TAMANAWAS 1990
P209-254

Published by the Associated Students of the College of Puget Sound Tacoma, Washington
Kristen Serrato, Editor-in-chief
Puget Sound’s nationally-recognized program, Preludes and Passages, saw another sensational year in 1989. The orientation program for freshmen and transfer students garnered the distinction of the best program of its type two years ago, and this year’s more than lived up to its reputation.

Under directors Bob Stremba, Jim Davis, and Henry Johnson, the week-long schedule was productive and interesting. The freshmen split their time between the campus and a retreat to Camp Parsons along the Hood Canal. On campus, they got acquainted with the campus, met with advisors, learned about class expectations and figured out their class schedules. At camp, they had the chance to interact with classmates and to spend time relaxing before the semester began.

As usual, there were a few unexpected surprises. Several forgotten sleeping bags, a couple of freshmen who missed their bus and the usual schedule conflicts added a touch of anxiety.

The concluding weekend was wrapped up with a huge all-campus picnic on the lawn of Jones Circle. The famous local musical group, Anzanga Marimba Ensemble, gave it their all and had everyone moving to the beat from down south. Along with the spicy music, the students had the chance to participate in Playfair, a group event in which everyone takes risks and has the opportunity to make new friends.

Sunday evening, professor Mott Greene presented a lecture on “The Nature of Man and the Nature of Myth.” To lighten up after the lecture, students could take on the role of Madonna, Living Colors, or Bette Midler at the Dreams and Fantasies show.

As the week came to a close the entire campus came more and more alive, as not only the freshmen arrived, but the transfer students arrived as well. The orientation package was finished in a flourish as the students went on day trips to Seattle, watched the campus theater production of “Bourbon and Lonestar,” danced to the fantasy force, matriculated, and enjoyed one last great barbecue before summer came to an end and reality set in.

—D. Grant
NEW ORGAN GRACES THE CHAPEL

Each year Puget Sound manages to secure an addition to the campus that will have a lasting impression and value. In years past the additions included the color post, the renovation of Thompson Hall, and the remodeling of the SUB and construction of the Rotunda. In 1989 the gift was the completion of a new organ in Kilworth Chapel.

The Bethel Schneebeck organ was officially dedicated on September 30. Getting to the unveiling was no easy task for the organ. The designing and building of the organ was a major undertaking, requiring two years of planning and work. Up to this point in time, the Kilworth Chapel had an average organ system. With the new addition, the chapel has one of the most interesting and enjoyable organs in the region.

The new organ was designed and built by Paul Fritts, a regional specialist. In the past Fritts has done work for other churches including locations in Shelton, Wa, and San Diego. Upon viewing this masterpiece, one can appreciate the craftsmanship and planning that went into the project.

Because of the design of the chapel, Fritts had to consider the placement and measurements of the organ. This meant considering not only the sound implications, but the visual appeal as well. To create the right mood, he turned to the classical European designs of the 17th century. This model rises dramatically into the air, filling the entire section from floor to ceiling. To compliment the interior, the organ is lightly colored with simple gilding.

During the year the organ managed to get a fair workout as various performers and groups used the new instrument. Fritts reputation has grown and many organ virtuosos have made inquiries about the use of the organ.

The Bethel Schneebeck organ was so named because of benefactor, Edwin Schneebeck, who named it after his wife. She had a long history of involvement with the university and was very proud of the Puget Sound community.

—Staff
Laundry & Bourbon and Lonestar

A small Texas town, where the past was perfect, the present flawed. Laundry and Bourbon and Lonestar, written by James McCure and produced by Puget Sound's Alpha Psi Omega theatre fraternity, presented the views of two groups of people from this perspective.

Laundry and Bourbon starring Suzannah Forsythe, Samantha Kahn and Dianne Pintard, showed two high school friends, now married, as they discuss their problems.

Hattie, played by Kahn, and Elizabeth, played by Forsythe, are classmates who grew up together, double dated and eventually married. Hattie has a good husband and three bad kids while Elizabeth's husband Roy occasionally doesn't come home and has no job. Roy still drives his pink 1959 Thunderbird convertible, a car which he bought in high school. He has been missing for two days.

In this setting, the two friends discuss their dreams of their past as they fold laundry and drink bourbon and Cokes. The women think about how the past was so much more beautiful, with their friends and their plans to conquer the world. Everything was going to work out fine and be perfect.

Lonestar takes place outside of the Angel Bar in town. Roy, played by Jim Graham, is sitting in the alley and looking at the stars. His brother Ray, played by Peter Rogers, comes out and tries to pull him back inside. Roy refuses, saying that he dreamed of the chance to sit outside and drink while he was in Vietnam. When Ray points out that he has sat under the stars and drank many times since his return, Roy begins to relive his Vietnam and high school experiences. Meanwhile, Cletis, played by Tod Degner, took Roy's Thunderbird and wrecked it.

Both of these plays show people who have tired of their daily lives. There escape is in the fond remembrance of the past, a time of adventure, newness and love. The melancholy is laced with humour and clever observations. In the end, all the characters are thankful for what they do have, and a sense of resolution comes over the plays as the women go back to their laundry and the men stagger home.
The acting corps of Puget Sound's Inside Theater went all-out for their production of Ward Six, a Diana Marré adaptation of Anton Chekov's short story.

The play pointed out the inner conflict within all people between where we are and where we want to be. This was accomplished through a series of meetings between a doctor in a mental hospital and his patient. Each is concerned with the merits of freedom, with the doctor claiming that with one's mind, anyone can be free, while the patient feels that as well as food and air, freedom is a necessary part of life.

The conclusion of the play depicted a switch in which the doctor had been committed and the patient set free. Only then could the doctor see the importance of what he had taken for granted.

This intriguing adaptation, directed by Marré, was well-performed and rewarding for its viewers!

—Rob Huff

Above: The actors find themselves in a moment of reverie, raising their cups in unison. Right: The doctor confronts his patient as they argue the merits of freedom. The dark, serious overtones of the play can be seen in the set and costume designs.
The closure of Lawrence St. allowed for the construction of the new Lawrence Plaza, adjacent to the Union Building. The area became a gathering place for students taking a break between classes throughout the year. Below: Another addition to the campus was in progress throughout the year. The Todd Hall extension is scheduled to be completed for the beginning of the fall semester of 1990.

The face of the Puget Sound campus changed slowly while students were home during the summer. A lot of grounds improvements taken on at once left the campus looking and sounding like a construction site through most of the summer. In August, when the students returned and the tractors were hauled away, the campus was left with the new Lawrence Plaza adjacent to the SUB and about 150 new parking spaces.

Another on-going project is the construction of the extension to Todd Hall. The project is scheduled to be completed for the fall semester of 1990, which will be none-too-soon according to the residents of Regester, Seward, and Todd Halls. The hall will become the new residences for incoming freshmen.

The closing of Lawrence St. that allowed for the construction of the plaza was the result of years and years of planning and the approval of university neighbors. The plaza along with the construction of the new hall are part of the university's twenty-year Master Plan, approved by the Trustees two years ago.

—Rob Huff
THE FAREWELL ADDRESS

Members of the student body, faculty, and administration of the College of Puget Sound. We have at last come to the place where we must part.

At this time we wish to thank you for your friendship. It has been wonderful knowing all of you personally. We cannot express in words what your friendship has meant to us. It has meant more to us than you can ever realize.

Let us assure you that we will miss you students, and you too, professors. We will miss all the swell times we've had together. We will miss the familiar halls and the buildings of the College of Puget Sound. Most of all, we will miss the many happy associations.

We hope that each spring you will watch the cherry trees bloom and grow. It is our hope that those cherry trees will remind you of us. It has been our only tangible contribution to the college, and we leave it behind as a token of our appreciation and thanks for all that you have done for us. It is our earnest prayer that our friendship will continue to grow.

So at this time, we say, not good-bye, but until we meet again. We hope to be back soon. So, until we meet again, God bless you and keep you all.

Presented May 15, 1942, on behalf of the Japanese-American students in the student body.

A large group of former students showed up for the tree planting ceremony on the new Lawrence Plaza. Here, they line up with shovels along with President Phibbs to help plant the first tree.
**Muriel Bach in**

**Freud Never Said . . .**

She stood alone on the darkened stage. A spotlight focused on her as she talked to the air and an invisible man standing next to her. She was one woman, but she was six. One in six, six in one like work and love, love and work in “Freud Never Said I Was Easy.”

Muriel Bach created, wrote, and directed this play that profiled a moment in the lives of six historical women: Agatha Christie, Clara Schumann, Colette, Emma Goldman, Lillian Gilbreth, and Golda Meir. Ms. Bach has performed the play throughout the nation and has received rave reviews.

The title and consequently the tension of the play come from Freud’s treatise on love and work. Ms. Bach designed the set and costumes and was the sole actress. The fact that she was in charge of the entire production gave the play cohesion even though each woman she portrayed had a different story and a different message.

Ms. Bach made the woman important as individuals by portraying them during a critical moment in each of their lives. For example, Golda Meir decided to become the secretary of the Women’s Labor Council of Israel in her moment. This important decision led to Ms. Meir becoming the prime minister of Israel. The moments Ms. Bach chose to portray deeply affected the history and life of each woman.

In between each woman’s story, Ms. Bach inserted a transitional moment during which she stepped out of the clothes and character of one woman and into the story of the next. This interlude drew the stories of each woman together into a while since she talked, as herself, about the life of the woman she had just portrayed and about the next woman’s specific moment.

Muriel Bach worked so well with her material that in 90 minutes she told us about the lives of six extraordinary women†.

---

†Lillian Gilbreth recalls raising 12 children.

Bach as Clara Schumann, a composer in her own right who gave up her musical life for family and her husband’s career.

Bach’s set consisted of a chair, a table with a reversible chair, and a clothes rack.
Before Legal Abortion

Ellen Messer challenged her overwhelmingly female audience to place themselves in a society where abortion is illegal in her lecture, "Back Rooms — An Oral History of the Illegal Abortion."

"I'm talking to you about what it was like in 1973, and all the way back through this century to 1850 when abortion was made illegal in this country," Messer said.

Messer accused Americans in the age of illegal abortion of suffering from "cultural amnesia."

"Before 1973, abortion was a dirty little secret, and as common as the common cold," she said.

"Women would do whatever they had to do to procure an abortion — no matter what the odds," Messer said before she told gruesome accounts of illegal abortions.

The first woman she profiled went to Youngstown, Ohio to get an abortion that cost her $100 and was performed by a man who doubled as an abortionist and a bookie.

"Abortion was an option of last resort. But I chose it, even at the risk of my own life . . . so that I might go on with my life," Messer said, quoting the woman.

As a desperate college student, another young woman had an abortion performed on a kitchen table by a "doctor" who used only a coat hanger.

Messer recounted the stories of women who chose alternatives other than abortion as well.

"We were supposed to have love and romance. I was attracted to men, but I wasn't supposed to be attracted to them," said a woman who, at 19, married the man that fathered her child.

"I thought marriage was my punishment for being involved with sex. I can still see myself kneeling at the altar, crying," she said.

Messer offered a scenario that made abortion illegal in our future. Calling herself a "pessimist," she predicted it would soon be reality.

"Let's say it [the Supreme Court] rescinds Roe versus Wade. Suddenly you wake up one morning and the right to abortion has disappeared . . . abortion is a felony . . . you go to jail for a long time.

"I ask you to suspend your disbelief. Say it's 1990, you're pregnant. What are you going to do? Who are you going to ask [about an abortion]? Where are you going to go? What happens if a friend gets caught telling you where to go, and goes to jail? What are you going to do?" demanded Messer.

"This very crucial right is being threatened and this is a very scary thing, because it means a return to life as it was before 1973 . . . it would affect a lot more people in a lot more ways," she warned.

Messer said that in this case, anyone who has a miscarriage can be suspected of imposing an illegal abortion.

Messer predicted that doctors would not jeopardize their livelihoods by performing illegal abortions, and that decision would then force abortion back into the streets where organized crime rings would control it.

Though billed repeatedly as a lecture that would advocate neither the pro-life nor the pro-choice end of the abortion issue, Messer clearly offered her stories and observations as a warning of the grim situations she sees recurring in the wake of a decision to make abortion illegal.

— Jennifer L. Murawski

Messer gave examples of how life was before 1973, when abortion was illegal. She appeared before a largely supportive crowd in the chapel.
Photos by Mark Harrison

Above: Homecoming king and queen, Jeff Grocott and Jennifer Lanegraff, revel in their award. Above-left: Alum Carl Faulk and brother enjoy the festivities. Above-right: Alyson Clark, Peter Rogers and Dori Barrall participate in the Mad Dash for the Arts. Right: The SAE batmobile.
Although the mood of this year's homecoming celebration was dampened by an auto accident on Lawrence St. just before the parade and a lopsided loss by the football team, people still had a lot of fun and strutted their stuff in the annual homecoming competitions.

The highlight of the competitions was at halftime of the football game, when Jen Lanegraff and Jeff Grocott were named the new queen and king. Other competitions between campus living groups included house decorating, a float competition, and a pie eating contest at halftime of the game.

The football team had a tough time trying to handle the high-powered offense of the nationally-ranked Central Washington Wildcats, resulting in a 35-0 loss.

Homecoming activities came to a close on Saturday night with a jazz-fusion concert in the Fieldhouse. Hiroshima, a well-known jazz band, played a unique mix of jazz with a Japanese flavor, since one member of the group played an ancient Japanese instrument called a koto. The opening act for the concert was sax player Richard Elliot's sax melodies combined with the sounds of Hiroshima for over two hours of musical enjoyment, bringing homecoming to an appropriate close.

—Rob Huff

Photos by Jo Leese
As part of a nine-week, nine-university theatrical tour, Actors from the London Stage program, now in its 25th year, spent October 2-7 at Puget Sound. The primary goal of the company is to interact with students.

The performances of The Winter's Tale and Stoppard This Evening, gave students and community members a rare opportunity to see talented members of distinguished British acting companies such as The Royal Shakespeare, Stratford and the National Theatre of Great Britain.

In addition to their three performances the actors visited classes in various academic departments including music, theater, English, and sociology. By visiting the classes they were able to offer students a deeper understanding of theater within different contexts.

This year's five performers, who divided more than 20 roles in The Winter's Tale and 26 roles in Stoppard this Evening were Dam Dale, Ann Firbank, Tim Hardy, Eunice Roberts, and Richard Simpson. The range of their individual talents gave great depth to both works, which normally require much larger casts.

The Actors From the London Stage program was developed by the Alliance for Creative Theatre, Education and Research (ACTER). ACTER is an international research institute, education center, and theater company, which is jointly based in London and UC, Santa Barbara. Twice a year ACTER assembles five artists to tour American campuses.

— Joan Rave
Jazz. The sound of the South. Raw music. For all listeners jazz has a different image. To some it brings to mind dark, corner clubs where the music blends the night into morning. If one has traveled to the South they will think of the Dixie jazz sound of New Orleans. Music, so vibrant and powerful that the body can't help but move with the syncopations. As we approach the 21st century the "noise" of jazz has found a new model. The Turtle Island String Quartet.

In November, the nationally-recognized group came to campus to share their wonderful improvisational jazz. It was an evening of superior entertainment. The quartet mixed the new with the old in a perfect combination that was well worth the admission cost. They kept the small Kilworth Chapel stage pulsating as they sought new variations with their music.

The group used material from their new album, Side One, and never slowed to let the high energy subside. This interesting violin ensemble relied heavily upon the classic movements of chamber music to serve as the backdrop for their jazz explorations.

Each performance was like a trip down some mysterious trail where one had never journeyed before. As the group charted this new melodic route it was a time of adventure and wonderment. All four members of the group gave solo performances during the show and this only added to the excitement.

Jazz has grown and changed and with the efforts of groups like The Turtle Island String Quartet it will always remain a vibrant force in the world of music.

— Staff
Mistletoe, Martinelli's sparkling cider and Belgian draft horses along with crowds of Puget Sound students and faculty helped make Mistletoast 1989 a memorable event. The eighth annual Christmas celebration took place on December 1 in the Rotunda. The night officially began around 4:30 p.m. when people gathered for covered wagon rides around the campus. This was a popular success in 1989, with the Christmas decorations and old-time traditions like the hay rides. Everyone had a great time dancing and merrymaking to bring in the holiday season.
new event, replacing the hay rides of previous years. The rides were led by two Belgian draft horses and the riders were led in carols by the wagon's driver.

Santa made an appearance after a local high school choir performed in the Great Hall. Santa posed for pictures with the Mistletoast celebrators as they waited in line to sample the international foods and listened to the big band music of Super Sounds. The foods included crepes, Swedish meatballs, and miniature eggrolls and much more.

After filling up on the goodies, many people remained and listened to the big band music. A few souls even tried some ballroom dancing. Others went to the SUB lounge to watch a cartoon festival.

Overall, the evening was a success. Eating, drinking, listening and dancing, Mistletoast participants once again had a great time ✴

—Michele Reece-Hartley
The Dreamkeeper Speaks

The beginning of Black History Month was celebrated at Puget Sound with "The Dreamkeeper Speaks," a one-man show by John Patterson on the life of the prolific poet Langston Hughes. The event was all the more appropriate considering that February first was Hughes' birthday.

The show was an integration of Hughes' poetry with a touch of jazz music and dance. Patterson began the piece by inviting the audience to listen for the sadness "beneath the jigs."

Langston Hughes (1902-1967), at the time of his death, was one of America's most celebrated poets. As well as poetry, he wrote song lyrics, novels, short stories, articles, children's books, non-fiction for adults and autobiographies. His work resonates with the dignity, dreams, and despair of black Americans. He expresses the pride and uniqueness of the black cultured experience. His poetry encourages blacks to be proud of their history, and to hold on to their dreams for the future.

Instead of lecture/narration format, Patterson effectively wove together Hughes' work into a sort of choreo-poem. He felt that Hughes' poetry should be the main focus, and he should let the beauty of the poetry speak for itself. As an actor, Patterson is not a technical virtuoso. However, his honesty, creativity and conviction made up for any technical skill he may have lacked. He even managed to give clever characterization to his female characters without falling into stereotypes.

One of the more memorable and haunting moments of the piece was his interpretation of "Negro Speaks Rivers." This poem is a tribute to the black race across time and across nations. He was bent over the bank of an imaginary river, and with his hands, mimed the flow of the water, creating a rhythm in perfect sync with the rhythm of the poem. The effect was very powerful as he gathered the water in his hands, let it spill away, and said, "I've known rivers; Ancient dusky rivers. My soul has grown deep like the rivers."

At the end of the performance, Patterson gave the audience the opportunity to discuss his work and ask questions.

— Carrie Sandahl
Gregory inspires crowd

Lecture concludes Black History Month

Inspirational speaker Dick Gregory visited the university at the end of Black History Month to present his views on a number of topics. Gregory, a self-proclaimed comedian, civil-rights activist, nutritional guru, warrior against obesity and author spoke to a full house in the Kilworth Chapel. Gregory was brought to the campus thanks to the Black Student Union and ASUPS Lectures.

The lecturer’s latest social commentary has focused on the drug culture in America and how neighborhoods can crawl out from under the oppressive nature of drug dealing.
Protest

Students Cry Out Over 11 Percent

Over fifty students rose in protest on Friday, February 9, chanting and marching in opposition to a proposed 10.9 percent tuition increase for the 1990-91 school year. The small, vocal group gathered on the front steps of Jones Hall at 12:30 p.m. in an attempt to sway the votes of the trustees who were meeting on campus that day.

The students in the protesting group were frustrated by the lack of student support for their position. As classes were dismissed at 1 p.m., the protesters were dismayed to see their colleagues passing by without joining in the protest.

"Can you afford a 10 percent tuition hike every year?" yelled Colin Stuart. Others responded with chants like, "One, two, three, four, we can't afford it anymore."

The small group of protesters gathered in a light rain on the steps of Jones Hall, directly under President Phil Phibbs office. But, despite the efforts of the fifty-plus protesters, other students refused to join the action. The fact that other students didn't seem to care about paying more money prompted outcries that students were apathetic. The protesting group later moved to the SUB in order to confront the trustees with their views.
Tuition Hike

After some time on the steps of Jones, the protesting group moved to the SUB where they hoped to pick up more student support. Despite calls from the late lunch crowd to join the protest, no one set down their fork to join.

"Can you really afford to sit at your tables and not care?" asked ASUPS senator Dale Baskin.

The crowd then moved to the SUB lounge, where they awaited the arrival of the trustees with signs and more chanting.

One by one, the trustees and university officials, including President Phil Phibbs, passed through the tunnel of student protesters. The protesters' stand was documented by a Morning News Tribune photographer who was taking pictures.

The trustees met for a short period in executive session before the majority of the protesting crowd filed into the SUB boardroom.

Inside, the students' views were expressed by two spokespeople: former senator John Schussler and senate chairperson Alison Anderson. The two outlined the students' concerns regarding the possible tuition increase and the way that the budget process is handled.

In response to the students' concern, the trustees announced two full-tuition scholarships. Trustee Norton Clapp also announced that he sensed the student concerns over how the budgeting process is handled and that the trustees should look into the process further.

One possible reason for the students' uprising is that tuition has increased at Puget Sound for the last three years. The increases in the first two years, while causes of student grumbling, were not received with such fervor as those for the 1990-91 school year.

The administration claims that they need to raise tuition to pay higher professor salaries, which are needed if Puget Sound is to retain a quality faculty.

—Rob Huff
Is That My Professor Dancing?

Tacoma's zaniest campus comedy.

It isn't every day that a student can see their professors and college administrators dressed in pajamas and dancing around a stage, but for two days in March, it all was possible.

Members of the Puget Sound community performed in the first-ever Faculty Follies. On March 3 and 4, professors, staff and administrators - including Phil and Gwen Phibbs - appeared in the musical revue.

Profits from the performances were used to raise money for the scholarship fund.

The program was performed to two fairly large crowds of fellow Puget Sounders in the Jacobsen Recital Hall. The skits weren't spectacular, but they were extraordinarily funny.

The performers sang and danced to classic Broadway and movie tunes like, "Anything You Can Do I Can Do Better" and "I Remember It Well."

- Rob Huff
Snow rarely visits the Puget Sound campus, which helped to make its brief stay in February all the more peculiar. When it started snowing on a Friday night, it was almost a disappointment. Forecasters had predicted snow throughout the whole week and everyone had their hopes set on waking up one morning to find inches of snow and classes canceled. But since it was a Friday night, snow meant snowball fights without all the fringe benefits.

About six inches of white stuff fell in the first great snowfall of 1990. It transformed the Puget Sound campus into something between a winter wonderland and a snowball battlefield. Even the most dedicated students broke out of residence halls to join in the late winter festivities. Snow people started forming all over the campus, with an extra large model in front of the SUB. Meanwhile, the hardy or foolhardy pedalled and slid across Lawrence Street and the adjacent parking lots on slightly-used mountain bikes.

Most of the snow melted on Saturday, and by the time classes resumed on Monday, there was hardly enough left to slide on. No canceled classes this time...†

—Rob Huff
A new Puget Sound tradition began in the spring of 1990, when everyone got together at the Point Defiance Zoo Aquarium for "Enchantment Under the Sea," the first spring formal.

More than 200 students arrived for the dance dressed in tuxes, three-piece suits and formal dresses.

Part of the magic of the night was provided by the location. With the glass-enclosed seaworld as a backdrop, it was easy for students to forget for a few hours that they were still in Tacoma.

Music kept the fish in the depths and the crowd dancing without hesitation, while others socialized and enjoyed the refreshments.

ASUPS Vice President Julie Pyatt came up with the idea for a spring formal and the program became reality under the leadership of Shannon Chisom and the Special Events Committee.

In the end, everything came together to make the sort of night one wishes could take place every week.

- Staff
"Enchantment Under the Sea"

Left: Gwen and Phil Phibbs shake hands with John Otter at the formal affair. Upper left: Everyone enjoyed the music, but dancing wasn't enough for Arden Maynard...she had to swing. Above: Jennifer Davis lets it all hang loose on the dance floor. From the reception of this year's spring formal, it looks like a new tradition may be born.

Photos by Larry Larson
We're surrounded by advertising. Nationally-known lecturer Jean Kilbourne visited Puget Sound in the spring to remind us that although Big Brother isn't watching too closely, he is manipulating our actions.

According to Kilbourne, most advertising portrays women as being inferior to men.

"Advertising reflects the mythology of our society," Kilbourne said. "Advertisers portray a world where men outnumber women 2-to-1, everyone is white, no one is homosexual, and the women are all young and cute."

This concerns Kilbourne, because the average person sees 1,500 advertisements each day.

"The primary purpose of television shows is to round up people to watch ads," Kilbourne said. "And, it's what we're least aware of that influences us the most."

Another finding from her 20-years of research is that the myth of women's progress is perpetuated through ads. While women appear to be improving their standing in society as compared to men, the facts are that 75 percent of all the poor are women and children, and women are increasingly the victims of violence.

But the composition of advertising shouldn't only concern women.

"Advertisers also show a contempt for what are labelled as male feminine qualities," Kilbourne said. "They're setting up a world where one sex has one set of human qualities and the other sex another set of qualities."

Kilbourne believes that this form of advertising is America's propaganda. And as long as we put up with it, the advertisers will continue.

-Rob Huff

An Illustrated lecture by

JEAN KILBOURNE
Puget Sound theater opened new territory with the presentation of Pam Gems' play, Dusa, Fish, Stas, and Vi.

The feminist work played to sold out audiences to kick off March's Women's His(Hers)story Month.

The play centers on the lives of four women living in London.

Each woman brings an interesting background to the play.

Dusa is a recently divorced mother of two, dealing with her emotions after divorce. Fish is a Marxist and activist, tied up by the paradox that she is a member of the upper class, while Stas is a nurse in a mental ward who moonlights as an "escort." Vi is an anorexic who is afraid of going outside.

The play works each woman's unique problems into a tense and deeply wound emotional web.

Starring in the play were Heather Peterson and Suzanna Forsythe. They were accompanied by the newcomers Amy Hall and Holly Bosch.

The play was directed by John Lutterbie.

- Rob Huff
The Student Union Building was converted into an old-fashioned gambling hall at the end of March for the second annual Casino Night.

More than 500 patrons from the university and surrounding community of north Tacoma helped raise over $1,500 for the Tacoma chapter of Big Brothers / Big Sisters.

The Student Union was transformed into three sections. The Great Hall became a gambling hall with blackjack, roulette and craps tables. The lounge became a piano bar and the Rotunda a dance hall.

Inside the Great Hall, gambling wasn't the only order of the day. A balloon magician added humor to the serious affair by making balloon headpieces for the audience.

The piano bar featured a variety of mocktail drinks and music, and the Rotunda was set up for dancing where the band Bottom Line performed for the crowd.

A search light illuminated the sky above north Tacoma, beckoning people to come join the fun. And they did, in large numbers.

The event culminated a year of preparation by the members of the Casino Night Committee.

Casino Night was sponsored by a number of organizations, including: The Morning News Tribune, ASUPS, UPS-RHA, KOMO TV4, Puget Sound Bank and Round Table Pizza.

- Rob Huff
People had their minds set on winning at the second annual Casino Night. They came from all over the north end of Tacoma for the gala event. But gambling wasn't everything. The money earned went to a local charity.

Below: Master of ceremonies, Bill Potter.
Some of the best political cartoons from Washington's history were on display when "Cartooning Washington: One Hundred Years of Cartoon Art" appeared in the Kittredge Gallery during March.

The cartoons were specially chosen to represent different periods in the history of the state. They also showed the development of cartooning over the period of one hundred years.

A highlight of the exhibit was a weekend "Draw-Off" between the *Morning News Tribune*'s political cartoonist Steve Benson and other cartoonists from around the state. The goal of the contest was to determine who is the fastest pen in the West.

The exhibit was produced for the university by Cartoon Inc.

- Rob Huff
After years of effort, the popular a cappella group The Nylons performed on the Puget Sound campus in 1990.

About 750 music fans filled the Fieldhouse for the Monday night concert, and they were treated to a one-of-a-kind show.

Accompanied by a drum machine and tamborine, their voices filled the Fieldhouse.

They launched into a set of songs from their earliest albums, including well-known hits from the 1960's like The Lion Sleeps Tonight, Goodbye and Up on the Roof.

The Nylons delighted their fans and left them dancing in the aisles, wishing there was more.

- Rob Huff
Foolish Pleasures, the annual 8mm film festival, once again was a success in the spring of 1990. Over 400 students attended the gala event.

There was no way to miss it. Campus Films Committee workers busily transformed the Student Union into a movie house for a few hours under the bright searchlight.

People were drawn to the show from all across the campus to see the students turned actors strut down the red carpet and enter the building at the end of the parade of stars.

Then everyone pushed and shoved their way into the building in search of the perfect seat.

They were treated to a number of films, but in the end, the coveted Golden Camera was awarded to Alpha Psi Omega for their production of a Charlie Chaplinish flick called "The Paper Caper."

Like every other year, the movies couldn't go off without a hitch. The films kept breaking in the projectors, causing frustrating delays.

So the hired comedian was left to add-lib his way through minutes of technical difficulties.

A group of drunken students were offended by the comedian’s jokes about the Puget Sound football team and they threatened the comedian.

Otherwise, it was just good old-fashioned fun . . .

- Rob Huff
pleasures

One of the many noted stars shared this photo with our staff: What a treat!
Vaudevilian burlesque

The dual drummers were a nice effect. Besides the guy who played the traditional set with the bass drum and snare and everything, this group used another woman drummer who played several larger toms, steel pipes and battered cymbals. She was every bit as entertaining as Flatula, the bewitching lead singer. Her long, black hair flew everywhere as she pounded the drums with a vengeance. She was obviously the main source of beat for the group, other drummer kept a constant eye on her tempos and breaks.

She was plainly dressed, a musician of the tight skirt up around her hips, stomach and scream her voice raw. She didn't look like someone you would expect to see on a stage. She was a talent that had to be experienced live. In the group, she pick up a tuba and punish the strings so hard that she had to be carried off the stage. She was a true musical style that hypnotized. Fluent in musical styles, she was able to spellbinding ability to speak.

Tragic Mulatto revives

Jim Bohn

Arts and Entertainment Editor

Those who witnessed the Tragic Mulatto show in the Great Hall last Sunday were treated to quite a show. The Bay Area band sported a lead singer who was short on clothing but long on lungs (she belted out many a song with more than hell for most songs). A tall, bearded and short haired man wrapped his thick framed glasses on his chest, as he carried the weight of the music, but the lyrics were something else. A story.

The music was not dead, it is alive and well. The story of a two hundred and sixty-year-old woman from San Francisco, to the bay, to New York and back, is one of a lifetime. These women were more than music, they were a work of art. The Tragic Mulatto show was a night to remember.
Her approach is direct. She minces no words when facing her audience. And they love it. That is why they have come. To listen to a voice that finds few elements of life sacred. A person who will lambast the flag and apple pie—if she is in the mood. Or shun it all with casual disdain if she is not.

Her writings and lectures are littered with the carcasses of others who have not kept pace with her sharp wit and irreverent manner. Fran Leibowitz came to campus and as usual was more than a little amused by the local inhabitants.

Fran wondered if Easterners were the only people who still smoked. Now some might have cheered at this reflection. However, when Fran makes such an observation it is clear that cheering is not an option.

She spoke of styles and trends. And as with any good satirist the biting edge of her humor left you both alive and dulled. thing we call life.
Ma & Pa's Excellent Adventure
Parents' Weekend 1990
April 20-22

CARNIVAL
The Harlem Boys Choir arrived on center stage at the Temple Theater in downtown Tacoma as one of the world's hottest choirs.

For more than 20 years this group has toured the nation and with each year their reputation has grown. They have been presented at concert halls across the country and they were profiled on the television show "60 Minutes."

Their performance in Tacoma came courtesy of the ASUPS Cultural Events Committee, and supportive programmers.

Sandy Herrle, chair of the committee, was responsible for bringing many amazing shows to the Puget Sound community during the 1989-91 school year, but one of her most memorable was the choir.

The theater was filled with electricity before the performance. People from throughout all of Tacoma came for the evening, and everyone was talkative and eager to listen. There was a sense of shared discovery.

Once the stage was filled with members of the choir, no one was disappointed. From song to song, line after line, the group filled the air with harmony.

At times the audience forgot to clap. Instead, they stared at the stage in awe.

It was an evening when worlds collided and found perfect harmony.

- Staff
Graduating studio majors:
Stephanie Annest
Christine Crosby
Jonathan Dachs
H. Philip Dix IV
Rob Hoxie
Amy Jackson
Shannon Ockfen
Melissa Palmer
Kimberly Pine
Stacie Lyn Scherfenberg
Deborah Thurston
Jennifer Vanderlin
Clint Wallace

Opening Reception
Friday, April 20, 1990, 5-7 pm
Kittredge Gallery
University of Puget Sound

SENIOR B.A.
ART SHOW
showing through May 12, 1990
D DAY 90

ENERGY SAVED BY RECYCLING

2 lbs paper = 1.4 pints oil
1 aluminum can = \frac{3}{2} can gasoline
1 glass bottle = 4 hrs. of 100 watt light
Eclectic yet cohesive: while these two concepts may sound paradoxical, they can be found working together in such mediums as the University of Puget Sound Inside Theatre's 2918 Off-Broadway Gold Series. Three plays, produced and directed by the senior theatre majors were presented in a four day run. Each play was unique and somewhat reflective of its student director.

Approximately enough, the evening began with Good Evening, a comedy written by the renown duo of Dudley Moore and Peter Cook. Directed by Bill Funt and starring the talented duo of James S. Colquhoun (more commonly known as J.J.) and Jason Zenobia Saffir, the play was rather like a cross between Monty Python's Flying Circus and a Saturday Night Live Sket. Good Evening was loosely constructed and tightly acted. Colquhoun and Saffir performed wonderfully in a series of basically unconnected skits with subjects ranging from an English Boy's School to the birth of Christ. Interspersed between the skits were outrageously funny musical interludes sung by the renown tenor, Luigi De Pesto Jones (otherwise known as Ray Hartman). Funt's directing allowed the show to stay true to the unique style of the writers without losing a sense of freshness and originality.

Next it was time to switch gears entirely, for a completely different type of comedy. Gorey Stories, a play based on the works of the well-known author/illustrator Edward Gorey, was the next play of the evening. This darkly bizarre production was riddled with motifs such as sex and the death of children. Gorey utilized familiar mediums such as a child's alphabet song to chronicle 26 ways children may meet their death and familiar movie plots to display some not-so happy endings. Directed by Jonathan Frank, the play was extremely amusing as well as extremely well acted. Gorey Stories was truly an ensemble piece with a cast of nine: Holly Bosch, Heather Hopp, Jim Graham, Jeff Johnson, Robert McPherson, Heather Peterson, Peter Rogers, Colin Sturt, and Krista Thomas, each taking on as many as four different roles within a skit. Frank's directing and original, ingenious, and incredibly effective. He managed to transform a script with very little stage direction into a highly entertaining piece of theatre. Through the use of shadows (projected from behind a screen) and other unique staging devices, Frank produced characters, settings, and scenes that were true to the Edward Gorey style. Although the settings and costumes were rather stark (all was done in black and white), the richness of the talent, both musical and theatrical, displayed on the stage made the play fascinating and enjoyable.

Now we must switch scenes as well as themes for the next play of the evening, More, written by Maro Green and Caroline Griffen. More was presented in the Rotunda in a theatre-in-the-round format and starred Mollie Mannon as the anorexic Mavro and Sarah McNassar as the agoraphobic Coquino. Impeccably acted and stunningly set, More was a rather disturbing play dealing with dark psychological problems within a loving relationship. It was directed by Carrie Sandahl who used it as a vehicle to express her feminist convictions. True performance art, More was set ducromatically in a color scheme of red and black, colors of pain and despair. More touched its audience deeply. Sandahl's sensitive directing and the performer's passionate acting allowed the audience to feel each experience.

Below are photos from some of the other productions in the 2918 Series. This included Play, by Phillip Franch, Gorey Stories, directed by Jonathan Frank, Soul Gone, directed by Alec Wood and Medea, directed by Viki Field.
Deliver Northwest Delights

Gorey Stories
Written by: Edward Gorey
Director: Jonathan Frank
Players: Holly Basch, Heather Hopp, Jim Graham, Jeff Johnson, Robert McPherson, Heather Peterson, Peter Rogers, Colin Stuart and Krista Thomas

More
Written by: Maro Green and Caroline Griffen
Directed by: Carrie Sandahl
Players: Mollie Mannon and Sarah McNassar
Spring weekend came along like a blast of summer. Under the able direction of the student programmers and officers from various organizations across campus the annual study release was more of a success than ever. During the weekend teams from the houses and residence halls as well as several other groups put their best effort out to win the coveted (well, sort of) Spring Weekend Trophy. What do teams do to win such a title? The competition involves keg throwing, bat twirling, jumping into sacks and even parading on stage in the now infamous Mr. UPS contest. To help Feel the Heat, which was the theme for the weekend, Shannon Chisom and her staff had entertainment and even a boat cruise. For all who ventured out this was a weekend of friendship and fun.
SPRING
HEAT
1990
Graduation 1990

photos by Larry Larson