

# 'Maroon 5' brings new spin on funk

Jared Eschweiler  
THE CLACKAMAS PRINT

A mixture of old school funk, indy pop and rock 'n' roll make up Maroon 5's new release, "Songs about Jane."

This relatively unknown band is bringing out a new spin on an old sound and reinventing it. Although they have a combination of sounds, this band brings to mind the thought: "What if the Red Hot Chili Peppers and Jamriqui had a child?"

The range of songs varies widely, from rocking beats to romantic ballads that could jerk a few tears from even a stone heart.

Lyricaly this band is ingenious; funky beats make sweet love to the ears and leave listeners craving more. The melodies left me with an inner peace. This is one of those CDs that can be left on all day long as background music. It is almost as if this music is meant as food for the soul, sustaining life.

"Songs about Jane" captures the essence of funk music, pleasing the soul and making fans want to "get their groove on."

One of my favorite songs on this CD is "This Love" for its upbeat, coming-of-age movie feel. "She Will be Loved" also rates high, as it is one of the greatest love ballads I have ever heard. Still another is "Harder to Breathe," which shows the band's funk and rock mixture and is the song that made their name known.

This is not Maroon 5's first shot at the big time. They first appeared as a band named "Kara's Flowers," with only four members. While the quartet made ripples, the waves died quickly and the band was left to contemplate their future.

They went back to the drawing board and returned with an innovative sound, a fresh name and a new name. Like a phoenix, they rose from the ashes of Kara's Flowers with a sound so unique that they could no longer be ignored and found a home with Octone Records, a new affiliate of J Records.

Victims of depression, break-ups and lovers' spats will find comfort within the positivism of many of Maroon 5's songs. This CD is a must-have for any lover of unique sounds with rich, lyrical style.

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The boys from 'Maroon 5' are sitting on top of the world after the release of 'Songs About Jane.'

INTERNET PHOTO

# One-acts mix up a cocktail of comedy

A comedic bar atmosphere is the theme of next week's theatre productions as the department presents two one-act plays, along with a few improvisational skits.

The two plays, "Big Mistake" and "Beautiful like a Brick," are comedies set in bars giving the night an intoxicating atmosphere.

"Big Mistake" is directed by Bekah Finch. Matt Morrison wrote and directs "Beautiful like a Brick." Both students have been actively involved in the theatre department and its productions.

Morrison said there would also be improvisational skits similar to "Who's Line is it Anyway?" so the audience can look forward to some extra laughs in-between acts.

Some of the actors will be performing in multiple roles, taking the stage during the one-acts as well as the improv with other actors not appearing in the one-acts.

The hour-long production will run Dec. 2, 3 and 4 at noon. There will be an extra showing at 7 p.m. on the night of the 4th.

Performances will be held in the McLoughlin Hall Theatre by the bookstore and are free of charge.

Compiled by Michaele Cooper

# 'Mainstream' jazzes up old favorites

Ben Maras  
THE CLACKAMAS PRINT

The stage of the Gregory Forum is littered with instruments; drums, guitars, keyboards, congas, a mandolin and of course, the always necessary piano.

The Clackamas jazz choir, Mainstream, mingles with their peers, while their newest CD plays through the house PA. At 7:30 p.m. sharp, as audience members are beginning to find their seats, choir director Lonnie Cline welcomes everyone to Vocal Jazz Night, and introduces the first act.

Intervision Five, he explains, is a band consisting of students and alumni. The members take their places on stage—John Barber finds his seat behind the drum set, Mike Glidden plugs in his bass guitar, Kit Taylor positions himself by the two keyboards, Tommy Stovin straps on his Fender Stratocaster and vocalists

Paul Creighton picks up the microphone.

After commenting on the everlasting value and importance of the lyrics to their first song, the band tears into a jazz-rock fusion cover of the classic song "What's Goin' On?" by the late, great Marvin Gaye.

The rest of the set consisted of mostly original songs, all bearing the same unique marriage of jazz, funk and rock 'n' roll, reminding the listener of the Dave Mathews Band or Steely Dan. Even their second cover was very uniquely their own. Their spellbinding version of the Dave Spallheims song "#41," sung by Stovin, the lead guitarist, featured a bass solo and classic jazz scat solos. Intervision Five closed their amazing set with another original featuring Mainstream pianist Rich Turnoy.

Next up on the bill was a performance by Issa Kitterman, performing an acoustic-flavored blues

song backed up by a band of his peers. He wrote the song while at school, "over in a hallway in Randall Hall ... probably before one of Lonnie's classes," he joked.

Last, but certainly not least, was the CCC vocal jazz group Mainstream, backed by Jason Thomas on the guitar, Glidden on bass, Giles Buser-Molatore on drums, and Turnoy on the piano.

As they opened with a song entitled "Another Chance," one could not help but be amazed by the intricate harmonies this select choir can produce. They moved through their set with "Let's Eat Home" and a song off their new CD called "You Never Know." They followed this with a version of James Taylor's song "Shower the People."

Even in the face of technical problems during "And Her Tears Flowed Like Wine," which consisted of a few moments of deafening feedback during Justine Ryan's

solo, the group powered through the song in spite of the hitch.

Dedicating the next song to the members of Mainstream, Cline conducted them in a song arranged as a gift for him on his fiftieth birthday, Stevie Wonder's "I am Singing."

Definitely the most moving and emotional piece of the night was a specially arranged version of Bob Marley's "Redemption Song."

"If you think we're trying to entertain you, you're wrong," Cline said. "If you are entertained, fine, but there are songs that need to be sung for real reasons."

Cline continued to explain that the song was chosen in response to the events of and surrounding 9/11. Being very familiar and fond of the song, I knew I would enjoy it, but what I did not know was how moving it would be. Kitterman joined the band for this song, playing mandolin.

After the song drifted down with

a mandolin interlude, Mainstream came back in full force on the line, "Emancipate yourselves from mental slavery, none but ourselves can free our minds ..." sending chills down the spine and bringing a tear to the eye.

Deciding to close on a more upbeat note, Mainstream lightened the mood with yet another piece originally by Stevie Wonder, the catchy "Superstition," with Paul Creighton taking the solo. After being forced by the members of Mainstream to sing along, Cline belted out the solo previously taken by Justine Ryan in "And Her Tears Flowed Like Wine" as an encore.

Whether their goal is pure entertainment, or social conscience, Mainstream does an amazing job of making the world of jazz available and enjoyable to the average listener, putting on a show definitely worth seeing, regardless of musical taste.

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