

Lincoln Center Theater Directors Lab West

Inaugural Session April 17-22, 2000

The Following is a full Schedule of Lab Activities.

Welcome to the Lincoln Center Theatre Directors Lab West inaugural session. You are welcomed here to the Lab as a very special group of directors. This week provides an opportunity available to only a few each year. This is an opportunity to meet with fellow directors, and other notable theatrical artists, in to order exchange ideas, to discuss the state of theatre in our nation and hopefully guide its course. In addition to the artistic exchange with your peers there is also an opportunity to expand your approach and add to your directing skills through discussion, demonstration and observation. This is your Lab, make of it what you will.

General Notes:

- Days and times are subject to change. Any and all changes or additions after April 17 will be posted on the Lab callboards and listed on the Lab hotline 323-281-0344.
- Please take special note that Friday's "Black Butterfly" session will be at the Mark Taper Forum Annex at Grand and Temple in Downtown Los Angeles. Transportation and Parking is a Lab member's responsibility. **The session begins at 5PM latecomers may not be admitted, so be early!**
- Information on any other off-site sessions, such as play attendance will be posted on the callboard. Sign-ups will be taken until the day prior to the event. After that, seating for limited attendance activities will be first come, first serve at the door.
- Hang on to your Lab ID's. Security at all locations will require a valid Lincoln Center Lab West ID. Your ID badge is your ticket.

Attendance: We hope you will choose to attend every event offered during this week or as many as you are able. Theatrical artists from all over the country are donating their time to speak with the LAB so take full advantage of every opportunity. Most all events are free except for a possible performance or two.

- Look over the schedule to see which events you will attend.
- Look for any event which requires a sign-in sheet. If you sign up you **MUST** attend.
(Remember we know where you live)
- If there is a fee it will be indicated on the sign-in sheet.
Currently, only Kim Wield of Anne Bogart's SITI company requires a fee.
- "Ticket Sign-ups" for evening performances are by special arrangement.
You must sign-up to receive special instructions.
- All Events of the Lab are by invitation only for Lab members, participants and special invited guests. **PERSONAL GUESTS ARE NOT ALLOWED.** This includes, spouses, significant others, industry friends, or personally owed favors. **DO NOT** bring them. They will not be allowed in.

The Lincoln Center Theater Directors Lab West has been made possible through the generous support of innumerable artists who are donating time and resources to this event.

Special support has been received from:

Greenway Arts Alliance, Anne Cattaneo and the Lincoln Center Theater,
Ernest Dillihay of the Los Angeles Arts Commission,
Dolores Chavez with Mark Taper Forum P.L.A. Y. program,
Mead Hunter with the A.S.K. Projects, and South Coast Repertory Theatre.

Special financial support and extended dedication of time has been provided by the
Lincoln Center Theater Directors Lab Steering Committee:

Nick D'Abruzzo, Ernest Figueroa, Olivia Honneger, Kappy Kilburn and Andrew Sachs.

April 17 - April 23

April 2000

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May 2000

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	Mon 17	Tue 18	Wed 19	Thu 20	Fri 21	Sat 22	Sun 23
							EASTER
9 am	Orientation	Director Project - "Sweet Flypaper of Life"	Director Scene Study (four total sessions)	Director Scene Study (four total sessions)	Director Scene Study (four total sessions)	Director Scene Study (four total sessions)	
10 ⁰⁰							
11 ⁰⁰	Featured Artist- Randy Newman and Michael Roth	Dramaturgy with Leon Katz	Director as Producer	Director Project "Seven Ages"	Director Project "The Rothko Room"	Director Project "On the High Road"	
12 pm							
1 ⁰⁰	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	
2 ⁰⁰					Flying Machine		
3 ⁰⁰	Critics Panel	Director as Dramaturg	Post Modernism	Anne Cattaneo		Multi-Cultural/non-traditional Casting via "All My Sons"	
4 ⁰⁰							
5 ⁰⁰	Dinner	Starting a Theater with Martin Benson	Designers Panel	Directing TV vs Theatre	"Black Butterfly" rehearsal at the Taper		
6 ⁰⁰							
7 ⁰⁰	Kim Wield			"Seven Ages" - pay what you can			
8 ⁰⁰							
9 ⁰⁰							

**2000 LINCOLN CENTER DIRECTORS
LAB WEST
SESSION SCHEDULE**

MONDAY, APRIL 17TH

"Orientation"

9:00am - 11:00am *Greenway Theater*

"Featured Artist: Randy Newman"

11:00am - 1:30pm *Greenway Theater*

Panel—Randy Newman, Michael Roth

Moderator—Jim Curtan

The Education of Randy Newman, the new musical from the singer-songwriter behind "Short People" and "I Love L.A." will receive its world premiere at South Coast Rep May 26 through July 2, 2000. The production, conceived by Randy Newman, Michael Roth and Jerry Patch from the songs of Mr. Newman, will feature a cast of seven to bring to life more than 30 of Newman's most unforgettable songs. *The Education of Randy Newman* follows a Newman-esque everyman from his childhood in Louisiana to his arrival and adult years in Los Angeles. Using the classic turn-of-the-century autobiography, *The Education of Henry James*, as a model, it offers a picaresque walk through 20th Century America, in which Newman's songs—some famous, some new, some never before heard—inspire us to discover our country anew. In this session, Mr. Newman, along with collaborator Mr. Roth, will talk of the process of developing a new stage musical. A short question and answer period will end the session.

"Theater Critics Panel"

2:30pm - 5:00pm *Greenway Theater*

Panel—Steven Leigh Morris, Rob Kendt, Travis Michael Holder

Moderator—Linda Deutsch

A panel discussion between critics (Steven Lee Morris, *LA Weekly*, Rob Kendt, *BackstageWest/Dramalogue* and Travis Michael Holder, *Entertainment Today*) and Lab members to discuss the important role the critic plays to a production. How do they base their opinion, what turns them on, what turns them off what would they like to see different in LA Theatre, what experiences have they had with audience feedback? The two, seeming adversarial groups, will come together to seek a solution to problems that are confronting the emerging director.

"Kim Weild from the SITI Company"

7:00pm - 9:00pm *Greenway Theater*

Founded by renowned theatre artists Anne Bogart and Tadashi Suzuki, SITI utilizes two disparate, yet complimentary disciplines in both training and in the creation of new work. As a long time colleague of Ms. Bogart and herself a SITI member, Ms. Weild will share aspects of Bogart's Viewpoints combined with Suzuki's Method to create a unique style of theatre. Viewpoints grew out of the Postmodern Dance world and focuses on creating structure for movement improvisation. The Suzuki Method is a rigorous physical and vocal discipline for actors designed to regain perspective abilities and powers of the human body. Together, the two methods combine to create bold and innovative theatrical works. Prepare to move and be moved.

TUESDAY, APRIL 18TH

"Work in Progress*: Sweet Flypaper of Life"

9:00am - 11:00am *Greenway Theater*

1 of 4 Sessions

Actors—Amentha Dymally, Marianna Harris, Donna Miller, Raven Turner, Wilda Turner

Director—Ernest A. Figueroa

This script developing "workshop" will use the text and visual impressions of the classic photo-novel by Roy DeCarava and Langston Hughes combined with improvisations and interpretations of seasoned actors, as a springboard toward theatrical discovery. *The Sweet Flypaper of Life*, originally published in 1955, is a heart-warming description of life in Harlem as seen through the eyes of one grandmother, Sisiter Mary Bradley.

*During the Lab week, Lincoln Center Lab Alumni Directors will either direct, rehearse and/or develop varied theatrical projects. These "works in progress" will give other Lab membership the opportunity to view a variety of styles and methods other directors use in addressing first rehearsal, developing new work, and traditional and non-traditional approaches to classical drama. Watch, discuss and participate.

"Dramaturgy with Leon Katz"

11:00am - 1:30pm *Greenway Theater*

Moderator—Travis Michael Holder

How do we go about building a relationship with a Dramaturg? How best can we utilize their skills to help facilitate the playwrights intentions? What should new directors know

about new plays and playwrights? Mr. Katz Emertius of I Drama, Yale University, where he was co-chairman of the Department of Dramaturgy and Dramatic Criticism, he has "...been Resident Dramaturg at the Mark Taper Forum, and is currently Visiting Professor of Drama at UCLA. Leon Katz will address all of the above questions and more.

"Director as Dramaturg"

2:30pm - 5:00pm *Greenway Theater*
Panel—Robert Egan, Bob Glaudini, Juliette Carrillo, Jose Rivera, Ernest Figueroa, Julie Daniels
Moderator—Kirsten Brandt

Three pairs of Director/Playwright teams will discussing the unique exchange, which happens in the development of new work. Beyond discussing staged readings and the rehearsal process, this session will focus on a Director and Playwright working together collaboratively. This session will explore how the Director can facilitate the development of a play from page to stage, with input early in the development process, prior to first rehearsal. The panel will speak on process, style, input, and responsibilities of each artist. A question and answer session will follow.

"Starting a Theater with Martin Benson"

5:00pm - 7:00pm *Greenway Theater*
Moderator—Olivia Honegger

Martin Benson, Artistic Director of South Coast Repertory, will share his personal history with South Coast Rep and help give direction to the young director interested in starting his or her own theatre. Some topics will include the qualities necessary to be an Artistic Director, servicing audience needs, marketing, and the importance of nurturing and developing a board while still creating a voice and staying true to your vision.

WEDNESDAY, APRIL 19TH

"Visions in 3-D: Rehearsal"

9:00am - 11:00am *Greenway Theater*
1 of 4 Sessions

Actors—Brandon Eplund, Jenna Davis, Zachary Barton
Director—Chil Kong

Every director has a different style and approach. These sessions will explore the directing styles of three directors with diverse backgrounds who will be chosen directly from the Lab membership. Each director will work with the same actors but will be assigned one of three consecutive scenes from one play. During the

week each director will rehearse with the actors while other Lab members observe. Presentations of completed scenes acted by the same actors hopefully will reveal different styles, approaches and visions. The final discussions of comparison and contrast of the work will include the actors input on each style of directing. Any members who wish to be considered for this session should express interest in their initial application.

"Director as Producer"

11:00am - 1:30pm *Greenway Theater*
Panel—Lars Hansen, Whitney Weston, Pierson Blaetz, Mark Seldis, Jon Holly, Don Hill
Moderator—Kappy Kilburn

"If you want something done right you have to do it yourself." So you want to direct but it has become increasingly clear you will have to self-produce. But how do you do it without looking like amateur night? This session focuses on producing in Los Angeles with potential input from Actors Gang, Theatre LA, Greenway Court and Equity addressing available resources and your responsibility as producer in order to guarantee your production has the most professional of possible presentations. Presenters yet to be determined.

"Postmodernism"

2:30pm - 5:00pm *Greenway Theater*
Panel—David Rodwin, Robert D. Henry, Christian Lebano, Jennifer Albright Furlong
Moderator—Nick D'Abruzzo

As directors either of intuition or theory we are all challenged by the influence of a postmodern age. This session will explore several postmodern tenets different directors and theorists use to deconstruct a dramatic text. Several directors will contrive to put theory before text, so that phenomenologists to ecologists get their say via pitch, demonstration and discussion.

"Designers Panel"

5:00pm - 7:00pm *Greenway Theater*
Panel—Kenneth Cosby, Eram Arslanian, Salvatore Salamone, Trefoni Rizzi
Moderator—Karyl Newman

All elements of design will be represented: sound, set, lights, costumes. These creative collaborators will discuss how directors can better communicate their visions to the design team. In turn, emphasis will also focus on understanding the language of the designer to help them facilitate their vision, how to choose the designer that will best fit the project and how to meet an artistic vision within budget limitations.

THURSDAY, APRIL 20TH

"Visions in 3-D: Rehearsal"

9:00am - 11:00am *Greenway Theater*
2 of 4 Sessions

Actors—Brandon Eplund, Jenna Davis, Zachary Barton
Director—Jane McEneaney

"Work in Progress: 7 Ages"

11:00am - 1:30pm *Greenway Theater*
2 of 4 Sessions

Actors—Kellyn Jones, Chris LePret, Johnny Meaks
Director—Andrew Sachs

7 Ages is a play inspired by the monologue from Shakespeare's *As You Like It*, in which Jaques bemoans the seven ages of man from "babies mewling and puking" through "whining school boys" and "lovers sighing like the furnace" all the way through to the age-induced "second childishness." This is a comedy that translates that monologue into seven scenes that deal with the current and the universal. In this non-stop play, three actors must portray twenty-one characters as they run the gamut of life.

"Keynote Speaker: Anne Cattaneo"

2:30pm - 5:00pm *Greenway Theater*

Five years ago, Anne Cattaneo, Literary Manager of Lincoln Center Theatre and Artistic Director André Bishop formed the Lincoln Center Directors Lab in New York City. Having been at both Playwrights Horizons, where playwrights are encouraged to interact with other writers, they found similar directing outlets lacking. It became their intent to design a lab where early and mid-career directors could speak and converse with established directors, and other theatre artists, in a free exchange of ideas. Each year since its inception the New York Lab has hosted three packed weeks of seminars, symposia, lectures and demonstrations available to 50 new directors a year with 50 or so invited guests made up of Lab alumni and theatrical notables. Ms. Cattaneo will share the history of the Lab and her vision for the future as well as solicit feedback from Lab-West participants.

"Theater &/ Television: Roundtable"

5:00pm - 7:00pm *Greenway Theater*

Moderator—Bob Krakauer

"Los Angeles is not a theatre town, it's a TV and Film town" so we are frequently told. The number of annual productions says differently. How do we keep from losing our best artists to a more lucrative medium? Can director's

balance TV directing and Theatre directing? Does the film industry owe anything back to supporting theatre? Is theatre worthwhile doing in Los Angeles ... regionally ... nationally? These and other questions will be up for debate in what we are hoping will be one of our more lively Roundtables.

"7 Ages: Performance"

7:00pm - 9:00pm *Hollywood Court Theater*

Sign up to participate.

Actors—Kellyn Jones, Chris LePret, Johnny Meaks
Director—Andrew Sachs

This performance of *7 Ages* at the Hollywood Court Theater is a pay-what-you-can event for Lab members.

FRIDAY, APRIL 21ST

"Visions in 3-D: Rehearsal"

9:00am - 11:00am *Greenway Theater*
3 of 4 Sessions

Actors—Brandon Eplund, Jenna Davis, Zachary Barton
Director—Joann Yarrow

"Work in Progress: The Rothko Room"

11:00am - 1:00pm *Greenway Theater*

Actors—Maricella Ochoa, Michael Scott Ryan
Director—Olivia Honegger

The Rothko Room by Stuart Spencer is the first installment of his trilogy *In the Western Garden*. The play takes place in the Rothko Room at the Tate Gallery in London. At first, we are led to believe this is simply a play about conversations on art among two strangers. As the drama unfolds, however, we discover that the play is in fact a meditation; a sounding board for lost connections found, a channel into Dennis' longing for resolution. Alice transforms from "potential pick-up" to "lost lover," ultimately, to "deceased Mother." It is an endless chamber of doors, each one having to be pried open, in order to take one precious step closer to the light at the end of the tunnel. This session explores their work in the first rehearsal.

"Flying Machine"

2:00pm - 4:00pm *Greenway Theater*

Sign up to participate.

Moderator—Sandro Mastrobuono

Mr. Mastrobuono is an original member of the "Flying Machine" whose acclaimed work has been featured at the New York Lab, is commedia based. Mr. Mastrobuono's workshop is an introduction to mask as a tool of process, a means to building character.

"Black Butterfly: Rehearsal"

5:00pm - 7:00pm

Taper Annex: Room C

Sign up to participate.

Black Orchid lipstick, Super K-Mart, Flying tattoos, Little Mothers, and 100% girl power paint the landscape of east Los Angeles and childhood memories. This invited session takes place at the Mark Taper Forum Annex. Lab members will attend the first week's final rehearsal of P.L.A.Y.'s tour of *Black Butterfly*, *Jaguar Girl*, *Pinata Woman*, and other *Superhero Girls Like Me*. This piece created by Luis Alfaro and Lisa Peterson is based on the poetry writings of Alma Cervantes, Sandra C. Munoz and Marisela Norte. Five actresses will bring to life this poetry of Los Angeles, where achievement through self-expression and art becomes a means for survival. *Black Butterfly* will tour L.A. schools, move to the Kennedy Center and finish at the Actors' Gang in Los Angeles. A discussion with the director will follow the session.

SATURDAY, APRIL 22ND

"Visions in 3-D: Performance"

9:00am - 11:00am

Greenway Theater

4 of 4 Sessions

Actors—Brandon Eplund, Jenna Davis, Zachary Barton
Directors—Chil Kong, Jane McEneaney, Joann Yarrow

"Work in Progress: On the High Road"

11:00am - 1:30pm

Greenway Theater

4 of 4 Sessions

Actors—Keith Merritt, Frank Stasio, Sandro Mastrobuono,
Jenna Davis, Patrick Emerson
Director—Nick D'Abruzzo

This, of Chekhov's early dramatic studies, has long been relegated to the hoary hinterland of Hingley's mid-century translation, which alienates with its pestering Cockney metaphor for the rural peasants and ruffians of exurban Moscow. Here accessibility is the name and phonetic re-emphasis is the game, as this work-in-progress forges a cowboy western out of Hingley's ruins. Yee-haw!

"Multi-Cultural/Non-Traditional Casting"

2:30pm - 7:00pm

Greenway Theater

Moderator—Ernest Dillihay and Carmen Zapata

Directors-- Bennet Guillory, Robey Theatre Co.

Jon Lawrence Rivera, Playwrights Arena

Edward Torres, Teatro Vista

Kappy Kilburn, Relentless Theatre Co.

With its cultural landscape being so diverse, Los Angeles offers unique opportunities to explore alternative casting and interpretative choices not available in other more homogenous cities. This "hot topic" issue will be explored through demonstration and discussion. A constant scene has been chosen from Arthur Miller's *All My Sons* to be presented by three invited Los Angeles directors who specialize in work exploring Hispanic, African-American and Asian cultures. One additional presentation will reflect a mixed cast. The four presentations will serve as a springboard to the final discussion on the similarities and differences in: approach, intent, interpretation, philosophy and the overall effect of casting choices. Participants are encouraged to attend each session in order to discuss, discover and define the illusive terms of MultiCultural,Non-Traditional casting.

Lincoln Center Theater Directors Lab West 2000

PARTICIPANTS

Lab Members

Che'Rae Adams
 Kelli Bielema
 Vincent Castellanos
 Nance Crawford
 Nick DeGruccio
 Richard Embardo
 Jennifer Furlong-Albright
 Jeffrey Anderson Gunter
 Robert Henry
 Nikki Hevesy
 Andie Hicks
 Herb Isaacs
 Barbara Kallir
 Chil Kong
 Christian LeBano
 Brian McCarthy
 Jane McEneaney
 Stephen Moore
 Stephan Morrow
 Steve Owsley
 Meg Patterson
 David Rodwin
 Steve Rosenbaum
 Tony Sears
 Chambers Stevens
 Ken Tesoriere
 Steve Tietsort
 Shawn Tolleson
 Lisa Tromovitch
 Sarah Watland
 Joann Yarrow
 Justin Yoffe

Guest Artists

Luis Alfaro
 Aram Arslanian
 Martin Benson
 Pierson Blaetz
 Kirsten Brandt
 Anne Cattaneo
 Dolores Chavez
 Ken Cosby
 Jim Curtan
 Julie Daniels
 Ernest Dillihay
 Linda Duetch
 Robert Egan
 Bob Glaudini
 Ben Guillory
 Lars Hansen
 Don Hill
 Travis Michael Holder
 Jon Holly
 Leon Katz
 Rob Kendt
 Sandro Mastrobuono
 Steven Lee Morris
 Karyl Newman
 Randy Newman
 Jon Lawrence Rivera
 Jose Rivera
 Trefoni Rizzi
 Michael Roth
 Salvatore Salamone
 Mark Seldis
 Eddie Torres
 Whitney Weston
 Kim Wield
 Carmen Zapata

Director of "Black Butterfly"
 Composer
 Artistic Director, South Coast Rep
 Greenway Arts Alliance
 Artistic Director, Sledgehammer Theatre
 Lincoln Center Theater
 Mark Taper Forum, P.L.A.Y. Program
 Lighting Designer
 Manager/Teacher
 Playwright
 Los Angeles Cultural Affairs
 Associated Press
 Producing Director, Mark Taper Forum
 Playwright
 Artistic Director, Robey Theater Co.
 Theatre L.A.
 Actors Equity
 Critic, Entertainment Today
 Actors Equity
 Dramaturg, Yale & UCLA
 Editor, Backstage West
 Flying Machine
 Critic, LA Weekly
 Set Designer
 Composer
 Artistic Director, Playwrights Arena
 Playwright
 Designer
 Composer
 Costume Designer
 Managing Producer, Actors Gang
 Artistic Director, Teatro Vista
 Greenway Arts Alliance
 Viewpoints
 President, Bilingual Foundation of the Arts

Steering Committee

Nick D'Agruzzo
 Ernest Figueroa
 Olivia Honegger
 Kappy Kilburn
 Andrew Sachs

Interns

Aaron Snook
 Tallie Spiller

Lab Alumni

Robert Ginty
 Michael Jaeger
 Trent Jones
 Michael LeLand
 Tony Phelan
 Tracy Ward

WHO'S WHO

LUIS ALFARO is a writer/performer known for his work in poetry, plays, short stories, performance and journalism. Luis also works as a director, curator, producer and community organizer. A Chicano born and raised in the Pico-Union district of downtown Los Angeles, he is the recipient of a prestigious MacArthur "genius" Fellowship, an NEA/TCG Playwrights Fellowship and a 1999 Los Angeles Treasure. A highly anthologized writer, he is published in over 25 anthologies. He is a resident artist at the Mark Taper Forum Theater, where he is co-director of the Latino Theatre Initiative. He has toured his performance work throughout the United States, England and Mexico. His short film, *CHICANISMO*, was nominated for an Emmy award. He won the 1998 National Hispanic Playwriting Competition and the 1997 Midwest PlayLabs for his play, *STRAIGHT AS A LINE* that was seen in New York, Chicago, Minneapolis and Los Angeles. He has been selected one of the 100 Coolest People by Buzz Magazine, 100 Most Influential Hispanics by Hispanic Business Magazine, 50 People to Watch in Variety Magazine, 25 Most Interesting People by the L.A. Weekly, 12 Innovators in TWA's Ambassador Magazine, one of the eight Men We Love in Genre Magazine, one of the People To Watch in Out Magazine and a Literary Treasure by Los Angeles Magazine.

ARAM ARSLANIAN (Composer/Sound Designer). As a founding member of Relentless Theatre Co., Aram has composed and designed sound for *SKIN*, *THE CRACKWALKER*, *SONNETS FOR THE OLD CENTURY*, and *HIT AND RUN*. Other productions include *THE SUN DIALOGUES*, *JUST SOCIETY*, *A TIME PIECE*, and *GUERNICA*. He co-wrote music and lyrics for the sci-fi musical *WET DREAMS*. He has contributed songs and scores to the independent films *BASTARD*, *TUMBLING AFTER LOVE*, *FEAR...AND THE 14TH ST. CHICKEN*. His television credits include the theme to *DISCOVER HOLLYWOOD* news magazine, and ESPN's Centruy's Greatest Athletes. His record production credits include world renowned jazz harpist Stella Castellucci's "Lights and Shadows Volumes I and II," Subliminal recording artists "The Hyperion's Howl," as well as The Ether's debut album on ECE Records. He is the live sound engineer for and tours internationally with Columbia Record's P.J. Olsson. Aram is also a performing singer and songwriter who's second album will be released this summer on Surprise Truck Records.

MARTIN BENSON (Artistic Director) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. He received his BA in Theatre from California State University, San Francisco. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 35 years. He has distinguished himself in the direction of contemporary work, most notably *MOONCHILDREN*, *The National Health*, *COMEDIANS*, *CHILDE BYRON*, *AH, WILDERNESS!*, *THE ROAD TO MECCA*, *AUNTDAN AND LEMON*, the West Coast premiere of Jim Leonard Jr.'s *THE DINNERS*, and more recently William Nicholson's *SHADOWLANDS*, Athol Fugard's *PLAYLAND*, Paul Osborn's *MORNING'S AT SEVEN*, Brian Friel's *DANCING AT LUGHNASA*, and Tennessee Williams' *A STREETCAR NAMED DESIRE*. He has directed the world premieres of Margaret Edson's *WIT*, Tom Strellich's *BAFO*, Jon Bastian's Noah Johnson *HAD A WHORE...* and Barbara Field's *Boundary Waters*, and the American debuts of Thomas Murphy's *THE GIGLI CONCERT* and David French's *SALT-WATER MOON*. He has been honored with the Drama-Logue Award for his direction of 21 productions and received Los Angeles Drama Critics Circle Distinguished Achievement in directing awards an unparalleled six times: for John Millington Synge's *PLAYBOY OF THE WESTERN WORLD*, George Bernard Shaw's *MISALLIANCE*, and *HEARTBREAK HOUSE*, Arthur Miller's *THE CRUCIBLE*, Sally Nemeth's *HOLY DAYS* and Margaret Edson's *WIT*. He also directed the film version of *HOLY DAYS* using the original SCR cast. Along with David Emmes, Mr. Benson accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement..

PIERSON BLAETZ (Co Artistic Director and Founder Greenway Arts Alliance) Pierson has been a founding member of four theatre companies: The Men's Project in NYC, Hard City Theatre in Dallas, The Asylum Theatre in LA, and Greenway Arts Alliance. His work with non-profits continued with the creation of Free Time, a charity to establish unity after the LA riots. His last acting role was Sidney Brustein in *THE SIGN IN SIDNEY BRUSTEIN'S WINDOW* which he also produced, and the role of Joey in *BEGGARS IN THE HOUSE OF PLENTY* at The Theatre at the Improv, for which he received a Drama-Logue Award.

KIRSTEN BRANDT is the Artistic Director of Sledgehammer Theatre where she recently directed the world premiere of Kelly Stuart's *Furious Blood*. For A.S.K. Theatre Projects' New Play Weekends, she directed a staged reading of Lisa D'Amour's *The Divine Feast*. At Sledgehammer, she conceived and directed *The Frankenstein Project*, a new stage performance workshop based on Mary Shelley's classic 1818 novel - for which she received a 1999 Patte Award; directed *Sweet Charity* - for which she received a 1998 Back Stage West Garland Award; and directed the acclaimed production of Kelly Stuart's *Demonology*, which was adapted for radio broadcast on KPBS-FM. She directed *Noisemaker* by Bill Canning as part of the UCSD New Play Series, *Our Lady of the Shoulder of the Road* at The Fritz, and *Squawk Goes the Ostrich* for the Playwrights Project. Brandt also directed *Love of the Nightingale*, *Tartuffe* and her own adaptation of *Lysistrata*. As a producer, Brandt co-produced *True West* and *Phenomenal Acceleration* at Sledgehammer. She created STEP, the Sledgehammer Theatre Education Program, designed to elevate literacy through drama. She is one of the Co-Founders of DURGA, a women's performance festival that will open in April of 2000. She also serves on the advisory board for the Coronado School of the Arts. Brandt studied playwrighting at the University of Birmingham, England and graduated with a B.A. in directing from UCSD. She is married to lighting designer David Lee Cuthbert.

ANNE CATTANEO is the Director of the LCT Lab.

DOLORES CHAVEZ (Coordinating Producer) has been with the Mark Taper Forum for nine years and is the coordinating producer for the Taper's P.L.A.Y. and Young Audiences Program. She has served as a curator and producer for the Highways Women's Festival and was a recipient of a McKnight Foundation grant at the Playwrights Center in Minneapolis. She was also a director for the Native Voices Playwrights Festival in Chicago and has served as a theatre panelist for the Cultural Affairs Department and the California Arts Commission. Currently Dolores is a member of the community advisory board for KCET.

DAVID LEE CUTHBERT (Lighting Designer) David holds an MFA in Design from UC San Diego where he designed *Terminal*, directed by Joseph Chaikin, which he has subsequently designed in Belgrade, Macadonia, Atlanta and New York. For San Diego Rep: *A QUIET LOVE* (lights and projections), *ZOOT SUIT*, *THE IMAGINARY INVALID* and *BANDIDO*. For Sledgehammer Theatre: *THE FRANKENSTEIN PROJECT* (sets & lights), *PHENOMENAL ACCELERATION* and *FURIOUS BLOOD*. For The Old Globe/USD: *CLOUD NINE* and *PERICLES*. For PCPA Theaterfest: 16 productions including *THE DIVINERS*, *BIG RIVER*, *CYRANO DE BERGERAC*, *DAMN YANKEES* and *GREASE*. For The Magic Theatre: *WHEN THE WORLD WAS GREEN*, *A CHEF'S FABLE* and *THE PHARMACIST'S DAUGHTER*. For The New Pickle Circus: *THE BIG BANG* and *OTHER RUDE NOISES* and *STEP RIGHT UP* (National Tours). For A Contemporary Theatre: *THE SUMMER MOON*, directed by Les Waters. David is a member of LA's The Relentless Theatre Company for which he has designed *THE CRACKWALKER*, *SKIN* and *THE MONOGAMIST*. For Universal Studio's Islands of Adventure Theme Park in Orlando, David is Associate Lighting Designer for The Adventures of Spider-Man, *THE RIDE*. David's Educational video series, *Conducting Light* is available through Theatre Arts Video Library. He is married to Director Kirsten Brandt.

JULIE DANIELS (Playwright/Actress), began her theatrical education at the American Theatre Arts Conservatory in Los Angeles, and received her classical training at the Royal Academy of Dramatic Arts in London. Her stage credits include such diverse roles as Mother Wormwood in Charles Ludlam's *THE ENCHANTED PIG* at the Sundance Institute, Sarah Bernhardt in *PICTURE OF GODDESS* a one woman show written expressly for her by Seattle playwright Ada McAllister which toured Seattle and was subsequently produced by the Los Angeles Fringe Theatre Festival, and KPFC Radio. Other favorite roles include Mrs. Hardwicke---Moore in *THE LADY OF LARKSPUR LOTION* (Hollywood Court Theatre) Susie Friend in *UNCOMMON WOMEN AND OTHERS* (Colony Studio Theatre, Los Angeles) Esmeralda the Fortune Teller in *SKIN OF OUR TEETH* (Colony Studio Theatre) She has done many local and National Voice-over commercials, and has played several unbalanced people in the popular soap *GENERAL HOSPITAL*. As a playwright, Julie's first full length play: *MRS. SATAN FOR PRESIDENT*, has been workshopped at the Los Angeles Theatre Center, the Interact Theatre in L.A. and the Theatre West in L.A.. *MRS. SATAN FOR PRESIDENT* was awarded quarter finalist (while still in progress) by the Steven Spielberg Chesterfield Competition. She is currently a finalist in the Eugene O'Neill Theatre Summer 2000

conference.

LINDA DEUTSCH (AP Special Correspondent) was named a special correspondent of The Associated Press in 1992 in recognition of her long career as AP's premier courtroom reporter. This senior reporter designation has been bestowed on just 18 reporters in the news service's 150-year history. Linda has covered many of the most famous trials of the last three decades including those of: Sirhan Sirhan, Charles Manson, Patty Hearst, Angela Davis, Daniel Ellsberg, John Z. DeLorean, Exxon Valdez skipper Joseph Hazelwood, William Kennedy Smith, the four police officers accused in the beating of motorist Rodney King and the Menendez Brothers. She added an exclamation point to her career with her coverage of the O.J. Simpson criminal and civil trials and was a Pulitzer Prize nominee for her work on the case. At the end of the criminal trial, the AP honored her with its prestigious Oliver Gramling Award for career long excellence. The Simpson trial brought Linda's face as well as her byline into millions of homes as she was called upon by TV news shows to share her expertise with audiences. She coauthored the AP book, "Verdict: The Chronicle of the O.J. Simpson Trial." She also wrote the foreword to "Headline Justice," a book by her best friend and mentor, legendary reporter Theo Wilson, who died just after the book was published. Linda toured the country promoting "Headline Justice." Linda also covered two Presidents - Richard M. Nixon and Ronald Reagan - at their Western White Houses and two assassination attempts on another president, Gerald Ford. From Guam, she covered the evacuation of Vietnam after the fall of Saigon. Linda is a native of New Jersey and a graduate of Monmouth University, West Long Branch, N.J. with a B.A. degree in English. Before joining the AP in Los Angeles, she was a reporter for the Perth Amboy (N.J.) News, the Asbury Park (N.J.) Press and the San Bernardino (Ca.) Sun. She has received many awards, notably the University of Missouri School of Journalism's Honor Medal for Distinguished Service in Journalism. She has been honored nationally for her work in the cause of freedom of information. In 1996, she was named Monmouth University's Distinguished Alumnus of the Year. And in 1998 the Society of Professional Journalists paid tribute to her with a "roast" at their national convention.

ERNEST DILLIHAY (Director of Performing Arts for the City of Los Angeles) oversees activities in all performing arts disciplines for the City of Los Angeles Cultural Affairs Department. Among his duties is supervision of operations and productions at the Los Angeles Theatre Center in downtown Los Angeles, the Warner Grand Theatre in San Pedro and the Madrid Theatre in Canoga Park. Before signing on with the City, he served as the Arts Program Coordinator for the California Department of Corrections "Arts-in-Corrections" Program at the California Rehabilitation Center in Norco, California. He had previously been Production Coordinator and Theatre Manager at the Inner City Cultural Center in Los Angeles and co-authored a book based on the organization entitled *OUT OF THE ASHES*. Mr. Dillihay has written, produced and directed for the stage and screen, garnering an LA Drama Critics Circle Award as well as an NAACP Image Award nomination. As co-creator, host and executive producer of the video arts magazine program, *LA ARTS MIX*, he is the recipient of a National Cable Ace Award and nomination. The program has received many other national and regional awards for video programming. Mr. Dillihay is also an Emmy Awards nominee recipient. He has produced and directed videos, special events and festivals, directed for award shows and pageants and served various organizations as an arts and management consultant. He holds a BA in World Arts and Culture and an MFA in Theatre Management, both from UCLA. He is recipient of a Public Affairs and the Arts Program Fellowship Award from CORO Foundation, and is a National Fellowship awarded of the National Endowment for the Arts. He is a veteran of the United States Marine Corps.

ROBERT EGAN is the producing director of the Mark Taper Forum and will direct this season on the mainstage the world premiere of Robert Glaudini's *The Poison Tree*. In recent mainstage seasons, he directed the critically-acclaimed productions of Patrick Marber's *DEALER'S CHOICE* and David Hare's *SKYLIGHT*, as well as Tom Stoppard's *ARCADIA* (LADCC Award for Best Play), Ariel Dorfman's *DEATH AND THE MAIDEN*, *RICHARD II* with Kelsey Grammer, Ariel Dorfman and Tony Kushner's *WIDOWS*, Brian Friel's *ARISTOCRATS*, Sansei (developed with the band Hiroshima), Anthony Minghella's *MADE IN BANGKOK*, Shakespeare's *MEASURE FOR MEASURE*, Henrik Ibsen's *HEDDA GABLER* and Kendrew Lascelles' *Water Hole* for New Theatre For Now. At Taper, Too he directed Wallace Shawn's *AUNT DAN AND LEMON* and co-directed two plays by John Stepping, *THE THRILL* and *THE DREAM COAST*. Bob has been the producing director of all 11 of the New Work festivals from 1988-1998 and most recently, in the 1999 festival, he directed Kelly Stuart's *A SHOE IS NOT A QUESTION* and

Christopher Shinn's *WHAT DIDN'T HAPPEN*. He also directed Jon Robin Baitz's *THE FILM SOCIETY* at LATC, and *COQ AU VIN* with Naked Angels at the Coast Playhouse. He produced Wallace Shawn's *THE FEVER* at MOCA, the Taper's New Theatre For Now in 1985, and the 1990 and 1991 Taper, Too seasons. Prior to the Taper, he was associate artistic director for four years at Seattle Repertory Theatre, where he directed Christopher Hampton's *SAVAGES*, Brian Friel's *Translations*, Snoo Wilson's *SALVATION NOW* and *THE GRASS WIDOW*, new plays by Richard Nelson and Albert *INNAURTO* and Michael Weller's *THE BALLAD OF SOAPY SMITH*, which he later directed at the Public Theater in New York. He later returned to Seattle Rep to direct the world premiere of Michael Weller's *BUYING TIME*. In 1998 he directed the world premiere of Len Jenkin's *LIKE I SAY* at UCSD. In England he has directed Mozart's *IDOMENEO* and Shaw's *SAINT JOAN* at the Oxford Playhouse, as well as his own adaptation of *THEY SHOOT HORSES DON'T THEY* for the Oxford Drama Society. He has two sons, Ian-Thomas and Alec.

ERNEST FIGUEROA has been involved as a director, producer, actor and playwright in theatre, film and television throughout the country. As a freelance director, Mr. Figueroa is a member of the Lincoln Center Director's Lab and was one of the few chosen to represent the 1988 at the American Living Room Director's Festival @ HERE directing the New York premiere of Richard Hellesten's play, *DOS CORAZONES*. He was awarded the 1999 Drama League Assistant Director's Fellowship at the Roundabout Theatre on Broadway. Prior to relocating to Los Angeles he served two years as the Associate Artistic Director of the Sacramento Theatre Company casting over 20 plays and musicals, which included traditional and new work. Prior to Sacramento he served as producer/director of the Pasadena cable talk-show *¡ADELANTE!*, winner of the 1996 W.A.V.E. award for best talk-show of the western United States. *¡ADELANTE!* focused on successful people of Hispanic descent. Mr. Figueroa has served on the administrative and artistic staffs of such institutions as Plays for Living (NYC), The Groundling Theatre (LA) The Pasadena Playhouse; State Theatre of California, Telemundo and Lorimar Telepictures. In addition to serving on the Board of Directors for "Gotham City Improv"-New York, he also founded two improvisation companies: "Loose Screws" - Hawaii and "Metro North Improv"-Connecticut. He has developed and conducted numerous improvisational and educational workshops at such places as INTAR in New York City and also developed the highly successful ImproVISION program, which instructs corporate professionals in the art of public speaking. As a director, Mr. Figueroa has worked across the country including Hawaii and Alaska. His acclaimed productions include: *THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS*, *TALLEY'S FOLLY*, *THE VELVETEEN RABBIT*, *THE LITTLE PRINCE*, AND *CHILDREN OF WAR*. He is also an associate member of the Society of Stage Directors and Choreographers.

ROBERT GLAUDINI's play *The Poison Tree*, a part of last year's NWF, has been selected for a world premiere on the Mark Taper Forum mainstage in May-July 2000, directed by Robert Egan. Glaudini has collaborated with maverick filmmaker Jon Jost on *THE CHAMELEON* and *ANGEL CITY*, as well as written for the hit series *NYPD BLUE*. He directed Kelly Stuart's *THE WOMAN WHO TRIED TO SHOUT UNDERWATER* at NWF '90. Glaudini has acted and directed plays in New York's off-Broadway theatres, including directing Sam Shepard and rock poet Patti Smith in their play *COWBOY MOUTH* at the American Place Theatre, directing the premiere of Shepard's *MAD DOG BLUES* at New York's seminal Theater Genesis, as well as his won plays *AGAINST THE SUN* and *BORROWED TIME*.

BENNET GUILLORY has worked extensively in theatre, film, and television for the past 25 years. While studying at the American Conservatory Theatre in San Francisco, Mr. Guillory appeared in numerous classics and contemporary plays including *JULIUS CAESAR*, *THE TAMING OF THE SHREW*, *PEER GYNT*, *DESIRE UNDER THE ELMS*, *MISANTHROPE*, *THE CHERRY ORCHARD*, *OTHELLO*, and many more. While at American Conservatory Theatre, Mr. Guillory was the Director of the Black Actor's Workshop for three seasons. He also directed and acted in Lorraine Hansberry's *LES BLANCS* at the Oakland Ensemble and was featured in the San Francisco Opera Company's production of *LOS IN THE STARS*. Mr. Guillory won the San Francisco Critic's Circle Award for his portrayal of Paul Robeson in the Illustrated Stage's production of *ARE YOU NOW OR HAVE YOU EVER BEEN*. For his Los Angeles performances of Phillip Hayes Dean's *Paul Robinson*, Mr. Guillory won the Drama-Logue Award and a special NAACP Image Award. He has been seen in the Arizona Theatre Company's production of Athol Fugard's *SIZWE BANZI IS DEAD*, The Will Geer Theatricum Botanicum's production of August Wilson's *MA RAINEY'S BLACK BOTTOM*, the role of Troy Maxson in the Sacramento Theatre Production of

FENCES, the Lorraine Hansberry Theatre in San Francisco and the Mark Taper Forum's *MISS EVER'S BOYS*. In the summer of 1991, Mr. Guillory appeared with Athol Fugard in the La Jolla Playhouse Production of Mr. Fugard's play *A LESSON FROM ALOES*. Among his numerous television credits are *UP AND COMING* a series for Public Broadcasting, *DYNASTY*, *AMEN*, *HUNTER*, *MIKE HAMMER*, *DAYS OF OUR LIVES*, *THE LINC'S*, *BEVERLY HILLS 90210*, *JUDGING AMY* and *CITY OF ANGELS*. To celebrate the first National Holiday in honor of Dr. Martin Luther King Jr., Mr. Guillory hosted a special half hour tribute to the late civil rights leader on KLCS-Channel 58. Mr. Guillory has also appeared in several films among them, *THE KINDRED*, *MAID TO ORDER*, *WALKER*, in the role of Grady in *THE COLOR PURPLE*, *THE TUSKEGEE AIRMEN*, *AMERICA'S DREAM* for HBO, and *THREE STRIKES*. Currently, Mr. Guillory is the Artistic Director/Producer of The Robey Theatre Company.

LARS HANSEN (President and CEO of the Theatre League Alliance of Southern California) is a producer with more than 25 years of theatrical achievement that has resulted in the production of more than 150 artistically diverse plays and musicals. As Executive Director of The Pasadena Playhouse State Theatre of California for twelve years, he brought national and international focus to that world-renowned institution with World and West Coast premieres. He introduced west coast audiences to Robert Harling's *STEEL MAGNOLIAS*, Rupert Holmes' *SOLITARY CONFINEMENT* starring Stacy Keach, Jerry Sterner's *OTHER PEOPLE'S MONEY* and the record-breaking world premiere of Larry Hart's *SISTERELLA* to name a few. Prior to The Pasadena Playhouse he worked at the famed Playwrights Horizons in New York City. He was also a producer for the American Music Theater Festival in Philadelphia, which reconstructed the lost original 1927 version of George Gershwin's *STRIKE UP THE BAND*. As a musician, he was the resident musical director of the Long Beach Civic Light Opera for 5 critically acclaimed seasons while also serving as their managing director. His civic responsibilities have included being one of the founding commissioners of the Pasadena Arts Commission, a member of the National Alliance for Musical Theatre, and on the board of the Pasadena Arts Council. While on the Board of Governors for Theatre LA he has served as treasurer and as a vice president.

DON HILL has spent the past three years working for Actors Equity Association as the Business Representative who administers the Capital P Production, Western Civic Light Opera, Hollywood Area Theater, and Business Theater contracts for the fourteen state western region. Prior to his current position, Don was the Associate Producer for the Long Beach Civic Light Opera from 1990 to 1995. At Long Beach, he supervised such productions as the national tour of *BYE, BYE, BIRDIE!* with Tommy Tune, with Leslie Uggams and *CHICAGO* with BeBe Newwirth and Juliet Prowse. In a career that spans 25 years and both coasts. Don has designed and produced, stage managed and directed over 35 plays and musicals. Don began his career as an actor, studying acting at the Webber Douglas Academy in London England. He then assisted and studied with the late John Housman and graduated with an M.F.A. from USC. Don served as production manager for the Los Angeles Theater Center from 1985 to 1990, overseeing 78 productions, most of which were new works. He has also served as production manager for many Aids benefits including the Pacific Center's tributes honoring Elizabeth Taylor and Angela Lansbury. He coordinated the legendary Comany in Concert reunion benefits, both in Long Beach and at Lincoln Center. Don has worked for both the Geffen Playhouse and the Mark Taper Forum. He has served as Associate Producer of the Ovation Award Show for 5 years. In addition to his current position at Actors Equity, Don teaches Entertainment Law at Columbia College.

TRAVIS MICHAEL HOLDER has been hanging around "The Business" for 50 of his 53 years. As a playwright, five of his plays have debuted in Los Angeles over the last six years and, as an actor, he is a veteran of five Broadway shows, numerous national and international tours, and he spent several of his youthful years crying daily on an early TV soap opera. But he has faced his biggest source of controversy doubling for the past 13 years as a theatre reviewer and feature writer for such publications as Los Angeles Theatres Magazine, Beverly Hills Post, Village View, The Reader, Cashbox, Beverly Hills Today, Toluca Times, California Jewish Press, Nightlife and, since 1990, as Theatre Editor for Entertainment Today, where his uncompromising theatre reviews appear in his weekly column, "Ticketholders." Fueling those nagging fires of conflicted interests early on, as a publicist he traveled the world with The Doors, Dusty Springfield and Loggins & Messina, and more recently has represented The Grace Players: performance diva Rachel Rosenthal; the world premiere of composer David Foster's musical *Scream!*; the U.S. premiere of *Sunset Boulevard* with Glenn Close; and the national tours of *Will Rogers Follies* starring Keith

Carradine, Aspects of Love with Sarah Brightman, Tommy Tune Tonite! and Tapdogs. As further proof of his nomadic status as an artist, Holder achieved near-legendary status during his long tenure as Talent Coordinator during the golden years of the infamous Troubadour nightclubs in LA and San Francisco, where he helped launch the careers of such icons as Steve Martin, Linda Ronstadt, Jackson Browne, Joni Mitchell, Kris Kristofferson, John Denver, producer David Foster, Carole King, Cheech & Chong, Laura Nyro, Bonnie Raitt and Glenn Frye, and brought Elton John to the States for his premiere American appearance and took Bette Midler out of the Baths and to the west coast on her first national tour. He also worked for a year with Barbra Streisand's Committee to Ratify the Equal Rights Amendment, co-producing the historic Westwood Playhouse all-star benefit in 1980, and his photography has appeared in everything from People (the wedding of his godson Slash of Guns n' Roses), the German Bundt, In Touch and The National Inquirer. But in pursuit of his first true love, acting, Holder had a breakneck last year of the millennium, costarring in John Lengsfelder's upcoming feature film *AUDITIONS*; creating the role of Peter in the world premiere of *LIFE ON THE LINE* at the Victory Theatre; appearing with The Grace Players in the world premiere of Frederic Hunter's Concertina and in the debut of his fifth effort as a playwright, *L.O.L. [LAUGHING OUT LOUD]*; and finally playing 1930s drag queen/chanteuse Greta in *BENT* at the Stella Adler Theatre. He was recognized with a Drama-Logue Award and a Best Actor nomination from LA Weekly for his 1997-98 performance as Lennie in the Ovation Award-nominated 60th anniversary presentation of Steinbeck's classic *OF MICE AND MEN* at the Egyptian Arena Theatre and back-to-back Maddy Awards this year for his work in both *LIFE ON THE LINE* and *BENT*. His first effort as a playwright, *SURPRISE, SURPRISE*, debuted in 1994 at the Victory featuring Travis opposite Dawn Wells and he has appeared previously with TGP in the debuts of three more of his own plays: *STR 2 PRDRS.*; *RIVER AND OTHER PHOENI RISING*; and *LOOKING SOUTH ON CAHUENGA HILL*. He has also been seen with that award-winning company as Tesman in *HEDDA GABLER*, Sir Noel himself in *A TRIBUTE TO NOEL COWARD*, and in the world premieres of *WALKING ON THE MOON* and *AN AGE OF ANGELS*. Holder received three awards for his direction and performance as Dr. Martin Dysart in *EQUUS*, an Inland Theatre League Award as Ken Talley in *5th OF JULY* and, like all displaced native Chicago actors, spent a year as Richie in *BLEACHER BUMS* at the Century City Playhouse. He currently in rehearsals to open April 27th at the Stella Adler Theatre as Oscar Wilde opposite Salome Jens and Jeremy Lawrence in the world premiere of Leon Katz' *BEDS*.

OLIVIA HONEGGER (Artistic Director of the Relentless Theatre Company in Los Angeles for which she is currently directing Paula Vogel's *AND BABY MAKES SEVEN*) set to open May 18th at the Lillian Theatre in Hollywood. Most recent works include a staged reading for South Coast Repertory of Stuart Spencer's *IN THE WESTERN GARDEN*, the Los Angeles premiere of Christopher Kyle's *THE MONOGAMIST* starring Michael Mantell, the Los Angeles premiere Naomi Iizuka's *SKIN*, and Judith Thompson's *THE CRACKWALKER* (named one of the top ten productions by the Los Angeles Times and was awarded best director of a play for 1997 by Entertainment Today.) She has directed the world premiere of Neal Bell's *A TIME PIECE* and the West Coast Premiere of Daniel O'Brien's *GUERNICA* for The Open Fist Theatre Company, and has staged a reading of Luigi Pirandello's *TO CLOTHE THE NAKED* for The Wilton Project. She was also a resident director for The Theatre for the Open Eye in New York City. Productions under her tutelage included *MEASURE FOR MEASURE* and *THE LITTLE TRICK*, which she adapted from a Chekhov short story. She has assisted Martin Benson on Oscar Wilde's *AN IDEAL HUSBAND* for South Coast Rep, Robert Egan on Robert Glaudini's *THE CLAIMING RACE* for the Mark Taper Forum's New Works Festival and Jon Jory on his production of Leon Katz's *THE THREE CUCKOLDS* for Actors Theatre of Louisville. She is extremely proud of having produced *FIESTA DE LA ARTISTA DE LOS ANGELES* an arts festival honoring the Latino voice in the Los Angeles Community. She is a member of Lincoln Center Theatre Director's Lab

LEON KATZ is the author of several dozen original plays and adaptations produced in the U.S. and abroad. Among them are *THE THREE CUCKOLDS* (about 400 productions in 11 countries, most recently, in LA, at Theatre 40) *SONYA* (most recent production with Julie Harris,) *DRACULA/SABAT*, *SOM OF ARLECCHINO*, *GBS IN LOVE*, *BEDS*, *PINOCCHIO*, *FINNEGANS WAKE*, *THE MARQUIS DE SADE'S JUSTINE*, *AMERIKA*, *THE ODYSSEY*, *SWELLFOOTS TEARS*, *THE DYBBUK*, *REMEMBRANCE OF THINGS PAST*, *BEDS AND THE MAKING OF AMERICANS* (an opera based on Gertrude Stein's monumental novel, with composer Al Carmines.) He has also done for various productions translations and new stage versions of plays by Aeschylus (*AGAMMEMNON*), Shiller (*THE ROBBERS*), Ibsen (*LOVE'S*

COMEDY), Claudel (*THE SATIN SLIPPER*), Strinberg (*THE ROAD TO DAMASCUS*), Gide-Barrault (*THE TRIAL*), and others. A collection of his plays are published under the title, *MIDNIGHT PLAYS*. Individual play publications, separately and in anthologies, include *THE THREE CUCKOLDS*, *SON OF ARLECCHINO*, *SWELLFOOT'S TEARS*, *THE MAKING OF AMERICANS*, and *DRACULA/SABBAT*. Mr. Katz is a professor of Emeritus of Drama, Yale University, has been resident Dramaturg at the Mark Taper Forum, and is currently Visiting Professor at UCLA. Until 1989, before official retirement, he was co-chairman of the Department of Dramaturgy and Dramatic Criticism at the Yale School of Drama. In a long teaching career, he has also taught at Cornell, Stanford, Columbia, Vassar, Carnegie-Mellon, University of Pittsburg, Manhattanville, Barnard, San Francisco State, USC, and the University of Gissen in Germany.

ROB KENDT is the Editor in Chief of Back Stage West. He was hired in 1993 by New York's performers' trade Back Stage to create a West Coast version, and has supervised its growth since. Before that he worked as entertainment editor for the Downtown News, and has also written for The Los Angeles Times, The Hollywood Reporter, and The Arizona Republic. He has a degree in film production from USC and fronts a local rock band, Millhouse. His two L.A. theatre credits: having a play produced a 10-minute play festival at Al's Bar, and appearing as a drooling pianist in Stanley Soble's production of *MARAT/SADE* at Pacific Resident Theatre.

SANDRO MASTROBUONO is a founding member of The Flying Machine; a theater company comprised mostly of the graduates of the Jacques Lecoq school for acting in Paris. Based in Brooklyn, NY at the Galapagos Art Space, The Flying Machine incorporates elements of improvisation, object manipulation, clown, and mask into their original works of theater. In addition to presenting their work, the company has lead workshops at Galapagos, SOHO Rep, and the 1999 Lincoln Center Theatre Directors Lab. Mr. Mastrobuono studied commedia dell'arte with Mace Perlman while attending the SUNY Purchase BFA conservatory program. His other training includes scene study with George Morison and mask technique with Raphael Bienciotto.

STEVEN LEIGH MORRIS is a playwright and critic who has served as theater editor for the L.A. Weekly since 1997. He has contributed a regular stage column on the Los Angeles scene for "Drama" Magazine in London, "World's Fair" Magazine in San Francisco and has contributed occasional pieces for American Theatre Magazine and Back Stage West. As a playwright, Morris has had works staged at the Mark Taper Forum's New Works Festival, he has been a playwright in residence at Moscow's Theater on Spartacus Square and the Los Angeles Theatre Center, and has had plays produced locally by Pacific Resident Theater and Playwrights Arena. He is currently developing a play inspired by Mikhail Bulgakov's novel, *THE MASTER AND MARGARITA*, with the Actors' Gang, and he recently contributed updates and emendations to Tony Kushner's *A BRIGHT ROOM CALLED DAY* for Theatre of NOTE. Morris' theater reviews can be heard regularly "Talk of the City" and "Air Talk" (KPCC F.M.) and he's currently a guest professor of theater at U.S.C.

KARYL NEWMAN recently designed Eve Ensler's *LEMONADE*, Off Broadway, as associate designer with Richard Hoover: *THE KISS AT CITY HALL*, Pasadena Playhouse, *NOT ABOUT NIGHTINGALES*, the Royal National Theatre, Alley Theatre and Broadway. Costume designs include: *THE KISS AT CITY HALL* for the Pasadena Playhouse, *A VIEW FROM THE BRIDGE* and *LEMONADE* at the Alley Theatre, *CRIMES OF THE HEART* at the Falcon Theatre. Other credits include: sets and costumes for *THE MONOGAMIST*, Gascon Theatre, costume design *NOT ABOUT NIGHTINGALES* at the Royal National Theatre, Alley Theatre and Broadway, costumes for *THE BEAUX STRATEGEM* at the Yale Repertory Theatre and set design for *A CERTAIN LABOR DAY* with Richard Hoover at the Circle on the Square. She has production designed two feature films, *URBANA*, accepted at Sundance this January and *ELVIS TOOK A BULLET*. She received her MFA from the Yale School of Drama.

RANDY NEWMAN, more than any other contemporary songwriter, has chronicled life in America in the late 20th Century. Yet Newman has proven to be more than merely the consummate musical storyteller of the rock era. This Grammy and Emmy award winner has also received 13 Oscar nominations. Newman also composed the critically acclaimed theatrical musical Faust. Having penned more singular masterpieces of Twain-like wit and Swiftian satire than any contemporary songwriter, his success has been widespread, yet always on his own terms. In 1998, he made Oscar history by receiving three Academy

Award nominations for his work on three different films: *PLEASANTVILLE*, *A BUG'S LIFE*, and *BABE: PIG IN THE CITY*. Newman has also received Oscar nominations for *RAGTIME*, *THE NATURAL*, *AVALON*, *TOY STORY*, *JAMES AND THE GIANT PEACH* and most recently for "When She Loved Me" in *TOY STORY 2*. Just prior to the release of *TOY STORY* Newman's long-awaited musical based on "Faust" premiered at the La Jolla Playhouse and the soundtrack album, Randy Newman's *Faust*, was released featuring performances by James Taylor, Don Henley, Elton John, Linda Ronstadt, Bonnie Raitt and Newman himself. The musical's opening at the Goodman Theatre in Chicago in 1996 prompted Time Magazine to name *FAUST* one of the Top 10 theatrical events of the year. In 1996, Newman received the first Henry Mancini Award for Lifetime Achievement in film composing by the American Society of Composers, Authors and Publishers (ASCAP.) Yet for the author of a few of the most insightful songs of our time – from "You can leave your hat on" and "Marie" to "Baltimore" and "Rednecks," "God's Song (that's why I love mankind)" and "It's Money that I love" to "Bet No One Ever Hurt This Bad" and "Lonely at the Top" – telling stories through music, whether on record or film or stage, continues to be its own reward. *THE EDUCATION OF RANDY NEWMAN*, a full length musical featuring many of his most popular works combined with some previously unreleased songs, will have a May 26th debut at the South Coast Repertory in Costa Mesa, and in the fall, Newman's *FAUST* will have its East Coast premiere at the Kennedy Center.

Puerto Rican born **JOSE RIVERA** is the Obie Award winning author of *MARISOL* (Joseph Papp Public Theatre), *CLOUD TECTONICS* (Playwrights Horizons), *EACH DAY DIES WITH SLEEP* (Circle Rep.), *THE PROMISE* (Ensemble Studio Theatre), *THE HOUSE OF RAMON IGLESIA* (Ensemble Studio Theatre), *GIANTS HAVE US IN THEIR BOOKS* (Magic Theatre), *THE STREET OF THE SUN* (Mark Taper Forum), *SONNETS FOR AN OLD CENTURY* (Greenway Arts Alliance), *REFERENCES TO SALVADOR DALI MAKE ME HOT* (South Coast Rep), and *LOVERS OF LONG RED HAIR* (2000 Humana Festival). His work has been generously supported by the Kennedy Center Fund for New American Plays, the National Arts Club, the NEA, the Rockefeller Foundation, the New York Foundation for the Arts, the Fulbright Commission, PEN West, and the Whiting Foundation. *THE HOUSE OF RAMON IGLESIA* appeared on the public television series American Playhouse. Rivera has studied with Nobel Prize Winner Gabriel Garcia Marquez at the Sundance Institute and has been a writer-in-residence at the Royal Court Theatre, London. Television credits include co-creating and producing the NBC series "Eerie, Indiana" and "The Eddie Matos Story" for HBO. Current projects include *BRAIN PEOPLE*, commissioned by South Coast Rep, *ADORATION OF THE OLD WOMAN*, commissioned by La Jolla Playhouse, *A BOLERO FOR THE DISENCHANTED*, a Showtime original film, and *SOMEWHERE IN TIME II* for Universal Home Video. In 1999, Rivera was a recipient of a McKnight Fellowship and a Berilla Kerr Playwriting Award.

TREFONI RIZZI is a native to Los Angeles. He was a Finalist in the 1999-2001 NEA/TCG Career Development Program for Designers, and is a member of United Scenic Artists Local 829. Trefoni designed Sets, Lights and Costumes for the New York Premiere of Richard Helleesen's *DOS CORAZONES*, for the Lincoln Center Director's Festival at HERE. Trefoni is a versatile artist and designer, and enjoys working in a variety of mediums. He is quite comfortable working as Production Designer or at least in two design disciplines on a given production. Trefoni enjoys the process involved in the development of original works as well as the opportunity to revisit the classics in a new visual way. Special interests include Asian theatre and theatrical design and performance of international indigenous cultures. Recent credits include, at The Foothill Theatre Company, Scenic and Lighting Design for *The Little Prince*, Scenic Design for *JEEVES TAKES CHARGE*, Scenic, Costume and Mask Design for *THE LION, THE WITCH AND THE WARDROBE* and Scenic and Projection Design for *DRIVING MISS DAISY*; At River Stage, Scenic and Lighting Design for *THE MISER*, and Scenic Design for the World Premiere of *GHOST DANCE*; At The Western Stage Company, Scenic Design for *GYPSY*, and Scenic Design for *THE MUSIC MAN*; At the Sacramento Theatre Company, Scenic and Lighting Design for *The Great Performances Festival Rep*, including *CONFESSIONS OF A NIGHTINGALE* with Ray Stricklyn, *Undressing New Jersey*, and other states of mind, with Wendy Kamenoff, *An Evening with Ken Sonkin*, with Ken Sonkin, *AN EVENING WITH BUFFO*, with Howard Buten, *DANCING ON THE RINGS OF SATURN*, with Donna Elaine Miller. Additionally, at the Sacramento Theatre Company, Scenic and Lighting Design for *THE SEARCH FOR SIGNS OF INTELLIGENT LIFE* in the Universe and Production Design for *LOVE LETTERS*; At Perseverance Theatre in Juneau, Alaska, Scenic and Theatre design for the 10th Anniversary

Production of the *LADY LOU REVUE*, and the design, building and direction of the Puppet Sequences for *LITTLE SHOP OF HORRORS*; In Connecticut, Scenic and Lighting Design for *THE GOOD WOMAN OF SZECHWAN*, Cityscape, Museum, and *THE FLIGHT OF THE EARLS*; In Alaska, *THE VELVETEEN RABBIT*; In Hawaii, Scrooge at Diamond Head Theatre; and in Los Angeles, Lunch Hour. He holds a BA in Design from UCLA and a MFA in Theatre and Dance from the University of Hawaii Manoa. Recent Puppetry Design and Direction include the *PIED PIPER* of Hamelin, *THE VELVETEEN RABBIT*, and *PETER AND THE WOLF* with the University of Alaska Fairbanks Summer Fine Arts Camp, and various puppets for Honolulu Theatre for Youth in Hawaii.

MICHAEL ROTH composes music and sound for theatre, film, dance, and chamber ensembles. He has worked at theatres across the country, having been resident composer at the La Jolla Playhouse and a resident artist at South Coast Repertory - over 35 productions at both theatres, including the premieres of *A WALK IN THE WOODS*, also on Broadway and PBS, the Culture Clash rock musical of *THE BIRDS*, also at Berkeley Rep, and two collaborations with Donald Margulies, *SIGHT UNSEEN*, which moved off-Broadway, and Dan Sullivan's production of *DINNER WITH FRIENDS*, currently running off-Broadway. Michael's collaborations with Randy Newman include the orchestrations for his *FAUST* in La Jolla and at the Goodman, editing the recently published *ANTHOLOGY* and *BAD LOVE* for Warner Brothers, and *THE EDUCATION OF RANDY NEWMAN*, to be premiered at South Coast Rep in June. Other projects: Des McAnuff's film *BAD DATES*, the independent feature *HOLY DAYS*, Anne Bogart's *THE WOMEN*, Carey Perloff's American premieres of Tom Stoppard's *INDIAN INK* and *THE INVENTION OF LOVE* at ACT in San Francisco, and the premieres of Mac Wellman's *BAD PENNY*, *TERMINAL HIP*, *THE LESSER MAGOO*, *tigertigertiger* (a musical for young people), and directing the premiere of *ALBANIAN SOFTSHOE*. The CD of Michael's chamber opera *THEIR THOUGHT AND BACK AGAIN* is available through e-mail at Rothmusik@aol.com.

SALVATORE SALAMONE has designed costumes for *SALOME*, *AMAZING KOZMO*, *STEELTOWN*, *BROADWAY*, and *TAGTEAM LOVEFEST 2000*, at the Actors Gang Theatre, *LA INDIAN QUEEN* at the Long Beach Opera, *A TABLE FOR A KING* at Highways, and *THE POISON TREE* for the Mark Taper Forum New Works Festival. He has worked on costumes for Ringling Brothers Circus, The Lion King (Branson), Radio City Music Hall, Cirque du Soleil and Janet Jackson. He is a two-time Ovation Award Nominee and Garland Award winner.

MARK SELDIS has been the Managing Director of The Actors' Gang since 1990 and has produced over thirty plays for the Gang as well as other theater companies including New Crime Productions, Naked Angels, Evidence Room, and About Productions. He served as Associate Producer on the films *BOB ROBERTS*, *DEAD MAN WALKING* and the Sam Fuller documentary *THE RIFLE, CAMERA AND THE TYPEWRITER* and in 1998 co-produced the short film *TURBANS* for PBS. Mr. Seldis is a member of the Board of Governors of Theatre/L.A. and a co-founder of the Edge of the World Theater Festival, which debuted in Los Angeles in 1999.

EDWARD F. TORRES is currently the Artistic Director of Teatro Vista...Theatre with a View. In Chicago, IL, he most recently directed the critically acclaimed World Premier production of *AURORA'S MOTIVE* by Jaime Pachino for Teatro Vista. Last Spring, he directed *THE BOILER ROOM* by Ruben Gonzales for the Steppenwolf Theatre Arts Exchange Program and Chicago's Theatre on the Lake. Other directorial credits include *BROKEN EGGS* at Theatre on the Lake, *AMBROSIO*, Teatro Vista, *THE SHOW HOST*, Teatro Vista and Victory Gardens. For Latino Chicago Theatre Company: *COCKS HAVE CLAWS* and *WINGS TO FLY* by Amparo Garcia, and *SANTOS*, *BROKEN EGGS*, and *THE CROSSING* at Teatro Vista, and *BLADE TO THE HEAT* at Apple Tree Theatre. He has appeared in many other roles at the Court Theatre, Goodman Theatre, Steppenwolf, Latino Chicago, and Live Bait. He received his BA from Roosevelt University and is currently working on his MFA in Film at Columbia College. Mr. Torres is one of the recipients of NOW, Entertainment's Latino Artist of the Year Award for 1998.

WHITNEY WESTON (Co Artistic Director and Founder Greenway Arts Alliance) is formerly from Chicago, moved to Los Angeles to continue her work in the theatre. She is an actor and producer, and has headed her own theatre company formerly New Attitude Productions, now Greenway Arts Alliance at the Greenway Court Theatre. Both within and outside her theatre company she has over thirty stage and

producer credits her last being the world premiere play, *SONNETS FOR AN OLD CENTURY*, by Jose Rivera at The Greenway Court Theatre. She is determined to continue her crusade to develop alternative ways to keep artists and the community working together.

KIM WEILD is an actor, teacher, choreographer, singer, director and motion capture artist based in Los Angeles. As an actor and dancer she has worked extensively in both Europe and the U.S. Among some of the artists she has worked with are George Balanchine, Anne Bogart, Max Stafford-Clark, Edward Gorey, Andre Gregory, Andrea Haring, Tina Landau, Beatrice Lees, Bradford Mays, George Morrison, Larry Moss, Mike Nichols, Diane Paulus, Abraham Pulido, Paul Sills, Tadashi Suzuki and Robert Wilson, in theatres all over the world, most notably: The Royal Court Theatre, The Moscow Art Theatre, Teatro alla Scala, Lincoln Center, Circle In The Square, The Saratoga Performing Arts Center, The Kitchen and The Performance Garage. Among her television credits is a year on *SATURDAY NIGHT LIVE* ('90-'91 season). Her films include four independent features, as well as producer for the indie film *HASH BROWN'S*. She was assistant director/choreographer for the much acclaimed, multi-award nominated, world premiere of the Bertolt Brecht/W.H. Auden adaptation of *THE DUCHESS OF MALFI*. Kim has trained extensively in both Suzuki and Viewpoints and has worked with both methods for over 11 years. She teaches the trainings in Los Angeles and brings various members from Anne Bogart's SITI Company to Los Angeles to lead workshops. Kim is a founding member of BurningWheel, a graduate of NYU Tisch School of the Arts and The New Actors Workshop.

CARMEN ZAPATA (President and founding member of Bilingual Foundation of the Arts Mexican-American film, television and stage actress) credits include all three media and are too numerous to list. One of her recent triumphs was the title role in *DRIVING MISS DAISY* for the Sacramento Theatre Company. In 1990, Ms. Zapata was knighted by His Majesty King Juan Carlos of Spain for her commitment to Hispanic concerns within the arts and in the realm of community service. In 1992, she received an "Ovation" Award from Theatre LA. She is proud to be a recipient of the 1994 Drama-Logue Award for Best production for Lorca's *YERMA*. In 1997, she played the title role in BFA's very successful production of *THE HOUSE OF BERNARDA ALBA*. In 1997, Ms. Zapata was honored with the prestigious Award for Lifetime Achievement at the Hispanic Heritage Awards at the Kennedy Center in Washington D.C. and in 1998 was named a Treasure of Los Angeles by Mayor Richard Riordan and the Central City Association of Los Angeles. Ms. Zapata feels that her greatest artistic achievement has been the co-founding of the Bilingual Foundation of the Arts.

NICK D'ABRUZZO (director/steering committee member) was a member of the 1999 Lincoln Center Directors Lab, currently is directing a reading of *A GAME AT CHESSE* by Thomas Middleton for L.A. Rep and assisting David Schweizer on Chuck Mee's *BERLIN CHALK CIRCLE* for the Evidence Room, has previously directed for Stella Adler Theatre, Circle X, L.A. Rep, Theatre Palisades, California Youth Theatre, and has assistant directed for the Mark Taper Forum's New Work Festival, Great Lakes Theatre Festival, Dallas Theatre Center and Indiana Repertory Theatre. He has been a Reading Coordinator for the Taper Wing and a Directing Intern for Blacksmys. He has also written a weekly theatre review for KCLA (99.3 fm) and now teaches at L.A. County High School for the Arts. Nick is a recipient of drama scholarships from the Flintridge Foundation and the National Society of Arts & Letters.

KAPPY KILBURN (director/steering committee member) was theatrically educated at the University of Missouri-Columbia. After a loop through the regional theatre circuit, Kappy settled in Los Angeles four years ago. She was most recently involved the acclaimed productions of *THE MONOGAMIST* and *SKIN* with the Relentless Theatre Company. She is now extending her talents to producing and teaching.

DREW SACHS (director/steering committee member) has worked as Director, Producer and Dramaturg in Regional, University & Off-Broadway theatres. He was a 1998 member of the Lincoln Center Directors Lab where he directed *ONE MILLION BUTTERFLIES* in the Here/Lincoln Center Theatre Festival. In Los Angeles, he recently staged a workshop production of *LILY'S GIFT* for the Odyssey Theatre and is planning to stage *7 AGES* for the Circle X Theatre Company. Among other productions he has staged are *TALL TWAIN TALES* for the Cleveland Playhouse and *THE CARETAKER*, *AUNT DAN AND LEMON*, and *THE HAPPY JOURNEY* for Syracuse University. He was co-director with Loy Arcenes for *WHIRLIGIG* for the Mac Wellman Festival Off-Broadway. As a producer, Andrew worked on productions of *BLUE LIGHT/THE SHAW* by Cynthia Ozick directed by Sidney Lumet and featuring Diane Wiest. *SNAPSHOTS* a musical revue by Stephen Schwarz, Woody Guthrie's *AMERICAN SONG*, and *A BROADWAY CABARET*. He has held staff positions in theatres including Arena Stage, The Studio, Syracuse Stage, The Cleveland Playhouse and The Walnut Street Theatre. Most recently, Andrew worked with Barry Levinson as his assistant on his latest feature film *LIBERTY HEIGHTS*. Andrew was an Honor's Fellow at Syracuse University where he received his M.F.A. in theatre directing.

BOB KRAKOWER has been working with actors and stand-up comedians in one form or another since 1982. For six years, he was the Director of Actor Training and Master Acting Teacher at the nationally acclaimed Actors Theatre of Louisville. Along with Jon Jory and Michael Dixon, he was the creative force behind the bi-yearly Shorts Festivals of New American Plays, helping to produce over 100 short plays at the theatre, with writers such as Howard Korder, Lanford Wilson, Jane Anderson and Jane Martin, among many others. As a Resident Director, he directed over 25 productions including David Mamet's *SPEED-THE-PLOW* and *PRARIE DU CHIEN*, and *PRELUDE TO A KISS* by Craig Lucas. His career started in San Francisco as Associate Conservatory Director under Allen Fletcher and William Ball at the American Conservatory Theatre. He served in the same capacity for Mr. Fletcher, when together they started the National Conservatory Theatre in Denver. Mr. Krakower has also served as Director of NYC's Atlantic Theatre Company Professional School (founded by David Mamet and William H. Macy), as well as running their NYU Studio Undergraduate Division. Also for Mamet's company, he directed the original productions of Tom Donaghy's *DADSHUTTLE* and Steven Dietz's *TRUST* with Kristen Johnston. He has taught acting since 1983, not only at A.C.T., Atlantic Theatre, and Actors Theatre of Louisville, but at colleges and universities here and abroad, including the Moscow Art Theatre's Studio Chelavek. In New York, he has been a staff and guest teacher for the Stella Adler Conservatory, Stonestreet Studios, NYU, and others. In Los Angeles, he has taught privately with the Atlantic Theatre Company and with Howard Fine Studios. He is founding member and currently on staff at the Actors Center in New York City with Earle Gister and Llyod Richards from Yale University, J. Michael Miller and Ron Van Lieu from NYU, Michael Langham from Juilliard, Israel Hicks from S.U.N.Y./Purchase, and Scott Freeman from the Guthrie Theatre/University of Minnesota. Mr. Krakower now runs his own Acting Studio at One-on-One Productions in New York and here in the heart of Hollywood. He teaches Scene Study, Basic Skills, Audition Technique, and On-Camera Technique. He frequently serves as an on-set acting coach for film and television. He served for several years as Artistic Associate and Artistic Director of San Francisco's award winning Encore Theatre Company. While there, he directed two of their most critically acclaimed productions: the sold out runs of Howard Korder's *BOYS LIFE* and Chekhov's *UNCLE VANYA*. As a

writer, he has published several short plays including *MLXED EMOTIONS*, *NO-WIN SITUATION* and *CLOSING TIME*. His play *4AM (OPEN ALL NIGHT)*, has been translated into several languages, performed all over the world, and recently produced as a film starring Tate Donovan. As a sitcom director, he most recently completed the pilot episode for *THE COURT OF COMMON SENSE*, starring Kevin Meany and Jon Pinette. Mr. Krakower lives happily with his wife Wendy Makkena and daughter Ruby Rose in New York and Los Angeles.

THANK YOU!

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