

THE CREST



SUMMIT HIGH SCHOOL
2855 NW CLEARWATER DR.
BEND, OR 97703
OCTOBER 2016

JACK HUSMANN

ATHLETE INSPIRED BY AN ARTISTIC STYLE



Many of us know senior Jack Husmann as a varsity athlete on the lacrosse team, an avid skier, hockey player, and a 4.0 student. What most of us don't know is that Husmann is a talented artist in the ceramics studio.

For Husmann, art is a means of having the freedom to focus on whatever he wants and to make anything he wants. To him, ceramics is considered his getaway.

"It keeps me relaxed... when I'm on the wheel it keeps me focused and I don't have to think of anything else... Every small movement can change the whole piece and I really like that," said Husmann.

Husmann started doing ceramics during his freshman year and has always been involved in art classes since elementary school. Although he is the first one in his family to truly get involved in the ceramics department, Husmann got some of his inspiration from his dad.

"My dad has done some wood and wire sculpting in the past, so that has contributed to my interest in trying it out," said Husmann. Other than this, Husmann's eagerness to do ceramics is simply because it "looked fun".

With the balance of sports and school, Husmann finds it harder to find time throughout the school year to do ceramics outside of school. When he does have free time, Husmann goes to Sisters, Ore. on Tuesday's and Thursday's to work with a man who owns a company called "Pottery by Mitch."

"I met Mitch at a pottery show where he saw me throwing and invited me to come to his studio for some one on one instruction... he has a high fire kiln and more advanced glazes to use," said Husmann. This encounter has allowed Husmann to branch out into ceramics outside of school and has been an influential and important aspect of his growth in the art department. Husmann also has two wheels at home that allows him to practice more individually.

Husmann is currently taking AP art studio where he works on his pottery every

day in the classroom; he is working on an AP portfolio that he could use for potential college credit at most private universities.

"Jack is very self-motivated... He is interested in exploring different methods and is very intrigued by the art," said Meaghan Houska and John Kinder (his two art teachers). When Husmann was younger, he focused more on 2-D art, but recently has been working with metal wire, wood, and fabric, incorporating more materials into his art pieces. Over Thanksgiving break, Husmann plans on blowing glass.

Husmann has been able to present some of his pieces to the public at school events, such as Art Night and has gone outside of school to sell his work with his ceramics teacher, John Kinder, and a few friends.

"I have sold pieces with Darryl Fristedt and my teacher at Parilla for a Mother's Day sale." While selling pieces at Parilla Grill, Husmann sold two bowls for \$15 each, a cup for \$15 and a vase for \$20. Jack will also present his artwork at other holiday shows. Last year, he won an Honorable award in the scholastic competition.

Often times talented ceramists can move from the wheel and towards the art of sculpting, but this is something that Husmann is not interested in pursuing.

"I like to make more functional pieces, like cups, bowls and vases. I don't make sculptures, but I like to make the functional items into artsy and unique items and I love throwing on the wheel... Something that you don't do in sculpture."

As for the future, Husmann plans on pursuing his love for ceramics into college and potentially even minoring in it.

"I want ceramics to be something I can always go back to... I want to keep doing it as a hobby and depending on where I go to school, incorporate it into my studies," said Husmann. Husmann sees ceramics as an activity that he can hold onto forever and believes it's something that he will continue to do into the future: in high school, college, and hopefully, after he is done schooling.

Story and photos by Emma Stevenson and Bella Bales

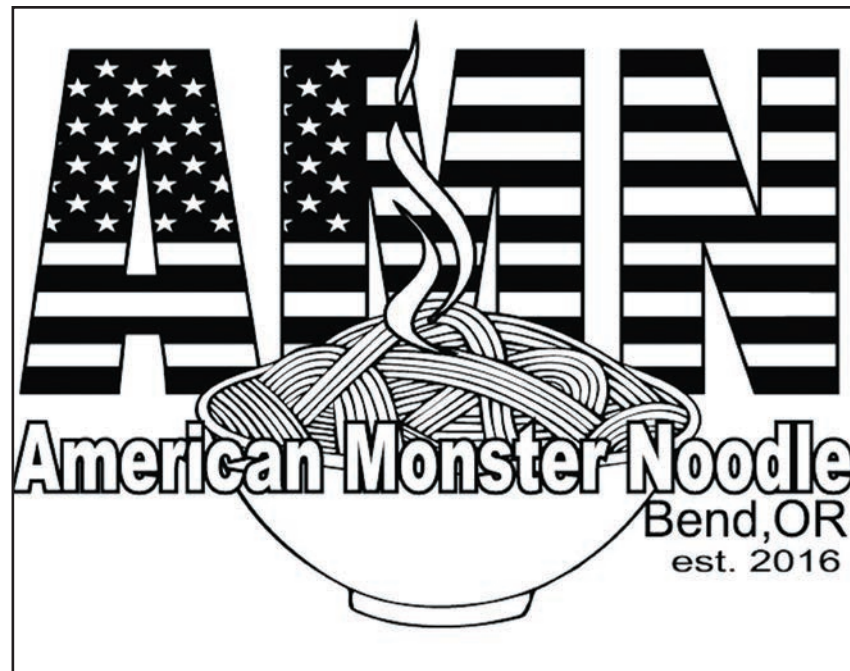
AMERICAN MONSTER NOODLE

Remember the late nights coming home and craving something hot but not wanting to spend time cooking? You search the pantry and find nothing but old packages of Top Ramen. But since it's never been astonishingly good, time would be spent experimenting with cracking an egg in the noodles, cutting up greens at an attempt to make it gourmet, etcetera.

Once my brother went off to school in San Diego, he would brag to me about how Pacific Beach and the rest of the SD area was crawling with actual ramen restaurants. He told me those restaurants did well there, but why San Diego? Cold weather means a higher demand for hot noodle soup, and Bendites would love it. Sure enough, in January this year, that's exactly that happened.

While the cart is currently only being taken advantage of by local ski bums and Bendites who hang out around Crow's Feet Commons, Casey McCallum's American Monster Noodle is the best kept culinary secret in Bend and finally being truly discovered. As someone who has lived in Bend now for nearly a decade, it's good to finally see something like this pop up - an authentic, quality experience with a local twist.

My few experiences at American Monster Noodle have far exceeded my expectations, that is, compared to a homemade 49 cent package of compressed noodles with powder for seasoning. Just recently at my last visit to AMN, I made the realization that the quality of ingredients that are used for each and every one of his dishes are extraordinarily fresh. For example, McCallum uses farm fresh eggs from



Tumalo in all his ramen dishes whether they be poached, fried, or boiled. Also not to mention that McCallum hand-makes all of his noodles and boils them in front of you at the cart when ordering. As McCallum says, "The best part of waking up in the morning is noodles in your hobart".

Along with his ramen dishes at AMN, McCallum periodically rotates his menu to some dishes other than specific ramen entrees. The ahi salad exemplifies McCallum's cooking style by using sesame crusted ahi, fresh greens, crispy noodles, pickled carrot. Lastly, he and tops it off with a drizzle of his mint vinaigrette.

Along with salad dishes, McCallum's also does simple but well done rice bowls to cater to the picky eater. He uses steamed white rice topped with an aromatic coconut curry and your choice of chicken, pork or vegetables.

While American Monster noodle sporadically switches around its menu with different style ramen dishes, types of broth,

greens and meat, it constantly gives customers the option to "build your own ramen." The creation process starts with a base chicken broth, ramen noodles and one can choose to add an egg, different greens, kimchi, or baby bok chow.

Of the multitude of food carts within Bend and the Pacific Northwest, American Monster noodle is indefinitely deviating from the norm. The oriental cart is not only versatile, it is authentic. The small venue allows each customer a genuine, fortifying culinary experience.

Story by Andrew Watts, photos courtesy of American Monster Noodle





The Division of Rap



1973 was a monumental year in American history: The Watergate hearings began, abortion was made a constitutional right and the World Trade Center was the tallest building in the world. However, one La Bronx rec center birthday party may have had the most impact on our nation that year.

The date was Aug. 11, and “DJ Kool Herc” performed his innovative style of spinning two records of the same track—which were typically the genres of Funk, Soul, and Disco—alternating between the two, as to accentuate the songs ‘short break.’

This performance was the birth of hip-hop (six years prior to the term “hip-hop” even originating). ‘DJ Kool Herc’s’ style is now common in modern day hip-hop and is referred to as the “breakbeat”—the looping of drum sounds. The art of “rap” didn’t begin until six years later, in March of 1979.

Any parent, teacher, and music fan, alike, will immediately recognize Sugarhill Gang’s ‘Rapper’s Delight’ as the first hip-hop song to be commercially released. Yet, despite the common belief, the first song to feature the elements of both rap and hip-hop was released by the group ‘Fatback,’ on an album that was primarily Disco. The song was “King Tim III (Personality Jock),” and was released 6 months prior to The Sugarhill Gang’s hit.

Fast forward two decades later. The 90s are regarded to many as ‘The Golden Age of Hip-hop.’ Whether it be the cultivation of ghetto culture, tales of rags to riches, or the truthful and raw lyrics, rappers of the 90s paved the way for rap’s evolution. If DJ Kool Herc was Christopher Columbus, they were the founding fathers who came shortly after.

Besides a few one hit wonders, almost every notable rapper of the 1990s was a lyricist. In the world of hip-hop, a lyricist is more than a ‘hit songwriter.’ Their words have a story. Their words have substance. Their words have a deeper meaning. But most importantly - Their words carry out a message unlike any other. They are personal and emotional, yet still universally enjoyable. Biggie Smalls, Tupac Shakur, Eazy-E, Nas, Jay-Z, Big L, Big Daddy Kane and Kurtis Blow all exemplify lyricists of the 1990s. However, rap is quite the double edged sword.

While some view the genre as pure art, others see the personas and lyrics as offensive, discriminatory, etc. The topics of drugs, sex, and violence have been musically prevalent

since the birth of Rock -n- Roll. Yet, rap’s approach to these topics differed. Being that the genre is primarily lyric based, the subject matter was taken very literally. And that’s not to say these rappers weren’t being honest. The fact of the matter is their culture had yet to be accounted for by the public masses.

The 90s truly opened up the genre and made it identifiable, and the interpretation varied. The lyrical art of storytelling stuck out to many and made the musical style respectable. However, to others, the ‘gangster’ attributions stuck out equally as much; Braggadocios, topics of women, money, cars, and drugs became an identity of rap. With that, we arrive at the state of rap in 2016.

Like any musical genre, there are a million ‘sub-categories,’ within Rap. Yet there is one clear divide, that most any listener and fan can identify: The Lyricists, and non-lyricists.

Having lyrical substance in any genre has never been seen as a necessity. Popular music can best exemplify this—however take almost any musical style and examine it with a ‘magnifying glass.’ The evidence will speak for itself. Hip-Hop on the other hand has always had a different treatment.

For whatever the reason, lyrics always came first. Most ‘great’ songs have many components to making them that way. Factors such as melody, production quality, instrumentals, rhyme schemes, etc. truly dictate what makes a song great. Surprisingly enough, there is one division of rap practicing this articulation more so than the other. And it isn’t the lyricists.

Young Thug, Lil Yachty, Lil Uzi Vert, 21 Savage, Chief Keef, Future, Rae Sremmurd. At least one of these rappers has more than likely impacted your aux cord in the past year. Yet, if you were asked to cite distinct lyrics from these artists, that tell an identifiable story differing from the topics of money, women, and drugs—you would struggle.

“This new ‘style’ of Rap reminds me far more of Pop music than 1990s hip-hop. There is a very clear generational gap,” said Senior Brett Cody, who admittedly listens to both sides of the musical spectrum.

Lil Yachty, one of the biggest up and coming names in the genre just turned 19 last month. Recently ridiculed for not being able to name 5 songs by ‘Tupac,’ and ‘Notorious B.I.G.’ the rapper has stated many times himself that he ‘is not lyrical.’

He cites many other elements to contributing to his successful music. The mood created. The flow. The voice. The production. The

experimentation. The same elements that contribute to most every other genre, and most every artist in his pocket of rap. When considering his young age and recent introduction into the genre, his ridicule is more than uncalled for.

Yachty’s father recently spoke on the matter stating “I raised my son on Miles Davis and The Beatles, not Biggie and Tupac,” an interesting point to consider, being that a large portion of your musical interest as an adolescent revolves around the music your parents play. Being that a fraction of these non-lyrical rap artists are only children themselves, there is still room for growth within the artist.

Kendrick Lamar, J. Cole, Mick Jenkins, Joey Bada\$\$, Chance, the Rapper. At least one of these rappers has more than likely impacted you aux chord in the past year.

Their stories are and lyrics are remembered with meaning. From Kendrick’s stories of succumbing to vices at a young age in “The Art Of Peer Pressure.” to J. Coles play by play of his virginity loss in “Wet Dreamz.”

“I strictly listen to Kendrick. There isn’t a rapper I relate to more and am intrigued to listen to every time,” said senior Cameron Umbarger. Relating to an artist can be seen as crucial to many hip-hop fans.

Lack of lyrical content however is seemingly less and less of an issue. Originality is seen as far more significant in this day and age. “Lil Uzi Vert is definitely my favorite artist out right now. His voice and flow is so unique. I could care less about the topics rapped about as long as his voice is understandable and the production is A-1,” said Senior Evan Baughman, who bring up an interesting topic of production

Metro Boomin, Murda Beatz, TM88, Fk-i, Mike Will Made it, Zaytoven. At least one of these producers has more than likely impacted your aux cord in the past year.

These producers are arguably just as- if not more- important than the rappers they are producing for. Although both divisions of the genre utilize these producers, the non-lyrical side is far more notorious for doing so. It sets the tone, the mood, and how the artist will approach.

“Without Metro Boomin, 21 Savage and Future would be trash,” said junior Beau Blea.

Raps division will continue in full throttle. Lyricism is doubtful to fall, yet, its opposing counterpart shows promise as well.

Its uncertain the exact repercussions that will occur. As artist growth will transpire- the genre will expand even further.

STORY BY MAX FORD
PHOTOS COURTESY OF RAP/FAIRUSE.COM

THE FUNK MOVEMENT

Blending styles from different decades; 1960s funk, 1970s soul, 1980s R&B, 1990s hip hop and modern rap, Brandon Anderson Paak brings a new edge to contemporary rap.

As for the stage name, Anderson .Paak, the stylized dot symbolizes detail, just another contribution to his individuality. With church gospel, soul music, and hip hop constantly playing throughout his house as a child, Paak was destined for creating a unique music style.

We've seen vintage styles recircle in modern society. Clothes and accessories from older generations are becoming popular again. With cool tones, a groovy style and a sense of soul, is Paak making funk the new rap?

Paak seemed a little lost during his childhood. Growing up as the only male in the house next to three sisters, only seeing his father behind prison bars or eventually as he was being buried. After he was fired from his job during his teenage years and only drumming for his church band, Paak eventually found himself through expressing his story and articulating lyrics that reflected his past.

During his early music career, Paak stayed with rapper Dumbfoundead, just trying to get out from under his own feet. Paak finally produced his debut album in 2012, *O.B.E.* under his previous name Breezy Lovejoy. Still using the moniker Lovejoy, Paak also released an album in 2012 labeled *Lovejoy*. After releasing his first individual album, *Venice*, in 2014, the name Breezy Lovejoy was ditched, and Anderson .Paak was ready to paint his own canvas.

The aftermath of Paak's productions paid off in 2015. Dr. Dre, artist, producer and former member of notorious group



NWA, contacted Paak signing him for his album "Compton". With a Grammy nomination for best rap album, and number one on Top R&B/Hip-Hop Albums, this straight outta Oxnard kid was no longer just Dre's hopeful protegee.

NxWorries, a collaborative duo including Paak and Knxwledge, released their first single "Suede" in 2015. "Suede" hit more than a million plays on both SoundCloud and YouTube. Before teaming up with Paak, Knxwledge was helping Kendrick Lamar in the release of his album *To Pimp a Butterfly*. Paak and Knxwledge, once behind the scenes kids of big artists, were now making their way to the front stage.

A minute into his track "The Bird", off his most recent album "Malibu", Paak's truthful hardships are revealed, "My mama caught the gambling bug... My papa was behind them bars / We never had to want for nuthin' / Said all we ever need is love."

The release of "Malibu" in 2016 finally helped Paak receive the fame he had been searching for. However this album does more than show off his funky style and new fame, it tells his story.

Paak used to only get calls to be featured in music under big artists. Now, Paak is the one making the calls, asking famous musicians to be featured in his own music. "The Waters", with BJ The Chicago Kid. "Am I Wrong" with ScHoolboy Q. "Without You" with Rhapsody. "Room in Here" with The Game and Sonyae Elise.

Cameos from well known artists are helping "Malibu" move to the top of popular music charts.

"Malibu's" world tour launched on May 6th, 2016 in Durham, NC at the



Arts Cool Festival. During his tour, Paak performed at eight music festivals, one of them being Pemberton Music Festival in Pemberton, Canada.

Senior Alex Bailey saw Paak's performance at Pemberton over this summer. "My favorite part of his performance was the rhythm of his music, and being able to dance the entire time. With fast, upbeat sounds, Paak is definitely developing his own style of rap, and his concert is one wish I could relive. I will never forget it," said Bailey.

Paak may be an artist people just float to at music festivals. However after listening to his music, it's hard not to hop on board the "Paak bandwagon".

Another big feature for Paak this year was release of song *GLOWED UP* on album "99.9 percent", by producer and DJ Kaytranada.

After hearing Paak's raspy vocals in "Compton", Mac Miller wanted to know more about this unspoken artist. Miller saw that Paak had recently followed him on Twitter and gave Paak a shout out for his recent accomplishments. Miller then casually asked Paak to send him some ideas, ensuring they would meet up after their tours.

Paak followed up quickly with five different ideas, and immediately, Miller knew "Dang!" was going to be a hit on his new love album "The Divine Feminine". With more than six million views on YouTube, this groovy new song is not only an uplifting new beat, but uplifting Miller and Paak's popularity.

From Compton to Pittsburgh, Paak's funk movement is reeling in different artists and changing rap's reputation. And this "new rap" is reaching the heart of artists, rather than the hood.

Story by Anniston Ward



Photos courtesy of Google Freeware

ANDERSON .PAAK

YEEZY SEASON 4

A NIGHTMARE IN NEW YORK



Yeezy Season 4's unveiling began underneath a bright sky, against a clear view of Manhattan; below the buildings of a city known for innovation and creativity rested a green lawn fenced in by a narrow catwalk. The triangular park, dedicated a former President of America is symbolized by 3 specific freedoms: freedom of speech, freedom from want and freedom from fear. Those hallmark ideologies, instituted by Franklin Roosevelt were ultimately put to the test on Sept. 7th, 2016.

The event was a *mélange* of distorted logistics, discombobulating concealment and copious repetition: an hour-long spontaneous shuttle ride, an hour-long interval in the sun and the continuity of amateur models, displayed in an overestimated exhibition, dissolving by the minute in undesirable heat.

Although with a variety of pieces to the collaboration, the majority of the attire remained bland to supporters engulfed in the fashion world. "It was difficult to witness a hyped follow-up release with potential, crumble due to the lack of organization and deteriorating condition of the models," said senior Josh Renton.

Unfortunately, not even the view of the bustling metropolitan surroundings could save the celebrity audience from the boredom. Originally the show was programmed to commence at 3 PM, however, delayed due to the absence of the modern day "Yeezus" of fashion, rap, and innovation: Kanye West. Along with the delay of the event the installation artist, Vanessa Beecroft, who has worked with West since Season one was absent.

At 4:15 PM the "multiracial" female models (no Caucasians), with only three days of preparation, were displayed in a grid on the lawn. Many of the young models, either die hard West fans or models with future aspirations, had blindly auditioned to become a part of the Yeezy movement.

With minimal guidance, choice of clothing or even desirable wage for standing in the heat mimicking mannequins in stores, the models were not allowed to display emotion. With the lack of water and devastating heat, the electrified models transformed into entities of

dehydrated duplicates as a result of West's unrealistic demands. As the event proceeded, the assembly line of amateur models of all shapes and colors proceeded to cinematically perambulate across the catwalk, slowly breaking under the heat of the day, lightly collapsing onto their knees one by one.

Every so often, the addition of another catastrophic heel snap was followed by an attendee assisting an exhausted model to her feet. Although no casualties occurred, there were copious heel snaps, sit downs and even a change of shoes.

"Chanel, Vera Wang, Gucci and other designer collaborations focus on individuality of the model, allowing for designated prep time, refreshments and other amenities. With Season 4, the lack of treatment towards the models curtail the potential of the overall show," said sophomore Peyton Fraley.

Unlike previous seasons, the show's sound track was not set to the tune of West's latest tracks but instead atmosphere music, inevitably producing a bland undercurrent in contrast to Season 3's concert-like indoor *The Life Of Pablo* release.

The collection was highlighted by thigh high boots and unisex crop-sleeve tees, displaying different sands and whites. The transition to pure whites from darker beige colors was a new aspect of vibrancy, allowing for a more simplistic design. However, highlighted is a potential understatement, with a recently signed contract with Adidas, one expected more from West than the continued athleisure gear.

Add on's to past seasons that haven't even been released yet (i.e. both the rest of season 2 and season 3 respectively). Whites aside, the same colors, the same post-apocalyptic military style, the same nude garnishes, are nothing more than a backdrop to competition fashion industries. West's recent collections have become static in their design development. The show was neither a focused testament to the beauty and technique of the garments, nor an expansive statement about the culture inspiring it.

"Although the white shades make the collaboration more unified, the color scheme as a whole lacks

vibrancy, resulting in a dull appearance to the naked eye," said senior Remington Slicker.

The highlight of the release? The significance of the viewers who attended West's collaboration. Along with the expected Kardashian/Jenner crew (Kylie, Kendall, Kim) all wearing Season 4 merchandise, additional famous faces in the audience included famous designers, G.O.O.D music artists and other celebrities such as Carine Roitfeld, Pharrell, Designer and Tyga.

"Happiness lies in the joy of achievement and the thrill of creative effort," said by former President Roosevelt. All who entrusted West in providing the world with the future of design and innovation in New York on Sept. 7th witnessed a lack of both. This is what happens when you let West take the (overloaded bus) wheel and follow him to a 90 degree fahrenheit grid nearby a smallpox hospital. "Season 4 was far from an Ultra lightbeam," said Renton. What's the opposite of a God's dream? It can be concluded that the majority of

Story by Taj Mercer, Photos courtesy of <http://pitchfork.com>



ARTS CALENDAR

OCTOBER 2016

sunday monday tuesday wednesday thursday friday saturday

						1
2	3	4	5	6	7	8
9	10	11 -Bend Comedy open mic -The Summit Saloon and Stage (8 pm)	12	13	14 -DJ Steele -Summit Saloon (9 pm)	15 -Live Music: The Pearl Django -Old Stone Performing Arts Center (8 pm)
16	17	18	19 -Open Mic -M&J Tavern (6:30pm)	20	21 -Jazz at the Oxford: Bernard Purdie (8 pm)	22 -TaikoProject* -Tower Theatre (7:30 pm)
23	24	25	26	27	28 -Summit Musical: Bring it On (-7pm-10pm)	29 -Summit Musical: Bring it On (-7pm-10pm)
30 -Young Frankenstein the Musical™ -2nd Street Theatre	31 -Tales of Hallows Eve -High Desert					

NOVEMBER 2016

sunday monday tuesday wednesday thursday friday saturday

		1	2 -Robbie Fulks -Old Stone Performing Arts Center (7:30)	3 -Summit Musical: Bring it On (-7pm-10pm)	4 -First Friday Gallery Walk (5pm) -Summit Musical: Bring it On (7pm-10pm)	5 -Summit Musical: Bring it On (7pm-10pm)
6	7	8	9 -Tory Lanez* -The Midtown	10	11	12 -Heart of a Forest with DJ Spooky -Tower Theatre (7pm)
13	14	15 -Andy McKee* -Tower Theatre (7:30)	16 -Vienna Boys Choir -Tower Theatre (7:30pm)	17	18	19
20 -Los Angeles Cello Quartet -Tower Theatre (7:30)	21	22 -YG -Midtown Ballroom	23 -Open Mic -M&J Tavern (6:30)	24	25	26
27	28	29	30			

COMMENTARY BY NICK GUYER

TORY LANEZ MIDTOWN BALLROOM

Tory Lanez is a 24-year-old R&B and rap artist that rose in the early 2010s. His music mainly consists of strong, catchy beats accompanied by his vocals that alternate between rapping and soulful melodies. Lanez came out with a new album titled "I Told You," which he is now on tour for. Some of his more popular songs from the album include, Luv, Say It, and To D.R.E.A.M. Lanez will be performing at the Midtown in Bend on November 19th.

FRANKENSTEIN 2ND STREET THEATER

What would Halloween be without the classic tale of Frankenstein? The musical tells of a young neurosurgeon named Fredrick that inherits the castle of his grandfather, Dr. Victor von Frankenstein. Once there, Fredrick meets his hunchback sidekick, Igor and his lab assistant, Inga. They work together to attempt to bring the work of his grandfather to life. Young Frankenstein was performed on Broadway for three years with a total of 485

ANDY MCKEE TOWER THEATER

Although Andy McKee only performs with one instrument, it sounds like he is a whole band. McKee is among some of the world's best acoustic guitar players. He started playing guitar when he was just 13-years-old and began to shape his guitar style to become a fingerstyle specialist. He transforms regular acoustic guitar playing into a full orchestra with the use of his percussive tapping, altered turnings and two-handed technique. McKee mainly specializes in bluegrass, progressive rock and classical

YG MIDTOWN BALLROOM

The appearance of rappers in Bend is a rare occurrence. Having YG perform in Bend on his tour is a big deal. YG, or Keenon Jackson, is a 26-year-old artist from Compton, California. He originally rose to fame in 2009 when he signed with Def Jam Recordings because of the success of his single, "Toot It and Boot It." He has had great success in the industry since then. YG came out with his new album, "Still Brazy," in June of 2016 and will be performing on November 22nd at the Midtown Ballroom.

TAIKOPROJECT

The drum is the rhythm keeper and the heart in a musical body. In Japan, it is known as taiko. Taiko literally translates to "big/fat drum." Although there are many kinds of taiko drums in Japan, they can broadly be separated into two categories: taiko with a nailed head, which is known as byou-daiko, and taiko with heads stretched over a hoop and tightened with ropes, known as shime-daiko. These Japanese drums are played with a traditional stick called a bachi. The TAIKOPROJECT was founded in 2000 in Los Angeles by a group of young, creative taiko drummers. They were looking to blend the traditional form of taiko with a modern, American style of

drumming. Since then, the group has performed on the Academy Awards, Grammy Awards, and with many famous artists such as Kanye West, Alicia Keys and Usher. The TAIKOPROJECT All-Stars are six of the company's core musicians amongst the best taiko performers in the United States. The taiko all-stars give a high energy, culturally rich performance with an accompaniment from a koto (Japanese harp), yokobue (bamboo flute) and marimba to add a variety of different sounds. They will be performing at the Tower Theatre on October 22nd at 7:30 pm.

Calendar courtesy of Chloe Beucus,
Story by Nick Guyer