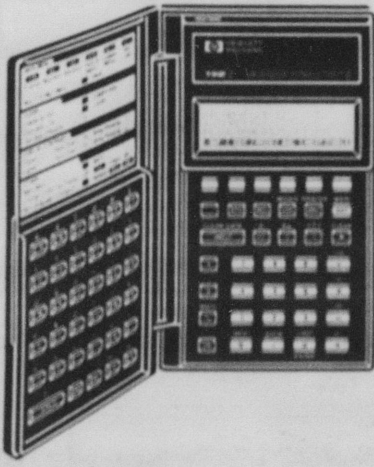
Another EP was released in early 1990 as the world of Fishbone fans waited expectantly for another full album. *Set The Booty Upright - Bonin' In The Boneyard* showed yet another edge of Fishbone, with two remixes of "Bonin' In The Boneyard" plus three other songs. Christopher Dowd rejoined the band, and finally, in 1991, Fishbone released *The Reality Of My Surroundings*.

From the angry "If I Were A ... I'd" to the sexual "Naz-tee May'en," this album is all over the place while still letting you hold on. The anti-drug message of both "Junkie's Prayer" and "Pray To The Junkiemaker" shows that Fishbone is still conscious of world problems, and lyric imagery peaks with "Sunless Saturday:" "I see the pestilence outside my window / I see the dungheaps piled at least a mile high / I see the shattered dreams in the street / I face the morning with my customary sigh."

Fishbone will perform at the Melody Ballroom in Portland on Sunday, Jan. 12, and in Eugene at the Melody Ballroom on the University of Oregon campus Monday, Jan. 13. Both shows begin at 8 p.m., but the Eugene show is already sold out, so ...

GENERAL ELECTRONICS

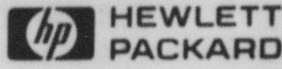
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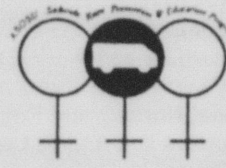
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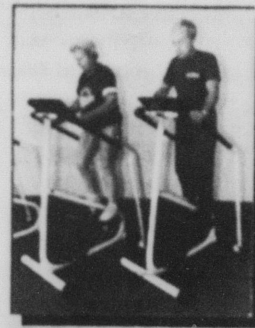


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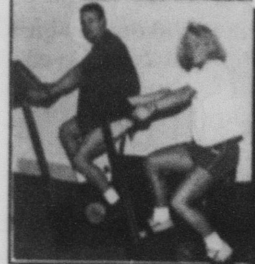
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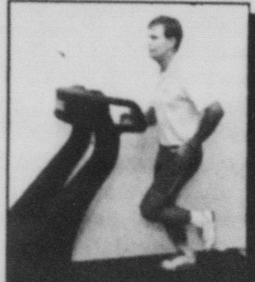
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Gripping Fairbanks exhibit portrays the reality of AIDS



By ANDREW HALL
of the Daily Barometer

Recent events have made AIDS the focus of many peoples' attention. Everyone has a distinct opinion, and artists are certainly no different. An OSU art professor has put his talents to use to create a powerful statement on the harsh realities of AIDS and sex today. An exhibit of Clint Brown's drawings is currently running in the Fairbanks Hall Art Gallery.

Brown recently wrote a college-level figure drawing textbook called *Drawing from Life*, which was published by Harcourt, Brace and Jovanovich, and released in November. The book examines the drawing of the human, or figurative, form. The final section of the book deals with Figurative Formalism versus Figurative Humanism, which is the basis for the collection of his recent works.

Formalist drawings, according to Brown, use the figure as an element of the composition, much like a table or chair might be incorporated. This style results in a dispassionate or "cool" view of the piece and a loss of the model's individual identity.

The Formalistic half of the exhibit is comprised of male and female nudes all drawn from live models. These mixed-media drawings focus mainly on aesthetics and composition placement.

On the other hand, humanism is more concerned with social issues, feelings and emotions, and thus attempts to convey a message beyond the figure itself, Brown said. Several of the pieces on display are from Brown's series, "The Artist and the Plague," which deals with the Black Plague of medieval times. Brown compares the theme of death's embrace common to the time, to the worldwide epidemic of AIDS today.

Some of the drawings following this theme are "Pocket Full of Posies," "Ashes to Ashes, We All Fall Down" and "Ring Around the Rosie." In "Ring Around the Rosie" Brown comments on the clergy's virtual silence on the subject of AIDS, which he views as an avoidance of responsibility.

These large-scale charcoal drawings depict skeletons or the mask of death in sexual poses that demonstrate the risk of sexual relationships with the threat of AIDS. "Because the most common means of HIV virus transmission is sexual contact, AIDS has turned lovemaking into a potentially life-threatening behavior," writes Brown.

Brown has been at OSU since 1970, teaching drawing, painting and sculpture classes. He received his master's in fine arts from the University of Southern California and has spent a year in England as a Fulbright Exchange Fellow.

The public is invited to attend a reception for the artist in Fairbanks Gallery on Wednesday, Jan. 15, from 4 to 5:30 p.m.

Fairbanks Gallery is open Monday through Friday, 8 a.m.-5 p.m. The exhibit is on display through February 12. The 30-piece show then travels to San Francisco's Shapiro Jamison Gallery in March.



Left to right, "Ring Around the Rosie," "Ashes to Ashes, We All Fall Down" and "Pocket Full of Posies" are three of the large-scale charcoal drawings made by OSU professor Clint Brown, currently on display at the Fairbanks Art Gallery. Brown's drawings deal with the world-wide AIDS epidemic.

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10:30-11:20 CONCURRENT SESSION I

APPAREL: DESIGNING APPAREL: THE REAL JOB

Tammy Geissler, Columbia Sportswear - Agriculture Production Room

INTERIORS: WHAT DOES IT MEAN TO BE A PROFESSIONAL INTERIOR DESIGNER

Judy Smith, President, ASID Oregon Chapter; Bonnie Bruce, President, IBD Oregon Chapter
- Agriculture Leaders Room

HOUSING: WHO IS THE HOME BUYER?

Cathy Briggs, Portland Housing Planner - First Interstate Bank Room

MERCHANDISING: CAREER MOVES - PATHS TO STORE MANAGEMENT

Michael Hart, Store Manager, Eugene Lamonts; Kathy Rechhi, Store Manager, Corvallis Lamonts; Marsha Brockmeyer, Store Manager, Lloyd Center Lamonts
- Engineering Auditorium

11:30-12:20 GENERAL SESSION I
PROFESSIONAL ETHICAL DILEMMAS

12:20-1:20 COMPLIMENTARY LUNCH
Opportunity to visit informally with speakers

1:30-2:20 GENERAL SESSION II
RUNNING YOUR OWN BUSINESS

2:30-3:20 CONCURRENT SESSION II
APPAREL: CAREER OPTIONS IN APPAREL DESIGN & MANUFACTURING

Mike Kline, JM Associates - Agriculture Production Room

INTERIORS: INTERNSHIPS & YOUR FIRST JOB

Laurel Amato, SRG Partnership - Agriculture Leaders Room

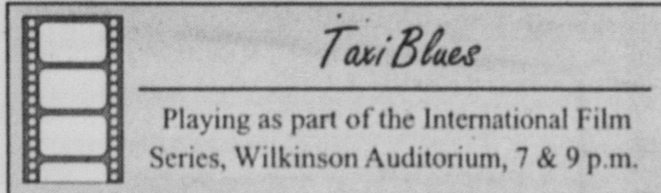
HOUSING: WHAT IS THE HOME BUYER LOOKING FOR?

Patty Lorenzen, Corvallis Construction, Inc.; Sandy Kribs, Jean Tate Real Estate; Kathleen Donohue, Neil Kelly Designers; Susie McKinnon, Oregon State Home Builders
- First Interstate Bank Room

MERCHANDISING: A RETAIL BUYER'S PERSPECTIVE

Janet Steinbach, The Bon Marche; Jennifer Deverall, Meier & Frank; Pat Mayberry, Fred Meyer
- Engineering Auditorium

IFS returns with zany Russian 'Odd Couple' rendition



By DAN NISSILA
of the Daily Barometer

OSU's 14th annual International Film Series kicks off its winter schedule this Friday and Saturday with the award-winning directoral debut of Russian Pavel Lungin's *Taxi Blues*.

Dubbed the Soviet version of "The Odd Couple," the story focuses on a patriotic cab driver named Ivan "Vanya" Chlykov,

who bears an uncanny resemblance to American cinematic director extraordinaire Oliver Stone, and his unlikely and unusual relationship to alcoholic Jewish sax player Lyosha Seliverstov (himself a spittin' image of Al Bundy.)

The simple opening credits are almost home-movie-ish by Hollywood standards. They are, however, contrasted immediately by the opening scene of fireworks bursting in air over the city: a parallel perhaps to the contrasting personalities in Vanya and Lyosha who are just now meeting in Vanya's taxi.

Lyosha has a party of friends with him who are taking Vanya's taxi all over town looking for a good time. Eventually, all of Lyosha's friends leave him and he and Vanya are left in the cab. Lyosha finally gets to a large apartment complex where he asks Vanya to wait for him and keep the meter running. "I'll pay you double," he says, "double!"

When daylight arrives, Vanya realizes he has been ripped off and turns off the meter. Knowing the name of the music club where Lyosha hangs out, Vanya sets out on the first of what will be many searches he will make for his new "buddy." When he finds him, he takes away Lyosha's one prized possession — his bread and butter — his saxophone. (Or as Lyosha says later to Vanya's girlfriend, "girls call it a 'sexaphone.'") He takes it as collateral for the ninety rubles Lyosha owes him, and then proceeds to start kicking the crap out of him. Sort of a storybook romance between these comrades.

Eventually, Vanya takes the down-and-out Lyosha into his own

apartment and begins figuring out ways for him to pay off his debt. Lyosha, on the other hand, begins figuring out ways, though not consciously, to make Vanya's life a living hell. He begins by flooding three floors of the apartment complex and causing 400 rubles worth of damage. For his own part, Vanya has Lyosha scrubbing and polishing everything from his taxi to his toilet. It's a friendship made in heaven.

Just when they finally get to an understanding about their relationship and have figured out how to get along, Lyosha runs into an old friend who gets him a chance to play his sax with a visiting American sax performer. The producers who are with him like Lyosha's playing and suddenly he is a star. He goes off to America and even performs on television.

When he comes back to Russia, Vanya goes to the airport to greet him. But Lyosha is surrounded by such a horde of people that Lyosha can't even get close to him.

Finally, one evening while Vanya is sitting at home watching a karate competition on what one would assume is the Soviet version of ESPN, Lyosha breaks through his door with a group of drunken partiers who laugh and scream and then leave as quickly as they came, with Vanya left holding a fully inflated, anatomically correct, life-size playmate. Quite upset, Vanya runs out into the street, steals a car and brings the movie to a high action close with a car chase through the city in true "Starsky and Hutch" style, complete with self-combusting automobiles.

So, is the movie good? The fact that Lungin won Best Director Award at Cannes for this picture obviously says something for it. There is nothing particularly unusual or technically challenging in the filmmaking, but the artistic level is very high.

It is a dramatic film with characters of many dimensions. Vanya struggles continuously with various aspects of his character, often giving priority to his patriotic belief in hard work and the Soviet way of life.

But the film is also a comedy, and despite the translation into subtitles, is quite funny. Much of the comedic success is a result of fine acting. Vanya plays a truly believable straight man. And Lyosha has some great lines, like one which I'm sure will appeal to many a college movie-goer: "Chlykov, my life for a beer." And even as the straight man, Vanya has some pretty hilarious moments, such as his cure for general ailments which he demonstrates to Lyosha who is sick in bed. Stomach contortions of this quality have never before been captured on film and are alone worth the \$2.75 admission price.

In all seriousness, though, *Taxi Blues* is a fine movie and well worth seeing. Despite the invariable language barrier that comes with a foreign film and the inconvenience of having to read the movie, *Taxi Blues* has been created with enough intelligence and universal humor to transcend the rift.

The International Film Series is sponsored by the OSU Department of English and the Center for the Humanities. *Taxi Blues* shows Friday and Saturday, 7 and 9 each night, at Wilkinson Auditorium.

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Class begins Saturday, January 25 ENROLL NOW!

- ### And the rest ...
- Here is the rest of the schedule for the International Film Series through the end of the term:
- Jan. 17-18 *The Krays* by Peter Medak (Great Britain, 1990).
 - Jan. 24-25 *Thy Kingdom Come, Thy Will Be Done*, by Anthony Thomas (Great Britain, 1989)
 - Jan. 31-Feb. 1 *Chocolat*, by Claire Denis (France, 1988)
 - Feb. 7-8 *Tilai*, by Idrissa Ouedraogo (Burkina Faso, 1990)
 - Feb. 14-15 *Dust*, by Marion Hansel (Belgium, 1985)
 - Feb. 21-22 *Camp de Thiaroye*, by Ousmane Sembene (Senegal, 1987)
 - Feb. 28-29 *Landscape in the Mist*, by Theo Angelopoulos (Greece, 1988)
 - March 6-7 *The Godfather Part III*, by Francis Ford Coppola (USA, 1990)
 - March 13-14 *Archangel*, by Guy Maddin (Canada, 1990)
- All films will be shown in the Wilkinson Auditorium, and admission is \$2.75. See future editions of *After Hours* for reviews and running times each week.

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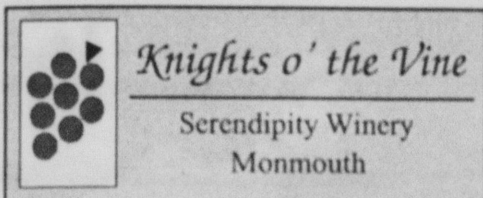


Welcome Back! Welcome Back! Welcome Back!

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AH presents Knights o' the Vine — critics take the grape



By Ken Hile and David Kurle

Tasting Oregon wines today remains an art in itself. This state has the potential to produce some of the highest-quality wines in the world because of similar climates to the finest wine-producing regions in the world, such as France and Germany. The only factor seemingly holding Oregon back is the lack of hundreds of years of viticulture experience that Europeans possess.

Conversely, this lack of experience means that many podunk operations can still exist, producing mediocre wines at best. Much caution must be used when buying local wines, let alone when putting them in your mouth.

By writing this column, we hope to sample some of these wines and relay to you an early advisory of what to expect, quality-wise, from many of the "podunk" wineries and some of the big names. That way, you have only to buy the wines that range from mediocre on up.

We subscribe in full to famous wine critic Hugh Johnson's theory that "the best wine is the wine you like best." So to keep in tune, we will never say a wine is "bad" or "horrible" unless it is truly offensive — unless there is something physically wrong with it, such as being spoiled from too much aging, etc. Other than that, our comments are our opinions, and you may take them for what they are. You buy into the same thing when reading other wine critics' choices. The important thing is to find a wine critic that you agree with MOST of the time.

First on our list of exclusively Oregon wineries was a true "podunk" operation named Serendipity Cellars. Contently topping off at 2,100 cases, this husband-and-wife operation, owned by winemaker Glen and general manager Cheryl Longshore, is nestled in the foothills 25 minutes off of Highway 99W — sigs begin just south of Rickreall.

Serendipity started in 1981 with a lot of wines they no longer produce. Competition with budget California whites, blushes and a flooded Oregon pinot noir market forced the discontinuance of their pinot in 1983, their white zinfandel in 1987 and their blush just last year. They turned eclectic and stuck to what was working — or so they thought. First of all, they do not grow their own grapes. Their chardonnay and chenin blanc come from McQuorquadle Vineyards in Roseburg, the pinot from the now-Oregon winery Bethel Heights, northwest of Salem. Lastly, their Marechal Foch is grown in Linn, Benton,

Washington and Clackamas Counties.

As a generalization, outlined below, we found their reds to be far more decent than their deficient whites.

There were four wines available at our tasting. The first was their 1989 Chardonnay. Aged in stainless steel casks, skirting the belief that Oregon Chardonnays are overoaked, this blend possesses 13.2 percent alcohol. Both of us agree the bouquet had what can easily be called "normal" aroma for a chardonnay, with one exception — the missing oak. Overwhelming apple, butter and a slight citrus smell graced the nose, but not even a glimpse of oak here was disappointing.

More disappointing was the taste, which didn't live up to the bouquet. One of us likened it to sucking on your brother's three-week-old wet sock, only this sock had a nasty bite. The other noticed hardly any taste, except for a slight buttery-apple, and that it held little finish. The wine also lacked the dryness associated with most chardonnays, probably because the grapes were grown in Roseburg's slightly warmer climate, and perhaps left on the vine too long. The owner calls it "noble rot," but we prefer the latter half. Overall, a disappointment, per Oregon's supposed quality Chardonnay offerings. Age this about five years.

The next wine was a 1990 Chenin Blanc, which was aged in stainless steel for one month. The bouquet was a more earthy, flowery sort than the chardonnay. The taste had a slight tinge of apple but was tart, bitter and salty. The finish was nonexistent. At 12.5 percent alcohol, this was the least appealing wine we tasted. Here again, our noses fared far better than our taste buds.

There is another kind of white that consumers supposedly like the best, called Muller Thurgau (pronounced Muler Ter-gow). They were only the third winery to produce this variety in North America in 1982. We, however, did not have a chance to sample it. Oh, well, take it from the mouth of the maker, it's supposedly their "hottest-selling" white.

The early rains hampered Oregon's 1981 vintage, but the saving grace was a kind July and long fall season. We tasted a 1981 Pinot Noir available only at the winery. This pinot stayed on the market until 1983, then was discontinued due to bad sales. You see, 1983 was a classic year for Oregon, and if you were a consumer who had a choice between 1981 or 1983 pinot, which would you pick? Yeah. So a healthy ten years later, it's back. Oregon pinot, by far the state's best grape, should be aged between 5-10 years, so this one is ready. Another year wouldn't hurt, but don't risk it.

The pinot had some of the unbelievable qualities that age gives a wine. It was smooth and gentle, with very little tannic bite, except that small amount which makes things inter-

esting. We both agreed the aroma was overwhelmingly raspberry with a bit of plum, in a way reminiscent of Mom's homemade jam. A snap of oak danced on our tongues as the fluid moved smoothly around. The raspberry and plum were still there in taste. Overall, it's a consistent wine that was aged in oak for 16 months after production and, to date, is their most drinkable wine. It has 10.5 percent alcohol.

Next and last was Serendipity's most popular wine, a 1989 Marechal Foch (pronounced Mary-ayshal Foash). This grape amounts to half of their total production and is tinkered with by only 70 wineries in the country. Until 1988, only one west coast operation bottled it

— Serendipity. The aroma was mollasses-sweet with a slight oak whiff. The taste was a bit peppery, not very tannic, slightly fruity with the oak overtone. Recommended aging is 10 years, and amen, because the years will play well on this overall good wine. It contains 13.3 percent alcohol.

Glen characterized three of his wines as good-to-great — the marechal foch, chenin blanc (???) and Muller Thurgau. All others, he said, were mediocre but, of course, vary from vintage to vintage. He has no plans to produce any more than 2,500 cases, as he wants to keep it closely knit within the family.

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1. (1) Tumor Circus — *Tumor Circus* — Alternative
 2. (5) They Might Be Giants — *Miscellaneous* — Bar None
 3. (-) God Bullies — *War on Everybody* — Amphetamine Reptile
 4. (10) Grotus — *Brown — Spirit*
 5. (3) Lords of Acid — *Lust* — Caroline
 6. (6) Comic Psychos — *Blokes You Can Trust* — Amphetamine Reptile
 7. (-) The Paper Tulips — *7"* — Flipside
 8. (-) Bad Brains — *Spirit Electricity* — SST
 9. (7) Dwarves — *Thank Heaven for Little Girls* — Sub Pop

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ACT presents 'Chapter Two'



Ronda Mitchell, who plays Jenny Malone, laughs it up with co-star Phil Brown during a rehearsal for Neil Simon's "Chapter Two" at the ACT theater.

Chapter Two
By Neil Simon
Albany Civic Theater

By CHARIS NORDLUND
of the Daily Barometer

Looking back I realize that I can credit Neil Simon for much of my understanding of the male psyche. When I was an adolescent girl, he gave me an eye-opening (if not disturbing) glance into the mind of an adolescent boy in "Brighton Beach Memoirs."

Thankfully, Simon's alter-ego "Eugene" could usually give me a reasonable explanation for what I saw as the mysteries surrounding men. I could only hope that Eugene would continue to age with me so that my insights could broaden as I matured. And I'm in luck — Albany Civic Theater will be opening its production of "Chapter Two" this weekend.

Although Simon has rarely been successfully adapted to film, his original plays are terrific. Simon specializes in at-home, real life humor. Anyone with an appetite for this breed of wit is surely in for a main course. Audiences universally identify with characters who could easily be their own relatives, and Simon's plays are chock-full. "Chapter Two" is also semi-autobiographical in nature, and relates his poignant and funny reflections on the issues of the loss of a spouse and an ensuing marriage.

Sandy McCormack is making his directing debut with "Chapter Two." When the original director had to bow out, McCormack took over. His many years as an actor proved to be beneficial. He knew "Chapter Two" well because he

had acted in the play a few years ago. It must have been fate. McCormack himself says, "I think it gave me a foot up on everybody else when the show came into need of a director." He cites the show as a comedy with a definite dark side. "This is a play that Simon wrote after his wife died. It's about learning to deal with the hurt and the pain, and learning to fall in love again."

"Chapter Two" also showcases the talent of several folks affiliated with OSU. Jenny Malone is played by Ronda Mitchell, a theater major who has recently transferred to Oregon State. Phil Brown, an employee at the OSU computer center, plays Leo Schneider. McCormack also made special mention of his assistant director Ross Jackson, who has been a good source of advice and support, he said.

The Albany Civic Theater runs a highly efficient and ambitious show. Where other theaters may sink and slide down the drain because of an apathetic public and dwindling funds, ACT survives on enthusiastic fund raising and ticket sales alone. They produce 10 shows a year, and their auditions are open to the public. Anyone who is interested is encouraged to get involved in the theater.

So, is having final say and the big title of "director" McCormack's cup of tea? He admits the director's shoes are not always comfortable, and thinks he'll probably turn in his chair and megaphone for the more familiar costumes and greasepaint, and head back for the stage. Meanwhile, his first show as director will be anticipated by many.

"Chapter Two" opens on January 10, and will run for three weekends through the 25th, with a matinee at 2:30 p.m. January 19. Tickets are \$6, \$5 for students and seniors, available at the door and at Rice's Pharmacy. Curtain is at 8:15.

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Film Reviews

BUGSY - *** Latest in Hollywood's spree of 1940s mob films is *Bugsy*, an inside look at Benjamin "Bugsy" Siegel, Mafia kingpin and founder of today's gambling-based Las Vegas. *Bugsy* tries to show us the disturbed genius behind Siegel. Warren Beatty deserves much credit for an exceptional performance as the obsessive-compulsive Siegel, adding just the right touch of deliberate calmness to his brutal actions to reveal the psychopathic nature of Bugsy. Siegel's only hang-up is the exquisite beauty of actress Victoria Hill (Annette Benning), whom he meets in Hollywood.

The two join forces, Benning convincingly playing someone who is both afraid of and inexorably drawn to Bugsy. As Siegel builds his empire, Hill takes an ever greater part in Bugsy's plans, partly out of devotion and partly out of greed.

The plot builds to a dramatic finale that moralizes to no small degree and leaves the audience purposefully disillusioned with Bugsy's genius.

FATHER OF THE BRIDE - *** When Steve Martin makes a film, people usually listen. His wit and superb acting often combine to create excellent films, and *Father Of The Bride* is no exception. Martin's achievement in this remake of the 1950s film is matched only by the performances of Kimberley Williams as his daughter and of Martin Short as the wedding coordinator.

In this film, we follow the breakdown of George Banks as he watches his daughter, Annie (Williams), get married. As the movie unfolds, we see Martin's frustrations of money, love and organization for the wedding turn him 'round and 'round until he can't see the color of his tuxedo.

Martin and Short make *Bride* humorous and fun-loving. Certainly a film for everyone, *Father Of The Bride* gives humor a nice twist of love.

HOOK - *** Steven Spielberg is Hollywood's own Peter Pan: a filmmaker who refuses to grow up. Thus, who better to helm this \$70 million 'sequel', of sorts, to the original Pan story? Spielberg and production designer Norman Garwood made sure that the cash ended up on the screen, as the sets and effects are truly incredible and overdone.

All told, this is a fine film with top-notch performances all around — especially by Robin Williams as Pan and Dustin Hoffman as the title nemesis (we expected no less). Even though the movie shows tremendous promise in the beginning, it falters a bit once the principles plummet into Neverland — what was

expected to be a classic fantasy world becomes a bit of a mess.

Hook should have been whittled down from its gargantuan 135 minutes to a tighter, more compelling 100. As it is, the movie is fun, visually exhausting and gets its point across well — but it is too much for subsequent viewings, which is what this movie needs to recoup its investment.

JFK - *** You have to give Oliver Stone credit — the man is one of the most talented filmmakers around. But for crying out loud, his 3-hour essay on the Kennedy assassination points the finger at just about everyone in Washington circa 1963 except Kennedy himself. The improbabilities mount with each passing minute (and there are many of them) of this very well-crafted movie.

The performances are stunning by all — which includes the likes of Kevin Costner, Donald Sutherland, Walter Matthau, Jack Lemmon, Ed Asner, Kevin Bacon and Sissy Spacek. Costner, as Stone's heroic DA Jim Garrison, trips up on his overwrought accent but effectively conveys the frustration of a man who is deemed wrong by everyone around him.

The real stars here are Stone and his editors, who have created a concise documentary-style feature from what must have amounted to an incredible amount of raw footage. Overlong and a bit implausible, *JFK* remains compelling drama — especially if you can make it to its powerful conclusion.

THE PRINCE OF TIDES - ***1/2 Adapted for the screen by Pat Conroy from his novel of the same name, the movie version of *The Prince of Tides* remains faithful to the theme and imagery of the original — a rare phenomenon these days. The film stars Nick Nolte as Tom Wingo, a South Carolina man who must come to terms with his violent childhood while filling in his suicidal twin sister's mental blocks for her psychiatrist, Susan Lowenstein, played by director/producer Barbara Streisand. Nolte's portrayal of Tom is outstanding, and the rest of the cast keeps up. Jason Gould, Streisand's son, is exceptional as her character's son.

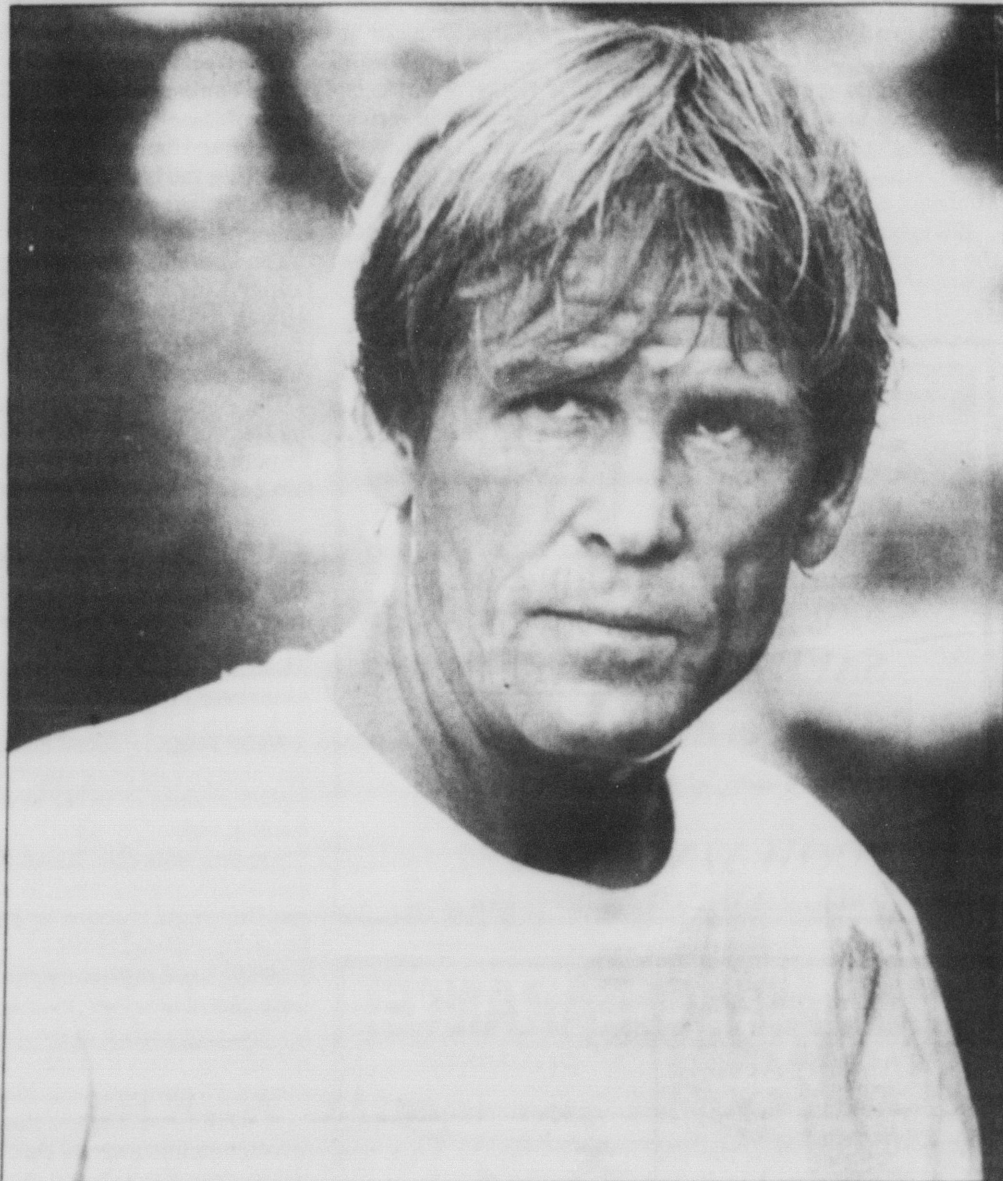
Although large amounts of the novel were left out because of time restraints, most of the missing material is setting and background — nice, but not essential. The only major divergence from the novel is the extended nature of the Nolte-Streisand characters' romance — or should I say rutting. It's good that Tom and Susan get together; the novel makes that clear. But do we really need to see 25 minutes of Barbara Streisand flaunting her sexuality?

STAR TREK VI: THE UNDISCOVERED COUNTRY - ***1/2 *Star Trek VI: Apology Accepted* — I mean, *The Undiscovered Country* — more than makes up for any mishaps made in the fifth movie. Director Nicholas Meyer, who directed the second film, put William Shatner back where he belongs: in front of the camera instead of behind it, which solved one major problem. With good writing and directing, the cast shines as brightly as it did in the original series, bringing the chemistry and charm back

into the group.

The film's main source of enjoyment is the soothingly familiar relationships between crew members, made spicier with clever references to their past adventures and escapades. (I.e. McCoy's response to Kirk's brief romantic run in with a typically exotic female prison-mate: "What is it with you?!")

It provides a satisfying end to the old series, while setting up some of the history leading to the galaxy we know in the *Next Generation*.



Nick Nolte stars as Tom Wingo, a man searching his family's past for the key that will heal not only his twin sister's emotional wounds, but his own, as well, in *THE PRINCE OF TIDES*, a Columbia Pictures release.

William J. Raspberry

Washington Post
Urban Affairs Columnist

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After Hours Calendar

If you or your organization would like to be included in the After Hours Calendar, drop by or mail a release no later than Wednesday at 5 p.m. addressed to: the Daily Barometer, Attention Bryan Curb - AH Editor, Memorial Union East, OSU, Corvallis, OR, 97331. Please include a phone number in case any information needs clarification. We vow to get it in the calendar or die trying.

Tonight: Friday, January 10
The Majestic Theater, 115 SW 2nd St. in Corvallis, presents an encore performance of "Gertrude Stein and a Companion" at 8 p.m. with a second show at 2 p.m. on Sunday, Jan. 12. This benefit for the Majestic also features music by Melanie Place. Tickets are \$5 at Rice's Pharmacy, Albright & Raw Drugs or at the door.

Our friends at the MUPC present *Dirty Rotten Scoundrels*, this week's installment of the Milam Midnight Movie series, beginning at (you guessed it) 12 tonight, as well as tomorrow. This slapstick but funny comedy stars Steve Martin and Michael Caine. Admission is \$1.

IFS is back! The OSU English department and the Center for the Humanities present *Taxi Blues* (USSR, 1990) by director

Pavel Lungin as part of the International Film Series. Friday and Saturday performances will begin at 7 and 9 p.m. in the Wilkinson Auditorium. Admission is \$2.75.

Albany Civic Theater, 111 1st Ave. in Albany, presents Neil Simon's *Chapter Two* opening tonight and playing through Jan. 25th. Tickets are \$6, \$5 for students and seniors, and can be procured at Rice's Pharmacy or at the door. (See preview page 10)

"If any of this doesn't strike your fancy, head down to your local Act III theater and get in on the premiere of writer/director extraordinaire Lawrence Kasdan's *Grand Canyon*, which opens tonight. The ensemble cast includes Kevin Kline, Danny Glover, Steve Martin, Mary McDonnell and Alfre Woodard.

This Week: Fine Arts
The Fairbanks Hall Art Gallery presents an exhibit by OSU art professor Clint Brown entitled "Figurative Formalist vs. Figurative Humanist." The selections are charcoal drawings depicting the harsh realities of AIDS inspired by his recent book, *Drawing from Life*. The show runs through Feb. 12. Gallery Hours are M-F 8 a.m.-5 p.m.

The Corvallis Arts Center presents the Fifth Annual Martin Luther King Jr. Commemorative Exhibit, capped off tonight with an artist reception and award presentation between 7-10 p.m. The exhibit is the work of fifteen artists from various Oregon cities.

The Pegasus Studio and Gallery presents *Vision X 2*, featuring the work of Corvallis artist Nancy Olson and Albany artist Elspeth D. L. Wilson. The exhibit is described as "the work of two native Oregonian artists from opposite ends of the state

with different perspectives." A reception for the artists is scheduled for tonight at 7:30 p.m.

This Week: Performing Arts
Sunday, Jan. 12 the Corvallis-OSU Symphony presents the premiere performance of its Chamber Orchestra at 8 p.m. in the First Presbyterian Church, 114 SW 8th St. in Corvallis. The concert will include works by J.S. Bach, Maurice Ravel and Ernest Bloch. Tickets are \$8 for adults and \$4 for students, available at the OSU Music Department, the Emporium, Gracewind's Music and Rice's Pharmacy. If available, tickets will also be sold at the door.

Wednesday, Jan. 15 the OSU Department of Convocations and Lectures presents author Maxine Hong Kingston, who will speak at the LaSells Stewart Center at 8 p.m. Hong Kingston is the author of several books, including *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*, *China Men* and *Tripmaster Monkey - His Fake Book*. The event is free.

Wednesday, Jan. 15 the OSU Department of Music presents its first lecture concert of the Winter Music Festival at 8 p.m. at the First Presbyterian Church. The performance will combine music and commentary, featuring works by Brahms and Gabriel Faure. Performers include Marlan Carlson on violin, Gary Reeves on horn, Angela Carlson on piano and vocalist Tim Brimmer, baritone. The event is free.

Thursday, Jan. 16 Out-of-Pocket Productions, Corvallis' own avant-garde theater troupe, presents Robert Patrick's *Kennedy's Children* at the Corvallis Arts Center. The show features actors Dennis T. Giacino, Fiely Matthias and Kimberly Gifford.

Screen star Kline cut teeth in theater

By HILLEL ITALIE
Associated Press Writer

NEW YORK — Spend enough time in the theater and you're bound to pick up a few superstitions — like not whistling during a performance or never saying the last line of a play before opening night.

Another little rule, Kevin Kline will tell you, involves a certain Shakespearean work in which he performed while at Indiana University, a drama he joined at a time he was supposed to be taking classical piano.

"They were auditioning the Scottish play," he whispered during a recent interview, raising his eyebrows and looking around his publicist's office to see if anyone else was listening. "You're not allowed to say it aloud — bad luck — but since we're not in a theater I'll say it out loud: 'Macbeth.'"

"I went to watch, and the director saw me and said, 'You haven't auditioned' and that I hadn't filled out the cards. The whole drama school was there, like 200 kids in the classroom, and I got up and read some part in the deepest voice I could muster; I had no clue to what I was saying. I read the part and I got a little part in 'Macbeth,' and it was fun."

His voice lifts up sweetly as he finishes, as if this were a charming, casual experience, like having a drink with an old friend, and not the beginning of a long-term obsession.

Kline, 44, is unashamedly in love with acting, with expression and storytelling, with the sheer joy of pouring himself into his character. Even in this casual setting, that shows his inflections, his concentration, the shifts in mood between playful and thoughtful, the sweeping hand movements, the way he curls and spreads his long fingers.

"I was never shy, although a lot of people told me I was shy," said Kline, dressed neatly in slacks and a sweater vest. "I think what they meant was I was emotionally repressed and not forthcoming."

"I always loved people; one of the things I didn't like about being a musician was the loneliness of it, and I liked being in this play. It's very social; you're always working with people. It's like a team sport, whereas practicing piano is a solitary sort of thing. I think I was emotionally guarded and drama demanded that I dropped it."

It was a lesson he had to learn again in films. Three years ago, Kline was in a rut. A dynamic, award-winning actor on

stage — two Tonys and two Obies — he had cut himself down to size for the big screen. With "The Big Chill," "Violets are Blue" and others, he had settled into a pattern of low-key performances that focused on his characters' inner lives.

He was eager to break out, and John Cleese, his co-star in the film "Silverado," was eager to let him do it. The former Monty Python performer chose him to play a bumbling, demonic jewel thief in a story he had written called "A Fish Called Wanda."

For the first time since "Sophie's Choice" and "Pirates of Penzance," his first two features, Kline was holding nothing back. His character was loud, mean and out of control, a villain who jammed a pear in a man's mouth and french fries up his nose.

"It was great to break all the rules I had made for myself in the films before," said Kline, who won the Academy Award for best supporting actor. "I had been much more 'naturalistic.' I used to think I'll never be able to let go on the scale that I can on stage, mostly because no one was writing it."

"It made so many billion dollars and Hollywood began to see me more in comedies, which they hadn't before. They don't know until you show them. They go, 'Oh, he's funny, and more to the point, he's funny in a film that made \$200 million — let's send him another comedy script!'"

He kept it up with "I Love You to Death," playing a philandering husband whose wife tries in vain to bump him off. In "Soapdish," he was a hammy, self-absorbed daytime soap star with aspirations of performing "Hamlet" as a one-man play.

"The thing about playing an actor, like playing a psychotic," Kline said, smiling at that comparison, "is you're allowed to go over the top. You can be shameless; you have no shame. We're seen traditionally as, well, big babies."

"I like being silly on screen and I like being silly in life. It's so much more relaxing than trying to be intelligent and incisive and germane."

"Grand Canyon," his new film, is a return to the softer style of his earlier work. Kline plays an affluent immigration lawyer in Los Angeles who has a midlife crisis after he's nearly mugged in a dangerous neighborhood. The film also stars Steve Martin, Danny Glover, Mary McDonnell and Alfre Woodard.

As in "Cry Freedom," Kline plays a liberal whose lifestyle conflicts with his conscience. He agonizes over the meaning of it all, over a society that's falling apart, but he's too cut off from his own feelings. His character is a man in need of a little more bad luck, or perhaps a few good acting lessons.



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 Crisis line training at Community Outreach
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 Carol Emigh 758-3000.

KBVR-FM needs News Anchors.
 Information and training meeting Monday
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For Sale: Full size bed, various kitchen
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Special Notices

Come watch the #4 ranked O.S.U.
 Gymnastics team in an intrasquad meet
 Sunday at 2 p.m., Gill Coliseum.
 Free admission. Go Beavs!

INDONESIAN STUDENT ASSOCIATION

General Meeting
 Saturday 7pm
 January 18, 1992
 MU East, Snell Hall

Special Notices

CONGRATULATIONS
 To **BLUE KEY'S** awesome new members:
 Gina Brandt, Christine Burrows, Karen Bush,
 Kristen Cutting, Scott Debo, Jeff Grunwald,
 Todd Macey, T.J. Orman, Susan Scheel, and
 Kami Smith. Get excited for the retreat this
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Roommates

Makodem Napier (West) Welcome to the
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 Thank you for being my best friend and my
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Personals

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Calendar

The deadline for calendar notices is 2pm
 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. Cal-
 endar notices subject to editing.

FRIDAY Meetings

Columbus Year Steering Comm.,
 12:30pm, MU 208. All invited to attend.
 International Education, 3:30pm, Snell
 Hall, Information meeting--Study in
 Hungary! Talk with past participants
 about earning OSU credit while study-
 ing in Szeged. Apply financial aid.

Toastmaster, 12:30-1:25pm, Crop Science
 Bldg 119. Visitors welcome, men and
 women. Practice in speech for various
 kinds of occasions.

Classes

OSU Outdoor Recreation Center, All Day,
 Outdoor Center. Sign up now for out-
 door adventure classes. 737-3630.

Entertainment

Black Cultural Center, 7-9pm, Black Cul-
 tural Center. Movie night two movies
 starting at 7pm and 9pm.

Freehold of Tarris Nimborum, 7-30-
 10pm, MU 105. Medieval Dance--Open
 to all! Come and Dance with us!

Speakers
 OSU Faculty & Staff for Peace, 12:30-
 1:30pm, MU 102 "LARAZA: The Day
 of the People" Brown Bag discussion
 with Rigoberto Hernandez.

SUNDAY Meetings

Intramural Sports, 7pm, Langton Rm.
 127. Official's clinic for all intramural
 basketball officials.

MONDAY Meetings

Finance Club, 7-8pm, MU 208. Organiza-
 tional meeting. Topics will include
 group expectations and mutual date for
 future meetings. For questions contact
 Rick Schamp at 758-5724.

Miscellaneous

Outdoor Recreation Center, all day,
 Quonset Hut (between Moreland Hall
 & Dixon Rec). Outdoor Adventure
 Trips! X-C skiing, snowshoeing, bike
 maintenance, telemark skiing and
 more. Space is limited. Register at the
 ORC. M-F 9-5:30 and Sat 4-7:30pm. 737-
 3630.

ISOSU, 7pm, MU Council Rm.

KBVR-FM News, 5pm, KBVR-FM lobby,
 Snell Hall. A news informational meet-
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THE QUIGMANS by Buddy Hickerson



Calvin and Hobbes
 By Bill Watterson

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SHOE
 By Jeff MacNelly

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Sports

Stanford snatches Pac-10 opener from OSU's grasp

By MALINDA WOODMAN
of the Daily Barometer

The Beavers were within grasp of their Pac-10 season opener against the Stanford Cardinal last night, but fell short in the late stages of the game when they were unable to score on their last possession and lost 67-64.

After junior Scott Haskin grabbed a lob pass from Mario Jackson and was bumped on his lay-in at the 1:36 mark, OSU appeared to be in command.

Haskin converted the three point play to put the score at 64-61. Then Stanford's Adam Keefe answered with a jumper of his own. At the other end Keefe stole the ball and set up the possession on which Peter Dukes made a three-pointer with 31 seconds left to put the Cardinal in front 66-64.

OSU took a timeout and came back with the ball at forecourt. The Beavers looked for a perimeter shot but no one was open, so Brent Barry dumped it inside to Haskin and it was stripped away by Keefe, who was then fouled by Charles McKinney with two seconds left.

Keefe made one out of his two shots at the line, and Haskin rebounded the ball the threw it at the basket at the other end of the court.

"It was a hard fought game from start to finish," said disheartened head coach Jimmy Anderson. "Both teams fought hard. Stanford was able to capitalize in the end and that was the difference in the game.

"We made a couple of costly mistakes," Anderson said. "We didn't find Duke in the zone situation, and then we had a turnover in the end that kind of sealed it for us. And as usual Adam Keefe was a big factor."

OSU was ahead for most of the first half. They took their biggest lead when Barry sent one of his no-look passes to Haskin, who proceeded to slam it home to give the Beavers a five point advantage at 19-14.

OSU forward Karl Anderson fouled Keefe at the 5:23 mark of the half, and he converted a three-point play to give Stanford the lead up until intermission, when they led 38-33.

The second half was an even closer race as the lead saw-sawed between the two teams.

In the first half the Beavers shot an exceptional 60 percent from the floor, but their shooting dropped off considerably in the second half when they managed only 34.6 percent.

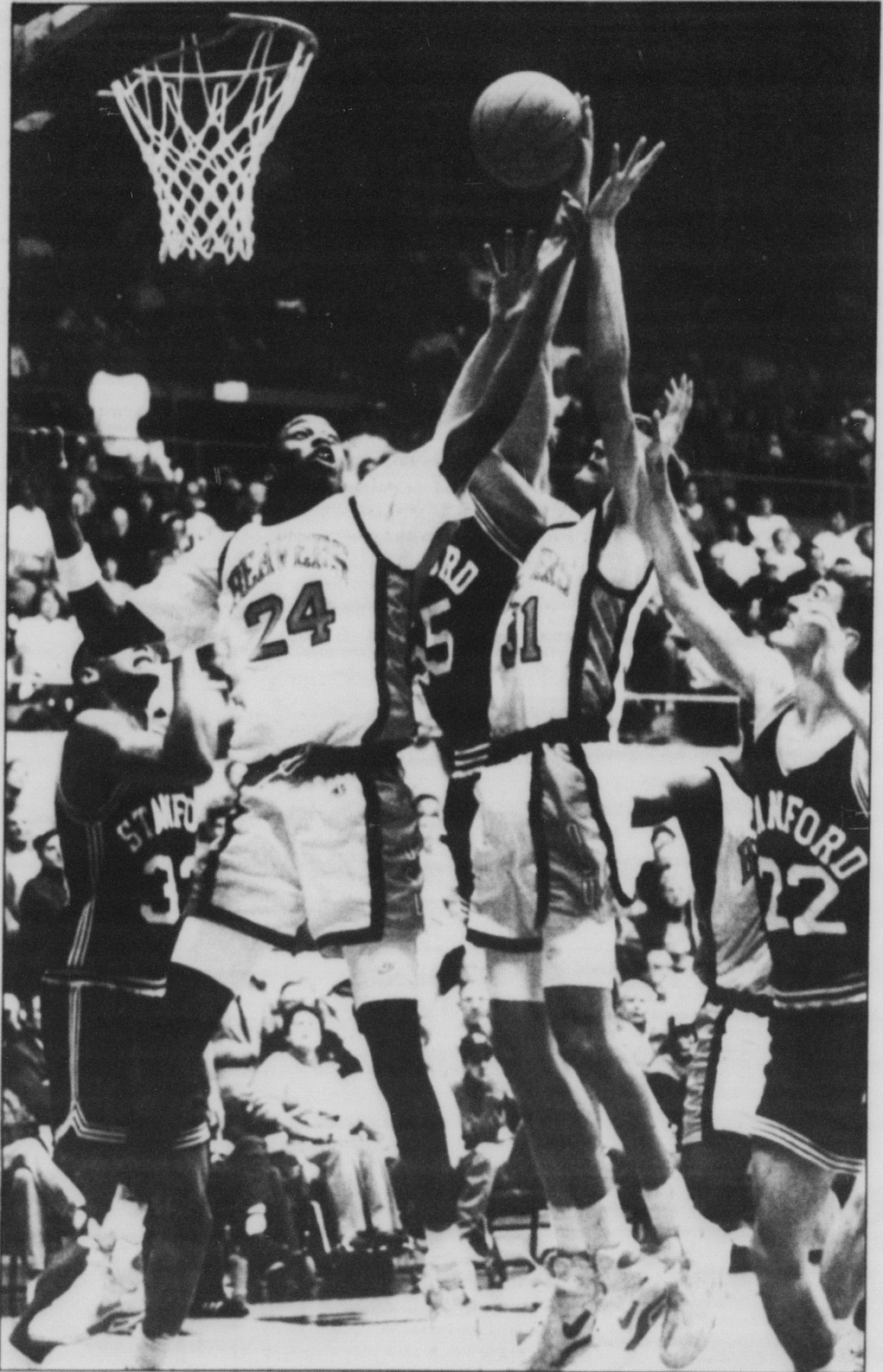
It was a physical game as well. But surprising to the Beavers was the fact that Keefe played all 40 minutes and escaped unscathed in the foul department.

"There was a lot of pushing and shoving going on," said Haskin who covered Keefe most of the night. "Unfortunately I ended up with four and he ended up with no fouls. The fouls I picked up were kind of hilarious, and there was a lot of acting going on on the floor."

"But that's the way the game goes. I thought I could take him because I'm taller than he is, but obviously he did a good job, we didn't win. Their whole team did a good job."

Both big men made solid contributions to their teams. Keefe ended the night with 27 points, making 10 of 13 shots from the field, and eight rebounds. Haskin tallied 21 points and eight rebounds to lead the Beavers. McKinney added 17 points.

Jimmy Anderson used only seven players, and Jackson, McKinney, Haskin and Barry played at least 30 minutes.



OSU's Canaan Chatman (left) and Brent Barry battle for an offensive rebound in the first half of last night's Pac-10 opener, which the Beavers lost to Stanford, 67-64. For Chatman and Barry, both freshmen, it was their first Pac-10 game.

Scott's status still in limbo

Following Oregon State's loss to Stanford Thursday night, head coach Jimmy Anderson gave his initial comments about the game to the corp of local media in the post-game interview room, located in the basement of Gill Coliseum.

After two or three minutes, one of the reporter's popped the evening's \$64,000 question: "Coach, can you tell us about Chad's situation?"

Sophomore Chad Scott, the team's leading scorer and rebounder, chose to sit out of the contest because of his academic probation following a poor fall term. He has already been through a couple of appeals and has just one opportunity to appeal left,

to university president John Byrne, if he chooses to use it.

"I'm not really sure if it's completely over with yet," Anderson said. "He still has one step to go if he so desires. He's very distraught at this point, and I'm not sure if he's going to take that last step."

Anderson said that for the meantime, Scott is still part of the team, and he could have played tonight if he had wanted to.

"I let him make his own decision. He didn't think it was fair to the team to play under the circumstances," Anderson said. "He's still considered part of the team until he decides not to take the last step."

Women's team begins Pac-10 play this weekend in L.A.

By KURT KUDLICKA
of the Daily Barometer

The OSU women's basketball team, after a dismal pre-season at 5-5, open the Pac-10 conference season Friday night in Los Angeles against the USC Trojans, and Sunday against UCLA Bruins.

The Beavers finished 17-11 last season and head coach Aki Hill said she wants to try to improve on last season's 9-9 conference record and sixth place finish.

On These Dates...

Jan. 10, 1981 — Oregon State ran its spotless record to 12-0 with an 80-53 rout of California at Gill Coliseum. The backcourt tandem of Mark Radford and Ray Blume combined for 38 points to pace the Beavers. Meanwhile, in Chicago, Old Dominion was shocking No.1-ranked DePaul with a 63-62 upset. When the score of this game was announced during the second half of the OSU game, the Gill crowd erupted and began chanting: "We're No. 1." Three days later, OSU moved into the No. 1 slot in The Associated Press Top 20 for the first time in school history.

Jan. 11, 1947 — Coach Slat's "Thrill Kids" toppled Oregon 73-69 in an epic overtime game at the Men's Gymnasium. Lew Beck led the Beavers with 16, but it was little Morrie Silver who hit the clutch shots in overtime to pull ahead of the Ducks. All-American center Red Rocha added 12 before fouling out. The combined 142 points set a Northern Division league record.

Jan. 12, 1982 — Former Oregon State football player Terry Baker was inducted into the National Football Hall of Fame. Baker won the 1962 Heisman Trophy, and was Sports Illustrated's 1982 Man of the Year.

"In a way, I'm disappointed about our preseason," Hill said, "but this first week it's crucial that we win and gain some needed confidence that will help us the rest of the season."

OSU surprised the Trojans on their home court last year with a 73-71 victory, but this season the Trojans are 6-3 and have won four of their last five games.

The Trojans feature one of the country's most dominant players in sophomore center Lisa Leslie, who once scored 100 points in half of a game in high school, and is currently averaging 21.2 points per contest.

"We've improved a lot since the start of the season, but for us to be ready for Pac-10 play without a dominant center is a big question mark," Hill said.

The Beavers will look to senior forward Judy Shannon, who leads the conference in scoring (23.8) and rebounding (11.1) for offensive production and in the key defensive matchup against Leslie.

Hill said that last season Pac-10 opponents marked Shannon

with smaller, quicker players, but this season she will be targeted, Hill said.

The Bruins are led by All-Conference guard Rehema Stephens, who has led the Pac-10 in scoring the last two seasons, and Natalie Williams, who recently returned to hoops after leading UCLA to the NCAA volleyball title.

"We have to do two things to win this weekend," Hill said. "First, Judy has to play above her level. She has to be much more aggressive and sharper, and the rest of the team is going to have to stand up and rise to the occasion."

Senior guard Vicky Jones and junior guard Missy Smith both have contributed offensively the last few games, but it will take a solid team effort to take the pressure off of Shannon, Hill said.

"My team is the hardest-fighting, hardest-working team in the Pac-10," Hill said. "Realistically, I'd like for us to finish fourth or fifth, but at this point I just want to gain some team character and team confidence by winning some games."

Beavers put ranking to test at Arizona St.

By ERIK WIENERT
of the Daily Barometer

Oregon State's 12th-ranked wrestling team will take their show on the road this weekend as they travel to Tempe to compete in the Arizona State Tournament.

The tournament will feature nine teams from around the nation, including the hosting fifth-ranked Sun Devils, the only other ranked team in the tournament. The tournament is an open competition, so team scores will not be kept. This also allows wrestlers who are not in college to compete in the tournament.

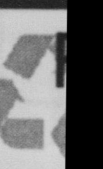
Because of scheduling conflicts, the Beavers were unable to arrange a dual meet with Arizona State, so OSU head coach Mark Johnson welcomes the chance to wrestle in the tourna-

ment and give his team the opportunity to wrestle against the Sun Devils. ASU has won the last seven Pac-10 titles and are heavy favorites again this year as they return five all-Americans from last year's team.

"This tournament will help us because we will see good competition again," Johnson said. "Wrestling against good competition helps you improve."

Johnson expects strong performances from Babak Mohammadi, who is currently 14-1 and ranked 5th in the nation at 126-pounds; Dan Alar, who recently won the 158-pound class at the Oregon Classic; and Ryan Sugai, a transfer from Iowa who is 15-1 in the 142-pound class.

The tournament will also give the Beavers a look at Brigham Young, which is on their dual meet schedule.



Gymnasts staging rehearsal to inform fans, prepare for meet

By DOUG BINDER
of the Daily Barometer

Oregon State's gymnasts have been couped up inside their cramped training room at Langton Hall for the last three months learning and perfecting new routines, and they are ready to perform. The only problem is that the first meet of the season is still almost two weeks away.

Rather than wait that long, head coach Jim Turpin's fourth-ranked Beavers will get their first taste of competition this season with an intrasquad meet Sunday, which will begin at 2 p.m. and is free to the public.

Turpin said he planned an intrasquad meet to serve a dual purpose.

First, it will be an opportunity for the team members to get a feel for the actual competition mats and apparatuses before the season actually begins. Secondly, because the meet is open to the public, it will give local gymnastics fans a preview of this year's team.

"It gives us a chance to introduce the girls to the audience," Turpin said. "And it will allow us to give some information about the nuances of our sport so that they can become more informed spectators."

Scheduled to compete in the all-around (all four events) are: juniors Amy Durham and Leslie Hammond, sophomores Traci Crover and Chari Knight, and freshmen Marilyn Anderson and Nicole Jensen.

Seniors Donna Linder and Jennifer McMullin will have routines for the bars, beam and floor exercise, and sophomores Michelle Sandoz and Wendy Smith will do vault, beam and floor exercise.

Turpin and gymnastics judge Ruth Sandoz will explain to the audience what to look for at the beginning of each event.

The Beavers have two other gymnasts that Turpin said probably won't be ready to perform Sunday. Sophomore Kelly Baker, who was a vault specialist last season, rejoined the team last month after entertaining ideas about retirement. Junior Amy Keller transferred to OSU this term from Utah, where she was the Utes' record holder on the vault. She began practicing with the Beavers Dec. 30.

On the vault, the entire team does roughly the same one, a handspring front. The lone exception is Michelle Sandoz, who does a full twist on, a one-and-a-half twist off.

Knight, OSU's only returning all-American, will be on hand to perform her signature move on the beam: a back-bending phenomenon called a reverse planche. Linder, too, has incorporated this move into her beam exercise.

Two of the most unique feats will be attempted by OSU's two rookies, Jensen and Anderson.

Anderson, a native of Tacoma, Wash., will be the first OSU gymnast to do a double-back dismount on the balance beam. She will also be the first to do three double backs in a floor exercise routine.

Jensen, who comes from Clovis, Calif., will be one to watch on the bars, where she is the only team member that has two major release moves, Turpin said.

The Beavers will take to the mats in prime time for the first time this season when they host the ninth-ranked UCLA Bruins in Gill Coliseum Jan. 17 at 7:30 p.m.



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Corrections

In Thursday's issue of the *Daily Barometer*, it was reported that former OSU gymnast Joy Selig is a member of Phi Beta Kappa. Instead, she is in Phi Kappa Phi honor society.

Also, tip-off time for the OSU-Cal basketball game Saturday is 1 p.m., not 7:30 p.m.

as it was reported. Some editions — actually most of them — also had the aerial photograph of Duke University and the 1942 Rose Bowl printed upside-down. The *Barometer* regrets any misunderstanding these mistakes may have caused.

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