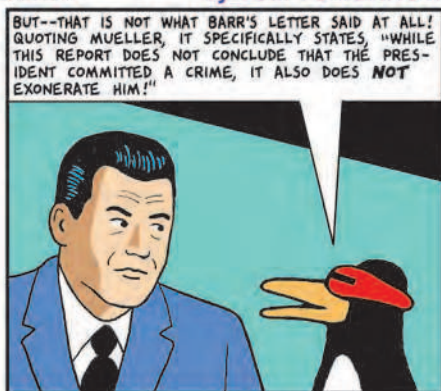
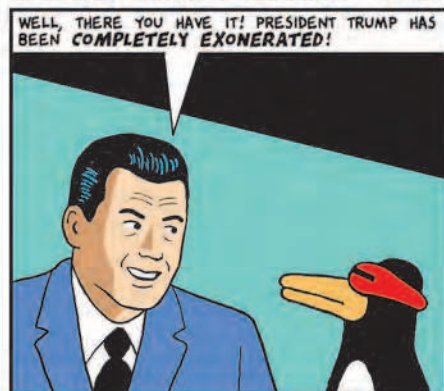


THIS MODERN WORLD

by TOM TOMORROW



TOM TOMORROW © 2019

SAVE THE HATCHERY

I'm writing to thank you for your recent article about the Leaburg Fish Hatchery (2/28), which is once again threatened with closure as early as July of this year.

I am a property owner less than a mile from the hatchery; I watch many cars come and go along Route 126, filled with people from Springfield, Eugene, etc., on their way to the foothills and mountains to enjoy Oregon's well-celebrated abundance.

However, I sometimes wonder how many of them think about the people who live and/or work here. Most of us who live "out here" spend money, attend events, do business in — and, in other words, contribute to the communities of — Springfield, Eugene and the rest of the state. Apart from those much-celebrated resources, our communities don't get much fuss or fanfare (or funding) from the media or political interest groups.

And yet our rural communities are made up of property owners — many of them long-term residents rich with history and experience; local businesses of all kinds; organic farms and farmers of all kinds; artisans and craft communities; churches and community groups; outdoor/recreation groups and guides — in other words, thriving communities in need of budget help now.

Your article, which I reference, has inspired me to write letters to a slew of politicians who will hopefully keep this unique, vital resource open another year, and then, even better yet, budget for the Leaburg Fish Hatchery's permanent survival.

B.E. Scully
Leaburg

THE FUTURE OF CARING

We do agree with Milton Takei in his letter of March 14 ("Don't Blame the Poor"), that the rich countries have contributed a far greater share of greenhouse emissions than the poor countries.

However, explosive population growth is still a huge problem, at least

if one cares at all for the world's wildlife and its needed habitat.

But perhaps Mr. Takei cares only for humanity and the here and now. Sad.

Bob & Helene England
Eugene

IN PRAISE OF LUCINDA PARKER

I'm delighted with *Eugene Weekly's* continued coverage of the visual arts by writer Ester Barkai, especially her March 21 article reviewing Portland painter Lucinda Parker's 60-year retrospective on display at Willamette University's Hallie Ford Museum through March 31.

Parker would not deny that her work emerges from a Northwest tradition rooted in landscape painting, a sensibility that comes from a lifetime of mixing genres as diverse as cubism and abstract expressionism. Her brand of cubism shares the DNA influence of Northwest modernists like, say, C. S. Price.

Parker's lush, orgasmic paintings juxtapose tectonic blocks to swirls and swooshes that suggest an environment in constant motion. I am particularly fond of her acrylic and Rhoplex period in paintings like "Sweet Tooth" (1974), which was also featured in her smaller retrospective now housed in the Portland Art Museum's permanent collection.

Her paintings are indeed influenced by the past, but suggest that the universal must first be intensely local and personal, rooted in the artist's psyche and exhibiting an agreed-upon code of painterly rituals for self-investigation that underlies her brand of creativity.

Critically, there was a Pacific Northwest school of painting; in actuality, there was a diverse group of artists like Morris Graves, Guy Anderson, Kenneth Callahan, Mark Tobey and William Ivey responding to each other and to their contacts with the past, which are carried forward in Parker's paintings. Her *Force Field* is well worth the drive to Salem.

Mike E. Walsh
Eugene

The Shedd Institute

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The Eye Center
John H. Haines, MD
Kent A. Karren, MD
Hana L. Takusagawa, MD



Honey Whiskey Trio

Workshop
Friday Apr 5 April 4, 6 pm



A Night of Vocal Arts 2019

Inspirational Sounds, Mind The Gap, The Eugene Gleemen, The Greater Eugene Chorus & Honey Whiskey Trio



Saturday, April 6



Sun, Apr 7 - 4 pm microphilharmonic
Harmoniemusik II: Mozart