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Campus Happenings
After a tiring day of unpacking, meeting roommates, waiting in lines, and saying good-bye to parents, the newly arrived Freshmen attended Chautauquas to meet their new dormmates. The next day they experienced the rigors of diagnostic testing and the fun of the Anderson/Langdon dance.

On Sunday, the Freshman class began the nationally recognized orientation program, Prelude and Passages. Half of the Freshmen departed for Passages, while the second half stayed on campus for Prelude. Three days were spent in classrooms to prepare students for the type of classwork that they would be expected to perform in their courses. They also met with their advisors and registered for classes.

Prelude wasn't all work. It also had its fair share of fun and games. The group was treated to a hypnotist, a marimba band, "Dreams and Fantasies," and Playfair.

This Page: Top: Some 90-91 freshmen discuss their writing in one of the Prelude work sessions. Bottom: Kara Wood and Kerry Dunbar work together in their Prelude group.

Opposite Page: Top Left: A 90-91 Passages group discusses the day's events. Middle Left: New friends get to know each other better during the 90-91 Passages. Bottom Left: Some 91-92 backpackers, Kevin Vaughan-Brubaker, Erik Olson, Eric Sholnick, and others rest after backpacking. Below: 91-91 freshmen, Vera Divenyi, Jennifer Jackson, Becky Kneubuhl and Seth Donsier pose for a picture after a swim in the frigid Puget Sound.
Having prepared their minds for the rigorous challenges of college course work it was time to challenge the Freshmen, physically and socially in preparation for life within the college community. The two groups swapped positions and the Passages portion of the program then took place. About 100 people left for the backpacking trip to the Olympic Mountains. They hiked up to ten miles and developed close bonds in their group while trekking through the scenic forests of the Pacific Northwest.

The rest of the Passages group remained in the basecamp. They participated in activities such as jewelry making, square dancing and massage workshops. For the more adventurous, day hikes at all different skill levels, canoe trips, and sailing outings were offered.

Although the weather was continually rainy, spirits were not dampened and the Freshman class still had the chance to create many lasting friendships and memories to cherish for a lifetime.
On September 14, UPS was graced with a visit from the well-known guitarist, Stanley Jordan. Large numbers of UPS students attended the concert along with many people from the Tacoma community.

Jordan played mostly modern guitar music. He performs with synthesized electric guitars that provide a wide range of musical possibilities. One arrangement that was particularly outstanding was a creative electric guitar version of the Star Spangled Banner.

Jordan was very appreciative of the turn out and made jokes with the audience about the non-stop Washington rain. It was an evening of great entertainment and laughter. The audience left with an increased appreciation for the vast talent and creativity of Stanley Jordan and the music he creates with his electric guitar.

All photographs are of Stanley Jordan performing his creative and original electric guitar synthesized music in the Field House.
On September 12th, cartoonist Dave Silverman, who creates the images for The Simpsons on Fox Television, visited UPS to speak about the history of the popular series. He addressed the origin of the program and traced its evolution from the small spots on the Tracy Ullman Show to having its own spot during prime-time. Silverman spoke about the art and technique of animation and drew several sketches for the listeners.

He gave some background information about each character and how their individual personalities evolved. Finally, Silverman went into some explanation about the overseas production of the filmstrip. Silverman explained how he draws the original images as a key and artists overseas fill in the scenes.

Students in attendance not only learned about the technical aspects of animation, they were able to become familiar with the personality behind The Simpsons, Dave Silverman.
Organ At Noon

Few people know of a wonderful show that goes on in Kilworth Chapel on Friday afternoons. Duane Hulbert and his accompanist perform concerts during Organ At Noon.

Far left, left, and below: Duane Hulbert plays the organ with his accompanist at Organ At Noon.
Fireside Chat

Fireside Chat gave students a chance to talk to President Phil Phibbs and also have a great meal. Students from U.P.S. got to exchange ideas and views on issues with President Phil Phibbs as well as simply chatting and getting to know one another on a more personal level.

Far Left: President Phil Phibbs speaks expressively. Left: ASUPS president Herman Westreich shares a meal with President Phil Phibbs. Below: A student and President Phil Phibbs at a Fireside Chat.
Homecoming 1991

The gala events of Homecoming Weekend were well exemplified by the October 10th, Friday night performance of UPS students. Thirteen Songfest bands performed, danced, and sang to the rhythm of a great time. Well attended, students watched their friends as judges cast their ballots. Performances were rated on musical ability, choreography, and creativity. Taking first place was the venerable eleven person Latin-pop band, Los Vagabundos. Second place was filled by Hui-O-Hawaii who performed a well choreographed dance tune accompanied by the twanging beat of the Ukulele. Third place was secured by the Delta Delta Delta/Phi Delta Theta team and their musical rendition of Extreme's "More Than Words."

Top Right: Songfest performers. Top Left: Homecoming royalty. Right: Students at the Homecoming football game.
Wild, Wild West

As part of the Homecoming Weekend festivities, the Seattle-based band, the Young Fresh Fellows, kicked off the school year with an October 11th show in the UPS Fieldhouse. Sponsored by Popular Entertainment, the energetic display of alternative dance tunes successfully created a dance frenzy among audience members. The Hungry Crocodiles, also from Seattle, opened the show starting the evening on highly energetic note marked by a combination of funk-trash-rap style of music.

Above Far Left: The Young Fresh Fellows kick it on stage. Above Left: A freshman from Todd Hall poses as a part of his hall's decoration. Left: An energetic cowboy gives a yell during the Homecoming parade.
The 1991 Adelphian Concert Choir presented the United States premiere performance of, *Song of the Salish Chief*. Through song and narration, the piece tells the story of the destruction of the Salish Indians at the hands of white men. The music was composed by Peter Berring for Vancouver B.C.'s centennial celebration, and the text was based on a poem by Earl Birney.

Before the singing started, narrator Reverend Roy Wilson, who is a Methodist minister and is Native American, explained some of the history and traditions of the Salish Indians. To make the events more relevant for the audience, he mentioned an incident that took place in the Washington area during the 1830's. Blankets infected with smallpox were given to the Indians. According to Wilson, this was done deliberately to make the land available to white settlers. In thirty days, the Salish population went from twenty-six to two thousand.

Conductor Paul Schultz then explained some of the compositional techniques Berring used to enhance the piece. As usual, the Adelphi performed wonderfully.
University Jazz Band Plays Back-Up For Jon Faddis

Saturday, November 10, 1990, Cultural Events presented the University jazz Band and trumpeter Jon Faddis in the Great Hall. The Jazz Band, directed by Hal Sherman, opened with the classic "Don't Get Around Much Anymore" and then impressed the audience with four more songs. After the intermission, Jon Faddis came on. He demonstrated his unique style with songs such as his own works "The Fadd," "Round Midnight," and "Lover Come Back To Me" by Dizzie Gillespie. However, Faddis did not merely dominate the show with his solos, he also involved the Jazz Band. Many of the members had solos throughout the evening, and in the last song everyone did. Faddis joked with the audience and teased a little girl in the front row for making an airplane out of her program.

Faddis has performed with musicians such as Dizzie Gillespie and also worked with recording stars like the Rolling Stones, and Luther Vandross.
University Jazz Band

Kelly Kenney performs on the saxophone.

The University Jazz Band consistently dazzled their audiences in the Great Hall throughout the 1992 school year. Occasionally a professional jazz musician would accompany the group but the focus of each evening was always upon the students. The director, Hal Sherman is the author of two books on stage band techniques and was the first recipient of the National Band Association’s "Outstanding Jazz Educator Award."

The Jazz Band Musicians include:
The University Wind Ensemble performed several times this year in Kilworth Chapel. Above is a photograph of Michael Leon-Guerrero playing the oboe during one of their fall concerts.

Symphony Orchestra

Seider plays the violin at a concert.

The symphony rehearses with director Edward Seferian for one of their yearly performances.
1990-1991 Theatre

Salieri's Revenge

As the lights went down and the music sounded, the play *Amadeus* began. *Amadeus* was the student play presented at the Inside Theater during the month of February in 1991. The story line dealt with Salieri's hate for Mozart's natural musical talent. Throughout the play, Salieri, an aged man, reflects on how he destroyed one of the time's best composers. Mozart wrote plays that appealed to people of all social classes. Despite all of the plays he wrote, Mozart was never a rich man because he spends money foolishly.

Salieri wondered how such a great composer could be such a child. With jealousy flowing through his veins, Salieri set out to cause Mozart great anguish. As a masked man, Salieri asked Mozart to write an opera for him. Salieri threatened and warned Mozart by appearing beneath his window in costume so that he knew time was running short. Salieri pretended to help Mozart as he watched him become sicker and sicker until Mozart's eventual death.

Mozart (Robert McPherson) sharing a moment with wife Costanze (Amaya Equisquiza).

Salieri (Alan Horton) pretending to share a triumphant moment in Mozart's life.
Machinal

The fall 1990 Theatre production was *Machinal*, written by Sophie Treadwell. The play was severely critical of the patriarchal, capitalist, and mechanistic structure of society. Director Diana Marré chose to focus on the theme of alienation. In the lead role of Helen Jones, she cast seven actresses – Seema Sueko Ahmed, Dori Barrall, Amaya Esquisquiza, Amy Hall, Monica Howa, Jennai M. Norton, and Darby Stanchfield – to represent the disintegrated state of Helen's personality.

Helen felt the pressures of the mechanized world around her to be intolerable. Marré emphasized the fragmented way in which Helen saw the world by using surreal settings, and robotic movements, which were further emphasized in the play by the lack of names for most of the characters.
Throughout the 1990-1991 orientation and the 1st week of school, Alpha Psi Omega performed the play *True West*. The play was about the relationship between two brothers, Austin and Lee.

Austin, the younger brother, was a Hollywood screenwriter, and Lee was a bum who had disappeared for several years. The two brothers met at their mother’s house outside Los Angeles for a quarrelsome reunion, during which an interesting incident takes place that changes both of their lives. One afternoon, while Lee was out of the house, a movie producer interviews and hires Austin. But soon Lee returns, and with the plays he has stolen from Lee convinces the producer to fire Austin and hire him.

Throughout the play the brothers progressively trash the house as they duke it out over who is in the right and who is in the wrong.
At the conclusion of their final year at UPS, 1991 senior art students were proud to display some of their finer pieces in the Senior Art Exhibition. The show was presented in Kittredge Gallery and opened on May 1, 1991. The artists that participated were: Alice Delong, Megan Drew, Lisa Herrman, Susan Horton, Kathryn Koch, Lynn Kunisawa, Scott Paddock, Heather Stansbury, Rob Urban, Theresa Peyton, and Kristen Lunas,
Fall 1990 Art Exhibit . . .

Dennis Cox

Ross Brown
McArthur gave a showing of his bird sculptures.

The title of Jeffry Mitchell's art exhibit was... Jennifer McLerran was featured with Patin.

Thomas Patin's paintings appeared during the month of February.
Initiative 119 & 120

During the weeks prior to the vote on Initiatives 119 and 120, the University held a number of discussion and debate forums to help students sort out their own personal opinions about the possible amendments.

A debate addressing Initiative 119, Death With Dignity, between retired professor John Magee and Dr. Scott Bratly was held in Kilworth Chapel. Professor Magee argued for the passage of the initiative. He held the conviction that the last wishes of dying persons should be honored in cases where patients were in an irreversible coma, or who were terminally ill yet conscious and mentally competent that wish to end their lives. Dr. Bratly argued for those physicians who practiced medicine to save lives and not to take them. After the debate, students were able to ask questions of either speaker and many of those in attendance used that opportunity to clarify the arguments of either side.

Similar forums were held concerning Initiative 120, which proposed the legalization of abortion in Washington State. After listening to both sides of each issue students were well prepared to formulate their own personal opinions concerning the upcoming election.
Lagniappe

Lag what? For those of you who don’t already know, Lagniappe means “an unexpected surprise.” It’s a weekend getaway that took place over Fall Break and provided UPS upperclassmen with a chance to take a break from their studies.

The getaway was held at Camp Orkilla on Orcas Islands, a winterized camp located on the Sound. Activities included hiking, sea kayaking, cycling, mountain biking, kite flying, some informal workshops and class activities. Students who participated enjoyed a funfilled excursion in the scenic islands of the Puget Sound, and came back refreshed and ready to finish the second half of fall term.

Top: A student takes a moment to reflect during some private time. Middle: Some adventurous upperclassmen give sea kayaking a try. Bottom: Bikers rest at a scenic vantage point. Above: A biker enjoys a ride in the country.
'Identity Crisis

''Identity Crisis,' by Christopher Durang was the first of two plays that were performed together in the early fall. The play addressed a wide array of issues that are of significance for many families in our society. The director, Sadie J. McNassar exemplifies this through her effort to, connect "the serious" and not-so-serious side of insanity, not only in order to better understand the chaos created by it, but also in an attempt to get in touch with the dysfunctions of this peculiar family and the society in which they (and we?) live." The play fulfilled that role perfectly. It was both hilariously funny and thought-provoking at the same time.

I

I, was the second play of the two short pieces that were performed in early fall. The text for the play was generated by the cast from individual experiences, interviews, and literary works. Although, many of the issues that were explored by the play were highly personal for the actors, director Grey Mitchem states that, "we decided that we wanted the focus of the show to be a separation of who we are from what we are." The idea for the show was first conceived during an informal gathering of students after last year's Bigotry Seminar. Mitchem, as creator/director succeeded in creating an emotionally probing play that brings to light the many instances of bigotry that occur in our society without notice.
The fall Inside Theatre production was an adaptation on John Steinbeck's novel *The Grapes of Wrath*. The script called for simple scenery due to both practical reasons and artistic reasons creating the "less is more" effect. The stage was bare except for a few representational props that were erected to create the many stops made by the Joads on their trip to California. Rather than reproducing a particular locale, the stage was used as symbolic representation of that place. With the use of such abstract scenery the audience becomes aware that there is much more meaning behind the literal enacting of the story and the finer spiritual and mystical points of the novel emerge. Director John Rindo expresses this idea saying that the play is, "one of the most morally uplifting, emotionally involving, and spiritually significant works I have encountered in the theatre."
The first art exhibit of the year displayed a variety of work completed by UPS faculty from September 4 through 27, 1991. Each faculty member selected some of their own work for the exhibit and then invited one of their former instructors to also show their work.

From October 2 through November 3, 1991 Cezanne Schwartz and Carson Legree had pieces on exhibit. In reference to the combinations of ropes, fruit and windows in Legree's paintings he states that, "I find their combination oddly startling and powerful." Cezanne Schwartz's startling sculptures covered the floor of the main gallery. Schwartz feels that her pieces represent the, "commonality of human emotion." Her work tends to address the weaknesses of human nature.
The third Fall 1992 exhibit was on display from November 6 to December 1. The artist that was featured was Kathy Gore Fuss. Her pieces span work that she has developed over the past five years. Fuss explains that the chronological development of her work, "gives the viewer the unique opportunity to walk through the challenges I have faced in the development of my vision." The pieces pictured are a prime example of her charcoal pieces. She chooses this media because of the, "emotional passivity and contrast and clarity that is created by a monochromatic palette. The figures she draws are both portraits and inventions from her own life experiences. Fuss states that her work provides a visual commentary. She attempts to expose the things that others don't understand, "in the hopes that in my process, I may stumble upon a truth."

\[Image of Kathy Gore Fuss's artwork\]

Patrick Silver

The last exhibit of the semester was on show from December 4 to February 2, 1992. Mark Eddington had canvass paintings on show in the small gallery and Patrick Silver displayed his woodcut prints in the large gallery. The large prints were populated with a cast of characters that reflected the unpretentious, the common and the crass. Silver states that, "everything in these pictures is planned and calculated to create a particular visual effect."

\[Image of Patrick Silver's artwork\]
Joe Piscopo

Accompanying Joe Piscopo in the fieldhouse was enough stage gear for a rock-show, back-up dancers, and props including a simulated Empire State building and different costumes for nearly every act. The hour long show; which benefited the Muscular Dystrophy Association, featured personality impersonations of David Lee Roth in a music video and a David Letterman skit. Piscopo’s musical talents were displayed by jamming drum solos and facetious impersonations of various top forty bands. Accompanying his live entertainment was a compilation of video productions including Piscopo’s animated home movie take-offs. Piscopo’s non-stop energy and humor continued to offer comedy at it’s finest.

Robert Bly

Robert Bly broke all the conventions of poetry reading. He challenged the traditional image of poets reading from behind distant lecterns, in a pale earnest voice, offering the occasional muted commentary with his creative and original reading style.

Robert Bly baited the audience, challenged them, looked them fiercely in the collective (and individual) eye. "All right, you can applaud now," he might say, or he might stop a reading in the middle to ask if we got it. We did.

There was more than show in Bly’s style. He was staging, but it wasn’t spectacle: he simply took the shortest route to the audience. He often read the poems twice, sometimes accompanying himself on bouzouki, emphasizing in equal parts the music and meaning. Bly’s rapture in the sheer sound of his poetry was absolute. By the end of the hour, so was ours.
Lectures and Performers

John Callahan

Controversial cartoonist John Callahan spoke in the Great Hall on September 20, 1990. Callahan is the author of two books: Don't Worry, He Don't Get Far On Foot, an autobiography, and a book of cartoons, Don't Sturb Any Further. His work is considered controversial because his cartoons often feature people with physical disabilities. However, if anyone has a right to make light of the subject it is Callahan, who became a paraplegic in a car accident eighteen years ago and is confined to a wheelchair.

For most of the lecture, however, Callahan did not say much about life in a wheelchair. He spent most of the time showing slides of his cartoons and discussing various aspects of his career. He does not feel that the accident caused him to become a cartoonist, he has been drawing since the age of five or six and used to get laughs in Catholic grade school by drawing pictures of nuns with stretch marks.

Callahan does think his accident affected his work in that it made ordinary things boring for him, so that he had to find new subjects to interest him; such as death and, of course, physical disabilities. Ironically, he says that it is able-bodied people who are offended by his work; disabled people tell him they find it funny and are glad someone is willing to deal with the subject openly.

Lydia Pense & Cold Blood

On Friday October 12, 1990, at 8pm Lydia Pense and Cold Blood lit up the stage in the Great Hall. Sponsored by ASUPS Popular Entertainment, the seven member band played to a well attended crowd of UPS students as well as the general public. Originally from the Bay Area, Lydia Pense and Cold Blood combines the rock, rhythm, blues, and funk to produce such songs as, "I'm A Good Woman", "Down to the Bone", and "You Get Me Hummin". Their original LP was recorded in 1969, but Lydia Pense still retains and displays her dynamic performance and vivacity on stage in the 1990's.
Can I Speak For You Brother?

On February 24, Phillip E. Walker preformed the African American Drama Company's one-man play on the history of black leaders called, "Can I Speak For You Brother?" This production combined dance, drama, poetry, story telling, puppetry, letters, and speeches to depict a chronology of black leaders. A few of the leaders Walker portrayed were W.E.B. DuBois, Fredrick Douglass, Malcom X, and Martin Luther King Jr.

Preaching Politically, Clayborn Carson

Stanford University history professor and editor/director of the Martin Luther King Jr. Papers Project, Clayborn Carson, appeared on February 7th in Kilworth Chapel. There, he lectured on "preaching politically."

Carson felt that the civil rights movement of today is building on the civil rights foundations of the fifties and sixties. He said that we are, "still concerned about civil rights issues because we always have to protect that foundation." One problem, noted Carson, is that we spend too much time protecting the foundation and what was gained in the past, when we should be building on it in order to solve issues such as today's economic issues.
Dr. Helen Caldicott

"Environmentalism, Global Harmony, and Citizen Action" were the subjects addressed by Dr. Helen Caldicott Wednesday, April 24, 1991.

Caldicott, the founder of both Physicians for Social Responsibility, and Women's Action for Nuclear Disarmament, and also a member of the Nobel Prize-winning International Physicians for the Prevention of Nuclear War, addressed a wide range of environmental and political issues.

"Stop using any disposable items at all because what happens is when you make them you're making toxic by-products, they're dangerous for you to use, and then they last for 500 years," she said. Caldicott says that people can do something about these problems by using their imagination. She suggested that a group of students go to a supermarket, buy two weeks worth of groceries, and proceed to unwrap everything and leave the packaging behind on the store counter. "You'll start a revolution in this country" she said.

The destruction of the ozone layer is another environmental crisis that Caldicott finds particularly serious. One of the culprits in creating the hole is the space shuttle, which emits 240,000 tons of ozone-destroying hydrogen chloride when launched. "The space shuttle program, if it proceeds as planned, will in the next ten years destroy ten percent of the ozone layer," said Caldicott.

Caldicott advocates young people taking charge of the planet now, especially because she finds the state of the earth particularly critical. Her message: "The fate of the earth isn't tied up with someone else, it's tied up with you, and if you do nothing you're determining that the earth will die."

Culture Clash

Sandra Mackey, a four year correspondent for the Christian Science Monitor, spoke at an evening lecture, and at an informal tea at Langlow House. She discussed cultural misunderstandings between Arabs and Westerners and the conflicts they create.

Mackey related her ideas on cultural misunderstandings through history, as well as through modern-day anecdotes. She pointed out that during the Byzantine empire and the Dark Ages of Western civilization, the Arab nations were more developed than the Western counterparts. These Arab nations were also responsible for sustaining different aspects of Western culture.

This basic difference in perception portrays the inability of the two cultures to fully understand one another; the two societies place importance on different aspects of society. Americans are "task oriented," while Arabs focus more on family life and honor. The two systems of value are in conflict, creating international aggressions and political hot spots.

Mackey suggested that to alleviate the pressure building around the Persian Gulf, Westerners should understand, accept, and work within the culture—the two societies should work together for a better global understanding.

He said that we are not dealing with the disease the way we would have dealt with other epidemics. Shilts' main point was that America does not lack the resources or intelligence to fight AIDS; we just lack the will to fight, for politics has been allowed to prevail over public health. There are too many budget limitations that inhibit research for a cure.

Shiltz said that the AIDS issue for the '90's is treatment. The problem over creating drugs for treatment is that those researching the drugs are being forced to work against time deadlines and budget limitations that are set by the Bush Administration.

Shiltz also noted that it is not only the government, but the American public who are inhibiting possible cures for AIDS. He said that according to polls, Americans are willing to pay whatever it takes, but are not willing to elect those who promise cut taxes. Shiltz also says that a lot of the American public is prejudiced against AIDS. Too many people believe that AIDS affects only homosexuals; however, he said that heterosexual AIDS is not a myth. Some day he hopes we will write a history that is free of prejudice, and there will be enough drive to find a cure.
This holiday season, students joined in the seasonal fun of the annual Mistletoast festival. With a multitude of activities available, people could browse at the arts and crafts fair, go on an old-fashioned hayride and sing carols, join the entertainment in the Great Hall, sample international cuisine, dance to a big band, and become a kid again with the cartoon festival.