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Oh what a tangled web we weave
gen when first we practice to deceive. La Marquise de Mertuel (Amaya Egusquiza) started the web of seduction in the fall play, Les Liaisons Dangereuses. Her plan included Le Vicomte de Valmonte (Todd Bay) seducing the innocent Cecile (Sara Freeman).
Les Liaisons Dangereuses

The audience quieted, the music commenced, and Christopher Hampton's infamous Les Liaisons Dangereuses began. As the first fall play of 1992, Les Liaisons was captivating. The production was full of corruption, deceit, and tragedy that entranced the viewers. The story line consisted of a handful of rich aristocrats who soon fell into a web of seduction. La Marquise de Merteuil and Le Vicomte de Valmonte devised a game of revenge and sexual pleasures. The two plotted the ruin of the innocent Cecile Volanges, and the torment of Mme. de Tourvel. Satisfaction in succeeding in their endeavors was their final prize. Unfortunately, Merteuil and Valmonte discovered, too late, that revenge is not always so sweet.

Amaya Egusquiza, Leslie Murray, Sara Freeman, Todd Bay, John Tocher, Jenn Krokower, Darby Stanchfield, Sara Wysocki, and Alexander Pryor made up the extremely talented cast. The set, by Scott Weldin, was as equally captivating with its elegance and splendor. Yet, the most important factor was that John Rindo, director, managed to produce a play that aroused deep emotion.

Mme. de Tourvel (Darby Stanchfield) shares her excitement over an unexpected visit from Valmont. Tourvel is unaware of Valmont's vicious plans.

The mischevious Le Vicomte de Valmonte (Todd Bay) and his servant, Emilie (Sara Wysocki), write a nasty letter to Mme. de Tourvel. The two throughly enjoy their wicked plan.

Deviously, La Marquise de Mertueil (Amaya Egusquiza) convinces Cecile (Sara Freeman) to give into her desires for Valmont when he visits Cecile's bedroom at night. Little does Cecile know that she is part of Mertuil's plot of revenge.
Beginning November 13, 1992, the Jones Inside Theater became alive with the sights and sounds of two one-act plays, *Dutchman* and *Funnyhouse of a Negro*. The acting and directing of the performances were somewhat unsettling. The hardships of the blacks trying to integrate into the white culture was the controversial subject of both dramas. The actors had difficulties in mastering their roles, but Diana felt they performed superbly. The audience could not help but be drawn into the performances.

In Amiri Baraka's *Dutchman*, the subject of racial integration was told from the view of a black man named Clay (Jock L. Carter). Clay and an extremely provocative woman named Lula (Sara Laird) met on a subway and engaged in a disturbing exchange of insults. In the second play, Adrienne Kennedy's *Funnyhouse of a Negro*, the main character is Sara (Paula Perkins), who is also trying to integrate herself into a white culture through her eight different personalities. Her struggle was most difficult because her mother (a white woman) was raped by her father (a black man), and she could not accept her own black features; she had grown to love everything that represented the white society. Unfortunately, both Clay and Sara figuratively hung themselves by tying to deny their black heritage.

According to Diana Marre, the plays "present the downside and the dangers of trying to assimilate by ignoring the beauty of who you are."

*Poor Sarah* (Paula Perkins) is surrounded and unable to escape her painful personalities that constantly remind her that she is black. Sarah's only wish is to be part of the white society; she does not know that she cannot successfully deny her true black heritage.
The evening of February 25, 1993 kicked off the beginning of six incredible shows of dancing, singing, and acting, performed by many talented students. The 1993 spring play was *A Chorus Line*, directed by John Rindo and choreographed by Stephen Terrell. Twenty-one characters and a chorus of fifteen singers comprised the musical cast. The production's rehearsals began in December as the actors worked on perfecting their dancing and singing skills for the final performances.

*A Chorus Line* tells a story of a group of young, ambitious dancers auditioning for the chorus of a Broadway musical. During the auditions, the director (played by Todd Bay) attempted to get each performer to share a part of his or her life in order to personalize the auditions. Such personal stories ranged from childhood events to previous performances. Diana (Heather Steckler), Ritchie (Ajala Acholam), Val (Christa Corazin), and Bobby (Kevin Hageman) were just a few of the many characters who brought humor and talent to the show.

The musical number were also outstanding due to several beautiful voices and excent musicians, directed by Paul W. Schultz. Musical performances included "Dance: 10, Looks:3", "What I Did for Love", an incredible finale, "One", and many other excellent show numbers. Overall, *A Chorus Line* was a musical sensation.

Armed with a hair dryer, Todd Bay prepares for the last performance of *A Chorus Line*. Todd has performed in previous UPS productions.

**Chelsea Brumfield** practices one of the dance routines during the show's last informal rehearsals. Chelsea, one of the many talented freshmen, had a part in the chorus.
Hillary Marshall puts the finishing touches on Robin Harris's hair before a dress rehearsal. Both Hillary and Robin played the role of auditioning dancers.

Chorus members organize into a dance formation during a routine run through. The cast spent long nights preparing for the large dance numbers.

The evening performance comes to an end and the cast comes together in the grand finale, "One". Due to the large group of performers, this musical number proved to be one of the shows most challenging performances.
This year the senior art show could barely display the extreme talent of the senior art students. The various mediums used ranged from oils, to clay and even wood. The broad use of mediums proved that the interests of these art majors were as different as the pieces they created. Each senior art major had the opportunity to showcase some of their art. Some chose stoneware sculpture, or oil on canvas and even infrared photography. The senior art show was an excellent way to see the artistic abilities that remain hidden in the studios of Kittridge.

So small! C. Marie Hickel showed her unique style in the designing and creating of these miniature high fire pots. On careful examination, many wonder how she made such little pots on the wheel. According to Marie it was easy; using the handle of a paintbrush and other homemade tools.

Look, at the large eyes of this piece named, *Abstractions of Ilarry*. Kyle Powell did this painted ceramic sculpture which maintains a Picasso like quality with the soulful eyes.

*Incarceration: And his strips* by Su-en Wong had many parts to this extravagently painted set of striped sitting and standing sculptures.
Slimy! Jay Gotschall portrayed big banana slugs just as they were, slimy. The approach he took intrigued the entire campus into actually catching a glimpse of these oversized garden eaters. Here he displays six of the slugs with beauty bark and a game of Twister, showing the title Slugs do not play by the rules is a fitting for this bizarre ensemble.

One or two? The bulb shape of these vases seem to be stacked on top of each other, but it is really one pot. Jim White threw these unique masterpieces on the wheel in different parts and then put the entire clay sculpture together. Many have square openings, which proves that he paid much attention to detail as well as making the pots very large.

I Can’t Get No... seems like the lyrics to a song, but in this case it is the title of Masanori Shimazato apple like sculptures. His other pieces displayed in the background include his three pastel self portraits. Mas showed that he could master many mediums, from sculpture to infrared photography, he attempted it all.
The year's senior directed plays were amazing. Talent on both the part of the actors and the directors were astounding.

For the first play of the series K2, directed by Todd A. Wine, was a story of physical and mental challenge. The story involved only two characters, Taylor (Jesse Hinds) and Harold (Patrick Carter), but the storyline was exciting and intriguing for the audiences.

In the second play, Holy Ghosts, directed by Eileen Ryan, a tale of religious confusion and human desire runs throughout the theme of the play. In short the characters are all enamored with the Holy Ghost. Ryan's cast was somewhat larger with fifteen actors.

The next play to be presented was The Shadow Box, directed by Sara B. Wysocki. The play was powerful and dramatic in its content. An issue of death is evident and the story helps provide reasons for life and relationships. The cast included nine members who presented the complex issues of the play quit successfully.

Grey Mitchem's play Children of a Lesser God ended the series of Senior directed plays. Grey's love of sign language came out in the compelling story of the physical disability of deafness. The difficult play challenged the actors and the audience. Hard work and strong emotion made this play a wonderful piece of artwork for the hearing and especially for the hearing impaired.

Director of Children of a Lesser God, Grey Mitchem shows instructs the actors in the art of signlanguage, which played a key role in the performance of this play.
In *Holy Ghosts*, the Cancer Lady (Linnea Walters) expresses her un-dying faith to God by holding the poisonous snake in front of the Reverend Obediah Buckhorn, Senior.

Billy Boggs (Todd Bay) looks on as Muriel Boggs (Christina Schulze) and the Cancer Lady (Linnea Walters) discuss the brand new baby.
The Adelphians and Madrigal Singers had a successful series of concerts during the '92-'93 academic year. The Adelphians, a group of men and women chosen by audition, began tours early in the fall semester. The Madrigal Singers, who had all been Adelphians at a previous time, often performed in conjunction with the Adelphians.

Christmas time brought the annual series of Adelphian/Madrigal Singer Christmas concerts. Selections for these concerts were taken from a variety of countries and composers including Faure, Mozart, Rutter, Rachmanioff, Clausen, and Victores. Concerts were performed in two local churches as well as Kilworth Chapel.

In the spring, the Adelphians and their director, Dr. Paul Schultz, toured Washington to spread music all over the state. They traveled to the areas of Redmond, Walla Walla, and Spokane.

Later in the spring semester, the Adelphians also held concerts during April in Kilworth Chapel. These concerts were dedicated to late Adelphian conductor, J. Bruce Rodgers, who conducted the Adelphians for 30 years. Music included works from such composers as Brahms, Mozart, and Bach.

At the conclusion of the April 2nd concert, Danni Munsell was announced to be the recipient of the J. Bruce Rodgers Adelphian Scholarship, a prestigious award for students of music.

This year's Adelphian and Madrigal singers brought beautiful music to both the winter and spring seasons.

During a rehearsal, the Adelphians pause to take a break. The Adelphians spent four days each week and many rehearsals preparing for their concerts and musical tours.
Heather Steckler stands to perform a part in a trio during the Christmas Candlelight Service. Heather auditioned to be in the Adelphians during her freshmen year.

Professor Paul Shultz leads the Adelphians in a rehearsal to prepare for the spring Home Concert. In addition to conducting the Adelphians, Shultz also conducts the Tacoma Civic Chorus productions.

This year's group of Adelphians included eighteen men and twenty-eight women. Some members of this group performed in the University Chorale and the Vocal Jazz Ensemble.
On Saturday April 3rd, Ellis Marsalis appeared on campus. Marsalis, a well-known jazz pianist and a professor at the University of New Orleans, came to perform with the University Jazz Band. He is credited with influencing such performers as Harry Connick Jr., Terence Blanchard, and Donald Harrison.

Before the jazz band's night concert, Marsalis lectured that afternoon, showing some of his talents and sharing his knowledge of the piano and then rehearsing with the band. At 8pm the doors to Kilworth Chapel finally opened, and Ellis Marsalis and the band put on an incredible concert of jazz music that captured the hearts of jazz lovers.

Before the concert, Ellis Marsalis addresses the audience. Marsalis captivated the audience with his mastery of the piano.

Ellis Marsalis and jazz band director, Hal Sherman, study a piece of music during the public lecture. Marsalis demonstrated some of his musical techniques.
Another special guest joined the jazz band on April 8th. Arturo Sandoval, a Cuban immigrant, brought his knowledge of the trumpet to campus. Sandoval has been known for his mastery of the trumpet in many musical styles, such as be-bop, classical, and baroque. His albums, “Tumbaito”, and “Flight to Freedom” became some of the best known jazz albums of the year.

Before the Sunday evening concert, Sandoval presented a trumpet master class, demonstrating the musical components and techniques of trumpet playing. That evening, Arturo Sandoval’s trumpeting talent and the University Jazz Band’s well-known talent brought amazing jazz music to concert goers. Arturo and his trumpet will be long remembered at UPS.

In preparation for the evening concert, Arturo rehearses with the jazz band, advising them on technique.

Arturo Sandoval demonstrates a musical technique to sophomore Travis Harrington. Several students joined Arturo on stage during the trumpet class.

During his trumpet class, Arturo shows the capabilities of the trumpet. He mentioned that he had recently turned to funk and jazz rhythms.
Jazz music lovers found contentment in listening to this year's University Jazz Band. Throughout the course of the year, the band performed four concerts. Their first concert of the year was held in October, allowing the campus to preview the band's talent. Before winter break in December, the band held another concert in the Great Hall. In conclusion, they ended the year with a musical bang when the band held their last two concerts in April. First joined by Ellis Marsalis, jazz pianist, the band performed in the New Orleans style. In their second spring concert they performed with the well-known trumpet musician, Arturo Sandoval. The talent of the band and their guests packed full houses for both concerts.

In addition to the music produced by the Jazz Band, the vocal Jazz Choir also provided jazz music throughout the spring semester. The Jazz Choir consisted of five women and four men, chosen by audition, who spent two days each week practicing vocal jazz numbers. The ensemble, directed by Stephen Moore, spent the year working on voice quality and voice blending in jazz music.

During the second semester, the choir performed two concerts in April; one at Jacobsen Recital Hall and the other at a nearby retirement home. For their campus concert, the group performed "All the Things You Are", "Here's That Rainy Day Feeling", and several songs from the famous group Take 6. Various student groups accompanied the choir with Blues and Dixieland music.

Together, the Jazz Band and the University Jazz Choir provided a variety of entertaining music for Pug Sound.

Aaron Cummings stands up for a solo in the Jazz Band's first performance. In addition to playing in the band, Aaron is also a member of a campus jazz quartet.

The five women of the Jazz Choir perform one of the musical numbers from Take 6, a popular jazz band.
The Jazz Band warms up during a practice rehearsal. They are preparing for their concert with guest artist Ellis Marsalis, a true master of jazz piano.

The choir gathered together to perform the musical number "Here's That Rainy Day Feeling". In preparation for the spring concert the choir started practicing in September.

Jonathan Turnidge quickly glances as he waits to play his part during the Jazz Band's first concert.
The University Chorale and the Dorian Singers brought musical pleasure to campus for the '92-'93 school year. The University Chorale, directed by Richard Nace is a non-auditioned ensemble consisting of sixty-four members who meet two hours each week. Goals of the chorale were learning the basics of singing and perfecting voice techniques. Abilities of the singers ranged from beginners to those with several years of experience.

For their first concert of the year, the Chorale and the Dorian Singers performed a “Christmas Concert” on December 8th in Kilworth. The Chorale performed Antonin Tucapiky's The Time of Christmas which required the accompaniment of a piano, violin, tambourine, and guitar. The Dorians sang the nine Christmas selections of Britten's Ceremony of Carols.

In their May 1st concert at St. Charles Borromeo and their May 4th concert in Kilworth, the Dorians performed Gabriel Fauré's Messe Basse and Antonin Dvorak’s Moravian Duets. They were accompanied by pianist Julie Knerr. The Chorale, accompanied by organist Kyle Haugen, sang a variety of works by Brahms, Haydn, and Pierce.

The year’s concerts provided a wide variety of music for all that attended.

For their final run through, the chorale practices Haydn's Gloria. The chorale performed a combination of eight classical and folk songs for their final concert.

Director Richard Nace prepares the chorale for the spring concert. Nace specializes in musical literature, vocal development, and concepts of motivation for choirs.
The Dorian Singers rehearse Ave Maria for the May 1st concert for St. Charles Borromeo church. The Dorians performed six musical numbers for the concert.

The Chorale alto singers warm up for their evening concert. The altos are noted for strength and consistency in their vocal abilities.

Caressa Allen steps forward to sing her solo for the last rehearsal. Caressa is a first year Dorians member.
1992-1993’s Symphony Orchestra was spectacular. With conductor Edward Seferian, the orchestra was destined for success. Due to their large size, the symphony had particularly strong violin, viola, and cello sections. The first concert included musical selections from Lawrence E. Ebert, Sergei Rachmaninoff, and Jean Sibelius. Piano soloist Duane Hulbert was an added pleasure to the fall concert with a rendition of Rhapsody on a Theme by Paganini, Op. 43.

Some of the section leaders included Ronnee Fuller-ton and Rene Reder on violins, Ruth Anne Rehfeldt on the viola, Matt Kelzenberg on the cello, Stefan Hahn on the bass, Jonathan Breen on the french horn, Jon Turmidge on the trombone and Walker Kermode on the bassoon. The talent of the symphony orchestra brought enjoyment to concert goers throughout the year.

Katrina Cordi, a violinist, is in deep concentration during the Symphony Orchestra’s first concert of the school year. Katrina holds the second chair in the Violin II symphony section.

Talented violinist and professor of music, Edward Seferian, leads the orchestra during the November 6, 1992 concert. Seferian has won several teaching awards and performed in various musical festivals throughout his music career:

Ruth Anne Rehfeldt, first chair viola, awaits her turn to resume playing.
The 1992 - 1993 Band and Wind Ensemble was excellent, to say the least. Robert Musser, the conductor, held a total of four concerts in Kilworth Chapel that captured the crowd in a festival of sounds with music by Ernst Toch, Percy Grainger, and Gioacchino. Musser felt the band's main strength was its ability to play a "variety of music with musicality and polish." One of the band's greatest honors was receiving an invitation to play at the University of British Columbia's Band Festival in Canada.

The band had particular musicians that were noted standouts, such as flutist Alison George, oboe player Michael Leon-Guerrero, Jodi Albrecht and Ray Kahler on the clarinet, Morris Northcutt on the trumpet, John Turnidge on the trombone, and Jason Gilliam on the euphonium. All in all, the talent of this year's wind ensemble was a musical hit!

**Lewis Griffith**, intensely plays his clarinet in the October concert's musical introduction before the rest of the production began.

**A noted senior stand-out**, Alison George, is in excellent form as she leads the flute section in the wind ensemble's first concert. Alison had one of the ten parts in Vincent Paesichetti's Serenade No. 1.

**Robert Musser**, conductor, is captured in a moment of emotion during the band's first concert on October 16, 1992.
Though the organ recitals and workshops may not be widely known, they still brought great musical enjoyment to those who have attended. Throughout the year, seven fifty-minute recitals were preformed on Fridays for the campus in the Organ at Noon series. For various musical artists, three organ workshops were held through the course of the year. Additionally, for the whole community's enjoyment, a recital by Gillian Weir, a general organ recital, and the Bethel-Schneebeck Recital were performed.

The masterminds behind the organ performances were Edward A. Hansen and Peggy Kelly Reinberg. Professor Hansen, a well-known music teacher and performer, and Ms. Reinberg, a member of the University Community Music and Dance Department performed in most of the recitals and led all of the workshops. Together, the two of them made the 1992-1993 organ performances a success.

**During an Organ at Noon concert**, Edward Hansen and clarinet player, Michael Leon-Guerrero, perform a duet. Students often perform in the noon recitals.

**Professor Hansen** speaks to a group of students during the Day for Exploring the Organ workshop, held on October 31, 1992. The workshop was designed to introduce the organ to high school keyboardists.

**Peggy Kelly Reinburg** announces the next item for the workshop's agenda. Ms. Reinburg is the organist and director of music at the Holy Trinity Lutheran Church in Mercer Island.
Chamber Music Festival

On Sunday, February 7, 1993, a group of 10th, 11th, and 12th grade students joined together at the School of Music for the second annual Chamber Music Festival. Violinists, violists, cellists, and doublebass players gathered to practice for an informal concert.

Under the instruction of Edward Seferian, Joyce A. Ramee, and Cordelia Wikarski-Miedel, the student orchestra rehearsed in small ensembles throughout the day to prepare for the evening’s concert.

The music festival was designed last year to provide high school students with an opportunity to work with the music school’s string faculty members. So far, the festival has been a success in providing young musicians with an opportunity to work together in a university setting.

Two bass players study their music during one of the day’s ensemble rehearsals. The bass players were instructed by Cordelia Wikarski-Miedel.

Edward Seferian stops to explain a musical piece. Mr. Seferian is the conductor of the University Symphony Orchestra and the University String Orchestra.
On the evening of December 4th, the lights dimmed, the audience quieted, and the Tacoma Civic Chorus and the Tacoma Symphony Orchestra brought forth beautiful sounds of music. The musical groups performed their first concert during December in the Rialto Theater, located in downtown Tacoma. Audiences were mystified by Handel's Messiah. Soloists Stephanie Dudash, William Mouat, Janeanne Houston, and Robert McPherson, performed with the chorus and orchestra, directed by Paul W. Schultz. The concert captivated audience members and set the mood for the approaching Christmas season.

In addition to their winter concert, the chorus and orchestra performed once more at the Pantages Theater on April 30th and May 1st and at the University on May 3rd. Joining the Tacoma Civic Chorus and the Tacoma Symphony Orchestra for this performance were the Adelphian Concert Choir, the Tacoma Youth Choir, and the BalleTacoma. Together, these groups put on the Carmina Burana oratorio. Carmina Burana consisted of twenty-five poems and songs from a 12th century manuscript from Benedictbeuern, Germany.

Featured soloists included Robert McPherson, and Rachel Coloff, who are UPS alums, and Daniel Arthun. In order to coordinate the performance, director Paul W. Schultz, choreographers Jan Collum and Eri Ceragioli, and conductor Judith Herrington spent many hours in rehearsal to prepare for the show. Their hard work resulted in an incredible musical performance.

Overall, the Tacoma Civic Chorus and the Tacoma Symphony Orchestra brought musical pleasure to the audiences of Puget Sound.

Before the opening of the evening's show, Messiah, director Paul Schultz looks over the Tacoma Symphony Orchestra. Schultz is the coordinator for university choral activities.

Rene Reder and Janet Utterback pause for discussion during the Messiah intermission. Rene plays violin and Janet plays the viola in the University Symphony Orchestra.
Darbi Holz takes a moment to practice before the beginning of Messiah. Aside from performing in the Tacoma Symphony Orchestra, Darbi is also a member of the University Symphony Orchestra.

Daniel Arthun, one of the featured soloists, practices his solo during the last rehearsal of Carmina Burana.

The BalleTacoma dancers practice their dance during the last rehearsal. The dancers range in age from thirteen to twenty-seven years of age.
Kittredge Gallery Exhibits for the fall began September 2nd with John Tylczyk’s “A Dog’s Collection of Ghost Stories” and the media exhibit, “Invitational Dog Show”. Art included Tylczyk’s black and white photos of dogs in sometimes humorous poses as well as a variety of paintings, drawings, and sculptures of ‘man’s best friend’ contributed by twelve additional and very talented artists.

Gallery exhibits continued with the works of the Washington Potters Association called, “Plates, Cups, and Bowls.” Forty-five of the association’s members contributed their work to the exhibit. Floral prints and geometric designs appeared on some of the pottery items, while others had simple textures and color tones.

In the beginning of November, a series of paintings and sculptures appeared in Kittredge for the “Rational Systems” art exhibit. Four painters, Spencer Moseley, Andre Sampson, Lowell Hovis, and Chris Watts, displayed their work, each with a unique method of looking at rational systems of geometric images and color. Sculptor, Milton Freewater, designed his sculptures around the irrationality of abusive behavior.

The last of the fall semester’s art exhibits began in December with Charlie Nathan’s sculptures and Elissa Greisz’s mixed media paintings. Nathan’s sculptures had a sea theme that incorporated such materials as wood, fiberglass, and steel. Paintings by Greisz included seascapes presented in an artistic foil on linoleum style opposed to actual paints.

Due to gallery director, Greg Bell, the Kittredge Gallery’s fall art exhibits were successfully diverse and pleasing.

This plate appeared in the October “Plates, Cups, and Bowls” exhibit. Colleen Gallagher and John Benn created this artwork entitled “Trilliums.”
Spring art exhibits for Kittredge began in February with sculpture by Hans Nelson and media art by Barbara Barnes Allen. Nelson's work included wooden masks of a primitive style. Allen's artworks were woven fabrics that had rich composition and style. Both artists showed traditional crafts but with unique changes.

Spring shows continued with Margery Amdur's impressive art exhibit. With the aid of Western Washington University and University of Puget Sound artists, she created "Toying with Nature" and "A Paragraph of Purses". Exhibit pieces were

Margery Amdur designed "Toying With Nature" for the March Kittredge exhibit. She created this painting for people to experience of walking in a painting.

paper-mache, chicken wire, and paint. Amdur believed her painting was "a monumental painting that people can walk through."

To conclude the spring art exhibits, Jill Reynolds and Ji Ruoxiao displayed their talents. Reynolds displayed "Mud Love", a collection of works in bronze, glass, and print. Ruoxiao, from China, presented a display of watercolor and ink paintings in contemporary style.

All three art shows were mesmerizing and unique. These artists gave the Kittredge gallery the opportunity to present artistic diversity.

Hans Nelsen's wooden sculpture appeared in the main gallery in February. Nelsen often tried to show a primitive style of art in his sculptures and masks.

Barbara Barnes Allen's three artworks of shoes were displayed in the February artshow. Allen's work consisted of many layers of fabric weaved into intricate designs.