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Poetry on the Page Poetry on the Stage

Lee Blessing, a Minnesota native, attended the University of Minnesota at Minneapolis before transferring to and graduating from Reed College in Portland, Oregon in 1971 with a bachelor of arts degree in English. In 1979, he received a master of fine arts degree in playwriting and poetry from the University of Iowa in Iowa City. Currently, he is head of the graduate playwriting program at Rutgers University in New York City.

Blessing has received support from numerous regional and national foundations, including: the Jerome Foundation, the National Endowment for the Arts, and the Guggenheim Foundation. In 1986, he was granted a Bush Artist Fellowship. During his Bush fellowship year, Blessing's play, "A Walk in the Woods," was produced by the Yale Repertory Theatre in New Haven, Connecticut, and, later that year, it was nominated for a Pulitzer Prize. In March 1998, the play opened on Broadway.

Blessing's two dozen plays include: "Eleemosynary" (1986), "A Walk in the Woods" (1986), "Cobb" (1987), "Chesapeake" (1988), "Black Sheep" (2001), and "Good, Clean Fun" (2002). He has served as a screenwriter for several television series, including "Picket Fences," "Homicide," and "Nothing Sacred." Currently, he is working on a screen

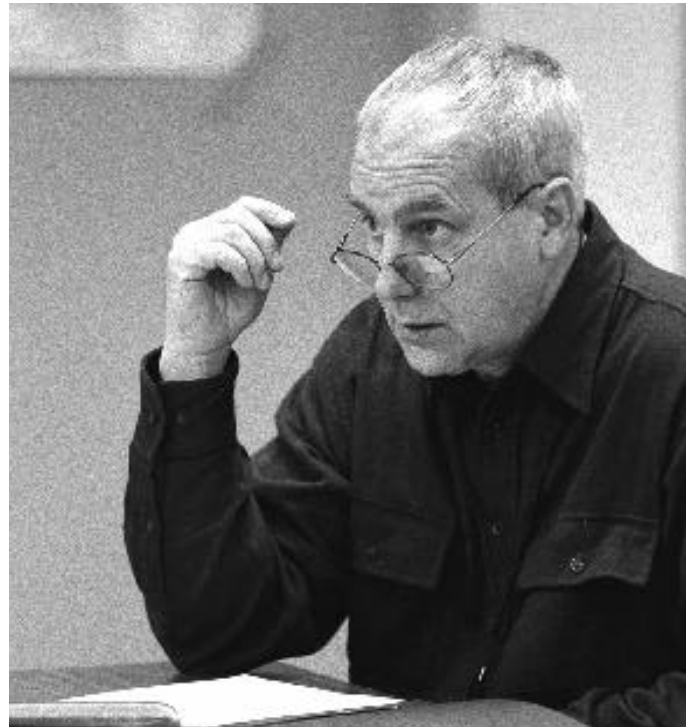
adaptation of his play, "Going to St. Ives," (1995) for the Lifetime Channel.

Blessing's papers are deposited with the Harry Ransom Humanities Research Center at the University of Texas at Austin. He currently lives in New York City. In 2002, the Guthrie Theater Lab in Minneapolis produced the premier of Blessing's play, "Thief River." He spoke with Leslie Schultz in March of 2002.

You made three trips to Minneapolis this spring to assist the Guthrie with its world premiere of your play, "Thief River." When is the playwright's work complete?

Well, I can work a long time on a script before it feels finished. But usually it's just the beginning of the next phase. Hearing other people speak the lines and react to the characters at a reading or a workshop helps to smooth off rough edges. I like to learn as much as I can before the play is at the level of a full production. It is a bit like a composer having the luxury of testing out a piece of new music

with live musicians. Actually, it is tougher for composers. I once commented to a composer colleague that it was difficult to interest theaters in taking a chance on new work, and he said, "You should try being me. I can sometimes get an orchestra to perform a new piece of mine, but they will never rehearse it. Because rehearsal time is so expensive, they reserve it for the well known pieces that sell the tickets."



Lee Blessing

Photo by Michal Daniel

Once the play is in production, there is a whole range of things a writer can do to assist. Traditionally, the dialog is sacrosanct and can't be altered. But many university directing programs advise students to cross out all the stage directions before they even read the script. The thought is that the writer determines the dialog and the director determines everything visual. I find this view a little extreme. The best productions of my plays have been more collaborative. I want to be available if the director or one of the actors wants to ask, "What was in your mind when you wrote this?" The actors' job is to make as many points of emotional contact as they can with the characters. Sometimes it helps if I have something outside the script - a story or an experience - to help them understand the whole play or a particular moment in the play.

Do you ever find yourself rewriting something that you thought was finished?

I write a play and stay with it until it has its world premiere. But once a play is published, I won't rewrite it. It is more important to write the next play. Occasionally I will pick up something that was never produced and work it over. Usually, though, I just find that after 10 or 15 years the idea still doesn't work.

I love to watch films, but as a reader, I find screenplays very difficult, almost like reading computer code. What are they like to write?

Theaters and concerts attract audiences. Television attracts viewers. Screenwriting is a different language for a different medium, a primarily visual experience. Alfred Hitchcock used to say, "Once the screenplay has been written, and the dialog has been added, then we can begin filming." For him, the dialog was secondary. Everything was about the



William Whitehead, Bard Goodrich, Alex Podulke, and Richard Ooms in "Thief River" Photo by Michal Daniel

succession of images and the transition of the viewer from one image to the next. Screenplays can result in lyrical images, but there is no poetry on the page.

The great advantage, from the writer's point of view, in a screenplay is that you can move the cameras anywhere. Instantly, you can change a scene, location, or a mood. You can take any angle on a character or a landscape that you wish. This is more dynamic than writing for the stage. In a play, you have the empty space of the stage. You can create anything you want, but you can't leave the stage.

Film also has the advantage of attracting very fine actors, even for small roles. And it has many, many small roles. Because of the expense of mounting a production, the number of roles in the average new play has diminished. I personally try never to write the kind of small roles one finds in classic plays. As an American playwright at this time, I'd be shooting myself in the foot - a sure guarantee that no one would produce the play. It's a constraint that shapes playwrighting, but does not affect film making.

On the other hand, you have control and more immediacy as a playwright. I did adaptations of two of my plays for television, and fell into an occupational hazard: network executive turnover. You can do something really well, please the executive assigned to the project, and expect to go to the next step, but then there is a change at the top and everything in development goes into the trash can.

You have said that the year of your Bush fellowship was a pivotal one in your career. Why?

To get anywhere as a playwright, you have to keep creating plays. You can't write one play and shop it around for three years. So you need to have time to write on a daily basis, but you also have to pay the bills. Outside support from the Bush Foundation and other foundations allowed me to have at least half of every day, from 1980 until 1987, to write. It was during that time that I moved from being regarded as a regional playwright to becoming nationally known - not a household name, but known by the people in the business who are making decisions about which plays are produced. Until 1987, when "A Walk in the Woods" was nominated for the Pulitzer, no one in New York took any notice of me.

What kind of work did you do?

Whatever required the least thought. I worked as a clerk in a stationery store and had a number of retail jobs. And I maintained a very modest lifestyle in order to keep expenses low. I just wanted to write plays, to write them as well as possible, and to get them out there and see what happened. Basically, in 1980, I took a vow of poverty.

Is that vow still in effect?

Oh, absolutely. Always. Robert Anderson, the wonderful playwright of the 1960s and 1970s is famous for remarking, "You can make a killing in the theater, but you can't make a living."

But now you are teaching - that demands a high level of intellectual and emotional engagement. Are you still managing to balance paid work with writing?

In some ways, I am still working out the adjustment to teaching. The year before taking the job at Rutgers, I did some teaching at the University of Texas at Austin and at Dennison University in Ohio. I love working with young

playwrights. It is a real pleasure when one of them comes up with a great scene, when he or she suddenly understands how to present an idea or emotion on stage. And I am writing. Since taking the Rutgers position I have written a full-length play.

What sparks an idea for a play?

It might be an image or a political issue. I never really know where a play is going to come from. "A Walk in the Woods" was created out of a real incident in 1982 or 1983. An American arms negotiator, Paul Dimsey, and his Soviet counterpart became very frustrated by the slow pace of what they were doing. While they were walking out in the woods to avoid the press, they came up with their own proposal, which they took back to their respective governments. They were both slapped on the wrists and told, "Don't get so good at this." I took this basic situation and fictionalized it.

What about "Thief River?"

The idea started in 1995, but I didn't write it until 2000. I had wanted to write a love story, and I had tried earlier using

the same structure with a heterosexual couple: we see them at 18, we see them at 40, and then at 70. But it never worked, until it occurred to me that it should be a gay couple, because the years 1950 to 2000 were years of enormous change for gay people. And I realized that if I were going to put a pair of gay lovers on stage, I wanted them to be rural, because I did not want to write a play full of urbane, sophisticated, endlessly witty, and flamboyant gay men, as seemed to be dictated in our culture.

In your application, 17 years ago, you observed that the climate was a bit rugged for someone trying to make playwrighting a career. Has that shifted at all?

I think it is even tougher for someone to enter the field now than it was when I was young. Society has been moving more and more toward passive visual media like television, the movies, and the computer. To attend a play, you must make a greater effort - physically, mentally, and emotionally. You have to drive to the theater and be there for the duration. You have to bring energy with you, to make an investment. You have to listen, because a play is as much about what is said as it is about what is seen. So attracting audiences to the theater at all is a bit harder, and they are more likely to come out for something familiar than for something new.

What I would like audiences to understand is how important it is to take a chance on new work. This is what keeps the theater alive. When audiences become too conservative, they are, in effect, assassinating the golden goose, killing off tomorrow's classic plays before they are even born.



William Whitehead, Richard Ooms, Bernie Sheredy, and Bard Goodrich in "Thief River" Photo by Michal Daniel

2002 Alumni Panel

Douglas M. Olson is an assistant professor in the department of Allied Health Professions at the University of Wisconsin in Eau Claire. Before joining the faculty, Olson was the community administrator at Martin Luther Manor/Meadow Woods, a long-term care facility in Bloomington, Minnesota, where he oversaw day-to-day operations. Olson was granted a Bush Leadership Fellowship in 1996 to pursue a Ph.D. in health services research, administration, and policy at the University of Minnesota in Minneapolis. He also holds a master of science degree in business administration from the University of Saint Thomas in Saint Paul and a bachelor's degree in health care administration from the University of Wisconsin in Eau Claire.



Photo by, David Ellis

Garth T. Hickle is a 2001 Bush Leadership Fellow. He is using his fellowship to study product stewardship policy in Western Europe. Hickle is on a leave of absence from the Minnesota Office of Environmental Assistance where he works as a policy analyst. Prior to this position, Hickle worked as a resource conservation advocate for the Minnesota Public Interest Research Group. He has master of science degrees in public administration from Hamline University and in environmental law from Vermont Law School at the University of Vermont in Burlington. He also has a bachelor's degree in history from the College of Wooster in Wooster, Ohio.

Paul D. Fate is director of community development with the Wilder Foundation of Saint Paul, Minnesota. Prior to this, Fate was the senior program director with the Twin Cities office of Local Initiatives Support Corporation (LISC), a national community development organization. Fate has spent most of his career working in the community development and affordable housing fields. Before joining LISC, he was the executive director of Westside Housing Organization in Kansas City, Missouri. In 1999, Fate was granted a Bush Leadership Fellowship to obtain a master of science degree in public administration at the John F. Kennedy School of Government at Harvard University; he also plans to use his fellowship to conduct site visits to study best practices in urban community and economic development. Fate also holds a master of science degree in urban planning from the University of Minnesota in Minneapolis and a bachelor's degree in American studies from the University of Missouri in Kansas City.

(From left to right)
Douglas Olson,
Paul Fate, and
Garth Hickle.

Advice to Applicants

Alumni Panels 1995-2002

Since 1995, alumni panels have convened each year to answer questions posed at the Final Selection Seminar for Bush Leadership Fellows. Each year, the panelists and the finalists are different, but the questions and answers circle around perennial concerns. Some are immediate, regarding interviews with the selection committee members. Others are more long-range, from planning and managing the fellowship experience to applying the fellowship learning. Below is a summary of the collective wisdom of eight alumni panels.

Enjoying the Seminar

- Relax!
- Get to know the fascinating people around you - they can serve as inspiration and as resources after the seminar ends.
- Use the seminar to clarify your goals and objectives.
- Talk about your plans with others; you will gain confidence when your dreams make sense to other people.

Interviews with Selection Committee Members

- Be yourself.
- Don't try to figure out what anyone else wants to hear. The right answers are your own authentic answers.

Value of the Fellowship

- The fellowship is a voyage of inner and outer discovery. You are exposed to new people, places, and ideas about the world and about yourself.
- Mid-career is the best time to pause and reflect - to ask the hard questions, such as "Who am I?" "Who am I becoming?" "How can I be of service?" and "What are my next steps?" This questioning makes you more effective in the long run.
- For many, a new academic credential is key to professional advancement; additionally, the fellowship can give you the opportunity to incorporate practical experience within a more comprehensive theoretical framework.
- For others, who pursue self-designed programs, the fellowship is a chance to be immersed in cutting edge knowledge and high-level networking outside the academic arena.
- A Bush Fellowship legitimizes the desire to step back for a while from professional responsibilities, while the financial support makes it possible to continue to meet family needs.

Structuring the Fellowship to Greatest Advantage

- Anticipate that you might have trouble letting go of the professional identity and status you have spent so many years building up in order to become a student or intern again.
- Take time to look around, to participate in extracurricular activities such as concerts, lectures, and sightseeing; take time to get to know the other students in your program.
- Involve your partner and your family - find ways to make this a family adventure, but also understand that this will be hard on them at times.
- Stay focused, but also respect your human limitations.
- Build in time for integration and reflection - be willing to re-evaluate your plan along the way if a new opportunity comes up.
- Find a form of regular reflection such as keeping a diary or meditating.

Money Matters

- Draw up a realistic budget.
- Fellowship grants are taxable - be sure to consult with your tax advisor about the grant's tax consequences.
- If you are attending a program far from home and your family will not accompany you, be certain to factor in the costs of traveling and maintaining two residences.

Applying the Fellowship Experience

- Re-entry into the working world can be difficult after the freedom of pure learning; it can be especially difficult to return to the same job.
- Doors might open that you did not know were there before the fellowship - don't be afraid to step through one or two.
- You have a chance to balance work and life more effectively when you re-enter your professional arena.

Life Changes

- The fellowship never really ends - your commitment to life-long learning will intensify.
- The investment made in you makes you want to invest your time, energy, and talents in helping others to develop.

2002 Bush Fellowship I

Bush Leadership Fellows Program

The Bush Leadership Fellows Program supports academic and/or self-designed learning experiences that prepare people at mid-career for greater leadership roles in their professions and communities.

Mary Jo I. Avendaño de Bealka

Stillwater, Minnesota
Director, Family/Health Programs
Centro Cultural Chicano, Inc.

To complete a doctoral degree in psychology at the University of Saint Thomas in Saint Paul, Minnesota

Karen J. Cadigan

St. Louis Park, Minnesota
Early Childhood Autism Coordinator
Minneapolis Public Schools
St. Anne's School

To pursue a Ph.D. in school psychology at the University of Minnesota in Minneapolis, Minnesota

Gloria Contreras-Edin

Staples, Minnesota
Todd County Hispanic Liaison
Todd County

To obtain a law degree from Hamline University's School of Law in Saint Paul, Minnesota

Rose Cordier

Mission, South Dakota
Consultant
The Rosebud, Inc.

To obtain a master of political science degree from the University of Colorado in Denver, Colorado

Martin M. Cutler

Aberdeen, South Dakota
Instructor
Northern State University

To pursue a Ph.D. in counseling and educational practice at the University of South Dakota in Vermillion, South Dakota

Barbara K. Dahlen

Park River, North Dakota
Clinical Associate Professor
University of North Dakota, College of Nursing

To complete a Ph.D. in nursing at Loyola University in Chicago, Illinois

Karen R. Diver

Duluth, Minnesota
Executive Director
YWCA of Duluth

To obtain a master of public administration degree at Harvard University's John F. Kennedy School of Government in Cambridge, Massachusetts

Jodi A. Gillette

Bismarck, North Dakota
Director
Native American Training Institute

To obtain a master of public affairs degree at the University of Minnesota in Minneapolis, Minnesota and study the Lakota culture

William L. Gourneau

Belcourt, North Dakota
Dean, Academic Programs
Turtle Mountain Community College

To complete a doctorate in educational leadership at the University of North Dakota in Grand Forks, North Dakota

Scott D. Harman

Minneapolis, Minnesota
Director
Mental Health and Family Services
St. David's Child Development and Family Services

To attend early childhood mental health programs through the Jewish Board of Family and Children Services

Cynthia A. Howard

Sioux Falls, South Dakota
Public Advocate, Minnehaha County

To obtain a master of criminology degree at Cambridge University in Cambridge, England

Roberta J. Hunt

Saint Paul, Minnesota
Assistant Professor, College of St. Catherine

To complete a Ph.D. in the Department of Work, Community and Family at the University of Minnesota in Minneapolis, Minnesota

Kenneth S. Kelash

Minneapolis, Minnesota
Director of Field Operations
Lakes and Plains Regional Council
of Carpenters and Joiners

To obtain a master of public administration degree at Harvard University's John F. Kennedy School of Government in Cambridge, Massachusetts

LaVon M. Lee

Saint Paul, Minnesota
Executive Director
American Indian Family Center

To study community leadership, traditional American Indian leadership and management through a self-directed study

Marcia W. McLaughlin

Morton, Minnesota
Executive Director
Minnesota Rural Partners

To obtain a master of public administration degree at Harvard University's John F. Kennedy School of Government in Cambridge, Massachusetts

LaVonne M. Moore

Minneapolis, Minnesota
Teen Parent Specialist
Minneapolis Public Schools Teenage Pregnancy and Parenting Programs

To obtain a master of nurse midwifery degree at the University of Minnesota in Minneapolis, Minnesota

Program Grants

Judith Oleson

Duluth, Minnesota

Coordinator

Duluth Area Family Services Collaborative
Duluth Public Schools
Washington Family Resource Center

To obtain a master of public administration degree at Harvard University's John F. Kennedy School of Government in Cambridge, Massachusetts

Gregory A. Plotnikoff

Minneapolis, Minnesota

Medical Director

Center for Spirituality and Healing
University of Minnesota Medical School

To study traditional Japanese medicine at Keio University Medical School and the University of Tokyo Medical School in Tokyo, Japan

Rae Ann Red Owl

Kyle, South Dakota

Public Health Nurse

Indian Health Service, Pine Ridge
Service Unit, Kyle Health Center

To obtain a master of nursing degree with an emphasis in health administration at the University of North Dakota in Grand Forks, North Dakota

Joan D. Sargent

Duluth, Minnesota

Social Worker

ISD #709, Duluth Public Schools

To obtain a master of social work degree at the University of Wisconsin in Madison, Wisconsin

Ronald A. Smith

Saint Paul, Minnesota

Co-Pastor

UNITY Baptist Church

To obtain a master of divinity degree at United Theological Seminary in New Brighton, Minnesota and Howard University School of Divinity in Washington, D.C.

Sandra Spieler

Minneapolis, Minnesota

Artistic Director

In the Heart of the Beast Puppet and
Mask Theatre

To obtain a master of cultural performance degree at the University of Bristol in Bristol, England and study community ceremony and ritual through a self-directed study

Kevin B. Winge

Minneapolis, Minnesota

Executive Director

Open Arms of Minnesota

To obtain a master of public administration degree at Harvard University's John F. Kennedy School of Government in Cambridge, Massachusetts and study the AIDS pandemic in sub-saharan Africa through coursework and site visits

Bush Medical Fellows Program

The Bush Medical Fellows Program supports physicians in self-directed study that leads to personal and professional development and improved community health care.

Nina Bacaner, M.D.

Minneapolis, Minnesota

Internal Medicine

To develop expertise in clinical tropical medicine, travel medicine, immigrant health care; and to become fluent in medical Spanish

George Biltz, M.D.

Minneapolis, Minnesota

Pediatrics, Sports Medicine

To better understand the complexity of pediatric obesity

Joel W. Carter, M.D.

Duluth, Minnesota

Emergency Medicine

To develop professional expertise in end of life medicine and physician leadership

Thomas M. Dean, M.D.

Wessington Springs, South Dakota

Family Practice

To enhance management skills and to extend understanding of the health care system in general

Todd Greatens, M.D.

Niswa, Minnesota

Pulmonary/Internal Medicine

To broaden skills in sleep medicine, achieve board certification, and incorporate the skills into practice

Kathryn C. Halverson, M.D.

Duluth, Minnesota

Family Practice

To gain skills to design a model of preventive health care for adolescents and to develop personal leadership skills

Ellen Kerber, M.D.

Victoria, Minnesota

Family Practice

To study the diagnosis, treatment, etiology, and prevention of eating disorders; to develop personal skills in leadership and spirituality

Russel Kuzel, M.D.

Fargo, North Dakota

Family Practice

To develop expertise in administrative medicine and nonprofit management

Medical Fellows - continued on page 8

Medical Fellows - continued

Richard C. Lussky, M.D.

Minneapolis, Minnesota

Pediatrics, Neonatal Medicine

To acquire knowledge of public health and public policy development

Tina Martin, M.D.

Minneapolis, Minnesota

Internal Medicine

To complete MPH; develop expertise in Spanish; develop network of cultural resources; and continue personal growth

Kenneth McMillan, M.D.

Crystal, Minnesota

General Surgery

To improve understanding of mental illness and chemical dependency; increase knowledge of Native American culture; produce a manual and encourage healthcare policy and change in regard to homeless, chronic alcoholic Native Americans

Frederick Townsend, M.D.

Alexandria, Minnesota

Internal Medicine

To develop skills in nuclear cardiology and medical management

Bush Artist Fellows Program

Artists may use a Bush Artist Fellowship in many ways - to explore new directions, continue work in progress, or accomplish work not financially feasible otherwise. Fellows may decide to take time for solitary work or reflection, engage in collaborative or community projects, embark on travel or research, or pursue any other activity that contributes to their lives as artists.

**Choreography/Multimedia/
Performance Art-Storytelling**

Mark Cochise Anderson

Minneapolis, Minnesota

Ananya Chatterjea

Minneapolis, Minnesota

Ceil Anne Clement

Hettinger, North Dakota

Aparna Ramaswamy

Minneapolis, Minnesota

James Sewell

Minneapolis, Minnesota

Kristin Van Loon & Arwen Wilder

Minneapolis, Minnesota

Visual Arts: Three Dimensional

Davora Lindner

Minneapolis, Minnesota

Charles Matson Lume

Stillwater, Minnesota

Visual Arts: Two Dimensional

Arthur Amiotte

Custer, South Dakota

Bounxou Chanthraphone

Brooklyn Park, Minnesota

David Lefkowitz

Saint Paul, Minnesota

Jeff Millikan

Minneapolis, Minnesota

Melba Price

Saint Paul, Minnesota

Paul Shambroom

Saint Paul, Minnesota

Carolyn J. Swiszcz

West Saint Paul, Minnesota

Bush Artist Fellows Panelists for 2002

**Choreography/Multimedia/
Performance Art-Storytelling**

Joe Goode*

San Francisco, California

Choreographer, Writer, and Artistic Director

Joe Goode Performance Group

Louise Smith

Yellow Springs, Ohio

Actor, Writer, and Chair
Theatre Department, Antioch College

Gus Solomons, Jr.

New York, New York

Choreographer, Writer, Artistic Director
Solomons Dance Company; and
Master Teacher of Dance
Tisch School of the Arts
New York University

Visual Arts: Three Dimensional

Alice Aycock

New York, New York

Visual Artist

Robert Brady

Berkeley, California

Visual Artist

Annette DiMeo Carozzi

Austin, Texas

Curator, American and Contemporary
Art, Blanton Museum of Art

Arturo Lindsey*

Atlanta, Georgia

Artist, Scholar, and Associate Professor
Art and Art History, Spelman College

Visual Arts: Two Dimensional

Carrie Przybilla

Atlanta, Georgia

Curator of Modern and Contemporary
Art, High Museum of Art

Arturo Alonzo Sandoval

Lexington, Kentucky

Fiber Artist and Professor
Department of Art, University
of Kentucky-Lexington

Roger Shimomura*

Lawrence, Kansas

Painter, Printmaker, Performance
Artist, and Professor, Department of
Art, School of Fine Arts
University of Kansas-Lawrence

Catherine Wagner

Oakland, California

Artist, Photographer, and Professor
of Art, Mills College

Final Panel

*Those designated
with an asterisk and*

Beliz Brother

Seattle, Washington

Visual Artist

Elizabeth Woody

Portland, Oregon

Poet and Multimedia Artist

Public Meetings

Bush Fellowship Programs

If you are thinking of applying to become a Bush Artist Fellow or a Bush Leadership Fellow in 2003, please consider attending one of the following public information meetings. For further information, please call the Bush Foundation at 651-227-0891.

Bush Leadership Fellows Program

August 6 • Rochester, Minnesota

Rochester Public Library, Auditorium • 101 Second Street SE
7:00 p.m. - 8:30 p.m.

August 7 • Eau Claire, Wisconsin

L.E. Phillips Memorial Public Library • 400 Eau Claire Street
7:00 p.m. - 8:30 p.m.

August 13 • Duluth, Minnesota

The Depot Board Room, 4th floor
506 West Michigan Street
7:00 p.m. - 8:30 p.m.

August 14 • Bismarck, North Dakota

Bismarck Veterans Memorial Public Library
515 North Fifth Street
7:00 p.m. - 8:30 p.m.

August 19 • Fargo, North Dakota

Fargo Public Library • 102 North Third Street
7:00 p.m. - 8:30 p.m.

August 20 • Sioux Falls, South Dakota

The Old Courthouse Museum, Law Library
Sixth and Main Street
7:00 p.m. - 8:30 p.m.

August 22 • Rapid City, South Dakota

The Dahl Fine Arts Center
713 Seventh Street
7:00 p.m. - 8:30 p.m.

August 27 • Bemidji, Minnesota

Bemidji Public Library
509 America Avenue NW
7:00 p.m. - 8:30 p.m.

September 3 • Saint Paul, Minnesota

Education Center, Minnesota Humanities Commission
987 East Ivy Avenue
7:00 p.m. - 8:30 p.m.

September 5 • Minneapolis, Minnesota

Plymouth Congregational Church
1900 Nicollet Avenue
7:00 p.m. - 8:30 p.m.

Bush Artist Fellows Program

August 26 • Saint Paul, Minnesota • 7:00 p.m.

Penumbra Theatre • 270 Kent Street
(Call Springboard for the Arts 651-292-4381 to register)

August 27 • Bismarck, North Dakota • 7:00 p.m.

Bismarck Art and Galleries • 422 East Front Avenue

August 28 • Fargo, North Dakota • 7:00 p.m.

Plains Art Museum • 704 First Avenue North

September 5 • Menomonie, Wisconsin • 7:00 p.m.

Mabel Tainter Memorial Theater • 205 Main Street

September 12 • Rochester, Minnesota • 7:00 p.m.

Rochester Art Center • 320 East Center Street

September 16 • Hill City, South Dakota • 7:00 p.m.

Warrior's Work & Ben West Galleries • 363 Main Street

September 17 • Aberdeen, South Dakota • 7:00 p.m.

Northern State University Student Union • 1200 South Jay Street

September 23 • Minneapolis, Minnesota • 7:00 p.m.

Intermedia Arts • 2822 Lyndale Avenue South
(Call Springboard for the Arts 651-292-4381 to register)

September 24 • Washburn, Wisconsin • 7:00 p.m.

Washburn Historical Museum and Cultural Center
1 East Bayfield Street

September 25 • Duluth, Minnesota • 7:00 p.m.

The Depot Board Room, 4th floor
506 West Michigan Street

September 26 • Bemidji, Minnesota • 7:00 p.m.

Bemidji Public Library
509 America Avenue NW • *Hosted by Region 2 Arts Council*

In Brief

RECENT ACTIVITY OF ALUMNI AND CURRENT FELLOWS

The Bush Foundation commissioned a report called, "Building Stronger Organizations: The Impact of Capital Projects - Lessons for Human Service Agencies and Their Funders." This report was prepared by **Susan Showalter** (BLF '83 and program evaluator for the Bush Leadership Fellows Program) and by Vicki Itzkowitz-Consulting. Three findings were significant:

- Comprehensive planning and appropriate technical assistance are critical to success.
- Agencies must know when the timing is right for a capital project.
- The current system of funding for nonprofit organizations discourages investment in facilities and results in the costly practice of deferred maintenance.

Copies are available from the Foundation.

BUSH LEADERSHIP FELLOWS PROGRAM

Kay Daigle (BLF '00) recently completed a master of arts degree in sign language interpretation at Gallaudet University in Washington, D.C. She also received two awards: the Ron Coffey Award, given to a student who has demonstrated outstanding commitment to, and talent in, interpretation, and the Jennie and Geri Werdig Award, given to an outstanding graduate student. Daigle is now the corporate executive interpreter and the vice president's project assistant with Communication Services for the Deaf in Sioux Falls, South Dakota.

James Johnson (BLF '00) recently became program operations director for the Greater Minneapolis Crisis Nursery. The Nursery works in partnership with parents in crisis and the community to strengthen families and prevent child abuse and neglect. Johnson oversees the programs for children, families, and volunteers.

Lynda McDonnell (BLF '93) is founding executive director of the Minnesota Media Cooperative/Urban Journalism Workshop at the University of Saint Thomas in Saint Paul. The program is designed to attract more young people of color to journalism, to give them basic training in the field, and to support those with strong interest as they seek internships and apply to colleges.

Ed McGaa (BLF '74), Edina, Minnesota, author and attorney, is the Green Party's candidate for the 2002 U.S. Senate race.

Sue Zabel (BLF '89) was promoted to full professor this spring; she is a member of the faculty of Wesley Seminary in Washington, D.C.

BUSH ARTIST FELLOWS PROGRAM

The Minnesota Humanities Commission has announced its 2002 Minnesota Book Awards. Three Bush Artist Fellows received awards this year: **Harriet Bart** (BAF '00) for *Garment Register* (Fine Press Category); **Robert Bly** (BAF '85 & '78) for *The Night Abraham Called to the Stars* (Poetry Category); and **William Kent Krueger** (BAF '88) for *Purgatory Ridge: A Cork O'Connor Mystery* (Popular Fiction Category).

Other Bush Artist Fellows who were final nominees include: **Wing Young Huie** (BAF '96) for *Lake Street, U.S.A.* (Nature & Minnesota Category); **N.M. Kelby** (BAF '99) for *In the Company of Angels* (Novel and Short Story Category); **Robert Hedin** (BAF '97) for *The Bullfinch Rising from the Cherry Tree* (Poetry Category); and **J.P. White** (BAF '86) *The Salt Hour* (Poetry Category).

Filmmaker Shelli Ainsworth premiered "Le Sacre Coeur" in March 2002 at the "Women with Vision" forum at Walker Art Center; a reception in Gallery 8

Restaurant followed, hosted by the Minnesota Film and TV Board.

Norman Andersen (BAF '00 & '87) premiered his sculpture with instruments work, "Sound Cycle," at Saint Olaf College in Northfield, Minnesota in May 2002.

Sandra Benitez's (BAF '99) novel, *The Weight of All Things* was published in paperback in February 2002 by Theia Press. The novel, which has been translated into five languages, was a selection of the Star Tribune's Talking Volumes Book Group, and was also selected as the common text for Creighton Preparatory School in Omaha, Nebraska. Benitez's previous novel, *A Place Where the Sea Remembers*, and its Spanish edition, *Alli Donde El Mar Recuerda*, were the common texts for the Austin, Minnesota all-city read program, The Austin Page Turners.

Colette Gaiter (BAF '96) surveyed people on their thoughts about the U.S. flag after September 11, 2001; she incorporated their responses into a web art piece. This piece was shown at pARTs gallery in Minneapolis in February 2002 as part of the exhibition entitled, "The Flag: Patriotism/Peace/Protest." The piece is currently in the exhibition "Show: The Flag," at the Amory Northwest Gallery in Pasadena, California; this exhibition is co-sponsored by the Armory Center for the Arts and the Center for the Study of Political Graphics. Gaiter is co-curating a show to mark the anniversary of September 11, 2001 at Intermedia Arts in Minneapolis, Minnesota. Opening September 11, 2002, "Speaking Truths" will offer a visual and mixed media exhibition that chronicles points of view of artists from the Twin Cities and New York City surrounding such issues as patriotism, immigration, and the contextualization of history.

David W. Hancock's (BAF '01) Obie-winning play, "The Race of the Ark Tatoon," was produced for the first time in Minnesota in June by the Mary Worth Theatre Company at Theatre de la Lune in Minneapolis.

Catherine L. Johnson (BAF '94) exhibited paintings and drawings in "Resurrection," which opened March 3, 2002 at the Howard Conn Fine Arts Gallery in Plymouth Congregational Church in Minneapolis.

Adrian C. Louis (BAF '90 & '01) notes that his novel, *Skins*, is now available in paperback.

Filmmaker Garret Williams (BAF '94 & '01) wrote and directed "Spark," which was an official selection at the Sundance and Berlin Film Festivals and won the Best Director prize at the 1999 Urbanworld Film Festival in New York City. In June 2002, "Spark" played each Friday evening at the Image Nation Film Festival in Harlem, New York.

BUSH MEDICAL FELLOWS PROGRAM

Jefferson Brand, M.D. (BMF '97), who specializes in orthopedic medicine in Alexandria, Minnesota, has presented research deriving from his Bush Medical Fellowship project on orthopedic sports medicine conducted at the University of Kentucky at Lexington. In 2001, he presented instruction in ankle arthroscopy in Palm Springs, California, and spoke on his research in Montreaux, Switzerland and Keystone, Colorado. He received the 2001 Larry "Stosh" Neumann Award for distinguished sports medicine by the Minnesota Athletic Trainers Association. Also in 2001, he received a Pan Pacific Traveling Fellowship from the American Orthopedic Society for Sports Medicine; with three colleagues, Brand traveled to Singapore, Malaysia, Hong Kong, and Japan to speak to other doctors and tour facilities.

Morris Miller, a former member of the Bush Medical Fellows Program Policy Board, died in April 2002 at age 74. A

native of the West Indies, Miller came to the University of Minnesota in 1959 to study microbiology. In 1960, he became one of the first black nurses at Abbott Northwestern Hospital in Minneapolis, where he spent 16 years in the coronary care unit. In 1977, he became director of nursing of Queen of Peace Hospital in New Prague, Minnesota, and in 1980 he became associate administrator. He served as board chairman for the American Heart Association; as a national trainer for the American Cancer Society, most recently helping to lead a program aimed at developing education in prostate cancer awareness in black men; and as president of Sabathani Community Center in Minneapolis.

Valerie K. Ulstad, M.D. (BMF '96 & BLF '96) began a new position as a cardiologist with Hennepin County Medical Center in Minneapolis in January 2002. The half-time position is structured so that she can work "intensively but not relentlessly." Ulstad works full-time during the months of January, February, April, July, August, and November; this frees her to do other things including serving as a volunteer during the other months. In January and February of 2001, Ulstad traveled to the village of Pommern in the Iringa district of Tanzania with Global Volunteers to deliver primary health care and help build houses for teachers. In March of 2001 and 2002, Ulstad served as part of an eight-member cardiac care team put together by Children's Heartlink of Minneapolis that provided cardiac surgical care for teenagers and young adults in Bangalore, India with severe valvular heart problems due to rheumatic heart disease. Ulstad notes that in the U.S. cardiologists primarily see patients with damage from blocked coronary arteries, while in India damage from rheumatic fever is epidemic due to lack of systematic treatment of strep infections in children.

Do you have news
to share - your own
or that of a
Bush colleague?
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THE BUSH FOUNDATION is a private, grantmaking foundation with charitable purposes. It was created in 1953 by Archibald Granville Bush, sales and general manager of the 3M company, and his wife, Edyth. The Foundation makes grants to institutions in education, humanities and the arts, community and social welfare, and health - primarily in Minnesota, North Dakota, and South Dakota. It also offers three fellowship programs for individuals and two nonregional grants programs: one for black private undergraduate colleges and one for accredited tribally controlled Indian colleges.

Bush Fellows News is published three times a year and covers topics associated with the Foundation's three fellowship programs. Correspondence may be addressed to:

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2002-2003 Program Calendar

Bush Leadership Fellows Program

July & August 2002

Applications and guidelines available

August & September 2002

Public Information Meetings

October 11, 2002

Applications and references due

October 2002 - January 2003

Applications reviewed

February 7, 2003

All applicants notified of their status

April 2-5, 2003

Finalists Seminar

April 9, 2003

Announcement of 2003 grants

Bush Artist Fellows Program

August 2002

Applications and guidelines available

August & September 2002

Public Information Meetings

October 18, 2002

Applications due for:

Scriptworks & Film/Video

October 25, 2002

Applications due for:

Literature

November 1, 2002

Applications due for:

Music Composition

March 2003

Review by Preliminary Panels complete

All applicants notified of status

May 2003

Review by Final Panel complete

Announcement of 2003 grants

Bush Medical Fellows Program

August 2002

Applications and guidelines available

November 2, 2002

Fall Alumni Meeting

March 1, 2003

Applications due

Early May 2003

Finalists Seminar

Mid-May 2003

Announcement of 2003 grants



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SUMMER 2002

BUSH LEADERSHIP FELLOWS PROGRAM

BUSH ARTIST FELLOWS PROGRAM

BUSH MEDICAL FELLOWS PROGRAM