

# FEATURE

## Technical theatre crew shines

### Behind scenes at 'Happiest of the Three'

by Michelle Walch  
Staff Writer

You go to a play. The actors act. The effects are in effect. At the end of the play, the actors take a bow. What about the lights, the sound, and anything else that goes on? It looks like the actors did it. They had some help.

Let me introduce to you those who keep the show going: Keith Fleschner, Stage Manager; Pamela McConnell, Properties and Set Decoration Assistant; M. Leigh Hagen and Dona C. Miller, Make Up Assistants; Melissa Olmsted, Sound Design and Engineering; Ron Theod, Lighting Design and Engineering; Lisa Hartenstien, Costume/Wardrobe Assistant (to Merrill Lynn Taylor); and David Smith-English, Technical Director, and Director/Costumer, Merrill Lynn Taylor.

Producing a play is probably more complicated than many people expect. "During rehearsal, I keep things running smoothly," said Fleschner of a stage manager's job. "I feed the actors lines and keep in contact with the lights, props, and sound crews. I will call cues and open and close curtains." Making ends meet gets a little tricky, as

Fleschner explains, "I can't see (what's going on on stage) and the technical people can't hear," so the crew relies on one another to keep the show going. "It's a big team sport," as Fleschner describes it. "The crew is cast when the characters are cast. There are a lot of people who have been here before - this is my second term here."

When asked of his own stage experiences, Fleschner suggested it was not his hand, and finds "backstage work satisfying," and a chance for some creativity. "There's imagination in what we do."

Melissa Olmsted's duty with sound is to set the mood of the play. "I'm getting a lot of upbeat French music to add even more silliness to the play because it's a farce," Olmsted explained. In quest for music for this play Olmsted had to, "look for music that fits the time and place, and put it through the sound system. The hardest part is integrating it into the play."

Pam McConnell handles props, along with the part of Hemance's Aunt. "Merrill Lynn wants the set to look elaborate and wealthy. Anything that's on stage, I set up. Anything besides set and costume," McConnell

said. "It's a fun job and you get to be creative. The hardest part is to pull things together. The most interesting thing to find was a stag's head. I had to go to a few taxidermists to get one. I set things up and ready for the actors and then put them away and packed for the coast (Camion Beach's Coaster Theatre). People don't realize what a big job it is."

How do you like working with Merrill Lynn? "I really like her, she's easy to work with, really focused, and open to suggestions."

While loitering backstage and asking people for interviews, I often heard remarks like, "Interview Ron, he's the guy who makes the theatre work." Who is this elusive Ron? Ron Theod, the guy who does lights. "I've been infatuated by the illusion," Theod said of his interest in technical work. "I don't act. I feel pressure, but it's a lot easier than acting. It takes a tremendous amount of time as any actor."

Theod has two associates of sciences, two certificates of completion in different areas from CCC, and is assistant teacher in another program.

Any parting words? "Come see the play."



Photo by Julie Church

Mountaineer uses Randall Hall to practice climbing.

## Students learn to climb every mountain

by Lisa Snider  
Staff Writer

Every Tuesday and Thursday night in Randall Hall, instructors Gary Nelson and Ron Theod have students climbing the walls. It may sound like a calculus or physics class, but it's not. Instead of climbing the walls out of frustration, the students in mountaineering are climbing out of determination.

Located in the Randall Hall, the gym, SE and SW stairwells are practice areas for aid and free climbing. Both stairwell walls are designed to be climbed by using strategically placed hand and foot holds. Aid climbing, in the gym and SE stairwell, uses artificial means for the climber to make progress. In free climbing, the climber is unassisted. Safety harnesses are used in both types of climbing to prevent injury.

Gary Nelson, music teacher and acting chairman of the music department, started the mountaineering classes and practice areas five years ago after seeing some similar facilities in Wales. An experienced climber for 12 years and president of World Wide Expeditions Inc., Nelson said that originally the college wasn't too thrilled with the idea of a mountaineering class. But with the support and enthusiasm of Chuck Adams, also a mountaineer, the program was able to get off the ground.

The practice areas have been built and planned entirely through Nelson, Theod and students. The class' lab fee covers the basic cost of rope and other essentials, but the financing of the routes has come from Nelson and students. Nelson said that he believes he has sunk \$4000 in permanent structure for the facilities. With the lab fee, Nelson said that believes he can break even in 10 years.

The original focus of the class was rope management skill. This has progressed into the current class focus of learning to develop safe climbing skills.

Both Nelson and Theod were quick to point out the mountaineering as very much a personal sport where the climber determines and sets his or her own goals. Of the 500 students in the past five years, Nelson and Theod have taught all ages and abilities including blind and one-armed and one-legged climbers.

Nelson said that he felt that the practice facilities are not just for young and fit enthusiasts. He said that he sees it primarily as a place for people to learn and maintain mountaineering skills as part of a life time avocation. He said that the practice area gives climbers reason to work out and also an observable gauge of ability. It's a good judge of fitness, he said, and it's an excuse to get back in shape.

## Student dancer takes craft to heart

by Michelle Taylor  
Staff Writer

"I use a lot of emotions when I dance," Karen Dudley, a freshman here at CCC, said when she was asked what she likes most about dancing.

Karen has been doing ballet since the age of eleven, and modern dance for five months.

Karen said a major motivation to start dancing was that her great aunt was a ballet dancer and she was influenced by her. When asked why she has continued dancing all of these years she said it was "just because I love it, it's something I can call my own."

Karen is now taking lessons at Ballet Oregon, and practices between 12-15 hours a week. She is also taking a modern dance class here at CCC.

At the present time Karen is involved in the production of the Easter dance. This production is being produced by Jane Rickenbaugh, a ballet and modern dance instructor here at CCC, and Ken Aldrich.

Karen is going to have a large variety of dances in the work. In one dance she will be a man. In another dance, the "Egg Dance" she will have to dance blindfolded over a cross lined with eggs and not break any. "I don't see how I'm going to do it," Karen said while describing the dance. She said she enjoys learning liturgical dance, the kind of dance being performed in the "Easter Dance." "It's a different kind of dance, it's like some I've never

done before," Karen commented when asked about the dance. (dance) lets me be creative, (it) relieves stress."

Karen says she loves "How it



photo by Beth Coffey

Karen Dudley finds creativity in dance.

