

 International Film Circuit
&
ACE CAROLLA ENTERTAINMENT

present

Adam Carolla

Heather Juergensen

Oswaldo Castillo

**The
Hammer**

2007

Running Time: 90 minutes
color 35mm 1.85 Dolby

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CAST

In order of appearance

Jerry Ferro	Adam Carolla
Nicole	Constance Zimmer
Ozzie	Oswaldo Castillo
Mike LeMat	Christopher Darga
LeMat Crew # 1	Alex Enriquez
Steve Ellis	John Enos III
Tree	Terry Claybon
Coach Eddie Bell	Tom Quinn
Malice Blake	Jeff Lacy
Posse #1	Keeshan Giles
Posse #2	Lorenzo Martinez
Lindsay Pratt	Heather Juergensen
Jeff	Kevin Ferguson
Cousin # 1	Edgar Sotelo
Cousin # 2	Edgard O. Zuniga
Ozzie's Father	Edgard H. Zuniga
Robert Brown	Harold House Moore
Victor Padilla	Jonathan Hernandez
Boxing Old Timer	Jimmy Walker, Jr.
Rose Salesman	Carlos Artiga
Mad Moves Boxer	Rashad Minafee
Darius Reece	Darrius Watson
Cop	Scott Adsit
LeMat Crew # 2	Eddie Fernandez
Announcer	Jim FitzGerald
Final Match Referee	Ray Siegle
Photo Double	Manuel Nardi
Photo Double # 2	Antonio Gomez
Jerry Double	Brian Schaefer

CREW

Directed by	Charles Herman-Wurmfeld
Screenwriter	Kevin Hench
Story by	Adam Carolla
Producers	Eden Wurmfeld Heather Juergensen Eric Ganz
Executive Producers	Adam Carolla Steven Firestone Gregory Firestone
Co-producer	Kevin Hench
Line Producer	Chris Stinson
Associate Producer	Jonathan Wsocki
Cinematographer	Marco Fargnoli
Film Editor	Rich Fox
Production Designer	Mickey Siggins
Costume Designer	Abigail Nieto
Sound Designer	Zach Seivers
Music Supervisor	Jennifer Ross
Music Composers	John Swihart Matt Mariano
Casting Director	Michael Hothorn

SYNOPSIS

Jerry Ferro's 40th birthday has brought his life into sharp relief and it's not a pretty picture. A once-promising amateur boxer -- who quit so he wouldn't risk his perfect record of underachievement -- Jerry has been knocking around from one construction job to another and spinning his wheels in an unsatisfying relationship, all the while with an eye toward eventually getting his shit together. His last connection to the fight game is the evening boxing class he teaches to middle-aged, middle class, middle management types at a gym in Pasadena, where he also works as a handyman. When venerable boxing coach Eddie Bell asks Jerry if he'd like to spar a couple of rounds with Malice Blake, an up-and-coming pro, Jerry reluctantly steps into the ring. Despite the ass-kicking Jerry otherwise receives, a one-punch knockdown of Blake convinces Jerry that it's time to make his return to competitive boxing. Thus ends a 20-year layoff and begins a hilarious fish-out-water quest for Olympic gold.

THE HAMMER: NOTES ON THE PRODUCTION

On the idea behind “The Hammer”

In the summer of 2002, as Adam Carolla was readying to shoot the final episode of *The Man Show*, he and his buddy Jimmy Kimmel’s irreverent ode to beer-drinking and skirt-chasing, he walked into writer Kevin Hench’s office with an idea for a movie he had long been dreaming about – a fish-out-water comedy that drew on his own experience as a hardscrabble carpenter and boxing instructor who yearned for bigger things. Hench loved the idea and brought it to his fiancée Heather Juergensen who, with producing partner Eden Wurmfeld, had previously made the indie hit *Kissing Jessica Stein*.

Kevin Hench, Screenwriter:

My first clue that *The Hammer* was a good idea was that Adam thought of it. He’s got the highest comedy batting average of anyone I’ve ever met.

Eden Wurmfeld, Producer:

Quality comedies are hard to come by, and I still hadn’t found a script good enough to follow *Kissing Jessica Stein*. Kevin’s a funny guy, so when Heather told me he was working on a sports comedy, I was intrigued. I definitely had not made that kind of movie before.

Heather Juergensen, Producer, Co-Star:

All I knew was the guy best known for girls jumping on trampolines was suddenly kicked back on our couch riffing with Kev about good belt sander jokes. I wasn’t sure if it would amount to much, to be honest.

Eden Wurmfeld:

Kevin and Heather were getting married and Kevin finished the draft the night before their wedding. He literally handed me the script from the window of a moving cab as they were heading out of town for their honeymoon.

On making the film on a low budget

Eden Wurmfeld, Producer:

We went to every studio in town for financing, but nobody would back it because nobody thought of Adam as a movie star. He was just that guy from *The Man Show*.

Heather Juergensen, Producer, Co-Star:

I found out our 2nd AD was mopping the trailer every day because we didn’t have money for a custodial staff. I was mortified. I think we were able to make it up to her because she was in the middle of renovating her house and Adam gave her home-improvement tips whenever he got in the make-up chair.

Heather Juergensen

Often on a low budget shoot you have to shoot different scenes in the same location to spare yourself the time and expense of a company move. We were shooting the romantic date scene at the same restaurant as a tough-talking scene with Adam and House, one of the other boxers. Once we were there it seemed really odd that Jerry Ferro would be at the same dimly-lit Italian restaurant with a boxing buddy as he would be on a romantic date. Anyway, for some reason the restaurant manager freaked out halfway through the shoot, just as we were finishing the date scene, and ordered everyone out, screaming, threatening to call the cops, the whole bit. We weren't able to shoot the scene with the boxers and were forced to chase down a taco truck on the streets of North Hollywood, shooting the scene on the fly. The funny thing was it ended up being much more authentic, and much better for the scene. I truly believe there are these indie film angels who give you horrible "crises" that somehow make the final product better.

Charles Herman-Wurmfeld, Director

To prevail in some small way against the sheer impossibility of the movie universe is always satisfying. There's never enough money or time – and somehow, the show always comes through.

Kevin Hench, Screenwriter:

Low-budget filmmaking is only fun in retrospect. I guess it's kind of like low-budget eating or low-budget whoring. I can't really think of anything that's all that fun if you put "low budget" in front of it.

On shooting in the San Fernando Valley in the Summer

Charles Herman-Wurmfeld, Director

It was 110 degrees in the Valley and we were shooting with a process trailer – never fun under the best of circumstances. The actors were stuck in the dirtiest, rattiest van we could find, with no air conditioning. It looked good, but man we suffered. Adam was cracking jokes like, "Ask Kevin if he can think of a hot van joke".

Eden Wurmfeld, Producer

The day we shot the boxers in the van was the worst. I thought the crew working on the process trailer under that hot sun might get heat stroke.

Adam Carolla: Executive Producer, Star:

I grew up in the Valley, and I played football in the Valley, so I'm used to being overheated.

Heather Juergensen, Producer, Co-Star:

We shot the final boxing match in a big, windowless warehouse in Burbank. We couldn't run the air when we shot the scene as it interfered with the sound. There is no way to describe the heat in that warehouse. Everyone, cast and crew alike, was dripping with sweat. Thank God the boxers were supposed to look that way, hot and drenched. I

tried my best to stay inside to offer moral support, but I had to keep stepping out. I couldn't breathe.

Eden Wurmfeld:

At one point in the warehouse the thermometer read 115 degrees. That was the only day I actually felt irresponsible as a producer, like maybe someone was going to die.

On Adam Carolla, Thespian:

Eden Wurmfeld, Producer:

I always had faith that Adam was going to be great on screen, though I must confess it was a blind faith. I had never seen him act. Once we got going, he surpassed my expectations. He's got some chops. I believe Adam is a movie star.

Charles Herman-Wurmfeld, Director:

Adam had done sketch comedy, but he had never really acted, much less carried a whole movie. I did feel like I was taking a risk. But he turned out to be a natural.

Kevin Hench, Screenwriter:

Though Adam shrugs it off as no big deal, I just don't think there are that many actors who could carry every single scene of their feature film debut with the command he brought to *The Hammer*.

Heather Juergensen, Producer, Co-Star:

I knew he was delivering an impressive performance the day we shot the scene where he confronts Coach Bell. You can just kind of feel it in the room when an actor is nailing a scene. The energy shifts somehow. It gets quieter.

Kevin Hench:

Adam hates to hear how surprised we were at his remarkable performance because he thinks that means we thought he would suck. In this respect he's a little like the girlfriend hearing the effusive praise for a new haircut as really meaning you hated the old one.

Adam Carolla, Executive Producer, Star:

When people express surprise that I could act, it's a semi-back-handed compliment, but I'll take it.

On Adam Carolla, Boxer:

Heather Juergensen, Producer, Co-Star:

It's amazing to watch Adam box – he gets super-quick, bouncy and agile. When he's in the ring he's nothing like his normal persona.

Charles Herman-Wurmfeld, Director:

As a gay non-jock, I was not everyone's first choice to direct this film, but I loved the script and was hungry for the challenge of this particular genre. To prepare, I learned how to box, studying with Terry Claybon, Adam's own coach and the man who trained Denzel Washington for *The Hurricane*. I would actually cross paths with Denzel on my way in and out of the ring. Believe it or not, the best thing I ever did for my yoga and meditation practice was learn how to throw a decent punch. I love boxing now. So if you hear that Adam Carolla made a man out of me, it's the truth.

Adam Carolla, Executive Producer, Star:

People think boxing is super-complicated, but I'll tell you something. It helps to have long arms.

Kevin Hench, Screenwriter:

Adam is hands down the best boxer-carpenter in show business history.

On Ozzie:

Eden Wurmfeld, Producer:

When I first heard that Adam wanted the real Ozzie to play Ozzie, I was worried. He wasn't an actor and you could barely understand him sometimes, his English was so limited and his accent so strong. Then we had a table read, and Ozzie was the funniest thing at the reading. I thought I would lose a lung I laughed so hard. He's so charming and his chemistry with Ace is so genuine. You just fall in love with him.

Heather Juergensen, Producer, Co-Star:

At the table read I figured if we went with Ozzie, we'd have to subtitle him. I didn't see how anyone would be able to understand him otherwise. I didn't know at the time that Adam has a habit of repeating back what Ozzie says, becoming a kind of de facto translator for him.

Kevin Hench, Screenwriter:

Ozzie steals the movie, which is ironic because he also thought he was stealing craft services, until we told him he was entitled.

Charles Herman-Wurmfeld, Director:

I am very inspired by non-actor actors in general, so I was ready for the challenge of Ozzie. Adam never wavered from the idea that Ozzie should, in effect, play himself. I thought it was a good idea, and I dedicated myself to giving them every opportunity to make it right.

Adam Carolla, Executive Producer, Star:

Ozzie has a very warm heart and I knew that would come across. He delights people.

Heather Juergensen, Producer, Co-Star:

Ozzie shamed me by consistently getting higher scores at test screenings than I did. I wonder now why I ever spent so much money on acting class. Maybe I should have worked construction.

On *The Hammer* and L.A.:

Kevin Hench, Screenwriter:

The Hammer captures Los Angeles verité, the working-class city peopled by all the guys who build those houses in the neighborhoods they could never afford to live in.

Adam Carolla, Executive Producer, Star:

The Valley was the perfect backdrop for this movie because it's so bleak – not like burnt out slums, just day-to-day bleakness. It's subtly depressing.

Eden Wurmfeld, Producer:

In a city of 10 million people, not everyone is living in Beverly Hills – but you seldom see that other side. I think Charlie and Marco [cinematographer Marco Fargnoli] did a great job capturing the gritty, not-so-glam, underbelly of the city.

Charles Herman-Wurmfeld, Director:

The Hammer is a love letter to the real Los Angeles.

On those “surreal moments” during production:

Heather Juergensen, Producer, Co-Star:

The day we were shooting the gym class scenes at Bodies in Motion in Pasadena, Ozzie said to me “I built those,” pointing to the hooks on the floor holding down the heavy bags. I thought he meant he helped the crew set up for the scene, but he explained to me that he and Adam had actually worked there years earlier in a construction crew. And now here he was, an actor playing a construction worker in the gym he had actually built while working construction. At times the interplay of life and art in the film was dizzying.

Charles Herman-Wurmfeld, Director:

Ozzie's wife Sylvia came into the edit suite one day. As it turns out, she makes her living as a cleaning lady, and she was there in her professional capacity. It's not every day that the wife of one of your actors is vacuuming around your feet while you're editing. That was definitely surreal.

Kevin Hench, Screenwriter:

The whole process was surreal-- From the gay yoga devotee directing the guy from *The Man Show* to the Nicaraguan construction worker starting his day in hair and makeup. The movie is only 90 minutes long, but the making of it would be a 300-page Ken Kesey acid trip.

DIRECTOR'S STATEMENT
CHARLES HERMAN-WURMFELD

Adam Carolla doesn't fit into a neatly labeled box and neither do I. This lay at the heart of my strong interest in working with him on *The Hammer*. Thirteen years ago, Adam was swinging a hammer and laying carpet, when he really wanted to be standing in front of a camera, making people laugh. He was told the grim odds and forged ahead anyway. Even when he'd made it from radio onto television, he decided he wanted to make movies. People again told him the grim odds and once again he figured out a way. Similarly, when I first arrived in Los Angeles I had \$300 in my pocket and a worn-out bicycle which got me, just barely, to meetings. People told me a theatre director from San Francisco, best known for rock operas, would never be allowed to direct a feature film. After successfully directing *Kissing Jessica Stein*, those same people then told me not to bother pursuing genres other than romantic comedy, that it was indisputably now my "niche." Yet I persevered, and by the time shooting finished on *The Hammer*, I had become a connoisseur of the pee-joke and knew how to shoot (and deliver) a killer uppercut.

As the LA Times stated in January of this year, "Carolla's primary subject has always been class, the mannerisms and material ambitions that accompany that great American pastime known as socioeconomic striving." Jerry, Adam's Character in *The Hammer*, is the anti-striver, a man who is too lazy (or, on another level, too humble) to fight for the American Dream. He is a man who has given up. As Jerry says point blank, "Success is not in my DNA". Having given up the standard fight, both Adam and Jerry embody everymen who find alternative personal paths to lives within mainstream conventional society. Jerry Ferro represents the underdog we all wish we could be – one with a biting wit and an unerring comic world view that disarms and endears.

The Hammer is a tale of challenging yourself, of forcibly birthing dreams with determination, humor and wily creativity, regardless of what the world says is possible. It's a unique sports movie with a big beating heart. It also aptly illustrates what boxing fans have long known: the fight game is largely a metaphor for human survival in a brutal world that could care less about our unique yearnings and individual dreams. Finally the battle resides in the heart, as we all strive to conquer fear, laziness, and lack of courage.

The story was Adam's brainchild while the script was crafted by consummate wordsmith Kevin Hench, a kindred spirit to Adam who shares his love of a good rant. This is my second movie with Heather Juergensen, co-star and co-writer of *Kissing Jessica Stein*, as well as Adam's romantic interest in *The Hammer*, and third movie with my sister and long time producer, Eden Wurmfeld. Without them, I never would have had the pleasure of telling this story – or offering it to you.

BIOS

Adam Carolla (Jerry Ferro/Executive Producer)

Adam Carolla's career as an entertainer began with his weekly portrayal of Mr. Bircham, the crotchety Vietnam vet-turned shop teacher, on KROQ's Kevin and Bean Morning Show in Los Angeles. On KROQ he went on to host Loveline, the nightly relationship call-in show, with co-host Dr. Drew Pinsky. He became beloved to millions of listeners across the country with his tart, irreverent relationship advice and wickedly funny observational comedy. Hosted by Carolla and Drew, Loveline ran for 10 years on radio, and also aired for five seasons on MTV. Simultaneous to Loveline, Adam and buddy Jimmy Kimmel created The Man Show for Comedy Central, which in the course of its wildly popular four-season run became the network's second-highest rated show ever (after South Park). The show was a lovably unapologetic ode to beer-drinking and skirt-chasing, and in addition to executive producing, writing and hosting the show with Kimmel, Carolla performed in many of its hilarious skits. Carolla, Kimmel and their business partner Daniel Kellison went on to develop Crank Yankers for Comedy Central (now airing on MTV2), a show where comedians perpetrate real crank calls, performed on-screen by puppets. Other TV ventures include his late-night talk show Too Late with Adam Carolla, the home-improvement show The Adam Carolla Project, and he will soon be seen by millions on ABC's smash hit Dancing With The Stars. He executive produced and appeared in Windy City Heat, a feature film for Comedy Central. He executive produced, developed the story for and stars in The Hammer, which is based loosely on his own rags-to-riches story of a carpenter who finds success by doggedly pursuing his dreams. Two years ago he took over for Howard Stern on the West coast as the voice of morning radio with The Adam Carolla Show, broadcast FREE FM in major western markets. Carolla is a former Golden Gloves boxer and an auto enthusiast. A native of Southern California, Carolla resides in Los Angeles with his wife Lynette, their two children and Molly the dog.

Oswaldo Castillo (Oswaldo Sanchez)

Oswaldo Castillo left Nicaragua in 1986, during that country's tumultuous civil war. He settled in Los Angeles and began working in construction. He met Adam Carolla on a job site in 1989 and the two became fast friends. They worked many jobs together, including building the Bodies in Motion gym in Pasadena, where Adam would later work as a boxing instructor, and where they would both later work as actors while shooting The Hammer. When Adam began working full-time in entertainment in the mid-90s, Ozzie came along for the ride, performing in skits on The Man Show and playing worker, funnyman and cook on Carolla's home improvement show The Adam Carolla Project on the TLC network. In The Hammer, he plays Oswaldo Sanchez, Jerry Ferro's best friend, sidekick and cornerman. It is his feature film debut. In addition to doing the Monday morning movie reviews on Adam's Free FM radio show, Oswaldo also recently painted Adam's house.

Heather Juergensen (Lindsay Pratt/ Producer)

Before bringing *The Hammer* to the big screen, Heather co-wrote and co-produced *Kissing Jessica Stein*, which won numerous audience awards as well as a Special Jury Award for Writing and Acting at the 2001 Los Angeles Film Festival, and was distributed by Fox Searchlight to strong critical acclaim and enthusiastic audiences. An accomplished writer as well as an actress, she has written screenplays or teleplays for Miramax, Warner Bros., ABC, VH-1 and CBS among others. Heather's film work has been honored at the Chicago International Film Festival, the Miami International Film Festival, and the Indie Spirit Awards. Her acting credits range from the dark Irish character drama *Red Roses and Petrol* starring Malcolm McDowell to the family comedy *Haunted Mansion* starring Eddie Murphy. Heather recently had her directorial debut with the dark comedy *The Suzy Prophecy*, a short film now playing at film festivals. In addition to starring alongside Adam Carolla in *The Hammer*, Heather is hard at work on a new feature script – a sports comedy set in the world of girls' track. She lives in Los Angeles with husband Kevin Hench and their baby daughter, Sophie.

Tom Quinn (Coach Bell)

The roll of Eddie Bell allowed Tom Quinn to combine his two passions - boxing and acting. A retired investment executive, he began boxing at age five and acting at fifty - five. An intercollegiate heavyweight champion while at Georgetown, he was a professional manager and trainer and has taught boxing to over 2000 men and women. Tom has had featured roles in a number of movies including *The Pelican Brief*, *Enemy of the State*, *Major League II* and *Shadow Conspiracy*. TV roles include *The West Wing*, *Homicide*; *Life on the Street*, *The Wire*, *The District*, *America's Most Wanted*, *Shot in the Heart* and *The Day Lincoln Was Shot*. He lives in Washington, DC and has appeared in over thirty plays there.

Harold “House” Moore (Robert Brown)

Harold “House” Moore hails from Detroit, where he began acting in school plays as early as age eight. Discovered by Elite Modeling as a teenager, he shot countless national print campaigns which led to work in music videos. He has appeared in music videos with Jay-Z, Missy Elliott, Mariah Carey and Destiny’s Child. A gifted natural athlete, House played college basketball at Alabama State University (where he earned a dual degree in Health and Physical Education) before moving to Los Angeles to pursue film and television work. He trained with celebrity boxing coach Terry Claybon for his role as Robert Brown in *The Hammer*. One of the busiest commercial actors in LA, House has starred in many television commercials, including national campaigns for Bally Fitness and Bud Lite. He appeared in *The Rosa Parks Story* on HBO as well as *The Next Action Star* for NBC. House brings his unique brand of charisma, charm and improvisational skill to every role he plays.

Charles Herman-Wurmfeld (Director)

Charles Herman-Wurmfeld made his directorial debut in 2002 with the hit indie film *Kissing Jessica Stein*. Made for just under a million dollars, the critically lauded romantic comedy went on to gross over seven million domestically. It won a Special Critic's Award and The Audience Prize at the 2001 Los Angeles Film Festival, as well as numerous audience awards at other festivals, including the Chicago International.

Herman-Wurmfeld began his career in San Francisco, where he and sister Eden launched their prolific, long-term creative collaboration with the micro-budget film "*Fanci Persuasion*." In San Francisco Herman-Wurmfeld also made a splash by developing and directing a series of rock operas, winning him a prestigious "Best of the Bay" nod by the San Francisco Bay Guardian.

Staying true to his independent spirit and barn theatre roots, Herman-Wurmfeld has nimbly moved from edgy low-budget projects to high-profile studio offerings. Following the success of *Kissing Jessica Stein*, Herman-Wurmfeld went on to helm *Legally Blonde 2* starring Reese Witherspoon while also directing *Rock the Vote Stage Show*, a political poetry jam created by industry veteran Norman Lear. His television work includes Comedy Central's *Stella*, currently in DVD release; and the "*Facts of Life Reunion Movie*" with Charlotte Ray.

He has made documentaries on subjects ranging from the foibles of the rock and roll lifestyle for MTV to the rigors of campaign life for Howard Dean.

The Hammer represents Herman-Wurmfeld's second film with Jessica Stein writer/actress Heather Juergensen.

Kevin Hench (Screenwriter)

An accomplished film and television writer, Kevin Hench has written for *The Man Show* and *Jimmy Kimmel Live* and was the head writer on Comedy Central's *Too Late with Adam Carolla*. After selling screenplays to Henson Pictures, Laurence Mark Productions and Bill Mechanic's Pandemonium Entertainment and writing the TV movie *Kiss My Act* for ABC, he is delighted that *The Hammer*, his first produced feature film, will finally hit theaters in March 2008. A regular columnist for FoxSports.com, Hench makes frequent appearances as a sports commentator on *The Best Damn Sports Show Period* and can be seen on *The Sports List* (which he also produced), both on Fox Sports. His single-season record for free throw percentage (54-60, 90 percent) still stands at New Hampshire's Hanover High School.

Eden Wurmfeld (Producer)

Eden Wurmfeld began her producing career in 1994 on her brother's experimental feature Fanci's Persuasion. Since then she has collaborated with Doug Liman on Swingers, See Jane Run, and recently was the New York Production Supervisor for his 2005 film Mr. And Mrs. Smith starring Angelina Jolie and Brad Pitt. She produced the award-winning indie feature Kissing Jessica Stein, which was acquired by Fox Searchlight to hit success at the box office. Her first documentary effort, the award-winning ITVS Sunset Story aired nationally on PBS during Women's History Month in 2005. She produced Puccini For Beginners, which premiered in competition at the 2006 Sundance Film Festival. Eden is currently at work on a new documentary project titled No Impact Man, as well as Starr Bright Will Be With You Soon, a thriller based on a Joyce Carol Oates' novel, slated to go into production in spring 2008. Wurmfeld co-authored The IFP/Los Angeles Independent Filmmaker's Manual (Focal Press), a "cookbook" on indie filmmaking, which is used in film studies courses across the country. Wurmfeld earned her MFA from UCLA's Film School from which she received an alumni award in 2003. She was named one of Variety's "10 Producers to Watch for 2002" and was a finalist for the 2003 Indie Spirit Producers Award. She is also a member of the DGA.

Eric Ganz (Producer)

Eric Ganz brings a background of fundraising and organizational management to the table. A Seattle native, Eric has experience in capital finance in entertainment issues at both the individual and institutional levels. He enjoys being part of the process of enabling creative people to share stories and tell tales around the world. Entertainment is a natural offshoot of his successful past work in technology and interactive ventures. Eric keeps busy in the outdoors and makes the point to explore a new part of the world each year. He is a graduate of Seattle's Lakeside School (1997) and the University of Washington (2001).