Bradbury premieres at Clackamas

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Bradbury, in collaboration with Anderson and the Regional Arts and Culture Council, has carefully compiled selected short stories and excerpts from his vast portfolio, to be performed by Anderson in the one-man show.

Bradbury fans will be delighted to learn that, though the "The Illustrated Man" shares a title with his third novel, the play is an entirely new body of selections from his previous work.

"To work intimately with an actor and piece like Tobias and Ray Bradbury's work – it's really been an experience of 'growing together,'" said Smith-English.

The stage upon which the experience unfolds is nearly bare. Only three objects stand on the set: a small table, half obscured by shadow, supporting a pitcher of water and a glass; a stool which slopes – chicken-wire sides make it appear to grow out of the floor; and an impressionistic chicken-wire tree.

Hanging from the lower branches of the tree are a black stocking cap and a wooden-handled umbrella.

"The Illustrated Man" is a wandering stranger who bears a beautiful and damning curse, hidden beneath his shirt. Splayed across the skin of his arms and torso is an incredible mosaic of tattoos.

The tattoos, too realistic for any mortal hand to have rendered, writhe and transform themselves before the eyes. These flowing images depict tales of unlikely (at times, mind-bending) individuals and their fantastic toils.

Anderson brilliantly portrays every character in the stories, including the beauty-cursed Illustrated Man himself.

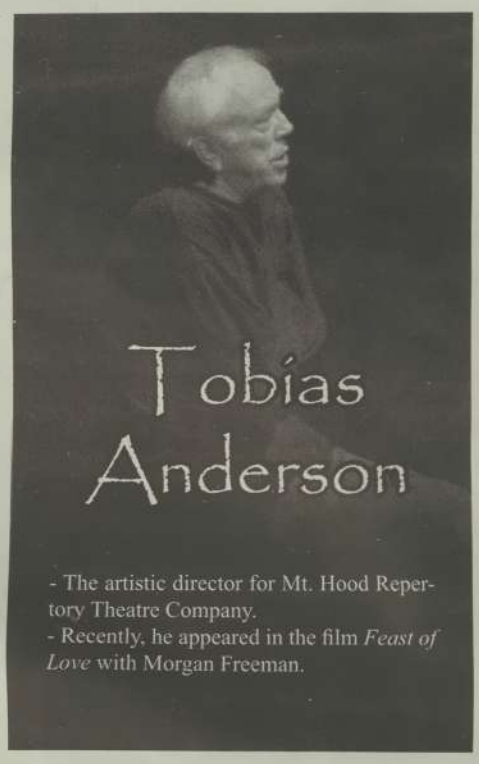
While observed, the tattoos reveal such twisted yarns as that of Albert Brock, the notorious technocidal maniac, and Doone, champion of the little-known Irish sport, anthem running.

Bradbury fans will finally meet the zealous fireman Captain Beatty who, instead of dousing fires, ignites them for a specific purpose at an exact temperature of 451 degrees Fahrenheit.

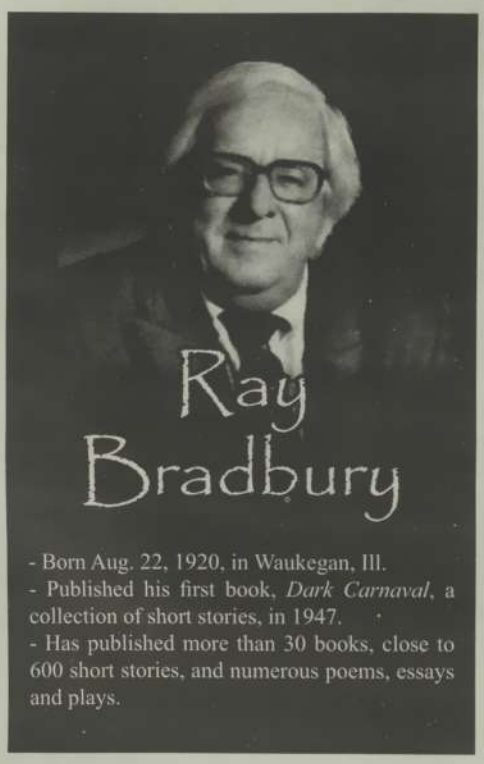
Impossibly believable stories continue to unfold for observation – but do not gaze too long at the beauteous portraits as the dance continues. If observed too long, the tattoos will begin to reveal secrets and wonders that may damn the very observer's soul.

Performances of "The Illustrated Man" continue through Oct. 14 in the Osterman Theatre in the Niemeyer Center.

The show will open Oct. 25 at the Rubicon Theatre Company in Los Angeles. Bradbury will make an appearance at the showing on Oct. 27.



- The artistic director for Mt. Hood Repertory Theatre Company.
- Recently, he appeared in the film *Feast of Love* with Morgan Freeman.



- Born Aug. 22, 1920, in Waukegan, Ill.
- Published his first book, *Dark Carnaval*, a collection of short stories, in 1947.
- Has published more than 30 books, close to 600 short stories, and numerous poems, essays and plays.

Show Information

Admission prices are $20 general, $15 senior and only $10 for CCC students.

For tickets and show times, call the CRT box office at 503-657-6958, ext. 2356, go online to www2.clackamas.edu/crt/tickets.asp or visit the box office in the Niemeyer Center lobby.

Tickets are available one hour before curtain.

Dream job turns nightmare in The Devil Wears Prada, Weisberger uses personal experience to give insight into fashion

Emily Walters
Arts & Culture Editor

Imagine coming fresh from college with almost no work experience and landing a position as the junior assistant to the most major fashion magazine editor in the world.

This position is just what Andrea Sachs – usually known as Andy – obtains in *The Devil Wears Prada*, a wickedly funny novel by Lauren Weisberger, who expertly weaves Andy's experiences with an inside dialogue dripping with sarcasm.

While junior assistant is the lowest position at the magazine, quite a few bonuses come with the job. Thousands of dollars worth of clothing, shoes and accessories with tags that shriek names like Prada, Vera Wang and Dior; free transportation in private town cars anywhere in New York – in the book, the mention of *Runway* magazine often has people leaping to meet Andy's every request.

This probably sounds like a truly idyllic job, one that – as Andy hears constantly from the others at the magazine – "a million girls would die for," right?

Andy certainly thinks so when she first starts working at *Runway* for fashion guru Miranda Priestly.

Coming from a small town in Connecticut, where high fashion is a foreign concept, she is determined to understand *Runway*'s obsession with style while working for Miranda. She views her planned year of servitude as a career move to bring her closer to working as a writer for her favorite magazine, *The New Yorker*.

Just a year of working in the position will get a recommendation from Miranda to any magazine or newspaper in the industry, which would allow Andy to bypass up to five years as a subordinate at a smaller publication.

However, Andy soon begins to regret her decision when she finds that a few things were left out of the job description.

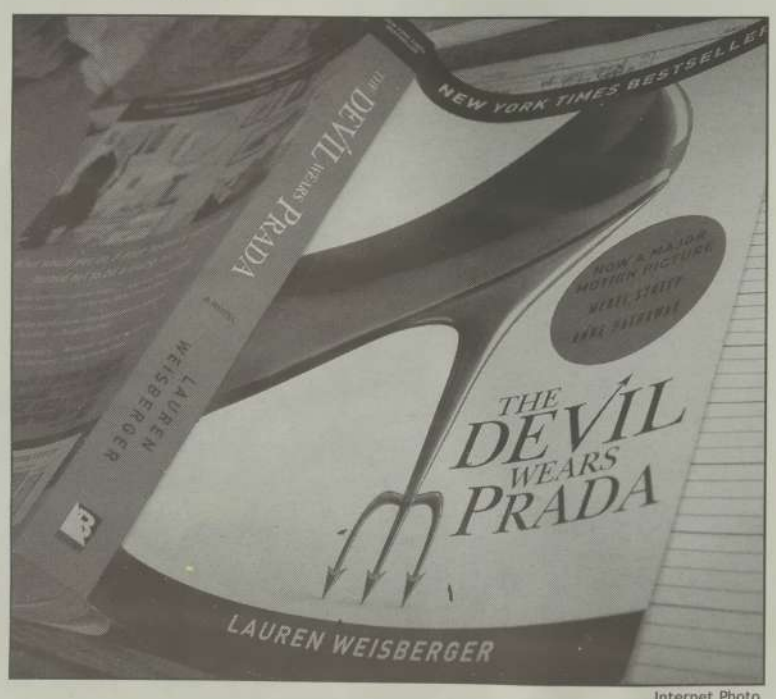
Immediately after starting on the job, Andy is scrambling to attempt to meet Miranda's seemingly endless and almost impossible demands 24/7. Unable to turn off or even silence her phone for even a minute, because not answering is completely unacceptable, before long she dreads the sound of Miranda's crisp British accent.

Availability for work is crucial, and Andy quickly realizes that Miranda is taking over her life. For instance, she must cancel a night with her boyfriend to attend a formal party with Miranda with only a few hours notice. Portraits of every one of the couple hundred guests attending must be studied before she leaves, because Miranda is too busy to bother with such a trivial matter.

And at the office – if one could call a chic workplace of "white perfection" filled with rail-thin girls and gay fashion personnel that – there is no telling what Miranda will do next. Everyone is constantly on their toes – both figuratively and quite literally – since dangerously high heels are almost the only shoes permitted.

The book is thought to be about Weisberger's own venture as assistant to current editor-in-chief of *Vogue*, Anna Wintour. It is a story of much interest for college students, as Andy's experience happens directly after her graduation.

It is no wonder that *The Devil Wears Prada* held a place on the *The New York Times* best-seller list for six months. Weisberger's condemnation of many of the practices of the high fashion industry is truly refreshing.



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