

Tom Patterson discovers untapped talent at College

By Shelley Stone
Of The Print

The art department at Clackamas Community College has many outstanding talents. One of these talents is Tom Patterson, a freshman specializing in Western sculpture.

Patterson defines Western sculpture as an art related from the 1700's to the 1930's. The frontiers of this country were just being discovered then.

As a child, Patterson loved to draw and paint. People would tell him that he could never make a decent living as an artist, so he shied away from the field.

Instead, he became an avid historical novel reader. He has an antique history book collection and continues to read one to two hundred books per year, 90 percent of which are westerns. He spends his free time writing poetry, using a style similar to Edgar Allen Poe.

One particular book influenced him the most in his art. It's entitled "When Legends Die." Patterson said the book is "about a circular lifestyle, which is similar to the western times. Even though they were harsh times, things would turn around and there was a certain kind of freshness."

Patterson's life turned around after he gave up art as a young child. He chose to become involved in football and basketball. He was seriously considering communications as a field. In high school, he worked with the local Ronald Reagan campaign and directed a television show about cruising on 82nd street in Portland. He also worked for Liberty Cable Television and made a commercial for a local Porsche dealership.

"I like to be creative. I do very well at things like that. I've sold cars, paintings; I even raced cars—I've done lots of different jobs."

Patterson went back to art when he worked in an art gallery selling and repairing oil paintings. After a stint in the army, resulting in a disability, he took up a sculpture class for an "easy credit," and actually enjoyed it.

"All my sculptures are out of my head. It goes from my mind to my hands, I let it go at

that. It's so easy, it just flows out of my hands," Patterson said.

He incorporates the clothing and weaponry of the times into his sculptures. For example, he likes to dress the cowboys in animal hides and arm them with flint-lock, musket-type guns and some ball and cap guns. He says the clothes themselves set the characters.

He's only been sculpting for a little more than a term, yet he feels he's learned more from it than anything else.

"You learn how to shape the figures into reflections of yourself," Patterson said.

His background has a lot to do with the pioneer era and Western sculpture. His family owned three plantations before the Civil War. After the war they lost everything, he said. One direct descendant was hung for stealing a horse, after he had previously been a millionaire. His grandmother, who was a full-blooded Indian, was found abandoned as an infant in a log cabin. His great grandmother was born in a wagon train on the Oregon trail. She was one of the first children born in Oregon.

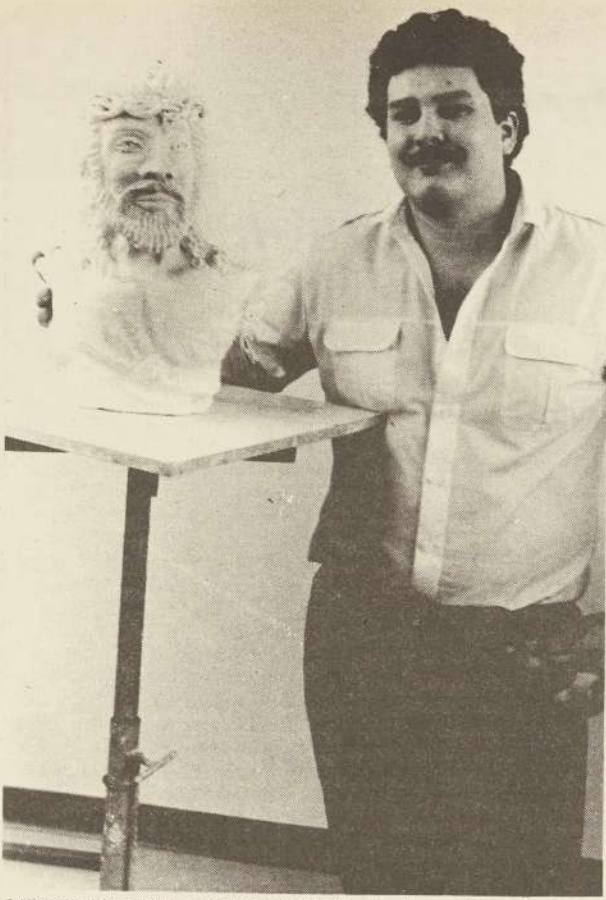
His greatest influence in the school has been Les Tipton, his instructor in sculpture. He credits Tipton for giving him the ability to "free himself into his art."

Patterson wants to become a universal type of artist, one who can do a variety of things. He cites Michelangelo and DaVinci as universal artists who influence him the most.

"I want to do all the things the great artists did. They never stopped learning. It's an endless process," Patterson said.

In the future he would like to get an apprenticeship with well-known artists in Rome and Athens. He would like to learn the styles of ancient art.

As for furthering his education, he plans to attend college here for two years, then either transfer to the University of Oregon or Portland State University. Patterson said he would like to get into five different art fields: Jewelry, sculpture, painting, graphic arts, commercial art, and photography. He would like to attain a Bachelor's Degree in art and eventually his Master's Degree.



MEETING NEW CHALLENGES—Sculptor Tom Patterson finds inspiration in the wild-west days of America

Review YENTL well worth wait



By J. Dana Haynes
Of The Print

First: Yes, I realize "Yentl" has been in town since late November. I'm reviewing it here because it will undoubtedly be nominated for one or more academy awards. The perils of writing for a paper that takes all of December off.

"Yentl," the long-awaited Barbra Streisand production, was well worth the wait. Oddly enough for a musical, the movie's strong suit is not its music, but its acting.

It's the story of a young Jewish girl in the old country (probably Poland, but it never says) in the late 1800's. Yentl's father, played lovingly by Nehemiah Persoff, is a scholar (or Reb) who defies the laws and mores of the times to teach his daughter about the Torah and Talmud, the definitive source of Jewish tradition.

When her father dies, Yentl cuts her hair, dresses as a boy and attempts to enter a Yeshiva, or school for philosophical and religious training, an act which was prohibited for all women.

Naturally, the film deals with a woman-being-a-man and all the obvious problems that brings, but it is also the story of learning and why

mankind (and, of course, womankind) craves knowledge.

This is a wonderful story, thanks in many ways to Streisand. She not only has the starring role, she co-wrote, produced and directed the movie, which is a first for a woman in Hollywood.

Streisand also sings all the songs, with music by Michel Legrand and lyrics by Alan and Marilyn Bergman. There may not be another voice in the entire world that matches Streisand's, as far as pure, crystalline beauty goes, and she does a wonderful job with the music here.

Unfortunately, with the exception of one early song, "Father, Can You Hear Me," the music is repetitive and unmemorable. It is mostly used to express Yentl's thoughts as she goes about her adventures and thus is not written as "show-stoppers." Still, dull is dull. There were several times when I resented the music, which often seemed to stand in the way of the pacing.

The cast is fine, with Persoff in a small but terrific role as the father. Amy Irving plays a proper Jewish girl quite well, playing her subservience and civility nicely against Yentl (or Anchal, Yentl's male alter ego).

The stand-out perfor-



ODDS AND ENDS—A collection of works by student Tom Patterson.

Photos by Joel Miller

mance comes from Mandy Patinkin as Avigdor, a fellow Yeshiva Boy who falls in love with Irving while Yentl falls in love with him. The rub comes as Avigdor and Anchal become best friends and Irving's father chooses Anchal as a perfect son-in-law.

Patinkin is as strong an actor as any you'll see, carrying a role that could easily have become stereotypical. He may well be up for an Oscar come February.

The acting by Streisand is remarkable. In the first half hour of the show, her Brooklyn Jewish accent comes through a lot but as the show goes on, she becomes more comfortable in the role of Yentl, and astoundingly, even better in the role of Anchal. Unlike Julie Andrews as the Count in "Victor, Victoria," Streisand tried to look like a young man. By the latter half of the movie, I caught myself thinking in terms of "him," a most commendable feat.

"Yentl" is definitely worth seeing. It has been a *raison de couer* for Streisand since 1968 and that decade-and-a-half of hard work and devotion shines through. As a musical it's lacking, due to generally uninspired and repetitive songs but as a story of success against all odds, it's smashing.

"Yentl" is playing exclusively at the Bagdad Theater, but don't be surprised if the Moyer brothers farm it out to other theaters soon.

