



CONTRIBUTED PHOTO

The cast of "The Three Little Pigs" poses for a photo during one of their dress rehearsals. The play opens Tomorrow at 8 p.m. and runs on May 30 and 31 and on June 6 and 7 and at 2:30 p.m. on June 8.

## The three little pigs perform

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The play was created in conjunction with a theater class at Clackamas. Students were able to personalize the play to their liking by suggesting songs, changing the lyrics on their own, and sometimes even choreographing the songs.

"Everybody really contributes to the writing," Smith-English added.

Students have been working on the play since the beginning of spring term, and they've put a lot of work into it.

They practice from 3 to 6 p.m. every Mon-

day, Wednesday and Friday. They have additional production times that require them to come in on weekends and holidays.

The theater department will be taking this play on a 10-day tour in Victoria, British Columbia at the end of August. The show will be playing at the International Fringe Theater Festival.

Not only is "The Three Little Pigs" the third major production of the year, it also brings an end to the 25th year of production in the McLoughlin Hall Theater.

Show times are 8 p.m. on May 29, 30, 31, June 6, 7 and at 2:30 p.m. on June 8.



Fajita Style Chicken Or Beef In Tasty Pita Bread!

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## Jitters/CCC Cafeteria

## Students display art in Pauling Gallery

JOEL P. SHERPERT  
Staff Writer

The annual Student Art Show currently on display in the Pauling Gallery runs in its usual eclectic vein.

The pieces, which are the work of students this year in Clackamas' Drawing, Painting, Sculpture and Basic Design courses, run such a wide range that attempting to classify, quantify, qualify, or otherwise reduce to words the artistic energy present.

The category that immediately catches the eye by virtue of its sheer presence is sculpture. If ever a shining example of the art show's diversity existed, this is it. Modern sculpture is as variant in style and subject as it is in media.

There is, of course, an abundance of clay sculpture, one notable of which being a catlike female nude by Judy Kreinheider.

Metal sculpture also showed a strong presence, such as a towerlike structure suggestive at the top of a pipe organ by Kenney McNamee and several more bizarre works.

One piece that is particularly eye-catching and pleasant is a painted clay wall hanging by Amanda Nelson from which a nude female emerges, with lithe form, blissful face and streaming hair.

Next we consider the works from Basic Design, which cover a large amount of the gallery wall. This, of all the show's categories, is the hardest to encapsulate into written or spoken word, simply due to the sheer volume of works. There are many, black-and-white studies, color studies, ink stamp prints and so on. There is merit in these, but it is hard to sort out so many works.

One notable and immediately apparent area, however, are the metamorphosis studies in which students transform one object into another in five drawing steps. The most interesting of these is the study by David Morgan in which a camcorder with microphone morphs into a honeybee.

The rendition and detail is impressive, and the transformation smooth and convincing.

The pencil and charcoal sketches are of a rather different vein this year than they have been in the past. A majority of the Drawing class space is taken up by large caricature studies. One of the more pleasing works in this charming grouping was rendered by David Morgan. The old man in the charcoal drawing has a bulbous nose, tiny eyes set deep within his brows and a humorous profile in general, creating a cartoony effect that is very pleasing to the eye.

There are also some oil paintings worth noting. The first of these is a portrait by Eric Emerson that utilizes the light, shade and color oils can provide to great effect. The thoughtful, slightly sullen young man in the painting comes to life. Another interesting painting by Erica Mosley depicts the lower legs and feet of an apparently seated nude—and nothing more. The legs simply emerge from the shadow of the background, and the effect is very striking.

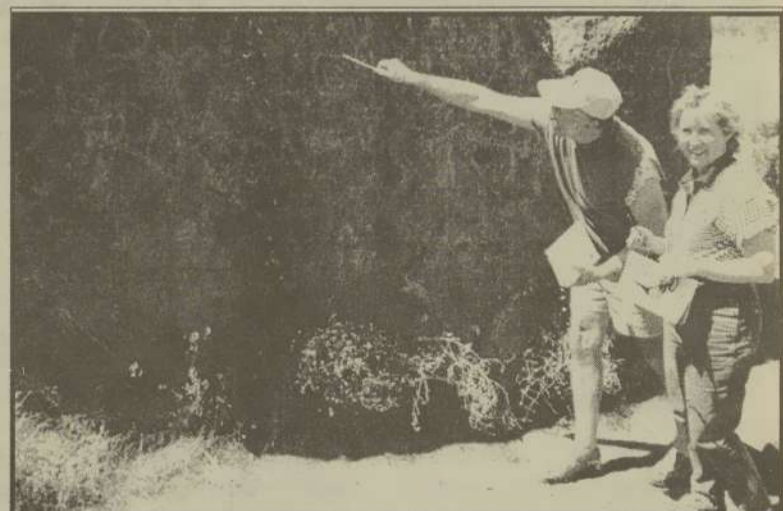
This brings us to the area of nude figure studies. Here a shift is seen, as in past shows, to a style I do not prefer. This is not to say that the works are not of high quality; indeed, many of them are quite good, but lack the sense of beauty that I look for in a nude. Instead, the approach is a very unglamorous one, a "bare-bones" approach if you will, in which the subject is portrayed in a matter-of-fact manner, lacking in grace of line and movement.

One exception is Brandon Freels' simple, graceful female nude, painted in the abstract style in which he excels. The others are not without merit. Eileen Belanger, for example, has painted a seated female nude with many positive qualities and even is charming in some ways although painted in that ungraceful style.

In general, the Student Art Show is its usual varied self—well worth seeing by the artistically minded for the wealth it has to offer. The students may be rough around the edges, but they are the future artistic greats of Oregon, and there are many gems in the show on par with professional artists. The good by far outweighs the bad, and while nothing can appeal to everyone, there really is something for everyone.

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Joel P. Shempert  
Staff Writer



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John Snively points out ancient hieroglyphics to Suzy Alexander during a birdwatching trip to Malheur Field Station in Eastern Oregon.