

Jesus Christ rocks the house

Elizabeth Tobey

Clackamas Print

lights dim, the live band softens to play, and the voice of the classic rock musical, "Jesus Christ Superstar," begins.

Under the direction of Anna Berg, the Portland-based theater company brings together an eclectic group of performers and musicians to present the classic version of the life and death of Jesus Christ, played by Brandon Bell.

Accompanied by a live five-piece band, musical director Benjamin Van Diepen brought an incredible vocal performance from all the leading roles, and especially from Judas, as portrayed by Collin Warren.

The ensemble was composed of 13 members and included actors ranging in age from seven-year-old Cara Gabrielson, to the venerable, gray-haired Gary Larson.

Throughout the story the ensemble was kept busy changing costumes to portray the followers of Jesus, the servants of

Caiaphas, or Herod's posse.

With vocal work and clever staging, they effectively set the scene, filled out the story and engaged the audience with their energy, enthusiasm and emotion.

An extremely physical show, choreographer Hannah Ballou had actors leaping off of platforms, doing cartwheels and back-flips across the floor, and shaking their booties as they danced their way through the story.

Refusing to conform to any theater standards, the band was on the stage and the performance took place on platforms on the floor and in the lobby.

The audience was seated on benches around the main floor, and ushered into different rooms throughout the evening.

Costuming for the show was mostly a mishmash of vintage pieces most likely collected from various thrift stores. Matching scarves identified the apostles and a red color theme, along with original, handmade masks, identified the "evil" from the "good."

Combining the ancient, sacred themes from the show with modern political history, the production forces viewers to address the parallels between the events of

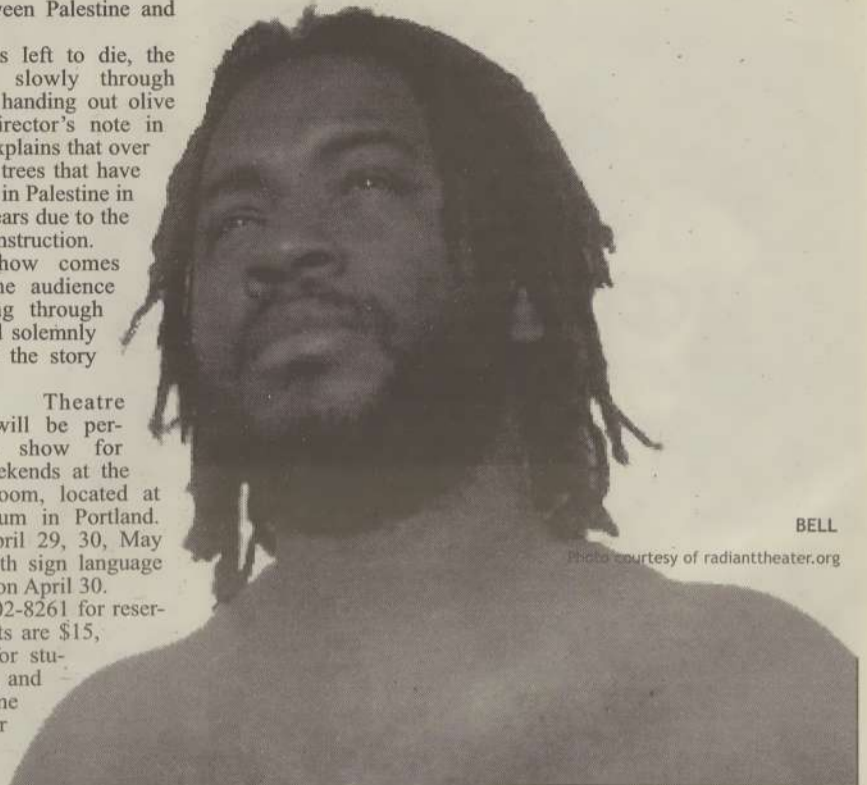
Christ's time and current political struggles between Palestine and Israel.

As Jesus is left to die, the actors move slowly through the audience, handing out olive seeds. The director's note in the program explains that over 500,000 olive trees that have been uprooted in Palestine in the last five years due to the Israeli wall construction.

As the show comes to a close the audience is left smiling through teary eyes and solemnly reminded that the story isn't over yet.

Radiant Theatre Productions will be performing the show for two more weekends at the Scarlett Ballroom, located at 700 NE Dekum in Portland. Shows are April 29, 30, May 1, 6, 7, 8, with sign language interpretation on April 30.

Call 503-502-8261 for reservations. Tickets are \$15, and just \$8 for students with ID, and it couldn't come with a higher recommendation.



BELL

Photo courtesy of radianttheater.org

Everyone Orchestra big success

Sam Krause

Clackamas Print

The Everyone Orchestra was a success this year, raising funds and awareness for the Pangaea Project, a local non-profit, and delivering a performance of significant proportions.

Thursday started with bassist Eckhardt saying: "From the north to the south, to the east to the west, from the bottom to the middle to the top, Seven connections for seven directions for seven connections, and we don't stop."

First on stage was Libby Mackpatrick, a singer/songwriter with a soprano voice that sighs away any loneliness. She let notes out and sustain.

Next a bluegrass trio hit the stage. Billy Nershi with folk style Scott Law leading the way musically, Tye North burst through with hopping rhythm and country on the bass.

Then the percussionists joined on stage. Jon Fishman really delivered with consistent beats. Michael Travis took to his kit with precision, or he was under the influence. Matt Butler had a

drum set that was made of hand drums. Even the kick drum looked like a modified djembe.

But it was Jamie Janover's ability on the hammered dulcimer that grabbed my attention. A hammered dulcimer player is hard to come by.

Between sets, I spoke with Asher Fulero, the keyboardist and sampler for the night. "I graduated high school in 1995 and headed to U of O," he said. After studying piano for 14 years, he felt it was a natural choice to major in music composition with an emphasis on theory and analysis.

Fulero started out the second set with some classically influenced music reminiscent of Bach's abundant use of notes and Mozart's dainty yet dramatic qualities.

Eckhardt and a young Indian woman, Tavari Agoshu, ran the stage for a while. Kai made his bass flow smoothly along to Agoshu's traditional dancing, singing, chanting and beats.

Aaron Holstein was an amaz-



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Billy Nershi of String Cheese Incident leads the Orchestra in a song.

ing force at the show. He had a smile plastered on his face that signaled true enjoyment of the music he played.

Everyone present truly enjoyed the show. From the squarest of the geeks to the headiest of the hippies, no one left the show disappointed.



Sam Krause Clackamas Print

Nearly 100 people attended the Everyone Orchestra community drum workshop on Friday, April 15. The group's percussionists led the workshop, giving tips to Portland's drummers.

Hey, 00100 you, buddy

Ben Maras

The Clackamas Print

We all know how to count on our fingers, but what if I were to say that there was a new and improved method? A method which would allow one to count to 31 on one hand, and 1,023 on two hands?

This form is a two-based number system called binary. For those who are unfamiliar with the idea of a two-based number system, it's quite simple; it's a system of counting based on using only two digits, 1 and 0. If that sounds confusing, bear with me.

The first thing is to make two fists. Now turn the fists fingers up. This is zero. Now put out the thumb on your right hand—that's number one. The value of the thumb of the right hand is always one, something very important to keep in mind. Now put the thumb down, and extend your index finger, this is the number two. Still pretty easy.

Now it may get more confusing. What would one think the number three was? No, it's not the middle finger. Extend the index finger, and the thumb. Two plus one equals three, therefore that hand position is three.

Now for the number four: Being as there are no more numbers to add, since all the fingers before that are up, the number four is just the middle

finger, with nothing else. In short, each finger doubles in value, and all numbers are made through combinations of numbers added together. For example, the number six would be the middle finger (four) and the index finger (two). If fingers down equal 0 and fingers up equal 1, this would look like 00110.

This makes it possible to count to extremely high numbers (1,023 to be exact) with just ten fingers. When you finish on one hand, with all the fingers extended (the number 31), you would close all the fingers on your right hand, and begin with the pinky on your left hand extended, which would be 32, or written in binary: 00001 00000. A number like 47 would be written in binary as 00001 01111—all fingers on the right hand extended, except for the pinky, and the pinky on the left hand extended.

What is the point to this skill? Well, nothing really, but it does enable one to count to very high numbers, and it makes it impossible to lose place while counting, because one glance has the number literally written with your hands. Fun ones to try: four, five, 18 and 22.

So next time you're driving down the street and some idiot cuts you off, you can just tell him that he's number four, knowing that you have acquired the arbitrary skill of how to count on your fingers.

50¢ off any coffee drink

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