



JONES PLAYHOUSE INAUGURAL PRODUCTION

OCTOBER 30 - NOVEMBER 15, 2009

THE TEMPEST BY WILLIAM SHAKESPEARE

DIRECTED BY M. BURKE WALKER





Congratulations to the UW School of Drama
on the realization of your dream

LMN Architecture
Urban Design
Interiors

And thank you Floyd for making it possible

GIFT CELEBRATES A PASSION FOR THEATRE

By Nancy Joseph

In 2007, the Playhouse Theatre was slated for renovation and private support was needed to supplement State of Washington funds for the project. Fortunately, University leaders knew the perfect donor for the project: Floyd Jones.

Mr. Jones had funded the first endowed chair in the arts at the University - a position that rotates among the University's arts units - and was hesitant to make another major gift. However, he soon realized the theatre would be a fitting tribute to his beloved wife Delores, a lifelong theatergoer, who passed away in 2005.

Floyd explains that Delores had a passion for theatre. The couple frequented Seattle theatres regularly and sampled theatre offerings in every city they visited. Once, holed up in a London hotel room for a week, both of them suffering with the flu, Delores still insisted that they venture out each night to catch a local theatre production. "When it came to theatre, it was do or die for Delores," Floyd recalls with a laugh.

Delores was equally dedicated to good citizenship. She campaigned for political candidates, rang doorbells in her district, worked at the polls, and marched in demonstrations. So it's no surprise that she and Floyd were in the audience - at the Playhouse Theatre, appropriately - when the UW School of Drama presented *All Things Necessary and Convenient*, a politically charged play about the anti-communist Canwell Hearings.

That was just one of the many controversial productions that found a home at the Playhouse through the years. As early as the 1930s, the theatre was bucking tradition, serving as a venue for the Negro Theatre Unit (part of the Work Projects Administration's Federal Theatre Project), one of the earliest instances of black and white actors performing together on stage. Burton and Florence James, who ran the theatre at the time, were later investigated by the Canwell Commission, in large part due to the theatre's political bent.

All this makes naming the theatre for Delores, a champion of social justice, wonderfully appropriate. "When I learned about the theatre's controversial history, it just made it more interesting," Floyd says. "It's been quite dynamic, with several rises and falls."

The Jones's past provides interesting stories as well. Now major donors to the University, both Floyd and Delores came from quite humble beginnings, especially Floyd, whose parents were poor sharecroppers in Missouri. He was the eleventh of twelve children and the first in his family to finish high school or graduate from college. Both Floyd and Delores graduated from the UW, he in economics, she in sociology. Delores worked as a social worker; Floyd became a successful investment broker, a career he enjoys to this day. After 55 years, he still heads into the office each morning.

Floyd attended the renovated theatre's "soft" opening in March, a student production of *Our Town*, which was an opportunity for the School of Drama to work out all the theatre's last minute technical kinks prior to the building's official fall opening. After attending the play, Floyd gave a hearty thumbs up to the renovated theatre. He noted the excellent acoustics, the improved sight lines, and the "much roomier" lobby. He is pleased that the theatre now houses state-of-the-art equipment. But his favorite improvement? The seats, of course. "They're so much better," he enthuses. "They're excellent seats. The others were hard on the behind for a two-hour play."

With the Floyd and Delores Jones Playhouse now a reality, Floyd enjoys passing by the building on occasion, taking note of the activity within. In addition to serving as a venue for theatrical productions, the Jones Playhouse is a classroom for courses such as lighting design and theatre makeup. "I look forward to the theatre playing a positive role in the campus life of the students," he says. "I hope students take time out of their busy lives to see some good plays."

That would certainly please Delores, who found so much enjoyment in the stage. What would she think of a theatre bearing her name? "I think she'd be overwhelmed," says Floyd. "She was quite a private person, and very frugal. She never had expectations that we might be able to do such a thing. It's a wonderful theatre. I think she'd be very happy with it."



Floyd & Delores Jones,
Photo by Team Photogenic, 2005

WELCOME TO THE GRAND RE-OPENING OF THE PLAYHOUSE



It is a great pleasure to welcome you to the Floyd and Delores Jones Playhouse! The building you experience tonight is possible due to the foresight, dedication, imagination, care, expertise and generosity of many people and organizations. In this commemorative program you will read about the amazing Floyd and Delores Jones whose names grace this venerable building. This Playhouse stands as a tribute to Floyd and the late Delores Jones' ongoing support for the arts, the UW, and social justice. Generations of students and audiences thank you!

The Playhouse Theatre renovation is part of the Restore the Core initiative begun by the Provost's Office. Thank you to Marilyn Cox and Colleen Pike at CASPO and to Denis Martynowych for his knowledge and early assistance and Leita Bain for follow through.

The UW's Capital Projects Office provided excellent leadership throughout the process, and we must acknowledge in particular the contributions of Project Manager Randy Everett and Construction Manager Steve Folk.

Throughout the four-year process the College of Arts and Sciences made significant contributions. Former Dean David Hodge must have a special thank you for his championing of the Playhouse renovation. David helped Floyd see the wisdom and pleasure possible in making a naming gift! Interim Dean Ronald C. Irving continued the College's active commitment. Divisional Deans Kaisse and Stacey also provided valuable support. I must make special mention of the contributions from former Director of Development for the Arts, Elaine Ethier, aided by Ashley Clark and Nicole Bernard.

The artistry and skill of LMN Architects is evident at every turn in the finished Floyd and Delores Jones Playhouse. Here again, the project was graced with outstanding creative collaborators – every step of the way. Particular kudos goes to John Nesholm, Wendy Pautz, and Julie Adams.

If "the proof is in the pudding" and the "devil is in the details," then the construction process makes or breaks a building renovation. I want to acknowledge the enormous contributions of Wick Constructors, Project Manager Terry Lavin and Superintendent George Mason. Under their leadership a high-quality project was accomplished on time, on budget, and with complete customer satisfaction! How often does that happen? Thank you also to all of the consultants, subcontractors, and our UW partners at Campus Engineering, Facilities Services, and UW Technology.


Many members of the faculty and staff of the School of Drama made important contributions throughout the design, construction, and move-in process. Special "thank you" to Technical Director Alex Danilchik for his suggestion regarding the design of the auditorium and Professor Tom Lynch for his artistic eye.

The School's General Manager of Production, Anne Stewart, must get credit for many behind-the-scenes elements which can make or break a theatre. Anne played a major role in the planning and design process and brought her expertise to the entire construction process on a daily basis. Throughout the four-year process, from design to opening, Anne has been both a terrific partner and a tireless and effective advocate for the interests of the School of Drama.

The formal dedication of the Floyd and Delores Jones Playhouse is October 30, 2009. Some may think, "The Jones Playhouse is finished." However, a theatre is never "finished." The students and faculty who will work in this building and the audiences who attend will ensure that the theatre made within these historic walls will be forever evolving. It is not too late to support the ongoing equipment needs and either join the Friends of Jones Playhouse or Name-a-Seat! Details are available in the lobby.

Of course, the best is yet come. As this theatre approaches its 80th year, we all look forward to generations of students and theatre artists creating powerful, human work which will enrich our lives and bring greater understanding of the human condition.

Best wishes to all,


Sarah Nash Gates
Executive Director

Campaign for the Floyd and Delores Jones Playhouse 2008 to 2009 Honor Roll

JONES PLAYHOUSE PLAYERS

STARS: \$1 MILLION +

Floyd Jones & Family
State of Washington:
Restore the Core Initiative

ANGELS: \$50,000 - \$999,999

Anonymous
University of Washington,
College of Arts & Sciences

PLATINUM: \$25,000 - \$49,999

Meyer Sound

DIAMOND: \$10,000 - \$24,999

Matthew N. Clapp, Jr.
Jack Clay
Urban Hardwoods

GOLD: \$5,000 - \$9,999

Warren Bakken & Lynn Phillips
Randy L. Everett & Gary J. Fuller
Sarah Nash Gates
Karen Koon & Brad Edwards
Nadine & John Murray

SILVER: \$2,500 - \$4,999

Paul & Paula Butzi
Bob & Cass Dahlstrom
Joanne Euster
Kathy & Jim Feek & Family
Joan & Steve Goldblatt
Richard Hesik & Barbara Johns
John Kerr
Chuck & Nancy Mertel
Kerry & Jan Richards

FRIENDS OF THE PLAYHOUSE

PATRON: \$1,000 - \$2,499

Linda J. Gould
Ruth Hoover
Richard & Kathleen Kirkendall
Ronald J. Leamon
Pacific Studios
Peg & Rick Young Foundation

SPONSOR: \$500 - \$999

John Aylward

CONTRIBUTOR: \$250 - \$499

Tracy Scarlato
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Carl Williams & Jim Allsopp

SUPPORTER: \$100 - \$249

Christine Gonzales
Hugh Hastings
Catherine Ingman
Nikole O'Bryan

FRIEND: \$99 & BELOW

Michael Dufault & Noelle
Lechevalier-Dufault
Michael & Susan Peskura



By Barry Witham

My most vivid memory of the Playhouse was forged during a production of David Hare's *Fanshen* in 1985. Hare's play traces the communist revolution in a Chinese village as the peasants struggle with land reform, party discipline and self criticism. As I sat watching the performance I became aware of an elderly man in the front row who appeared to be agitated. He twisted in his seat, rubbed his face and eyes and stared with apparent disbelief at the young actors, only feet away. Finally, he got up and walked up the aisle into the lobby. I heard raised voices. Since I was the only faculty member present I followed him out, uncertain of what to expect but anxious to assist the House Manager, who I believed was a student.

He was perhaps in his eighties, thin and fragile. He was not shouting but pleading with the bewildered student. "How can you show this?" he kept saying. "Don't you understand?" When I came through the curtain at the end of the aisle he turned to face me, and I saw tears wetting his cheeks. "You don't understand do you?" he said, looked at us again and walked out of the building.

He may have been Polish, Czech, Hungarian? Somebody who had lived under the communist promise? I don't know and never saw him again. But I was stunned at how deeply we had shaken him; his face and plea live in my imagination. Arthur Miller once remarked that theatre is like carving our initials in a block of ice on a summer day. But all theatres are haunted with the voices and memories of those meltings, and this theatre is particularly rich in the ghosts we can conjure.



Playhouse courtyard, 1945
Photographer and source unknown

Glenn Hughes is our most formidable ghost because this theatre bore his name for twenty-five years in recognition of the way he created a theatre program at this University and the idea of theatre in this community. He was a towering presence and his accomplishments as producer, writer, administrator and mentor still nourish theatre students in the twenty-first century. Like all pioneers he had detractors and his conflicts with peers and colleagues erupted into skirmishes which still haunt this space. But there is a danger in history as melodrama, and we would be prudent to remember Glenn Hughes's voice in 1928 raised against what he perceived as the provincial censorship of a talented couple---Florence and Burton James---and their production of *Six Characters in Search of an Author* at Cornish College. The Cornish administration objected to Pirandello's play as immoral, and Glenn wrote a strong letter in their defense. "I saw the play in New York," he wrote "and have since discussed it in my classes, and have yet to discover anything objectionable in it. I admit that one of the central situations is a sophisticated

one. But sophistication and immorality are quite distinct from each other." Hughes recognized the talent of the James's and was afraid that such skirmishes would drive them out of Seattle. In the aftermath they did resign from Cornish but did not leave the city. Instead, they acquired this space we are celebrating tonight and founded a new theatre. In August, on the eve of sailing from New York to London, Glenn wrote them from his room at the Roosevelt Hotel, "all good luck with the theatre and our best love to you, as ever, Glenn."

That theatre - The Seattle Repertory Playhouse - became one of the most celebrated in the history of the city, and its vestiges remain in the bricks and mortar of this now third renovation. It was a proscenium arch theatre, running from our left to right across the present stage. It seated 342 and its ghosts hover over some of the most remarkable productions in Seattle theatre history. Florence and Burton were young and imbued with a modernist sensibility and progressive politics. Like many of their theatre colleagues they blamed the economic collapse of the 1930s on a failed social system, and believed the arts could play a part in reconstituting a just and revitalized America. They embraced the New Deal, campaigned for civil rights and anti-lynching legislation and advocated government spending and support for theatre. When Harry Hopkins announced that "a just society must take care of its workers in the arts as well as the factories," they were elated.

Burton was an actor and shrewd businessman and Florence a charismatic director. Together they were a formidable producing team, steering the difficult course between their artistic ideals and the demands for box office revenues and



Peer Gynt, 1930-1931 production
University of Washington Libraries,
Special Collections UW 21856

season ticket sales. They were particularly adept at reading the pulse of the community. Conjuring their *Peer Gynt* from 1931 reminds us of how skilled they were in adapting Ibsen's flamboyant Norwegian text to the tastes of their Scandinavian population.

Peer Gynt was a brilliant choice. Thought by many then, and by others today, to be "unproducible," this sprawling dramatic poem, based on Norwegian legends and folk tales, alternated between fantasy and reality, satirized conventional values and explored human consciousness as a dramatic landscape. The characters were mythic, symbolic and sometimes impenetrable. Stage directions called for scenes in Morocco, Egypt and mountain cabins. Peer's search for the meaning of life and for true selfishness was applauded and reviled by readers and audiences.

The James's relished the challenge. They cut the massive text to three acts, commissioned a chamber group of seven to play the Grieg music which had inspired Ibsen and hired the Mary Ann Wells' corps de ballet. A photograph from the Seattle Times captures "Jayne Garvin, Louise Hastert and Sally Sue White as the Saeter Girls performing an eccentric dance." They constructed a series of platforms with a revolving stage at the top backed by a blue scrim background onto which they projected scenic elements. Burton played Peer and J.T. (Joe) Hirakawa played the Troll King. Hirakawa was a 28-year old Japanese drama student at the University and

part of the "outreach" that Burton and Florence envisioned for their theatre. Later they would link with the local AME church to also bring Negro actors into the company.

Peer Gynt was a sensation. They sold out nights and then weeks. One actor remembered ten years later that, "they came from all classes and walks of life - fisherman from up north, lumberjacks from Grays Harbor. I recall seeing a day laborer, who had been working in the rain repairing the car-tracks in front of the theatre, go to the box office at quitting time to buy a pair of seats." Florence James would remember that it was as if a dam of newsprint had burst. "From California to Canada, from Montana to the Pacific Coast, people came to Seattle to see *Peer Gynt*."

They revived it that summer and the *Christian Science Monitor* and *Theatre Arts Magazine* and *Billboard* sang its praises. Audience demand brought it back in 1936 and 1938 (broadcast on KIRO radio) and again in 1941. *Peer* became a signature piece for this theatre, and Burton James became a local celebrity for his mammoth performance in the title role. Florence would conjure her own ghosts in recalling that, "twenty years later, on the night my husband died, my daughter was being driven to the hospital. She said that her father, Burton James, died tonight. 'Burton James,' replied the taxi driver, 'I saw him in *Peer Gynt*.'"

Their legacy to this building and the community was monumental. They founded a State Theatre to perform for Washington schools, joined with the Junior League to pioneer a Children's Theatre and performed a progressive repertory for the "distant Northwest," including a celebrated reading of *Waiting for Lefty*. In 1936, under the auspices of the emergent Federal Theatre Project, they established a celebrated and remarkable Negro Theatre Company.

It was a bold and audacious act. In a community where the black population was estimated at only 5%, Florence and Burton installed a company of actors, singers and technicians who knew little about making professional theatre but who were committed to a vision of theatre as meaningful and civil rights as vital. It was a splendid company and their productions haunt this theatre: *Natural Man*, an original play written by Theodore Browne about the legendary pile driver, John Henry, was later produced in Harlem by the American Negro Theatre; *Noah* was folksy, lyrical and a showcase for their talent; and *Stevedore* was the "thunderbolt," performed in the aftermath of the Seattle waterfront strike where actual union longshoremens came out of the audience to help the Negro actors build the barricade for their final showdown against an angry white mob. *Stevedore* began with an alleged rape and ended with a cry for racial solidarity and was a hallmark of this obscure but innovative company.

THEY EMBRACED THE NEW DEAL, CAMPAIGNED FOR CIVIL RIGHTS AND ANTI-LYNCHING LEGISLATION AND ADVOCATED GOVERNMENT SPENDING AND SUPPORT FOR THEATRE.

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THE PLAYHOUSE: GHOSTS AND VOICES, CONTINUED

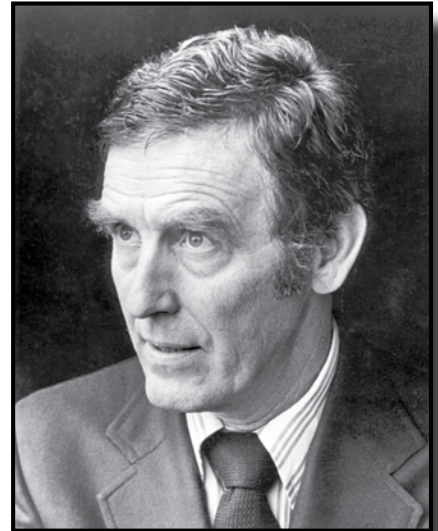
They worked together for four years and left few records, but we can still find their traces and conjure their voices: Howard Biggs, their teenage composer, who moved to New York and wrote a host of hits, including “I’m Gonna Sit Right Down and Cry Over You”; Syvilla Fort who danced with Katherine Dunham and founded her own New York studio; and Joe Staton, their brilliant leading man, who recorded this wonderful impression of watching folks line up to see *Stevedore*. “You know how it started out. Oh, boy! Oh, boy! They used to come backstage and eat Mr. James up. Oh, they used to give him the devil, give him the devil! We’d go out there and see these licenses from various Southern states, you know. And we knew good and well we were going to have a hot time in the old town tonight.”

The James’s lost their theatre in the aftermath of the shameful Canwell investigation (see accompanying article, pg. 9) and the building was eventually acquired by the University of Washington. It functioned as a traditional proscenium stage for a number of years, including a renowned production of Frank Loesser’s *Most Happy Fella* in 1961 directed by the new Head of the School of Drama, Greg Falls. Falls loved the soaring score of Loesser’s musical, including the beautiful “My Heart is So Full of You” and the comic “Standing on the Corner.” Standing backstage he marveled at the intimacy of the little playhouse but also struggled with its limitations. Falls was trained in Shakespeare and had come from the Champlain Festival in Vermont where staging was no longer confined to the picture book of the proscenium arch. He wanted a modern space to complement the classic Penthouse Theatre and to train young theatre artists in a contemporary “thrust” environment.

It took some time to negotiate the changes and raise the funds, but the resulting transformation created a delightful playing space in which the old proscenium became backstage space, and the new playing area thrust out from the south wall into what had previously been the theatre lobby. The graceful courtyard elm tree was preserved along with the Mark Tobey ceramic masks, and the new Playhouse Theatre opened in 1967 with a production of *The Bacchae*. In the cast as Dionysus was a twenty-four year old graduate student named M. Burke Walker who later established Seattle’s Empty Space Theatre and who joins us tonight in shepherding this space on a new journey.

The remodeled Playhouse was a staple for University productions for thirty years and the walls around us resonate with the voices of Seattle’s accomplished theatre artists: Arne Zaslove congratulating his cast of *Volpone* in 1969 after they had been selected to participate in the American College Theatre Festival; Bob Loper with his patient demeanor and unerring eye giving notes prior to the opening of *Uncle Vanya* in 1982; Paul Hostetler, who followed Falls as Chair and pioneered the League of Professional Theatres, sharing his vision of *The Crucible* with young professional actors in 1976; and others, who for many are names at the top of old programs, but who spent hours of their lives making theatre in different versions of Arthur Loveless’s little English Rambler playhouse: Rosenstein, Sparrow, Galstann, Grey, Harrington, Carr, Ross, Hobbs, Sando, Sydow and Roberts.

In 1998, Mark Jenkins reflected on the events that had led to the downfall of the James’s in the theatre they had built sixty years before. His play *All Things Necessary and Convenient*, chronicling the devastation of the Canwell hearings, was a bridge to the past and to the future. Among its viewers were Floyd and Delores Jones who were moved by the work and were to become instrumental in the third remodel of the Playhouse. Their generosity and vision transformed the old thrust stage space into a genuinely imaginative and inventive theatre which now bears their name. And now a new generation of theatre artists will be invited to add their voices to the chorus of ghosts who haunt and sustain this magical space.



Greg Falls
School of Drama Executive Director,
1961-1971



The author, Barry Witham, was Executive Director of the School of Drama from 1989 to 1994 and the first Dramaturg of the Seattle Repertory Theatre in 1985. His book on the Federal Theatre Project in Seattle is available from Cambridge University Press. Barry wishes to thank Victor Holtcamp for details about the production of *Peer Gynt*.

THE SEATTLE REPERTORY PLAYHOUSE AND ITS FOUNDERS: END OF AN ERA

By Mark Jenkins

The following excerpts are from actual transcripts of the Joint Fact-Finding Committee on Un-American Activities in the State of Washington, commonly known as the "Canwell Commission," named for its chairman.

Setting: the 146th Field Artillery Building National Guard Armory, now Seattle Center House, Seattle, Washington. June 1948

Chief Investigator William HOUSTON: Will you please state your name?

MRS. JAMES: Florence Bean James.

HOUSTON: What is your occupation, Mrs. James

MRS. JAMES: I am co-director of the Repertory- Seattle Repertory Playhouse.

HOUSTON: Mrs. James, I will ask you if you are, or ever have been a member of the Communist Party.

MRS. JAMES: Mr. Houston, I will resist with everything I have your right to ask that question, and I stand on my constitutional rights to refuse to answer it.

ALBERT CANWELL: We wish to advise you so there will be no mistake. You may answer "yes" or "no," or we will cite you for contempt.

HOUSTON: Mrs. James, have you ever been a member of the Communist Party?

MRS. JAMES: Mr. Houston, I feel that I have answered the question.

CANWELL: You refuse to answer the question, then?

MRS. JAMES: I have answered it.

CANWELL: You refuse to answer it with a "yes" or "no" answer?

MRS. JAMES: I have answered.

CANWELL: Step aside.

Excerpt from Burton James' testimony

HOUSTON: Will you please state your name?

BURTON: Burton W. James.

HOUSTON: What is your business, Mr. James?

BURTON: I'm the co-director of the Seattle Repertory Playhouse.

HOUSTON: Mr. James-

BURTON: - I do not care to answer further.

HOUSTON: Mr. James, are you or have you ever been a member of the Communist Party?

BURTON: I do not care to answer.

CANWELL: Then step aside, please.

The Jameses and Albert Ottenheimer, founders of the Seattle Repertory Playhouse, were all tried and convicted of contempt by the State Legislature late in 1948. By 1950 the theatre's subscription base evaporated and ticket sales plummeted. The UW administration, using the threat of "public domain" condemnation of the building, convinced the

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Florence James being ejected from the Canwell hearings.
Seattle P-I Collection, MOHAI

THE SEATTLE REPERTORY PLAYHOUSE AND ITS FOUNDERS: END OF AN ERA, CONTINUED

owner, who had signed a 99-year lease with the Jameses, to sell the building to the University. Burton James suffered a stroke and soon died of what his friends and family called a “broken heart.” Florence left Seattle for Canada and Albert moved to New York. Three tenured UW professors were fired and three more put on probation for being “intellectually dishonest” by their close association with the Communist Party.

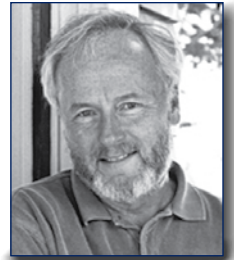
And so, the Seattle Repertory Playhouse, which launched the careers of, among others, Frances Farmer, Howard Duff, and Marjorie Nelson, not only disappeared from Seattle’s artistic, cultural, and political life, but its history and civic importance were, for decades, “swept into the dustbin” of Seattle’s history.

This newly revitalized and beautiful theatre space is still cloaked and supported by what remains of its original brick walls. These remaining portions of the original Playhouse stand in silent tribute to nearly eighty years of theatre activity. As we look to the future, may our endeavors to create meaningful theatre in this building be informed by the important work done here during the turbulent decades of the 1930s and 1940s.

Because of their shared generosity and commitment to social justice, I think the Jameses and the other members of the Seattle Repertory Playhouse would be pleased that their torch is once again lit and being passed on, but now in the names of Floyd Jones and Delores Jones.

Welcome to the Floyd and Delores Jones Playhouse!

The author, Mark Jenkins, Head of the PATP and Professor in Drama, has had a long professional career in New York, Hollywood, and regional theatres around the country. He is a life-time member of the Actors Studio and co-founded Seattle’s Freehold Theatre Lab in 1991. His McCarthy era play *All Powers Necessary and Convenient* has been produced by the School of Drama and was published by the University of Washington Press.



PERSONAL MEMORIES FROM ALUMNI & FRIENDS

The first production I was in at the Playhouse was a play called *Brother to Dragons*, an adaptation about Thomas Jefferson. I was playing the older Jefferson. I was all of eighteen or nineteen, costumed in eighteenth century high heeled shoes and a periwig, wobbling with every step. On opening night, with amateurish make-up and lines drawn on my face in a futile attempt to age myself, I waited for my first entrance inside a small plywood version of the Jefferson Memorial. Some wag associated with the production had put a note up on the wall that night on the inside of the Memorial which said, “Jefferson: stop decrying.” Already short on confidence, I staggered out into the light and gave what was probably one of the worst performances in the history of the Playhouse. This is saying a lot, because, along with numbers of fine student performances, there have been many more awful ones. The Playhouse, after all, is place to learn and grow, and stumbling is part of everyone’s journey. The only thing I can say in my defense today is that the play was quite awful. It makes me laugh now, but I also notice that my ears still tingle a little when I remember that note. **Kurt Beattie, Artistic Director, ACT Theatre**



While working weekdays at Boeing, I went to the Seattle Repertory Playhouse on Sundays where Florence Bean James was lecturing a class on Russian theater. On one December Sunday, she was interrupted by someone with a note. In a grave voice she announced that Pearl Harbor had been attacked by Kamikaze pilots. All was silent for a moment and then class was dismissed. **Bea Heckendorn, BA 1946**



When I was in my first year of the PATP, I persuaded my closest friends from my hometown to come up for the weekend and see the show. They came and sat in the very front row, just inches away from the stage. Towards the end of the play, there was a scene involving almost the whole cast, set in church. Three men, including myself, were to be seated on a bench in the front row of the church, inches away from the audience. Every one of us on that bench were certainly not waifs, in fact, you would be safe to put us all in the “husky” category. In the darkness, we all took our places on the stage, setting the bench and quickly sitting down. Just before the lights came up on the scene, there was a slow creaking, and then a loud crash. As the lights came up, there the three of us sat, on the floor, with the remnants of this broken bench all around us. And those wonderful and

considerate friends of mine made no attempt to hide their raucous laughter at my expense. It was an auspicious beginning. **Kevin C. Loomis, BFA 1981**



I was music director/conductor for the first musical presented in the 'new' Playhouse, 1968. It was *The Amorous Flea*, thesis production of Maureen O'Reilly, director [Professor, Drama, WWU] and Wes Ackley, sets, lights and costumes. The very front pieces of the stage floor were removed to form a little orchestra pit for my 7-piece ensemble. **Norman Newkirk, BA 1970**



I died twice on the stage of the Playhouse, once as Antigone in Anouilh's version of the Greek play and the second time as the prophetess in Aeschylus' *Agamemnon*. Both deaths were successful. **Cleta Hughes, BA 1962**



The best production of any play I have ever seen to this day was at the Playhouse in 1970. It was *King Lear* directed by Arne Zaslove with Marc Singer as Lear. It was done Kabuki style with Japanese influenced costumes (designed by James Crider) and musicians on stage at all times. Looking at the cast list, it's now a who's who of local and national theatre, TV and film actors. They included John Alyward, Patrick Duffy, Stuart Gillard, Johnny Kauffman, Pat Hodges, Lori Larsen, Michael Christiansen, Wayne Hudgins, Paul Kowalski, Norman Langill, Adrian Sparks, Hau Min, Marc Mukai and many more. I saw it all these years ago and I can still remember details of the production. **Kyoko Matsumoto, BA 1972**



My dog, Arnold Von Minklereid, Seattle's own wonder dog (he was responsible for saving the lives of 26 individuals) was in *Uncle Tom's Cabin* representing the bloodhounds chasing Eliza. Everyone knew him so when he appeared on stage, the audience cheered and clapped--too bad for Eliza. **Pat Borgstrom, BA 1955**



When I was in high school at West Seattle, writing for the school paper, *The Chinook*, our faculty advisor assigned me, together with the editor (a senior girl whom I had a hopeless crush on) to cover a benefit concert at and for the Seattle Repertory Playhouse. The concert artist was Paul Robeson. Following his performance he generously granted us two high school reporters an interview. Sadly, I don't have a copy of what we wrote, but the experience was the highlight of my student journalistic life. **Dick Arnold, BA 1956**



The Playhouse will always have a special place in our family's heart as the location where our daughter and her fiancé fell in love during the run of *Goodnight Children Everywhere*. **Joan Goldblatt, parent of Sarah, BA 2003**



My memories date back to my childhood in the 1930s when my mother entered me into productions at the Seattle Repertory Playhouse. I continued working there though the time that Glenn Hughes acquired the theater in the early 1950s and the first production that he wrote *The Dream and the Deed*. It was a huge production that featured all the ethnic groups that influenced the Pacific Northwest. The bagpipers nearly made us all deaf. **Joan (Wendy) Gibbs-Iverson, BA 1953**



We were presenting the Oedipus trilogy. I played Creon. My son in *Antigone*, Haemon, loves Antigone and stands up to his father in her defense. Creon acts in anger and slaps Haemon causing a tooth to fly out into the audience. I guess it was a vehement slap. The review I got from the Drama Critic of the *UW Daily* stated, "William Crossett strides up and down the stairs in flowing gown and big feet." **Bill Crossett, BA 1954**



I always have held a fondness in my heart for that space as it had flexibility and great possibilities for design and movement. I remember putting Barbara Borland in the lighting catwalk which simulated a balcony window as Volpone wooed another man's wife in a Commedia dell'Arte mask disguised as a roguish mountebank. The set was a collection of various black boxes. **Arne Zaslove, Professor (1967-72)**



I stood front center as the curtain opened on the set of the streets of New York and the audience applauded. I thought they were clapping for me until I realized it was for the beauty of the scenery. **Marilyn Kashiwagi (Robinson)**



In *The School for Scandal*, with period costumes and during one of the more active scenes, a lovely young actress had a rather gymnastic movement and her cleavage today would rival Janet Jackson's wardrobe malfunction. It was the talk of my theatre friends for the quarter. **Patti Rosendahl, BA 1975**



It wasn't until I took Barry Witham's Theatre History class that I began to appreciate the Playhouse and respect its importance, not only to Seattle theatre, but also to our national theatre legacy. Through Professor Witham's stories and discussions about the WPA's Federal Theatre Project and numerous original programs and productions that were staged at the Theatre, I realized the Playhouse was so much more than just our odd little University theatre. It was a member of the community, a witness to history. **Sarah Cabatit, BA 1999**

THE DESIGN PROCESS: A THOUGHTFUL INTEGRATION OF OLD AND NEW

By Julie Adams, Project Manger, LMN Architects

The recently renovated Floyd and Delores Jones Playhouse is the culmination of an intensive design process which was enhanced by the involvement of the School of Drama’s faculty and staff. We endeavored to address the current and future needs of a superior drama program within an existing facility. During the design process, we sought to provide a thoughtful integration of old and new within the existing footprint while also providing improved gathering, teaching, technical and performance spaces that would be comparable to prevailing theatrical and educational facility expectations.

From the building’s genesis as a tile warehouse in 1930 came a proscenium stage theatre, an excellent example of adaptive reuse. The original design by architect Arthur Loveless included an outer courtyard through which patrons entered the lobby. In 1967, renovations enclosed this courtyard to provide a relocated lobby and the stage was changed to a thrust format, which is the current configuration.

The 2009 design is a nod to the original courtyard concept. We removed the existing lobby and expanded and enclosed the courtyard with a window wall system. This allows natural light into the building as well as allowing activity inside to be visible from the street. A steel ‘trellis’ spans between exterior and interior space and the original tile mosaic by Mark Tobey still adorns a lobby exit. We also expanded the restrooms and included an indoor box office.

We removed and then raised the existing roof to provide additional technical height over the stage. We also provided a new network of catwalks with cross sections over the downstage and seating areas. This provides safe access to a nearly infinite number of lighting positions and rigging points. We mounted angled acoustic reflectors to the underside of the catwalks to aid in the even distribution of sound to the seating area.

The auditorium was the subject of extensive deliberation with regard to accessibility, configuration, sight lines, performer entry and audience comfort. The previous risers were deep and shallow, contributing to sight line challenges and the sense that the audience was remote from the stage. We chose a tighter seating area to reduce row to row depth, to increase riser height and to stagger seating, all of which resulted in excellent sightlines and brought the audience closer to the stage, thereby giving a much more intimate feel to the space. Accessible routes from the lobby and performance spaces were established and accessible seating was provided at both the stage and top levels.

As a facility for one of the leading drama programs in the country, the renovated Floyd and Delores Jones Playhouse supports the vision and quality of performing arts curricula at a national level. It also reinforces its role as an established component of Seattle’s rich and lengthy theatre tradition.

LMN ARCHITECTS



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DESIGN PARTNER: WENDY PAUTZ

PROJECT MANAGER: JULIE ADAMS

PROJECT ARCHITECTS: KIRK HOSTETTER, THOMAS GERARD

CONSTRUCTION ADMINISTRATORS: ART HAUG, RICHARD MENGE

LEED: LEADERSHIP IN ENERGY AND ENVIRONMENTAL DESIGN

LEED is an internationally recognized green building certification system, providing third-party verification that a building or community was designed and built using strategies aimed at improving performance across all the metrics that matter most: energy savings, water efficiency, CO₂ emissions reduction, improved indoor environmental quality, and stewardship of resources and sensitivity to their impacts.

Developed by the U.S. Green Building Council (USGBC), LEED provides building owners and operators a concise framework for identifying and implementing practical and measurable green building design, construction, operations and maintenance solutions.

The renovation, designed by Seattle's LMN Architects and built by Wick Constructors, includes several sustainable design strategies. The lobby features natural ventilation and a radiant heated floor. The auditorium includes a ventilation system that can also be used to exhaust theatrical smoke. Plumbing fixtures are low-flow and lighting was designed to achieve a balance between sustainability goals and theatrical functionality. The project has a certification of Leadership in Energy and Environmental Design Gold rating from the U.S. Green Building Council (LEED-NC v2.1). It is the first LEED Gold-rated theatre in the country. The project documented 45% energy and 30% water savings, 95.8% construction waste recycling, low VOC products in paints and adhesives, no urea-formaldehyde in wood products and a green housekeeping program to maintain the building. An elm tree removed from the site during construction was reused to create benches, which are featured as seating in the lobby.



Anne Stewart, General Manager for Production, UW School of Drama; Sarah Nash Gates, Executive Director, UW School of Drama; Randy Everett, Project Manager, UW Capital Projects; and Clara Simon, Sustainability Manager, UW Capital Projects, pictured with LEED plaque.

JONES PLAYHOUSE LOBBY ART: CADENCE BY CASSANDRIA BLACKMORE, 2009



www.cassandriablackmore.com

Cassandra Blackmore is acclaimed for her unconventional approach to reverse painting. She was born in San Diego, California and received a Bachelor of Fine Arts degree from Pacific Northwest College of Art. She was awarded the Hauberg Fellowship for painting on glass. Blackmore's work is in the public collections of many major corporations.

Blackmore's paintings on glass are finished then shattered, allowing "chance" to take part in the image making. They are visual and tactile diaries telling the tale of how they were touched by human hands. The paintings are created whole, broken apart, and then put back together. Blackmore is intrigued by the essence of breaking down the image and restoring it to another version of itself.

"As I arrived at the Playhouse, I watched the patrons proceed through the space as if they were a river moving in a horizontal direction. There was a deliberate lateral flow given the design of the physical interior: the entrance to the building/box office on one end while the entrance to the seating on the other end."

"During the performance I was struck by what makes theatre a performing art. How can visual art express the essence of performance art in an abstract way? I began to watch the movement of the actors and the way the lighting changed. These elements affected the overall mood to a great extent. If I closed my eyes, would the performance have relatively the same impact? The delivery of a line seemed to be equally connected to the physical movement of the actor. A change in inflection was often accompanied by a change in direction. This made me think of depicting movement through a tonal shift of one color to another across a horizontal plain – from cool to warm and from one emotion to another. Where they meet in the middle is just as compelling as where they begin and end."

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Congratulations Floyd & Delores Jones Playhouse!



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NEW NAME FOR A NEW STAGE

Floyd Jones announced to a surprised Professor Gates at the Spring 2009 production of *Our Town* that the stage in the newly restored and upgraded Floyd and Delores Jones Playhouse was being named in her honor. A standing ovation by the audience and cast members ensued as Floyd congratulated Professor Gates while standing on the newly named stage.

President Emmert concurred with the University Names Committee's recommendation to approve Arts & Sciences Dean Cauce's request to name the stage for Professor Sarah Nash Gates in recognition of her fifteen years of service as Executive Director of the School of Drama and her leadership in the Playhouse renovation effort.

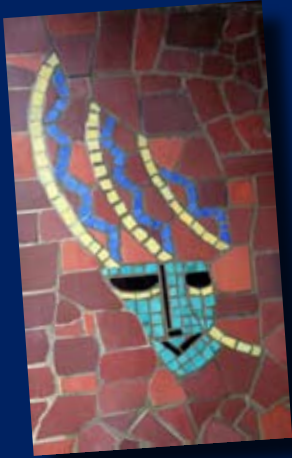


Sarah Nash Gates and Floyd Jones at
Spring 2009 production of *Our Town*.
Photo by Candice Douglass



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THIS IS A PLAYHOUSE



So let's play house
We'll pretend,
Tell stories,
Innovate,
Motivate,
Initiate,
We'll statements make
We'll advocate as we
Celebrate this playhouse
Tradition
We'll stand for peace and
Justice
We'll learn and teach,
Laugh and cry
We'll remember Delores
And her standards so high
We'll honor the "U" for
A community connection
And thank Dean Hodge for
What he would do.

We'll teach the art in
This state of the art,
And sound in the round
In clear acoustic.

It's a playhouse!
The Jones Playhouse.
That's entertainment!!

Floyd Udell Jones

