

Upcoming Attractions at the School of Drama

*Excerpts from  
Twilight: Los Angeles, 1992*

by Anna Deavere Smith  
The Penthouse Theatre  
February 18 - 28

*Hamlet*

by William Shakespeare  
The Playhouse Theatre  
February 20 - March 1

*Casanova*

by Constance Congdon  
The Meany Studio Theatre  
March 4 - 15

*The Learned Ladies*

by Moliere  
The Penthouse Theatre  
April 15 - April 26th

*A Month in the Country*

by Ivan Turgenev  
The Playhouse Theatre  
April 29 - May 10

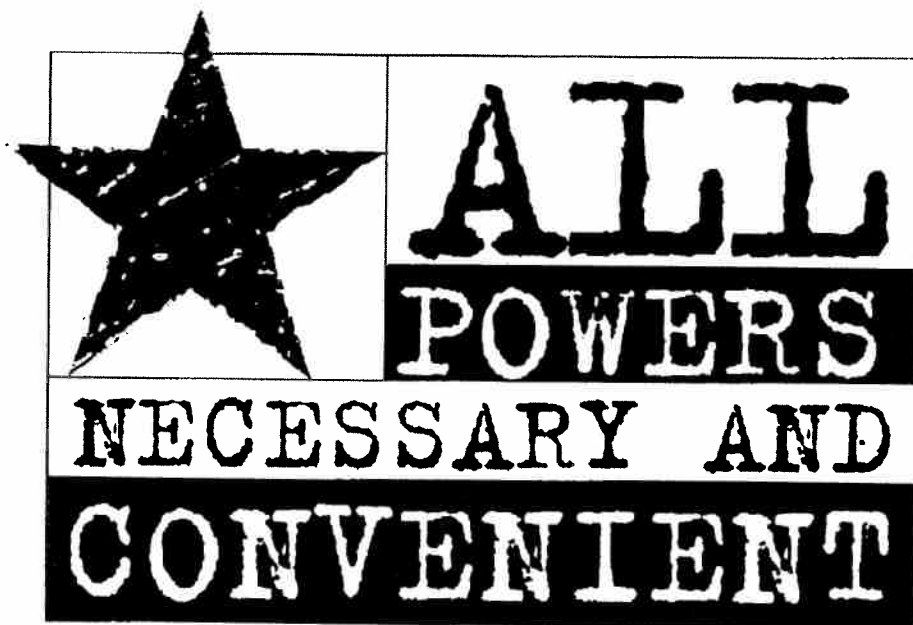
*Is This the Heartland?*

Family Portraits from Three American Playwrights  
The Meany Studio Theatre  
May 8 - May 17th

*El Paso Blue*

by Octavio Solis  
The Penthouse Theatre  
May 27 - June 7

UW Arts Ticket Office 543-4880



University of Washington School of Drama

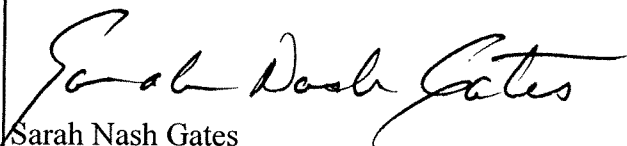
The Playhouse Theatre  
32nd Season  
190th Production  
February 4 - 15, 1998

*All Powers Necessary and Convenient* first came to life in a workshop production at the Freehold Theatre Lab Studio. The story it told alarmed me, and compelled me to bring the play to the University of Washington. Civil liberties were brushed aside 50 years ago by people who claimed they knew best. It could happen again — that is why we must not forget what happened to our community in 1948.

This extraordinary work could not have become part of the School of Drama's season without the tireless efforts of Project Manager Wayne Martin. Wayne led a unique effort to reach prospective donors, and acted as a liaison between University of Washington Departments. His success is on stage tonight. Thank you Wayne.

I hope you will read carefully the lists of individuals and foundations who have chosen to support this project. We are particularly grateful to the Nesholm Foundation, Jaech Family Fund, Martin-Djos Foundation, the UW School of Arts and Science, and the UW Provost's office.

To produce a play of this scope and cast size demands tremendous effort from the faculty, staff, and students of the School of Drama. Your work above and beyond the call of duty is much appreciated. I believe the significance of this theatre experience is worth it. I hope you will too.



Sarah Nash Gates  
Executive Director, UW School of Drama

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\* deceased

**Victor Pappas** (Director) previously directed Oscar Wilde's *An Ideal Husband* for the PATP. As Associate Artistic Director of Intiman Theatre since November 1992, he has directed the world premiere of Jeffrey Hatcher's *Smash*, *The Turn of the Screw*, *Betrayal*, *Playland*, *The Importance of Being Earnest*, and the 1994 revival of *Peter Pan*. He helped create "New Voices at Intiman" and has directed nine readings for that series. His work has also been seen at the Pioneer Theatre Company, Seattle's Civic Light Opera, Alice B. Theatre, Grove Shakespeare Festival, Utah Shakespearean Festival, PCPA/Theaterfest, The Western Stage, and PAC Theatre Co., where he served as Artistic Director for two seasons. He received the Los Angeles Drama Critics Circle Award for Outstanding Direction for his work on Jamie Baker's *South Central Rain*. His acting credits include the Broadway production of *Happy End*, seasons with the American Conservatory Theatre, California Actors Theatre, the Oregon, Marin, and Sherwood Shakespeare Festivals, and New Mexico Repertory Theatre. He has taught at the American Conservatory Theatre, Pacific Conservatory of the Performing Arts, Cornish College of the Arts, and the Professional Actors Conservatory of Rancho Santiago College.

**Shanga Parker** (Hewitt) is on faculty at the UW School of Drama. He has worked professionally in Regional Theatre and in Television in Los Angeles. He is a member of the AFTRA, SAG, and Actors Equity Unions.

**Tony Pasqualini** (Canwell) has been a professional actor, director, and acting teacher for 24 years. He is a veteran of over 60 productions at leading regional theatres, and has played at Off-Broadway houses including Playwrights, the New York Shakespeare Festival, and the Vineyard Theatre. In Seattle he has performed at ACT, the Seattle Repertory Theatre, Intiman, the New City theatre, The Empty Space, Book-It, and the Freehold Theatre. He founded, with his partner Robin Lynn Smith, the Pasqualini-Smith Acting Studio, and was co-founder of the Freehold Studio and Theatre, where he directed *The Time of Your Life*, co-directed and played Prospero in *The Tempest*, and appeared as Goldberg in *The Birthday Party* and Dorn in *The Seagull*. Mr. Pasqualini is also a playwright; his new piece *Estell's Son* will have a staged reading at Freehold next month.

**Maren Perry** (Maud Beal, Helga Phillips, Mrs. Canwell, Mrs. Dabney, Ida Kirby) hails from Minneapolis where she performed with Theatre de la Jeune Lune, Park Square Theatre, and 10,000 Things Theatre Co. Currently a second year PATP student, Maren has been seen at UW as Miss Richland in *The Good Natur'd Man*, Mrs. Tarleton in *Misalliance*, and the Fool in *The Hour We Knew Nothing of Each Other*.

**Tlaloc Rivas** (Assistant Director) is an MFA Candidate in Directing at the UW and is currently an Artistic Associate for the Group Theatre. He will be directing the Northwest Premiere of *El Paso Blue* by Octavio Solis for the School of Drama this Spring.

**Dawn Roberson** (Alethia Hewitt) is a Senior at the UW, where she was last seen in *The Waiting Room*.

**Wendy Saver** (Viola Jaeger) is in her third and final year of the PATP. She was recently seen as Janie Popper in the Seattle Children's Theatre production of *Mr. Popper's Penguins*. Previous productions at the UW include *Oklahoma!*, *The Resistible Rise of Arturo Ui*, *Courtship, 1918*, and *The Queens*.

**Tom Spiller** (Butterworth), a '73 graduate of the PATP, is a founding member of The Empty Space Theatre and The Big Apple Circus. He has worked extensively Off-Broadway and in Regional Theatre, including stints with Seattle Rep, ACT, and Intiman.

**Kate Sullivan** (Assistant Stage Manager) has previously stage managed for Capital Playhouse in Olympia, and has stage managed an episode of *The Twilight Zone* for Theater Schmeater in Seattle.

**Stasha Surdyke** (Ensemble) is a Senior at the UW, where she recently appeared in workshop productions of *The Five of Us* and *Measure for Measure*. After graduation, she is moving to Paris to pursue further studies in French Theatre.

**Todd Tressler** (Allen, Ottenheimer) is a graduate of the American Conservatory Theater's Advanced Training Program for Professional Actors. He has been acting in Seattle for the past four years and was most recently seen as John in *Oleanna*. Favorite roles include Norris in *Specter*, Peter in *Zoo Story*, Donald in *New Season at the Rep*, Vladimir in *Waiting for Godot*, Jerry in *Betrayal*, Gloucester in *King Lear*, and Claude in *HAIR*.

**Richard Turner** (Bienz, Hughes), a 1990 transplant from Flagstaff AZ, has spent the past five years touring with the Seattle based Growth and Prevention Theatre Company (G.A.P.), travelling extensively while working as an actor, singer, and playwright. Favorite stage roles include James in *Children of a Lesser God*, Alan in *Breaking the Code*, and Gary in *I Hate Hamlet*.

# All Powers Necessary and Convenient

By Mark Jenkins

Directed by Victor Pappas

Sets *Christopher L. Brown*

Costumes *Robert J. Martin*

Lights *James Aitken*

Sound *Stephen LeGrand*

Stage Manager *Joe Featherston* □

Technical Director *Tom Burke* ×

Prop Master *Alex Danilchik*

*The Playwright wishes to dedicate this production to the many actors who, in earlier workshops of this play, significantly subsidized the development of the script with the generous gift of their time and talents.*

**ssdc** The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

# CAST

TED ASTLEY, CONRAD CURLEW, J. EDGAR HOOVER, JUDGE O'BRIEN, "MURPHY"	<i>Pace Ebbesen •</i>
DR. PELLEGRINI, STUDENT, DOCTOR	<i>Anthony Falotico •</i>
A.C.L.U. ATTORNEY, BURTON JAMES, GENERAL WALTER ASHLEY	<i>John Gilbert □</i>
MELVIN RADER	<i>Jason Gingold •</i>
DR. WINTHER, DAVE BECK, JUDGE ARON J. LEVY	<i>Paul Hostetler ×</i>
HERBERT J. PHILLIPS, ED HENRY	<i>Barry Hubbard •</i>
GARLAND ETHEL, BRENT STIRLING	<i>Paul Kramer</i>
FLORENCE BEAN JAMES	<i>Lori Larsen □</i>
EDWIN EBY, JOEY BUTTERWORTH, STAGE MANAGER	<i>Michael Lopez •</i>
JOHN CAUGHLAN, "ENDICOTT"	<i>Joel McHale •</i>
MELVILLE JACOBS, MORROW JEWELL	<i>Andrew McMasters</i>
WILLIAM HOUSTON	<i>René Millán •</i>
FRED NIENDORFF, CLIFFORD D. O'BRIEN	<i>Bruno Oliver</i>
GEORGE HEWITT	<i>Shanga Parker ×</i>
ALBERT F. CANWELL	<i>Tony Pasqualini □</i>
MAUD BEAL, MRS. PHILLIPS, IDA KIRBY, MRS. DABNEY, MRS. MARSINAH CANWELL	<i>Maren Perry •</i>
ALETHIA HEWITT, REPORTER	<i>Dawn Roberson</i>

**Mark Jenkins** (Playwright) has an extensive background as an actor in the professional theatre, television, and film. He currently directs and teaches as a Senior Lecturer for the PATP. He is a member of the famed Actors Studio and is a co-founder of the Freehold Theatre Lab Studio in Seattle.

**Paul Kramer** (Ethel, Stirling) received his MFA from Mankato State University in his native Minnesota. This past summer he enjoyed his third season with the Peterborough Players in New Hampshire, playing Theseus and Oberon in *A Midsummer Night's Dream* and Tybalt in *Romeo and Juliet*. Seattle area credits include Gary in AHA!'s *Escher's Hands*, Constantine in Tacoma Musical Playhouse's *A Day in Hollywood/A Night in the Ukraine*, and Nick in Hysteria Films' (soon to be released) *Carried Away*.

**Samuel Lai** (Ensemble) is a Junior at the UW, where he was last seen in *The Waiting Room*. **Stephen Legrand** (Sound Designer) recently designed sound for *The Shaughraun* and *The Ballad of Yachiyo* at Seattle Rep. Other Seattle productions include *Twilight: Los Angeles* at Intiman and *Old Wicked Songs* at A Contemporary Theatre. His work as a composer and sound designer has been heard throughout the country, including the Manhattan Theatre Club, Playwrights Horizons, Huntington Theatre Company, Mark Taper Forum, Berkeley Rep, and the American Conservatory Theatre. Mr. LeGrand has been the recipient of five Los Angeles Drama-Logue awards and nine Bay Area Theatre Critics Circle awards. He most recently designed the sound for *Alligator Tales* at Manhattan Theatre Club, which will open at Seattle Rep this spring.

**Lori Larsen** (Florence James) is a native of Seattle, the daughter of a UW professor (emeritus), and knew several of *All Powers* characters as a child. A graduate of the PATP, Lori has been acting for 30 years. In recent years, she has appeared at ACT in *Hapgood*, *Woman in Mind*, *Sunsets and Glories*, and *Handing Down the Names*, at Empty Space in *Reckless*, *The Search for Intelligent Signs of Life in the Universe*, *Love and Anger*, and *A Perfect Ganesh*. She's played in *Indiscretions* and *Someone's Knocking* at the Bathhouse, in *The Legacy* and *Kindertransport* at CenterStage on Mercer Island, and played Emilia in *Othello* for Seattle Shakespeare Festival. Catch her next in the 1998 Fringe Festival in the U.S. premiere of *Mothers*.

**Benjamin Laurance** (Ensemble) is a Senior at the UW. He last played Katharta in *The Junkyard Trolls: A Troll's Creation*, a travelling show for children.

**Michael Lopez** (Eby, Joey Butterworth) is a native of Atlanta, GA. This is his first production as a member of the PATP.

**Robert J. Martin** (Costume Designer) recently designed sets and costumes for the Seattle Opera Association's Outreach Program's production of *Orpheus Sings of Love*. At the UW, Robert designed sets for *The Good Natur'd Man* and *Misalliance* and costumes for *The Loves of Cass McGuire*. In Seattle, he designed sets and costumes for *Woyzeck* at The Immediate Theatre. Robert is a native of White Oak, Texas.

**Joel McHale** (Caughlin, Endicott) is a first year student in the PATP. He is currently a cast member and writer for KING TV's *Almost Live!*, has appeared on *Bill Nye the Science Guy*, regularly performs on Pat Cashman's Morning Radio Show, and is a company member at the Market Theater, performing Theatre Sports.

**Andrew C. McMasters** (Jacobs, Jewell) is a 1995 graduate of the PATP. He was last seen at the Seattle Rep in *The Notebooks of Leonardo Da Vinci* and can be seen every Friday and Saturday performing with Jet City Improv at the Ethnic Cultural Theatre.

**René Millán** (Houston) is a second year PATP student and a native of San Diego. He has a B.A. in History from the University of Redlands where he appeared as as Ko-Ko in *The Mikado* and Laertes in *Hamlet*. He has sung in the chorus of the San Diego Opera and appeared at the Fritz Theatre. At the UW he has appeared in *The Hour We Knew Nothing of Each Other*, *The Good Natur'd Man*, and the Ethnic Cultural Center productions of *Santos y Santos* and *The House of Ramon Iglesia*.

**Dennis Mosley** (Ensemble) is a Junior at the UW, where he most recently appeared in *The House of Ramon Iglesia* at the Ethnic Cultural Theatre.

**Bruno Oliver** (Niendorff, O'Brien) is a '95 graduate of the PATP and appeared at UW in *The Lower Depths*, *The One Who Gets Slapped*, and *Much Ado About Nothing*. He has also performed at the Utah and Wisconsin Shakespeare Festivals, various venues in Chicago, and The Empty Space Theatre.

## PRODUCTION BIOGRAPHIES

**James Aitken** (Lighting Designer) is a second year MFA student in Design. He has designed lighting for *A Christmas Carol* at GeVa, *Mad Forest*, *As You Like It*, and *Blood Knot* at Shakespeare Santa Cruz, *Firebugs* and the upcoming productions of *Hamlet* and *Casanova* at the UW. Mr. Aitken has a BA in English from UCSB.

**Nicole Boyer Cochran** (Assistant Director) is a Senior at the UW and has acted, stage managed, assistant directed, stitched, painted, and swept. This Fall she will begin studying shadow puppetry and masked dance in Malang, Java.

**Christopher L. Brown** (Set Designer) is a second year MFA student in Design. He has designed *Die Fledermaus*, *Coriolanus*, *Iphigenia and Other Daughters* for the UW, *Julius Caesar* for The Shakespeare Theatre Young Company, *KinderKonzerts* for the National Symphony Orchestra, *Goblin Market* and *Hot Fudge* for the Studio Theatre Second Stage, *Peace and Quiet* for Horizons Theatre, *As You Like It* for the Publick Theatre of Boston, and *The Trojan Women* for Stage West.

**Alissa Bural** (Ensemble) is a Senior at the UW, where she was last seen as Sylvia in *The Game of Love and Chance*. She has also appeared at Intiman, Seattle Children's Theatre, Village Theatre, and Civic Light Opera.

**Kelly Conway** (Ensemble) is a Senior at the UW, where he was last seen as Dorian in *The Game of Love and Chance*.

**JR Drew** (Gundlach) is a Senior at the UW, where he was most recently seen in *The Waiting Room*.

**Pace Ebbesen** (Astley, Curlew, Hoover, O'Brien) is currently in his second year of the PATP and was most recently seen as Mr. Croaker in the UW production of *The Good Natur'd Man*. Originally from San Diego, Pace has worked for the San Diego Opera, San Diego Rep, and the San Diego Junior Theater. Pace has been a member of Equity for the past five years.

**Shannon Egger** (Ensemble) is a Senior at the UW, where she most recently played Christine in a workshop production of *Miss Julie*.

**Anthony Falotico** (Pellegrini) is in his final year of the PATP. He would like to thank the Pellegrini family for their hospitality.

**Joe Featherston** (Stage Manager), a transplant to the Seattle Theatrical Community, has an MFA in Drama from the University of Washington. His favorite stage management credits include: *The Workroom* (directed by Mark Jenkins), *The Marriage of Figaro*, *West Side Story*, The Chamber Dance Company Concert, and *Babes in Toyland*.

**John Gilbert** (ACLU Attorney, James, Ashley) came to Seattle 40 years ago to study acting at the UW, during the last years of Glenn Hughes and the first of Greg Falls. Mr. Gilbert spent five years as a member of Seattle Rep's resident company under artistic director Stuart Vaughn, worked in ACT's second season, and in many seasons since. Mr. Gilbert was a member of the Intiman company for ten years, and has also worked for The Group, The Empty Space, and the Seattle Children's Theatre. Some favorite memories: Pirandello's *Henry IV* at the UW, Edmund in *A Long Day's Journey into Night* at Seattle Rep, *Damien* at Intiman, Scrooge in *A Christmas Carol* at ACT, Ezra Pound in *Incommunicado* at The Group, and *The Odyssey* at Seattle Children's Theatre.

**Jason Gingold** (Rader) comes to Seattle from Tufts University, Boston. He is excited to be in his first production at the UW as a member of the PATP.

**Paul Hostetler** (Winther, Beck, Levy) is Professor Emeritus of Drama at the UW, where he served as Executive Director of the School of Drama from 1974 to 1985. He directed numerous productions for the PATP and undergraduate students until his 1988 retirement. He has worked as a professional actor in film, television, and the theatre in Seattle, Portland, Philadelphia, and New Orleans since 1950.

**Barry Hubbard** (Phillips, Henry) is a native of Sacramento, CA where he has appeared in Shakespeare in the Park and other community productions. He is a recent graduate of UCSB with a BFA in acting, playing Starus in *Heathen Valley*, Billy Flynn in *Chicago*, and Andrey in *The Three Sisters*. Barry is currently a first year student in the PATP.

**Glenn Josang** (Ensemble) is a Junior at the UW School of Drama, where he was seen last quarter in *The Waiting Room*.

VIOLA JAEGER

Wendy Saver •

JOSEPH BUTTERWORTH

Tom Spiller □

RAYMOND B. ALLEN,  
ALBERT M. OTTENHEIMER

Todd Tressler

SENATOR THOMAS BIENZ,  
GLENN HUGHES

Rick Turner

REPORTER, STUDENT, PENELOPE

Alissa Bural

C. T. HATTEN, PHOTOGRAPHER

Kelly Conway

RALPH H. GUNDLACH

JR Drew

STUDENT DEMONTRATOR, REPORTER

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BOY IN YELLOW SWEATER

Glenn Josang

STATE PATROLMAN,  
MILITARY ESCORT

Sam Lai

DEAN GUTHRIE, INVESTIGATIVE  
ASSISTANT, PHOTOGRAPHER

Benjamin Laurance

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ESCORT, ANONYMOUS LETTER

Dennis Mosley

REPORTER

Stasha Surdyke

STATE PATROLMEN

Aaron Naselow, Rob Jensen

COURT REPORTER

Daniel Jansen

• Member of the Professional Actor Training Program (PATP)  
× Member of UW Faculty  
□ Actors appear courtesy of Actors Equity Association

*The School of Drama wishes to thank U/RTA for their assistance  
in making this production possible.*

## PRODUCTION CREDITS

ASSISTANT DIRECTORS	<i>Nicole Boyer Cochran, Tlaloc A. Rivas</i>
ASSISTANT STAGE MANAGER	<i>Kate Sullivan</i>
REHEARSAL ASSISTANT	<i>Ben Johnson</i>
SCENIC ARTISTS	<i>Aaron Nather, Andrew Lieberman, Tracy Edmonds, Chris Brown</i>
ASSISTANT COSTUMER	<i>Christine Scoggins</i>
ASSISTANT LIGHTING DESIGNER	<i>Michael Lindgren</i>
MASTER ELECTRICIAN	<i>Nacho Bravo</i>
SET CONSTRUCTION	<i>Aaron Nather, Andrew Lieberman, Ross MacQuarrie, William Carter, Bob Boehler, Malcolm Brown, Drama 413 students</i>
COSTUME CONSTRUCTION	<i>Scott M. Miller, Paula K. Buchert, Rita Brown, Cynthia Wheaton, Christine Scoggins, Gary Osborne, Susan Denning, Tisha Jahnke, Drama 211, 291, and 101 students</i>
WIGS AND HAIRSTYLES	<i>Dennis Milam</i>
LIGHT BOARD OPERATOR	<i>Thor Anderson</i>
SOUND BOARD OPERATOR	<i>Judah Stevenson</i>
PROJECTION OPERATORS	<i>Holly Arsenault, Miriam Goodman Miller</i>
DECK ELECTRIC	<i>Byron Rice</i>

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*Kit Schultze*

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*Teri Minton, Tlaloc A. Rivas*

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*UW Arts Tickets*

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Microphones provided by Shorecrest High School and PNTA.

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The College Inn Cafe, Ballard Camera, Shorecrest High School,  
Freehold Theatre Lab Studio, Seattle Children's Theatre,  
Seattle Repertory Theatre, Intiman Theatre Company,  
A Contemporary Theatre, and Seattle Opera.

*The following notes were written especially for this production by John Caughlan, attorney for Florence Bean and Burton W. James during the Canwell hearings and subsequent trials.*

The building in which you are seated was the realization of a dream of Florence Bean James and Burton W. James, founders of the Seattle Repertory Playhouse, who, with Albert Ottenheimer, were its sustaining spirits for twenty three years until it was destroyed - some would say murdered - in 1951.

In 1924 the Jameses were engaged to take charge of Drama at the Cornish School, here in Seattle. Their success there convinced them that an independent community theatre would succeed in the city. With the production of Sean O'Casey's *Juno and the Paycock* in 1928 at the Metropolitan Theatre (where the expanded Olympic Hotel now stands) they founded what would become the Seattle Repertory Playhouse.

Costs at the Metropolitan were prohibitive and they moved to the Women's Century Club (now occupied by the Harvard Exit Cinema). The enthusiasm which greeted their plays led them to believe that they could build and finance their own theatre where production would not be handicapped by woefully inadequate stage facilities. Plans for the present structure were drawn up by a leading Seattle architect, Arthur Loveless.

Unfortunately the completion of the building coincided with the collapse of the stock market and the beginning of the Great Depression. Mortgages and liens could not be paid and the building would have been lost as a theatre but for Bremerton financier Sam Fitz who supported community theatre and was also friendly to the Jameses. He paid off the liens and mortgages, took title to the property, and became the Playhouse landlord.

Gathering together a dedicated group of actors, designers, composers and playwrights, the Jameses set about producing plays. The full range of classical and modern theatre was covered, including works considered controversial at the time, like Clifford Odets strike classic, *Waiting for Lefty*. Perhaps the most elaborately staged production of Ibsen's *Peer Gynt* outside of Norway - complete with orchestra and Grieg's incidental music - drew sell-out houses throughout its long run.

The integration of the Playhouse into the community was assured in 1936 with the creation of the Washington State Theater Project, the first ever in the US, funded by the legislature, and bringing classic plays to high schools all over the state. The Negro Federal Theatre Project brought black actors to the fore in serious plays - something new at that time. Junior Programs for children were sponsored by the Junior League. These ventures, all under Florence James' direction, gave additional dimensions, brought national acclaim and made the Playhouse one of the three leading community theatres in the nation.

Then came the Canwell hearings. The Jameses had only brief and tenuous connections with University of Washington Drama in the early 1930's and none at all after 1940. Nevertheless, they and Albert Ottenheimer were brought before Canwell's committee, whose only concern was ostensibly Communism at the University of Washington. Why?

While there was some rivalry between the Playhouse and the University's School of Drama, and its director Glenn Hughes, no evidence has been found to support speculation that Hughes or any other University personnel suggested to Canwell that he subpoena the three Playhouse founders. It seems simply that stepping outside the parameters set by his own committee was not a problem for Canwell, if it meant having a chance to defame a popular cultural institution with leftist leanings toward labor.

What followed were contempt trials and jail sentences for both the Jameses and Ottenheimer. Occurring as they did during the coldest years of the cold war - 1948 to 1951 - when the fear of Communism was at its height, these sentences nearly devastated the Playhouse. Patrons discontinued support; advance sales plummeted; audiences dwindled. Former friends turned their faces away and crossed the street to avoid meeting Florence James. Despite this, the Playhouse survived until the final blow which came in the end from the University. In 1951, nearly three years after the hearings, Sam Fitz, the owner of the property, told Florence that he had been approached by University agents who made him an attractive offer for the Playhouse. He refused, saying that he was satisfied to continue as the theatre's landlord. The University did not accept his refusal and told him that unless he would sell, the University would commence condemnation proceedings and obtain the building at a price set in court probably much lower than the offer. Facing this prospect, he said, he had no choice. The friendly landlord was replaced by the University's School of Drama, and the Playhouse was requested to vacate.

As a result of the stress of the hearings, trials, sentences and jail, the struggle to maintain the Playhouse, and the eviction, Burton James suffered a fatal heart attack. Soon after her husband's death, Mrs. James, failing to find any other suitable building for the Playhouse, left Seattle. A year later she was named director of the Saskatchewan Provincial Theatre in Regina which she directed until her retirement. Before her death in 1988 she received, along with Glenn Gould and Tommy Mitchell, Canada's highest honor, the Legion of Honor Medal.

Albert Ottenheimer survived blacklisting and again became a popular theatrical figure.

What a tragic loss all of this was for Seattle and, indeed, for the nation! Many years passed before new community theatre began to emerge in Seattle. Now, fifty years later we have the Seattle Repertory Theatre, A Contemporary Theatre, The Group, Intiman, Seattle Children's Theatre, The Bathhouse, Empty Space, and many others. We have scores of Equity actors and other theatre artists living and working in the Puget Sound area. Seattle is again a place of importance in the world of theatre. All are deeply indebted to Florence Bean James and Burton W. James. Their vision, devotion, skill and genius laid the base for today's Seattle theaters. The flame they ignited seventy years ago was never extinguished and still burns brightly.