

# What is entertainment's fate?

With an alarming deficit of working writers due to the strike, America asks, when will it end?

**Kyle Steele**  
The Clackamas Print

By now most television viewers have noticed a lack of new sitcoms and dramas, and an alarming amount of reality shows popping up each day, the result of the current writers strike in Hollywood. Popular shows like "The Office," "Desperate Housewives" and "CSI" have come to an early season end, and many movies have been cancelled, due to a lack of working writers. With both film and television affected,

the industry likely won't start back up for some time.

"It's going to be interesting to see how it pans out," said Screenwriting and Film Instructor Sue Mach. "I think it's going to last awhile."

The strike began on Nov. 5, 2007, when talks broke down between the Writer's Guild of America (WGA), a group of 12,000 television and film writers, and the Alliance of Motion Pictures and Television Producers (AMPTP) over issues ranging from residuals from DVDs to how writers will be paid as new media outlets

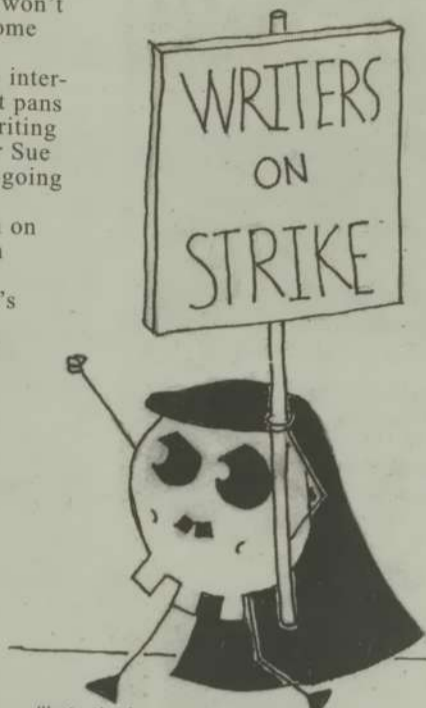


Illustration by John Shufelt Clackamas Print

become common means of watching television. These outlets include the Internet and programs such as iTunes, where shows can be accessed without resulting in pay for their writers.

"The writers have never been more united," wrote writer Yahlin Chang in an e-mail. "The more the companies have tried to beat us down, the more united we have become."

Chang's current work can be seen on episodes of ABC's "Dirty Sexy Money."

Since November, many TV shows, lacking the help of writers who previously were able to do rewrites while filming, have had to finish shooting using scripts that studios have had on hand.

"Television production has been mostly shut down. Shows have gone into repeats, with no new episodes coming

down the pike," Chang said. "Movies have been called off because there's no one to write them or do rewrites. Even if the strike were to end today, it will take at least six weeks to two months for shows to start airing again while we write scripts."

However, some television shows may actually benefit from the strike. "Bubble shows," or programs that don't have a large audience, may get a second chance when the strike ends, as the dispute has now lasted into pilot season and studios do not have replacements for said programs.

The fate of movies in the upcoming year doesn't look so promising.

"For the movies that are still in production," Chang said, "I foresee a bunch of bad movies coming out in a year or so."

## Clackamas chosen to host 'The Big Read'

**Colleen Watkins**  
**Dale Balbi**  
The Clackamas Print

Attention readers of all ages. Clackamas will host an event called "The Big Read" Feb. 1 through 18. According to the Web site for The Big Read, www.neabigread.com, the program "is an initiative of the National Endowment for the Arts (NEA) designed to encourage reading to the American public." It is the product of a partnership between the NEA, the Institute of Museum and Library Services, a source of federal support for thousands of libraries and museums in the United States, and maintains a working relationship with non-profit regional arts organizations in the Midwest. Support for The Big Read is provided by the W.K. Kellogg Foundation. A grant from the G. Allen Family Foundation helps fund the program in the Pacific Northwest. Clackamas was chosen to host The Big Read over other regions in the Northwest due to the college's Osterman Theater, Dean of Humanities Bill Braire. The world premier

of the play "The Illustrated Man," based on a selection of American author Ray Bradbury's collections, took place at the Osterman Theater.

John Frohnmayer, the former chairman of the NEA, will kick off The Big Read at Clackamas. He will speak at Osterman Theater on Friday, Feb. 1, at 7:30 p.m.

The second event will be the showing of the movie "Fahrenheit 451," which is based on the book by Bradbury. It will be shown from 8 a.m. through 4 p.m.

The Big Read does not target a select group of people.

"The idea of The Big Read is to get more people to read," Braire said.

The most important event is the Student Soap Box on Feb. 18.

"It gives students an opportunity to speak whatever is on their mind," Braire said.

"It's the guarantee of America and the guarantee of the First Amendment," he added.

The Student Soap Box will be from 10 a.m. to 5 p.m.

All of The Big Read activities are free.

The Big Read is geared toward everyone. Reading is just as simple as opening a book.

Authoring:  
**Fahrenheit 451**  
by Ray Bradbury



The Big Read is an initiative of the National Endowment for the Arts in partnership with the Institute of Museum and Library Services and Arts Midwest.

## Horrible monster, 'terrible thing,' makes 'Cloverfield' a great movie

**Tayo Stalnaker**  
The Clackamas Print

I enjoy seeing the lives of fashionable, successful 20-something hipsters get stomped to death.

In "Cloverfield," that happens quite literally.

That opening statement was a bit harsh; allow me to explain: I have low self-esteem and lack the hutzpah of the people in my generation, so when I see their superficial world of import cars and iPhones getting destroyed by forces out of their control, I can't help but grin. Yes, I was picked on in high school.

Anyway, "Cloverfield" is a monster film that takes place in New York City. The entire movie is shot on a single consumer-brand digital camera that's being carried by one of the main characters, Hud (T.J. Miller).

The movie opens with a message from the federal government, saying that the footage the audience is about to see was taken from a camera found in the area formerly known as Central Park. The footage begins at a going-away party for a man named Rob (Michael Stahl-David), who recently became vice president for a company in Japan. All of his friends are there, including his brother Jason (Mike Vogel) and Jason's girlfriend Lily (Jessica Lucas).

During the party there's a lot of gab about who slept with whom, Hud trying to pick up on a girl and lots of drinking. Then Rob shows up and tries to make amends with people and say his goodbyes.

Before he gets a chance to accomplish this, all hell breaks loose. An earthquake occurs, the building rumbles and the lights flicker. An oil tanker has apparently capsized next to the Statue of Liberty. Then the explosions occur, and the Statue of Liberty's head comes flying down the streets of Manhattan.

From here on out the film kicks up the intensity and the viewer gets a first-person perspective of what it would be like to be in a major disaster. Sure, the film has all the flaws of any monster-movie (funny-looking monster, people doing stupid things), but the way it was filmed brings the audience so much closer to the characters and the action.

"Cloverfield," helmed by "Lost" creator J.J. Abrams, is a delightful return of the monster movie genre. It's not as good as the recent South Korean monster film "The Host," but it is insanely clever with its filming, writing and pacing. I also appreciate the fact that there are no big-name stars in the film, thus adding to the realism.

"Cloverfield" is a movie experience that I'm sure will be both loved and hated by many. It's not a cinematic masterpiece, but it sure beats Abrams' last disaster flick "Armageddon."

Illustration by Megan Koler Clackamas Print

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