

Annual fair is full of crafty creation

Right: Former Public Affairs Specialist for Clackamas Community College, Moma Escribe, sells homemade jars along side her husband Joe at the college's Craft Fair on Dec. 1 and 2.



Below: Janet Mallon of Custom Cranium Covers hands Tyla Larsen one of her creative homemade hats to try on. Mallon sells a variety of colors and a few special for the upcoming holiday season.



All Photos by Robert Crawford Clackamas Print



Above: Using graham crackers, frosting, gumdrops and other candies to apply the finishing touches on her gingerbread campground, Bailee Sanders, Associated Student Government Promotions Officer, finishes up her art at the Clackamas gingerbread house contest. The event, held by ASG Monday in the Bill Brod Community Center, awarded three prizes to the best creations.



Murder and love become subjects onstage in the one-act

Jess Sheppard

Arts & Culture Editor

The Clackamas Print sat down with one-act directors James Sharinghousen and Jake Whitten to discuss the production that runs through Thursday, Dec. 4.

Clackamas Print: What is your one-act about?

James Sharinghousen: It's about a young woman who finds herself being the witness to a murderer disposing of a body, being seen, and finding refuge in a small bus stop. She tells her story to a man who is already there, but a second man appears, and without remembering what she saw clearly, or knowing who the killer is, she finds herself figuring out her last mystery. It's set vaguely in a 50s or 60s style bus stop somewhere in the Midwest. The two men and one woman make up the cast of veteran actors, all of which were recently seen in Fortinbras. This is a very different direction for all three of them since Derek Sweet, who plays Man 1, is a next door neighbor type with a creepy side. Kelly Miller is a woman in distress, and Chris Carstensen is playing Man 2 as a layman one shouldn't trust. It's all dark and yet a light jone is given to the story.

Jake Whitten: My one-act is called "Young Love" and it is

about a mother named Constance, played by Jennifer Schwartzman, getting ready to go out on a first date and her 16-year-old daughter named Sandra, played by Madelynn Marcotte, is in the room sort of prepping her for it. It's a role reversal. Instead of the mother traditionally helping the daughter get ready for a first date, it's the other way around.

CP: What made you choose it?

JS: I read it a couple years ago and liked the story, and thought it would be fun to try putting it together into a show. I was also attracted to the technical aspects of it, since a little part of me is a "techie," or theater stage crew (member).

JW: I really liked the play because lots of people's parents gave them grief when they tried to go out as a teenager, and in this play the teenager really gets to get back at her mom, and I think the audience will really relate and find the irony in it.

CP: What do you hope the audience will feel about your show?

JS: Dread, fear, humor, shock, suspense, remorse, intoxication — um, I want them to leave smiling, but afraid to!

CP: What difficulties have you faced being a student director?

JS: This is the first time I have directed something of this level and it has been hard. First, I picked a tech heavy show, and

with not knowing everything I'd need to know coming into the process, it was crunch learning at its finest. Learning how to communicate my intent to the actors comes in second, followed in third by working with the script and figuring out solutions, both tech and performance, to various problems. As long as I'm not dead or sterile by the end of it all, it's a success for me.

JW: It has been sort of difficult because in this production not only did I have to direct the show, but I had to produce it as well. I was in charge of the set, the props, the lighting, so that was a challenge. Also with this being my first show I've directed, it was sometimes hard to communicate what I wanted out of the actors regarding their subtext or vocal pattern choices. But I think they have done a great job and I am proud of this show.

CP: Will you direct another show in the future?

JS: Most definitely, how can you understand or utilize what you learned unless you do it again?

JW: I would like to.

CP: Why?

JS: Who knows, maybe the next one will be so good I'll need to buy scrapers for all the faces that melted off from its awesomeness. That or it'll be better.

JW: I think it's a great learning experience about a different aspect of theater. I have a new found appreciation for directors. David Smith-English makes it look so easy and it really isn't. Also, in helping the actors develop their characters, it gave me a lot of great ideas on how to prepare for future roles as an actor myself.

CP: In your opinion, what is comedy improv?

JS: A free expression for those little voices and demons inside your head to say, "HELLO!"

JW: Comedy improv is a series of forms that the actors on stage perform without prior rehearsal of lines, while using a few basic techniques to make the audience laugh.

CP: What do you like/dislike about improv?

JS: It's a lot harder to make it work really well than people

think, and caught me by surprise when I did it the first year. I like the challenge and the fun I have with low performers, and they bring to the table worth it.

JW: What I like about improv is that you have to be on your toes, ready the entire time you are on stage because it's so rapid paced. If you lose focus for a second, you can end up flat on your face, to have a quick wit, but don't really have time to think about what you are going to do, you just have to go and hope the audience is laughing. And usually the cause when comedy is done well, it's almost like magic happen.

CP: What first drew you to improv?

JS: Cupcakes! That was insanely fun. We have to use this term, and I had to hear the laughter, entertaining the crowd, and I love it. The laughter drew me in, drawing-in-ray.

JW: Well this is my first time doing this now, but when I joined, I had watched "Whose Line Is It Anyway?" and I really appreciated that just come up with this off the top of their heads that was something I had never been able to do.

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James Sharinghousen
One-Act Director