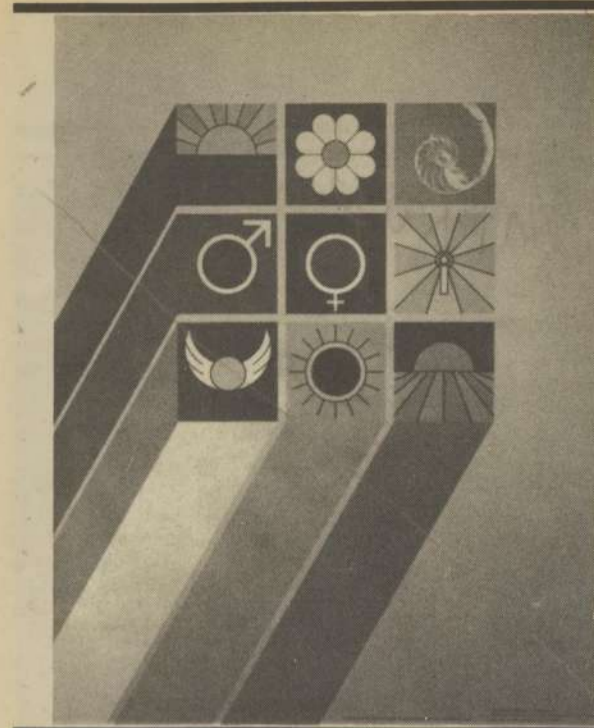


arts & lives

CCC to get THC



This piece by Robert Selby of Portland is one of many by CCC and Portland artists on exhibit in the Fireside Lounge. Staff photo by Duffy Coffman

Dancin' steps out

When "Dancin'" opened on Broadway in 1978, it was fairly subdued compared to the openings of the rest of the shows that season. Shows such as "Runaways" and "Annie" expressed the blatant optimism that America felt was needed in the post-Watergate era. "Dancin'" opens at the Civic Auditorium Feb. 3 and plays through Feb. 7.

Upon entering the theater, the audience suspects something unusual. The curtain has already risen and foot lights are lowered to the floor. The onstage lights rise as the company of 16 emerges with salutations to everything from Neil Diamond's "Hot August Night" to Johann Sebastian Bach's "Sonata for Violin Solo No. 4."

The two hours of dance are interrupted by two intermissions. Two intermissions are understandable considering the vitality of the dancers. At first sight, a connoisseur of the theater can tell who choreographed "Dancin'." It has Bob Fosse's style and pizzazz all over it.

Many complain of Fosse's overt sexuality that is displayed in the style of dancing. But that signifies his uniqueness as a choreographer just as Twyla Tharp's sensuous dances make her choreography stand out amongst the rest.

A Thursday matinee has been added because the run is nearly sold out already.

Computer art arrives

By Tom Jeffries
Of The Print

"All the work is done here. It gives us a chance to show what we've got," said physics instructor Mike Aronson about the video program on computer art that he and audio/visual technician Scott Griffith are working on. The program is meant to be shown to art and video classes in schools in the area.

Aronson collected many slides of computer graphics/art from the University of Oregon, Seattle and New York and put together a presentation that Art Department Chairperson Norm Bursheim asked to have on videotape. He and Griffith are looking at a workload of 23 hours of their own time to put together a 45-minute program. The Art Advisory Commission agreed to pay for the production.

"I want to show computers as new tools that can be used in the field of art," explained Aronson. "Computer art is incredible. There are even com-

puter copies of great works that are indistinguishable from the original. People think of Snoopy calendars when you mention computer art, but it's much more than that. I want to get that message across."

"It's a first time for me. Usually, I just work with film," said Griffith, who has won awards for commercials he's done on 16 millimeter film. "I volunteered because it was something productive. Normally, I just show videotapes. It's not that difficult, though. It's just a matter of taking what I know and putting it to use. It is time-consuming."

Griffith is currently working on a personal project in 16 millimeter that he hopes to enter in contests. It will be his first program with synchronized sound, not just a voice over.

"Computer and videotape will eventually push film aside. I'd like to get into the production angle," concluded Griffith. "Of course, I don't know that much about computers. I just film things."

The ASG will present a unique Mini-Program on Feb. 4. Instead of the single or duo guitar/singer, they have signed up (with some trepidation, I'm sure) a singing-comedy-dance troupe who call themselves THC--The Hallelujah Chorus, for those who jump to addled conclusions.

This is not going to be your usual medley of tunes from "South Pacific" or "Oklahoma," or Aunt Bessie's second cousin's daughter's dance recital. The Hallelujah Chorus has a far seedier and imaginative repertoire.

The troupe started about six years ago. "The original concept was that we would tour all over the world, singing songs and getting loaded," says Trixie, Toboot, one of the chorus members of THC. They played regularly at the White Eagle and Up the Down Staircase in Portland then, and opened concerts for people like Maria Muldaur and Jimmy Buffett. Portland journalists at the time appear to have been overcome with admiration. Tasha Vinikow of the *Portland Scribe* called them "lewd, ludicrous and lovable entertainment in the grand old style of Firesign Theatre, Mad Magazine, and the 'Humor Uniform' section of the Reader's Digest."

The concept is not a brand new one, but it might seem so, since there aren't any around any more. There was the old La Mama Dance Troupe in San Francisco in the '60s, as well as the two Second City Revue groups, one in Chicago, and one in Toronto, which gave us Elaine May, Mike Nichols, and spawned the

original Saturday Night Live people. But this such a group could still be continuing, and playing at the College, is both remarkable and intriguing.

Toboot is only one of several apparently talented and irreverent members of the group. Savannah Peale and Heavy Hannah also will be singing (and God know what else). Marilyn F. Delaware plays guitar, and Lilli Fields is the M.C. Toboot is also responsible for the choreography. THC also has two musicians working with them: STP Cameron on bass, and Lashing Lam LaRue on keyboards.

And what does THC sing and dance about? "Esoteric" is far too shallow word to describe some of these titles: "Herpes Simplex" is one. Others are "El Narco," "All the Shit," and "Clackamas Waltz." There is one called "Surface Puke," which apparently concerns itself with a conflict of pejoratives in the U.S. Navy (the operation is called the "Bubbleheads"). "Greyhound Bus" is a presentation of the problems of getting it on on one. It would seem from these titles that THC is not overburdened with reverence towards the world.

THC will do its stuff starting at 7 p.m. until about 10, with one intermission. Admission is free.

"It's lively listening," says Toboot. "Even if you're straight, you'll like it. But it helps if you're crooked."

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