

Tull never too old to rock

Dan Clark
Staff Music Writer

The classic rock era was alive and well in LB Day Amphitheater at Salem on Saturday Sept. 28. Emmerson, Lake and Palmer joined forces with "progressive rock" titans Jethro Tull for an Oregon stop on the last leg of their USA tour in what has become a banner year for nostalgic rock and roll.

This tour marks the 27 anniversary for Jethro Tull and probably something near that for ELP. To old to rock and roll? Not even a little bit.

Emmerson, Lake and Palmer was, probably for the first time in a decade or so, was the opening act. It was apparent that the majority of the audience were long-lived Tull fans and had only listened to ELP from time to time when "Fanfare for the Common Man" or something of the sort came over the radio.

The trio opened with the instrumental "Hoedown" and continued to play most of the highlights of their *Best of...* album. Keith Emmerson's solo-tribute halfway through the set was a nice break, but way too short. As a surprise, the band played the nor-

mal encore tune "Lucky Man" about two-thirds the way through. To the disappointment of whatever die-hard ELP fans that were in attendance, the trio left the classic "Karn Evil 9" out of the entire set (including the encore). Instead, they went for "Fanfare for the Common Man" as an unexpected encore, which included a Palmer drum solo that was, by far, the highlight of the show (I've never seen a gong solo before!). Not a bad performance, but you could tell who the audience came to see.

A half-hour and a set change later came Jethro Tull, opening with the radio-worn tune "Aqualung." Ian Anderson, the band's frontman and flute-playing minstrel, seemed to be in rather high spirits and full of energy despite his recent run-in with thrombosis and throat problems. His voice, however, was apparently starting to fail him.

This didn't seem to bother anyone in attendance. The crowd still cheered when he played the opening chords to "Thick as a Brick." They still laughed at his on-stage antics and scripted side remarks. They knew that despite whatever vocal problems Anderson had, he

was still the essence of Jethro Tull.

As a refreshing change of pace, Tull dropped most of their newer stuff and went for tunes from earlier albums. Songs from *Stand Up* and *Songs from the Wood* were nicely done, as well as the obvious staple tracks from the *Aqualung* album like "Locomotive Breath" (with a fantastic piano intro by Andy Giddings) and a flamboyant version of "My God." The band even included a tune from lead guitarist Martin Barre's new solo album. The encore of "Cross Eyed Mary" brought the crowd once-again to their feet and kept them standing as the final chords of "Thick as a Brick" echoed through the amphitheater. It was, as has been stated before, a trip back in time.

For the older fans it was perhaps one last look at a band they had love for decades. For younger ones, the daughters and sons of the aforementioned, it was a chance to see the band they had heard and grown to love. It was a chance for all in attendance to reassure themselves that Ian Anderson's group of aged minstrels was not liable to stop the passion play any time soon.



Photo by Kathryn Stavrakis

Pulitzer Prize nominee Craig Lesley returns to teach at CCC

Joel P. Shempert
Staff Writer

The return of Craig Lesley to the college following his sabbatical year marks the reappearance of a renowned instructor who has been nominated for the Pulitzer Prize.

The acclaimed writer, who has been teaching at Clackamas "pretty much since the college started," once again resides at the English Department and will be teaching such courses as Introduction to Literature: Fiction and Advanced Fiction Writing. This will be the continuance of a tradition that has existed at Clackamas since before many students were born.

"I've got a 25-year pin," says Lesley. "That's kind of a milestone."

Another milestone for Lesley is the book, *The Sky Fisherman*, which was the object of his book tour this summer and the subject of a Pulitzer Prize nomination. The tour, which swept through the Northwest and covered such areas as Missoula, Montana, and the towns of Lewiston and Moscow in Idaho, was met with a very positive reception, says Lesley, especially in smaller communities.

"In small towns it's easier to get press," says Lesley. His appeal is not limited to rural readership however. Alan Cheuse of National Public Radio is one person who attests to this.

"City boy though I am, I fell into Craig Lesley's wonderfully told story as though it were my own," states Cheuse.

If further proof were needed, Lesley's work can be found at major bookstores here in the Northwest.

While he enjoyed his sabbatical, Craig Lesley is glad to

be back in the saddle. He says his experience at Clackamas has always been a positive one.

"The faculty and administration are both a strong pleasure to work with," and very supportive of my work," affirms Lesley.

Students, too, receive the writer's praise.

"There are a lot of students who've come back again. I call them veterans," he says.

Lesley becomes enthusiastic when discussing his students.

"They're producing exciting and publishable works," he explains, "which is a testimony of the great students we have here at Clackamas."

"I like teaching working people," Lesley added. He jokes that they are enjoyable because they are not "spoiled by their affluence." It is apparent that the marriage of instructor to college is a happy one.

Lesley's advice to aspiring writers is manifold but ultimately condenses into two things: "inspiration and perspiration." If that definition lacks specificity, Lesley also adds "It's important for writers to listen to what people have to say and to listen to the meaning under the words."

Listening to people talk is chiefly how the author claims to receive his inspiration: both by how they speak and what they mean. Continuing his list of a writer's necessities, Lesley points out that "My wife is a wonderful editor. That helps, to have someone critical to read your work."

Lesley has parting advice for aspiring writers.

"Try to get as much life experience as you can. Listen and pay attention to what people say. Be willing to work. That's what people don't understand."

Stay away from *The Valley*

Brian Ray
Staff Writer

As with most successful, original films, a crop of imitators sprout up in no time to try to reap the success of the original. The new film "2 Days In The Valley" is one example.

After Quentin Tarantino's "Pulp Fiction" came along and blazed its way through cineplexes everywhere, anybody that follows a trend in filmmaking. Two recent examples were last year's brilliant crime drama "The Usual Suspects," and the recent "Things To Do In Denver When You're Dead." "2 Days In The Valley" copies "Pulp Fiction" in structure feel and tone yet doesn't add anything new to the mix. It is a stale film through and through.

It seems like a movie with enough promise. With an all-star cast, including Danny Aiello, Jeff Daniels, Teri Hatcher, James Spader, Glenna Headly, Marsha Mason, Eric Stoltz and many more, you would expect something much better than this film

turns out to be.

All of the actors try their hardest, and all of them turn in good performances yet the film never takes off. Part of the problem is the lifeless script and standard direction by first-time writer-director John Herzfeld.

'2 Days in the Valley'
Grade: D
Rating: R
Lowdown: A badly written and directed pathetic movie with an all-star cast. Now showing at local theaters, call for show times.

The film feels like a mishandled cross between Tarantino's worst work and Robert Altman's brilliant "Short Cuts."

The film centers on two days in the life of several people in the San Bernadino Valley. The catch is all the parties involved are into some kind of shady deals. To go into depth about the complex and unfocused plot would require a lot

more time than I have as I am still not quite clear what the point of the film is.

The biggest problem I have with the film is the overall look, which seems to have borrowed an awful lot from Tarantino, Martin Scorsese's gangster sagas and "Leaving Las Vegas." There really isn't an original idea in this entire film. It is just an excuse to show a lot of graphic violence, a lot of explicit sex and fill the characters' mouths with endless profanity. The irony is, even with all those ingredients, "2 Days In The Valley" is terminally boring. The film seems to drag on endlessly, making its two hour running time feel like two days. The film has no edge and no bite, which is something the films it copies deliver in spades.

For truly edgy and innovative filmmaking, try Danny Boyle's hallucinatory "Trainspotting," or rent "Pulp Fiction" again.

Just don't decide to spend "2 Days In The Valley." The film is rated R for graphic violence, sex and language.

Club Calendar

- The following is a list of clubs on campus and their advisors.
- Recreational Clubs**
- Rally Club:**
Advisor: Norm Berney x2250
- Adeco Club:**
Advisor: Norm Berney x2250
- Ski Club:**
Advisor: Bob Misely x2376
- Racquetball Club**
Advisor: Kathie Woods x2418
- Women's Soccer Club**
(no advisor yet)
- Men's Soccer Club**
Advisor: Ged Desforge
- Co-curricular clubs**
- Baptist Student Ministries-**

- Christian Fellowship**
Advisor: Norm Berney x2250
- Chrysalis**
Advisor: Sue Hagen x2269
- German Club**
Advisor: Dick Stones x2392
- Fellowship of Christian Athletes**
Advisors: Kathie Woods x2418
Kurt Lewandowski x2431
- Rainbow Club** (previously GALAB)
(Kate Gray is on sabbatical)
- H-P user group** (Hewlett-Packard calculators)
Advisor: Denise Conillin
- International Club**
Advisor: Ellen Wolfson x2550
- LDSSA**

- Advisor: Dick Stones x 2392
- Native American Students Club**
Advisor: Jan Godfrey x 2389
- Ornamental Horticulture Club**
Advisor: Elizabeth Howley x2389
- Phi Theta Kappa**
Advisor: Dave Arter x 2210
- Spanish Club**
Advisor: Carlota Holley x 2381
- Speech Club**
Advisor: Kelly Brennan x 2726
- Tai Chi**
Advisor: Judy Himes
- Writers' club**
Advisor: Allen Widerburg