

In review

Benson disappointment

By Shawn Parkhurst
Of The Print

The bill should have read: "Tom Scott with Special Disappointment George Benson—Live at the Paramount Theatre..." Unfortunately, Tom was found warmen' em up for George to cool back down again.

Saturday night at the Paramount Theatre was the time and place of a congregation of "Jazz-Rock Fusion" connoisseurs as George Benson, Guitar virtuoso, and Tom Scott, as a saxophonist, one of the most creative musicians in progressive sound, alternately skidded and blazed through two performances.

Scott was the so-called "back-up" artist, but in order to save the best for last, it's necessary to talk about Mr. Benson first.

Technical excellence with no force, no prime mover: this is the apparent inadequacy in Benson's music. He seems to have convinced himself and admirers that he creates and interprets in conformity with a generally worthy adage—"Art for Art's sake": In his case it's complacency for indolence's sake. Stagnation.

A concrete style is one of the foremost demands an artist is obligated to fulfill, but George's style has crystallized to the point of arthritic immobility: instead of trying to express the essence of a song, Benson adapts it to his technique.

For one instant, in "The World is a Ghetto", I saw a glimpse of progression—the song was really strong in a physical sense; but the fol-

lowing music returned to "lackluster".

Too many people left the concert early—the result of disappointment. Of course there was that crazy girl in the second row who clapped her hands raw (I have the feeling she would have done so for the roadies)—but most of the faces I caught sight of were solemn.

No more listening to "He's better live" for me. I listen to George Benson only when I'm insomniac; and he succeeded in making me just as drowsy as the Paramount is on my Beauty-Rest mattress. Tremendous.

If the show had led to Tom Scott, as it should have, the performance would have been salvaged.

Grinnin' Tom is a saxophonist and a transporter: "New York City In Action" placed me in a taxicab, cruising through the city. Don't worry about destination; look out and listen. It's haunting.

"Shadows" clarifies the murky and makes (of course) the underside of things as anything Donald Fagen and Walter Becker have composed. Actually, Steely Dan and Tom Scott are synonymous—they live the same music.

Will isn't separated from action, just as audience isn't removed from performer, when Tom Scott's music plays him.

Why couldn't Tom Scott have appeared with Special Guest Star Tom Scott? How about Tom Scott and the Portland Express?

We were all "cats" when the grin took the stage.

Society's hypocrisy viewed in 'Mrs. Warren's Profession'

By Shawn Parkhurst
Of The Print

Beginning May 18, "Mrs. Warren's Profession", a play written by the incomparable George Bernard Shaw, will be presented by the College theatre department in the McLoughlin Theatre. "Mrs. Warren's Profession" was completed in 1893. It took nearly nine years to be produced because, by the order of an incompetent censorship, theatres—English theatres to be sure—were not allowed to make the audience wriggle with guilt with in viewing distance of such a "disgraceful piece of filth".

When it finally was produced, the reviewers, who failed to comprehend Shaw's message, gave it a bad name through their articles.

Between 1902 and 1978 the play has grown in reputation—favorable reputation I might add. Now that the theatre has been accepted as one of the prime conveyers of social, (a transition Shaw was, for the most part, responsible for) messages, "Mrs. Warren's Profession" is recognized as one of Shaw's most definitive dramas: George Bernard Shaw was an iconoclastic artist, and this play is a deep, cynical expression of one of his most profound disgusts with some of the sanctioned institutions of society, such as prostitution.

Shaw granted that society expressed abhorrence towards the venerable profession of prostitution, but, he contended that

some of the most "virtuous" members of society profit from what they supposedly scorned.

Shaw, along with the name sake of the play, the character "Mrs. Warren", was disdainful of the hypocrisy of society. Hypocrisy is the crux of a good deal of the dramatist's work and it is just as relevant today as ever.

Jack Shields is directing the play and the six member cast contains some exciting performers, such as Barbara Bragg (Mrs. Warren), Susan Nicklas (Mrs. Warren's daughter), and David Wilkes. Kevin Day, Nick Hass, and Keith Richmond will also portray Shaw characters. Don't miss this.

arts briefs

Yoga class offered

Hatha Yoga is the topic of a Focus on Women program at the College, Randall Hall gym from 7 to 10 p.m., April 17.

Noontime concert

The College's Music Department will present a good time, noontime concert in the Community Center Mall at noon, April 18. Free admission.

Clown Time

Come relive your childhood again with the Kit-n-Kaboodle Clown Circus in the Community Center, today at noon.

Mime Troupe billed

The San Francisco Mime Troupe is billed to perform at the Arbuckle Flats Tavern, April 21, 22, and 23 at 8 p.m.

Of the Troupe, the N.Y. Times said: "Explosive political incitement and bold, entertaining theatre."

Arbuckle Flats is located at 1532 S.W. Morrison.

Rhythm Section featured

The spring term Big Band Ball will be held on Saturday, May 6, in the Community Center Mall, starting at 8 p.m.

Dance to the big band sound of the Rhythm Section beginning at 9 p.m. Dinner will be offered at 8 p.m.

The cost is \$7 per person for the dinner dance combination and \$3 for the dance only.

For more information and reservations, call the Clackamas Community College Student activities offices, 656-2631, ext. 340.

Coffee House bills Don Eaton
Folk singer Don Eaton will perform for the College's Coffee House series Friday, April 28, at 8 p.m. in the Fireside Lounge.

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Theatre travels county

Recently, the College theatre department has put together several excellent theatrical productions. The upcoming shows promise to be a repetition of bygone works.

The department is currently performing a children's extravaganza "What If We All Froze?" "What If We All Froze?" is a futuristic science fiction children's show acceptable for adults.

The Chamber of the Gods, which are protected by Raygon the Evil Wizard and his computer Terbor, is the setting for the show.

The Evil Wizard calls forth two sacrificial victims from the city to perform three tasks which no other city dweller has been able to complete. The show re-

volves around Rina the Reject and Evad the Weak Wizard, who need to complete these three tasks.

The finale consists of the two wizards battling to the end.

There are three performances remaining of "What If We All Froze?" They are: Thursday, April 20 at 9 a.m. and 10 a.m. at Sunset Grade School; Tuesday, April 25 at 1:15 p.m. at Holcomb Grade School and Saturday, May 6 at 1 p.m., which is a benefit performance and will be presented in the McLoughlin Theatre.

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