

Places, Please!



Top Scenic Designer Joins UW Faculty

Award-winning designer, Thomas Lynch, has been appointed to the faculty of the UW School of Drama. Mr. Lynch will be the inaugural Floyd and Delores Jones Professor of the Arts teaching scenic design beginning in the Fall of 2005.

“Tom Lynch will be an extraordinary addition to our highly respected faculty of the UW School of Drama,” said Sarah Nash Gates, the school’s executive director. “Tom brings a broad scope of experience which will be of great benefit for our students and, in turn, the community.”

Mr. Lynch’s designs for Broadway, Off-Broadway, international Opera, national tours, and London’s West End have



Thomas P. Lynch

included the Metropolitan Opera’s production of Handel’s *Rodelinda* featuring Renee Fleming, the Broadway revival of *A Raisin In The Sun* with Phylicia Rashad and Sean Combs, Susan Stroman’s long-running *Contact*, the dance musical *Swing!*, and the premiere of Arthur Miller’s new play *Finishing The Picture*. He has done more than 200 designs in major American theatres across the country.

Lynch’s numerous awards include Tony Nominations for *The Music Man* (’00) and Wendy Wasserstein’s *The Heidi Chronicles* (’89). He also received an OBIE Award for Sustained Excellence in 1999.

Lynch has worked with noted artists such as Daniel Sullivan, Susan Stroman, Stephen Wadsworth, Lynn Taylor-Corbett, George C. Scott, John Malkovich, Ann Reinking, Emily Mann, Mark Morris, Harold Prince, and Arthur Laurents.

Lynch has also taught at NYU’s Tisch School of the Arts for the past three years and has been a guest lecturer at Yale University Drama School. Although his appointment at the UW is a full-time faculty position, he will continue to design professionally.

Seattle audiences have seen his work on local stages such as the Seattle Repertory Theatre and, in 2001 he designed Wagner’s *Ring* at the Seattle Opera. He is currently working on the remount design of the *Ring* for 2005.

UW Director Training: A Unique Approach

How do you train a director? Acting training, for many years, has been based around teaching a specific methodology: action theory, Meisner, Stanislavsky, or a combination of those, or other methodologies. Not so with directing — young directors have generally learned from apprenticing themselves to master teachers, and through that old (and valuable, if inefficient) system of trial and error. Observing the work of an accomplished director can be extremely valuable. But watching someone do it well (or, as the case may be, poorly) doesn’t necessarily help *you* do it well. The director is the artistic captain of the theatrical event — coordinating all the impulses of the various collaborative artists (actors, designers, playwright) and shaping one coherent event. Directing is a decathlon, as Jon Jory says to his students. So how is that taught?

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Siks**
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2004-05 Scholarship Winners

Duncan Ross Scholarships: Quinlan Corbett, Alex Fox, Elana Wright, Macah Coates

Peg Locke Newman Scholarships: Christopher McKeon, Luke Stanhope, Lenne Klingaman

School of Drama Scholarships: Devon Smith, Erika Stoll, Matthew Echert

Conway Memorial Scholarship: Robert Aguilar.

Glenn Hughes Scholarship: Caitlin Clouthier, Adrian Gaeta

Donal Harrington Scholarships: Brian Lange, Brendan Callahan

Robert Loper Award: Brendan Callahan.

William Hill Scholarship: Maythinee Washington

Michael Quinn Writing Award: Jennifer Lavy

Elizabeth Kerr Macfarlane Endowed Scholar: Sara Graves

Herman S. and Dorothy B. Lederman Endowed Scholars: Julia Hochner, Nicole Sleiers



Undergraduate Scholarship Winners

Top Row (L-R): Brian Lange, Brendan Callahan, Adrian Gaeta

Bottom Row (L-R): Devon Smith, Matthew Echert, Julia Hochner, and Caitlin Clouthier photo: Michael Place

Faculty & Staff Update

Bill Forrester (Emeritus) designed sets for *The Pirates of Penzance* for a co-production between Arizona Theatre Company and the Missouri Rep. **Cathy Madden** directed *How Shall We Sing The Lord's Song in a Strange Land?* at On the Boards, and taught Alexander workshops in St. Thomas, Germany and Japan. **Deb Trout** designed costumes for *The Secret Garden* at Seattle Children's Theatre, and for *Alki* at ACT Theatre. **Shanga Parker** directed *Miracle Worker* at Ball State University. **Steve Pearson** directed the premiere of the new Jane Martin play *Flags* in a joint production by Mixed Blood Theatre and the Guthrie Theatre in Minneapolis. He also directed an original adaptation of *Next Tuesday* at the Washington Ensemble Theatre. **Geoff Korf** designed lights for the Oregon Shakespeare Festival, for *The Clean House* at Yale Repertory Theatre and for *Electricidad* at The Mark Taper Forum. **Jon Jory** directed Jane Martin's *Good Boys* at ACT in Seattle. **Barry Witham** conducted two seminars with teachers as part of Seattle Arts & Lectures "teachers as scholars" program. **Valerie Curtis-Newton** directed the world-premiere reading of *My Jim*, adapted from the book by Nancy Rawles, at ACT as part of The Hansberry Project. **Robert Dahlstrom** designed sets for *South Pacific* at the Village Theatre and *Tales of Hoffman* at the Seattle Opera. **Geoff Alm** was fight choreographer for *The Red Badge of Courage* at Seattle Children's Theatre. **Judy Shahn** coached dialects for *Our Town* at Intiman Theatre and for *The Chosen* at the Seattle Rep. **Arielle Akehurst** joined the staff as the office assistant this past fall. Arielle has her degree from Seattle Pacific University in English and has studied Hebrew and Arabic.

Showcase Benefit 2005



Join us for this fabulous career kick-off event!

Monday, April 25, 2005

Leo K Theatre at the
Seattle Repertory Theatre
155 Mercer Street

7 p.m. Reception with wine & hors d'oeuvres

8 p.m. Performances by the Professional Actor Training Program (PATP) Class of 2005, featuring a montage of scenes, songs and monologues. Party with the actors to follow.

Call (206) 221-6797 for tickets and further information

Monies raised go toward underwriting expenses for The Showcase Audition Tour to NYC and LA.

\$50 general seating
\$100 priority seating

the UW's directing program has arrived at an interesting answer to the question. While students at most directing programs in the country present finished scenes in class for feedback, however this misses that basic question: how did the student arrive at a product that either failed or succeeded? The Directing Lab, taught by Jon Jory and the central element of training here, gets at the most fundamental aspects of the director's process. Three times a week, two student directors and a group of graduate actors rehearse their play, or scene, or staging etude. The majority of



In Jon Jory's Directing Lab, graduate director, Tamara Fisch, explains a scene to a pair of first year MFA actors. photo: Michael Place

rehearsal hours, from table work to staging, is done in class. Most directors are accustomed to being the only director in the room, and certainly, the only director directing the play. Not so in Lab. In this truly interactive element of the training program, Jon observes the directors' work, and often contributes questions, or suggestions, or will take over for a short while to demonstrate staging possibilities or techniques. The directors (closet control freaks, all) have to let go of some control issues (free therapy with your MFA!) in the service of a more direct learning process. This class makes UW's approach unlike that of any other program in the country. Fundamentally demystifying, this structure allows the mentor to observe the mechanics of each student's process at every level, and to see where and how changes or adjustments could or should be made. Additionally, graduate actors and directors get to work together almost every day, developing their processes together, and forging relationships that can extend into their professional careers.

This kind of close contact is new to the School of Drama. The directing and acting programs arose and developed separately, around separate methodologies and under the direction of separate faculties. When Mark Jenkins became the new head of the Professional Actor and Director Training Programs in August of 2003, his mission was to integrate the two into one Professional Training Program. The Directing Lab was the biggest step toward this integration, [but there have been others: this year, the first year directors took the acting process class with the actors, and directed scenes in that class, under the oversight of the professor.]

In addition to this work, directors are also taught in Seminar, where they explore topics in directing, and discuss their directing projects with Jon Jory, Steve Pearson, and Valerie Curtis-Newton. Seminar also functions as an opportunity for exercises focused on specific aspects of directing: staging comedy, crowd scenes, physical sequences of dramatic action, analyzing new plays. The high value placed on multiple perspectives in the development of an artist is another component that makes this program exceptional. Steve, Val and Jon are all very different directors, with different teaching styles and emphases. The exposure to multiple ways of thinking about

directing helps young directors expand their horizons and thinking. They can then pull from all these different ideas to form their own ideas about what the work can be, and to develop artistic voices that are uniquely their own. There is no such thing as a UW director — and creating such a brand is not the goal of the program. [Several individual artists are invited to study here so that they can develop and improve themselves as individual artists. While many programs profess this same commitment, it is practiced here with vigor and enthusiasm.] Directors also take select design and acting classes, to familiarize themselves with the crafts of their primary collaborators, and hone those collaborative skills.

It is an exhaustive as well as exhilarating process. Three years as intense as any — but it's not nearly long enough! Fortunately, the process of learning and growing, only begins in an MFA program. All these young directors will go on to forge careers in which they encounter new challenges and opportunities, new problems to solve, and create different ways to solve them. The UW School of Drama gives them the tools, training and confidence to continue that learning process for the rest of a long and exciting career.

MFA director, Justin Emeka gives direction to a student. Photo: Michael Place



MFA director, Justin Emeka gives direction to a student. Photo: Michael Place

Bravo Donors!

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GradBag

Are you listed? If not, let us know what you're up to—even if you're not doing theatre. Fill out the update form or email your information to uwdrama@u.washington.edu.

Of Special Note:

Shelley and Phil Schermer Scholarship

A new scholarship has been named in honor of two illustrious UW Drama graduates. Awards will be given to students in design and technical theatre. Additional information will be included in the next issue.

Richard Karn (MFA) 1979 has been awarded the Distinguished Alumni Award from the College of Arts and Sciences. He will receive the award at the Celebration of Distinction dinner May 17, 2005. Additional information will be included in the next issue.

Stephanie Kallos, (MFA) 1982, new book, *Broken for You* was NBC's "Today" show featured title of the month for the Book Club in December 2004.

1970

M. Burke Walker (MA) directed the American premiere of Aidan Matthew's *Communion* for the Origin Theatre Company.

1972

Lori Larsen (MFA) appeared in *Noises Off* at Seattle Rep.

1978

R.K. Greene (BA) is the Business/Marketing Manager of the Directing Company which had a sneak preview of the Broadway bound new musical *Tales of Tinseltown A MovieLand Musical* in New York.

1979

Scott Weldin (MFA) was featured in an article in the February '05 issue of *Stage Directions*. He recently designed sets for Steven Dietz's *Inventing Van Gogh* at the Arizona Theatre Company.

1980

Jennifer Lupton (MFA) designed the scenery for *The Red Badge of Courage* at Seattle Children's Theatre.

1982

David D. Manis (BFA) appeared in *The Rivals* at the Lincoln Center Theatre.

1983

Rick Paulsen (MFA) designed lights for *The Red Badge of Courage* at Seattle Children's Theatre.

Stephanie Shine (BFA) appeared in *Love's Labour's Lost* at the Seattle Shakespeare Company.

1986

Peggy Shannon (MFA) was recently appointed the Associate Vice Provost of University Outreach and Engagement at UC Davis.

1990

Leslie Swackhamer (MFA) directed THE LAST SCHWARTZ for Florida Studio Theatre in Sarasota and a workshop of a new play based on the writings of M.F.K. Fisher for the Brave New Works Festival in Atlanta, Georgia.

1991

Mark Gallagher (MFA) directed *Nixon's in Purgatory* at the Red Room in New York City.

Daniel James Cole (BA) designed costumes for *Zemir and Azor* at Manhattan School of Music Opera, and *Dido and Aeneas* for New York Chamber Opera. He is on the faculty at Queens College and the Fashion Institute of Technology.

1992

Jim Gall (MFA) appeared in *Requiem for a Heavyweight* at Theater Schmeater.

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

Alban Dennis (MFA) appeared in *Love's Labour's Lost* at the Seattle Shakespeare Company.

1993

Ron Heneghan (MFA) is an Associate Professor of Theatre at Northampton Community College in Bethlehem, PA. He appeared at The Pennsylvania Shakespeare Festival this past summer.

Brian Senter (MFA) directed *Guys and Dolls* for the Walla Walla High School Drama Department.

James Ludwig (MFA) appeared on Broadway in *Little Shop of Horrors* and *Spamalot*, directed by Mike Nichols. He did a guest spot on *Law and Order*.

Karl Bury (MFA) appears in the new series *The Brotherhood* for Showtime.

1994

Joseph McIalwain (BA) is the Development Director for the Kirkland Performance Center.

1995

Casey Smith (BA) appeared in *At Play in the Valley of the Shadow of Chet* in Los Angeles.

Rebecca Brown (MFA) is an Artistic Associate at The Children's Theatre Company of Minneapolis. She received the TCG New Generations – Leaders of Tomorrow grant, and wrote and directed *Whittier Stories* at Intermediate Arts in Minneapolis.

Andrew McMasters (MFA) is the Executive Producer of the Seattle Festival of Improvisational Theatre.

1996

Angela Vokolek (BA) graduated from Oregon School of Law with a Juris Doctor degree, and is currently a staff attorney for the Oregon Employment Department's Employment Appeals Board.

Mare Trevathan Philpott (BA) appeared in *The Long Christmas Ride Home* at the Curious Theatre Company.

1997

Mia Tagano (MFA) appeared as Olivia in *Twelfth Night* with the San Francisco Shakespeare Festival, and in *Cincinnati* with the Visible Theatre.

Jesse Aasheim (BA) was promoted to Assistant Production Manager of the Mark Taper Forum. He also performed in *At Play in the Valley of the Shadow of Chet*.

Chuck Harper (MFA) directed *At Play in the Valley of the Shadow of Chet* in Los Angeles.

Rachel Katz-Carey (MFA) directed *Three Viewings* for Theatre Simple.

1998

Jocelyn Jackson (MFA) appeared on an episode of the new Fox series, *House*.

Robert J. Martin (MFA) was Assistant Costume Designer for *Never Gonna Dance* and *Sixteen Wounded* on Broadway.

1999

Chris Hutchison (MFA) appeared in *The Hasty Heart* with the Keen Company.

Nathan Guisinger (MFA) appeared in *hanjo* at HERE Arts Center in New York.

Maren Perry (MFA) appeared as Kate in *Taming of the Shrew* and Maria in *The Tamer Tamed* at Northern Stage in Vermont.

2000

Robyne Landis Walker (MFA) appeared in The Classical Theatre of Harlem's production of *Melvin Van Peebles' Ain't Supposed to Die a Natural Death*.

Michael Lopez (MFA) appeared in *Nixon's in Purgatory* at the Red Room in New York.

Joby Emmons (BA) created an original adaptation of Dostoevsky's *Notes From the Underground* that premiered at Red in Seattle.

Michelle Starry (BA) spent 6 weeks in Thailand volunteering with Global Service Corps.

David Evans Morris and Juliet Chia (MFA) were co-conceivers of *Boozy. The Life and Death and Subsequent Vilification of Le Corbusier and, More Importantly Robert Moses*, at the Ohio Theatre in New York.

2001

Neil Dawson (MFA) appeared in The Classical Theatre of Harlem's production of *Melvin Van Peebles' Ain't Supposed to Die a Natural Death*.

Ron Simons (MFA) appeared in The Classical Theatre of Harlem's production of *Melvin Van Peebles' Ain't Supposed to Die a Natural Death*.

Tommy Smith (BA) had his play *April's Subject* debut at Theater Schmeater in Seattle.

Mark Kuntz (MFA) is in Montana where he played Romeo and tour-managed for Montana Shakespeare in the Park.

Aaron Blakely (BA) appeared in *Notes From the Underground* at Red in Seattle.

Ken Smith (BA) works for the Seattle P-I and wrote an article for it about his experiences auditioning for NBC's new reality show *The Biggest Loser*.

Saffron Henke (MFA) is an Associate Artist at Sacramento Theatre Company and is Head of Education for the Young Professionals Company. She performed in *A Christmas Carol*, *Tartuffe*, and *Syringa Tree*.

Adam Koplan (MFA) directed *The Mystery of Chung Ling Soo* in Edinburgh and New York with his company, The Flying Carpet Theatre.

Hana Lass (BA) appeared in *Love's Labour's Lost* with the Seattle Shakespeare Company.

On Stage

2002

Hilda Guttormsen (MFA) appeared in *Nixons in Purgatory* at the Red Room in New York and also in *Laura's Bush*.

Shontina Vernon (MFA) appeared in an episode of *E.R.*

Melanie Taylor Burgess (MFA) designed costumes for *The Red Badge of Courage* at Seattle Children's Theatre.

2003

Mark Jared Zufelt (MFA) directed *The Revengers Tragedy* at Cornish College of the Arts, where he also serves as an adjunct instructor and guest director.

Jamie Morgan (MFA) appeared in *Nixons in Purgatory* at the Red Room in New York.

Emily Cedergreen (BA) appeared in Steven Dietz's *Fiction* at ACT Theatre.

Brooke Haney (BA) performed in her second season with NW Murder Mysteries.

Josh Costello (MFA) directed *The Eight: Reindeer Monologues* and *The Diary of Anne Frank* at the Chance

Theatre in LA. He adapted and directed *The Rover*, also for the Chance Theatre.

Jonathan Martin (BA) appeared in *Finer Noble Gases* at the Washington Ensemble Theatre.

Lathrop Walker (BA) appeared in *The Red Badge of Courage* with Seattle Children's Theatre.

Glenn Allen (MFA) appeared in the Broadway production of *The Light in the Piazza* at Lincoln Center.

Barbara Suiter (BA) appeared in *The Rover* at the Chance Theatre in L.A.

Jennifer Zeyl (MFA) designed sets for *Red, Hot & Cole* at the Civic Light Opera.

Jessica Trundy (MFA) designed lights for *Laura's Bush* at the Washington Ensemble Theatre.

2004

Brandon Weinhold (BA) worked as an Assistant Stage Manager at Actors Theatre NW.

Patricia Nelson (MFA) appeared in *Fun With Dick and Jane*, starring Cameron Diaz and Jude Law.

Meg McQuillan (MFA) appeared in a national ad for Target. She was also in *Nixons in Purgatory* at the Red Room in New York.

Larisa Peters (MFA) appeared in *Bye Bye Birdie* with the Driftwood Players.

Joseph Yang (MFA) lives in LA and has signed with the agency Kazarian, Spencer, and Associates, Inc.

Marya Sea Kaminski (MFA) appeared as Laura Bush in *Laura's Bush* at the Washington Ensemble Theatre.

Michael Place (BA) appeared in both *Laura's Bush* and *Finer Noble Gases* at the Washington Ensemble Theatre.

Marc Kenison (MFA) appeared in *Laura's Bush* and *Finer Noble Gases* at the Washington Ensemble Theatre.

Darrick Clayton (MFA) appeared in *Laura's Bush* at the Washington Ensemble Theatre.

Anya Maria Ruoss (MFA) appeared in *Laura's Bush* at the Washington Ensemble Theatre.

Haroun and the Sea of Stories

adapted by Tim Supple & David Tushingham
from a novel by Salman Rushdie
directed by Aaron Posner

April 10 – 24

The Playhouse Theatre

Execution of Justice

by Emily Mann
directed by Valerie Curtis-Newton

April 24 – May 8

Meany Studio Theatre

Fourth Annual 10 Minute Play Festival

by various playwrights
directed by Mark Jenkins,
Tamara Fisch and Daniel Cohen

May 22 – June 5

The Penthouse Theatre

For more info:

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

For tickets: 206-543-4880

Ph.D. Corner

With good reason, the UW School of Drama Ph.D. program is consistently among the top-ranked programs in the country. While actors are on stage, and directors and designers are busily planning productions, the students and faculty of the Ph.D. program are equally busy researching and writing. These students and faculty are continually publishing or presenting papers at conferences and receiving honors. The following is a sampling of their outstanding contributions to scholarly research in theatre.

Odai Johnson's (faculty) third book is entitled *Fiorelli's Plaster, Evidence and Narrativity on the Colonial American Stage* published by Palgrave MacMillan. He will also tour 18th C. European Court Theatres this summer for research on a project with Colonial Williamsburg. **John Warrick** (student) was invited to write a chapter that he entitled *But What Exactly Is a Black...Theatre? Issues of American Ownership and Aesthetics in Genet's 'The Blacks'* that will be included in the book *Genet: Performance and Politics*. The book will be published by Palgrave MacMillan. **Barry Witham's** (faculty) new book, *The Federal Theatre Project*, which focuses on Seattle, continues to accumulate excellent reviews. *Plays International* states "An inspiring study. Witham's passionate archeology uncovers a breathless political ambition that American Theatre still struggles to emulate." **Kara Reilly** (student) presented a paper at the American Society for Theatre Research conference called *Sodom on the Stage of History*, and also had two encyclopedia articles published in *Grollier Encyclopedia of Modern Drama on Postmodernism and American Avant-garde*. **Jeannette Sanchez** (student) presented a paper, *Eres lo que comes (You Are What You Eat): A Study of Mexicanicity Through the Food of Los Vendidos* by Luis Valdez at the American Society for Theatre Research at the Comparative Drama conference, she also presented a paper on *The Journey From Fractured Self to Active Whole* in Jose Rivera's *Marisol*. **Jennifer Lavy** (student) wrote book reviews for *Political Affairs Magazine*, one entitled *Cultural Studies: From Theory to Action* and the other, *Women Writing Resistance: Essays on Latin America and the Caribbean*. Jennifer is also a Walter Chapin Simpson Center for the Humanities Doctoral Fellow for 2004-05.

In Memory of...

GERALDINE SIKS 1912–2005

Professor Emeritus Geraldine Siks of the University of Washington died at her home in Seattle on January 29. One of the founders of creative drama, her practical work tied to research still stands. During her 30 years at the University of Washington she wrote 9 plays for child audiences, over 50 articles for educational journals, and 7 creative drama textbooks. She conducted more than 500 drama workshops and lecture demonstrations with children. She was inducted into the College of Fellows of the American Theatre in 1976. Her many awards include the Award of Merit for Distinguished Service to Educational Theatre, the Children's Theatre Association Medallion, the Campton Bell Theatre Award for Lifetime Service. Geri was an active member of ARENA.

Much beloved, Geri was an inspiring and highly influential mentor. Her legacy continues through the work of hundreds of her students, including such notables as Linda Hartzell (Artistic Director, Seattle Children's Theatre), Megan Terry and Moses Goldberg. Hartzell comments, "Geri liked to refer to herself and Professor Agnes Haaga as the 'Godmothers of Seattle Children's Theatre'. A godmother loves



Gerri Siks with grandchildren photo: Richard Bartlett

you and watches over you—and Geri did. She came to every one of my shows. She saw *The Red Badge Of Courage* the week she passed away. Everything I've ever done and all of my choices and decisions ultimately came from what I heard Geri say about child drama—respect for children, how important child drama is, and why it matters. Geri's spirit is alive and well at the Seattle Children's Theatre."

Geri is survived by her two sons Jan Karlis and Marcus Dean; daughter-in-law Mindy; grandchildren Sean, Ben, Sasha and Ellison; and two brothers, Dr. George Brain of Ellensburg and Dr. Gene Brain of Thorp, Washington. Memorials may be sent to the Haaga-Siks Child Drama Fund, payable to: "University of Washington Foundation/Drama"; Box 353950; University of Washington; Seattle, WA 98195.

Places, Please!

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