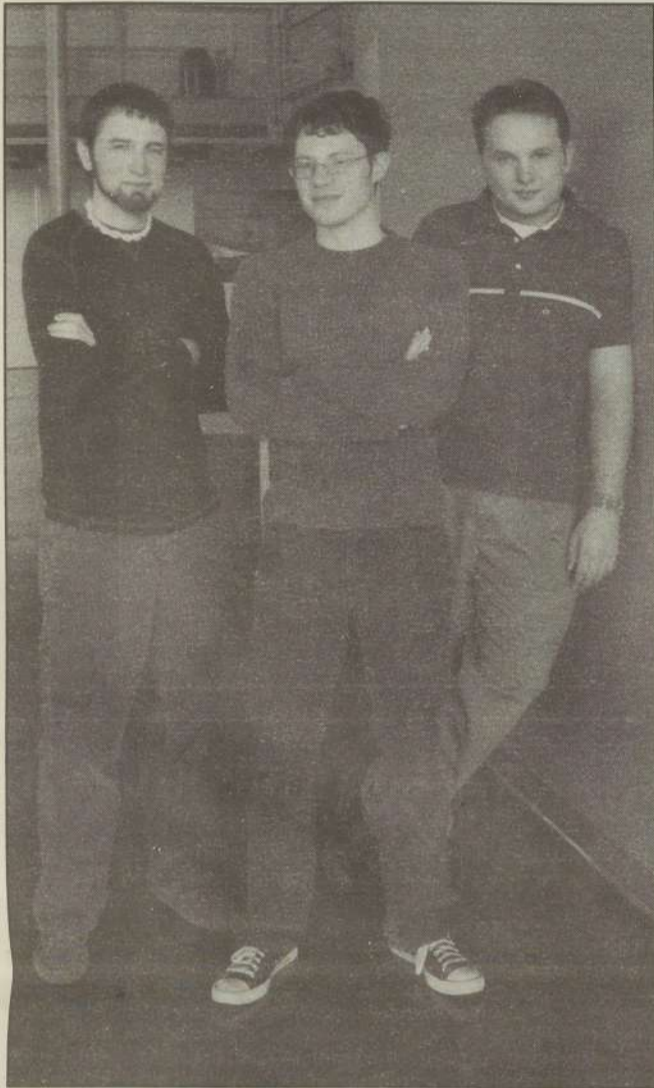


Student jazz trio performs in cafeteria every Friday



Elizabeth Hitz Clackamas Print

Music students Zach Sears, Jesse Liebman and Eli Sears play bass, drums and piano (respectively) in the Impermanence Trio.

Elizabeth Hitz

The Clackamas Print

Thich Nhat Hanh, a Buddhist monk, believed impermanence was a necessity.

"If we are not empty, we become a block of matter," he said. "We cannot breathe, we cannot think. To be empty means to be alive, to breathe in and to breathe out. We cannot be alive if we are not empty. Emptiness is impermanence, it is change. We should not complain about impermanence, because without impermanence, nothing is possible."

Those words perfectly summarize Clackamas' newest jazz group, The Impermanence Trio. Impermanence strives to change and evolve old classics into something new, something better. As bass player Zach Sears stated, "there's not anything I hear that does not influence me."

The Trio may play the same song more than once, but always in a different key, or accompanied by an impromptu improvisation in the music.

All three Impermanence members have strong personalities. From Eli Sears, the pianist, with his laid back style and spontaneous "play it again, Sam" solos; Eli's brother Zach Sears, the bass player, whose fire and sincerity are burned into his face; to Jesse Liebman, the drummer, whose steady beat and occasional wry comment balance the other two. Yet for all their differences, the three share an intensity that flows into their music.

Blues, Bossa Nova, Latin and Funk are all in the group's repertoire. However, the group plays mostly modern jazz standards which are "songs or musical compositions that has been widely played and interpreted by jazz singers and instrumentalists for many years." Songs like "Nardis," by Miles Davis, or "Giant Steps," by John Coltrane.

Impermanence has played for several college staff functions, and currently plays in the cafeteria from noon till 1:30 or 2 p.m.

"They seem pretty good," said David Smith, a Clackamas welding student. "It's calming music so I like it." Smith and other students come to the Coffman Lobby, where the Impermanence Trio played before switching to the cafeteria, to study.

The Trio is in the middle of recording their first demo CD, which will be finished "as soon as we get the studio time," laughs Liebman.

Impermanence has only been playing as a group since November. Future plans for the group are vague, but include playing at more places in the city, and eventually, as they put it, "release a decent CD."

Anyone interested in The Impermanence Trio should check out their websites at www.impermanence.us or www.myspace.com/impermanencetrio.

The group is also participating in the college Jazz Festival. They will play March 17 and 18 at noon in the Coffman Lobby.

"We want to evolve and change," Zach Sears said. "The whole point of music is to express yourself."

'Clockwork' brainchild of Clackamas students

Kimberly Schiewe

The Clackamas Print

The Niemeyer parking lot may not seem like an ideal place to make friendships and business partners, but for Chris Hoppie and Isaac Liss, it was perfect.

Hoppie and Liss had no idea jumping a car would create Clockwork Entertainment (name unofficial). Sean Nacoste and Sam Schmitz collaborate with Hoppie and Liss composing beats, lyrics and demos. Clockwork Entertainment records all music in Liss's poolhouse in Milwaukie, but they plan to expand and eventually record in various locations.

Schmitz describes their music to be, "almost like a diary ... nothing is pre-meditated."

"When you take the beat away it's like poetry in motion," said Hoppie.

Liss said, "The lyrics accentuate the beat. It's mood music."

Their CD proves that they have serious talent. The group describes their work as a sort of musical diary, and their writing focuses on real life subjects. Self-taught Clockwork Entertainment's members show true potential, and their music brings more opportunities to grow melodically.

The tracks include songs about love, spiritual innuendo, getting down at the club, personal experi-

ences of the members and shout-outs to CCC.

"Cougars" was all about Clackamas girls' basketball team. Behind the music they added sounds from an actual game, such as squeaking shoes on the gym floor and the crowd's cheers. It was catchy and original, and will probably get a lot of great reviews from basketball fans and players.

The women's basketball team warmed up to "Cougars" by Clockwork Entertainment before their game. Many of the players sang along and moved to the beat.

"If they are really all self taught, then I'm impressed," said Logan Danforth, an underground music fan and student at CCC. "The quality of the music is really good. I'd play it in my car."

After promoting their first demo last year, the group landed a show at the Paris Theater on Dec. 23. "The show went really good," Hoppie said.

Clockwork Entertainment is looking at producers such as LA Connections and Flameworkx in Las Vegas, Hoppie's hometown, to promote their group and allow their music to be heard.

If they continue to make music with the same style and originality that they have been, it would not be surprising if they get a record deal.



Nineties arcade days gone, but not dead to the faithful

Recently a few of our favorite gaming magazines ran rather nostalgic articles on something from my past that's almost completely lost on young gamers of today.

No, I'm not talking about physical athleticism ... I'm talking about where it all began for almost every generation of my generation and the generation before me - coin-operated arcades.

I can still remember my first arcade. At eight years old while killing time during my little sister's skating lessons every Saturday morning, I would somehow con (swindle, beg, whatever) \$5 out of my mother and go running up the food court at Clackamas Town Center. Games cost a quarter, and although the arcade featured such classics as the prize claw, and a couple ski-ball machines, they also had some of the newest and hottest games out like "Ninja Jam," "Super Street Fighter Turbo" and "Area 51."

My sister's lessons were only an hour, and five bucks didn't last that long, but I didn't even have to play to enjoy the arcade. Every once in a while two gamers (who spent far too much time and money on one machine) would start dumping quarters into "Mortal Kombat II" machines as they'd battle head-to-head to see who was best. People would gather in large numbers to cheer them on, as if it were two kids in a playground fight. At the end the only things that were the loser's ego and wallet.

This is how heroes were made for an afternoon at a time week in and week out. Motion sensors and virtual reality weren't developed enough for practical use, and there was no skateboard controller or weight-sensitive dance pad forcing players to convulse offensively unnatural ways for the entertainment of onlookers. Players' minds were integral to their abilities, what made the games even less discriminating.

Now kids sit at home in front of their computers or Playstations, ignoring the world around them. It's common for gamers to see themselves off just so they can enjoy the fantasy of running from the police in the corners of their living room, or slaying dragons in their desk chairs until the sun rises. This is never what gaming meant to me.

It was a gathering where it didn't matter what race or gender someone belonged to as long as they could pull off a fatality combo and entertain the masses around those coin-op machines.

In a sense, it was always an example of the world's political leaders have changed for years they're striving for one where personal differences were set aside for the sake of a common goal of good old-fashioned public whooping.