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You know how you feel, but how do you make those feelings call out to another person? Is that expression of feelings what is meant by art?
**Antigones** (Ted Smith) begs Hermione not to have to bear the responsibility of slaying the child in "A Winter's Tale."

**Hermione** listens as King Polixenes (Alex Pryor) recalls better and more innocent days shared with King Leontes.

In "Dos Lesbos", touched by Gracie's (Linnea Wolters) poem, Peg (Sara Freeman) shares a final, intimate embrace.

**Police officer** Margaret (Shannon O'Donnell) comes to quiet the noise made by Leon's crooning and discovers a friend in the course of their discussion.
Fall Theater
Reaching for new understanding and exploring new approaches

Freshmen were treated to a taste of theater during orientation. The one-act play "Dos Lesbos" portrayed the complex, passionate, and at times painful relationship of two lesbians, Gracie and Peg. The department chose this play because it introduced freshmen to issues that they may not have encountered.

Next in line was a series of one-act plays, directed by students in the senior directing class. As a group they staged eight plays--"White Liars," "Businessmen's Lunch," "Approaching Lavender," "Medusa's Tale," "Postponing the Heat Death of the Universe," "Life Under Water," and "A Need For Brusselsprouts."

"A Winter's Tale" was the choice for this year's Shakespeare drama. Director John Rindo aimed for a multi-cultural approach. East met West in the play and he reached his goal of mixing both the Elizabethan and East Bali elements.

Bringing up the tail end of the semester's productions was C.S. Lewis' classic tale, "The Lion, the Witch, and the Wardobe," staged by Alpha Psi Omega. This acting fraternity produces at least one play a year.

Unemployed actor Leon (Jason Glasgow) practices an opera for an upcoming part in a commercial in "A Need For Brusselsprouts."

Queen Hermione (Amaya Egusquiza) invites the God Apollo to reign as judge for their ordeal.
Elektra
Greek tragedy comes to life

Deceit, treachery, betrayal, and redemption all come into play in Sophocles Elektra, this year's Greek tragedy. This powerful drama telling the woes of the royal family of Agamemnon and his children, namely Elektra and her brother, Orestes, proved to be a popular choice among playgoers. The increased amount of interest was attributed to the use of the updated translation by Professor Krajewska-Wiezorek. Director Leslie Radford wanted the play to "reach and affect a modern audience." With this goal in mind, the play was not only accurate, but entertaining as well. The audience was still able to be moved by this riveting performance in spite of the fact that appreciation of Greek tragedy is an acquired taste.

The effort of the students involved with this play was impressive. Students and professors who attended the play were stunned by the actors' skill and perception in handling the dialogue. In this complex play, these student actors delivered a performance "far above what might be expected."

Another surprise came in the form of costumes. The colorful togas complimented the colorful performance given by the actors. The use of color put to rest the image of Greek tragedy as being only black and white and reinforced the aim of being audience-friendly. Overall, it was a successful production and a delight not only to see but to experience.

Elektra (Linnea Wolters) explains to the chorus the meaning of her excessive mourning and lists "wrongs [that] grow incessantly without any check."
"O Orestes now your fate be indeed mourned," says Elektra, lamenting her "dead" brother.

Orestes (Ted Smith) plots to fake his death and slay his oppressors and vows he will rise like a star resplined out of heaven."
Senior Plays

Directed plays that redefine the roles, power, and mission of women

Rape, revenge and the empowerment of women were dealt with in the first three of the senior directed plays. The most powerful example of these occurred in "Blood Moon," the first play in the set. In this play a rape victim, Manya, faces her aggressors, Allen and Gregory, with the ultimate form of revenge. Director Sara Laird wanted the issue of rape "to come to the forefront of people's thoughts, and to empower the victim."

"Mrs. California," directed by Kristine Hostetter, brought the housewife out of the home and into the spotlight of a pageant that strove to find the "ideal woman." This play was one of the more technically complicated, including several scene changes.

Telling the tale of survival, the play "Scherezade" mimicked the ancient Arabian storyteller who lived by her wits. Ann, a rape victim, finds that she must use everything in her power to make it through the experience. Director Amaya Egusquiza wanted to relay the message that "you can survive anything."

As their game of scrabble goes awry in "Scherezade," Joe (Mike Cruz) continues the terrorizing of his victim, Ann (Jen Krokower). Gretchen Haley takes a moment to fix her earring before appearing onstage as Mrs. S. Berdino.
Manya (Kristina Schulze) serves her guests and former tormentors, Allen (Jock Carter) and Gregory (Dan Washburn), her unusual brand of revenge in "Blood Moon."

**Once in the spotlight,** Babs (Lisa Lusero) and Dot (Andrea Minister) find that they cannot measure up to the standard of the "ideal woman."
Senior Plays

Dealing with themes of reality, family struggles, and complete absurdity

"Echoes" began the second trio of senior directed plays. This play set the prevailing theme in all of the productions—the concept of reality. Director Nadja Linnine Masura admits that when she chose this play she was looking for "passion and art" but instead found one that "talked about our greater selves and what we're trying to do."

"Orphans," directed by Leslie Murray, changed the mood considerably. Here two orphan brothers Treat and Philip have their world and relationship reshaped by an older, more experienced orphan, Harold. "I accomplished this thing," commented Murray about her play, "it makes you feel close to these people...like a family."

The last play of the year, "Rosencrantz and Guildenstern Are Dead," strays the farthest from reality but the journey is a humorous one. Director Alex Pryor notes, "One of the great things about absurdism is it’s often funny. Because it’s just the way to look at the world."

Morning arrives and finds Rosencrantz (Phil Navallo II) and Guildenstern (Garrett Brown) inexplicably drawn into the plot of Hamlet.
Troupe leader (Jenaei Norton) presents the various talents of her band of tragedians in "Rosencranz and Guildenstern Are Dead."

Sam (Ryan Troy) realizes that he needs to leave the protective realm of their invented world, much to Tilda's (Heather Brumfield) chagrin.

Tilda (Heather Brumfield) remembers the painful past that brought her to the asylum and to Sam (Ryan Troy) in "Echoes."
No problem is too large or too small to tackle. Ken Fox prepares some wires for the technical crew.

Attending technical needs, Sara Laird programs the light cues on the computerized light board.
Backround Noise

A look at the essential people behind-the-scenes

Just as the actors begin their show on stage, there is another "show" going on behind the curtain. Props, lights, sets, and costumes must all be ready and accounted for by the members of the crew. The show must go on, but does anyone ever wonder how it's all done?

The only way the people on stage can do their job is if the crew does theirs. Lost props must be found and technical problems resolved for the play to run smoothly.

Alpha Phi Omega, a honorary dramatic fraternity includes people involved in acting and the people who do the work behind the scenes. Besides staging a play of their own, they assist in many productions participating both on-stage and off.

Doing last minute preparations, Liz Villalobos quickly irons a shirt for an actor before the performance.

Steve Maffett and Sara Laird mark off an area with tape in order to prepare the stage to be painted.
Kittredge Art Shows
Experiencing the flavor of diversity

From rocking chairs to musical art, Kittredge Gallery has seen a multitude of diverse pieces of artwork. The first of the visiting artist to show their collections were Steffani Frideres and Dan Webb whose art reflected a theme of self invention. Their unique mix of photography and sculpture produced a thought-proking show.

Katherine Levin-Lau, the 1993-94 Catherine Gould Chism Visiting Artist, shared her various paintings, among them were "Glass House" and "Hedge." She also hosted an artist’s lecture. Running concurrently with Levin-Lau’s presentation was Carolyn Law and her Essential Repose collection of sculpture displayed in the main gallery.

The mixed media work of sculptor/musician Dan Senn brought in many curious visitors. Bill Colby’s woodblock prints captured the imagination of onlookers.

The last visitor to Kittredge was Dave Gillooly presenting his whimsical and unique ceramic collection. His humorous style ended the year in the gallery with a smile.

This yolk of buckets was among Dan Senn’s diverse display of his multi-media work. Along with his sculptures, he staged a musical performance. Many of his pieces contain either an audio or visual element.

Dave Gillooly’s enigmatic ceramic sculptures required careful but entertaining study. His work usually contains a humorous ironic twist.
The gaze of this whimsical pup reveals some of the humor and playfulness in Dave Gilooly's sculpture.

This complex set of objects had a musical function and was aptly named "Fayfer Harp." Dan Senn incorporates a sense of balance in this precarious structure that not only stands but plays music.

Bill Colby's grainy woodblock print "Swift River" proved to be a favorite among the admirers in the gallery.
Cory Ries' "Wanna Play" looks at the age-old tradition of chess from a new angle.

Another piece by Cory Ries, entitled "His Love For You" comes from his mission to "trust [his] heart and the God who made it."

Lisa Frieders' wood sculpture entitled "Bride and Groor" stand stoically together.
The product of four years of hard work and long hours in the studio for art majors was finally displayed in the senior art show from April 27-May 15 in the Kittregde gallery. Items from various portfolios ranged from sculpture to drawings, from paintings to mixed media. Some pieces in the show were from previous years, making the changes in style more evident.

Each student's work was accompanied by a summation of his or her impressions or experiences with art, which added personality and depth to the artwork.

Tracy Fagan's whimsical
"Fish #6" stands in front of her self-portrait done in oil paint.
Dorian members sing "Dancing Day," a medley combining several traditional carols during the Christmas concert.

Adding a little flair to the sixteenth-century Spanish carol, "Riu, Riu, Chiu," Colby Cavin, Elizabeth Fox, and Shelley Mordhorst accompany University chorale.
Sound of Music
University Chorale and Dorians create a new voice

Do, Re, Mi—it marked the beginning of a musical education. Both groups displayed a wide array of styles from hymns to blues giving the audience a sample of the talent that exists in these choirs under the direction of Richard Nace.

During the first concert of the year on December 7, the selections for the Dorians were traditional melodies like "Hodie Christus Natus Est" and "Dancing Day."

University Chorale chose time-honored favorites such as "Silent Night" and "Away in a Manger."

Joining the two groups was harpist John Carrington which added a classical element to the concert.

The Dorian singers had the opportunity to reach out to the community by performing in two local churches on April 22 and 23.

Wrapping up the year with their concert on May 3, both groups performed classical selections such as "Missa Brevis" and Bach’s "At God’s Right Hand. University Chorale strayed from their traditional fare by singing a blues melody entitled, "When the Trumpets Sound."

John Carrington prepares his harp for the next number with the Dorian Singers during the Christmas concert.
BONO VOCE
Adelphians and Madrigals display their "Good Voice" from start to finish

The goal of the two premier choirs, Adelphians and Madrigals, summed up by member Geoff Bateman, was to "start off really well and finish even better."

The groups began well in their debut at the Fall Choral Festival. There, Adelphians and the 18-member Madrigal choir, directed by Dr. Paul Schultz, perform with Pacific Northwest high schools in a workshop setting.

Other fall events included singing with the Tacoma Symphony and performing, along with special guests, in the Jacobsen recital series. The choice for the performance was 'Candide.'

"Sounds of the Season" marked the next stop on the calendar. The Festival of Lessons and Carols, on Dec. 5, was the traditional opening to the musical celebration of Christmas with a mix of scripture readings and carols. The groups played to a packed audience on Dec. 6 with such crowd-pleasers as "Ave Maria."

From Tacoma to San Francisco, Spring Tour brought the music to various high schools and let the groups gain performing experience and endurance!

Back at home, they finished up the year with concerts and student conductors had a chance to direct and test their skills.

Sharing a joke before appearing in Kilworth, Adelphian members take a moment to warm up in the practice room.

Awaiting their chance to perform, the Tacoma Youth Chorus performed with the Adelphians during December.
Hello San Francisco! Adelphian members Geoff Bateman and Hilkka Korvola catch the sights from a trolley car during Spring Tour.

Posing in their full concert dress, Seema Ahmed, Geoff Bateman, Hilkka Korvola, and Dani Muncell enjoy a moment together during a homestay near Portland.

atching a snack between stops, choir co-president Rebecca Simmons, enjoys a ee moment from the packed schedule of pring Tour.
Jazz Band

Recalling birth of the cool and all that jazz

The last few notes of a song lingered in the air of the Great Hall after the jazz band's concert on March 10 played with jazz pianist Keiko Matsui.

Under the direction of Syd Potter, the jazz band has tried many new styles and approaches, helped along by guest performers.

"Brush This," "Picadilly Lilly," "Stompin' at the Savoy," "Skylark," and "Midnight Bells" were among the selections which the band played for their April 28 concert. Many of the numbers features soloists, giving each member a chance to exhibit the talent that exists in this band.

Playing along with special guest Paquito d'Riviera gave the band a chance to sample some new angles on jazz and gave the performance a Latin touch.

Their appearance at Collage marked the end of the season for jazz band. They chose to play a favorite selection from a previous concert, "I'm Getting Cement All Over Ewe."

**Soloist Aaron Cummings** skillfully performs his tenor saxophone part highlighting the music that filled the Great Hall during Keiko Matsui's visit.

**This trio of trumpeters**, Travis Harrington, Morris Northcutt, and Karyn Summers make up just one of the many talented and diverse parts of the jazz band.
Director Syd Potter shares the spotlight with guest performer Paquito d’Rivera, playing "Night in Anglewood."

Taking a cut of the action, bass player Miriam Chong concentrates on her part.

Ready, aim, play! Bryan Beale and his row of trumpeteers follow the intensity of the music while backing up d’Riveria on April 21.
Concentrating on their music, Shanda Lowery, Grace Wong, and Darbi Holtz play under the watchful direction of Ed Sefarian during their performance at Collage on April 22 and 23.

Three flutists, Amanda Viedrieckt, Heather Craswell, and Alexandra Hogan, await their signal to begin their piece.
Musical Interlude
Orchestra, Wind Ensemble, and University Band play the melodies

Of the many groups that make up the music department, orchestra, wind ensemble, and University band display the unique sound of the instruments.

Wind ensemble and University band, under the direction of Robert Musser, was comprised of members who were involved in both groups interchangeably. Aside from their usual two concerts a year, these bands appeared in Collage on April 29, playing favorite tunes from the year among them were, "English Dances," "Concerto for Oboe," featuring soloist Michael-Leon Guerrero, and "Concerto for Trumpet," with Morris Northcutt playing the solo.

Orchestra, directed by Ed Sefarian, performed throughout the year along with the other bands and made an appearance at Collage.

Take a bow! The violin players fervently follow the flow of the music during their concert.

All together! Wind ensemble is captured during Collage in their special arrangement.

Opera!

Behind the trumpl and fan- fare of some of the other features of the music department lies the opera workshop scenes.

Opera fans enjoyed the performances earlier this year on February 17-20. "The Face on the Bar room Floor," directed by William Mouat, was a story based on a real bar and the mysterious legend behind the portrait on the floor. "The Old Maid and the Thief," directed by Thomas Goleeke, was a remake of a radio opera which first appeared in 1939.

The opera workshop scenes were staged for the benefit of the community. It was a unique opportunity to get a taste of this brand of entertainment.

Making their final appearance of the year, the opera members performed a portion of "The Face on the Barroom Floor" for collage on April 22-23.

*Acting as the lord of the manor,* Don Basilio (Forrest Beck) responds to Count Almaviva's (Rob Dennis) court gossip. The choice for opera workshop scenes was the first act of Mozart's "The Marriage of Figaro."

*Love is blind.* The adage rings true Suzanna (Danielle Munsell) agrees to list to the love song of 14 year-old Cherubi (Adria Malcolm) meant for Don Basili wife.
Paquito d'Riviera wails the Latin melody, "A Lo Tristano" during his performance with the jazz band in the fieldhouse.

Jazz Pianist Keiko Matsui accompanies the jazz band at the concert in the Great Hall. She mixes her sound with the liveliness of the band.

Special Guests

Receiving a helping hand from jazz band

Many special performers have visited UPS and jazz band has been lucky to attract two visitors; jazz pianist Keiko Matsui and Paquito d'Riviera, a clarinet and saxophone player.

Playing in the Great Hall, with the jazz band on March 10, Matsui incorporated her unique blend of synthesized music and the sound of jazz fusion. Among the more popular tunes was "White Gate."

Following the act in April was d'Rivera playing a selection of saucy songs: "Samba for Carmen," "Como Fue," and "A Lo Tristano." While practicing with the band, he lectured about the elements of Latin jazz.