

Inherit the Wind entertains and enlightens

JOHN THORBURN
Sports Editor

David Smith-English has a reputation for producing top caliber plays with excellence.

His latest project, *Inherit the Wind*, is no exception.

With a cast comprised of students and staff, the audience was treated to a lively performance of the play written by Jerome Lawrence and Robert E. Lee.

Based on the story of Scopes Monkey Trial, *Inherit the Wind* is designed to provoke thought and intellect in the minds of the audience. With that notion in mind, the show was an absolute triumph.

It suggests that we should question our own beliefs, inquire about our own faith, and explore the very root of our existence in a society that expects us to accept what we are taught and to conform to the norm. In the play's program, one of its actors, Clackamas Religion Instructor Bill Briare, explained this concept.

"Perhaps this play not only

explores the questions of freedom of speech, but the dangers of belief versus the possibilities of faith," noted Briare. "May you deepen your ability to question."

From its set design to the old country band, this play spells triumph.

After directing the fall production, *A Doll's House*, a play which examines the rights of women, Smith-English is gaining notoriety for taking on projects that tackle issues that define the very sense of our being.

Jim Nicodemus played Matthew Harrison Brady, the trial's prosecutor and a "self-proclaimed prophet of God" that does an outstanding job in portraying a Bible-belting man of the people.

Jayson Shanafelt played the opposite lead role as Defense Attorney Henry Drummond, a smooth-talking voice for the freethinkers of the world. Shanafelt, who portrayed Torvald in *A Doll's House* last fall, has become a mainstay of the Clackamas stage, capturing the audience with every scene.



SARAH WELCH / Clackamas Print

Matthew Harrison Brady (Jim Nicodemus) and Henry Drummond (Jayson Shanafelt) argue about the origin of life, contrasting Darwinism and the Bible, in *Inherit the Wind*.

As a student, I found it exciting and fun to witness some of my own instructors portraying roles with such life, like Life Science Instructor Bob Miskey's role a country hill-

billy. Miskey, like so many of his colleagues, seemed to light up the stage. Coupled with an excellent student production staff, the cast of *Inherit the Wind* adds to an impressive

string of stellar productions.

Witnessing the play's final showing this past Sunday, my only regret is that I did not see it sooner so that I could return for an encore presentation.

Music Theory Instructor Hylton to retire

JOEL P. SHEMPERT
Copy Editor

The Clackamas Music Department just wouldn't seem complete without Theory Instructor Judith Hylton, who is retiring at the end of this year.

Not to worry, though, says Hylton, called by friends and students simply "Judy." She'll still be in circulation—and will likely continue to teach her Music Theory and Aural Skills classes for 4-5 more years.

"It's not like I'm retiring early," she points out. Hylton has been teaching for 34 years, and for 30 at Clackamas. An increase in retirement accounts due to a growing market has triggered an "unprecedented" number of retirements this year and the last, she says, which has allowed her to take this step.

She'll still continue to do that which she loves, and which has been her life—teaching Theory at Clackamas—as long as she wishes.

"It's unusual anymore," she admitted, "for anyone to have a career with such a narrow focus as mine."

Hylton's only explanation is that from the time she graduated from college, she knew what she wanted to do, which was teach music at the college level. After briefly holding a few other positions at high schools and a middle school, scattered over Washington and Oregon, she received a position at Clackamas, and the rest, of course, is history.

"I knew I was exactly where I wanted to be," said Hylton simply.

Hylton has no professional regrets; she says she's been very happy at Clackamas.

"I love working with the Music Department," she said. "We're all about as eclectic a group of people as you'll find. We tend to respect

each others' strengths, forgive each others' weaknesses, and generally pull together."

Judy Hylton's background in music stretches all the way back to childhood. She was raised by her grandparents in Goldendale, Washington, and her grandmother, who was herself a music teacher, taught the young Judy to read music notation and chord symbols, and encouraged her in any musical pursuit.

"She allowed me to take lessons in anything I wanted, so long as I would commit to it for a year," Hylton remembers. Growing up she learned to play the piano, violin, saxophone, and accordion.

In high school, while no longer living with her grandparents, Hylton studied voice. In graduate school, she added the cello to her repertoire.

"I'm really not a performer; I'm a teacher," Hylton is quick to point out. Her eclectic musical upbringing gave her vast general knowledge, but performance, and the concentrated study of a single instrument entailed, was not her focus.

And so it was that Hylton graduated from Eastern Washington University (in Cheney, Wash near Spokane) in 1965 with a Bachelor's Degree in Music, as well as a Bachelor's and Master's Degree in Education.

Of all Hylton's legendary skills, perhaps the one most spoken of in the Music Dept.'s halls in awed whispers is her fabled "Perfect Pitch."

"I prefer to call it 'absolute pitch,'" contended Hylton, explaining, "I don't like to call it 'perfect pitch,' because it's not perfect. What's perfect is that Middle C is 256 vibrations per second. On a given day I might be off by a vibration or two."

"Most people have what is called 'relative pitch,'" she continued. This means that given a starting note such as F or C they can find other

notes in relation to it. Someone, like Hylton, who possesses absolute pitch, can tell any note by its distinctive sound.

"In a lot of cases absolute pitch might be a useful thing to have, but it can be an Achilles' heel," said Hylton. She has learned to use absolute pitch, and has found this versatility to be invaluable for teaching a diverse array of students, stating she prefers "to have the best of both worlds."

When asked what she enjoys most about teaching, Hylton immediately replied, "seeing the light come on. I love it when students are curious and excited about learning, and I am able to help them."

"The whole process of teaching is like a dance of sorts, that changes from moment to moment. It's the joy of the dance, you might say."

Hylton has enjoyed this dance with scores of students over the years, and they in turn have enjoyed it as well.

"I enjoy teaching, and I think it shows. And when a teacher enjoys what they're doing, it makes it easier," she said. "I think the students know I want them to succeed. They work hard, but they enjoy it."

Hylton is dedicated to student success, but said she doesn't necessarily care if her students pursue a career in music or not. Many have, and have enjoyed great achievements, but Hylton also wants simply to prepare students for life.

"My advice to students uncertain about their career is that you sit down and determine what your strengths are... and whatever it is that you choose, focus on it... I say, make a wholehearted commitment to whatever you want to do" Hylton advised.

For those who do pursue a music career, Hylton claims that an education and a degree are vital. You can



SARAH WELCH / Clackamas Print

Music Theory Instructor Judith Hylton has taught at Clackamas for 34 years. She has published her own Music Theory textbook, and offers a comprehensive course for music majors.

become very successful in the music business with no degree or only informal education, but "it's kind of like winning the lottery."

Hence, Hylton's two-year Music Theory program, which covers music notation, harmony, chord progressions, part writing, ear training, keyboard playing, and MIDI sequencing, is a key resource to students pursuing a transfer degree.

"I would hope that they come out [of my Theory program] feeling con-

fident about their musicianship—that they can pick up a piece of music they've never seen before and know what makes it tick," she said.

Hylton has given 30 years of her life to Clackamas, but has also reaped 30 years' worth of rewards. Her teaching years may be numbered, but for now she will continue to accomplish her goal for students: "that they can go to any school and be at the top of their class in theory, because they've been prepared."

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