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Inside Theater renovations revealed a classy, traditional interior but the first play, "Equus," was an entirely modern display and pointed to the future of talented and daring productions yet to come.

Peter Shaffer's powerful piece unveiled the subtly and horror of the human struggle. The cast and crew certainly proved their mettle as performers.

The spartan set and sleek costumes helped to add to the psychological element of the play. The horses' costumes themselves were the bare-boned spiritual presence that sustained the eerie and electrical mood. Wearing nothing more than body suits, clog-like shoes, and wire frame headdresses, the actors were able to take on an ethereal, equine construction.

Director John Rindo must take a lot of credit for his shaping and vision of the play. Casting Sara Freeman in the role of Dystart, a traditionally male role, which added a new element of tension and dynamic into the structure of the play. Rindo showed a fair amount of pluck in his project of downsizing the text. Jed Smith, in the role of Alan, did an excellent job of portraying a troubled and misguided character. The silent horses balanced the action of the play as strong, almost mythical figures.

Overall, "Equus" was a powerful and startling production, a testament to the commitment and potential of the Theater Department.
**Pondering**, the brutal and troubled Alan (Jed Smith), considers Nugget (Michael Cruz) as the object of his fury.

**Dystart** (Sara Freeman) has the dual issue of both treating Alan (Jed Smith) and dealing with her own life's questions.
Chasing the heels of "Equus," this play, by Ray Bradbury, follows the contemporary vein established in the Inside Theater.

Newcomer Professor Geoff Proehl directed "Dandelion Wine" and employed a narrator/actor technique that lent a universal theme to the play. By establishing the audience as part of the drama, he makes us aware that "...theatre is both public and private, both heard and overheard."

Proehl chose the play for its homespun down-to-Earth appeal. He felt it was "approachable" in terms of dialogue and subject. For his first play at the University of Puget Sound, he felt this play, and not the traditional Shakespeare or Greek drama, would be a good transition piece and easier for the students to master.

Although it's a play set in the past, it could be about anyone. The play is about "being alive and realizing you're going to die," stated Proehl. The play highlights how precious life really is.

The work that has been performed in the theater confirms that a new chapter has been written that is exciting for all—directors, actors, and audience—to witness.

**Cast of Characters**

Doug Spaulding.................Mike Cruz
Tom Spaulding.................Courtney Bitner
Doug's Father.................Douglas Flynn
Doug's Grandfather...Tobin Maheras
Clara Goodwater.............Amanda Wiehe
Mrs. Spaulding.............Becky Dreyling
Mr. Sanderson...............Joel Morgan
Mrs. Bentley................Annie Haser
Jane..........................Whitney Long
John Haff.....................Joran Lawrence
Colonel: Freeleigh..........Jesse Hinds
Mrs. Brown..................Jenni Newton
Great-Grandmother..........Shannon O'Donnell
Mr. Jonas....................Fred Lopez

**While sharing childhood memories**, Jane (Whitney Long), Mrs. Bentley (Annie Haser), Alice (Becky Dreyling), and Tom (Courtney Bitner) converses with the sleeping Doug (Mike Cruz).
Theater-in-the-Round enthusiasts experienced the first three of six senior directed projects with the performance of "Diviners," "The Love of the Nightengale," and "Bent."

Director Ken Fox's opening play, "Diviners," successfully brought Zion, Indiana to the stage.

Fox dealt with the problem of overlapping time and location to produce a simple, timeless story.

Next in the lineup was Sara Freeman's project, "The Love of the Nightengale."

Her play, based on a classic myth, was an artistic experience which resonated beyond the original story to become a vivid, poetic, horrific play.

"Bent," directed by Stephi Allison, was the last project in the set.

The play documented a side of Holocaust which is rarely seen: the story of homosexual prisoners. It is a tribute to the human need to be loved.

Everything old is new again. Joshua Bickle and Adrienne Weil replay the tragic story from Ovid's "Metamorphosis" in student director Sara Freeman's stylistic approach to "The Love of the Nightengale."
Max (Clayton Tejada) attempts to deal with a hangover, but his lover, Rudy (Geoff Bateman) reminds him that besides a headache, he has picked up trouble in "Bent."

In the "Diviners," Buddy Layman (Greg Sorber) receives a foot washing and a life-changing experience from C.C. Showers (Chris Martin) a burnt-out preacher, while Jennie Mae (Kathy Scott) looks on.

Living a lie, Max (Clayton Tejada) in "Bent" hides behind a yellow star while his newfound friend and lover, Horst (James Sanden), convinces him that he is really a pink triangle, the mark worn by homosexuals in the concentration camps of Nazi Germany.
Play on words

The second set of senior directed projects commenced with "A Thousand Clowns," directed by Jonathon Atkinson.

The comic play focused on an unemployed father's battle to keep his adopted son. The play resonated beyond comedy to reveal an unconventional family and the love and tension that exists there.

The last two senior directed projects were staged as a double header.

Director Phil Navallo's play, "How I Got That Story" looked at the nature of human events and the ways in which they often take control of the course of history.

"Frankie and Johnny in the Clare De Lune," a romantic comedy, was directed by Jesse Hinds. The play marked a mind-bending, enjoyable end to the senior directed projects.

Fred Lopez dons a self-satisfied smirk for his role as Johnny in "Frankie and Johnny in the Clare De Lune."

As The Historical Event, in "How I Got That Story," Jennifer Krokower, mounts over 20 different personas which serve to completely overwhelm The Reporter (Douglas Flynn).

58 Senior Directed Projects
Love, sweet love.

Taking J.D. Salinger's original Frankie and Johnny out of context has some interesting and romantic results in "Frankie and Johnny in the Clare De Lune."

Toby Maheras plays a somewhat hard-to-swallow, larger-than-life, older man fighting to keep his adopted son in Jonathon Atkinson's senior directed project, "A Thousand Clowns."
"The times, they are a-changin," and in response to this change, the new Inside Theater and the new Jacobsen Recital Hall were built...or is that rebuilt?

The original structure of the Inside Theater remained intact but the rest was gutted out to make room for a 250+ occupancy and more on-stage space. Despite ongoing problems during the reconstruction, the fall production, "Equus," was staged on schedule.

Playwright Edward Albee officially dedicated the new theater and gave a lecture on censorship in the arts.

The Gala Opening was the induction of the Jacobsen Recital Hall, which was completely re-built with better seating and acoustics.

More space for everyone! The new Jacobsen Recital Hall was rebuilt with the performers and the audience in mind, including new lockers, a larger band and orchestra rehearsal hall.
President Pierce cuts the ribbon, indicating the official opening of the new Jacobsen Recital Hall while student body president Andy Aweida and members from the orchestra look on.

Edward Albee, three-time Pulitzer Prize winning playwright, gave a lecture on censorship in arts during the official opening of the new theater.

During the reconstruction, theater staff opted for a new outside entrance to the Inside Theater.
The faculty and alumni art exhibit presented a visual "feast" that promised to satisfy the curious observer. The various use of different media—ceramics, oil, metal, photography, wood—and styles by the artists intensified the literal rainbow of themes that accompanied the works.

Artwork displayed by the alumni artists produced a promising ray of the creative community in and around Tacoma. Some alumni were professional artists and some were Sunday-afternoon artists. No matter, all of the alumni work displayed a sense of ruddy artistic health and fulfillment.

Fulfilling a dual role of both artist and teacher, faculty art reinforced the idea that one "must teach in order to learn." Being a student of art is a continual process. Exhibits help to maintain integrity for both roles.

"Loons," by alumni artist Cindy Sobelson Marshall blends traditional elements like wood with glass, copper, and acrylic to achieve the sleek appearance of these birds.

Mussel mania! Edith Carlson's unique mix of copper and serigraphy in "The Flying Lady Jacket," bring an odd sensation of both timelessness and impermanence.
Use of mixed media in "M-Own," by Scott Sterbenz, an alumni artist, is both visually engaging and supplemental to the "trompe l'oeil" (fool the eye) effects.  

John McCuistion's "Post-Columbian Ritual Figure" stands with stoic majesty, a reminder of a primitive past...and present.  

'St. Valentine," from faculty member Melissa Weinman's "Saint Stories," is a piece from her montage depicting the lives and actions of the saints.
Masterpiece

The variety of professional artists that visited Kittredge gallery ranged from experimental art that pushed the limits of matter to intellectual art that questioned life and our world.

Pamela Gazale exhibited her work, a collection of sculpture made from natural elements, that resonated modern themes using traditional, almost primal, motifs.

Paula Overbay captured the elusive in her diaphanous paintings of butterfly wings and other organic materials.

Joining her was Laurie LeClair with her "Estate" collection. Her enigmatic work often illuminated the images of a broken childhood which holds, as she says in her statement, a "repellent fascination."

In contrast, the mixed media art of Hugh Webb filled the gallery with color and vibrant motion. His work is based on scenes from nature in an avant garde context.

A complement to Webb's work are paintings by Abbey Williams Hill, from the University's permanent collection.

The year closed with the experimental art of Blake Moore and the interactive art of Pat McCormick. The work of McCormick allowed the viewer to have a role in the enjoyment of art.
Simple lines and natural form in this piece seem to imply a return to essential, basic motifs.

The "call of the woods" mystique appears in many the paintings by Abbey Williams Hill.

Pamela Gazale's salt sculpture resonates beyond its elemental construction to a deeper, more complex figure.
Art for Senior's Sake

This year's senior art exhibition displayed a wide array of artistic talent and innovative approaches to art. The show is comparable to a thesis. The hard work and experience of being an art major are condensed into about three or four pieces of artwork. These either reveal the artists mastery of a certain media or explore a common theme.

Artists found new angles through which they manipulated artistic expression. Handmade paper forms, glimpses of a dog-eat-dog world, and whimsical yellow duckies all served as unlikely vehicles for self-expression.

Some, such as Lauren O'Neal, used "found" objects to strengthen the meaning of their work. Window panes, tennis shoes, and animal bones all made their way into the gallery.

Given the small number of senior art majors, the variety was surprising indeed. Though some chose to focus on some of the same media, each piece was unique and refreshingly challenging.

Overall, the exhibition revealed the measure of the kind of art students are able to do as undergraduates. Their artistic articulation was impressive.
Sharra Wall, Wayne Ledbetter, and Ryan Jacobson concentrate on their performance of "Concerto No. 2" during the Gala Opening.

Conductor Edward Sefarian directs while guest faculty artist Tanya Stambuck performs for a January recital.

On the marimba, Jake Nadal thumps out a rhythm for "Slava!"
The diverse group of musicians in University Band, Wind Ensemble, and Orchestra is a reminder of the range of musical talents that exists in these groups.

A select group from the Orchestra accompanied three soloists from the Adelphians choir in the December Bach Cantata.

Members from the Wind Ensemble and University Band played alongside the University Chorale to perform the Daniel Pinkham Christmas Cantata.

In February, members from Wind Ensemble and University Band went on tour and played at the Music Educator’s Conference in Spokane.

The Gala Opening for the new Jacobsen Recital Hall was the chance for all of the instrumental groups to showcase their talent.

The orchestra performed on March 4, under the direction of both Edward Sefarian and James Sorensen, played several classical pieces, most notably Beethoven’s "Triple Concerto in C for violin, violoncello, and piano" which highlighted the faculty performers.

Wind Ensemble shared the stage with the Adelphians for their concert on March 5. They performed such pieces as "Dance Suite" and "In the Spring..." a contemporary piece.

April 21 marked the last concert of the year for all of the instrumental groups.

*Gala opening* was the showcase for the Wind Ensemble, under the direction of Robert Musser.
Following the feel of the music, saxophonist Aaron Cummings fills the Great Hall with the sound of jazz.

Go to the head of the class! Guest saxophonist Stanley Turrentine gives a lecture as part of his appearance with the jazz band.

Guest bassist Chuck Webb of the Ramsey Lewis Trio plucks out a solo in "New Rhumba."
The jazz band continued its record of being a quality performing group. This year, the band played to their funky beat.

At their fall concert, performed in the Great Hall, they played selections from "Dixieland Band" and other jazz favorites.

The group had a share of the limelight in the year's highlight concert, given at the new Jacobsen Recital Hall Gala Opening on March 3.

Musical guests, the Ramsey Lewis Trio, were accompanied by the jazz band.

Trumpet player Travis Harrington commented, "It was very exciting to play with such accomplished musicians."

Ramsey Lewis in turn was impressed by the band's ability. He noted that this group was "one of the best college bands" he had ever played with.

For their second-to-last concert of the year, the group also had the opportunity to play with tenor saxophonist Stanley Turrentine.

Playing with these two professional musicians was an appropriate end for the remarkable concerts given throughout the year.

**Travis Harrington** and David Mulkins team up to perform "Dixieland Band" in the first concert of the year.
The group's first formal appearance was the Bach Cantata performed in October. This performance was part of the Jacobsen Recital Series, a year-long series of performances open to the students and community. Kyle Haugen, Wendy Gruber, and Rob Dennis were among the featured soloists.

A highlight from the Christmas concert in December was the Madrigals' performance. This select group from the Adelphian choir, sang festive Medieval traditionals.

The pinnacle of the year was the group's performance at the March 5 Gala Opening of the new Jacobsen Recital Hall.

The performance featured alumni guest artist Philip Cutlip. The former Adelphian baritone has toured with various opera groups and performed in several professional choirs.

The troubadours hit the road for tour on March 30-April 2. They visited several high schools in the Pacific Northwest as part of a recruiting maneuver.

Home Concert, performed on April 7 and 8, rounded out the year for the group. The concert was emotional for those moving on after graduation. "We really got a chance to gel as a group all year long and it's hard to say good-bye when it comes to end," commented choir president Rebecca Simmons.

"Behold! I Build An House," was one of the pieces from the Home concert which highlighted senior pianist Christine Padaca.

The last concert on April 21, performed with the Dorian singers, marked the lyrical end for a long, but rewarding year for Adelphians.

Hark, ye merrymakers! Madrigals perform a selection of Medieval traditionals for the Christmas concert.

Alumni guest artist Philip Cutlip presents solo from "Libra Me" during the Gala Opening of Jacobsen Recital Hall.
Kyle Haugen is featured in a solo from the Bach Cantata, a part of the Jacobsen Recital Series.

During a rehearsal, choir members warm up their pipes for an upcoming concert.
The University Chorale and the Dorian Singers experienced a vocal, event-filled year.

University Chorale, an informal, co-ed choir, had their first performance at the Christmas concert. The group teamed up with a select group from orchestra to perform the Daniel Pinkham Christmas Cantata.

University Chorale also had one other concert on May 2, marking the last concert of the year.

Dorians, an all-female choir, had the opportunity to extend their talent into the community with two performances in local churches both in the fall and the spring.

Dorians were selected, along with the Adelphinas, to perform at Parents' Weekend on April 21. Among the classical songs, such as, "Cantique de Jean Racine" and "Psalm 100," the Dorians performed their signature piece, John Rutter's "For the Beauty of the Earth." Marcella Zink accompanied and added to the beauty of the song with sign language.

Dorians member, Heidi Steigmann, commented, "It is exciting to be a part of Dorians. It is a unique experience to be one of the few all-female college choirs."

The final performance from the Dorian Singers was held on May 2.

Playing the waiting game, Melissa Burnell, Maria Atwood, Heidi Steigmann, Anji Isted, and Dominique Winkler await their chance to sing during the Dorian's Christmas concert.
**In the spotlight,** Adrienne Weil goes solo during performance of the Christmas Cantata.

**University Chorale** received the opportunity to perform the Daniel Pinkham's Christmas Cantata with the UPS Orchestra.

**The men of University Chorale** stand tall during the Christmas concert in Kilworth Chapel.
This year the School of Music's Opera Theater department presented Gilbert and Sullivan's The Mikado. The opera was directed by Will Mouat with musical direction by Tom Goleeke and choreography by Jomarie Carlson. There were four performances over two weekends, February 10-11 and 18-19.

The story of the Mikado normally takes place in Japan. However, this production took place in a suburb of Seattle called Titi-poo.

By Jeremy Syme

The story goes something like this: Ko-Ko (Rob Dennis) is ordered to death by the Mikado, (The CEO of a company played by Matt Kelzenberg,) because no one has been executed in quite a while. No one realizes what a chaotic chain of events this death sentence will cause.

Ko-Ko manages to talk Nanki-Poo (Kyle Haugen) into dying for him because Nanki-Poo is in love with Ko-Ko's fiancée Yum-Yum (Adria Malcolm) but cannot have her. Nanki-Poo manages to talk Ko-Ko into letting him marry Yum-Yum until he is executed in 30 days.

It turns out that Nanki-Poo is the son of the Mikado. Nanki-Poo ran away because he did not want to marry his betrothed Katisha (Wendy Gruber) Soon the Mikado thinks that his son has been executed. He really hasn't be cause Ko-Ko was too squeamish to cut off Nanki-Poo's head. Naturally everything ends happily ever after in typica Gilbert and Sullivan fashion.
Ko-Ko (Rob Dennis) pauses momentarily from berating an executive (Jeff Haydon) for a photo-op.

**Striking an imposing pose**, Daryl Hunt portrays the slightly deranged Poo-Bah.