

*Places, Please!*



## The Next Generation: Fellowship Launches Professional Career

**Editor's Note:** The School is delighted to announce that several of our alumni have been presented with prestigious awards over the past year. Among them are: **Allison Leach** (BA, 2000), awarded the Los Angeles Stage Alliance Ovation Award for Best Costume Design for *The Merchant of Venice*, **Juliet Chia** (MFA, 2000) was awarded a 2005 NEATCG Career Development Program for Designers, **David Morris** (MFA, 2000) was awarded a 2005 Princess Grace Foundation Award, **Ada Limon** (BA, 1998) has won two awards for her poetry, including the 2005 Pearl Poetry Prize and **Mark Zufelt** (MFA 2003) who is well into his New Generations Fellowship here in Seattle, and, in the following, expresses a very personal account of the professional opportunities it is providing him.

Last year I experienced three events that radically changed the arc of my personal and professional life. In the span of one week, my wife gave birth to our second child, Skye, I began directing a new play, *Back of the Throat* by local playwright Yussef El Gundi, and I was named a recipient of the Theatre Communications Group's (TCG) New Generations Fellowship.

The first event goes without explanation – just as I go without sleep.

The second was a fruitful collaboration with an enormously talented playwright on an important play about the erosion of civil liberties in post-9/11 society. The play and production have received numerous awards (including the *Seattle Times* Footlight Award for Best Fringe Production of 2005 and Best New Play of 2005), and the play has gone on to

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In the dressing room, Mark gives a little more direction to an actor in the production of *This Is Our Youth*.



Award-winning actress and alumnae, Jean Smart.

### Award-winning alumnae Jean Smart Visits

Students of the UW School of Drama eagerly soaked up stories and career advice last week from popular actress Jean Smart, who made a rare visit to her alma mater.

Smart, a veteran actress with two Emmy awards, a Tony nomination and scores of television, film and stage roles to her credit, is a graduate of the UW's highly regarded program, where students earn MFA degrees in acting. Smart graduated from the program when it offered a Bachelor of Fine Arts degree, in the late 1970s.

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## Faculty and Staff Update

Our faculty continue to work professionally around the world. Some of the highlights include: **Jon Jory** directed *Night of the Iguana* at ACT Theatre and his own adaptation of *Pride and Prejudice* for a joint-production between The Alliance Theatre Company, The Arizona Theatre Company and San Jose Rep. Jon also gave the keynote address at the USITT conference in Louisville.

**Steve Pearson** directed *The Water Station* at HERE Arts Center in New York City in which **Robyn Hunt** appeared. **Bill Forrester** designed sets for *A Christmas Carol* and *Treasure Island* at Alabama Shakespeare Company. He also designed sets for *Sherlock Holmes* at the Arizona Theatre Company. For Book-It Rep, he designed sets for *Plainsong*. **Deb Trout** designed costumes for *Peter and the Wolf* at Seattle Children's Theatre, *Bus Stop* at the Oregon Shakespeare Festival, and *Said Said* at the Alliance Theatre Company. **Thomas Lynch** designed sets for *See What I Wanna See* at The Public Theatre in NYC. **Sarah Nash Gates** designed costumes for *The Devil and Daniel Webster* at Seattle Children's Theatre. **Geof Alm** has been awarded the title of Fight Master—one of only ten in the country—by the American Society of Fight Directors. **Cathy Madden** was a visiting teacher/master teacher for the School of F.M. Alexander Studies in Melbourne, and the National Theatre School in Melbourne. We have welcomed two new staff members to our office in the past few months. **Bill Dock** is our new Computer Specialist who most recently worked at the Make-A-Wish Foundation. **Danny Geiger** moved over from the UW Engineering Department to become our new Director of Alumni Relations and Gifts. Both are part-time employees so they can spend more time with their young daughters. ♦

## Best of 2005: UW Alumni are stand outs in local theatre awards

The *Seattle Times* Footlight Awards (12/29/05), which lists the best of theatre in Seattle each year, named many UW alumni or shows that alumni had primary acting or directing roles in. They include: Best Mainstage Production: Eight shows were named; five of the eight had UW alumni in major roles. They included *Three Sisters* at Intiman, *Vincent in Brixton* and *The Night of the Iguana* at ACT, *Frozen* and *Stupid Kids* at the Empty Space Theatre. Best of the Fringe productions: *Crave* produced by Washington Ensemble Theatre, *Back of the Throat* produced by Theatre Schmeater. Best of Shakespeare: *Othello* by Seattle Shakespeare Company. Stellar Performances: Leslie Law in the 5th Avenue Theatre's *Sweeney Todd* and Lori Larsen in the Empty Space's *Frozen*. Excellent, busy actors we don't get tired of: (3 of 5 were UW) Lathrop Walker, Alexandra Tavares and Shawn Telford. Sammy Davis, Jr. Award: Michael McQuilken who showcased his talents as a composer, musician, mime, techno-whiz and tap dancer in *A Day in Dig Nation*.



Shawn Telford (right, as Vincent Van Gogh) (PATP 2005) and Devlin Borra in ACT's production of *Vincent at Brixton*.  
Photo: Chris Bennion



Macah Coates (PATP '07) (foreground), with Derek Schrek (BA '07) and Elena Wright (PATP '07), in January's production of *The Good Woman of Setzuan*.  
Photo: Frank Rosenstein

# Clapp Fellowship Established for Graduate Acting Students

A new fellowship has been named at the School of Drama in honor of noted Seattle theatre supporter Matthew Clapp. Dedicated to providing career entry support for graduate students in the Professional Actor Training Program (PATP), the Matthew N. Clapp Jr. Showcase Endowed Fellowship will fund activities with an emphasis on supporting the Showcase audition tour for graduating PATP students.

The Showcase, performed in Seattle, Los Angeles, and New York, is a cornerstone of the graduate acting program and provides an opportunity for students to demonstrate their talent for casting directors, agents, and other VIP's in the business.

A longtime supporter of the arts, especially theatre, Matthew's appreciation for acting was cultivated by his mother who exposed him to the dramatic arts at an early age. After a long and successful career in broadcasting, he sold his radio stations which allowed him to focus his energy, resources, and business acumen in support of local theatre. As a long-time board member of the Seattle Repertory Theatre, one of Matthew's early accomplishments was to establish the Rep's first endowment—appropriately enough—in his mother's name.

Though his daughter Margaret received her BA from the School of Drama in the 1980's, it was through School of Drama Advisory Board member Tammy Talman and Honorary Advisory Board Chair, Peter Donnelly, that Matthew learned about the PATP program. After visiting graduate classes and attending various School of Drama performances, he came to appreciate the critical role instruction plays in producing professional actors. "Great actors don't just happen" Matthew commented.

After seeing PATP students at the Seattle Rep's *Hot Type* (new play festival) and attending two Showcase performances, Matthew realized the importance of opening doors to an actor's future. "I was able to watch these students develop into professionals, and the talent is extraordinary" he exclaimed.

Because of these experiences, Matthew came to appreciate the challenge aspiring actors face in launching a successful career. While watching the Showcase performance, Matthew saw an opportunity to target his gift at this pivotal point between the students' academic and professional careers. The Fellowship helps ensure the fruits of the students' 3-year course of study at the School are given a platform for exposure and opportunity.

## Jean Smart (from front page)

Over the years, in the sitcoms *Designing Women* and *Frasier*, critically hailed stage appearances and movies such as *Garden State*, *The Kid*, *Bringing Down the House*, and *Sweet Home Alabama*, Smart has gained a reputation as a classy and capable actress, at home both in comedy and drama, an actress audiences like to watch. She currently appears as the mentally unstable first lady of the nation in the taut TV thriller *24*.

Smart chatted amiably with students about her experiences in the acting profession and also gave them some serious advice: Find your best attributes and market them well, and try not to let the brutal business side of entertainment get you down.



Matthew Clapp

That opportunity doesn't come cheap considering travel, housing, facility rental, and other costs associated with the Showcase. Although the School supports much of these expenses, Matthew knew that the students themselves were asked to raise a significant portion. "This was also a motivation for establishing the fellowship.

Graduating students need to be able to focus on their work during the crucial final year rather than scramble to cover the cost of Showcase" Matthew noted.

Matthew was aware of the University of Washington's matching program which allowed his gift to immediately grow by 50%. "Schools shouldn't have to worry about the uncertainty of when funds will arrive," he said and "I wanted to set an example with this gift so that others would follow suit." And like many others, Matthew also wanted to give back to the community from which he had gained so much. "The School of Drama is a key resource for both the local and national theatre community."

The School's Executive Director, Sarah Nash Gates comments, "We are grateful for Matthew's generous gift. I invite friends and alumni to consider joining Matthew in creating more opportunities. Together we can assure the School's tradition of providing all of our students a drama education of excellence." ♦

Asked by PATP students whether her career has been "worth it," she said wistfully, "Some days I'm not sure, but most days I realize how fortunate I am. I've always worked, I never took a civilian job."

As a parting comment to the young actors — grinning, expressive, wide-eyed faces that will fill stages and screens in years to come — she said, "Be proud of yourselves, you're in a noble profession. You are *storytellers*." ♦

Excerpted from an article by Peter Kelley in *University Week*.

## 2005-06 SCHOLARSHIP WINNERS

### Duncan Ross Scholarships:

Christina Nicolaou, Quinlan Corbett

### Peg Locke Newman Scholarships:

Katharine McLeod, David Folsom

Mary Bliss Mather

### School of Drama Scholarships:

Devon Smith, Sarah Bock-Wenzek, Derek Schreck

### Conway Memorial Scholarship:

Stephanie Stroud

### Glenn Hughes Scholarships:

Ben Harris, Elise Hunt

### Donal Harrington Scholarship:

Janice Amaya

### William Hill Scholarship:

Jose Rufino

### Jack Clay Scholarship:

Jeremiah Davis

### Valerie Ellis Scholarship:

Montana von Fliss

### Chester William Fritz Bequest Scholarship:

Jennifer Estes

### Meri Wada Award:

Molly Blair

### The Michael Quinn Writing Award:

Joshua Polster

### Simpson Center for the Humanities Graduate Research Assistantship:

Kara Reilly

### Graduate School Tuition Assistance Awards:

Jose Rufino, Jacob Ortuno, Katrina

(Khatt) Taylor

## Scholarship Allows Winner to Extend Her Education

As a high school student and Dallas native, Janice Amaya knew she wanted to study Drama at a top university. A little research brought the UW School of Drama to her attention where she recognized the name of Professor Jon Jory as being the author of her high school drama class textbook. The rest, as they say, is history: Janice is now a senior, and this year received the Donal Harrington Scholarship. She has a double major in drama and psychology with an eye toward an acting career after graduation.

Getting into the UW turned out to be the easy part, it was staying that proved challenging. "My mother taught us the value of education and hard work" said Janice, the middle of three siblings. As a single parent and sole bread winner, Janice's mother works as a house cleaner in Texas where she settled after escaping the violence of war-torn El Salvador in the early 80's. "Naturally, money is tight and so I was rushing to try and finish my studies in three years. With the Harrington Scholarship, I've been able to stay here for my senior year and act in plays such as *Mother Courage and Her Children* and *Voir Dire*."

Janice has strived to get the most out of her college years, absorbing experiences that she can bring to the stage. This past summer with a little money saved up from working part-time, she and her sister backpacked through Africa on a shoe-string budget. "We had no money and returned with virtually no clothes because we gave them away as we left for the airport—they have so little over there," she commented.

Established to honor longtime faculty member Donal Harrington who taught at the School for nearly 30 years, the Harrington Scholarship is awarded annually to a deserving undergraduate. Alum and friend of the School, Bill Crossett, spearheaded the fundraising effort to establish the scholarship which provides tuition support. "The best part of my UW Drama education is the exposure to graduate students and faculty that care about my development as an undergrad," Janice exclaimed. "Without the Harrington, I would have missed out on so much of my education."

With only a few months to go before graduation, Janice weighs in on her future. "To act!" she says, pauses to think, and then continues: "to treat acting as my career and to get or make my own work as an actor—and to always grow."◆



Harrington Scholarship recipient, Janice Amaya in *Mother Courage and Her Children*.  
Photo: Courtney Rosenstein

## Receive Payments for Life with a Gift Annuity and concurrently contribute to the School of Drama

Establish a gift annuity at the University of Washington by donating cash, securities, real estate or other assets, and the University will pay you (and/or another individual) fixed payments for life.

- The older you are, the larger the payment.
- Payments will never decrease regardless of changes in the economy or stock market.
- A portion of each annuity payment is tax-free.
- Receive a current income tax deduction in the year you establish the gift.
- The assets remaining when the annuity matures go to the School of Drama!

For more information on this and other ways to support the School of Drama, such as a bequest through a will or living trust, gifts of retirement plans – which may be taxed twice if left to heirs, but are not taxed at all if left to charity – and gifts of real estate, please contact Danny Geiger at (206) 221-6797, or visit our web site at <http://supportuw.washington.edu/giftplanning>.

# 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](mailto:uwdrama@u.washington.edu).

## In Memory...

**Jerry Sando**, BA, 1956, died this past September. For six years he was a regular on The Stan Boreson Show playing Bozo the Clown, and also worked as a marketing director for several local theatres, including the Seattle Repertory Theatre, during his lifelong theatre career.

## 1950

**Lois Smith** (BA) performed in *Trip to Bountiful* at the Signature Theatre Company in New York.

## 1970

**M. Burke Walker** (MA) directed *The Fever* for Theater Simple.

## 1972

**Lori Larsen** (BFA) appeared in *Richard III* at Seattle Shakespeare Company.

## 1974

**Jean Smart** (BFA) is a regular on the new season of *24* on Fox.

## 1975

**Pamela Reed** (BFA) is the 1st Vice President of The Screen Actor's Guild Foundation.

**Daryl Anderson** (BFA) has a recurring role on the Hallmark Channel's series *McBride*.

## 1976

**Ruben Van Kempen** (BA) was honored by Intiman Theatre for his contributions to arts education and helping to establish Living History.

## 1980

**Jennifer Lupton** (MFA) designed the set for *Peter and the Wolf* at Seattle Children's Theatre.

## 1981

**Kevin Loomis** (BFA) appeared in *Sleeping Beauty* at Seattle Children's Theatre.

## 1982

**Kyle MacLachlan** (BFA) stars in ABC's new series *Injustice*.

## 1983

**Ki Gottberg** (MFA) wrote, directed and was puppet-maker for *The Compendium of Nastiness* at The Womb Theatre.

## 1986

**David Hlavsa** (MFA) published his book "An Actor Rehearses: Steps to Better Acting." He teaches at Saint Martin's University.

## 1989

**Michael Wellborn** (MFA) designed lights for *The Devil and Daniel Webster* at Seattle Children's Theatre.

## 1991

**Leslie Law** (MFA) appeared in *Sweeney Todd* at The 5th Avenue Theatre.

**Christopher Evan Welch** (MFA) appeared on the new NBC series, *Book of Daniel*.

**Charlotte Canning** (PhD) is current president of the American Society for Theatre Research.

## 1992

**Jim Gall** (MFA) appeared in *On Golden Pond* at the Village Theatre.

## 1993

**Ron Heneghan** (MFA) is Associate Professor of Theatre at Northampton Community College.

**James Newman** (BA) is the new artistic director of Santa Rosa Summer Repertory Theater.

**Heather Newman** (BA) had her adaptation of *The Yellow Wallpaper* produced at Tarrant County College in Fort Worth, TX.

## 1994

**Monique Kleinhans** (BA) appeared in *Camino Real* at Theater Simple.

## 1996

**Tom Choi** (BA) appeared on an episode of NBC's series *Las Vegas*.

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

**Valerie Curtis-Newton** (MFA) directed *Flight*, by Charlayne Woodard, at ACT Theatre.

**Sean Sullivan** (MFA) designed costumes for *Candida* at Jean Cocteau Rep. in New York.

## 1997

**Jason Meininger** (MFA) designed lights for *Camino Real* at Theater Simple.

**John Abramson** (MFA) directed *Marat/Sade* at Cornish College of the Arts.

**Rachel Katz Carey** (MFA) directed *The Big Time!* for Theater Simple.

## 1998

**Krista Hoepfner** (MFA) appeared in *Pride and Prejudice*, directed by Jon Jory, at Arizona Theatre Company, Alliance Theatre Company and San Jose Rep.

**Ada Limon** (BA) had her book, *Lucky Wreck*, published by Autumn House. She received the Pearl Poetry Prize and for her book, *This Big Fake World* which will be published in the fall 2006.

## 1999

**Tlaloc Rivas** (MFA) directed staged readings of *Widow of Abraham*, *Long Distance* and *Disappearing Act* for the New York Theater Workshop.

**Christopher Guilmet** (BA) appeared in *A Christmas Carol* at TheatreworksNYC.

**Susan Denning** (MFA) designed costumes for *Die Fledermaus* at Seattle Opera.

## 2000

**Elizabeth Grant** (BA) is working as a Career Development Facilitator at the University of New Mexico in Albuquerque, NM.

**Allison Leach** (BA) was awarded a Los Angeles Stage Alliance Ovation Award for Best Costume Design for *The Merchant of Venice* at the Los Angeles Women's Shakespeare Company. She also designed costumes for *A Very Old Man With Enormous Wings* at the Center Theatre Group in L.A.

**Juliet Chia** (MFA) was awarded a 2005 NEA/TCG Career Development Program for Designers.

**David Morris** (MFA) was awarded a 2005 Princess Grace Foundation Award.

## 2001

**Saffron Henke** (MFA) appeared in *The Syringa Tree* at The Sacramento Theatre Company.

**Dawn Roberson** (MFA) appeared in *Flight* at ACT Theatre.

**Tommy Smith** (BA) co-wrote *A Day in Dig Nation* which was produced at Re-Bar.

**Ken Cerniglia** (PhD) directed the new opera *Stargazer* at All Pilgrims Church in Seattle.

**Dan Eneberg** (BA) teaches Stagecraft, Guitar, and History of Popular Music at Kamiak High School in Mukilteo.

**Matthew Seidman** (MFA) appeared in *The Mystery of Chung Ling Soo* at the Flying Carpet Theatre, directed by Adam Koplan (MFA).

**Ron Simons** (MFA) appeared in *Measure for Measure* at the Pearl Theatre in New York City.

## 2002

**Matthew Smucker** (MFA) designed sets for *Flight*, and *The Pillowman* at ACT Theatre and *The Devil and Daniel Webster* at the Seattle Children's Theatre.

**Melanie Taylor Burgess** (MFA) designed costumes for *Flight* at ACT Theatre and for *Cats* at the Village Theatre.

**Tristan M. T. Dalley** (MFA) designed sets for *Bud, Not Buddy* at Book-It Rep. He also designed puppets for *The Devil and Daniel Webster* at Seattle Children's Theatre.

**Adam Koplan** (MFA) directed *Fat Tuesday* for his company, The Flying Carpet Theatre.

**Mathew Ahrens** (BA) appeared in *Romeo and Juliet* at Seattle Shakespeare Company.

## 2003

**Mark Jared Zufelt** (MFA) directed *Bud, Not Buddy* at Book-It Rep. He also directed *Back of the Throat* at Theater Schmeater.

**Lathrop Walker** (BA) appeared as Romeo in *Romeo and Juliet* at Seattle Shakespeare Company. He also appeared in *The Devil and Daniel Webster* at the Seattle Children's Theatre.

**Jessica Trundy** (MFA) designed lights for *Little Women* and *Don Quixote* at Book-It Rep.

**Brooke Haney** (BA) works in Group Sales and Audience Development for the Seattle Opera.

**Jonathan Martin** (BA) conducted a workshop in the development of the performing artist in an ensemble setting for Freehold Theatre Lab.

## 2004

**Meg McQuillan** (MFA) is a member of The Acting Company in New York City.

**Joseph Yang** (MFA) shot the movie *Behind Enemy Lines II: Land of the Morning Calm*.

**Nicole Sleiers** (BA) was stage manager for *The Rover* at Ghost Light Theatricals.

**Kristin Holsather** (BA) was the sound designer for *The Rover* at Ghost Light Theatricals.

**Amber Pennington** (BA) designed costumes for *The Rover* for Ghost Light Theatricals.

**Marya Sea Kaminski** (MFA) directed *One Arrow, One Heart* at Northwest Actors Studio.

**Barry Cogswell** (BA) appeared in *The Rover* at Ghost Light Theatricals.

# GradBag

**Michael Place** (BA) appeared in Book-It Rep's production of *Bud, Not Buddy*.

**Dawson Nichols** (PhD) performed his one-man show *Virtual Solitaire* at the Capitol Hill Arts Center.

**Ian J. Putnam** (BA) is attending the LA Film School in Hollywood.

## 2005

**Justin Emeka** (MFA) played Biff in *Death of a Salesman* at Langston Hughes Center. He is teaching drama at Oberlin College.

**Allison Gee** (BA) stage managed the new opera *Stargazer* at the Capitol Hill Pilgrim Church.

**Marc Jablon** (MFA) appeared on FoxTV's series *Bones*.

**Alex Tavares** (MFA) appeared in Book-It Rep's production of *Little Women*.

**Brendan Callahan** (BA) was hired as the Membership Program Coordinator at KUOW.

**Adam Larmer** (MFA) appeared as Ernest in *The Importance of Being Ernest* at Island Stage Left. He has also appeared in two independent films, *Consolation Prize* and *Elevator Hysteria*.

**Shawn Telford** (MFA) appeared in *The Pillowman* at ACT in Seattle.

**Alyssa Kay** (BA) has been accepted to the Accademia dell'Arte in Arezzo, Italy.

## The Next Generation (from front page)

subsequent productions across the country, including its recent New York premiere. Working on this production re-affirmed my conviction to commit myself to the development of new plays, to helping playwrights give birth to their work—a passion I acquired while cutting my theatrical teeth at the UW School of Drama.

As luck would have it, the third—a relatively new grant program designed to cultivate the next generations of theatrical leaders—has given me both the resources to explore my interest in new plays and an artistic home at Seattle's Book-It Repertory Theatre. Currently, I am nine months into a two year residency as Book-It's Artistic Associate and Director of New Play Development working with the theatre's co-founding Artistic Directors, Myra Platt and Jane Jones, in every facet of artistic management. In those nine months I have worked in literary management, casting, rights acquisitions, season planning, contract writing and have directed two new plays. I have a desk, more business cards than I know what to do with, phone and email extensions, and the opportunity to experience the day-to-day operations of a small professional theatre. I also have the charge of developing a second stage, and a new play workshop series for a theatre that already produces four to five new plays on the mainstage, as well as three new touring plays for the educational wing, annually. I have also been provided with a handsome travel grant to further my research, training and general networking objectives both here and abroad.

I've also been given some pretty big footsteps to walk in. Recent recipients have gone on to positions as artistic or managing directors at regional theatres around the country—including last year's Alan Schneider Director's Award recipient, Michael John Garces, recently named Artistic Director of Los Angeles' Cornerstone Theatre. Michael is a director I looked up to in awe when I watched him direct at the Humana Festival of New America Plays in Louisville, where I traveled as Professor Jon Jory's assistant during my second quarter as a UW MFA candidate in directing. Michael's interaction with the actors, playwright, dramaturg, and anyone else interested in entering the rehearsal room, was intense, physical and collaborative. He made everyone in the room feel like they were working to create something new and special. I mention this because I am beginning to feel the weight of those who have gone before me, not only as New Generations recipients (though that list is pretty awesome on its own), but of the leaders of the American theatre.

But perhaps the greatest professional gift, and responsibility, that I've received in the past few years is the ability to think big. At the University of Washington, Jon Jory exposed me to the world of new play development by taking me out of the classroom and putting me into the field. At the Humana Festival, he allowed me to not only assist him on the world premiere of a new play, but he opened a new door of possibilities, letting me roam the festival and observe the work of directors and playwrights who were carving out the future of the American theatre—artists like Anne Bogart, Lisa Peterson, Mac Wellman, Charles L. Mee and the aforementioned Michael John Garces. The access to these artists, and their respective processes, served to demystify the practice of making theatre while inspiring me to demand more of myself and my work. At times, it's hard to dream beyond our experience. It wasn't long ago that my ultimate theatrical goal was a *nod* in *American Theatre* magazine. With the guidance and support of mentors from the University of Washington's School of Drama, I have received more than my fair share of accolades in the past year and I am now looking at a rich *life* in the American theatre. ♦

—Mark Zufelt

## Places, Please!

Newsletter from the School of Drama

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## Largest U.S. Arts Funding Project will be Examined Next Month

### WPA: Public Arts in a Time of Crisis May 5–6, 2006

In collaboration with the Simpson Center for Humanities, this symposium will bring together scholars and artists to evaluate, interrogate, and celebrate the achievements of the largest arts funding project in the history of the United States, Roosevelt's Works Progress Administration (WPA). The experiment that was the WPA provides us with an historical moment in which the work of the artist was valued as central to the life of a healthy society.

The two-day symposium will explore the fundamental issues affecting the arts in times of crisis: censorship, race as a defining characteristic of American national identity, the value of arts funding, and memory in cultural production. It is our hope that by exploring the WPA we will encourage innovative thinking about arts funding in the United States and foster a national dialogue on cultural work.

There will be three components: a symposium of scholars, an exhibition of the museum quality WPA theatre models at Suzallo Library, and a staged reading of Amy Boyce's new play based on the life of Hallie Flanagan (founder of the WPA Federal Theatre Project), featuring UW Drama Professor Robyn Hunt. On Friday, May 5, Professor Barry Witham kicks off the event with a keynote address in Kane Hall.



Self-nicknamed "Hallies Girls" organizers of the symposium are shown next to one of the WPA theatre models, (l to r) Amy Boyce, (MFA, directing), Dr. Elizabeth Bonjean (above), Dr. Sydney Cheek O'Donnell and Ph.D. student Kara Reilly.

Additional details available at:  
[http://depts.washington.edu/uwch/projects\\_wpa0506.htm](http://depts.washington.edu/uwch/projects_wpa0506.htm)

## On Stage

### 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.



The Acid Queen arrives April 9 at the Meany Studio Theatre.

### 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.

For more information: 206-543-4880 and at  
<http://depts.washington.edu/uwdrama>.

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#### Ticket and Subscription Information:

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

# Showcase Benefit 2006



The MFA in Acting Class of 2006: Standing (L-R): Lee Fitzpatrick, Connell Brown, Jr., Georgia Southern, Brian Gillespie, Lada Vishtak Seated (L-R): Brandon Petty, Samantha Rund, April Wolfe, Chance Mullen

**Monday, May 8, 2006**

*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 2006, featuring a montage of scenes and monologues.  
Party with the actors to follow.

*Join us for this fabulous career kick-off event!*

**\$50 general seating  
\$100 priority seating**

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

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



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