

Places, Please!



An Early American Theatre Lost...and Found

It all started with an old hole in the ground discovered on the 301-acre site of the Colonial Williamsburg living museum in Virginia.

And then another, and another.

Their spacing at even, 8-foot intervals was the first clue — these were the remains of a building of some sort, but what? There had been a public theater on the site, long ago lost to time — but was this it?

About then, Odai Johnson — UW associate professor of drama, author and a historian well versed in the colonial



Odai Johnson. Photo: Kathy Sauber

American theater — came into the picture. It happened he was nearby, doing research at the Virginia Historical Society in Richmond.

“The curator knew someone down in Williamsburg and heard there was a dig under way looking for this theater,” said Johnson, a bearded, soft-spoken theater historian who has published two books on the theater of colonial America, with plans for more. “(He) let them know they had a theater scholar in residence.”

The story since then is one of startling information gleaned from sparse clues and hopes of restoring a splendid, centuries-old theater to performing life. “I got the enviable job of being a sort of researcher on the project,” Johnson said.

Over the centuries, it had been known that there was a theater somewhere at Colonial Williamsburg in the mid-1700s, run by an impresario named David Douglass, who managed his own theatrical company and owned as many as 16 theaters during his long career, from Rhode Island to Barbados.

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Schermer Scholarship Established for Design/Tech Students

A new scholarship has been named in honor of two illustrious School of Drama graduates. Shelley Henze Schermer (BA, '71) and Phil Schermer (MA, Scenery and Lighting Design, and Technical Direction, '69) met while working in the UW scene shop, and they went on to make an indelible mark on Seattle's theatrical landscape. We are grateful that their legacy will be shared with our students through Shelley's generous gift.

In 1968 Phil became the UW School of Drama's Theatre Production Supervisor. He designed the remodel and move into the current scene shop and was a guiding hand in the design of Meany Hall. Phil was known for his staunch defense of the right of students to fail, to experiment with new ideas, and to think “outside of the box”.

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Director's Notes

As I write this letter, the summer has come to an end and all of us are reeling in the wake of the Gulf Coast hurricanes. UW President Mark Emmert joined the host of academic leaders offering displaced students opportunities to continue their education. The UW will welcome them to our campus. We were all delighted when Ph.D. alumnus Jim Fitzmorris ('04) called to report that he had evacuated safely to Austin from New Orleans. I know every one of us is supporting the enormous relief efforts that are needed in our individual ways.

Here in Seattle, the exciting news is that we have begun working with UW officials on the plans for a major renovation of the Playhouse Theatre. For architects, we are most fortunate to have secured the outstanding firm of LMN Architects and their team, who recently completed the superb Marion McCaw Hall at Seattle Center. The focus will be to upgrade HVAC, complete seismic reinforcement, and come to full Americans With Disabilities Act (ADA) compliance. ADA compliance includes upgrades to the restrooms, lobby, auditorium entrances, and to backstage dressing room and green room spaces. Pre-design was approved by the Legislature for 2005, the Capital and Space Planning Office will go to the legislature in early 2006 for design and construction funding. If all goes well we should be ready for a gala reopening in Autumn 2008.

After 34 awesome years on our faculty, Professor Robert Dahlstrom retired this past June (see back page). However, we are delighted that Bob has chosen to teach part time, so we do not have to say a final goodbye just yet. Joining the faculty is scenic designer, Thomas P. Lynch, who was featured in our last issue of this publication. His resumé, which features two Tony nominations, two Obie Awards and Seattle Opera's *Ring* cycle, is impressive; however, the following quote from an NYU student's teaching evaluation says it all: "Tom is Yoda!" We are looking forward to his designs in the School's production of *The Who's Tommy* this coming April.

In early September, I had the opportunity to attend a meeting where both President Emmert and new Provost Dr. Phyllis Wise spoke. I came away inspired and encouraged by both of these bright and focused leaders. They are great visionaries and yet very down to earth. Although there are many challenges ahead for the UW, it is good to know that these capable hands are on the tiller.

The start of a new school year is always filled with marvelous energy. Entering students have the excitement of a new beginning in a new place, and returning students know that more opportunities await them. This time of year always reminds me that I am a most fortunate person; fortunate to work with inspiring colleagues and students, to live in this beautiful city and fortunate to have the opportunity to lead a School with a rich heritage, and one that continues to contribute to our vibrant community.

However, the future is not assured. The ongoing health of our School continues to be fragile despite the superb faculty, extraordinary staff and exceptional students. I want to wholeheartedly thank our generous and enthusiastic donors who help us continue the excellence we all value. Every gift, no matter the size, has great value to the School and our students. Please take a minute to use the enclosed envelope and send your gift today.

In addition to dollars, you can also help you school achieve the recognition and reputation for excellence it so richly deserves at no cost.

If you are an alumnus, please take every opportunity to include the School in bios for theatre programs and other publications. I know that the general public wants to know where you completed your training.

If you are a supporter, please spread the word about our productions every way you can, and tell your friends, relatives and colleagues.

To keep fully informed of current news, productions, and events at the School of Drama between newsletters, please sign up for our E-News. Simply go to our homepage (<http://depts.washington.edu/uwdrama>) and sign up.

I hope all of you enjoy a safe and healthy fall and remember, we love hearing from everyone!

Best Wishes,

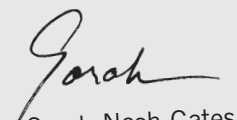

Sarah Nash Gates



Photo: Dan Cohen

Such a performing house may have been located across from the historic Blue Bell Tavern on the Williamsburg site, where 148 other buildings had already been restored to historic accuracy. But even that wasn't close enough to begin excavation. As Johnson said, "'Near' is no place to put a shovel in the ground."

The ground provided few clues as to what it contained; no obviously telltale relics of an old theater, such as footlights or stage mechanisms, were located. One of the only discovered hints, Johnson said, was residue revealing what had years before been a nine-inch iron spike. These were used back then to separate the audience from the stage area, keeping the actors and scenery safe from encounters with unsatisfied or offended audience members.

Johnson said the archaeologists working the site wondered, "'If we found this theater, what would its likely dimensions be?'" He inspected the site and researched theaters built during Douglass' long career. "I was able to offer a composite picture of what this building may have looked like," he said.

The holes seemed to show that the building had been about 70 by 44 feet, "but what sold it for us was a brick dividing line at 30 feet," Johnson said. That indicated a 70 by 30-foot playhouse space — the right size for the time — with another 15 feet or so along one long side for various dressing rooms and a green room.

Even then, they knew only about the building's general shape. "It's not a remarkable building on the outside," Johnson said. "It only gets interesting on the inside." He said much of how the interior looked could be implied, if not known for certain, by studying other theaters of the era. Research showed the theater had been built in a quick eight weeks, and on a sort of generic, no-frills building plan.

"Theater-going was not frivolous" at that time, Johnson said. Audiences went to the theater as much to be seen there as to take in the dramas offered. "The playhouse helped to bring a genteel culture to the colonies." At that time, the colonial audiences' tastes were beginning to change, he said, but did not yet reflect the growing frustration with the British crown that led to revolution. Players passing through, mostly out of London, were welcomed warmly and without any political agenda.

Johnson said even the founding fathers present during the theater's public times — troupes passed through and played mostly when business was being conducted by lawmakers — regularly attended the theater for recreation and social mingling. He discovered, for instance, that Thomas Jefferson, then a young attorney on his way up, attended the theater six nights out of seven in one particular week. Johnson said he learned this not from Jefferson's writings, but from the lawyer's expense books from the time, which show his payments for theater tickets.

Cary Carson, vice president of Colonial Williamsburg's research division, said Johnson "came to our attention through his published work." Carson was pleased to find that "someone far, far away knew things about Williamsburg that we didn't know."

Carson said the project will proceed in phases and that he will need to seek permission from the Colonial Williamsburg board of directors before even beginning the fund-raising necessary for the theater restoration project, much less starting construction. When the research phase of the project is complete, Carson said, the hope is to have "a set of detailed drawings of what we think David Douglass' theater looked like, inside and out, in great detail."

Getting to restore the old theater is a much larger, and more expensive proposition. "I am actually very hopeful," Carson said. "But at the same time I need to caution everyone I share these hopes with that there is a definite firewall between the research and later phases that will start with fund-raising."

All the digging, speculation and research lead to one overarching question, Johnson said: "What do you do with a great 18th century theater once you open it?" This is where famous stage and screen actor Christopher Plummer came in.

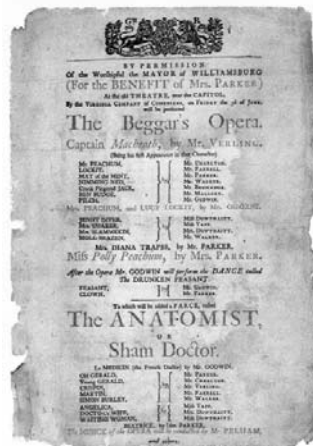
Plummer, known for many a Shakespearean turn as well as more popular fare such as *The Sound of Music* and even *Star Trek VI: The*

Undiscovered Country, was in the area filming *The New World*, a movie about colonial America (the 400th anniversary of the founding of the Jamestown Colony will be in 2007), heard about the project and took a personal interest.

Plummer is excited about the "acoustic space" that the new theater might be for acting, Johnson said, and expressed a willingness to help with the project, even offering to perform one-man shows to help with fund-raising.

"His real value to us," Carson said, "is his long, long string of good friends and acquaintances throughout the theater world to whom he could provide introductions. We need that."

Johnson noted that if the theater is restored, it will have the dual challenge of being as historically accurate as possible while also being comfortable for modern audiences. Public theater seating in the 18th century was not spacious — the seats usually comprised a small space along a 9-inch-wide bench with about a foot of leg room in front. "It's a different



Original advertisement poster from the long-lost theater, amazingly well preserved in other locations after two centuries.

On Stage

THEATRE SERIES

Mother Courage and Her Children

by Bertolt Brecht
directed by Steve Pearson

October 30-November 13, 2005

PLAYHOUSE THEATRE

Mother Courage depends on her wits to survive. When the tide turns in battle, she switches the flag on her vehicle and she's back in business. But will her keen knack for making a profit prove too costly? Features UW Distinguished Professor Robyn Hunt as Mother Courage.

The Cherry Orchard

by Anton Chekhov
directed by Leonid Anisimov

November 27-December 11, 2005

PENTHOUSE THEATRE

In this, Chekhov's last play, Anisimov reveals a world of people clinging to the past, storming into the future or finding themselves trapped in between.

The Good Woman of Setzuan

by Bertolt Brecht
directed by Lydia Fort

January 29-February 12, 2006

MEANY STUDIO THEATRE

Shen Te, a poor prostitute, is declared by the gods to be the only good person in town. The reward for her kindness is 1000 silver dollars to start a new life. But staying good might be more difficult than she thinks.

Language of Angels

by Naomi Iizuka
directed by Daniel Cohen

February 26-March 12, 2006

PENTHOUSE THEATRE

Three interconnected ghost stories tell the tale of a young woman's mysterious disappearance in an underground cave in Appalachia.

The Who's Tommy

music and lyrics by Pete Townshend
directed by Shanga Parker
musical direction by Scott Hafso

April 9-30, 2006

MEANY STUDIO THEATRE

Join us for such rock hits as "Pinball Wizard" and "See Me, Feel Me" in this spectacular musical – and winner of six Tony awards.

Humor Me!

conceived by Judith Shahn
and ensemble
directed by Judith Shahn

April 30-May 14, 2006

PENTHOUSE THEATRE

In this original piece created by faculty member Judith Shahn and MFA acting students, the ensemble interweaves actual interviews from people of many backgrounds to reveal what makes us laugh.

The Three Birds

by Joanna Laurens
directed by Tamara Fisch

May 21-June 4, 2006

PLAYHOUSE

Searing language and an utterly modern sensibility reinvent Sophocles' lost tragedy in this startling adaptation of the story of Tereus and the struggle to control his violent yearning for his wife's sister.

**STUDIO 201
SERIES** In Hutchinson Hall

The Mischief Makers

by Lowell Swortzell
directed by Cathy Madden

November 10-20, 2005

Three mythical tricksters from different continents find themselves on a totem pole in the Pacific Northwest, and compete for the title of greatest rascal or mischief-maker.

Voir Dire

by Joe Sutton
directed by Valerie Curtis-Newton

February 15-26, 2006

Voir Dire: to speak truly. That's what six jurors are asked to do when a prominent black high school principal is arrested for buying crack cocaine.

Present Laughter, Fall 2004. Photo: Frank Rosenstein



Ticket and Subscription Information:

UW Arts Ticket Office
4001 University Way N.E.
Seattle, WA 98105
206-543-4880

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<http://depts.washington.edu/uwdrama>

Phil became Technical Director of ACT in 1975, where he oversaw the productions and several renovations as the theater expanded. Eventually his business and financial acumen brought Phil to the position of overseeing operations and budget and he became ACT's Producing Director, in equal partnership with ACT's managing and artistic directors. He was also a frequent scenic and lighting designer at most Seattle theatres.

Upon graduating, Shelley also began working at ACT and the Seattle Rep as a scenic artist and prop master, while she built her career as a scenery designer in and outside of Seattle. Over the years, Shelley's repertoire expanded to include work as a scenic artist for TV and film, and designing costumes, interactive museum exhibits, and holiday and interior decoration for fairs and trade shows.

In another venture that would shape Pacific Northwest theatre history, Phil, with Greg Falls and Mac Perkins, formed Pacific Northwest Theatre Associates (PNTA) in 1975. PNTA, under Phil's management, became one of the premiere theatrical suppliers in the country.

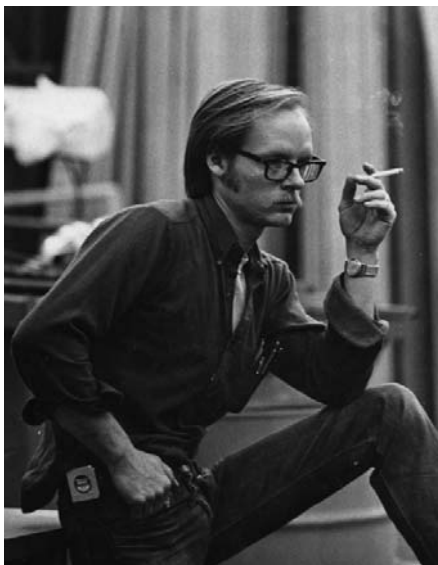


Shelley while at the UW School of Drama, 1970. Photo: Mac Perkins

a scholarship to create more opportunities like the ones afforded them for other gifted undergraduate and graduate students in the design/tech arena. The School of Drama invites our donors and alumni to join her in fostering the technical theater talent for the future and build on this generous gift. ♦

Phil and Shelley were in their creative primes in 1996 when Phil was diagnosed with lung cancer. However, they did not allow this to impede the completion of his oversight of ACT's renovation of and move into the historic Eagles' Auditorium and her interior design for the spaces that Phil had created there. Phil's illness claimed his life in March of 1997 when he was just 53 years old. He left behind a legacy of innovation and great theatre, and Shelley continues as an arts leader and visionary.

Shelley has chosen to endow



Phil while at the UW School of Drama, 1970. Photo: Mac Perkins



Phil and Shelley, critical leaders in ACT Theatre's 1996 restoration of Eagles Auditorium. Photo: Chris Bennion

dynamic of theater-going. You don't own your own seat, you're just there. It's a much more social experience, by force," Johnson said. "This was worse than coach seating!"

Also, questions of satisfying audience needs with air conditioning — unknown in the 1700s, of course — and handicapped access will have to be solved, as well as the intricate requirements of the Uniform Building Code.

Johnson will write a book about the Colonial Williamsburg theater project, and also is writing a biography of the working life of David Douglass. Sarah Nash Gates, who heads the School of Drama, praised Johnson for his enthusiasm about this historical project, and teaching in general: "His passion for his subject is evident when you talk with him and when he teaches. He makes you care about these things which happened centuries ago — and helps you understand their relevance today," she said.

Even while stressing that restoring the theater is a multimillion dollar project still very much in the "hoping" phase, Carlson said it's his wish to see a working theater at Colonial Williamsburg to entertain tourists during the day and other theater-goers in the evening.

So, from a hole in the ground in Virginia has come a fascinating research project about the 18th century that may evolve into a creative place for the 21st century.

If it succeeds, Johnson said, "There will be public times when the players will come to town again." ♦

—Peter Kelly

Reprint permission, University Week

GradBag

Are you listed? If not, let us know what you are up to—even if you're not doing theatre. Send your info by s-mail or e-mail your information to uwdrama@u.washington.edu.

In Memory...

Patricia Van Kirk (MFA, '91) unexpectedly died this past March. Patricia was Director of Front Room Theater and Hidden Histories and worked as a Base Chief for Metro Transit.

1947

Phillip Walker (MA) retired from Cal State University, Fresno where he served as Professor of Theatre Arts, Chairman of the Department of Theatre Arts and Dean of the School of Arts and Sciences.

1971

Patrick Duffy (BFA) appeared in the Hallmark TV movie, *Falling in Love with the Girl Next Door*.

Patricia Hodges (BFA) appeared in *Night of the Iguana*, directed by Jon Jory, at ACT Theatre.

1972

Lori Larsen (BFA) appeared in Book-It Rep's production of *The Awakening*, and *Frozen* at the Empty Space Theatre.

1974

Hjalmer Anderson (MA) teaches drama at Woodinville High School. His class participated in a playwriting residency at Seattle Rep.

1975

Pamela Reed (BFA) appeared in *The Goat or Who's Sylvia* at A.C.T. in San Francisco, directed by alum Richard E.T. White (BA).

Richard E.T. White (BA) directed *The Goat, or Who's Sylvia* at A.C.T. in San Francisco.

1979

Scott Weldin (MFA) designed sets for *Vincent at Brixton* at ACT Theatre.

1980

Tom Schuch (BA) produced and performed in *Einstein: A Stage Portrait*.

1982

William O'Leary (MFA) has a recurring role on HBO's series, *Big Love*.

1983

Rick Paulsen (MFA) designed lights for *Vincent at Brixton* at ACT Theatre.

1985

Scott Kaiser (MFA) had his play, *Splittin' the Raft*, produced at Marin Theatre Company.

Robert Leigh (MFA) directed *The Mail Order Bride* at Cornish School of the Arts.

1986

Jack Young (MFA) played Claudius in *Hamlet* at the Mill Mountain Theatre in Roanoke, VA.

1989

Maggie Carney (MFA) appeared in *Murder in the Cathedral*, directed by Second City co-founder Bernie Sahlins in Chicago. She has also appeared in *The Twilight Zone Radio Drama*.

David Hsieh (BA) directed *The Last Five Years* at ReAct.

1990

Shannon Kipp (BA) appeared in *Red Ink* and *The Front Page* with Annex Theatre, *Sex*But* at Re-Bar and Theatre Off Jackson, and *Money & Run: Juke Box Momma* at Theatre Schmeater.

Deneice Bleha (BA) appeared in *Requiem for a Heavyweight* at Theatre Schmeater.

1991

Christopher Evan Welch (MFA) appeared in the film, *The Interpreter*, starring Nicole Kidman and Sean Penn. He also appeared in the new David Mamet play, *Romance*, at the Atlantic Theatre Company in New York.

1992

Karen Ledger (MFA) designed costumes for *The House of Blue Leaves* at the T. Schreiber Studio in New York.

Annette Toutonghi (MFA) appeared in *Rebecca* with Book-It Repertory Theatre.

Richard Carter (MFA) is the co-founder and Artistic Director of the Community Shakespeare Company on Lopez Island, WA.

1994

Beth Madsen (BA) teaches drama at Roosevelt High School. Her class participated in a playwriting residency at Seattle Rep.

1994

Leyla Modirzadeh (MFA) appeared in *Cathay: Three Tales of China*, written and directed by Ping Chong, at Seattle Rep.

1995

Shelby Lee Jenkins (BA) performed in *The Butler Did It, Again!* in North Hollywood. She also appeared in a short film entitled *Validation* and co-wrote and appeared in a sketch comedy show called *I'll Sketch Your Comedy Show!*

Rebecca Brown (MFA) directed Kia Corthron's *Splash Hatch on the E Going Down* at the Children's Theatre Company in Minneapolis.

Henri Lubatti (BA) is in the cast of Showtime's series, *Sleeper Cell*.

1996

John McDermott (MFA) designed sets for *The House of Blue Leaves* at the T. Schreiber Studio in New York, *Three Sisters* at Intiman, *Frozen* at Empty Space Theatre, and *Einstein's Gift* at the Epic Theatre.

Carys Kresny (MFA) directed *Camino Real* at Theatre Simple.

1997

Doug Lockwood (MFA) appeared in the Philip Glass opera, *Akhmaten* and as Claudio and Elbow in

Measure for Measure at the Actors Shakespeare Project in Boston. He teaches at the Boston Conservatory.

Annie McCormick Bonner (BA) serves on the play selection committee at Bremerton Community Theatre, and leads "Kitsap County Broadway Babies", a group that provides free cabaret to convalescent homes.

Amy Cole (BA) is the co-founder of El Gato Del Diablo Theatre in San Francisco.

Donna Morrison (BA) is the Artistic Director of The Bug Theatre in Denver.

Alex Weimer (BA) is the Technical Director of The Bug Theatre in Denver.

Mia Tagano (MFA) appeared in *M Butterfly* with Pacific Repertory Company, *Nicholas Nickleby* at the California Shakespeare Festival, and in the New Works series with TheatreWorks.

1998

Ada Limon (BA) book of poems, *Lucky Wreck*, was published by Autumn House.

Patrick Dizney (MFA) appeared in *The Foreigner* at the West End Theatre in Portland, OR.

Matthew Montelongo (MFA) appeared in *Black Milk* at the Studio Theatre in Washington D.C.

Timothy J. Rogers (BA) received his MS in Computer Graphics Technology from Purdue this past summer.

1999

Rene Millan (MFA) played the lead in *Gibraltar* at the Oregon Shakespeare Festival.

Tlaloc Rivas (MFA) directed *Tonight at 8:30* for the Pearl Theatre Company.

Pace Ebbesen (MFA) wrote and appeared in *13 Points of Articulation* at the Red Room in New York City.

Sam Lai (BA) appeared in *The Fantasticks* at Taproot Theatre.

2000

Elizabeth Grant (BA) completed her MA degree in counseling psychology at the University of Missouri.

David Morris (MFA) designed sets for *Abandonment*.

Judah Stevenson (BA) appeared in *13 Points of Articulation* at the Red Room in New York City.

Jude Domski (MFA) directed Tommy Smith's (BA 2001) play, *Sunrise*, at the 78th Street Theatre Lab in New York. She is the Artistic Director of Paperhat Productions and her play, *Boy Steals Train* was recently commissioned by BBC for a radio play.

Sarah Shipley (BA) directed *Romana Quimby* at the Youth Theatre Northwest.

2001

Neil Dawson (MFA) appeared in *Brooklyn Bridge* at Children's Theatre Company in Minneapolis.

Conor Duffy (BA) appeared in the Hallmark TV movie with his father, Patrick (BFA, '71) *Falling in Love with the Girl Next Door*.

Tommy Smith (BA) had his play *Sunrise* produced at the 78th Street Theatre Lab in New York.

2002

Margaretta Lantz (BA) is living in Paris where she appeared as Mata Hari in *The True Life Fiction of Mata Hari*, produced by Circle the Square French-English Theatre.

Heidi Ganser (MFA) designed costumes for *Stupid Kids* at the Empty Space Theatre.

Matthew Smucker (MFA) designed scenery for Book-It Repertory Theatre's production of *Giant*.

Shontina Vernon (MFA) wrote and acted in *Psychology of Chromosome X* at the Raven Playhouse in Los Angeles.

Shad Willingham (MFA) is a member of the resident acting company at the Oregon

Simpson Center to Support WPA Symposium

In 1935, the largest arts-funding project in the history of United States was created by President Franklin Delano Roosevelt. The Works Progress Administration (WPA) was an attempt to reduce unemployment and to counteract the devastating effects of the Great Depression. The WPA established Federal Project Number One (Federal One) to include projects in art, music, theatre, and dance.

One of the most active theatre projects was housed at the UW School of Drama, and following the publication of Barry Witham's recent book, *The Federal Theatre Project: A Case Study*, five drama graduate students submitted a proposal to the Simpson Humanities Center to celebrate and investigate this enormous venture in government sponsorship of the arts. Their proposal also included the restoration and public viewing of the famous WPA model theatres which were a centerpiece for the drama school for four decades.

A symposium entitled *WPA: Public Arts in a Time of Crisis* will be held May 5-7, 2006 on the UW campus and will include scholars from English, History and American Ethnic Studies. The event, free and open to the public, will also bring together experts from across the nation, who will evaluate, interrogate, and celebrate the achievements of this most critical arts funding project in the history of the United States.

The three days will include scholarly panels, a keynote address, an exhibition of Federal Art Project murals and Federal Theatre Project architectural models at Suzzallo Library, and a staged reading of an original play, *Relevant, Adult, Uncensored*, about the life of Federal Theatre Project founder, Hallie Flanagan at the historic Playhouse Theatre.

While the Simpson Center grant will cover the costs of the symposium, we are seeking the funds necessary to clean and restore the model theatres. For those who remember these priceless artifacts and want to contribute to their restoration, please visit the School's website or use the enclosed envelope to make a donation. For further information about the symposium events contact Kara Reilly at karar@u.washington.edu. ♦

Doctoral Student Awarded UW's Excellence in Teaching Award

If you had asked Jennifer Lavy, back in high school, if she wanted to be a teacher, she would have laughed. Her ambition then, she said, was to do something in theater — something like acting or directing.

In the years since, Lavy has continually been drawn to teaching and quasi-teaching roles — roles like teaching writing, advising the college yearbook staff, giving voice lessons, editing a newspaper — all the while doing theater on the side. But it's only now, as she works on her doctorate, that she is marrying her passion for theater with her talent for teaching. She's a TA in the Drama School who hopes someday to be on the drama faculty at a university. And she was honored this past June for her teaching with the Excellence in Teaching Award.

"I love teaching," Lavy said. "When I teach, it's not just me utilizing a skill, but me finding a way to help somebody else gain some skill they want, or develop a talent, or even just recognize something they have in them that they didn't realize they did." ♦



Photo: Mary Levin

Shakespeare Festival where he recently appeared in *Napoli Milionaria!*, *The Tragical History of Doctor Faustus*, and *The Belle's Strategem*.

Adam Koplan (MFA) co-wrote and directed *The Mystery of Chung Ling Soo* for the Flying Carpet Theatre.

Melanie Taylor Burgess (MFA) designed the costumes for *Vincent at Brixton* at ACT Theatre.

2003

Mark Jared Zufelt (MFA) was awarded an NEA/TCG Future Leaders: Mentorship award. He will be in residence at Book-It Repertory Theatre and will be mentored in artistic direction. He will create a "Novel Workshop Series" for the theatre. He directed *Back of the Throat* at Theater Schmeater.

Lathrop Walker (BA) appeared in *Stupid Kids* at the Empty Space Theatre and in *Crave* at W.E.T.

Sarah Goldblatt (BA) appeared in *Medea* and *Swimming in the Shallows* at the Edison Theatre in Long Beach, CA.

Dennis Mosely (MFA) appeared in *Take Me Out* at Artist's Repertory Theatre in Portland, and in *Night of the Iguana*, directed by Jon Jory at ACT.

Jaclyn Williams (MFA) is a member of the resident acting company at the Oregon Shakespeare Festival where she recently appeared in *Twelfth Night*, *The Tragical History of Doctor Faustus*, and *Love's Labor's Lost*.

Amy Boyce (MFA) co-wrote *The Mystery of Chung Ling Soo* for the Flying Carpet Theatre. Amy is directing the theatre program at Holy Names Academy in Seattle.

Emily Cedergreen (MFA) appeared in *Vincent at Brixton* at ACT Theatre.

Josh Costello (MFA) directed *The Misanthrope* for Shakespeare-by-the-Sea at the LittleFish Theatre. He teaches at South Coast Rep and the American Academy of Dramatic Arts in Hollywood.

2004

Meg McQuillan (MFA) appeared in a workshop of a play by Jim Fitzmorris at Southern Rep in New Orleans.

Rob Manning (MFA) appeared in *Numb3rs* on CBS.

Marya Sea Kaminski (MFA) taught a workshop on developing solo performance for Freehold Studios and was in *Crave* at W.E.T.

Eric Beauzay (BA) had an exhibit at Café Mars in San Francisco.

2005

Alexandra Tavares (MFA) appeared as Irina in *Three Sisters* at Intiman, directed by Bart Sher.

Shawn Telford (MFA) appeared in *The Grapes of Wrath* at Intiman and as Vincent in *Vincent at Brixton* at ACT Theatre.

Marc Jablon (MFA) appeared in *Intimate Apparel* at Intiman.

Tony Nam (MFA) appeared in *Measure for Measure* at the Folger Theatre directed by Aaron Posner.

Adele Bruni (MFA) appeared in *Pride and Prejudice*, directed by Jon Jory, in a co-production between Arizona Theatre Company, the Alliance Theatre Company and San Jose Rep.

Ben Gonio (MFA) appeared in *Night of the Iguana* at ACT Theatre, directed by Jon Jory.

Francile Albright (MFA) appeared in *The Water Station* at HERE in New York City, directed by Steve Pearson.

Joe Feeney (BA) appeared in *This is Our Youth* produced by Direct Flight at the Washington Ensemble Theatre.

Mikano Fukaya (BA) is a member of the Washington Ensemble Theatre and appeared in Direct Flight's production of *This is Our Youth*.

Generous and Gracious Donor, Delores Jones Leaves a Long Legacy

Philanthropist, social activist and good friend of the School, Delores Jones, died this past June. Survived by her husband, Floyd, Delores was a longtime contributor to many Seattle institutions including the University of Washington, KCTS, Planned Parenthood Foundation and the Union Gospel Mission. Delores was a tremendous crusader for women's rights and was a very socially conscious Democrat. While she never considered getting into politics herself, Delores Jones was an activist and a member of EMILY'S List, which donates to Democratic women candidates. She also was a close friend of Democratic Senator Patty Murray. Murray said "Delores was a passionate believer and was unselfish in her support of people and causes that promoted a peaceful world. She was a gracious lady whose quiet demeanor belied her strength and her willingness to fight hard for the causes she believed in."

In 2004, The Joneses made history here at the School of Drama by fully sponsoring a mainstage production. Through the generosity of the Floyd and Delores Jones Foundation, the \$10,000 sponsorship enabled the production team of *Mephisto* to fully realize their artistic vision for the show.

This gift was certainly not the first given to the College of Arts & Sciences by the Jones.

Both alumni of the College, they have supported the College for nearly thirty years. Prior to the School's gift of \$10,000, the Floyd and Delores Jones Foundation

established a \$1 million charitable remainder trust. This created the first Endowed Chair in the Arts, of which new drama faculty member, Tom Lynch, is the inaugural recipient beginning this fall.

Both Delores and Floyd believed in giving to the arts because the arts "clarify the past and perhaps show us where the future lies as well." Proving this belief once again, they sponsored this past spring's production of *Execution of Justice*, which dealt with the 1979 San Francisco trial of Dan White.

Sarah Nash Gates, School of Drama executive director, reflects that Delores "was immensely knowledgeable about many issues, people, our society and community! She was delightful to be with, and I feel privileged to have known her."



Delores Jones (right) with UW School of Drama executive director, Sarah Nash Gates.
Photo: Richard Bartlett



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Places, Please!

Newsletter from the School of Drama

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Sarah Nash Gates

Editor
Kris Bain

Design Services
Kovacevich Design

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Barry Witham

Omission: The Valerie Ellis Scholarship was inadvertently left out of our last issue. The recipient of the scholarship was a PATP graduate student, Macah Coates.

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Bravo Donors!

We gratefully acknowledge our donors for their leadership and philanthropy, which have allowed us to ensure our artistic excellence and fiscal stability. These gifts directly benefit our students, individual programs and general operations. Gifts listed are for July, 2004 through June 2005. Gifts received after June 30, 2005 will be listed in the next issue.

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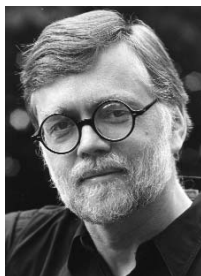
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Professor of Design, Robert Dahlstrom Retires

After 34 years with the UW School of Drama Professor Robert A. Dahlstrom has retired. Known for his scenic designs throughout the nation and Europe, Bob, will, however, continue to teach part-time for a few years.



Robert Dahlstrom, 1991
Photo: Trygve Schenfelder

Bob has been instrumental in the creation of the school's comprehensive design program and all the while, his designs were in demand across this country as well as in Norway, Denmark, Russia and Switzerland. "This "outside" work was one of Bob's greatest contributions to the program" says executive director, Sarah Nash Gates. "Bob would bring his real-life challenges into the classroom and students would learn exactly how the collaborative process unfolded with each project."

During his tenure, Dahlstrom frequently took student assistants to work with him in to work with companies in Copenhagen, Geneva as well as well as many regional theatres and in particular, the Seattle Opera, where he has designed twelve productions.

Josie Garner, costume shop supervisor remembers "I first met Bob Dahlstrom in the spring of 1983. We were working on the School of Opera production of *Elixir of Love*. It was also the first Seattle Opera season for Speight Jenkins, and somehow, Bob managed to invite Speight to attend our final dress rehearsal. I knew it took a remarkable man to make that happen! Over the many years since then I have seen Bob be moved by a beautiful theatrical moment, and scoff with utter disdain at some trash. You knew when working with him that he expected the best from the team. This is because he always provided his best work or refused to take any credit for it. We'll miss our regular helpings of his quick wit with words, the verbal challenges he loved to engage in, and his impeccable style."

Karn Receives A&S Distinguished Alumni Award

This past May, Richard Karn (PATP, '79) was awarded the 2005 Distinguished Alumni Award from the UW College of Arts & Sciences. While in town, Richard shared his professional experiences with current PATP acting students and also participated in Acting for the Camera class with the undergrads.



Richard Karn

In 1994, Karn founded and still hosts his own celebrity golf tournament in Seattle which benefits the Fred Hutchinson Cancer Research Center and Overlake Hospital. His tournament has raised millions for the center. He began the tournament in honor of his mother, Louise Wilson, who was a noted Pacific Northwest artist before losing her battle with bone-marrow cancer in 1983.

Karn is familiar to many as beloved sidekick Al Borland on the television show *Home Improvement* and is currently the host of the daily game show *Family Feud*, which is seen in syndication nationwide. Karn is a Seattle native, attended Roosevelt High School and graduated from the School of Drama's Professional Actor Training Program. A Broadway veteran and published author, he also has starred in and produced many large and small screen projects.



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