



LANGUAGE IS INTIMATELY linked with culture. (This is) a very direct way of understanding Russian Culture, commented Russian instructor Judson Rosengrant.

Staff photos by Joel Miller

Russian new entry to college

By Kristi Blackman
Of The Print

"It is a challenge, the students are eager to learn," Russian Instructor Judson Rosengrant said of the three week old language class.

"The language is very important," Rosengrant said, since much of the research and science data comes to the United States from the Soviet Union and there are good economic, business and political reasons that make Russian of very practical value.

Rosengrant has an undergraduate degree and Master of Arts in Russian from University of Southern California, and is now working on his Ph. D. with Stanford University.

"I lived in the Soviet Union as a part of an exchange program while attending Leningrad University. I worked as an editor of English translations," Rosengrant said. His interest in literature allowed him to have the opportunity to translate an autobiography by twentieth-century Russian writer Iurii Olesha, entitled "No Day Without A Line," as part of his study.

"Students should study language. For one thing it helps them understand their own language," he said.

His class is working with the thirty-three lettered Cyrillic alphabet which is based on an old system that was derived by the Greek alphabet, and was developed by a greek missionary.

The first introduction with the alphabet is one of backward R's and B's, upside down V's, which could rightfully confuse a student and make one feel uneasy. "Students learned them quickly, there are some that are not yet comfortable with the letters," Rosengrant said.

His class is in the process

of learning Russian phonetics and sounds, and are gradually learning small amounts of grammar and conversation at the same time.

"Language is intimately linked with culture. (This is) a very direct way of understanding Russian culture," Rosengrant said.

"We didn't publicize this very much. We wanted to appeal to people off campus as well as students. We would have had more students from the community if we had," Rosengrant said.

The College has this program because the students want to take it," he said. "They are eager and I'm impressed with them," Rosengrant said.

ASG offers movies

The Associated Student Government at Clackamas Community College will be offering three films for public viewing in the next week.

20,000 Leagues Under the Sea: This classic will be shown Jan. 20 at 1:00 p.m. in the CC Mall Fireside Lounge. There is no admission.

The National Adventure Film Festival: This collection of short stories will be shown Jan. 21 at 7:30 p.m. in the CC Mall. Admission is \$1.00 public and .50 for students.

War of the Worlds: This film will be offered at 1 p.m. on Jan. 27 in the Fireside Lounge. There is no admission.

Marshall Crenshaw tops list of 82's best records

By F.T. Morris
Of The Print

It's that time again; every person who has ever written a review suddenly comes out with their ten favorites of the previous year when the old year is over. I don't claim to be any different so, without further ado, here are my choices for the Top Ten album of 1982 (number one is my very favorite--the remaining nine are in alphabetical order):

Marshall Crenshaw
Crenshaw's debut album was remarkably recorded in one short month with a backup band consisting of three instruments (guitar, bass and drums). Still, if they had taken years to make this LP, it couldn't be any better. As a writer, Crenshaw's songs are first rate, and they are such an infectious lot that I dare anyone to resist humming along. Crenshaw got his start impersonating John Lennon in the

Broadway travesty "Beatlemania" and his voice is somewhat reminiscent of Lennon's; high and unclear, unencumbered with histrionic dramatization. This is the one to buy.

Lou Ann Barton
Barton is new to most of us, but her smoky style is famous down Texas way, where she has been a roadhouse favorite. She manages to get right to the heart of a song and discover what makes it pulse, something more famous performers can't always do. The Glenn Frey/Jerry Wexler production (recorded at the famous Muscle Shoals Sound Studios in Alabama) is smooth and simple, and Barton is surely a country/pop singer to be reckoned with.

Kate Bush
A difficult album--perhaps even a messy one--but filled with a fierce, intelligent spirit.

Kate Bush, unknown to most Americans, writes with such sustained insight that to ignore her any longer is insanity. Few will truly give themselves over to this record, but those who do, who are willing to open up their minds, are in for a treat. If one is patient, "The Dreaming" eventually becomes very satisfying.

Go-Go's
Anyone who says the Go-Go's were a one-shot act hasn't heard this record. While it may not be as downright, peculiarly silly/fun as their debut, "Beauty and the Beat," "Vacation" is still full of surprises. The band is first-rate and Belinda Carlisle is improving as a singer (they don't call her America's Sweetheart for nothing). The twelve songs are tight, and the songwriting is individualistic, slick and quite wonderful.

Joe Jackson
An elegant record. "Night and Day" is one of the best concept albums ever made, perhaps because it doesn't try to be a concept album--it just is! The songs move with purpose, from the sometimes frightening, sometimes comforting world of big city nightlife to the calm of a new day. A snazzy tune, "Steppin' Out," was a big hit on the radio (Jackson's first), and the gorgeous, "A Slow Song" should be.

Billy Joel
A mature, but by no

means sober, work--Joel's best record so far. "Allentown" and the staggering "Goodnight Saigon" are phenomenal, like sweeping, epic novels run through a duck press; these songs immediately draw one's attention, but a charming little ditty like "Where's the Orchestra?" is no less effective, albeit in a much smaller scope.

Linda Ronstadt
After a much-publicized stint on Broadway, Ronstadt is back. Her leave of absence has given her a heightened sense of musical understanding and she turns cartwheels with her vocal cords here. "I Knew You When" features Ronstadt at the peak of her powers; it just might be one of the finest pop vocal performances ever captured on vinyl (those shouts of "Yeah!" are ingratiating). Not every cut is this good, and the album certainly doesn't rise to the level of her best, 1975's "Prisoner in Disguise," but it's a nice listen. And the singing is sheer heaven!

Roxy Music
Roxy Music is my favorite group, so this album is naturally a pleasure. Not as good as the masterwork "Siren" but a step up from "Flesh and Blood." The title cut is a wow, and "More Than This" was a Top 40 hit (in a career as long and distinguished as this, it comes as a shock to realize that it is only their second). Brian Ferry's affected voice, despite

whatever qualms one might have about it, is still powerful, and his songwriting skills remain sharp and alert. Listening to a new Roxy Music album, all I can think about is, "When will their next be released?"

Squeeze
This now-defunct English band never caught on the way they should have. What makes this doubly painful is that they really know how to deliver a song. They are definitely a team, each member fulfilling his purpose, and Glenn Tilbrook and Chris Difford are the greatest songwriting duo since Lennon and McCartney. "Black Coffee in Bed" is a terrific little number, and the intensely dramatic "When the Hangover Strikes" exudes an odd fascination that can hardly be put into words.

The Who
Let's put it this way: can anyone hear a song like "I've Known No War" and doubt that this is a superb group at the height of their power? The best Who album since "Meaty, Beaty, Big, and Bouncy."

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