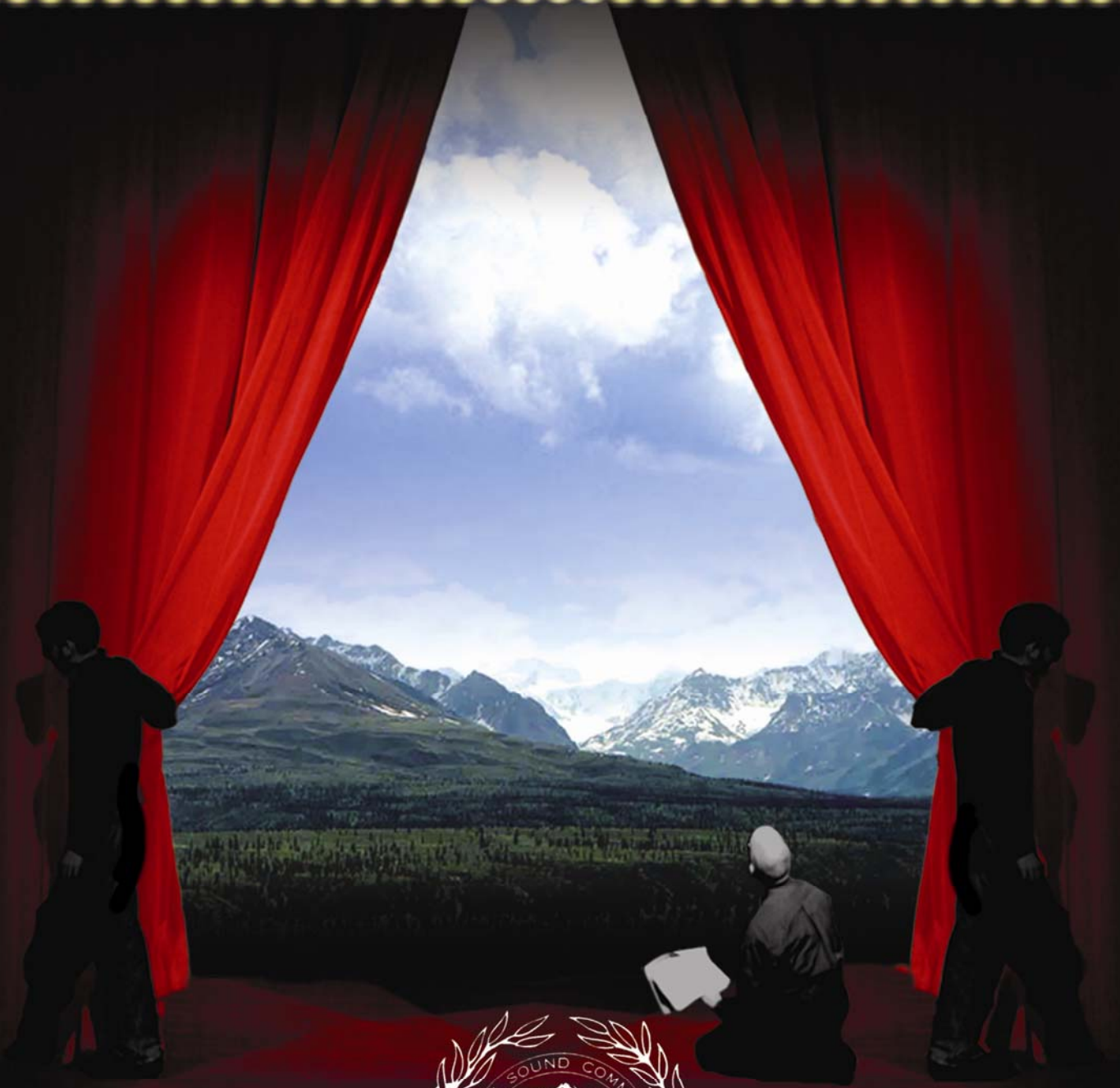


# THE FOURTEENTH ANNUAL LAST FRONTIER THEATRE CONFERENCE



VALDEZ, ALASKA



JUNE 17-24, 2006

PRINCE WILLIAM SOUND COMMUNITY COLLEGE  
A PART OF THE UNIVERSITY OF ALASKA SYSTEM





**THE FOURTEENTH ANNUAL LAST FRONTIER THEATRE CONFERENCE**  
JUNE 17 - 24, 2006

# INTRODUCTION

**Welcome** to the Fourteenth Annual Last Frontier Theatre Conference. Many of you have journeyed from far away to be here, and I hope that you will have one of those experiences that sticks with you through your life... one of those times that you always remember, that you can say “and that’s when I did THAT.”

This past May, I served as the officiant for the wedding of my friends Kit Davlin and Ariel Kerr. They asked me to perform the ceremony because I have been a part of their lives since before they first became romantically involved over a decade ago. The wedding took place a large chateau about forty minutes outside of Biarritz in the south of France. If you knew I did this, it’s probably because I was incommunicado for that week. It was terrible timing; I would never choose to be away from Valdez that close to the Theatre Conference start date. But I had to go because I was so privileged that they asked me. It’s the second greatest honor of my life.

The first is coordinating this Conference. When I first came here in 1995, I knew very little about theatre. I’d been doing it for few years, but was mostly skating by on energy and enthusiasm. It was here that I first met Michael Warren Powell, the man who would become my mentor, both in life and in theatre. He treated me, and all of the Alaskan playwrights in that year’s Play Lab (the first one), as peers. He empowered me to change how I perceived myself. The number of amazing people I’ve gotten to know over the past decade of the Conference is staggering, from the featured artists to the actors in the Lab to the backers to my playwriting peers in the Lab.

This event has been the most meaningful artistic experience of my life, and coordinating it is the highlight of my life.

Events of this size are not accomplished without the support of many people. That support starts with our benefactors: companies and individuals who feel that what the educational experience we provide is important enough for them to support, whether it’s giving money or donating hotel rooms. It is greatly appreciated, from our major sponsors to the people who round up by twenty-five dollars when they fill out their registration forms.

The University of Alaska, starting with UA President Mark Hamilton and UAA Chancellor Elaine Maimon, is unflagging in its support of Prince William Sound Community College in general and this Conference in specific. Megan Olson nee Sumner, Susan Marchant, and Steve Lindbeck have also been very helpful.

My fellow employees at the college are also amazing. You’ll recognize them: they’re checking you in at the registration table, ushering at the shows, driving the vans... they do everything, and do it with a smile. President Douglas Desorcie is now the only person involved in every year of this Conference, and he is the person I steal the most credit from. There are other veterans who fill in holes I wouldn’t even know existed without them: Michael Holcombe, Shannon Foster, Debbie Linn, Bev Christensen, Gen Hasagawa, and the whole Maintenance Department deserve specific praise. My personal crew, Adam Warwas and Ryan Buen, is like having two Robins to my Batman. The list goes on and on, and I am sure that I have forgotten people, but am certain that they will forgive me.

And then there’s Jim Cucurull, our technical director, who makes the evening shows run smoothly, along with Pam and the staff here at the Civic Center.

And thank YOU for being here, becoming part of our Conference family. I hope the week educates you as a artist and enriches you as a human being. Welcome to Valdez!

**Dawson Moore**  
**Conference Coordinator**





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# SCHEDULE OF EVENTS

## CONFERENCE EVENTS 8:30 a.m. - 5:00 p.m.

**Daily registration** in the foyer of the Civic Center.

**The Play Lab:** The public is invited to readings of new works with panelists interacting with playwrights and readers.

Panelists include:

Danielle Dresden, Erma Duricko, David Edgecombe, Gary Garrison, Jessica Goldberg, Michael Hood, Steve Hunt, Barclay Kopchak, Meron Langsner, Mark Lutwak, Dawson Moore, Kristine Niven, Gregory Lawrence Pulver, Ronald Rand, Judith Stevens-Ly, Elizabeth Ware, Jayne Wenger, John Yearley, and Y York

## SATURDAY JUNE 17

### 10:00 a.m.

- Theatre Conference Orientation Panel with Danielle Dresden, Erma Duricko, Gary Garrison, Steve Hunt, Barclay Kopchak, and Dawson Moore

### 10:45 a.m.

- Acting in Staged Readings with Erma Duricko and Michael Warren Powell
- The Re-Writing Process In and Out of Rehearsal: Trusting Your Instincts and Benefiting From the Process with Jayne Wenger

### 12:15 p.m.

- Lunch Served

### 1:00 p.m.

- Michael Hood: Intro to Stage Combat, with Meron Langsner, Part One
- Directing a Reading of Your Own Play with Erma Duricko

### 2:30 p.m.

- The Business of Acting with Ronald Rand, Libby Skala, and Joel Vig
- The Business of Playwriting with Danielle Dresden, Gary Garrison, Jessica Goldberg, and John Yearley.

### 4:00 p.m.

- Creating Character with Gary Garrison, Part One
- Monologue Workshop with Ronald Rand

### 5:30 p.m.

- Welcome Reception fish fry on the Civic Center lawn for Conference participants.

### 7:30 p.m.

- *Alaska Overnights*, followed by a reception in the Civic Center Foyer.

### 9:30 p.m.

- Fringe Kick-Off performance of Schatzie Schaefer's *Just Like Julia* on the Civic Center stage.

## SUNDAY JUNE 18

### 8:00 a.m.

- Morning Warm-Up Yoga with Meg McKinney

### 9:00 a.m. Play Lab

- A: J. Sibley Law's *The Sexing of America*
- B: Mei-Lani Bixby's *A Few Lost Muffins*
- C: Karen Eterovich's *Pumpkin Fluff*

### 9:45 a.m. Play Lab

- A: T.M. Derickson's *Marking the Beast*
- B: Jay D. Hanagan's *Softly Sara Falls*
- C: Claudia Barr's *Demon's Web*

### 12:15 p.m.

- Lunch served

### 1:00 p.m.

- Creating Character with Gary Garrison, Part Two
- Michael Hood: Intro to Stage Combat, with Meron Langsner, Part Two

### 2:30 p.m. Play Lab

- A: Lee Kizonas' *Artemisia*
- B: Rand Higbee's *The Head That Wouldn't Die*
- C: Tara Meddaugh's *Free Space*

### 7:30 p.m.

- *The Anchorage International Film Festival*, followed by a reception in the Civic Center Foyer.

### 10:00 p.m.

- Fringe Festival at the Totem Inn

# SCHEDULE OF EVENTS

## MONDAY JUNE 19

**8:00 a.m.**

- Morning Warm-Up Yoga with Meg McKinney

**9:00 a.m.** Play Lab

**A:** Schatzie Schaefer's *Boysenberry Pie*

**B:** Mark Stoneburner's *Princess Tiffany Tinkerbell vs. The Evil Queen of Schenectady vs. Chuckles the Bear*

**10:00 a.m.** Play Lab

**A:** Mary Langham's *S.A.D.v.*

**B:** Shaun McCanna's *Lizards and Drivers and Bears*

**C:** Laura V. Turner's *The Dying House*

**11:00 a.m.**

- The Art of Collaboration: an exploration of the process of developing and mounting a new play for the American Stage. For playwrights, directors and actors; led by Jayne Wenger

**12:15 p.m.**

- Lunch Served

**1:00 p.m.** Play Lab

**A:** Cynthia Gluckman's *The Fallen Caryatid*

**B:** Ed Larson's *Where Are You, Russ Columbo?*

**2:30 p.m.** Play Lab

**A:** Arlitia Jones' *Sway Me Moon*

**B:** Timothy Matos' *Enormous Weight*

**C:** Robert Caisley's *Kissing*

**7:30 p.m.**

- *Plays from the Play Lab*, presented by Kokopelli Theatre Company, followed by a reception in the Civic Center Foyer.

**10:00 p.m.**

- Fringe Festival at the Totem Inn



## TUESDAY JUNE 20

**8:00 a.m.**

- Morning Warm-Up Yoga with Meg McKinney

**9:00 a.m.** Play Lab

**A:** Luke Krueger's *Eat Me*

**B:** Christine Emmert's *Fishers of Men*

**C:** Adam Klasfeld's *The Prostitute of Reverie Valley*

**10:30 a.m.**

- How to Actualize Character Traits and Behavior with Y York
- Acting Solo: A Monologue Workshop for Actors with Libby Skala

**12:15 p.m.**

- Lunch Served

**1:00 p.m.** Play Lab

**A:** Lisa Sparrell's *Terrapin Days*

**B:** Megan McDavid's *Looking Up*

**C:** Krista M. Schwarting's *The Waltz*

**2:00 p.m.**

- Writing the Fight with Meron Langsner: A Workshop for Playwrights on the Theory and Practice of Theatrical Violence
- Auditioning with David Edgecombe and Elizabeth Ware

**3:30 p.m.**

- Writing Without Judgment with John Yearley
- Improvisation for Actors, an on-your-feet exploration of improv as an approach to acting, with Kristine Niven

**7:30 p.m.**

- *Alaskan Plays from the Play Lab*, presented by TBA Theatre Company, followed by a reception in the Civic Center Foyer.

**10:00 p.m.**

- *Sinthea Starr Starring in an Evening With Sinthea Starr*; Introduction by Patricia Neal

# SCHEDULE OF EVENTS

## WEDNESDAY JUNE 21

**9:00 a.m.**

- Registration Desk open. No scheduled Conference activities.

**1:00 p.m.**

- Developing Character through Everyday Object Description with Gregory Pulver
- Directing with Mark Lutwak, Part I

**2:15 p.m.** Play Lab

**A:** Andrew S. Burns' *When It Snows*

**3:00 p.m.** Play Lab

**A:** Linda Billington's *Hot Spot*

**B:** Forrest Attaway's *Razorback*

**C:** June Calender's *Work Ethic*

**4:00 p.m.** Play Lab

**A:** Bo Anderson's *Something New*

**B:** Ginger Lazarus' *Benny and Serena's High School Graduation*

**C:** Michael L. Counts' *Our Flag Was Still There*

**7:30 p.m.**

- *Lilia!*, starring Libby Skala, followed by a reception at the Valdez Museum, hosted by the City of Valdez.

**10:00 p.m.**

- Fringe Festival at the Totem Inn



## THURSDAY JUNE 22

**8:00 a.m.**

- Morning Warm-Up Yoga with Meg McKinney

**9:00 a.m. - noon**

- Auditions for Perseverance Theatre, concurrent with Play Lab readings. 10-minute slots available, sign in at the front desk.

**9:00 a.m.** Play Lab

**A:** Antoinette Winstead's *Blues Before Sunrise*

**B:** P. Shane Mitchell's *Mount Fuji; A Parable*

**C:** Linda Ayres-Frederick's *Naked Face, Naked Moon, Naked Woods*

**9:45 a.m.** Play Lab

**A:** Angela Gant's *Social Darwinism*

**B:** Donna Banicevich Gera's *Land Without Sundays*

**C:** Alexander Danner's *Parens*.

**1:00 p.m.**

- Keeping the Drama in Your Work and Out of Your Life with Gary Garrison
- Designing for New Work, a Director's Workshop with Danielle Dresden and Gregory Pulver

**2:30 p.m.** Play Lab

**A:** S.W. Senek's *Life, Death, and Vermont*

**B:** Aleks Merilo's *The Imaginary Man*

**C:** Isaac Rathbone's *Breakfast For Dinner*

**7:30 p.m.**

- Dick Reichman's *War* presented by Cyrano's Theatre Company, followed by a reception at the Maxine & Jesse Whitney Museum.

**10:00 p.m.**

- Fringe Festival at the Totem Inn

# SCHEDULE OF EVENTS

## FRIDAY JUNE 23

**8:00 a.m.**

- Morning Warm-Up Yoga with Meg McKinney

**9:00 a.m.** Play Lab

**B:** Mollie Ramos' *A Streetcar Named St. Charles*

**C:** Ira Gamerman's *A Girl With A Black Eye*

**9:45 a.m.** Play Lab

**A:** Tom Horton's *Motivations*

**B:** Andrew S. Day's *Not Good Enough For Crab Bait*

**C:** Henry W. Kimmel's *Winners Never Quit*

**10:30 a.m.** Play Lab

**A:** Christian James Armogida's *Big Night*

**B:** Rachel Sutphin-Kocher's *No Strings Attached*

**C:** Crystal Langley's *Angels Sing Thee*

**12:15 p.m.**

- Lunch Served

**1:00 p.m.**

- Writing and Developing Solo Work with Libby Skala

**2:30 p.m.**

- From Stage to Screen with Jessica Goldberg

- Directing with Mark Lutwak, Part II

**4:00 p.m.** Play Lab

**A:** Terri Golden's *Yarning For More*

**B:** Ann Marie Shea's *Power Lunch*

**C:** CeDric Shields' *Flat Hungry*

**7:30 p.m.**

- *The Laramie Project*, presented by Perseverance Theatre, followed by a reception at Alaska's Bistro.

**10:00 p.m.**

- Fringe Festival at the Totem Inn



## SATURDAY JUNE 24

**8:00 a.m.**

- Morning Warm-Up Yoga with Meg McKinney

**9:00 a.m.** Play Lab

**A:** Lia Romeo's *Babies*

**B:** Christopher Wall's *Shake and Be Saved!*

**11:30 a.m.**

- Lunch Served

**12:15 p.m.** Play Lab

**A:** P. Ann Bucci and Amy Berlin's *Monique's Bad Week*

**B:** Terrence Anthony's *Citizen Bernie*

**5:00 p.m.**

- Champagne Reception on the Civic Center lawn.

**6:30 p.m.**

- **Gala Evening** celebrating fourteen years of the Last Frontier Theatre Conference, featuring the presentation of an honorary degree to Patricia Neal and a tribute to August Wilson.

## SUNDAY JUNE 25

**10:30 a.m. to Noon**

- Wrap up discussion and brunch at the Whitney Museum.



# FEATURED ARTISTS



**DANIELLE DRESDEN** is a playwright, actor and residency artist. Her work has been performed throughout the United States and abroad. She received the Council of Wisconsin Writers 2000 Drama Award and was a Finalist for the Yukon Pacific prize at the Last Frontier Theater Conference. As associate director of TAPIT/new works, based in Madison, Wisconsin, Dresden writes, tours, performs and conducts residencies throughout the year. She devotes considerable time to using the arts to build literacy skills among children from low income backgrounds. In 2003 her work was performed across the Midwest, at New York City's Looking Glass Theatre Playwright's Forum, and at the 1st International Festival of Madness and Arts in Toronto, Canada. Dresden has BAs in Journalism and Comparative Literature and a Masters in Business in Arts Administration, all from the University of Wisconsin-Madison.



**ERMA DURICKO** is the founder and Artistic Director of Blue Roses Productions, Inc. ([www.blueroses.org](http://www.blueroses.org)) and an Artistic Associate for Circle East Theater Company, NYC. She has directed hundreds of plays in NYC and across the country; and has received numerous awards and grants for directing. Erma is particularly proud to have been the recipient of the first Tennessee Williams Award, recognizing her for Outstanding Contributions Preserving, Promoting and Perpetuating the Work of Tennessee Williams. Her recent professional career is devoted to directing and producing new American Plays and the work of Tennessee Williams. She has directed the world premieres of two unpublished short plays by Mr. Williams, short plays by Lanford Wilson, Craig Lucas, Lisa Humbertson, Tim Brown, John Yearley, Roland Tec, Barbara Vaccaro/Stephen Yaffee, Pamela Turner and many other known and promising writers, as well as many new full-length plays by some of the same writers. For the second year in a row, one of her productions has won The Samuel French Off-Off Broadway New Play Festival and will be published. In New York, she

teaches Professional Scene Study classes for working actors and along with Michael Warren Powell and Peg Denithorne, "The Workshop", a professional lab for writers, directors and actors. When her schedule allows, she guest directs at major universities. Ms. Duricko, a long standing member of The Society of Stage Directors/Choreographers, is on the national advisory boards for The Last Frontier Theatre Conference, the Delta Tennessee Williams Festival in Mississippi, and the editorial board of the Tennessee Williams Journal. She is a member of First Look Theatre Company at Tisch/NYU and The Drama League.



**DR. DAVID EDGECOMBE** is a Professor at UAA's Department of Theatre and Dance. He has been nominated for a Fulbright Teaching Award, UAA Teacher of the Year, and Distance Educator of the Year. He was also a Kennedy Center Honoree and accepted an award in Washington D.C. for his work with the Northwest Drama Conference in Criticism. He has won two teaching appointments with the American Heritage Association to teach in Siena, Italy and Athens, Greece. He founded the Indiana Shakespeare Festival and directed 16 of its main season productions. He also worked for the San Diego Junior Theatre and the California Shakespearean Festival. At UAA Theatre and Dance, Edgecombe's productions of *The Death of Von Richthofen as Witnessed From Earth*, Aoise Stratford's *Somewhere in Between*, and *The Scarecrow* won American College Theatre Festival Regional Awards. His book, *Actor Training During the Age of Shakespeare*, was recently published in second edition. He has published numerous articles on subjects as varied as Hopi Performance Rituals, Russian Theatre Training, and The Education of

William Shakespeare. His play *Libby* completed a national tour and received critical acclaim at the Edinburgh Fringe Festival in Scotland. This production featured his wife Elizabeth Ware, an adjunct professor at UAA, in the title role. He has staged many performances which were featured at the Last Frontier Theatre Conference including *A Delicate Balance*, *Three Tall Women*, and *Lake Hollywood*. He has also directed many productions for Cyrano's Playhouse in Anchorage, most recently including *The Seagull*, *A Dinner with Friends*, *Hamlet* and the NEA Grant *A Midsummer Night's Dream*. David has lived in Alaska for fifteen years and has three children.



**GARY GARRISON** is the Artistic Director, Producer and a member of the full time faculty in the Department of Dramatic Writing Program at NYU's Tisch School of the Arts. He has produced the last eighteen Festivals of New Works for NYU, working with hundreds of playwrights, directors and actors. Garrison's plays include *It Belongs on Stage (and Not in My Bed)*, *Crater*, *Old Soles*, *Padding The Wagon*, *Rug Store Cowboy*, *Cherry Reds*, *Gawk*, *Oh Messiah Me*, *We Make A Wall*, *The Big Fat Naked Truth*, *Scream With Laughter*, *Smoothness With Cool*, *Empty Rooms*, *Does Anybody Want A Miss Cow Bayou?* and *When A Diva Dreams*. His work has been featured at Primary Stages, The Directors Company, Manhattan Theatre Source, StageWorks, Fourth Unity, Open Door Theatre, African Globe Theatre Company, Pulse Ensemble Theatre, Expanded Arts and New York Rep. He is the author of the critically acclaimed *The Playwright's Survival Guide: Keeping the Drama in Your Work and Out of Your Life* (Heinemann Press), *Perfect Ten: Writing and Producing the Ten Minute Play* (Heinemann Press) and is co-editor of two volumes of *Monologues for Men by Men* (Heinemann Press) with Michael Wright. He is the Program Director for the Summer Playwriting Intensive for

the Kennedy Center, the National Chair of Playwriting for the Kennedy Center's American College Theater Festival and the Artistic Director for both The First Look Theatre Company at NYU as well as Playwrights' PlayGround of Manhattan. He is a member of the Dramatists Guild.

# FEATURED ARTISTS



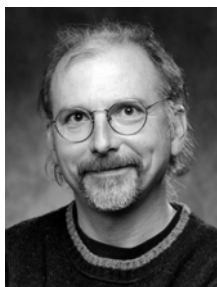
**JESSICA GOLDBERG**'s plays include: *Get What You Need*, which was commissioned by The Atlantic Theater Company (NY); *Sex Parasite* which received a grant from the NEA, The Mark Taper Forum's Taper TOO; *Good Thing* The Mark Taper Forum Taper TOO (LA), The New Group (Off-Broadway). *Refuge*, which premiered at Playwrights' Horizons (Off-Broadway, NY), won the 1999 Susan Smith Blackburn Prize and has had many subsequent productions including The Schaubuehne (West Berlin); *The Hologram Theory*, and *Stuck*. Her plays have been translated into German, Swedish, Norwegian, and Catalan; and are published by Dramatists Play Service Inc., Vintage Press and Smith and Krauss. Jessica is a graduate of NYU's Dramatic Writing Program and The Juilliard School. She was a Tennessee Williams Fellow at The University of the South, a recipient of The Le Compte de Nouy stipend, the first annual Helen Merrill Award, and a 2,000 Berrilla Kerr Foundation Award. She has been a resident at New River Dramatists, The Colony, and a member of PEN American Center. Jessica is currently writing a film for Imagine and

director Peter Berg called *Absent Hearts*. She is also adapting the film *Since Otter Left* for Focus Features.



**MICHAEL HOOD** was professor of theatre at the University of Alaska Anchorage for 22 years prior to taking his current position as Dean of the College of Fine Arts at Indiana University of Pennsylvania. He was awarded the President's Award of the Northwest Drama Conference in 1994, and received the UAA Alumni Award for Distinguished Teaching in 1998. Five of his productions have won regional recognition from the KC/ACTF, most recently *Zastrozzi: Master of Discipline* for IUP in 2004. Mr. Hood has worked professionally on stage, in film, on radio and television, and has twice directed professionally in the Russian Far East. His production of *True West*, mounted in Yuzhno-Sakhalinsk in 1994, traveled to acclaim in Khabarovsk and later to Moscow, where it played the new stage at the Moscow Art Theatre in the fall of 1995. In 1997 his UAA production of *A Piece of My Heart* was performed by invitation at the PODIUM Festival in Moscow. His most recent publication (2000) appeared in *Theater sans frontiers*, a collection of critical essays on the work and process of Canadian director and animateur Robert Lepage. In 2003, Hood was

elected to membership in the National Theater Conference.



**STEVEN HUNT** is a playwright, director, teacher, lighting designer, movement consultant and eclectic fool. For the past thirty odd years he has been trying to synthesize his various interests in theatre. An early attempt came in graduate school at the University of Utah when he wrote four original one-act plays (directing three and performing in one) under the collective title *Nothing Can Surpass The Mystery of Stillness*. One of these plays, *Watercolors*, subsequently went on to win the Colorado Mountain College New Play Festival Competition. For the past fifteen plus years, he served as a professor of Theatre at Converse College in Spartanburg, South Carolina where he taught courses in Playwriting, Directing, Movement, Acting and Technical Production. In addition, he directed one to two shows a year and designed lights for all main stage productions. Two plays he directed, *Quilters* and *A Woman Alone*, were invited to Kennedy Center American College Theatre Festival Region IV festivals while another, *Three Postcards*, was selected as first alternate. He has had five of his original plays read at the Last Frontier Theatre Conference and

has also served as a play panelist for the conference. He is a member of the Dramatists Guild of America and is on the National Advisory Board for Estreno: Contemporary Spanish Plays. He currently lives in Iowa City with his wife, fellow playwright and neuropsychologist, Dr. Deborah Gideon, whom he met at the 2001 Last Frontier Theatre Conference



**BARCLAY KOPCHAK** lives just a ferry ride away in Cordova where she is active in local Stage of the Tide productions. She has acted (Clairee in *Steel Magnolias*, Edna Mae Carter in *Just Desserts*), sung (Golde in *Fiddler on the Roof*, Queen Aggravain in *Once Upon a Mattress*, Sarah in *Quilters*) and directed (*You're a Good Man, Charlie Brown*). In her offstage hours Barclay teaches at PWSCC, launches kayak tours, and answers questions about proper apostrophe usage. She dreams of mastering the triple buck and wing step.



**MERON LANGSNER** is proud to be returning to the LFTC after having participated in the Play Lab last year as both a writer and actor, and having his play *B'Shalom* voted an audience favorite. *B'Shalom* had also won awards from both the Kennedy Center/American College Theatre Festival and ATHE. In addition to his recent Alaskan adventures, Meron's plays have been performed and/or won awards in NYC, Boston, Chicago, Buffalo, Rhode Island, Maine, California, Delaware, England, and Scotland. As a fight director, Meron has been active in both New England and his native NYC in venues that include Ensemble Studio Theatre, Boston Center for the Arts, the Lower Manhattan Theater Festival, and several major universities. Meron has taught stage combat at Boston University's Opera Institute and Tufts University (where he has also taught acting). His scholarly work has been presented at academic venues including the Mississippi Delta Tennessee Williams Festival, the American Society for Theatre Research Conference, and the International Conference on the Fantastic in the Arts. He holds an MA in Performance Studies from NYU's Tisch School of the Arts, and an MFA in Playwriting from Brandeis. Meron is currently pursuing a PhD in Drama at

Tufts University, where one of his major research interests is the portrayal of violence onstage.

# FEATURED ARTISTS



**MARK LUTWAK** was the artistic director for Honolulu Theatre for Youth for six years, directing 28 plays, including 15 world premieres, and developing several new play programs. Prior and post HTY, he has been a freelance stage and video director in the San Francisco Bay Area, New York City, Seattle, and Hawai'i, specializing in developing and directing new plays at such theatres as New Dramatists, Arena Stage, New York Theatre Workshop, Public Theatre, Kennedy Center New Visions/New Voices, Taller Latinoamericano, George Street Theatre, Williamstown Theatre Festival, Playwrights Theatre of New Jersey, Seattle Group Theatre, A Contemporary Theatre, Seattle Children's Theatre, First Stage Milwaukee, Annex Theatre, A.S.K. Theatre Projects, and Kumu Kahua Theatre. He was founding director of The Road Show in L.A. and Theatre for Your Mother in the San Francisco Bay Area. He was the founding executive director of Rain City Projects, a Pacific Northwest playwrights' service organization; a producer, director, and writer of award-winning interactive media; a founding member of Theatre Puget Sound; and a trustee of the Hawai'i State Theatre Council. He is a member of the Society of Stage Directors and Choreographers and currently plays accordion and keyboards for Kupa'aina.



**PATRICIA NEAL** is without a doubt one of the most admired women of the American film. Ms. Neal got her first job as understudy for the two main female parts of *Voice of the Turtle*. She then accepted an offer from Lillian Hellman to play Tallulah Bankhead's role of Regina in *Another Part of the Forest*, for which she received several awards, among them the Tony and the Drama Critics' Award for Best New Actress. Her stage success in 1946 led to many offers from Hollywood where Ms. Neal made 13 movies in four years, among them *John Loves Mary* and *The Hasty Heart* with Ronald Reagan, *The Fountainhead* and *Bright Leaf* with Gary Cooper, *Diplomatic Courier* with Tyrone Power, and *Operation Pacific* with John Wayne. She returned intermittently to the stage, where she did *The Children's Hour*, *A Roomful of Roses*, *Suddenly Last Summer* and *The Miracle Worker*. She won the British Academy Award for *In Harm's Way* with John Wayne, and both the British and American Academy Awards as Best Actress in 1964 for her performance with Paul Newman in *Hud*. After a miraculous recovery from her three massive strokes, Ms. Neal returned to her career and received an Academy Award nomination for *The Subject Was Roses*. In 1999, Ms. Neal was featured as the title character in Robert Altman's *Cookie's Fortune*, a role that has received rave reviews and acclaim. Today, Ms. Neal continues her acting career in addition to traveling and lecturing extensively. She is a regular participant in the Theatre Guild's Theatre-At-Sea programs which have taken her to many exotic ports-of-call. Additionally, she appeared on stage in a production of A.R. Gurney's play, *Love Letters*. Her autobiography, *As I Am*, was published in 1988 by Simon & Schuster and has been reprinted all over the world.



**KRISTINE NIVEN** is an actress, writer and producer living in New York City. For twenty years, she was the artistic/producing director of Artistic New Directions, a non-profit theatre company, where she established a development program for new works. She now serves as Director of Special Projects for the company from which sponsored works have been seen in productions at the Edinburgh Fringe, the New York Fringe, Spoleto and other regional and international venues. For Public Access TV, she produced and co-wrote a season of sketch comedy starring the team of Briggs and Large. She founded and continues to direct the Annual Summer Improv Retreat, which is now in its 12th year and this year will be joined by the Summer Screenwriting Retreat and the Performance Improv Retreat. She recently completed a term as the administrative director of the Second City Training Center in New York, for which she continues to serve as a consultant. In election year 2004, she produced and performed in a 12-week run of political, satirical improv headlined by Second City alum Monteith and Rand, Garry Goodrow and Audrie Neenan.



**MICHAEL WARREN POWELL** is the artistic director of Circle East Theatre Company in New York, and has been involved in the discovery, development, and production of new plays since the 1960s. Beginning at Caffè Cino and LaMama Experimental Theatre Club, he collaborated with new writers such as Lanford Wilson, William M. Hoffman, and Sam Shepard. For 15 years, Mr. Powell was Artistic Director of the Circle Repertory Company LAB, in which a new play was presented weekly. These productions were designed to serve the writer and the play-in-progress, and were closed to the public and for development only. This process supplied many of the new plays seen on the Circle Rep Mainstage, including William M. Hoffman's *As Is* and Craig Lucas' *Prelude to a Kiss*. Circle East Theatre Company grew out of the principles, traditions, and membership of Circle Rep. At the Last Frontier Theatre Conference, he was the driving force behind the creation and development of both the Play Lab and the Fringe Festival. Under his guidance, the Play Lab grew from six participating Alaska writers in 1995 to the size it is today.

# FEATURED ARTISTS



**GREGORY PULVER** is currently Western Washington University Theatre Arts Chair and Associate Professor of Costume Design. He teaches courses in Beginning Costuming, Costume Design I & II, Costume History, Millinery, Introduction to Design Communication and Puppetry. He is also an active director/choreographer/actor in the Northwest and Northern California. His recent titles include *The Suppliant Women*, *The Impossible Marriage*, *Nunsense I, II & IV*, *Bye Bye Birdie*. He recently appeared as Harold Hill in the *Music Man* and Queen Aggravain in *Once Upon A Mattress*. Mr. Pulver holds an MFA in Costume Design and Choreography from Humboldt State University, CA. He is the 1993 Kennedy Center American College Theatre Festival National Costume Design Winner for his work on *Three Penny Opera*, and the recipient of the 1992 KCACTF Meritorious Achievement Award for Choreography for *Cabaret*. He is currently KCACTF Design Chair, Region VII – Alaska, Washington, Oregon, Idaho, Montana, Wyoming, Colorado and has been a production and design competition respondent for KCACTF for four years, responding to a variety of

theatre work from around the nation.



**RONALD RAND** began his acting career appearing in over 250 plays at a professional children's theatre in Florida. His Off-Broadway debut in *Julius Caesar* at the Brooklyn Academy of Music with Richard Dreyfuss and George Rose was followed by numerous New York appearances including Hamm in *Endgame*, directed by Joseph Chaikin; the lead in Goldoni's *The Liar*; as the First Gravedigger in *Hamlet*; leads in several of Bernard Shaw's plays; and all three male roles in *Perfect Crime* for two years. His extensive film work include roles in *The Emperor's Club*; *In & Out*; *Jerky Boys*; *Another You*; *Rude Awakening*; and *Quiz Show*, directed by Robert Redford. He studied with Stella Adler for over 5 years, receiving a B.F.A. in Acting at NYU's School of the Arts, and was also fortunate to have studied with Harold Clurman. As a playwright, Mr. Rand's plays also include *Ode to the Moon*; *Ziz*, *King of the Birds*; *The Site of Human Life*; and *The Group!* about the life of The Group Theatre. Mr. Rand is the Founder and publishes *The Soul of the American Actor*, now in its ninth year of circulation. It is the only free newspaper in America dedicated to the art and craft of the actor and the art of the theatre. He is a member of The Actors Studio Playwright/Directors Unit. His book *Acting Teachers of America: A Vital Tradition* - the most comprehensive book ever published in this country with 50 of the most influential acting teachers, actors who teach acting and directors who teach - will be released on Feb. 2007 by Allworth Press.



**LIBBY SKALA** has performed *Lilia!* to sold-out houses in Los Angeles, New York, Seattle, Toronto and Winnipeg (where it was selected "Best Show" out of 118 shows by CJUM Radio at the Winnipeg Fringe Festival). She has performed *Lilia!* with The Mirror Repertory Company in New York, at The Piccolo Spoleto Festival, The St. Lawrence Shakespeare Festival, The Cape Cod Theatre Project, the Toronto, London and Edinburgh Fringe Theatre Festivals (the latter four directed by Gabriel Barre). Other New York stage appearances include a performance at The Jewish Museum with Rosemary Harris, Marian Seldes, Elizabeth Ashley, Jayne Atkinson, Ronald Rand and David Margulies sponsored by The Feminist Press (of their published works); various new works at Solo Arts Group and The Drama League. Regionally, she has appeared in Seattle at The Annex Theatre, Seattle Theatre Project and New City Theatre; in Washington, D.C., she appeared in Jeffrey Sweet's *The Value of Names* at Theatre J; in Los Angeles at The Stopgap Theatre; and played Viola in *Twelfth Night* with The St. Lawrence Shakespeare Company in Canada. She

makes appearances in the award-winning film festival hit *Dogs in the Basement aka Unscrewed*, and in Jonathan Glazer's *Birth*, starring Nicole Kidman. A graduate of Oberlin College, Libby was nominated for an Irene Ryan Award as Best Actress by the American College Theatre Festival for her role in *Cinders* by Janusz Glowacki. She is a member of the Dramatists Guild and lives on the Upper West Side of Manhattan.



**JUDITH STEVENS-LY** is the Artistic Associate and a member director of the First Look Theatre Company in the Goldberg Department of Dramatic Writing at the Tisch School of the Arts, New York University. Before coming to the United States she was Artistic Director of Hysterick Theatre Company in Tokyo and acted, produced and directed for this and several other theatre companies there. In New York she has been a member of the director's group at the Looking Glass Theatre, and has directed at the Ensemble Studio Theatre Institute. In the pursuit of developing new plays she has directed for the New York and the Philadelphia Fringe Festivals, the BRIC in Brooklyn, Manhattan Theatre Source and the HERE Arts Centre. She is also currently involved with the Kennedy Centre American College Theatre Festival as a director, dramaturg and respondent for the New Plays Program.

# FEATURED ARTISTS



**JOEL VIG** is returning for his sixth year at the Conference. Alaskan audiences have seen his adaptation of Truman Capote's *A Christmas Memory*, which he performed opposite Patricia Neal in 1998, and *A Gift of Joy*, the 1999 Gala program, which he directed, starring Patricia Neal and the Sinthea Starr. At the 2000 Conference he directed his radio version of Horton Foote's *The Trip to Bountiful*, which he performed with Jean Stapleton and John Heard. Other recent performances include *The Snake in The Apple Tree* with Judy Kaye, Sir Willifrid Robarts in *Witness for the Prosecution*, Adolph Freitag in *The Last Night of Ballyhoo*, Melvin P. Thorpe in *The Best Little Whorehouse in Texas*, Roscoe Dexter in *Singin' in the Rain*, and multiple roles in the Tony Award winning Broadway musical *Hairspray*. Recent television appearances include The David Letterman Show, Conan O'Brien, Caroline Rhea, and The Today Show. Film roles include *Life with Mikey* and Arthur Miller's *The American Clock*. Vig has performed with such legendary stars as Helen Hays, Zoe Caldwell, Colleen Dewhurst, among many others.



**ELIZABETH WARE** is well known to Alaska audiences through her work with the Eccentric Theatre Company and as *Libby*, a one-woman show which has been performed throughout Alaska and the Lower 48, earning a 4-star review from The Scotsman at the Edinburgh Fringe Festival. *Libby* was presented at the Last Frontier Theatre Conference in 1999 where she has also appeared in three of Edward Albee's plays; Agnes in *A Delicate Balance*, Mommy in *The American Dream*, and B in *Three Tall Women*. For ten years she produced and was a featured actor with the Indiana Shakespeare Festival where her roles included Kate in *Taming of the Shrew*, Beatrice in *Much Ado About Nothing*, Isabella in *Measure for Measure*, and Hermione in *The Winter's Tale*. As a guest artist with the Chamber Drama Theatre in Vladivostok, Russia, Elizabeth performed Titania in their production of *A Midsummer Night's Dream* at the Pacific Rim Theatre Festival. Memorable roles in Alaska include Masha in Chekhov's *Three Sisters*, and Sara in *Henry and Sara*. She serves on the Adjunct Faculty at UAA in the Departments of Communication

and Theatre & Dance where she has directed *The Heidi Chronicles* and *Antigone*. Elizabeth was educated at the USIU School of Performing Arts in San Diego and holds a Master's in acting from Kent State University.



**JAYNE WENGER** is a director, dramaturg and producer whose primary focus is on original material. Throughout over 25 years of professional theater experience, she has been dedicated to the development, direction and production of original plays and solo performances. She is the past Artistic Director of the Bay Area Playwrights Foundation (1995-2000) and was the Artistic Director of Women's Ensemble of New York for eight years. As Artistic Director of the Playwright's Foundation she developed the emerging work of playwrights such as Naomi Iizuka, Nilo Cruz, Ann Galjour, Holly Hughes, Brighde Mullins, Deke Weaver and Brenda Wong Aoki. Her direction of the world premiere of Claire Chafee's *Why We Have a Body* at the Magic Theater was recognized with numerous awards including a Dramalogue Award for Best Direction and a Cable Car award for Best Achievement in Theater. Some past collaborations include Sara Felder's *June Bride* and *Schtick*, which both tour throughout the country; and *Virtually Yours* by Kate Bornstein, a pioneering lesbian transsexual performer and author. With Tom Ross, the Artistic Director

of the Aurora Theatre in Berkeley, she produced *Reno* in Reno at Josie's and the West Coast premieres of David Cale's *Lillian* and *Somebody Else's House*. Directing new work is her passion, and she has extensive experience working closely with playwrights in the development of new plays.



**JOHN YEARLEY**'s play, *Ephemera*, was produced at the Summer Play Festival in New York in July 2005. His latest play, *Leap*, won the Mickey Kaplan New American Play Prize and was produced at Cincinnati Playhouse in the Park in February 2005. Other prizes include the Samuel French Award in both 2003 and 2004 for *A Low-Lying Fog* and *All in Little Pieces*, the John Gassner Award for *Ephemera*, and the Panelists Choice Award at the Edward Albee Conference for *Angel Baby*. John is a member of the Blue Roses Theatre Company, the Writer's Guild of America East, and the Dramatist's Guild.



**Y YORK** has written many plays for children and their adults, including *Afternoon of the Elves*, *Accidental Friends*, *Bleachers in the Sun*, *(The Ugly Ugly)*, *The Forgiving Harvest*, *Frog and Toad (Forever)*, *The Garden of Rikki Tikki Tavi*, *The Last Paving Stone*, *Mask of the Unicorn Warrior*, *Nothing is the Same*, *Othello* (4-actor adaptation), *The Portrait of the Wind the Chair, River Rat and Cat*, and *The Witch of Blackbird Pond*. Adult plays include *American 60s in Three Acts*, *The Bottom of the Ninth*, *Framed*, *The Game of Light*, *Gerald's Good Idea*, *It Comes Around*, *Krisit*, *Life Gap*, *The New Dark Clarity*, *Rain. Some Fish. No Elephants.*, *The Secret Wife*, and *The Snowflake Avalanche*. Y's plays have been widely produced, and are published by Broadway Play Publishing and Dramatic Publishing, and variously anthologized. Y has been recognized and supported by numerous awards including AATE's 2002 Charlotte Chorpenning Award for a body of work in children's theatre. Y is a member of the Dramatists' Guild and a proud alumna of New Dramatists. She currently lives, writes, and teaches on the island of O'ahu.







# PLAY LAB

## PHILOSOPHY & INSTRUCTIONS

### On Giving Feedback

- Pose observations, don't offer solutions.
- A writer needs to know when you were engaged, and when you were not.
- A writer needs to know what you got out of a play.
- Your positive response is most helpful, while your negative response is not.
- This is a nurturing environment, though you don't need to coddle the writers.
- Don't offer rewrite suggestions. Don't rewrite the play. Don't make it what you think it should be.
- Whether you liked or didn't like the play is irrelevant to your response.

### On Receiving Feedback

It's very important for each of you to know that you are the God of your of own plays. These are the worlds you have created, and no one can tell you what your world must be.

When you receive feedback on your play in the Play Lab, it is essential that you keep your ears open to everyone's comments. Be grateful that the person speaking has taken the time to think about your work and state their opinion in front of a room full of people. It is a gift that they are giving you... be appreciative and gracious.

That said, they are responding immediately after seeing a reading that's had one rehearsal. They know their immediate, gut response, which is not perfect, but can be a great barometer.

Personally, when my work is being responded to critically, I write furiously on a note pad, smile, and nod. I non-verbally encourage people to keep telling me what they think. When it's all over, 60% of what I'm given doesn't apply to the play that I'm writing. I discard these responses, not damaged by them, but not affected.

About 20% of what is given is also off-base, but the fact that they've had the reaction they're having leads me to further understanding of how to clarify what I am trying to achieve.

And about 20% I say "wow, great idea, thanks!" I then write their idea into my play and act as if it was my good idea. How great a deal is that?

No one can rewrite your play, unless they have access to your computer files. Be strong in what you wrote. Be strong in what your initial impulse to put this play on paper, to see it on stage, to have people sit and watch it. By being here, by being involved in this process, you have clearly said "I'm a writer." Be one, and believe in yourself.

At the same time, take the time to humble yourself before the craft. There is an amazing amount of great thought about what goes into good story telling. Open yourself to it, with no defenses, then pick what works for you, what you agree with, and create your own aesthetic.

# PLAY LAB

## CAST LISTS

### SUNDAY JUNE 18 9:00 A.M.

PANEL  
**A**



J. Sibley Law's

#### *The Sexing of America*

A play about underlying meanings, empowerment, feminine self-actualization, hookers, brothers, lovers, international sex trade, politics, philosophy, racial divide, dildos, bad language, and everything else plays try to be about when they're really about sex.

Stage Instructions  
Pete  
Willie  
Wanda

Cynthia Glucksman  
Mark Muro  
Shaun McCanna  
Emily Kurn

PANEL  
**B**



Mei-Lani Bixby's

#### *A Few Lost Muffins*

A play about a young man's psychological recovery from loneliness.

Stage Instructions  
Damian  
Gaby

Elise Sorum  
Todd Glidewell  
Marilyn Braighboy

PANEL  
**C**



Karen Eterovich's

#### *Pumpkin Fluff*

Two women of a certain age in New York City deal with an eating disorder in an unorthodox way and their friendship changes forever.

Stage Instructions  
Sarah  
Ruth  
TV aerobics Instructor

Jill Yarbrough  
Linda Billington  
Christine Emmert  
Emily Cohn

### SUNDAY JUNE 18 9:45 A.M.

PANEL  
**A**



T.M. Derickson's

#### *Marking the Beast*

In a society that surgically alters the faces of criminals to encourage public retribution, a rock star makes headlines by revealing his criminal status and the quiet seclusion of a rural family is disrupted forever.

Stage Instructions  
Lily  
Max  
Edith  
Chess

John McKay  
Rachel Korkoske  
Forrest Attaway  
Kathleen Hertel-Baker  
Aric Hudson

PANEL  
**B**



Jay D. Hanagan's

#### *Softly Sara Falls*

Through the use of flashbacks in this tale of domestic violence, we helplessly watch what happens, as the past inevitably catches up with the now.

Stage Instructions/Agne  
Sara Falles  
Grant Keyes  
Reed Mulberry/  
Radio Host  
Tanys Hartman  
Rev. Leah Carter

Brenda Dolma  
Karen Eterovich  
Luke Krueger

Erick Hayden  
Kristina Church  
Kathleen Harper

PANEL  
**C**



Claudia Barr's

#### *Demon's Web*

An idle young bride is tempted into infidelity by a demon who lives in her mirror.

Stage Instructions  
Miryl  
Yakov  
Shifrah  
Avram/Demon  
Lilith

Mary Langham  
Emily Cohn  
Marius Panzarella  
Amy Berlin  
Harold V. Fergus  
Carolyn Roesbury

# PLAY LAB

## CAST LISTS

### SUNDAY JUNE 18 2:30 P.M.

PANEL  
**A**



Lee Kiszonas'  
***Artemisia***

In 1600s Venice, Artemisia Gentilishi, an artist ahead of her time, seeks the protection of Susanna, a murderous courtesan on the lam, against the lascivious attentions of the incestuous and menacing Agostino Tassi.

Stage Instructions  
Agostino Tassi  
Artemisia Gentileschi  
Susanna  
Orazio Gentileschi  
Tarquina  
Prudenzia

Tim Brown  
Tyler Collins  
Elise Sorum  
Beth Kellerman  
Ed Larson  
Nancy Lord  
Petra Banks

PANEL  
**B**



Rand Higbee's  
***The Head That Wouldn't Die***

When Glen loses his head, literally, his friends Penny and Janice struggle to place it upon a new body.

Stage Instructions  
Janice Arden  
Glen Logan  
Penny Taylor  
Flora Match  
Pete Virdon  
Luke Lacombe  
B7

Christine Karna  
Adrien Theuer  
Carl Bright  
Karina Becker  
Nancy Chastain  
Christopher Karna  
Todd Glidewell  
David Herndon

PANEL  
**C**



Tara Meddaugh's  
***Free Space***

When Amelia tries to escape from her mother's control by starting her own Bingo Game, she soon discovers the Game has plans of its own.

Stage Instructions  
Amelia  
Bertha  
Ricky  
Diane  
Voice

Jeanne Passin  
Jill Yarbrough  
Ursula Gould  
Jay Stevens  
Vivian Kinnaird  
Stu Eriksen

### MONDAY JUNE 19 9:00 A.M.

PANEL  
**A**



Schatzie Schaefer's  
***Boysenberry Pie***

A group of single, lonely men meet in a church basement to eat pie, bond, and talk about women.

Stage Instructions  
Gary  
Mojo  
Chris  
Rick  
Spider  
Dennis  
Tom

Mollie Ramos  
Forrest Attaway  
Rick Barreras  
Ryan Buen  
Christopher Karna  
Randy Parker II  
Tim Brown  
Rod Lamb

PANEL  
**B**



Mark Stoneburner's  
***Princess Tiffany  
Tinkerbell vs. The Evil  
Queen of Schenectady  
vs. Chuckles the Bear***

A fractured fairytale featuring a young princess' epic journey to defeat her evil nemesis, find her lost teddy bear, and get her little brother home in time to watch Spongebob.

Stage Instructions  
Princess Tiffany  
Tinkerbell  
Timmy Tinkerbell  
Joyce  
Chuckles the Bear  
Edgar

Leta Simons  
  
Emily Cohn  
Dylan Benkert  
Kathleen Hertel-Baker  
Michael L. Counts  
Josh Schmittlein

# PLAY LAB

## CAST LISTS

### MONDAY JUNE 19 10:00 A.M.

PANEL  
**A**



Mary Langham's

#### ***S.A.D.v.***

For Norwood Marsh and Fabiola Murrieta, the long winter has been reduced to perpetual bowls of fishy chowder, until the plot takes on a Richard Brautigan quality when Norwood decides to overcome his seasonal affective disorder without the aid of full spectrum lighting and modern pharmaceuticals.

Stage Instructions  
Narrator  
Fabiola Murrieta  
Norwood Marsh  
Ellie Diamond

Christine Lloyd  
Harold V. Fergus  
Lindsay Lamar  
Robert Mandzi  
Emili Moneyhun

PANEL  
**B**



Shaun McCanna's

#### ***Lizards and Drivers and Bears***

Where do you go when no roads lead to home?

Stage Instructions  
Driver  
Lizard  
Trainer

Elaine Sullivan  
Mark Stoneburner  
Hailey Faust  
George Calhoun

PANEL  
**C**



Laura V. Turner's

#### ***The Dying House***

Three days after Hurricane Katrina, three sisters return to their ancestral home in Mississippi to find their mother, who stayed behind during the storm.

Stage Instructions  
Hester Gray  
Eugenia Gray  
Edwina Gray

Doreen Ransom  
Tawny Linn  
Tara Meddaugh  
Krista Schwarting

### MONDAY JUNE 19 1:00 P.M.

PANEL  
**A**



Cynthia Glucksman's

#### ***The Fallen Caryatid***

Caryatid (n) kar ee AT ihd: a column in the form of a female figure found in ancient Greek architecture. Four caryatids come to life. Based on "The Fallen Caryatid," a sculpture by Auguste Rodin.

Stage Instructions  
Orpheus  
Veranda  
Diane  
Ewert  
Portica  
Midge  
Vesta

Kevin Malgesini  
Marius Panzerella  
Karen Eterovich  
Vicki Russell  
Mark Muro  
Adrien Theur  
Samantha Laudert  
Erin Banner

PANEL  
**B**



Ed Larson's

#### ***Where Are You, Russ Columbo?***

Why did Russ Columbo — the hottest crooner of the early '30s — disappear?

Stage Instructions  
Guilia  
Alfonso  
John  
Carmela  
Ruggeriero (Russ)  
Radio Announcer  
Lansing Brown  
Pola Negri  
Carole Lombard  
Bing Crosby  
Director  
Drummer  
Trumpeter

Lee Kizonas  
Linda Billington  
Shaun McCanna  
Aaron Wiseman  
Kathleen Harper  
Tyler Collins  
Todd Glidewell  
Joseph Fitzgerald  
Sara Wagner  
Lindsay Lamar  
Danny Sparrell  
L. Scott Semans  
Aron Johnson  
Barry Levine

# PLAY LAB

## CAST LISTS

### MONDAY JUNE 19 2:30 P.M.

PANEL  
**A**



Arlitia Jones'

#### ***Sway Me Moon***

A demolition worker returns home from work to confront his mother's imaginary world where Dean Martin dances with her in the yard, buildings are not blown up by madmen and the moon hangs like a ripe peach in the sky for lovers.

Stage Instructions

Dolly

Verita Ramos

Angel

Raizy

Ghost of Dean Martin

Claudia Barr

Joyce Eriksen

Linda Ayres-Frederick

Taylor Hanes

Rachel Korkoske

Lonn Pressnall

PANEL  
**B**



Timothy Matos'

#### ***Enormous Weight***

A play invested in the vitality of both its characters and its very human physics: what weighs upon us, what we wrestle with, and the muscle it really takes to put something—anything—in motion.

Stage Instructions

Dina

Coelho

Coelho's Demon

Hook

Rachel

Kathleen Hertel-Baker

Eleanor Janecek Delaney

Brandon Seifert

Mark Stoneburner

J. Sibley Law

Kristin Fernandez

PANEL  
**C**



Robert Caisley's

#### ***Kissing***

Sometimes a kiss is just a kiss. But sometimes, a kiss is so passionate, so momentous ... it can turn your whole world upside down.

Stage Instructions

Tess

Sam

Helen

Andrew

Voice

Kathy Rarey

Blair Sams

Aaron Wiseman

Meg McKinney

Adam M. Warwas

Kanute Rarey

### TUESDAY JUNE 20 9:00 A.M.

PANEL  
**A**



Luke Krueger's

#### ***Eat Me***

America's youth are trapped in an apartment, crushed by debt and hunger, and their only hope is Jesus on Wheel.

Stage Instructions

Evelyn Coyne

Scooter Coffin

Jaime Graves

Amy Berlin

Kristina Church

Tyler Collins

Paul Schweigert

PANEL  
**B**



Christine Emmert's

#### ***Fishers of Men***

A minister and his wife stay at a fishing lodge in Montana during the winter after experiencing a loss of faith.

Stage Instructions

Irwin

Millie

Celia

Ralph

Ursula Gould

Jerry McDonnell

Linda Ayres-Frederick

Nancy Chastain

L. Scott Semans

PANEL  
**C**



Adam Klasfeld's

#### ***The Prostitute of Reverie Valley***

When an unnamed prostitute decides to leave her mysterious town, one of her most faithful johns tries to stop her – and reveals a series of shocking secrets that speak to the nature of memory.

Stage Instructions

A Prostitute

A John

Linda Billington

Alette Valencia

Stu Eriksen

# PLAY LAB

## CAST LISTS

### TUESDAY JUNE 20 1:00 P.M.

PANEL  
**A**



**Lisa Sparrell's**  
***Terrapin Days***

The turtle habitat (tank) at a nursing home is cause for disagreement amongst residents.

**Stage Instructions**

Rosie  
Martie  
Chris  
Mick  
Virginia  
Geneva  
Lou

Jan Richmond  
Christine Lloyd  
Brenda Dolma  
John McKay  
Marius Panzarella  
Christine Emmert  
Elaine Sullivan  
David Herndon

PANEL  
**B**



**Megan McDavid's**  
***Looking Up***

A son shows on his estranged father's doorstep seemingly looking for money, but what he's really seeking may be much harder to obtain.

**Stage Instructions**

Michael  
Jacob

Emily Cohn  
George Calhoun  
Barry Levine

PANEL  
**C**



**Krista M. Schwarting's**  
***The Waltz***

A pair of former lovers come to an understanding about their recent break-up in the context of a dance lesson.

**Stage Instructions**

Joshua  
Claire

Lindsay Lamar  
Luke Krueger  
Sara Wagner

### WEDNESDAY JUNE 21 2:15 P.M.

PANEL  
**A**



**Andrew S. Burns'**  
***When It Snows***

Emma is facing a bad medical prognosis, and a heavy snowstorm leads her to react to past storms in her life.

**Stage Instructions**

Emma  
Nurse's aide  
Dick / Dr. Rabin

Joyce Eriksen  
Mary Langham  
Jill Yarbrough  
Sean David Bennett



# PLAY LAB

## CAST LISTS

### WEDNESDAY JUNE 21 3:00 P.M.

PANEL  
**A**



Linda Billington's

#### *Hot Spot*

A young woman finds that going to the beach isn't what it used to be.

Stage Instructions  
Stephen  
Maura

Kathleen Harper  
Tim Brown  
Elise Sorum

PANEL  
**B**



Forrest Attaway's

#### *Razorback*

This disjointed piece of drama focuses on the lack of will in one man's life.

Stage Instructions  
Chase  
Jake  
Tristan  
Dan  
Angel

Harold V. Fergus, Jr.  
Ben Brown  
Danny Sparrell  
Krista L. Randles  
Michael L. Counts  
Alette Valencia

PANEL  
**C**



June Calender's

#### *Work Ethic*

Long time friends and co-workers argue about the importance of work testing the strength of their friendship and commitment before arriving at an unexpected solution.

Stage Instructions  
Dana  
Lou

Carolyn Roesbury  
Beth Kellerman  
Wayne Mitchell

### WEDNESDAY JUNE 21 4:00 P.M.

PANEL  
**A**



Bo Anderson's

#### *Something New*

A quiet lonely man buys a revolver in the morning and has the best remaining day of his life.

Stage Instructions  
Cliff  
Dawn  
Mac the Bartender

Jill Yarbrough  
Aron Johnson  
Meghan Tanner  
Randall Parker II

PANEL  
**B**



Ginger Lazarus'

#### *Benny and Serena's High School Graduation*

A mother's life flashes before her eyes as her prodigy son gets ready to graduate.

Stage Instructions  
Ben  
Serena  
Voice one, Dr. Frank, etc.  
Voice two, nurse, etc.

Elise Sorum  
Carl Bright  
Ann Marie Shea  
Stu Eriksen  
Krysta Randles

PANEL  
**C**



Michael L. Counts'

#### *Our Flag Was Still There*

An army veteran of WWII and Korea, now confined to a wheelchair, expresses his anger and disillusionment over the war in Iraq with a final, startling symbolic act.

Stage Instructions  
Old Man

Sonya McCanna  
Ed Larson

# PLAY LAB

## CAST LISTS

# THURSDAY JUNE 22 9:00 A.M.

PANEL  
**A**



Antoinette Winstead's

### ***Blues Before Sunrise***

Literally haunted by his past, Deek Jones is forced to relive his worse moment night after night with the same tragic result.

Stage Instructions

Deek Jones  
Sophie Jones  
Emily  
Bobby

Steven Bogart

Terrance Anthony  
Angela Littleton  
Tiffany Bryant-Jackson  
Rod Lamb

PANEL  
**B**



P. Shane Mitchell's

### ***Mount Fuji; A Parable***

In the symbolic tradition of Everyman, a young hero must find his path through Parents, Friends, Sex, Education, and Money to discover if God is really at the top of Mount Fuji.

Stage Instructions

Me  
Parents  
Friendship  
Sex  
Education  
Money  
White Lady

David Herndon

Jay Stevens  
Taylor Hanes  
Jessica Faust  
Karina Becker  
Nancy Lord  
Jan Richmond  
Cynthia Glucksman

PANEL  
**C**



Linda Ayres-Frederick's

### ***Naked Face, Naked Moon, Naked Woods***

Shaving his beard is against his religion for Abba – and dressing as a man is equally blasphemous for his sister Dahlia – but in the last days of the war, these two are willing to do whatever is necessary to escape death.

Stage instructions

Reb Abba  
Dahlia

Ann Marie Shea

Wayne Mitchell  
Amy Berlin

# PLAY LAB

## CAST LISTS

# THURSDAY JUNE 22 9:45 A.M.

PANEL  
**A**



### Angela Gant's *Social Darwinism*

This is a dark comedy with inherent theatricality, which deals with the evolution of man from chimpanzee society to upper crust... this one is designed to make you think.

Stage Instructions  
Alpha Female  
Alpha Male  
Subordinate Female  
Second Banana  
Adolescent Female  
Adolescent Male  
Outside Female  
Outside Male  
Field Scientist  
Jane

Christine Emmert  
Blair Sams  
Wayne Mitchell  
Eleanor Janecek Delaney  
Ben Brown  
Jessica Faust  
Carl Bright/Steven Bogart  
Angela Littleton  
Aron Johnson  
Marius Panzarella  
Marilyn Braighboy

PANEL  
**B**



### Donna Banicevich Gera's *Land Without Sundays*

In 1937 Lila, a young Dalmatian woman, leaves her homeland to travel to New Zealand to meet her husband Miro, who is living in the underdeveloped area of the Henderson Valley, west of Auckland, trying to establish a vineyard and produce wine in keeping with the traditions he has left behind in the Adriatic.

Stage Instructions  
Lila  
Miro  
Rosa  
Nick  
Mara

Lisa Sparrell  
Megan Skye Hale  
Shane Mitchell  
Jill Yarbough  
Adam M. Warwas  
Joyce Eriksen

PANEL  
**C**



### Alexander Danner's *Parens.*

The play explores the differences between technical mastery of language and effective use of language through a family obsessed with the mechanics of the English language, but utterly incapable of connecting on any communicative level.

Stage Instructions  
Brook  
William  
Eloquence  
Bill  
The Math Teacher

Ryan Buen  
Deborah Gideon  
Lonn Pressnall  
Petra Banks  
Cameron McKay  
Kevin Malgesini

# PLAY LAB

## CAST LISTS

# THURSDAY JUNE 22 2:30 P.M.

PANEL  
**A**



**S.W. Senek's**  
***Life, Death, and Vermont***

Everyone thinks that David and Sofia are the perfect "in-love" couple; David and Sofia think that Phillip, Laura, Gregory, and Libby have a trusting friendship—they're all wrong.

**Stage Instructions**

Sofia  
David  
Libby  
Gregory  
Phillip  
Laura

Vivian Kinnaird  
Lee Kiszonas  
Rodney Lamb  
Doreen Ransom  
Tim Brown  
Ryan Connaro  
Kristina Church

PANEL  
**B**



**Aleks Merilo's**  
***The Imaginary Man***

An atheist doctor publicly diagnoses God as a psychopath.

**Stage Instructions**

Dr. Preston Halse  
Dr. William Fenton  
Prof. Ackerly  
Lazlo Pomery  
Bobby  
Girl with Red Hair, Extras  
Young Woman, Extras  
Attendant One, Voices  
Attendant Two, Voices

Karen Eterovich  
Paul Schweigert  
Taylor Hanes  
Kanute Rarey  
Ryan Buen  
Todd Glidewell  
Jessica Vincent  
Kristin Fernandez  
Josh Schmidtlein  
Aric Hudson

PANEL  
**C**



**Isaac Rathbone's**  
***Breakfast For Dinner***

A murder investigation uncovers people's secrets within the corrupt world of the internet.

**Stage Instructions**

Roger  
Waitress  
Jim  
Stone  
Ford  
Jerry

Erin Dagon  
Jeff McCamish  
Meg McKinney  
Mark Muro  
Shane Mitchell  
George Calhoun  
Mark Stoneburner

# PLAY LAB

## CAST LISTS

### FRIDAY JUNE 23 9:00 A.M.

PANEL  
**B**



Mollie Ramos'

#### ***A Streetcar Named St. Charles***

An Alaskan tourist, escaping the pain of a love gone wrong, and a New Orleans man, fighting to overcome the guilt of a tragic childhood accident, find solace in one another's company in *A Streetcar Named St. Charles*.

Stage Instructions  
Man  
Woman

Tawny Linn  
Terrance Anthony  
Meg McKinney

PANEL  
**C**



Ira Gamerman's

#### ***A Girl With A Black Eye***

A flashback unravels the mysteries and stereotypes of Lina's physical abuse.

Stage Instructions  
Lina  
Mom  
Jenna

Emily Cohn  
Karina Becker  
Leta Simons  
Emili Moneyhun

### FRIDAY JUNE 23 9:45 A.M.

PANEL  
**A**



Tom Horton's

#### ***Motivations***

A recently deceased man encounters the frustrations of being processed through the endless maze of paperwork known only to the dearly departed.

Stage Instructions  
Fred  
Luke  
Guard

Emili Moneyhun  
Christopher Villarreal  
Mark Stoneburner  
Rick Barreras

PANEL  
**B**



Andrew S. Day's

#### ***Not Good Enough For Crab Bait***

Like a man, good crab bait is hard to find.

Stage Instructions  
Leonard  
Joe

Josh Schmidlein  
Rodney Lamb  
Taylor Hanes

PANEL  
**C**



Henry W. Kimmel's

#### ***Winners Never Quit***

After seeing his eight-year-old son strike out four times in a game, a father's inspiring words have an unintended effect.

Stage Instructions  
Son  
Father

Terry Folsom  
Dylan Benkert  
George Calhoun

# PLAY LAB

## CAST LISTS

### FRIDAY JUNE 23 10:30 A.M.

PANEL  
**A**



Christian James Armogida's

#### ***Big Night***

Joel and Julia Ambruglia, a newlywed couple, discover that they each have a different perspective about the demands of marriage, and this difference forces them to find a mutual ideal in which they can both believe.

Stage Instructions

Thomas  
Joel Ambruglia  
Julia Ambruglia

Barry Levine  
Harold V. Fergus  
Todd Glidewell  
Lindsay Lamar

PANEL  
**B**



Rachel Sutphin-Kocher's

#### ***No Strings Attached***

The boy-meets-girl premise is soaked in sex and bourbon as two young people examine their relationship, or from R.J.'s point of view lack thereof, while trying to define just what is a relationship.

Stage Instructions

Gus  
Stanley  
RJ  
Eva

Emili Moneyhun  
L. Scott Semans  
Kevin Malgesini  
Megan Sky-Hale  
Karina Becker

PANEL  
**C**



Crystal Langley's

#### ***Angels Sing Thee***

The story of Irina, a young nun who believes she is visited by angels and Father Daniel, the priest who must save her at all costs; could her demons be real?

Stage Instructions/

Nun 1  
Irina  
Father Daniel  
Sister Marguerite  
A Man  
Nun 2

Brenda Dolma  
Tawny Linn  
Tim Brown  
Claudia Barr  
Robert Mandzi  
Elaine Sullivan

### FRIDAY JUNE 23 4:00 P.M.

PANEL  
**A**



Terri Golden's

#### ***Yarning For More***

Three friends unravel the fabric of the universe, and study sweater repair.

Stage Instructions

Laurel  
Pamela  
Morgan  
Brad

Petra Banks  
Krysta L. Randles  
Kristina Church  
Alette Valencia  
Luke Krueger

PANEL  
**B**



Ann Marie Shea's

#### ***Power Lunch***

Breaking up is always hard to do, especially when a middle-aged hedgehog gets trapped in a fling, requiring rescue by his fox of a wife.

Stage Instructions

Boris  
Daniel Middling  
Miriam Middling

Jay Stevens  
Wayne Mitchell  
Shane Mitchell  
Doreen Ransom



# PLAY LAB

## CAST LISTS

### SATURDAY JUNE 24 9:00 A.M.

PANEL  
**A**



Lia Romeo's

#### ***Babies***

Have you ever wanted to kill a cop, sleep with a prostitute, or leave your baby in the bathroom at the local diner?

Stage Instructions

Sarie  
Harry  
Officer Barry  
Mary  
Larry  
Cherry

Beth Kellerman

Blair Sams  
Luke Krueger  
Ryan Buen  
Jeanne Passin  
Rick Barreras  
Michelle Webb

PANEL  
**B**



Christopher Wall's

#### ***Shake and Be Saved!***

A farce about Homeland Security, nymphomania, and God.

Stage Instructions

Benson  
Amber  
Lloyd  
Raghu  
Twig  
Bureaucrat

Ben Brown

Jeff McCamish  
Kate Williams  
Jerry McDonnell  
Shane Mitchell  
Joseph Fitzgerald  
Ursula Gould

### SATURDAY JUNE 24 12:15 P.M.

PANEL  
**A**



P. Ann Bucci and Amy Berlin's

#### ***Monique's Bad Week***

Her theater internship is lost, the trust fund is tied up, and Mother has signed an anti-enabling pact: Monique's dream of finding her breakthrough ingénue roll on the Great White Way seems to be doomed. What is a girl to do at 42?

Stage Instructions

Woman 1  
Woman 2  
Man 1  
Man 2

Vicki Russell

Deborah Gideon  
Erin Dagon  
Christopher Karna  
Wayne Mitchell

PANEL  
**B**



Terence Anthony's

#### ***Citizen Bernie***

The unlikely relationship between Bernie, the crusty belligerent owner of a seedy bar, and Jack, a young gay hustler and poet; when Jack shows up to the bar beaten and bloody their confrontational relationship takes a subtle turn, and the deeper connections they share begin to surface.

Stage Instructions/Arnie

Bernie  
Jack  
Laronda  
Otis  
Morry  
Oliver

Ann Marie Shea

Mark Muro  
Aron Johnson  
Sara Wagner  
Harold V. Fergus, Jr.  
Lonn Pressnall  
Mark Stoneburner

# NEW VOICES

## Something New

**Robert Bruce Anderson**, or just Bo, as he likes to be called, graduated from the University of Alaska Fairbanks with a BA in Theatre Performance in 2003. Since then he has been working as a carpenter, and has been recently promoted to Master Carpenter for Perseverance Theatre in Juneau. He would like to give unending thanks to Kathleen Harper for all of her love and support; life is good if you are Bo Anderson.



## Citizen Bernie

**Terence Anthony** is a graduate of the Guy Hanks and Marvin Miller Screenwriting Program (established by Bill and Camille Cosby). He lives in Los Angeles and works in communications for a labor union. He has written plays and screenplays, and is the creator of the animated internet series *Orlando's Joint*.



## Big Night

**Christian James Armogida** received his MFA in Playwriting from USC. A play he co-wrote, *House of Mirrors*, was a winner of the AATE Unpublished Play Contest, and a semi-finalist in the Bonderman National Youth Theatre Playwriting Competition. His thesis play, *WOP*, received a workshop production in March, 2003. He then wrote a Theatre-for-Youth play, *The FGM*, which was workshopped at his undergrad alma mater, UNC Charlotte. His Sherlock Holmes' farce *Meeting Moriarty* was produced at the Montage Showcase Ensemble. His one-person show, *How to Fly a Kite*, premiered at the Wizen Art Gallery in Charlotte, North Carolina. He currently lives in Los Angeles.



## Razorback

**Forrest Attaway** is the current director of education for the Henderson County Performing Arts Center. He also works as the marketing and outreach coordinator for the theatre. Formally the Artistic Director of Stage Left Productions in Anchorage, Alaska, he has now moved back to Texas and married his childhood sweetheart, Samantha. They have two children Mason and Antigone.

## Naked Face, Naked Woods, Naked Moon

**Linda Ayres-Frederick** is a San Francisco playwright, poet, actor, theatre critic, and Executive Artistic Producing Director of the Phoenix Arts Association Theatre. In April 2006 she performed the role of the Insomniac in Jennifer Williams' *Edge*, discovered at the 2005 Last Frontier Conference. Her play *101 California* garnered First Prize and *Economics of Autumn Leaves* an Honorable Mention in Marin Festival of Shorts. *Red Sky at Dawn* received an Honorable Mention from 6th Street Playhouse. *In the Bedroom* was performed by Brookside Repertory in Holiday Shorts III in December 2005. Her *Dinner with the Undertaker's Son* premiered at the 2006 BOA Festival at the Eureka Theatre. *Sergeant Blue* premiered in 1999 (Bare Bones Theatre). As a playwrighting member of Z Space Studio's Artist Development Lab, her work is frequently performed at The Marsh as well as in the New Writers/New Works Series at the Magic Theatre through her participation with the Will Dunne Writing Workshops.



## Demon's Web

**Claudia Barr** is an actor/playwright with Theatre Artists' Conspiracy in San Francisco. Her play *40 Cents a Minute* was performed as part of the Bay One-Acts Festival in San Francisco and in Bologna, Italy, and directed by Dawson Moore in Valdez. *Go Kibbitz* was heard in the 2005 Play Lab here in Valdez, and later produced in the San Francisco Fringe Festival (she wrote herself a nice little part and got to act in it, too). Claudia is an instructor at the College of Marin and thrilled to get a week off to come visit PWSCC in beautiful Valdez again.



## Hot Spot

**Linda Billington** swears that one of these days she's going to write a play in which nobody dies. Meanwhile, she enjoys penning mayhem. A former reporter for the Anchorage Daily News, she now in her writing no longer needs to give fair and equal consideration to both sides of an issue. Her first play, *Bear*, received a Panelists' Choice Award at the Last Frontier Theatre Conference, and several of her short plays have been read and staged in Alaska. Linda is a member of the Dramatists Guild of America.



# NEW VOICES

## A Few Lost Muffins

**Mei-Lani Bixby** is a student and soon to be graduate of Valdez High School. A true native of Valdez, she enjoys her spare time by hiking, running, kayaking, swimming, and biking. Indoor activities range from reading, photography, baking, and searching for life as we know it on Myspace. As a victim of a restless mind and hands, she'll try to stay as busy as possible all day, every day. Her future goals include finding the pinnacle of life's reason, meeting someone from every country in the world, and of course becoming a master chef.



## Monique's Bad Week

**P. Ann Bucci** has appeared in many plays in Richmond, Virginia and Phoenix, Arizona, where she has lived for four years. She has also been in several improvisational troupes including Take 5 and ComedySportz (both in Richmond, Virginia), and Barrow Gang in Phoenix. She was a featured writer/performer for *Richmond: Out of Stock*, a long running comedy show. Ann is a staff attorney for the Social Security Administration. Ann collaborated with Amy Berlin on *Monique*, as well as several one-act plays. They have taken the beginning and advanced playwriting classes with Gotham Writing Workshop. They have also co-written Continuing Legal Education courses for Virginia and taught the very popular Interactive Ethics.



**Amy Berlin** is an accomplished actress and director in Richmond, Virginia. She has received several awards for her direction, including *Jake's Women* at Chamberlayne Actors Theatre. Amy has also been in several improvisational troupes including Take 5, ComedySportz, and Jessie's Girl. Amy is a staff attorney for the 4th Circuit Court of Appeals.

## When It Snows

**Andrew S. Burns** has written three full length plays and fifteen shorter plays. His short play *SPAM!* won the Audience Choice Award at the Playwrights Platform 2005 Summer Festival. Six of his short plays have been produced. His longer plays have twice been selected in competitions for readings at Equity Theaters. One of his long plays reached the quarter-finals of the ATC National Contest. When not writing, he supports himself by working half-time at MIT as a Senior Lecturer. Sandy is on the Board of Playwrights Platform of Boston and a member of the Dramatists Guild.



## Kissing

**Robert Caisley** is the head of the newly formed MFA in Dramatic Writing Program at the University of Idaho where he also serves as the Founding Producer of the DNA Festival of Very, Very, Very Short Plays & Films. His recent play *The Lake* will be produced as part of the Norfolk Southern Festival of New Works at the Mill Mountain Theatre in Roanoke, Virginia, this January, following a production at the Walnut Street Theatre in Philadelphia. Other plays include *The 22-Day Adagio*, *Good Clean Fun*, and *Front*, winner of the 1996 Fourth Freedom Forum Peace Play Award.



## Work Ethic

After an early play was selected for the O'Neill Conference, **June Calender** moved to New York City to pursue playwriting. Many of her one-acts and several full-lengths were produced Off-Off-Broadway, as well as around the U.S.A. from San Francisco to Cleveland to Richmond, Virginia. She was a founding member of two playwright/actor support groups. Lately she's turned more to poetry, travel writing, and researching and writing a major biography of a traveler to Tibet.



## Our Flag Was Still There

**Michael L. Counts** is Professor and Director of Theatre at Lyon College, where he teaches acting, directing, dramatic literature, American film, and playwriting. His acting and directing credits include more than 70 productions from the classical to the absurd. He was a professional actor for several years before attending college and receiving a B.A., M.A., and Ph.D. in Theatre. He is a member of Actors Equity and the Screen Actors Guild. His play *Beautiful Deceivers*, was read at last year's Conference, and was selected for the Riant Theatre Strawberry One-Act festival in New York City.



## Parents.

**Alexander C. Danner's** first play, *Cubicles*, was selected runner-up for Emerson College's Rod Parker Playwriting Fellowship, and was subsequently staged as part of Emerson's New Works Festival in 2003. In 2005, Danner was awarded the Ivan Gold Fellowship by The Writer's Room of Boston, for use in developing his latest play, *Parents*. He is a member of The Interrobang Theatre Company in Boston, and also writes literary webcomics, which can be found online at [TwentySevenLetters.com](http://TwentySevenLetters.com).



# NEW VOICES

## Not Good Enough For Crab Bait

**Andy Day** has had a life-long interest in play productions. Two of his plays, *Up a Creek* and *Equal Opportunity*, have been presented in the Play Lab at the Last Frontier Theatre Conference. His plays deal largely with working Alaskans. He has acted in theater productions this last year and is at the present time studying theater directing. He also writes fiction and creative non-fiction. He has had minor success in getting stories in print. Since his semi-retirement in 1995 he has pursued his education in writing and the theater.



## Marking the Beast

**T.M. Derrickson** has enjoyed seeing her plays in New York, Los Angeles, Seattle and Anchorage; favorite pieces to work on include *Jimmy the Cockroach*, *Of Faerytales and Other Institutions*, *A Question of Wills*, and *The Anthem of Master Ed*, as well as a condensed version of Genesis entitled *The Good Book* which will tour Australia in 2007. Recently Tonya was commissioned to write the legend of El Amor Brujo in verse, which was performed with the Seattle Symphony this January 2006. An outdoor enthusiast, she spends much of her time up and down the West coast.



## Fishers of Men

**Christine Emmert** has had a long life as an actress, director, playwright, and fan of theater. Her work is published in three countries and has been performed in the United States and England. She was part of HAG (Her Acting Group) in Denver for the years she lived there, as well as starting a theater company with Arizona Winters, Cedar Bear Productions, that spoke strictly to Native American Themes. Her one-person play about Rosa Luxemburg, *Rose Red*, is being produced in New York this spring. More recently she has seen publication of her debut novel, *Ismene*. Presently Christine lives in the Pennsylvania woodlands with her husband Richard.



## Pumpkin Fluff

**Karen Eterovich** is a member of the Dramatists Guild. Her play *Love Arm'd, Aphra Behn & Her Pen* continues to tour nationally and internationally, while her most recent play, *Jane Austen*, just premiered at the Players Club in New York City. *Inter Alia* and *Pumpkin Fluff* have been read as part of Blue Roses Infusion Series, and as a part of the Players Club Creative Workshop.



## A Girl With A Black Eye

**Ira Gamerman** received his BA in theatre from Towson University. His first full-length play, *No One Told You? (A Black Comedy Sitcom for the Stage)*, received an individual artist grant from the Maryland State Arts council. Ira participated in the 2005 Kennedy Center playwriting intensive where he learned under such acclaimed playwrights as Lee Blessing, Roberto Aguirre Sacassa, and Gary Garrison, among others. Ira is the founder of The Playwright's Group of Baltimore. He is currently in the process of writing a new musical about time travel called *3004*. As a guitarist and singer/songwriter, Ira fronts Baltimore-based alternative band Even So ([www.evensomusic.com](http://www.evensomusic.com)).



## Social Darwinism

**Angela Gant** just received the Kennedy Center's National Student Playwriting Award and Paula Vogel Award for *Social Darwinism*, which also received a staged reading in March at the Bottle Factory Theatre in New York City. Angela is currently a third year Ph.D. student at Texas Tech University where she recently received the Horn Professors Award. Angela is happy to be back in Valdez after her reading of *Conversations with the Dearly Departed* at last year's festival, which was the first runner up in ATHE's Playworks 2004. *Mother's Oldest* won the TETA playwriting contest in 2000. She also wrote an adaptation of *Much Ado About Nothing* for Fort Worth's Shakespeare in the Park in 1997. Angela is also looking forward to attending the Sundance Theatre Laboratory in July.



## Land Without Sundays

**Donna Banicevich Gera** was born in Auckland, New Zealand. She has a BA (Hons) in English from Massey University and a Graduate Diploma in Creative Writing. In 2005, she moved to Wellington completing her MA in Creative Writing (Scriptwriting) at the International Institute of Modern Letters, Victoria University of Wellington. Also in 2005, Donna was selected into the ideas development phase of the Young & Hungry Playwrights Commission. She is currently working on her first draft for this commission. Donna has written four full-length plays, one radio play, a biography, and numerous short works.



## The Fallen Caryatid

**Cynthia Glucksman** is a graduate student in English at California State University, Northridge. She recently received her Bachelor of Arts Degree in Literature and Theater from the University of California at Santa Cruz. In 2004, Cynthia brought her short comedy, *Front Row*, to the Last Frontier Theatre Conference for a staged reading. The following year, her one-act play, *Doorman*, was read at the Conference. She recently published two short plays, *Front Row* and *Break Even*, with JAC Publications in Massachusetts. She has also published translations of Yehuda Amichai poems from the original Hebrew.



# NEW VOICES

## Yarning For More

**Terri Golden** is presenting her work in the Play Lab for the fourth time. Previous plays include *The Kettle*, *Just Another Night Out*, and *Life Isn't Like the Movies*. In addition to the haphazard writing she manages to scribble on to chunks of card-board, Terri is actively involved in maligning most of the religious right. Terri is and will remain a recluse with evil aspirations to take over the world. She enjoys movies, fluffy kitties, and plotting.



## Softly Sara Falls

Award-winning upstate New York playwright **Jay D. Hanagan** has had his plays produced across the U.S., Canada and the U.K. Presented at the 2005 Theatre Conference, his play *Ships* also went on to the 30th Annual Samuel French Off-Off Broadway Short Play Festival in New York City. Eight of his plays have been published by, among others, Samuel French and Dramatic Publishing. Jay is a member of the Dramatists Guild of America, Inc. Visit Jay on the web at [www.jayhanagan.com](http://www.jayhanagan.com).



## The Head That Wouldn't Die

**Rand Higbee** grew up in Spearfish, South Dakota, and obtained theatre degrees from South Dakota State University and the University of Nevada, Las Vegas. While at UNLV, his play *Sir Isaac's Duel* was named as an alternate to the National American College Theatre Festival held at the Kennedy Center. Rand currently lives in Red Wing, Minnesota, where he works a 'real job,' serves as a spokesman/writer for the National Moebius Syndrome Foundation, and continues his writing. In 2005, his play *Lost Wages* debuted at the Next Stage Theatre in Los Angeles, while his play *Fork and Spoon* debuted at the Tawas Bay Playhouse in Tawas City, Michigan. During the year he was also commissioned to write a series of radio dramas for South Dakota Public Radio.



## Motivations

**Tom Horton's** first play, *Devil's Trap*, premiered in June 2003 (Memphis area) and won Honorable Mention at the 2004 Chattanooga Play Festival. Oswego Playhouse (Chicago area) will produce *Devil's Trap* in February, 2006. His second play, *Little Matchmakers*, premiered in April 2004. *The Christmas Campaign*, a comedy, has received extensive play readings and is ready for a 2006 holiday production. *Windows of Life*, a collection of short plays including *Motivations*, delves into the gamut of human emotions. The common theme throughout the plays is that things aren't always as they appear. Tom has served on the board of Germantown Community Theatre.



## Sway Me Moon

Playwright and poet **Arlitia Jones** works full-time in her family's small wholesale meatshop in Anchorage, and teaches part-time at the University of Alaska, where she received her MFA. Her book *The Bandsaw Riots* won the 2001 Dorothy Brunsman Award from Bear Star Press. Her poems have appeared in *Doubletake*, *Prairie Schooner*, *North American Review*, *Ice Floe* and elsewhere. Her plays have been staged in the Alaska Overnights and in New York city. Her play *The Sons of Lily Egypt* was selected for a reading by the Northwest Playwrights Guild in Seattle. This is her third trip to Valdez.



## Winners Never Quit

**Henry W. Kimmel** serves as President of Working Title Playwrights, an Atlanta-based theatre company dedicated to the development of playwrights and new plays ([www.workingtitleplaywrights.com](http://www.workingtitleplaywrights.com)). Twenty-five of his plays, which mostly take a dark comedic view of suburban living and aspiration, have received life, including one that was performed in his neighbor's garage (a two-car garage, incidentally). His goal is to have his work showcased in all 50 states, and he recently has had his work featured at the Illusion Theatre (Minnesota), Jewish Theatre of the South (Georgia) and the Big Apple Radio Drama Festival (New York). He is a regular theatre columnist for the Metropolitan Atlanta Arts & Culture ([www.atlantaplanit.com](http://www.atlantaplanit.com)), and some of his recent columns ("What to Say When You Hate the Play") have gotten critical acclaim, especially from members of his own family. He once dreamed about playing on center court at Wimbledon, but now would be content to go there as a spectator.



## Artemisia

**Lee Kisonas** graduated magna cum laude from Wheaton College with a BA in Theatre/Literature. She attended the Eugene O'Neill Theatre Center for a semester and did her graduate work at Trinity Repertory Conservatory. Her one-act *Butterscotch Karma* was produced in Providence Rhode Island at the Providence Gay Pride Festival and the Woman's Playwrights Festival. As the Artistic Director of the Chameleon Theatre Company in San Francisco, she has produced, acted in and written theatre from a woman's perspective. Her writing takes on historical and contemporary women's issues with emphasis on less represented social and political perspectives. Two of her full-length plays, *Killing Stalin* and *The Hanged Woman*, have been produced in San Francisco by the Chameleon Theatre Company.



# NEW VOICES

## *The Prostitute of Reverie Valley*

**Adam Klasfeld's** first full-length play, *Europa's Child*, was part of Amphibian Productions' Spring 2004 New Play Reading Series. *Good Fences Make Good Neighbors* received a Chashama AREA Award for its developmental workshop, and critical accolades in its 2005 FringeNYC run. As an actor, Adam has appeared in a production of *A Midsummer Night's Dream* at HERE Arts Center, as well as in a children's theater production at the Edinburgh Festival Fringe 2003 in Scotland. He graduated from Rutgers College summa cum laude in Theater Arts and English, and spent a semester abroad at the London Academy of Theater.



## *Eat Me*

**Luke Krueger** resides in Phoenix, Arizona, where he is a faculty associate at Arizona State in the English and Theatre Departments. Last year, his play *Uber Babies* was read at the Conference, along with a performance of *Exit, Cute Ed* as part of "Beyond the Veil: Plays from the Play Lab" This past August, his play *©Sullivan or: The Place Where People Come to Die* received a reading at Blue Roses Productions in New York City.



## *S.A.D.v.*

**Mary Langham** is a playwright, poet, and performance artist. She awaits national (any) recognition in Homer, Alaska, where the breathtaking landscape and artists' community supports her spirit. Her plays have been produced in Fairbanks, Anchorage, Talkeetna, Valdez, and Homer. This is her sixth appearance at the Last Frontier Theatre Conference as a playwright. In a recent act of financial desperation she has started working on a novel. The dialogue seems to be going okay, but that limited omniscient narrator point of view is still confounding her.



## *Angels Sing Thee*

**Crystal Langley** is currently the Theatre Production Manager for the Merced Union High School District where she is in charge of two state of the art, 500-seat proscenium/fly stages. She has worked extensively with young people as both a mentor and teacher since 1997 when she became the Conservatory Director for the Merced Center for the Performing Arts, Young Artist's Conservatory. This past year the Advanced Drama Class at Golden Valley High School performed her play *The Nisei Monologues* about the Japanese Internment on the west coast during WW2. The piece was developed through interviews with Camp survivors living in her home town and recently de-classified White House documents from the period. She is currently working on a project tentatively called *Bully*, where she is working closely with high school students in guided interviews and improvisation. The students involved in the project then go out and interview other students about bullying. Through guided interviews and workshopping she hopes to develop it into a theatrical piece to be performed for grade school and high school level audiences.



## *Where Are You, Russ Columbo?*

**Ed Larson**, wife, and dogs live in Valdez. Growing up in another century, his checkered past includes working in the space program in Mexico and South America. He appeared in Dawson Moore's Valdez productions of *Our Town* and *The Crucible*. He hosts a weekly radio show featuring music from the American popular songbook on the Valdez public radio station, KCHU. He also has a secret life as an Automation Engineer for the Alyeska Pipeline Service Co.



## *The Sexing of America*

**J. Sibley Law** began writing plays with a horrible start in 1996. That play never saw the light of day, but his vision for the play led him to San Francisco's theatre community where he learned more about the craft. His first real play, *In the Hole*, was staged at San Francisco's Playground at Theatre Artaud in 2003. The next day, the Playwrights' Center of San Francisco staged *The Girl in the Back Seat*. He's since had numerous productions and readings of his work in California and Connecticut, and has directed in New York City. He is co-founder of SquareWrights Playwright Center ([www.stratfordstage.org/squarewrights.html](http://www.stratfordstage.org/squarewrights.html)).



## *Benny and Serena's High School Graduation*

**Ginger Lazarus** most recent play, *Matter Familias*, was produced at the Boston Playwrights' Theatre and was nominated for Best New Play of 2004 by the Independent Reviewers of New England. She was awarded the 1999 John Gassner Memorial Playwriting Award for *MOCKBA: A Play About Moscow*. Her plays have been copiously produced in the Boston area, and have been featured in festivals in New York, San Francisco, Philadelphia, and Tucson. Ginger holds a master's degree in playwriting from Boston University and has taught at the University of Massachusetts in Boston and Emerson College. She is a member of the Dramatists Guild.



## *Enormous Weight*

**Timothy Matos** is a playwright who has had plays produced in major cities across the country including Los Angeles, New York, Minneapolis, Seattle, Amherst and Valdez. He has recently published short plays in the journals *Crawdad* and *The Madhatters' Review*. He has also published poems in *Underground Window*, *A-pos-tro-phe* and *Zaum*. He currently lives in Wheaton, Illinois, where he teaches English at Truman College.



# NEW VOICES

## *Lizards and Drivers and Bears*

Born in 1966, **Shaun McCanna** was raised in Southern California. He received a bachelors degree from California State University, Northridge and a masters degree from Gonzaga University in Spokane, Washington. In January of 2000 he co-founded Flamingo Productions, a documentary and educational film company.



## *Looking Up*

A native of Colorado, **Megan McDavid** is a senior at New York University, where she is a Playwriting major in the Tisch School of the Arts. She also works as a short-form documentary filmmaker, and trains as a triathlete.



## *Free Space*

**Tara Meddaugh's** plays have been presented by Theatre One, the Bobik Theatre Ensemble, the Acme Theatre Company, and various universities. Her plays have also showcased at the Artists of Tomorrow Festival and the Pittsburgh New Works Series. Serial monologues she wrote were performed for two years by an internationally recognized story-telling robot, Valerie. She has taught playwriting at Carnegie Mellon and the Pittsburgh Public Theatre. She holds her MFA in Playwriting from Carnegie Mellon, is a recipient of the Shubert Fellowship in Dramatic Writing and the Sloan Screenwriting Award, and is a member of the Dramatist's Guild.



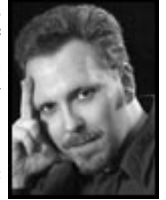
## *The Imaginary Man*

**Aleks Merilo** had his first play professionally produced at 17. He received his MFA in Playwriting from the UCLA School of Theater, Film, and Television, and has had plays produced in Los Angeles, San Francisco, and San Diego. He currently works with the literary branches of The Moving Arts Playhouse and the Mark Taper Forum, both in Los Angeles.



## *Mt. Fuji*

**P. Shane Mitchell** has won numerous awards for acting, directing, and playwriting. As a playwright, he has been commissioned to write works for a variety of regional theaters and received a grant from the Alaska Native Medical Consortium to write a play dealing with surviving cancer. The resulting script, *Understanding*, has been produced all over Alaska in both urban and rural communities. Plays Inc published *The Enchanted Pajamas* in 1997. Pioneer Drama Services published his collaborative work *Jolly Roger The King of the Pirates* in 2001. Among his awards for playwriting are The Bard Fellowship For Emerging Playwrights for his play *A Card for Mr. King*, in 1996, and a Panelists Choice Award for his work *Fractured* at the 1998 Play Lab. He has written over a dozen original works and adaptations of classic literature. Most recently, UAA Theatre For Young People produced his scripts *Frankenstein*, *The Three Billy Goats Gruff* and *The Little Magic Snowman* and his original works *Emotional Modification* and *Mount Fuji*; *A Parable* appeared in the Alaska Overnights. Shane holds a Bachelors of Arts in Theatre from the University of Alaska Anchorage and a Masters of Arts in Theatre Communication from Wichita State University.



## *Intermission*

**Steve Mitchell** has been active in the Fairbanks theatre community over the past thirty years, primarily as an actor and director. Those with long memories may recall some of the sketches he wrote in collaboration with the late Tim Ames, like "Sammy and Manny" and "Mutt Dillon" for the old Palace Saloon. Those really long in the tooth may recall his like "Sudsey" Smith routines at the Malemute Saloon. The art of comedy has long intrigued Steve, but its muse is elusive. Steve has attended several Last Frontier Theatre Conferences, participating as a reader in the Play Lab and as a performer in *Pipedreams*.



## *A Streetcar Named Saint Charles*

**Mollie Ramos** is a thirty-year resident of Alaska. For the past seventeen of those thirty years, she has been teaching elementary school in Valdez, sharing her love of theatre with her students. Her various other roles in life include wife, mother, on-line master's degree student, part-time playwright, and new this year, grandma. In her spare time...what spare time?





# NEW VOICES

## Breakfast For Dinner

**Isaac Rathbone** is a New York-based playwright. His work has been presented at multiple venues in Manhattan, Brooklyn, Long Island, Upstate New York, and Central Ohio. He is a founding member of Oracle Theatre Inc., and serves as their resident playwright. He recently adapted a series of Japanese folktales for the stage, which Oracle Theatre Inc. has presented as part of family theatre series. This series has played at various venues through out the five boroughs of New York, as well as Long Island.



## Babies

**Lia Romeo** is currently in the first year of an M.F.A. program in Playwriting at Rutgers University. Over the past two years, she has worked as an English teacher in China and a copywriter at a Chicago public relations firm. She graduated from Princeton University in 2003, and, as an undergraduate, she toured nationally as a writer and actor for the Princeton Triangle Club, a student-written sketch comedy troupe. Her one-act play *When the Gods Speak* was selected for the Last Frontier Theatre Conference in 2005, and received an Audience Choice Award at the Fringe Festival. She has also received readings at national theatre festivals and workshops from Denver to New York City.



## Boysenberry Pie

**Schatzie Schaefer** is an Anchorage-based playwright, actress, and radio personality. Schatzie recently produced a second edition of *Fourplay: An Evening of One-Act Plays* at Out North Theatre. She also regularly writes for *Alaska Overnights*, where plays are written, rehearsed, and fully staged for an audience within 24 hours. From one of these events came *Ancient Chinese Secret*, which was later selected for Looking Glass Theatre's 8x10 Festival in Fairbanks in 2005. A *Fabulous Coat*, her original play about single thirtysomethings, was chosen for Storytellers Theatre's 2006 Festival of One-Act Plays in New York City.



## The Waltz

Winner of a 2003 "Stage Talk" award for acting, **Krista Schwarting** has appeared in numerous productions for ETC/Cyrano's, UAA, and ACT, among others. Krista has directed for UAA, the Last Frontier Theatre Conference, Alaska Overnights and the One-Page Play Festival, which also featured her play *The Worst-Case Scenario*. Earlier this year, she made her full-length directing debut with *Anne of Green Gables* for ACT. By day, Krista is an administrative law judge for the Alaska Department of Labor.



## Life, Death, and Vermont

**S.W. Senek's** was the winner of the 2005 Oglebay Institute Towngate Theatre National Playwriting Competition; *9 Months: Inside Out* won the 2004 William Patterson University's New Jersey Playwright's Contest and received a production; it premiered at Theater Under the Stars. *12 Rounds* was a finalist in the 2005 Tennessee Williams/New Orleans Literary Festival One Act Play Competition; it was produced in EATFest Spring 2005 in NYC and was nominated for the 2005 NY IT awards for Best Original Short Script. It will be published in the Third Coast Literary Journal (Western Michigan University) in Spring 2006. *An Ongoing Examination of the True Meaning of Life* was a finalist in the 2005 NYC 15-Minute Play Festival and was produced by the Nantucket 2005 Short-Play Festival; it was also presented at the 2005 Last Frontier Theatre Conference; it has also appeared at BareStage Theatre and the Herring Run ArtsFest. *Parent-Teacher Conference* was featured in the 2005 Eighth Annual Festival of One-Act Plays at Theatre Three in Port Jefferson, New York. *Outcome* was the winner of the 2003 Circle Choice Award at Playwrights Circle in Palm Springs and finalist in the 2004 15-Minute Play Festival (NYC). His new full-length play *Life, Death, and Vermont* is a finalist at William Patterson University's 2005 NJ Playwright's Competition and received a staged reading in October 2005; it also had a staged reading at New Jersey's Attic Ensemble in April 2005. It will get a full production in April 2006. A monologue from *Fool Circle* will appear in a Smith and Kraus publication, Winter 2006. He has a B.F.A. in theatre from Youngstown State University and is a member of The Theatre Project, Emerging Artists Theatre, and the Dramatists Guild of America, Inc.



## Power Lunch

**Ann Marie Shea** served as actress in the 2005 Conference, and had her play *The M-Pill* read in 2004. *The M-Pill* was since staged at Redfeather Theatre Company (Worcester, Massachusetts). Her ten-minute play *With Improvements by the Actors* is being published in Flemish by the Dutch enterprise ANKO, in coordination with Boston University, where it was first staged in the 2004 Boston Theatre Marathon. Having retired after teaching theatre at Worcester State College, she is resuming her acting career, appearing this past year as Prospero in *The Tempest* (Redfeather), and also appearing at Boston Playwrights' Theatre in Dan Hunter's *Red Elm* and at Stoneham Theatre in *A Prayer for Owen Meany*. A member of Dramatists' Guild, she is an AEA Membership Candidate.





# NEW VOICES

## Flat Hungry

A native of Alabama, productions have taken **CeDeric Shields** to stages from the Kennedy Center in Washington, D.C., to the world's largest theatre festival in Grahamstown, South Africa. One of his proudest moments was serving on the 1st Lady to the Governor of Alabama's Council on the Arts. An accomplished director, producer, and acting coach, CeDeric's true passion lies with performing. Some of his favorite acting credits include *Joe Turner's Come and Gone*, *Julius Caesar*, *Wit*, *Tartuffe*, *Jesus Christ Superstar*, and *Master Harold and the Boys*. CeDeric completed his undergraduate work at Alabama State University and received his MFA from the University of Louisville.



## Terrapin Days

**Lisa Sparrell** is a recent migrant to Valdez, Alaska. She has a B.A. in English and Global Studies from Pacific Lutheran University in Tacoma, Washington, and has studied in the M.F.A. program (Poetry) at Eastern Washington University in Spokane, Washington. While at Pacific Lutheran, Lisa worked in the theatre shop, acted in several plays, and had the good fortune to study with visiting playwright Roslyn Drexler. Lisa has published poems in *Saxifrage* and *From the Lost Corner*. *Terrapin Days* is her first play.



## Princess Tiffany Tinkerbelle vs. The Evil Queen of Schenectady vs. Chuckles the Bear

**Mark Stoneburner** has appeared on the Anchorage stage for Stage Left Productions, UAA, Alaska Theatre of Youth, Once a Year Theatre Co., Anchorage Community Theatre, Alaska North Star Productions, the Alaska Overnights, and Brown Eyed Girls Theatre Co, as well as in several productions for Eccentric Theatre Company, most recently in Dick Reichman's *Bells of Geneva*. Some of his favorite roles include Dr. Chumley in BEGTC's *Harvey*, Big Bill in ETC's *archy & mehitabel*, the Gravedigger in ETC's *Hamlet*, Stage Left's obnoxious sock puppet/kid show host Mr. Stinky, Jamie Tyrone in ACT's *Long Day's Journey into Night* and most recently, Peter Quince in ETC, ATY, and Edgeward's joint production of *A Midsummer Night's Dream*, which toured rural Alaska this spring. Mark is the author of several short plays including *We've Got Both Kinds* and *Doorway to Wonderland*. Mark dwells in Spenard with his lovely wife Janet, and works for Wells Fargo during daylight hours.



## No Strings Attached

It was known that **Rachel Sutphin-Kocher** had a talent for language when she began chiding her parents for skipping pages during her bed-time story at a young age. Encouraged to pursue reading (and not to talk back to her folks), she developed a passion for the written word which made her parents rethink grounding her in her room. As she progressed through school, she was encouraged to both write and to perform on stage (the latter was rescinded due to a disastrous mishap or two). Currently studying hair-dressing "for the job skills," Rachel continues writing (and paying off shoe bills).



## The Dying House

**Laura V. Turner** is a first year MFA candidate in playwriting at the University of Nevada, Las Vegas, where she is also a part-time instructor of theatre. She started writing plays in 2003 as a sophomore at Sewanee: the University of the South, in Tennessee. For a year and a half she studied with playwright Dan O'Brien, learning and loving the craft. One of her first plays, *Seeing Red*, received a full production there in 2004. After her graduation, she returned to Sewanee for the Sewanee Writers' Conference in summer 2005 as a Sewanee Scholar and worked with playwrights Romulus Linney and Daisy Foote. Her play *Listen* has received two staged readings, and her ten-minute play *Trust* was produced at UNLV's Ten Minute Festival this past February. *The Dying House* will be produced in October of 2006, as part of the One Act Play Festival at UNLV. This is her first visit to Alaska, a place she has always wanted to see.



# NEW VOICES

## **Shake and Be Saved!**

**Christopher Wall's** play *Dumpster Dan* has been performed at venues in New York and Boston. It was published in *Dramatics* magazine in 2004 and 35 in *10: Thirty-Five Ten-Minute Plays* in 2005. It is licensed by Dramatic Publishing. *Couldn't Say* was workshopped at the Abingdon Theatre in New York and won the Literary Prize at the 2001 Washington Theatre Festival. It was subsequently produced by Charter Theatre. Excerpts were published in *Audition Arsenal: Monologues for Women In Their 30s* and *Monologues for Men In Their 30s*, both by Smith and Kraus. Other productions include *Some Other Place*, Black Dog Theatre (2000), produced with a grant from the DC Commission on the Arts and Humanities and National Endowment for the Arts, excerpts published in *Audition Arsenal: Monologues for Women In Their 30s*; *No One Talks to the Mailman*, developed in part at Abingdon Theatre in New York and Round House Theatre in Maryland, winner of the HD Lewis Award for playwriting at the Washington Theatre Festival (1999), excerpts published in *Best Men's Monologues 1999* and *Best Stage Scenes 1999*; *Elmo on the Half Shell*, Washington Theatre Festival (1998), published in *The Pacific Review* and excerpted in *Audition Arsenal: Monologues for Men In Their 20s*; *Forks and Knives*, nominated for Best Play at the Washington Theatre Festival (1997); and *HEAD GAMES*, Shadowbox Cabaret (2002), Source Theatre 10-Minute Play Competition (1997). His essays have appeared in *The Saint Ann's Review* and *The Dartmouth Alumni Magazine*, among other publications. His most recent essay, "Toaster In Three Parts," was cited as a Notable Essay of 2004 in this year's *Best American Essays* anthology. He has taught creative writing at Albertus Magnus College in New Haven and creative writing at a Wesleyan University summer program for high school students. He has a BA in English from Dartmouth, an MA in Creative Writing from Boston University, and an MFA from New York University, where he is currently an instructor in expository writing. More information about his writing is available at [www.christopherwall.org](http://www.christopherwall.org).



## **In Loving Memory of August Wilson 1945 – 2005**



## **Blues Before Sunrise**

**Antoinette Winstead** has an A.A. in Theater from San Antonio College; a B.F.A. in Film/Television Production from New York University; and a M.F.A. from Columbia University in Film. She is currently a tenured Professor and Program Chair of the Communication Arts Program at Our Lady of the Lake University in San Antonio, Texas where she also earned a M.A. in English Literature. Her plays have been performed at The Steven Stoli Playhouse and Jump Start. She has also directed several plays, most recently *A Raisin in the Sun*. She is also an actor, most recently appearing in *Black Lily/White Lily*.



# ALASKA OVERNIGHTERS

SATURDAY, JUNE 17 • 7:30 P.M.

## THE ALASKA OVERNIGHTERS

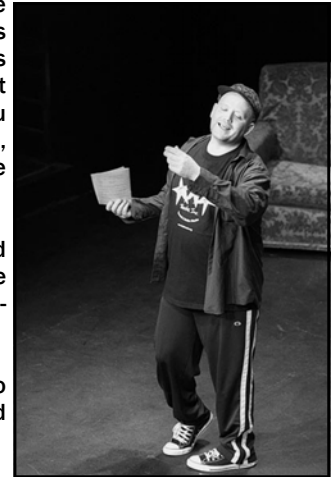
Produced by TBA Theatre Company and Three Wise Moose Theatre Company

### WHAT IS IT?

Playwrights will be given topics, casts, and directors at 8:00 p.m. on Friday, June 16. Armed with caffeine and nerves of steel, they go to their computers and get to work. At 8:00 a.m. the next morning, the actors and directors meet with the writers and are given the scripts they will be performing in about twelve hours time. What follows is an exhausting and exhilarating day of rehearsals, paper techs, prop purchasing, set building, costume finding and coffee drinking. Unless you've been up all night writing, in which case, you might get a chance to sleep. A mere 24 hours after the topics were handed to the writers, it's scripts down, costumes on, lights up. The result is madness, great fun, and some of the most wonderful and immediate theatre you're likely to see.

Dawson Moore brought the Overnights process to Anchorage in August of 2002 after having participated in the San Francisco Best-of-Fringe-winning Daytrippers, produced by the Rough Theatre Company. The show was co-produced with TBA Theatre Company. It met with overwhelming success, and has become a bi-yearly staple of the Anchorage Theatre scene.

An equivalent event, DramaSlam, took place in Homer this year as well, and there are plans in the works to bring the Overnights to Juneau and Fairbanks. J. Sibley Law, started another such event, Fast Forward Theatre, in Stratford, Connecticut, based on the how-to guide created by Moore.



*The best thing about these plays is their spontaneity; they sprout almost magically, like mushrooms, literally overnight. The compressed time frame of their making, from genesis to revelation, creates an excitement and drive that leave no room for a writer's second-guessing or a director's over-rehearsing.* – Catherine Stadem, the Anchorage Daily News

The Overnights are about the energy of raw creativity. In addition to being an exciting challenge for the participants, the subsequent show is also great entertainment.

### THE WRITERS



**J. Sibley Law** began writing plays with a horrible start in 1996. That play never saw the light of day, but his vision for the play led him to San Francisco's theatre community where he learned more about the craft. His first real play, *In the Hole*, was staged at San Francisco's Playground at Theatre Artaud in 2003. The next day, the Playwrights' Center of San Francisco staged, *The Girl in the Back Seat*. He's since had numerous productions and readings of his work in California and Connecticut and has directed in New York City. He is co-founder of SquareWrights, Playwright Center: [www.stratfordstage.org/squarewrights.html](http://www.stratfordstage.org/squarewrights.html)



Playwright and poet **Arlitia Jones** works full-time in her family's small wholesale meatshop in Anchorage, Alaska and teaches part-time at the University of Alaska, where she received her MFA. Her book *The Bandsaw Riots* won the 2001 Dorothy Brunsman Award from Bear Star Press. Her poems have appeared in *Doubletake*, *Prairie Schooner*, *North American Review*, *Ice Floe* and elsewhere. Her plays have been staged in the Alaska Overnights and in New York City. Her play *The Sons of Lily Egypt* was selected for a reading by the Northwest Playwrights Guild in Seattle. This is her third trip to Valdez.



**P. Shane Mitchell** has won numerous awards for acting, directing, and playwriting. As a playwright, he has been commissioned to write works for a variety of regional theaters and received a grant from the Alaska Native Medical Consortium to write a play dealing with surviving cancer. The resulting script, *Understanding*, has been produced all over Alaska in both urban and rural communities. Plays Inc published *The Enchanted Pajamas* in 1997. Pioneer Drama Services published his collaborative work *Jolly Roger The King of the Pirates* in 2001. Among his awards for playwriting are The Bard Fellowship For Emerging Playwrights for his play *A Card for Mr. King*, in 1996, and a Panelists Choice Award for his work *Fractured* at the 1998 Edward Albee Play Writers Lab. He has written over a dozen original works and adaptations of classic literature. Most recently, UAA Theatre For Young People produced his scripts *Frankenstein*, *The Three Billy Goats Gruff* and *The Little Magic Snowman* and his original work *Emotional Modification* appeared with The Alaska Overnights. Shane holds a Bachelors of Arts in Theatre from the University of Alaska Anchorage and a Masters of Arts in Theatre Communication from Wichita State University.

# THE ANCHORAGE INTERNATIONAL FILM FESTIVAL

SUNDAY, JUNE 18 • 7:30 P.M.

**The Anchorage International Film Festival  
Presents  
The 6th Annual Road Show  
"The Best of the 2005 Film Fest"**

Last year's AIFF film presentation of *Pretty Dead Girl*, a musical Necromance by Shawn Ku, was a smash hit with Conference attendees. This year the AIFF will be presenting a mix of international short film gems that are guaranteed to entertain and enlighten. Be sure to put this program on your list of things to do.

## **Featured Films**

### **Nibbles**

3 min

**Written and Directed by Chris Hinton**

Animation film about a fishing trip and consumption.

### **Pol Pot's Birthday**

10 min

**Written and Directed by Talmage Cooley**

Documentation of the efforts of the dictator's office staff to throw a surprise party for their boss.

### **The King & Dick**

10 min

**Written and Directed by Scott Calonico**

Documentation of the White House meeting between Richard M. Nixon and the King of Rock and Roll.

### **The Forest Gnome**

10 min

**Written and Directed by Erik Harju**

A spoof about a wildlife documentary. Canadian style.

### **Spin**

8 min

**Written and Directed by Jamin Winans**

A DJ spin master controls and manipulates a urban street scene.

### **Deadly Passion**

28 min

**Directed Stefan Quinth & David Kaplan**

Centers around the death of Timothy Treadwell and spans the issues of bear-human relationships.

KOKOPELLI THEATRE COMPANY PRESENTS  
**PLAYS FROM THE PLAY LAB**  
 MONDAY, JUNE 19 • 7:30 P.M.

**Kokopelli Theatre Company** was founded in 1996 by Kari Mote, a veteran of the Anchorage theatre community. KTC's first production was William Shakespeare's *Much Ado About Nothing*, performed outdoors in August of 1996. Kokopelli went indoors to produce *The Big Slam*, *Picasso at the L'Apin Agile*, and *The Mystery of Irma Vep* at Cyrano's Off Center Playhouse. Using non-traditional spaces as well, *Six Shorts by Christopher Durang* and *The Eight (Reindeer Monologues)* were presented in empty Anchorage storefronts. In the summer of 2000, Kokopelli returned to its outdoor roots, performing Dawson Moore's *Bile in the Afterlife* on the lawn at Bernie's Bungalow Lounge. *Noise's Off!*, Kokopelli's eighth project, was its first in the Alaska Center for the Performing Arts (ACPA). Also mounted in the ACPA's Sydney Laurence Theatre were *A Streetcar Named Desire*, *The Complete Works of William Shakespeare (Abridged)*, *Inspecting Carol*, and Paula Vogel's *Desdemona*.

In 2001 at the Last Frontier Theatre Conference, Kokopelli had the honor of presenting three shorts by John Guare, including *The Loveliest Afternoon of the Year*, *A Day for Surprises*, and a scene from *Bosom's and Neglect*. In 2002, we were honored again to present for Terrence McNally scenes from six of his plays (*Frankie and Johnny*, *Lips Together Teeth Apart*, *Love! Valor! Compassion!*, *Where Has Tommy Flowers Gone?*, *Street Talk*, and *Andre's Mother*). 2003 allowed Kokopelli to present work by the past ten years honorees and formed a friendship with the beloved August Wilson, and the wonderfully talented and charming Lloyd Richards. In 2004 we had the pleasure of meeting and presenting work by Tony Kushner, Romulus Linney, John Guare, and Edward Albee. Kokopelli is happy to return to Valdez and participate in this wonderful event.

**"When the Gods Speak" by Lia Romeo**

Directed by Brent Glenn

Danny Jones

Ruby Kennell

Lindley Ross



**Lia Romeo** is currently in the first year of an M.F.A. program in playwriting at Rutgers University. Over the past two years, she has worked as an English teacher in China and a copywriter at a Chicago public relations firm. She graduated from Princeton University in 2003, and, as an undergraduate, she toured nationally as a writer and actor for the Princeton Triangle Club, a student-written sketch comedy troupe. Her one act play *When the Gods Speak* was selected for the Last Frontier Theatre Conference in 2005, and received an Audience Choice Award at the Fringe Festival. She has also received readings at national theatre festivals and workshops from Denver to New York City. Her play *Babies* is featured in this year's Play Lab.



**Brent Glenn** holds his B.A. from Brenau University and an M.F.A. in Design from Louisiana State University. For the past three years he has taught in the theatre program at the University of Alaska Anchorage, directing such productions as *Polaroid Stories* and *A Man for All Seasons*. Professionally, he has held positions for the Gainesville Ballet Company, the Gainesville Children's Theatre, the Academy Theatre, the Center Theatre, Playmakers of Baton Rouge, the Depot Theatre, and Autumn Ghost Productions. Other production credits include positions with Swine Palace Productions, The Reilly Theatre, Playwright Horizons, Scenic Central of Brooklyn, the Atlanta Shakespeare Tavern, and the Alliance Theatre Company and Theatre for Youth in Atlanta. Brent has also worked locally with Out North Contemporary Art House and Cyrano's Off Centre Playhouse. Along with Brent Bateman, he is co-founder and co-artistic director of 2brents Mad Histronics, a conservative think tank. Brent was a co-founder and Artistic Director of the Echota Performing Arts Festival, and remains an active member of Actor's Equity and a published poet and playwright. He will begin a new teaching position with Converse College in the Autumn, and so he, his wife Megan and son Raven are taking their act on the road to South Carolina.



**Danny Jones** just completed his third year studying theater at the University of Alaska Anchorage. He is really excited to be working with Brent Glenn on yet another project. Danny's most recent project was playing Thomas Cromwell in *A Man for All Seasons* which was directed by Brent. Another part he was proud to play was Orpheus in *Polaroid Stories*, also directed by Glenn. Danny is a hard working actor who has an intense love for the art. He is also very proud to be performing in such a beautiful region of his home state.



**Ruby Kennell** was born and raised in Bird Creek, Alaska. She is now attending the University Of Alaska anchorage pursuing her bachelors of fine arts with and emphasis in printmaking. She is also pursuing a minor in dance, and has studied theater at UAA. She was first seen in *Polaroid Stories* as Eurydice directed by Brent Glen. Ruby was also in *A Bright Room Called Day* playing the character of Zillah, and Just Sisters most recently playing the character of Ali a forty year old single divorced mother of five. Ruby has had two solo art shows at The Lucky Monkey and Two Spirits Gallery in 2006. After she receives her undergraduate degree she plans on attending graduate school, and then pursue a career in production and design.

KOKOPELLI THEATRE COMPANY PRESENTS  
**PLAYS FROM THE PLAY LAB**  
MONDAY, JUNE 19 • 7:30 P.M.

**PLAYS FROM THE PLAY LAB**  
PRESENTED BY KOKOPELLI THEATRE COMPANY

**"Half-Wife Variations" by Ellen Lewis**

Directed by Kari Mote  
Shanwne Albright  
Jeff McCamish  
Leif Sawyer



**EM Lewis** is a member of Moving Arts Theatre Company and the Alliance of Los Angeles Playwrights (ALAP). Her play *The Last Four Things My Father Held Against Me* won first place in Fire Rose Productions' 10-Minute Play Festival and was included in ALAP's 6th Annual Playreading Festival. *Goodbye, Ruby Tuesday* was a finalist in the Tennessee Williams/New Orleans Literary Festival One-Act Play Contest, and received readings at Moving Arts and STAGES theatre. *Blood Memory* was a quarterfinalist in the Academy of Motion Picture Arts and Sciences Nicholl Fellowship Screenwriting Competition. She lives in Santa Monica, California now – but she's from Oregon.



As founding Artistic Director of Kokopelli Theatre Company, **Kari Mote** believes art is an essential part of every community. She is proud to be part of a thriving arts organization that continues to produce professional quality theatre in Anchorage, Alaska. Kari founded Kokopelli in 1996. Her favorite productions that she was both the director and producer for include, *Jesus Christ Superstar*, *Noises Off*, *A Streetcar Named Desire*, *Inspecting Carol*, and all of the events presented here at the conference, for the honored playwrights who were present, most especially John Guare, Terrance McNally, Edward Albee, and August Wilson. She thanks Dawson Moore for keeping this event alive and well and including Kokopelli.



**Shanwne Albright** was raised in Alaska and has been involved in Anchorage theatre for the past twenty years. In addition to theatre, she also spends time doing television commercials and voice over work. Some of her favorite roles include Sylvia in A.R. Gurney's *Sylvia*, Juliet in *Romeo and Juliet*, Sarah in Edward Albee's *Seascape*, Brooke in *Noises Off*, Zora in *Inspecting Carol*, Germaine in Steve Martin's *Picasso at the La Pan Agile*, and Roberta in John Patrick Shanley's *Danny and the Deep Blue Sea*. The Conference has given her the exciting opportunity to perform on stage with Jean Stapleton, John Heard, and Jerry Stiller.



**Jeff McCamish** is always pleased to revisit his childhood home of Valdez. He is a familiar face on the Anchorage stage, with performances including *The Importance of Being Earnest*, *Noises Off*, *Greater Tuna*, *Art*, *The Trial*, *It's All True*, *Waiting for Godot*, and most recently *The Skin of Our Teeth* and *Kafka Dances*. A graduate of UAA Theatre, he starred there in *Arcadia*, *King Lear*, *Black Comedy*, and *Tracers*, national winner of the American College Theatre Festival. Jeff has taught youth Shakespeare in South America, performed with Seattle's Theatre in the Wild, and brightened Anchorage parks in outdoor productions of *A Midsummer Night's Dream* and *Twelfth Night*, and as Katherine in a gender-reversed *Taming of the Shrew*. When not serving the artistic needs of the public, Jeff helps to keep them safe in his day job at the Anchorage Fire Department headquarters.



**Leif Sawyer** is the fourth and last generation of his family to live in Alaska, and has no plans to ever leave. He has performed in nearly every theatre in Anchorage, a few TV channels, and even a couple of independent movies. He is also a versatile musician, as seen in the 2005 performance of *Trail Tales* in association with TBA Theatre. In retaliation to the high gas prices, Leif rode his motorcycle over from Anchorage and spent a lousy \$20 on gas. Just ask him how the weather was.

KOKOPELLI THEATRE COMPANY PRESENTS  
**PLAYS FROM THE PLAY LAB**  
 MONDAY, JUNE 19 • 7:30 P.M.

**"An Ongoing Examination of the True Meaning of Life" by S.W. Senak**

Directed by Codie Costello  
 Jeff McCamish  
 Elle Janecek-Delaney  
 Krista Schwarting



**S.W. Senak's** (*Life, Death, and Vermont*) *Fool Circle* was the winner of the 2005 Oglebay Institute Towngate Theatre National Playwriting Competition; *9 Months: Inside Out* won the 2004 William Patterson University's New Jersey Playwright's Contest and received a production; it premiered at Theater Under the Stars. *12 Rounds* was a finalist in the 2005 Tennessee Williams/New Orleans Literary Festival One Act Play Competition; it was produced in EATFest Spring 2005 in NYC and was nominated for the 2005 NY IT awards for Best Original Short Script. It will be published in the Third Coast Literary Journal (Western Michigan University) in Spring 2006. *An Ongoing Examination of the True Meaning of Life* was a finalist in the 2005 NYC 15-Minute Play Festival and was produced by the Nantucket 2005 Short-Play Festival; it was also presented at the 2005 Last Frontier Theatre Conference in Valdez, Alaska; it has also appeared at BareStage Theatre and the Herring Run ArtsFest.

*Parent-Teacher Conference* was featured in the 2005 Eighth Annual Festival of One-Act Plays at Theatre Three in Port Jefferson, NY. *Outcome* was the winner of the 2003 Circle Choice Award at Playwrights Circle in Palm Springs and finalist in the 2004 15-Minute Play Festival (NYC). His new full-length play *Life, Death, and Vermont* is a finalist at William Patterson University's 2005 NJ Playwright's Competition and received a staged reading in October 2005; it also had a staged reading at New Jersey's Attic Ensemble in April 2005. It will get a full production in April 2006. A monologue from *Fool Circle* will appear in a Smith and Kraus publication, Winter 2006. He has a B.F.A. in theatre from Youngstown State University and is a member of The Theatre Project, Emerging Artists Theatre, and the Dramatists Guild of America, Inc.

**Codie Costello** (Director/*An Ongoing Examination of the True Meaning of Life* and *Just Like Julia*) recently moved from the New York City area to Alaska with her husband, Brendan. New York credits include: *The Possibilities*, *Forgivable Sins*, *Rosemary with Ginger*, *Amore e Valeno*, *Icarus* (Circle in the Square, Downtown/Actors Studio); *Barbed Wire Hearts*, (City Center/Studio 3); *Those Coastal McSweeneys*, *Aquamarine* (Ensemble Studio Theatre/Youngblood); *The Proposal*, *the clay pot bloom* (Producers Club); *The One the Wolves Brought Down* (The Mint Theatre Space); *Christmas City* (Gallery Players); *Blithe Spirit\** (The Pearl Theatre Company). Regional Credits: *Thicker Than Water*, *Flaming Guns of the Purple Sage\** (Stamford Center for the Arts/CT); *The Drawer Boy\** (San Jose Repertory Theatre/CA); *Words, Words, Words* and *The Monogamist\** (City Lights Theatre Company/CA); *Just Like Julia* (Out North Theatre - Three Wise Moose Productions/AK); *Her Way of Standing* (Cyrano's Theatre Company - Alaskan Playwrights Reading Series/AK). Other experience: Dramaturg for Timothy Near, Artistic Director of San Jose Repertory Theatre, on productions of *Major Barbara* and *Hannah and Martin*. Assistant to Lynn Redgrave for New York workshop of her play, *The Mandrake Root*. Codie served for three years as the Director of Audience Services and Educational Programming for San Jose Repertory Theatre in California, and in various roles over a five year period culminating as the Director of Marketing for the Pearl Theatre in New York City. She earned her MFA in Directing in 2002 from the Actors Studio Drama School in NYC. Codie is a lifetime member of the Actors Studio, an Associate Member of the Society of Stage Directors and Choreographers. She currently sits on the Board of Directors for the Anchorage Cultural Council and is the Director of Development for the Alaska Center for the Performing Arts. \*indicates assistant directing credit



**Jeff McCamish** is always pleased to revisit his childhood home of Valdez. He is a familiar face on the Anchorage stage, with performances including *The Importance of Being Earnest*, *Noises Off*, *Greater Tuna*, *Art*, *The Trial*, *It's All True*, *Waiting for Godot*, and most recently *The Skin of Our Teeth* and *Kafka Dances*. A graduate of UAA Theatre, he starred there in *Arcadia*, *King Lear*, *Black Comedy*, and *Tracers*, national winner of the American College Theatre Festival. Jeff has taught youth Shakespeare in South America, performed with Seattle's Theatre in the Wild, and brightened Anchorage parks in outdoor productions of *A Midsummer Night's Dream* and *Twelfth Night*, and as Katherine in a gender-reversed *Taming of the Shrew*. When not serving the artistic needs of the public, Jeff helps to keep them safe in his day job at the Anchorage Fire Department headquarters.



**Eleanor Janecek Delaney** is a frequent performer with UAA's Theatre for Young People and has participated frequently in the Alaska Overnights. She was seen at last year's 2004 Last Frontier Theatre Conference with Kokopelli Theatre Company in an evening of scenes from the featured playwrights. She played Marian in ETC's production of *The Heiress* and appeared in both versions of *Fourplay*, collections of short plays by Schatzie Schaefer.



**Krista M. Schwarting** is a founding member and the associate producer of 3 Wise Moose Productions. She has acted with just about every theatre company in Anchorage, and recently began directing. Her sold-out production of *Anne of Green Gables* ran earlier this year at ACT. Notable productions include *Hamlet*, *The Laramie Project*, and *Bat Boy* at Cyrano's, *Somewhere in Between*, *Sherlock's Last Case* *The Tempest* at UAA, and *The Foreigner* at ACT. She most recently appeared in *Fourplay* at Out North. Her short play *The Waltz* is being read at this year's Conference.

TBA THEATRE COMPANY PRESENTS  
**ALASKAN PLAYS FROM THE PLAY LAB**  
TUESDAY, JUNE 20 • 7:30 P.M.

## **TBA Theatre Company**

### **Mission Statement**

To enrich our community by providing innovative and comprehensive theatre arts experiences through which artists of all ages can develop their creativity and self expression; and in so doing stimulate human potential.

### **Who We Are**

TBA produces between eight and twelve shows annually. Among the high profile events we produce are the Alaska Overnights in partnership with Three Wise Moose. We believe that The Overnights is the number one producer of new Alaskan scripts in the state. Many of these scripts have gone on to additional productions and several have found their way into the Play Lab here at the Theatre Conference. An addition avant-garde theatre form that TBA has begun co-producing is the Don't Blink One-Page Play Festival. The Don't Blink scripts are only a single page long. In the process 20 scripts are chosen to be presented multiple times in a single evening. This gives the audience the opportunity to see how the same material can differ when interpreted by different casts and production teams.

TBA is also the host of an intramural theatre event in the Anchorage School District called Improviganza. Each Anchorage School District High and Middle School is invited to forward a comedy improvisation team to compete for The Golden Chicken of Comedy. Judges for the event have included local stand up comedians, radio personalities, as well as performers and directors from local theatre companies.

TBA has a long history with the Theatre Conference. At the 2004 Conference we produced the staged reading of Jacob Holders original work *Dirge For A Failed Bris*. Later that year TBA gave the show its first full scale production under the new title *The Shoulder*. At the 2005 Conference, TBA produced an evening of original one acts that had been developed in the Play Lab. They included *Exit Cute Ed* by Luke Krueger, *Fugue* by Elizabeth Miller, *Leftovers* by Scott McMorrow, and *Straightline* by P. Shane Mitchell. This years offering features all Alaskan works.

### **The Directors**

#### **P. Shane Mitchell**

##### **Director, Dawson Moore's *In a Red Sea* and Schatzie Schaefer's *Asparagus***

Shane is an award winning director with over 40 directing projects under his belt. Most recently he directed the rollicking musical *Pirate Tales* and a one act thriller entitled *The Witch of Greythorn* which he also wrote. As a performer Shane received Best Actor Awards at both the University of Alaska Anchorage and Wichita State University, is the recipient of two Patricia Neal Acting Awards and is known as one of Alaska's most eminent and critically acclaimed artists. He has toured nationally and internationally and was an American Arts representative to the 2000 Olympics and World Voices Concert in Australia. Shane has appeared with almost every theatre company in the Anchorage area including recent appearances in Cyrano's Theatre Companies production of *Thom Paine (based on nothing)*, Theater For Young People's production of *Aesop's Runaway Fable* and his annual appearance at the Three Barons Renaissance Fair. One of tonight's directors is his wife, the other is his brother. You decide which is which.



#### **Erin Dagon**

##### **Director, P. Shane Mitchell's *A Card for Mr. King* and Nancy Lord's *At Sea***

Erin is an award winning director and has enjoyed many accomplishments including critically acclaimed productions of *Into The Woods*, for UAA, *Sweeny Todd* for Anchorage Concert Chorus, and *Bat Boy The Musical* for Eccentric Theatre Company (now Cyranno's Theatre company.) She won international acclaim as the director of *Soapy Smith's Alaskan Extravaganza* which appeared at The Olympic Arts Festival in Sydney, Australia. She attended graduate school at Wichita State University (WSU) where she graduated magna cum laude with a Masters in Theatre and Communications. She lectured for the Department of Theatre at WSU as well as acted, directed and taught around the country for the Wichita Children's Theatre, Wichita Summer Rep, Bend Theatre for Young People and many local companies. She is a recipient of the Patricia Neal Panelist Choice Acting Award from the 2002 Last Frontier Theatre Conference. She lives in Anchorage with her dog Angel, her cat Reule, several teddy bears, and her husband Shane (not necessarily in that order.)



#### **D. Wayne Mitchell**

##### **Director, Andy Day's *Equal Opportunities***

Wayne was raised in Alaska and earned his BA in Theatre from UAA. He later went on to earn a Master of Arts in Theatre Communication from Wichita State University in Wichita, Kansas. While at WSU Wayne was the Director of the Theatre and Dance Department's theatre education outreach program and was awarded the Outstanding Graduate Student Award for 1994. In 1996 Wayne founded and served as Artistic Director for the Bend Theatre for Young People in Bend, Oregon until he moved back home to Alaska in 1999. Since that time he has worked as an arts educator in addition to acting, directing and teaching for such companies as Eccentric Theatre Company, Brown Eyed Girls, The Alaska Overnights, Bright Night's Summer Theatre and Three Barons Renaissance Festival. In the last few years Wayne has won several awards and honors including two Last Frontier Theatre Conference Patricia Neal Acting Awards, a letter of Commendation from Governor Tony Knowles, a nomination for the 2002 Anchorage Concert Association Outstanding Arts Education Award and several Certificates of Recognition from the Anchorage School District Gifted Mentorship Program. With many of his TBA colleagues he won praise from the international arts community as an American representative to the Olympics Arts Festival in Sydney Australia. Wayne is 1/3 less serious than other directors.





TBA THEATRE COMPANY PRESENTS  
**ALASKAN PLAYS FROM THE PLAY LAB**  
TUESDAY, JUNE 20 • 7:30 P.M.

### The Playwrights



**Schatzie Schaefer** is an Anchorage-based playwright, actress, and radio personality. Schatzie recently produced a second edition of *Fourplay: An Evening of One-Act Plays* at Out North Theatre. She also regularly writes for *Alaska Overnights*, where plays are written, rehearsed, and fully staged for an audience within 24 hours. From one of these events came *Ancient Chinese Secret*, which was later selected for Looking Glass Theatre's 8x10 Festival in Fairbanks in 2005. *A Fabulous Coat*, her original play about single thirtysomethings, was chosen for Storytellers Theatre's 2006 Festival of One-Act Plays in New York City.



**P. Shane Mitchell** has won numerous awards for acting, directing, and playwriting. As a playwright, he has been commissioned to write works for a variety of regional theaters and received a grant from the Alaska Native Medical Consortium to write a play dealing with surviving cancer. The resulting script, *Understanding*, has been produced all over Alaska in both urban and rural communities. Plays Inc published *The Enchanted Pajamas* in 1997. Pioneer Drama Services published his collaborative work *Jolly Roger The King of the Pirates* in 2001. Among his awards for playwriting are The Bard Fellowship For Emerging Playwrights for his play *A Card for Mr. King*, in 1996, and a Panelists Choice Award for his work *Fractured* at the 1998 Edward Albee Play Writers Lab. He has written over a dozen original works and adaptations of classic literature. Most recently, UAA Theatre For Young People produced his scripts *Frankenstein*, *The Three Billy Goats Gruff* and *The Little Magic Snowman* and his original work *Emotional Modification* appeared with The Alaska Overnights. Shane holds a Bachelors of Arts in Theatre from the University of Alaska Anchorage and a Masters of Arts in Theatre Communication from Wichita State University.



**Dawson Moore** has been produced in Italy, New York City (Off Broadway), Los Angeles, San Francisco, Alaska, Washington, and Virginia. He won national awards for his short comedies *Bile in the Afterlife*, *In a Red Sea*, *The Bus* and *Domestic Companion*. He serves on the national advisory board of the Playwrights' Center of San Francisco, and is a member of New York City's Circle East. In 2001, he formed Three Wise Monkeys Theatre Company with Richard Bernier and Aoise Stratford.



**Nancy Lord**, from Homer, Alaska, is the author of three short story collections and three books of creative nonfiction, most recently *Beluga Days: Tracking a White Whale's Truths*. She has an M.F.A. in creative writing from Vermont College and sometimes teaches writing for the University of Alaska. *At Sea* is her first play of any length.



**Andy Day** has had a life-long interest in play productions. Two of his plays, *Up a Creek* and *Equal Opportunity* have been presented in the Play Lab at the Last Frontier Theatre Conference. His plays deal largely with working Alaskans. He has acted in theater productions this last year and is at the present time studying theater directing. He also writes fiction and creative non-fiction. He has had minor success in getting stories in print. Since his semi-retirement in 1995 he has pursued his education in writing and the theater.

WRITTEN BY AND STARRING LIBBY SKALA  
**LILIA!**  
WEDNESDAY, JUNE 21 • 7:30 P.M.

In this inspiring tale about the journey of a remarkable woman and the connection between two kindred spirits, Libby Skala plays both herself and her indomitable grandmother Lilia Skala. Transforming from one character to another, Ms. Skala tells the true story of the Viennese-born actress who became the first female architect in Austria, a stage star in Max Reinhardt's theater, and finally a Hitler refugee who leaped from New York zipper factory to a career on Broadway, television and film. Portraying their special relationship, Lilia also humorously guides her granddaughter through the perilous waters of being an actress in New York and Hollywood. Lilia Skala collected an Academy Award nomination for her role as the Mother Superior in the 1963 classic *Lilies of the Field* opposite Sidney Poitier, a Golden Globe nomination for *Roseland* and an EMMY nomination for "Eleanor and Franklin."

"In the last conversation I had with my grandmother, she asked me to write a part for her," said Libby Skala (Playwright/ Actress). "She was an extraordinary woman who had an extraordinary life. I began developing the show immediately!" She has also performed frequently in NYC as well as regionally. In Washington D.C. she appeared in Jeffrey Sweet's *Value of Names* at Theatre J, and appears in the recent film *Birth* with Nicole Kidman.

**"LIBBY SKALA IS MAGNETIC! MARVELOUS!  
CLOAKED IN MAGIC!"**  
- THE NEW YORK TIMES

**"ADMIRABLE! BRAVE AND WISE"**  
- BACKSTAGE

**"ABSOLUTELY DAZZLING! RIVETING!  
A BRILLIANT PLAY. GO AND SEE THIS!"**  
-CBC RADIO, Canada

**"A BLEND OF TRANSFORMATIVE FORCE AND  
RAVISHING CHARM. PERFORMING EXCELLENCE!  
IRRESISTIBLE!"**  
-THE NEW YORK BLADE

**"CAPTIVATING"**  
-WINNIPEG FREE PRESS

**"SPELLBINDING! TREMENDOUS!  
A PRIVILEGE TO VIEW!"**  
- The SCOTSMAN, Edinburgh



CYRANO'S THEATRE COMPANY PRESENTS  
**WAR**  
THURSDAY, JUNE 22 • 7:30 P.M.

**Cyrano's Theatre Company**  
formerly known as Eccentric Theatre Company  
presents  
**"War"**  
by Cyrano's resident playwright Dick Reichman

Reichman has been a continuous contributor to the Valdez Theatre Conference since its beginning. Cyrano's has produced four of his other plays: *The Bells of Geneva*, *Florida*, *Money*, and *Alaskan Roadhouse*.

*War* asks the questions "Why do we support wars and fight wars?" What is it in the human heart that urges us toward the irrationality of battle? *War*, Anchorage Playwright Dick Reichman's newest drama, takes place in Alaska, in an unincorporated, rural part of the state. It tells the story of two neighboring households whose trivial conflicts escalate out of control.

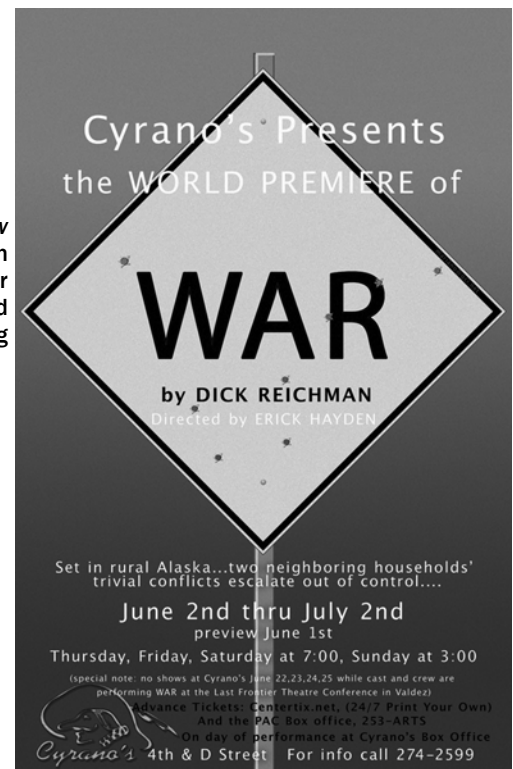


**Directed by Erick Hayden**

Erick also directed Cyrano's production of Jane Martin's *Anton in Show Business*. He has numerous sound designs, for Cyrano's and other theatres in Anchorage. He is also known for his choreography, and choreographed for *Kafka Dances* and *Back of the Throat* at Cyrano's. Erick is also an actor, and is well known for his extensive collection of movie soundtracks, scores, swing music, and scarves.

**Production Team**

Erick Hayden (sound design)  
Erika Johnson (stage manager)  
Buzz Schwall (set design)  
Whitney Lowell (makeup)  
Michelle Webb (props)



**Playwright's Note**

When we went to war against Saddam Hussein, I was surprised by the numbers of well-meaning Americans who supported the war despite the fact I could find no one who felt personally threatened by Saddam, or who wanted to conquer Iraq. I put aside the explanation that we were deceived by our politicians since I believe they can only lead us where we want to go in the first place, can only fool us when we want to be fooled. Why then were we willing to risk the lives of our children, the moral fiber of our democracy, and the wealth of our nation to fight a war in which there was no threat to mitigate and nothing to win? This is not a political question, but a psychological one. *War* examines this question.

CYRANO'S THEATRE COMPANY PRESENTS  
**WAR**  
THURSDAY, JUNE 22 • 7:30 P.M.

**Cast**



**Dick Reichman (Dad)** is a CTC/ETC regular and a core member of the company. Dick's most recent directing assignments for Cyrano's include *The Skin Of Our Teeth*, *Kafka Dances*, *Nickel and Dimed*, *Proof*, and *Waiting for Godot*. A regular performer with CTC/ETC, he was last seen in *The Sea Gull*, *Born Yesterday*, *The Heiress*, and his own work, *The Bells of Geneva*. But most of all, Dick loves to write plays. Dick also serves as president of the CTC board.



**Bernie Blaine (Donna)** holds a BA in Theatre and a Master of Arts in Teaching. She has recently retired from work as an English as a second language instructor. She has appeared at Anchorage Community Theatre in *The Crucible*, *Romeo and Juliet*, and *The Children's Hour*. At Cyrano's she has played in *Steel Magnolias*, *The Heiress*, *The Sea Gull*, *The Bells of Geneva*, and *The Skin of Our Teeth*. On the Valdez stage she has had roles in *Corky Bush*, *The Last Yankee*, *I Can't Remember Anything*, and *Heathen Valley*.



**Jerry McDonnell (Marco)**. At Cyrano's, he recently appeared in *The Skin Of Our Teeth*, *Adam's Rib*, *The Sea Gull*, and *The Road to Mecca*. Jerry is also a published writer, and his newest play was recently featured at Cyrano's Playwrights Play Reading Series in December. He also writes and narrates the "Exploring Alaska" TV show on ABC. He is also well-known for playing Santa in *Santa and Death* in both the stage and movie versions.



**Micah Borer (Norbert)** has been involved in the theatre ever since playing the mad house custodian in his high school production of *Sweeney Todd* in 1992. Since that fateful day he has been in every show he could in Anchorage and Fairbanks. Most recently he was seen as the custodian in UAA's production of *1776* and as Doctor Treves in *The Elephant Man* before that. After recovering from his recent personal tragedies that had him howling at the moon and running with wolves, he is eager to return to the stage, however the stage will have him.



**Tamar Shai (Eileen)**, aka Tamar Bolkvadze, comes to us from back East, where she earned her Bachelor's degree in Drama from Syracuse University. While at Syracuse, she had the opportunity to travel to Moscow, and study theater alongside students from the Moscow Art Theatre School. After graduation she performed in some (very) off Broadway New York productions. Since moving to Anchorage, Tamar has played Nina in *The Seagull*, Beryl Caighn in *Adam's Rib* and has performed in Out North's production of *The Vagina Monologues*.



**Jonathan Minton (Justin)** is a Bartlett High Graduate, and a student at UAA. His local acting credits include numerous characters in 2004's *The Laramie Project*, Danny in the touring production of *Inner Circle: Changing Times*, Jacques in ATY's Spring 2005 production of *As You Like It*, and he recently played the role of Common Man in UAA Main Stage's production of *A Man for All Seasons*. In the summer he will be working with ATY's Summer Conservatory, and is excited to be working on the Cyrano's stage again. His favorite color is Blue.



**Amanda Fleming (Misty)** This is Amanda's debut performance with Cyrano's Theatre Company. She is a student at UAA but has seven years of theater experience both on and off stage. Amanda has been involved with technical theater as well as acting and dancing. She cites Laure MacConnell, Betty Rae Easley, Dave Block, Lori Bradford, and Paul Meredith as her directors/coaches.

CYRANO'S THEATRE COMPANY PRESENTS  
**WAR**  
 THURSDAY, JUNE 22 • 7:30 P.M.

## Cyrano's Theatre Company

The now and future Cyrano's Theatre Company, formerly Eccentric Theatre Company, is lovingly dedicated to Jerry Harper and the high standards he established. We are appreciative to the Rasmussen Foundation for naming the Harper Travel Fund in honor of Jerry, and UAA for naming the Harper Studio Theatre in Jerry's honor.

Cyrano's will be celebrating its 15th anniversary starting in January 2007. We are planning our usual eclectic menu of classic, contemporary, and original works. Cyrano's also occasionally hosts other production companies. This summer will feature Brown-Eyed Girls production of *Clue: The Musical*, and in mid-September Randy Rutherford will make an encore appearance with his latest Best of the Fringe Festival offering. Cyrano's Theatre Company's fall season will be launched with Edward Albee's *Who's Afraid of Virginia Woolf?*, directed by David Edgecombe and starring Elizabeth Ware, Paul Schweigert, Mark Robokoff, and Schatzie Schaeffers.

### Cyrano's Theatre Company Board of Directors

Artistic Director Emeritus.....	Jerry Harper
Producing Artistic Director.....	Sandy Harper
President.....	Dick Reichman
Treasurer.....	Evan Rose
Secretary.....	Bruce Kelly
Members at Large.....	Hugh Fleischer, Peter Porco, Connie Jones, Todd Gerber, Flo Rooney, Elizabeth Ware, Macon Roberts, Krista Schwarting, and Audrey Kelly

Cyrano's Theatre Company Board is a balance between working artists and more traditional board members. Cyrano's Playwrights Play Reading Series project was inaugurated this year with a new work in development by Alaskan playwrights read every month. Project Director is Peter Porco. The advisory board included Dawson Moore, Schatzie Schaeffers, Arlitia Jones, and Dick Reichman.

### Sandy Harper:

Producing Artistic Director for Cyrano's Theatre Company (formerly Eccentric Theatre Company). Harper is the past President of The Anchorage Cultural Council, an arts organization that focuses on arts advocacy and education in the Anchorage Community. Harper served with her husband Jerry Harper on the National Board of The Last Frontier Theatre Conference in Valdez, Alaska. Other boards that Harper has participated on include The Anchorage Downtown Partnership and The Anchorage Downtown Association. Harper has been honored with The CLIA Award (Contribution to Literacy in Alaska) as the founding member of The Alaska Center For The Book. Other professional positions have included radio producer, associate television producer, and bookstore co-owner/operator for Cyrano's Off Center Playhouse, Bookstore & Café. Harper's personal and professional relationship with ETC's Artistic Director, Jerry Harper, lasted 43 years. Earlier years were spent together under the mentorship of OBIE Award Winner, Rachel Rosenthal. Both Harpers were core members in Rosenthal's innovative new theatre form called "Instant Theatre" and "Instant Fairytales" in Los Angeles. While in L.A., Harper earned her Master's Degree in Human Development from Pacific Oaks College in Pasadena. Harper continues to host a monthly radio program with Dick Reichman on KSKA, the public broadcasting station in Anchorage, "The Alaska Radio Reader Rambler".

PERSEVERANCE THEATRE PRESENTS  
**THE LARAMIE PROJECT**  
FRIDAY, JUNE 23 • 7:30 P.M.

PERSEVERANCE THEATRE

WORLD PREMIERE OF A NEW VERSION OF

# THE LARAMIE PROJECT

By Moisés Kaufman and the members of the Tectonic Theater Project

**Head Writer & Director** Leigh Fondakowski

**Associate Writers** Stephen Belber, Greg Pierotti, Stephen Wangh

**Dramaturgs** Amanda Gronich, Sarah Lambert, John McAdams, Maude Mitchell, Andy Paris, Barbara Pitts, Kelli Simpkins

**Set Designer** Ryan Palmer

**Lighting Designer** Betsy Adams

**Costume Designer** Holly Rihn

**Sound Designer** Peter Golub

**Video Designer** Martha Swetzoff

**Properties Designer** Kathleen Harper

**Assistant Director** David Paul

**Production Stage Manager** Cricket Curtain

## THE LARAMIE PROJECT CAST LIST

Marinda Thea Anderson

Ed Christian

Ryan Conarro

Roblin Gray Davis

Aaron Elmore

Doniece Gott

Katie Jensen

Ericka Michelle Lee

**Understudies:** Jerry Demmert, Levi Fiehler, Alicia Hughes-Skandijs

## Director



**Leigh Fondakowski** (Director) was the Head Writer of *The Laramie Project* and has been a member of Tectonic Theatre Project since 1995. She is an Emmy nominated co-screenwriter for the adaptation of *The Laramie Project* for HBO. Leigh has spent the last three and a half years research and developing *The People's Temple*, which had its World Premiere under her direction at Berkeley Repertory Theatre in April 2005. Her original play, *I Think I Like Girls*, was nominated for a Bay Area Critics Circle Award for best original script and was voted one of the Top 10 Plays of 2002 by The Advocate. Her newest work, *The Idea of Charlotte*, is being developed in collaboration with About Face Theatre in Chicago and Tectonic Theatre Project. Directing credits include: *The People's Temple* (Berkeley Repertory Theatre, Perseverance Theatre, The Guthrie), *I Think I Like Girls* (La Jolla Playhouse, Encore Theatre), *La Voix Humaine* by Jean Cocteau (Andy Warhol Museum, Pittsburgh), *Agatha* by Marguerite Duras (French Alliance, NYC), *Gwen John* adapted from the novel by Jane Warrick HERE, NYC) and workshops of new plays by Jeff Baron, Stephen Belber, and Julia Jordan. She is a visiting professor at Naropa University in Boulder, CO.

PERSEVERANCE THEATRE PRESENTS  
**THE LARAMIE PROJECT**  
 FRIDAY, JUNE 23 • 7:30 P.M.

## Actors



**Marinda Thea Anderson** is overjoyed to be in Juneau appearing for her second time on the Perseverance mainstage in *The Laramie Project*. A recent graduate of Howard University with a Bachelor of Fine Arts in Musical Theatre, Marinda hails all the way from Memphis, TN. Her past credits include *Hair*, *Charlotte's Web*, *Aida*, *Beauty and the Beast*, *Into the Woods*, *The Fantasticks*, *Little Shop of Horrors*, and

*Abyssynia*.



**Ed Christian** is a long time member of the Perseverance Company, last appearing as Reverend Samuel Parris in *The Crucible*. He played Sir Toby Belch in *Twelfth Night* and the congressman and the reporter in *The People's Temple*, this season's opener, and was in *A Midsummer Night's Dream* last year. Those with longer memories may remember Ed from the Perseverance touring productions of *How I Learned to Drive* and *UP: The Man in the Flying Lawn Chair*, and on the main stage in *The Waiting Room* and *The Rocky Horror Show*. Ed was the 2005 recipient of Perseverance Theatre's Bishop Kenny Award for artistic achievement.



**Ryan Conarro** has performed in various productions at Perseverance, including *Twelfth Night*, *A Midsummer Night's Dream*, and *Metamorphoses*. Juneau directing credits include *Pippin* and *La Bete* at JDHS; *Don Pasquale* for Opera to GO!; and various productions for the Alaska State Council on the Arts Artists in Schools program. This season, Ryan directed *Julius Caesar* at Ketchikan High School, and he will direct *As You Like It* this summer for PT's STAR youth program. He earned his BFA in Theatre & English at NYU's Tisch School of the Arts.



**Roblin Gray Davis** is a performer and director of innovative theatre focusing on masked movement in performance and original, collaborative work. Performance credits for the last seven years in Juneau include *ROMP*, *King Stag*, *In Cahoots*, *The Wooden Breeks*, *How I Learned to Drive*, and the *FryTales* shows. Studies include the Dell'arte International School of Physical Theatre, Ecole de Mime Corporel Dramatique and Ecole Phillippe Gaulier. He enjoyed a Connie Boochever Artist Fellowship with the Alaska State Council on the Arts in 2002 and currently lives in Juneau.



**Aaron Elmore** is an actor, director and designer who has lived and worked in Juneau for the past 15 years. With Katie Jensen, he is a cofounder of Theater in the Rough. Past Perseverance credits include Duke Theseus in *A Midsummer Night's Dream*; Vulture in *Coyote Goes Salmon Fishing*; and the director of *St. Joan*. Past Theatre in the Rough credits include the Courtesan in *The Comedy of Errors*; Richard in *Richard III*; and the director of *The Trojan Women*. Most recently, Aaron appeared in the title role of Mozart's *Don Giovanni* with Opera to GO!



**Doniece Gott** is very excited to be working with such talented wonderful people once again on the PT stage.



**Katie Jensen** has been a company member at Perseverance since 1990. Past PT credits include Blanche in *A Streetcar Named Desire*; Linda in *Death of A Salesman*; and Joan in *St. Joan*. She is cofounder of Theater in the Rough along with Aaron Elmore. TR credits include Beatrice in *Much Ado About Nothing*; Hecuba in *Trojan Women*; Desdemona in *Othello*; and the director of *Hamlet*. She would like to express her heartfelt thanks and love to PT and to Juneau and our vibrant arts community for all their support since the Holy Trinity Fire.



**Ericka Michelle Lee** is a native Houstonian who recently appeared in PT's production of *Hair*. She recently completed her BFA at Howard University. There, she graced the stage in many performances, such as *Into the Woods*, *Wine and the Wilderness*, *Once on this Island*, *Abyssynia*, *God's Trombone*, *Wit*, and many more. Ericka has enjoyed her stay here in Juneau, and is absolutely thrilled to participate in two shows at Perseverance Theatre.

PERSEVERANCE THEATRE PRESENTS  
**THE LARAMIE PROJECT**  
FRIDAY, JUNE 23 • 7:30 P.M.

## Perseverance Theatre Mission and History

Perseverance Theatre (PT) is dedicated to "tapping the potential of Alaska through the passionate creation and presentation of theatre." This mission statement originates in our organizational values: engaging community, pursuing excellence, embracing risk, and seeking self-discovery.

We were founded in 1979 in Juneau, Alaska's state capital and a community of 30,000 that is only accessible by plane or boat. More than a quarter century later, we are the state's flagship professional theatre, serving upwards of 20,000 Alaskan artists and audiences annually with classical and contemporary productions on our main and second stages; extensive education programs for adults and youth; statewide tours; Alaska Native performance festivals; and outreach collaborations with groups ranging from Ilisagvik College in Barrow to Juneau's Filipino Community, Inc. In 2001, we signed an agreement to become the resident theatre at the University of Alaska Southeast, offering theatre minors and, eventually, majors to their students.

We are a 501(c)(3) not-for-profit organization with an annual budget that has nearly doubled over the past five years to just over \$1 million. In December 2002, we were one of just seven theatres nationwide to have been awarded a \$500,000 endowment challenge grant from the Doris Duke Charitable Foundation in New York, through their Leading National Theatres Program. We are also in the midst of a \$1.1 million facility renovation and expansion project.

In 27 seasons under Artistic Directors Molly Smith (now the Artistic Director of the Arena Stage in Washington D.C.), Peter DuBois (now the Associate Producer at New York's Public Theater), and, currently, PJ Paparelli (formerly Associate Director of The Shakespeare Theatre in Washington D.C.), we've premiered over 50 new plays by Alaskan and national playwrights, among them *The Long Season* (2005), a World Premiere musical about the Filipino Alaskan experience; and *Columbinus* (2005), a World Premiere exploration of adolescence and the phenomenon of school shootings. Both productions received national coverage in American Theater magazine and on National Public Radio. In addition, Paula Vogel's 1998 Pulitzer Prize-winning play *How I Learned to Drive* was written and developed at PT.

PT is a theater of place which places a special emphasis on working with Alaskan artists. We maintain a local resident acting company and training and development opportunities are an essential element of all our artistic operations. We are also committed to engaging artistic work which speaks directly to the Alaskan experience. *Moby Dick* (2001) was a World Premiere fusion of Melville with the whaling traditions of the Iñupiat Eskimos. Performed by a multi-ethnic cast of Alaskan performers, this production later toured to Anchorage, Fairbanks, and Barrow, the northernmost settlement in North America. Meanwhile, *Macbeth* (2004) was set in the context of Southeast Alaska's indigenous Tlingit culture and was performed by an all-Alaska Native cast. This piece also toured the state and is currently scheduled to be performed at the new Smithsonian Museum of the American Indian in Washington D.C. in 2006. This strong history of work with the Alaska Native community garnered PT a four-year, \$400,000 award from the Wallace Foundation in 2003 to deepen and expand our engagement of Alaska Native artists and audiences.

Our current 2005 - 06 season opened with *The People's Temple*, a new play written and directed by Leigh Fondakowski (head writer of *The Laramie Project*) which explores the rise and fall of Jim Jones' Peoples Temple movement. This production came to PT directly following its World Premiere at Berkeley Repertory Theatre in April 2005 and it moved from Alaska directly to the Guthrie Theater. Coming up this spring is the World Premiere of a brand new version of the "American Tribal Love-Rock" musical, *Hair*, developed by original writer James Rado, in collaboration with PJ Paparelli, who will also direct. Finally, in May, we'll present the World Premiere of new version of *The Laramie Project*, developed and directed by Leigh Fondakowski.

Artistic projects on the horizon include *The Raven Odyssey*, an original, multidisciplinary work that will weave together stories of Raven gathered from every different Alaska Native cultural group; *Rock Star*, a World Premiere rock musical written by PJ and Flipino/Tlingit composer Rory Merritt Stitt from Juneau; and *American Family*, a new commission from the United States Theatre Project which will examine society's elemental social unit.

## Artistic & Administrative Staff

**Artistic Director** PJ Paparelli  
**Producing Director** Jeffrey Herrmann  
**Finance Director** D.J. Lindsay  
**Director of Production** Sarah Denhardt  
**Director of Education** David Charles Goyette  
**Director of Outreach** Ishmael Hope  
**Marketing Director** Flordelino Lagundino  
**Technical Director** Anneliese Zemp  
**Costume Shop Manager** Marilyn Wright



The People's Temple



# FRINGE FESTIVAL



**Erick Hayden** has been the coordinator of the Fringe festival for six years now. In one form or another he has been attached to this late night haven since its conception in the womb of Michael Warren Powell's mind. Professionally, he does everything he can to better the local theatre community and is very thankful to have the ability to work so consistently. When it comes to the Fringe, Erick is perpetually thrilled to help even more wonderfully demented & delicious plays reach the ears of the willing public.



**Barry Levine**, assistant Fringe coordinator, has been an active participant in the Valdez Fringe Festival since its beginning in 1999, when he participated in both that year's poetry slam, and stand-up comedy night. He has been involved in the fringe festival every year since as a writer and/or performer. He has performed a one man show, and had numerous readings of his ten minute and one-act plays over the years, both in the main conference and at the fringe. Starting in 2002, he has taken a more active role in helping his colleague Erick Hayden to plan and coordinate the fringe festival as a whole.

**Saturday – Schatzie Schaefer's' *Just Like Julia***

**Sunday – Ten Minute plays**

**Monday – One acts / Ten Minutes**

**Tuesday – Off (give out Overnights topics)**

**Wednesday – Overnights**

**Thursday – 10 min/1 min Plays**

**Friday – Conference audience favorites**



# PLAY LAB READERS



**Linda Ayres-Frederick** is an actor, playwright, producer and Executive Artistic Director of the Phoenix Arts Association Theatre in San Francisco. She was last seen at the Phoenix as the Insomniac in Jennifer Williams' *EDGE*, as Helen in *The Road to Mecca*, as Grace Anne in *The Carpetbagger's Children*, in the title role of *Loving Lotte Lenya* in the Marin One-Act Festival and at Yerba Buena's Forum in Lee Brady's solo work *Antigone* in

Polk County reprising the title role which she performed at the Edinburgh Fringe. A member of AEA, she has performed for over 35 years in over 65 major roles in the San Francisco Bay Area, NYC, France, and Scotland, receiving many awards for her work. She is currently completing her full length script *Kiska Bay*, inspired by a postcard at last summer's Last Frontier Theatre Conference. A member playwright of San Francisco's Z Space Studio's Artist Development Lab, Linda writes for the weekly SF Bay Times as a theatre critic, and has served on the awards panel for both the Marin County Arts Council and for the San Francisco Arts Commission. Linda is twice a Shubert Foundation Playwriting Fellow. In her spare time, Linda works as a Standardized Patient for the Kaplan Medical Training program in Palo Alto, presenting symptoms from a whole roster of diseases for doctors preparing for certification to practice in the USA.



**Forrest Attaway** is the current director of education for the Henderson County Performing Arts Center. He also works as the marketing and outreach coordinator for the theatre. Formally the Artistic Director of Stage Left Productions in Anchorage, Alaska, he has now moved back to Texas and married his childhood sweetheart, Samantha. They have two children Mason and Antigone.



**Petra Banks** is a History and Theatre major at UAA. She most recently acted in *Pirate Tales* for UAA's Theatre for Young People and has been involved with TFYP since its first show. Petra also has participated in seven of the eight Alaska Overnights and can't wait for the next one. Favorite roles and shows include Caroline Frankenstein in *Frankenstein*, the title role in *Winnie-the-Pooh*, the head mouse in *Mother Goose on the*

*Loose, Illusions* and *Illusions II Pandora's Box*, and *Dracula*. This is her fifth Last Frontier Theatre Conference.



**Erin Banner** has been a resident of Valdez since 1988, with a four-year absence during her high school years. She now works at the PWSCC Business Office and the Campus Shoppe. She attended Brigham Young University for two years, and is now finishing her degree in English through correspondence classes. Erin enjoys reading, music, art, outdoor activities, and spending time with family and friends. While she has always

enjoyed being an audience member at dramatic productions, this is her first time participating.



**Claudia Barr** is an actor/playwright with San Francisco's Theatre Artists' Conspiracy. She has performed in the Bay One-Acts Festival. Recently, she played Beth in Harold Pinter's *Landscape* in Berkeley; understudied at-the-last-minute (script in hand) in a performance of *Caught Sleeping* (directed by Dawson Moore) in the 2002 San Francisco Fringe Festival; acted in the 2003 Fringe in *Airtight Security*; and got to act in her own play,

*Go Kibbitz* (read in the 2005 Play Lab), in the 2005 Fringe. Claudia received a Bay Area Critics Circle Award for her performance in *She Loves Me*.



**Rick Barreras** joined the Navy in 1991, serving half a decade as a hull technician and a night shift as a disk jockey on an aircraft carrier. He later returned to his hometown of San Diego where he pursued acting as an extra in *Titanic*, *Night Man*, *High Tide*, *Silk Stockings*, *Two Small Voices*, and *Mercenary*, to name a few. In 1997, he returned to Anchorage to be near his mother and work on a BA in Theatre. At UAA, he has been in

productions of *A Streetcar Named Desire*, *Meet Me in Nam*, *A Miracle on 34th Street*, *The Grapes of Wrath*, *Julius Caesar*, *Tango*, and Aoise Stratford's *Somewhere In Between*.



**Karlna Becker** is currently in her first year of college at UAA, where she is pursuing her BA in Theatre. Theatre has always been a significant part of her life, but only in the past couple of years has it become her focus. Most recently she performed as Margie in UAA's fall production of *Landscape of the Body*. She has also been in a number of shows through her former school, such as *The Mousetrap*, *The Effects of Gamma Rays on Man*

*in the Moon Marigolds*, and *The Wizard of Oz*.



**Sean David Bennett** is a New England playwright who has won an Albee Fellowship (June 2004) and a Montana Artists Refuge Fellowship (March - May 2005). His plays include *George W. Bush: The Musical*, *A House Divided*, *Thirst*, *WMD*, and *Fall Out*, which was presented in Valdez at the 2005 Last Frontier Theatre Conference.



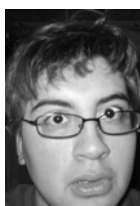
**Dylan Benkert** will be a Freshman at Service High School. He has been performing on stage for three years. He was most recently seen in T.F.Y.P.'s production of *Aesop's Runaway Fables* as well as *I'll Always Love Christmas*. Dylan has also performed in Service High School's production of *Grease* as Sonny LaTierre and *The Wizard of Oz* as the Scarecrow. Dylan also sang in the Goldenview Middle School Advanced Choir, which one

first place gold at the Heritage Festival in Anaheim, California, in 2006.

# PLAY LAB READERS



**Amy Berlin** is thrilled to participate in the Last Frontier Theatre Conference as both an actor and playwright (*Monique's Bad Week*, which has recently been published by Brooklyn Publishers). She loves working with new plays, and has acted in and directed numerous staged readings and world premieres in her hometown of Richmond, Virginia. In addition, she has won local acting awards for her performances in *Blithe Spirit* (Ruth), *Bedroom Farce* (Susannah), and *Most Fabulous Story Ever Told* (Jane). Amy holds a BA in Theatre Performance from the University of Maryland, and she has performed and taught comedy improvisation in various venues throughout the mid-Atlantic states.



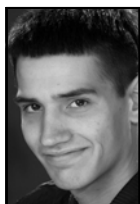
**Alexander Bermudez** is a Valdez resident participating in his first Theatre Conference. He is currently enrolled in the UAA Theatre Program.



Playing a page in *Cinderella* when she was twelve addicted **Linda Billington** to community theater. Since then, she has portrayed such diverse characters as the stripper Mazeppa in *Gypsy*, Mrs. Frank in *The Diary of Anne Frank*, and the Big Nurse in *One Flew Over the Cuckoo's Nest*. She has also been a reader and participating playwright at the Last Frontier Theatre Conference in Valdez. She hopes that someone, somewhere, will let her play Medea.



**Marilyn Braighboy** appeared in the PWSCC production of Thornton Wilder's *Our Town* playing Emily. This year she hopes to attend college for the entire year!



**Carl Bright**, a native born resident of Anchorage, has been doing theatre around the town since 1997, and is a regular participant in the Alaska Overnights. He's commonly seen at UAA Theatre for Young People, either as an actor, designer, backstage tech, or just all around good guy. Ask him about the time he was chased through a plate glass window by a kangaroo. He'll probably lie.



**Ben Brown** is a lifelong Alaskan actor who began his stage career in 1980 in the title role of *You're a Good Man, Charlie Brown* at Valley Performing Arts in Palmer. He has acted in numerous productions at Palmer High School, Georgetown University, the University of Alaska Anchorage, Cyrano's Off-Center Playhouse, Theatre-in-the-Rough, and Perseverance Theatre. Most recently he appeared in *The Crucible* at Perseverance and took David Sedaris's one-man show *The SantaLand Diaries* on a tour of Southeast Alaska. This is Ben's 9th or 10th Theatre Conference, and he is delighted to be back in Valdez enjoying the tremendous artistic energy for which this festive event is

renowned. Ben serves as Vice-Chairman of the Alaska State Council on the Arts, as Chairman of the Board of KTOO-FM&TV, and as a member of the Board of Trustees of the Juneau Arts & Humanities Council and the Board of Directors of the Friends of the Alaska State Museum. Dawson Moore, it should be noted, is the hardest-drinking man in show business.



**Timothy Brown** is a founding member of Blue Roses Productions, as well as its Associate Artistic Director and a resident playwright. His most recent work, *The Julia Set*, was produced at the Samuel French Short Play Festival. *The Reality Is...*, an evening of eight of his short plays, was staged in spring of '04 at the Trilogy Theatre. Other plays produced in NYC include *The Persistence of Memory*, *Bottle of Red*, *Bottle of White*, *The Beat Piece*, *Twelve Minutes After Midnight*, *Monosyllabic*, and *Field of Blue Children* (adaptation). His directing credits include Tennessee Williams' *Battle of Angels*, *A Streetcar Named Desire*, compilations *Paper Lanterns* and *Truth in the Guise of Illusion*. His favorite acting credits include Lord Byron in *Camino Real*, Jake in *27 Wagons Full of Cotton*, Monk in *Confessional*, Lloyd in *Mud*, and Decius Brutus in *Julius Caesar*.



**Tiffany Bryant-Jackson** began her life in the Theatre when she entered Elon University's Theatre Program in 1998. There she was seen in such shows as *Our Town* and *The Rimers of Eldrich*. She has also choreographed show for the Alamance Children's Theatre and spent a summer at Snow Camp Outdoor Drama. Since moving to Alaska in 2003 she has performed with the Fairbanks Shakespeare Theatre in their production of *The Witches*.



**Ryan Buen** grew up in Valdez and began acting at a young age. He currently resides in Anchorage, and is a student at UAA. Over the past few years he has been featured in many productions including appearing in Three Wise Monkeys & TBA Theatre's *Alaska Overnights*, Cyrano's *The Drawer Boy*, and UAA's *Landscape of the Body*. Most recently he lived out a childhood fantasy of playing Robin Hood for UAA Theatre for Young People's production of *Robin Hood and the Lady of Sherwood*. He has been attending the Theatre Conference for years as both a reader and an employee and is very excited to be returning this year.



**G. M. (George) Calhoun** performed over 1,300 times with Covenant Players, a professional traveling repertory company based near Los Angeles, earning their David Garrick Acting Award for his body of work. As a director of more than 60 one-acts and shorts on the road, his greatest pleasures came from helping actors realize confidence in themselves. Tired of suitcase living, he now resides in Hattiesburg, Mississippi, where he keeps busy writing plays. *The Last South* will be performed at the 2007 Edinburgh Fringe Festival. Two 10-minute plays, *Waiting on Napoleon* and *Starting Line*, have had previous readings here in Valdez. George is also the founding patron and organizer of the Blaine Quarnstrom Playwright Series at the University of Southern Mississippi with the purpose of introducing actors to working with playwrights.

# PLAY LAB READERS



**Nancy Chastain** has been writing, acting, dancing and otherwise performing in Homer as a member of Pier One Theater, Dance Theater North and Jazzline Dancers among others. She's performed in more than 35 productions including local cabarets, as B in *Three Tall Women*, and as half of a decidedly Brooklynized Officer in *Tartuffe*. Most recently she has joined forces with Mary Langham in the creation of *Dramaslam! 24-Hour Theater Festival* (November 2005, April 2006). Nancy was a playwriting intern at Perseverance Theater in the fall of 1991. In her day job she impersonates a medical transcriptionist.



**Kristina Church** is an Anchorage-based theatre maverick who writes, directs, acts, and sings. As a social worker, she gets as much drama at work as she's able to find onstage. Kristina specializes in playing troubled young women whose names begin with an L. Favorite roles include Laura in *The Glass Menagerie*, Laura in *Goblin Market*, Liz in *Our Country's Good*, Lady Nijo in *Top Girls*, and Little Becky Two Shoes in *Urinetown*. Kristina also writes theatre reviews for the Anchorage Daily News, and is the producer/co-host of KSKA's *Stagetalk*, a weekly radio show about local theatre.



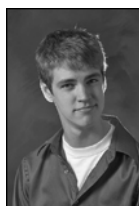
**Dennis Cleary** has a long history of theatrical work in Alaska. He has acted for UAA, Perseverance, Cyrano's, Kokopelli, Brown-Eyed Girls, ACT, ATY and TFYP, and has helped to create plays for ATY and TFYP. He has both written and performed for *Alaska Overnights*. He has also written plays that have been presented in the Play Lab and been a regular conference participant since 1998. He could use a real job. Any takers?



**Emily Cohn** is a 17 year-old soon-to-be senior at West High in Anchorage. She has been involved in many productions in her past, such as *Inherit the Wind*, *Frankenstein*, *The Bourgeois Gentleman*, and her favorite, *The Crucible*. She has also worked on camera, including the film *Beekeeping* and her incredibly prestigious, critically acclaimed FAFSA commercial. She has studied theatre at Stagedoor Manor in New York as well as local programs. She loves music and coffee and is excited to be a participant in this year's Conference.



**Henry Coleman** has been a theatre student at the University of Alaska Anchorage for two years. He has enjoyed working on technical theatre, as well as acting. His emphasis in school has changed a bit, and will take him to the University of Idaho this fall to pursue an interest in Mass Media (Radio/TV). He had a great time at the Conference last year, and hopes to enjoy it again this summer.



**Tyler Collins**, originally from Anchorage, has completed his junior year of high school as a theatre major at Interlochen Arts Academy in Michigan. He has performed in many high school and Theatre for Young People plays over the past three years as well as Stagedoor Manor Theatre Camp in New York the past two summers. Previous roles include *Harvey* (Elwood P. Dowd), *You're A Good Man, Charlie Brown* (Linus), *Death of Edgar Allen Poe* (Poe), *Wizard of Oz* (Scarecrow), *Rockin Red Riding Hood* (Wolf), *Music Man* (Professor Harold Hill), *Smile* (Big Bob), *Dark of the Moon* (Mr. Summey), and *Chicago* (Ensemble). He is thrilled to be back in Valdez after missing the Conference last summer when he traveled to Australia, where he sang in the Sydney Opera House.



**Ryan Conarro's** Off-Broadway credits include *A Midsummer Night's Dream* (New Victory) and *The Importance of Being Earnest* (Baruch PAC). He acted in the national tours of those shows for the Aquila Theatre Company. Other New York and regional theatre credits include *Mother Courage* for NYU Mainstage; *Twelfth Night*, *Midsummer*, *Metamorphoses*, and *King Stag* for Perseverance Theatre; and *Our Town* and *West Side Story* for Gainesville Theatre Alliance. Ryan lives in Juneau, where he works as a director and educator and is a member of the Perseverance Acting Company. He also teaches and directs with ASCA's Artists In Schools Program. Ryan earned his BFA in Theatre and English at NYU's Tisch School of the Arts. He's excited to be part of this year's Conference!



**Michael L. Counts** is Professor and Director of Theatre at Lyon College. His acting and directing credits include over eighty productions. He was a professional actor in New York before attending college and amazingly attaining a PhD In Theatre. He is a member of Actors Equity and Screen Actors Guild. Directing favorites include *Romeo and Juliet*, *The Importance of Being Earnest* and *On the Verge* (Respondents Choice winner for KCACTF). Acting favorites include Oberon in *A Midsummer Night's Dream*, Angelo in *Measure for Measure*, Jerry in *The Zoo Story*, and District Attorney in *The Belly of The Beast*. This is the second year he has been a reader in the Play Lab.



**Erin Dagon Mitchell** holds a BA in Theatre from UAA and a Masters in Theatre and Communications from Wichita State. Erin has acted, directed, and taught around the country, and has appeared in such varied roles as Kate Keller in *The Miracle Worker*, Nora Flood in *The Dark at the Top of the Stairs*, Titania in *A Midsummer Night's Dream*, and Frenchy in *Grease*.



**Eleanor Janecek Delaney** is a frequent performer with UAA's Theatre for Young People and has participated frequently in the Alaska Overnights. She was seen at last year's 2004 Last Frontier Theatre Conference with Kokopelli Theatre Company in an evening of scenes from the featured playwrights. She played Marian in ETC's production of *The Heiress* and appeared in both versions of *Fourplay*, collections of short plays by Schatzie Schaefer.

# PLAY LAB READERS



**Brenda Dolma** is a mother, retired educator, and performer. She has performed exclusively for Pier One Theatre, in Homer, Alaska, for the past twenty-five years. Her most recent opportunity included the Homer production of *The Nutcracker Ballet* as grandmother and 2004 season as Maid/mother ginger. She has directed Dan Westerburg's play in a 24-hour Dramaslam, as well as numerous Junior High plays throughout the years. In Homer, Brenda is well known for her role as Sister Amnesia in *Nunsense* and *Nunsense II*.



**Christine Emmert** has had many lives thanks to her acting career. Most recently, she played in *Hound of the Baskervilles* and as Ruth in *Collected Stories*. Having studied at the Royal Academy of Dramatic Arts in London as well as the American Academy of Dramatic Arts and with Tamara Daykarhanova of the Moscow Art Theatre, Ms. Emmert has worked stages on the East Coast and in Colorado where she lived for 23 years. She can be seen in the upcoming *The Judas Kiss*, Invictus Films, which opened the Monaco Film Festival. Christine appeared last year in the world premiere of her own piece about Gertrude Stein as Gertrude.



**Joyce Eriksen** has been involved in Orange County Theatre for the past 20 years. She was a member of the Vanguard Theatre in Fullerton for 11 years, and received her stage training at South Coast Repertory's Professional Conservatory in Costa Mesa, California. She was seen most recently in the world premier of Darcy Hogan's *The Land Southward* at the Hunger Artists Theatre in Fullerton. Other favorite roles include Dorothea in *Eleemosynary*, Martha in *Arsenic and Old Lace*, Annie Nations in *Foxfire*, Thelma in *'night, Mother*, Agnes in *The Four Poster*, Ethyl Thayer in *On Golden Pond*, and Mother Miriam in *Agnes of God*. She has also been seen in *The Philadelphia Story*, *Love Letters*, *After the Fall*, *The Diviners*, *The Gin Game*, and *Our Town*. She has credits in film, regional and national commercial work, and has also worked with New Voices Playwright's Theatre and Reader's Repertory Theatre in Orange County. She has been a reader at the Last Frontier Theatre Conference for the past six years, and is delighted to be back in one of the most beautiful spots in Alaska.



**Stu Eriksen** has been active in California and Orange County Theaters for more years than he cares to admit, both in musical comedy and drama. He has had roles in some of his favorite plays: Thornton Wilder's *Our Town*, Hume Cronyn's *Foxfire*, Moliere's *Imaginary Invalid*, G.B. Shaw's *Heartbreak House* and *You Can't Take It With You*. Stu has also appeared in such classics as *The Real Inspector Hound*, *Holiday*, *After The Fall*, *Love Letters*, *The Crucible* and as Sir Thomas More in *A Man for All Seasons*. He has also appeared in such musicals as *Fiddler On The Roof*, *Gypsy*, *Crazy For You* and *My Fair Lady*, but is particularly pleased to have appeared as Norman Thayer with wife Joyce in *On Golden Pond*.



**Kim Estes** is still headed along that spiral path of success thanks to the support and love of family, friends and the wonderful casting directors, writers and producers. He appeared as Senator Phelps in *Commander-In-Chief* with Geena Davis, and he will be appearing as Judge Pierce in the new NBC series *Windfall*. He recently appeared in the film *Save Me* with Joanna Goings, directed by Jennifer Getzinger. He also appears in the upcoming film *The Poughkeepsie Tapes* directed by John Dowdle. He had the pleasure of working with director Martha Coolidge in Hilary Duff's latest film, *Material Girls*. He also worked with the illustrious and talented director David LaChapelle in the H&M industrial/commercial piece *Romeo & Juliet*. You can also see him as Tip Whitehead in the feature *A New Tomorrow* directed by Carey Corr. Kim also performs regularly with 'TheSpyAnts' Theatre company – past productions include *The Most Fabulous Story Ever Told* (portraying Father Joseph and the Rhino), *La Ronde* (portraying The Senator) in March of 2004 and in 2005 as three characters including the Architect in Will Kerns' *Hellcab* at the Elephant Theatre complex. He also played three characters including the Birdman in the critically acclaimed TheSpyAnts production of *The Birds* at the McCadden Place Theatre and extending to the Hudson Theatre. Kim performed in and co-produced the Tucker Road production of Cassius Shuman's original work *The War Room* at the McCadden Theatre in 2004.



**Karen Eterovich** (SAG, AEA, Dramatists Guild) continues to tour nationally and internationally in *Love Arm'd*, *Aphra Behn & Her Pen* and in a new play about Jane Austen. New York credits include *Looking for the Pony*, Sam French Festival, and *Life's Call*, New York International Fringe Festival. Regional credits include *Great Expectations*, Indiana Repertory Theatre; *The Rover*, Resident Acting Company, Cornell University; *All's Well That Ends Well*, The Shakespeare Theatre, directed by Michael Kahn; and *The Three Sisters* and *Summer and Smoke*, directed by Paul Giovanni. She appears in the film *Modern Love*, directed by Robby Benson, and has directed productions of *She Stoops to Conquer* and *Romeo & Juliet*. Karen is a member of Blue Roses Productions.



**Hailey Faust** is a senior at South Anchorage High School in Anchorage and has been onstage for as long as she can remember. Her most recent projects include UAA TFYP's *The Witch of Greythorn*, the *Alaska Overnights*, and the Three Barons Renaissance Fair. This is her fourth year at the Conference.



**Jessica Faust** is a junior at South Anchorage High School. She has been acting for seven years now and this is her fourth year participating in the Conference. In her spare time, Jessica enjoys playing guitar, acting, and spending time with friends and family.

# PLAY LAB READERS



**Harold V. Fergus, Jr.**, has performed extensively throughout Washington County with the Center Stage Players, Washington & Jefferson College, and the Washington Community Theatre. His roles have included such diverse portrayals as Homer (at a younger age) and David (later) in *Mornings at Seven*, Harry Brock in *Born Yesterday*, Snout in *A Midsummer Night's Dream*, Murray Burns in *A Thousand Clowns*, and Teddy Brewster in *Arsenic and Old Lace*. He is currently the President of the Little Lake Theatre Board of Directors. He and his brother Scott are partners in the general law practice of Fergus, Martin, and Fergus in Washington.



**Kristin Fernandez** is a student at the University of Alaska Anchorage and a coach at Arctic Gymnastics. She spends all of her free time designing and sewing costumes, building and painting sets, dancing choreographing fights, and, oh yeah, performing with theatre companies around Anchorage. She just finished a successful run of *Aesop's Runaway Fables* with UAA's Theatre For Young People. Kristin is a critically acclaimed choreographer (*Bat Boy*) and one of only two bungee artists in the world (feel free to ask her what a bungee artist is).



**Joseph Fitzgerald** was raised in a small town in Iowa. Before moving to the big city of Valdez, Joe had a dream where he slowly learned (as he does everything) that Valdez had a secret; he decided he needed to find out what it was when suddenly there was a knock on the door and he forgot what he was doing. His most recent roles with the PWSCC Drama Department include Editor Webb in Thornton Wilder's *Our Town*, Larry Felton in Rand Higbee's *Past Perfect*, and parts in the short plays *Captive Audience* and *Pete's Place*. Joe has been a reader for The Last Frontier Theatre Conference for the past five years.



**Scott Frank** has been an active member of the Valdez theatre community for the past 10 years. He played Cheechako Chuck in Pam Lunt's *Boom Town the Show* for 6 years, The Rabbit in Rand Higbee's *Past Perfect*, Simon in Thornton Wilder's *Our Town*, Osiris in Dawson Moore's *Bile in the Afterlife*, Felix in John Arnold's *Monsieur Felix Fox Fly*, Harold the Older in Dawson Moore's *The Fears of Harold Shivers*, Judge Hathorne in Arthur Miller's *The Crucible*, and Mr. Sykes in Jon Klein's *Dimly Perceived Threats to the System*.



**Deborah Gideon** has enjoyed most the roles of a demented old woman in *Last Lists of My Mad Mother*, a ghost in *To Gillian on Her 37th Birthday*, and a psychotic homeless lady in *Free*. Every year since 2000, she has attended the Last Frontier Theatre Conference, where she has been a reader and where three of her plays, *Full House*, *Sisters*, and *You Bet Your Life*, have been presented. She performed the first play she wrote, *Free*, as a one-woman show, at Anchorage's Out North Theater in 2000. Dr. Gideon is Clinical Psychologist in Iowa City.



**Todd Gildewell** is a 22 year-old male. He currently lives in Alaska and attends university. He works as a sales manager for Alaska USA. He plays professional paintball on the weekends as a hobby, and has competed on 4 out of 7 continents for it. He has done theatre in Alaska since the age of 13 and has performed on both coasts and also been lucky enough to perform in the Sydney Opera House in Australia and also along the Olympic Torch relay for the 2000 Olympics. Todd is looking forward to another year at the Last Frontier Theatre Conference.



**Cynthia Glucksman** is obtaining her Master of Arts degree in English at California State University, Northridge. She is thrilled be to returning to the Last Frontier Theatre Conference, this time as an actor. In her 15 years of acting experience, Cynthia has played five maids, four *Wizard of Oz* characters, three old ladies, two court jesters, and one fairy. Her favorite roles include Louise in *Private Lives*, Mrs. Drudge in *The Real Inspector Hound*, and Princess Winifred in *Once Upon a Mattress*. Cynthia is also a sabre fencer, and has competed in several intercollegiate fencing tournaments. She can also tie a bowline knot and write in the International Phonetic Alphabet.



**Ursula Gould** last played in *Cabaret* as Fraulein Kost at Mad Myrna's, which followed *Batboy: The Musical* and *The Laramie Project* at Cyrano's. She was Mrs. Lovett in *Sweeney Todd* (and also the Beggar Woman) at the ACPA. Other credits include: Maureen in *The Beauty Queen of Leenane*, *A Delicate Balance*, *Nunsense*, the Emcee and Fraulein Schneider in *Cabaret*, Lola in *Damn Yankees*, Out North's *Girls, Girls, Girls*, *Angry Housewives*, *Camelot*, *Mame*, many JANDAR Productions and Bloody Mary in *South Pacific*.



**Megan Skye Hale** grew up here in Valdez. After graduating high school, she went on to study theatre and Irish cultural anthropology at The Evergreen State College in Olympia, Washington. She then spent the next three years hopping around, acting in and producing site specific and guerilla theatre in places like Minneapolis, Galway Ireland, Washington state and up north in Fairbanks. She has spent the last year in London at the London Academy for Music and Dramatic Arts doing graduate work in classical acting, exhausting herself with fifty hours of class a week. Currently she is back in Fairbanks creating work and doing things like this Conference.



# PLAY LAB READERS



**Taylor Hanes** is a regular guest artist with the Nevada Conservatory Theatre, the professional theatre company at the University of Nevada, Las Vegas. He has appeared in N.C.T. productions of *Inherit the Wind* (Judge), *The Foreigner* (Owen Musser), *You Can't Take it with You* (Paul Sycamore), *A Man for All Seasons* (Cranmer), *Lenny* (Ike), *Fuddy Meers* (Richard), *Six Degrees of Separation* (Dr. Fine), *Of Mice and Men* (The Boss), *Machinal* (George Jones), *Cabaret* (Max), *The Balcony* (Chief of Police), *Hamlet* (Ghost), *Ragtown* (Tex), and *The Methuzelah Tree* (Harris). Taylor is a teacher with the Clark Co. School District of Las Vegas, and he hosts "The Boulder City Beat," a monthly poetry open mic held at the Historic Boulder Dam Hotel in Boulder City. Taylor holds a M.A. in Theatre from UNLV, and has actor training with Dr. Jerry Crawford, Michael Lugerling, Robert Bennedetti, and Michael Hood. Taylor is a 1973 graduate of Robert Service High School in Anchorage, Alaska.



**Kathleen Harper** considers herself a jack of all trades in the theatre profession. She has worked with Perseverance Theatre over the past four seasons, splitting her time between props design and stage managing duties, and special projects. She has also worked with the Fairbanks Shakespeare Theatre over the '99 - '04 summers as a stage manager, costume designer, actor, and tour manager. Kathleen is also a founding member of the local Juneau Improv troupe. Kathleen grew up in Alaska but graduated from SMU of Minnesota with a double major in Theatre and Studio Art, but is happy to now call Juneau home.



**Erick Hayden** loves theatre and has been doing it for quite some time now. But...even more than that...Erick loves ice cream. Particularly Peanut Butter & Chocolate or Mint Chocolate Chip when at Baskin Robbins, or Peanut Butter ice cream with pecan pralines & chocolate ice cream with Oreos when at Cold Stone. Unfortunately, neither one exists in Valdez, so Erick will be rediscovering his love of the Halibut House.



**David Herndon** is happily retired and enjoys camping, gardening, and performing arts volunteerism, especially on and offstage with Anchorage Opera, Anchorage Community Theatre, and UAA Theatre. He has been a reader in the past three Theatre Conferences.



**Kathleen Hertel-Baker** is a Pennsylvania native who moved to Alaska in 1998. She has worked on stage recently with the *Alaska Overnights*. Kathleen does most of her theatre work behind the scenes where she has worked with Anchorage Community Theatre, Cyrano's Off-center Playhouse, Alaska Theatre of Youth, the Last Frontier Theatre Conference and the Annapolis Opera Company, among others. Kathleen currently lives in Anchorage with her husband, Scott, where she is the director of the library and archives at the Anchorage Museum of History and Art.



**Aric Hudson** is returning to the Last Frontier Theatre Conference for his second year. He appeared a year ago in *Beyond the Veil*, and has played many other diverse roles. Besides acting, Aric also trains year round for the cross-country skiing season, and currently trains by roller-skiing back in Anchorage. He also plays the trumpet, and has performed in the Alaska All-State band for two years running.



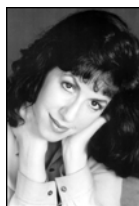
**Aron Johnson** is a theater student at the University of Alaska Anchorage, and is both an actor and scenic designer. Recently, he appeared as Cody in *Soapstone Road*, Signor Chapuys in UAA's *A Man for All Seasons*, Matthew in *Private Eyes* for Theater on the Rocks, and D in UAA's *Polaroid Stories*. He also designed the intricate set of *A Bright Room Called Day* for Theater on the Rocks.



**Christine Karna** studied Theatre Arts at Kings College in Wilkes-Barre PA and is a graduate of PWSCC. She has performed in college productions of *Twelfth Night*, *As You Like It*, *Blythe Spirit*, *Talk Radio*, *The Day Room*, *The Trouble With Harry*, and numerous short plays. The girl can dance, but she can't sing to save her life, so she jumps behind the scenes once the music starts earning her credits as the Stage Manager and Costume Designer in several college and local productions. Most recently, Christine has directed the PWSCC production of David Ives' *Captive Audience* and had her first play submission, *One June Mourning*, accepted in Anchorage's Second Annual Don't Blink One-Page Play Marathon.



**Christopher Karna** is a local singer, songwriter, musician, poet, and pirate. When he's not out snowboarding, rafting, or experiencing the "Zen of Alaska," then he is behind a face guard as the Instructor and Co-Founder of the Valdez Fencing Club. Chris performs with local improv groups, conducts stage combat workshops, and was most recently seen in the PWSCC production of *Captive Audience*.



**Beth Kellerman** holds a M.F.A. degree in Acting and Directing from CSULB, and works as a professional actress and director in the San Francisco Bay Area. She serves as the Theatre Arts Department Chair at San Domenico School, and was just recently inducted into the national organization "Who's Who Among American Teachers". She has worked with the Utah Shakespearean Festival, Laguna Playhouse, Chameleon Theatre Company, and Shakespeare Orange County, among others, and is delighted to be making her first appearance at the Last Frontier Theatre Conference.

# PLAY LAB READERS



**Vivian Kinnaird** has lived and performed in Anchorage since the age of ten, and she has been a frequent reader at the Last Frontier Theatre Conference for nearly a dozen years. Kinnaird has appeared in past Conference performances including Horton Foote's *The Young Man From Atlanta* and August Wilson's *Fences*. She served six years on the board of the Alaska State Council on the Arts. Kinnaird recently appeared in *Snow in Galveston*, a one-act by Schatzie Schaefer, and choreographed dances for *Urinetown, the Musical*. When she's not on stage, Kinnaird works for Ecology and Environment, Inc., an environmental consulting company. Her work has taken her all over Alaska and to Plaquemines Parish on the Gulf Coast in Louisiana, following Hurricane Katrina, to the beaches of Kuwait on the Persian Gulf.



**Lee Kiszonas** was trained in acting at Wheaton College, The Eugene O'Neill Theatre Center, and Trinity Repertory Conservatory and has acted in Boston, Providence, Philadelphia, and San Francisco. Her favorite roles have been Jack in *Eugenia*, Nance in *Female Transport* and Gratiano in *Merchant of Venice*. She is also the founder and artistic director of San Francisco's Chameleon Theatre Company and teaches acting, Shakespeare, stage combat and court reporting in the Bay Area. She has just returned from an internship at the Cannes International Film Festival.



**Rachel Korkoske** has appeared in several PWSCC Drama Department productions including the student-directed one-acts, numerous roles in Thornton Wilder's *Our Town*, and Angelica Talon in Dawson Moore's *Living with the Savage*.



**Luke Krueger** resides in Phoenix, and teaches at Arizona State University. Although a playwright by trade, acting credits include *The Laramie Project* (Arizona Premier); Dennis in *This Is Our Youth* (Arizona Premier); Tybalt in *Romeo and Juliet*; Jimmy in *Happy Birthday Katie Valentine* (World Premier); and the Housing Detective in Tony Kushner's *East Coast Ode to Howard Jarvis* (Last Frontier Theatre Conference).



**Emily Kurn** received a BA in Theatre Arts from Brandeis University in Spring, 2002, and now has no idea why. Originally from Northern California, Emily now lives in Anchorage where she performs as a singer/songwriter and studies Culinary Arts and Nutrition at UAA. Her fifth album is scheduled to be released this summer.



**Lindsay Lamar** is back visiting Alaska after recently moving to the Twin Cities in Minnesota. Some of her latest credits include *Kafka Dances* at Cyrano's, *The Cemetery Club* with the Haifa English Theater while she was in Israel, and several of the Tales shows with Theater for Young People, including last year's performance at the Valdez Theater Conference of *Alaska Tales*. She's thrilled that her trip has timed out to be here

for this year's Conference!



**Rodney Lamb** has been acting in Anchorage for over a decade. Last year at the Conference he was featured in the Fringe production of Schatzie Schaefer's *The Tivo Tribe*.



**Mary Langham** is a poet, playwright, actor and performance artist. During her years spent in Alaska, Mary has directed many productions including *Annie*, *Peter Pan*, *Little Shop of Horrors*, and *Steel Magnolias*. Though directing has left her little time for acting, roles in Alaska have included Trudy in *The Search for Intelligent Life in the Universe* for Denali Drama, solo artist in *Baseball Prayers* for the Anchor Arts Festival at Cyrano's Playhouse, *Candide* for Valley Performing Arts and most recently the Fool in Shakespeare's *King Lear* for Pier One Theatre in Homer. She will be directing that American Classic, *Arsenic and Old Lace*, this summer for Pier One and invites all actors to come take a role and hang out on the Homer Spit with the well fed eagles.



**Ed Larson**, wife, and dogs live in Valdez. Growing up in another century, his checkered past includes working in the space program in Mexico and South America. He played in Dawson Moore's Valdez productions of *Our Town* and *The Crucible*. He hosts a weekly radio show featuring music from the American popular songbook on Valdez public radio station KCHU. He also has a secret life as an Automation Engineer for the Alyeska Pipeline Service Co.



**Samantha Laudert** has been performing since she was hardly able to walk. Whether it be singing or acting, this 18 year-old has had a bit of experience in front of an audience. She has participated in 6 Valdez High School productions, both on and off stage and also played the role of Sam in the PWSCC production of *Our Town*. She is more commonly recognized for her participation in the VHS Show Choir. Sam graduated with her class of 06' a month ago, and intends to attend UAA in the fall majoring in Elementary Education. This is her fourth year attending the conference.



**J. Sibley Law** has been acting since high school. He has competed nationally in the oral interpretation of literature and was the head coach of Purdue University's Petticrew Forum Forensics team. As a playwright, he has performed in numerous staged readings of new work by other playwrights on both U.S. coasts.



# PLAY LAB READERS



**Barry Levine** comes from New York City where he studied acting first at USDAN on Long Island and H.B. Studios in Manhattan, and later at Wesleyan University in CT. Since coming to L.A. in 1996, he has helped found the USC Brand New Theatre Company, and also done solo work under the guidance of monologist Eric Trules. He performed his one man show, *Chasing Minor Threat*, which is about the punk rock underground at L.A.'s fabled Al's Bar shortly before it closed in 2001. Lately he's been heavily involved with developing his band, the L-10 Project, which he describes as "two old-school punks who play comedic acoustic songs and have an emo name." They have performed in L.A., the Bay Area, and New York City, and will be playing a couple of dates on the Vans Warped Tour this July. This is his third year as a reader in Valdez, although he has been attending the Last Frontier conference as a playwright since 1998.



**Tawny Linn** has been performing for audiences large and small since she could walk. She was most recently seen in *The Crucible* as Mary Warren. Other plays she's been in recently include Jon Arnold's *Monsieur Felix Fox Fly*, Dawson Moore's *The Fears of Harold Shivers*, David Ives' *Captive Audience*, and Thorton Wilder's *Our Town*, and has directed productions of *Go Look!* and *Bile in the Afterlife*. She hopes to one day finish and submit her first play to the Last Frontier Theater Conference and also get a degree in Theater.



**Angela Littleton** is an actress/poet/playwright/sign language interpreter who now lives in New Mexico. In Albuquerque, she has appeared in productions of *A Streetcar Named Desire*, *The Crucible*, *Blythe Spirit*, *1940's Radio Hour*, and *Sister Mary Ignatious Explains It All For You*. She was seen this past year in a local playwrights play *Mitote* and will be seen soon on the silver screen in *Employee of the Month* (don't blink). She misses Alaska and is happy to have the opportunity to come to this conference to play with friends old and new.



**Christine Lloyd** celebrates her seventh year as a reader with the Conference. A community theatre veteran from Anchorage and Wasilla, she has been on stage as well as light and sound technician and stage manager. Some recent highlights are *The Vagina Monologues* with Out North, *Madeline* at UAA's Theatre For Young People, and Anchorage Community Theatre's Sunday Showcase *Trifles* and Laura Loman in *Death of a Salesman*. As always she is looking for that talent scout and corporate sponsor. Any takers?



**Nancy Lord** is from Homer, Alaska, where she works as an independent writer and teaches creative writing at the Kachemak Bay campus of Kenai Peninsula College, University of Alaska. Her books include *Fishcamp*, *Green Alaska*, *The Man Who Swam with Beavers*, and *Beluga Days*. For many years she wrote and recorded commentaries for the NPR show *Living on Earth*. This is her third time at the Last Frontier Theatre Conference, where she has graduated from friend of a playwright to playwright and now play lab reader.



**Regina MacDonald** is a graduate of South High School. She has been involved in theatre since she was seven years old, and has performed with companies such as ATY, TFYP, UAA and her high school. She has also performed in the Alaska Overnights seven times.



**Kevin Malgesini** graduated from Western Washington University with a BA in Theatre Arts. His time at Western afforded him many opportunities including turns as Daniel in *The Story of Suzanna*, Iphis in Euripides' *Suppliant Women* and Tom/Phyllis/Lesley in *Sylvia*. He earned Irene Ryan nomination for his performance in both *Sylvia* and *Found a Peanut*. He has also performed in several pieces at the Kennedy Center's American College Dance Festival, including *Threshold*, choreographed by Nolan Dennet, which opened the 2005 Regional Festival. After graduation he moved to New York where he dances at Dance New Amsterdam and auditions regularly.



**Bob Mandzi** arrived in Alaska seven years ago from Saudi Arabia, where he was active in local theatre as an actor and director. He also performed as a musician in Saudia Arabia's underground clubs, as well as 'above ground' in the hotels of nearby Bahrain. His Anchorage appearances have included *Honk!*, *Damn Yankees*, *Guys and Dolls* (Anchorage Community Theatre, *Six Degrees of Separation*, *He Said She Said*, and a Broadway revue (Once-a-Year Theatre), and *1776* (UAA). He has sung with the Alaska Chamber Singers and the Midnight Sons Chorus, and performed locally on tuba.



**Jeff McCamish** is always pleased to revisit his childhood home of Valdez. He is a familiar face on the Anchorage stage, with performances including *The Importance of Being Earnest*, *Noises Off*, *Greater Tuna*, *Art*, *The Trial*, *It's All True*, *Waiting for Godot*, and most recently *The Skin of Our Teeth* and *Kafka Dances*. A graduate of UAA Theatre, he starred there in *Arcadia*, *King Lear*, *Black Comedy*, and *Tracers*, national winner of the American College Theatre Festival. Jeff has taught youth Shakespeare in South America, performed with Seattle's Theatre in the Wild, and brightened Anchorage parks in outdoor productions of *A Midsummer Night's Dream* and *Twelfth Night*, and as Katherine in a gender-reversed *Taming of the Shrew*. When not serving the artistic needs of the public, Jeff helps to keep them safe in his day job at the Anchorage Fire Department headquarters.



**Shaun McCanna** is a documentary filmmaker currently living in St. Louis, Missouri. He is co-founder of Flamingo Productions, Inc., an independent production company formed in January 2000 with Lee Ann Nelson. Shaun's films have been seen on PBS and featured at international festivals. His current documentary, *Heroin and Murder at Bagram* (working title), is in production in the United States and Afghanistan, and be will released in the fall of 2006.

# PLAY LAB READERS



**Sonya McCanna** is a student at St. Margaret of Scotland Middle School in St. Louis, Missouri. She has participated in school productions of *Alice in Wonderland*, *The First Leon*, and has attended St. Louis University's Summer Theatre Camp. She is also a member of her school's speech team, where she competes in the duet-acting category. This is her second

trip to Valdez and the Conference, but her first year as a participant.



**Jerry McDonnell** has been seen in Anchorage at Cyrano's as Kris Kringle in *Miracle on 34th Street*, Marius in *Road to Mecca*, Santa in *Santa and Death* (play and movie), various roles in the Short Attention Span Theatre, Shamrayev in *The Sea Gull* and as the Judge in *Adam's Rib*. He writes scripts and narrates the TV show *Exploring Alaska* shown weekly on ABC in Alaska and on cable internationally. His published shorts are part of a to-be

collection exploring the merging of Alaskan Native culture and Western society. He also has written a few plays. He has spent several years living in Alaskan Native villages. You will usually find him in the bush in the summer. He likes to be out there in the out there.



**Cameron McKay**, a sophomore at West High in Anchorage, likes sports, playing guitar, and recycling, and has recently attempted, unsuccessfully, to learn salsa dancing. Over the past five years he has appeared in a number of roles in school, ATY/TFYP, and Overnighter productions, from a memorable, if taciturn, wood fairy in the most recent Overnights to a more loquacious Puck in *A Midsummer Night's Dream*,

Edmund in *The Lion, The Witch and The Wardrobe*, and Jack Seward in *Dracula*.



**John McKay** is an attorney, father, adjunct professor, student, would-be poet and wannabe fiddler, and 29-year Anchorage resident. His short plays *Waiting for Waiting for Godot* (2002) and *Don't Fence Me In* (2004) have been read at the Last Frontier Theatre Conference. This year, he wrote *Games People Play* for the Alaska Overnights, and *Rodin's Back* for the DramaSlam in Homer. His full-length play, *Danny's Boys*, was read as

part of the Alaskan Playwright Series at Cyrano's Off-Center Playhouse.



**Meg McKinney** is the President of the Valdez Arts Council. Plays she worked on with the Bethel Actors Guild include *Rumours*, *Bottoms Up*, and *A Midsummer Night's Dream*, in which she played Titania. At PWSCC, she played Elizabeth Proctor in *The Crucible* and Megan Lone in Jon Klein's *Dimly Perceived Threats to the System*. She is an undercover documentary filmmaker, and teaches Yoga for the community college.



**Tara Meddaugh** received her MFA from Carnegie Mellon University and currently resides in the suburbs of NYC. Her stage experience includes lead roles in *Rumors*, *The Crucible*, *Steel Magnolias* and *Daisy Pulls it Off*. She has acted in several student films and especially has enjoyed performing in numerous readings of new plays. Tara was the voice of the Commander in a demo video game, has acted in a touring Children's Theatre troupe, and has taught Creative Dramatics to children throughout New York. Tara is also a playwright and pleased to have her play *Free Space* in this year's Play Lab.



A 2005 graduate of West High, **Annika Merkel** is a theatre major at the University of Northern Colorado. She has had several leading roles in shows, including her personal favorites of Madame Thenardier in *Les Miserables* and Belle in *Beauty and the Beast*. A national performer, Annika won two state championships for acting during her high school career. Last summer she played Sharon in the *Beyond the Veil* show for the Conference and she interned with Theatre for Young People. She loves swing dance, pirates, and her best friend, Cody.



A UAA Theatre alum, **Shane Mitchell** left Alaska to earn his Masters Degree in Theatre Communications at Wichita State University and returned to Anchorage in 1997 to benefit the community he loves. As a performer Shane received Best Actor Awards at both UAA and WSU, is the recipient of two Patricia Neal Acting Awards and is known as one of Alaska's most eminent and critically acclaimed artists. He has toured nationally and internationally and was an American Arts Representative to the 2000 Olympics and World Voices Concert in Australia. Shane has appeared with almost every theatre company in the Anchorage area including Eccentric Theatre Company, Kokopelli, Bright Night's Summer Rep, UAA, Once a Year Theatre, JanDar, Valley Performing Arts, and the Three Baron's Fair.



**Steve Mitchell** has lived in Fairbanks for the past thirty years, where he has been active in theatre at the University of Alaska Fairbanks and with several local theatre groups. For ten summer seasons Steve performed at the Malemute and Palace Saloons, popular local tourist destinations, which he considers an invaluable, though perhaps unappreciated, apprenticeship in the last vestiges of vaudeville. As Managing Director of the Fairbanks Shakespeare Theatre, he conceived and organized Bard-a-thon, the annual reading of the complete works of Shakespeare, which remains a popular winter event in Fairbanks after seven years. Favorite acting roles include Falstaff in *The Merry Wives of Windsor*, Froggy in *The Foreigner*, Captain Hook in *Peter Pan*, Mitch in *A Streetcar Named Desire*, and Oscar in *The Odd Couple*. This past year Steve appeared in Anne Hanley's *The Sunset Clause* as a libidinous, if somewhat confused, resident of a nursing home memory unit, at the Fairbanks Drama Association's Riverfront Theatre. Also for FDA, he directed *To Kill a Mockingbird* in May. Steve recently completed a one man show, *Judge Wickersham of Alaska: In His Own Words* as part of a Master's project at UAF. Steve works for the Fairbanks Community Mental Health Center in residential programs, and at the Alaska Salmon Bake during the summer.

# PLAY LAB READERS



In the last few years, **Wayne Mitchell** has won several awards and honors including two Patricia Neal Acting Awards, a letter of Commendation from Governor Tony Knowles, a nomination for the 2002 Anchorage Concert Association Outstanding Arts Education Award, and several Certificates of Recognition from the Anchorage School District Gifted Mentorship Program. Wayne has won distinction in recent years for his work in the Eccentric Theatre Company productions of *The Price* and *Waiting for Godot*.



**Emili Moneyhun** is a student at Prince William Sound Community College, and has appeared in numerous productions with the Drama Department. She appeared as the goddess Isis in Dawson Moore's *Bile in the Afterlife*, in addition to roles in *The Crucible*, *The Attractive Women on the Train*, *The Boy Who Was Born With a Tail*, and *The Fears of Harold Shivers*. She originally hails from Chicago.



**Mark Muro** is a writer, poet and performer. He has been seen on and off stage in Anchorage for the past 20 years in a variety of roles, most notably as "himself" in his own one-person shows for Out North Theater, Cyrano's Off-Center Playhouse and TOAST Theatre. Mark also writes about theater, art and music for the Anchorage Daily News and the Anchorage Press, and co-hosts the weekly theatre radio show, *Stagetalk*, on KSKA Public Radio in Anchorage.



**Marius Panzarella** is an orthopaedic surgeon who rekindled a love of theatre when he moved to Kodiak, Alaska, in 1999. His roles at an all boy high school in Long Island, New York, include Lady Macbeth opposite upperclassman Brian Dennehy as Macbeth. He has performed in musicals, comedies, and dramas, and is pleased to again be part of the Last Frontier Theatre Conference.

**Randall Parker II** has appeared in the PWSCC Drama Department productions of *The Crucible*, *Pete's Place*, *First Date*, *Another First Date*, and *Bile in the Afterlife*. This is his second year as a reader in the Play Lab.



**Jeanne Passin** has lived in Valdez for OVER 22 years. Now happily retired, Jeanne and her husband have been spending winter traveling in their airplane through the warmer climes of Central America and the Caribbean. She has appeared in several movies (which shall remain nameless to protect the innocent!) and last fall's college production of *The Crucible*.



**Stephen Porritt** just graduated from Valdez High School, and next year plans to attend Brigham Young University in Provo, Utah. While at VHS, he appeared in many of their productions (all but one), including *Arsenic and Old Lace*, *See How They Run*, *Wait Until Dark*, *Barefoot in the Park*, and *Twelve Angry Men*.



**Lon Pressnall** has acted, directed, and written plays in Nebraska and Illinois for fifty-plus years. Lon has acted on University of Illinois and Illinois State University stages as well as Theatre 7 and the Starlight Theatre by the Lake in Decatur. Lon is a theatre professor at Richland Community College. Most recently, Lon directed *Faces and Follies: 2006*, a retrospective of twenty-five years of Richland Players productions. He currently appears as Abraham Lincoln throughout the Midwest. [www.lonpressnall.com](http://www.lonpressnall.com)



Valdez resident **Mollie Ramos** looks forward to the Last Frontier Theatre Conference all year long. It's been a long winter, and she's anxious to get back onstage to have some fun. She last portrayed Vicky Ravioli in what may have been Valdez's first Dinner Murder Mystery. This is her fourth year as a reader in the Play Lab.



**Krysta L. Randles**, a member of Actors' Equity and SAG, is thrilled to return for a second year at the Last Frontier Theatre Conference. Previous Last Frontier credits include *Conversations with the Dearly Departed* by Angela Gant, *Nobility, TX* by Elford Alley and *Moondancing* by Wayne Crome. NYC and regional credits include *An Ongoing Examination of the True Meaning of Life* (Turnip Festival), *Fool Circle* (Trilogy Theatre, The Theater Project), *End of the World Button* (The Theater Project) and *Noises Off* (Berea Summer Theatre). Krysta was also a squad room detective (AKA "glorified extra") on *Law & Order: Special Victims Unit* for 3 seasons. Krysta is a graduate of The Neighborhood Playhouse School of the Theatre and, most importantly, the very proud mom of her 3 year old son, Sheldon III.



Fifth year reader **Doreen Ransom** thanks her Conference experiences for helping her develop into a playwright. A former public radio news host/producer (O.K., she anchored news for a contemporary country station, too) and theater and film reviewer for print and radio, Doreen has performed in musicals in community theatre in Anchorage and her native Connecticut.



This is **Kanute P. Rarey's** second year as a reader at the Last Frontier Theatre Conference. His interest in theatre began with a high school role as the drunken detective in *The Night of January 13th*. Before moving to Valdez last year with his wife, Kathy, he was a 20-year patron of the Alliance Theatre Company, the premier regional theatre based in Atlanta, Georgia. Kanute has taught at universities and community colleges in the southeast, has authored a leading professional textbook, and is currently the administrator of the Providence Valdez Medical Center and is a supporter of the Valdez Arts Council.



**Kathy Rarey** is participating in her third Last Frontier Theatre Conference, her second in Readers Theatre. From Atlanta, Georgia and a Valdezian for two years, she is Administrative Assistant in Student Services at PWSCC. A fan and supporter of live theatre, she has had small roles in community theatre back in Georgia; as Mary, mother of Jesus, in *The Greatest Christmas Story*, and as The Storyteller in *Winnie The Pooh*.

# PLAY LAB READERS



**Dick Reichman** is a regular actor and director at Cyrano's Theater in Anchorage. He has most recently directed Timothy Daly's *Kafka Dances*, Yusef Guindi's *Back of the Throat*, and Thornton's Wilder's *The Skin of Our Teeth*. Last year Cyrano's produced his play *The Bells of Geneva*, and this year his play *War*, which will be presented on Thursday night of the Conference. A former resident of Valdez, Dick attended the first Valdez Theater Conference and almost every one since.



**Jan Richmond** thinks this will be her 11th year attending the Valdez Fest, 10 of them as a reader. In 40 years of theatre experience, she has worked as director, actor, costumer and almost every other job in the theatre. First it was just a hobby, albeit one that absorbed and fulfilled her; now it has become a way of life. She loves to act, and the opportunity to participate in the reading of new plays gives her a week of joy!

Three months with Perseverance Theatre in Juneau this winter, playing Rebecca Nurse in *The Crucible*, was a great gig in a great play with a great cast. She also spent 3 years in L.A. trying her wings with film. Her training was mostly "on the job," but she also holds an MA in Theatre and a lot of time in classes in both Seattle and L.A. She is currently affiliated with Westside Players Group in West Seattle, and is actively looking for plays that she can produce as staged readings or as full productions.



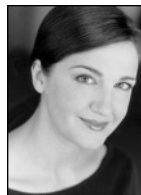
**Carolyn Roesbery**, student playwright/actor at PWSCC, danced with Cordova Danceworks/Current Rhythms for six years, voraciously contributing to theatrical productions in Cordova, Alaska. As set designer, painter, director of theater youth groups, director and co-producer of Salmon Jam 2002 Music Festival, and former secretary of ARTS & PAGEANTS, she is a staple member of the local talent. She is now lending her time as lighting technician, painter and actor. Carolyn has attended 10 Conferences as reader, twice as a playwright.



**Lindley Ross** is a former AADA and UAA theater student. At UAA, she was seen in *Dr. Faustus*, *The Misanthrope* and *Polaroid Stories*. Lindley has also done projects around Anchorage outside of UAA, including directing last year's female version of *The Odd Couple* at ACT. She is currently in Alaska for another summer working on the railroad, then it's back to New York City in the fall. This is Lindley's third time working with Brent Glenn and Danny Jones.



Over the 37 years **Vicki Russell** has lived in Alaska she has performed just about every job the theater has to offer. Recently, she was seen as Mrs Almond in *The Heiress* and Big Mama in *Cat on a Hot Tin Roof*. Among the many plays she's directed are *Babes in Arms*, and *The Miss Firecracker Contest*. Before Dawson, Vicki ran the Play Lab at the Last Frontier Theatre Conference in 2000 and 2001. At the 2002 Conference, she directed one of the winners of the 2001 Play Lab, *Corky Bush*, for an evening command performance. She has been a reader in Play Lab for six years.



**Blair Sams** appeared in the Broadway production of *The Dinner Party*. Her regional credits include work with Yale Rep, American Repertory Theatre, Huntington Theatre Company, South Coast Rep, Indiana Rep, Florida Stage, Intiman, Triad Stage, and Paper Mill Playhouse. Television credits include *Ed*, *The Guardian*, *Law and Order SVU*, and *Deadline*. Blair is a graduate of the University of Texas at Austin and

ART's Institute for Advanced Theatre Training at Harvard University. This is her second year at the Conference, with the main difference between this year and last that she's now married to John Yearley.



**Leif Sawyer** is the fourth and last generation of his family to live in Alaska, and has no plans to ever leave. He has performed in nearly every theatre in Anchorage, a few TV channels, and even a couple of independent movies. He is also a versatile musician, as seen in the 2005 performance of *Trail Tales* in association with TBA Theatre. In retaliation to the high gas prices, Leif rode his motorcycle over from

Anchorage and spent a lousy \$20 on gas. Just ask him how the weather was.



**Josh Schmittlein** participated for the first time in the Theatre Conference last year. He attends Valdez High School, where he appeared in this spring's production of *The Mouse That Roared*. Other plays he has been in include *The Little Prince*, *Ali Baba and the Forty Thieves*, and PWSCC's production of *The Crucible*



**Krista M. Schwarting** is a founding member and the associate producer of 3 Wise Moose Productions. She has acted with just about every theatre company in Anchorage, and recently began directing. Her sold-out production of *Anne of Green Gables* ran earlier this year at ACT. Notable productions include *Hamlet*, *The Laramie Project*, and *Bat Boy* at Cyrano's, *Somewhere in Between*, *Sherlock's Last Case* *The Tempest* at UAA,

and *The Foreigner* at ACT. She most recently appeared in *Fourplay* at Out North. Her short play *The Waltz* is being read at this year's Conference.



**Paul Schweigert** has a BA in Theatre from the University of Alaska, Anchorage, an MFA in Acting from Penn State and has been certified as a stage combatant. He has film, television, radio and print credits and has taught and directed at the university/community levels. Favored roles include Hamlet, Dracula, Lee in *True West*, and Jake in *Stones in his Pockets*.

# PLAY LAB READERS



Since the last time he came to the Conference, **Brandon Selfert** has traded the stage lights for the glow of a laptop, and works as the Fairbanks bureau of the Anchorage Press. His last role was two lines in Fairbanks Drama Association's *Dracula*, where he also had a kissing scene and a death scene (the best bit part he's ever had). He's also been in various shows for Theatre UAF, Fairbanks Drama Association and Looking Glass Group Theatre, including Albee's *The Sandbox*, Guare's *Cop-Out*, Beckett's *Catastrophe*, and Anne Hanley's *FU2*.



**L. Scott Semans**, who has no digital presence except this program, is a Theater Architect, Construction Administrator, Arts Perpetrator, IATSE, Feng Shuiman, Theatre - all departments, Show business; Has sandals, will travel. Says about Drama: "If you can't open the windows they may as well be plasma screens."



**Ann Marie Shea** is professor *emerita* from Worcester State College, where she directed over sixty shows. Her play *The M-Pill* was read at the Conference in 2004 and produced by Redfeather Theatre Company in 2005. Her ten-minute play, *With Improvements by the Actors*, which was staged at the Boston Theatre Marathon in April 2004 and at Shakespeare & Company, is under contract for publication in the Netherlands. Her recent acting credits include Prospero in Redfeather's open-air production of *The Tempest*, Margaret in Dan Hunter's *Red Elm* at Boston Playwright's Theatre, and Harriet in *A Prayer for Owen Meany* at Stoneham Theatre. Secretary of the Board for New England Theatre Conference, she holds a Ph.D. from New York University and is a member of the Dramatists' Guild.



A native of Alabama, productions have taken **CeDeric Shields** to stages from the Kennedy Center in Washington, D.C., to the world's largest theatre festival in Grahamstown, South Africa. One of his proudest moments was serving on the 1st Lady to the Governor of Alabama's Council on the Arts. An accomplished director, producer, teacher, and acting coach of theatre for children and adults, CeDeric's true passion lies with performing. Some of his favorite acting credits include *Joe Turner's Come and Gone*, *Julius Caesar*, *Wit*, *Tartuffe*, *Jesus Christ Superstar*, *Master Harold and the Boys*, *A Funny Thing Happened on The Way to The Forum*, *Merchant of Venice*, *Streamers*, *Riff Raff*, *Fortunes of the Moor*, *The Lion and the Jewel*, and *Bubblin' Brown Sugar*. CeDeric completed his undergraduate work at Alabama State University and received his MFA from The University of Louisville.



Born in rural Michigan, **Leta Simons** has lived in Alaska since 1980. She currently resides near the community of Anchor Point and is regularly involved with the performing arts scene in Homer. Her favorite roles have been Katherine in *The Taming of the Shrew*, Sister Robert Ann in *Nunsense II*, and Red Hot Mama in Juneau's *Gold Nugget Review*. Other interests include outdoor activities, firefighting, and her career as a CPA.



**Elise Sorum** is 17 and going in to her senior year at Valdez High School. She has been doing theater as a hobby since the age of 6. Her favorites among the plays which she has been in are *Annie*, *You Can't Take It With You*, *Barefoot in the Park*, *The Little Prince* and most recently *Une Nuit en Sologne*. She loves the Theater Conference and is extremely happy to be part of it!



**Danny Sparrell** has always dabbled in theater, starting out as Scrooge in *The Christmas Story - The Musical*, and continuing as the butler throughout high school. In college, Danny stayed near the theater scene by living next door. He emerged from the haze of college with a journalism degree and has been involved in radio ever since, where he still pulls deep into his acting repertoire for those early morning shifts when he has to sound awake. Danny first moved to Alaska in 1997 and has experienced many places. Now living in Valdez, a beautiful area with a renowned Theater Conference, he's rediscovering his love of the stage.



**Lisa Sparrell** is a recent migrant to Valdez. She has a B.A. in English and Global Studies from Pacific Lutheran University in Tacoma, Washington, and has studied in the M.F.A. program (Poetry) at Eastern Washington University (EWU) in Spokane, Washington. While at Pacific Lutheran, Lisa worked in the Theatre shop, acted in several plays, including Jean Anouilh's *The Lark*, and interned at the Tacoma Actors Guild, providing support to the production team. While at EWU, Lisa participated in several readings of original poetry.



**Jay Stevens** will be a senior next year at Valdez High School. He has appeared in their productions of *The Mouse That Roared*, *The Twelve Angry Men*, and *See How They Run*. This is his first time at the Theatre Conference.



**Mark Stoneburner** has appeared on the Anchorage stage in recent years for Stage Left Productions, UAA, Alaska Theatre of Youth, Once a Year Theatre Co., Anchorage Community Theatre, Alaska North Star Productions, the Alaska Overnights, and Brown Eyed Girls Theatre Co, as well as in several productions for Eccentric Theatre Co, most recently in *Cyrano's Back of the Throat* and *Once A Year's Urinetown*. Some of his favorite roles include Dr. Chumley in BEGTC's *Harvey*, Big Bill in ETC's *archy & mehitabel*, the Gravedigger in ETC's *Hamlet*, Stage Left's obnoxious sock puppet/kid show host Mr. Stinky, Jamie Tyrone in ACT's *Long Day's Journey into Night* and Peter Quince in ETC/ATY/Edgware's joint production of *A Midsummer Night's Dream*. Mark is the author of several short plays including *We've Got Both Kinds* and *Doorway to Wonderland*. Mark dwells in Spenard with his lovely wife Janet, and works for Wells Fargo during daylight hours.



# PLAY LAB READERS



**Elaine Sullivan** moved to Alaska in 1999 from Saudi Arabia, where she was active with the Dhahran Theatre Group. Her theatre credits there include roles in *Damn Yankees*, *The House of Bernalda Alba*, *Businessman's Lunch*, *A Night in the Theatre*, and *CW*. She served as a reader at the Last frontier Theatre Conference in 2000 & 2001. Elaine works with handicapped children as an occupational therapist for Anchorage schools. In her free time, she enjoys travel, kayaking, sailing, cross-country skiing, and good (but reasonably priced) wine.



**Meghan Tanner** appeared in her first play, *See How They Run*, in the Spring of 2005. Since then she has appeared in the college productions of *The Crucible*, playing Abigail Williams, and Cindy in Matt Casarino's *The Boy Who Was Born With a Tail*. She just graduated with honors from Valdez High School, where she was active in many athletic programs, including basketball, cross country, and pogo rallies.

Next year she hopes to go to college, if anyone will have her.



**Adrien Theuer**, a born and bred Alaskan, grew up on stage with the Anchorage Community Theatre. She made her first appearance as Becky Thatcher in *The Adventures of Tom Sawyer*, moving onto roles in *The Hobbit*, *Alice in Wonderland*, *Camelot*, *Oklahoma!*, and *Of Mice and Men*. After six years with ACT she left for college, turning her childhood passion into a Bachelors degree in Theatre at the University of Miami. Roles there include Anya in *The Cherry Orchard* and Celia in *What She Found There*. Adrien currently lives in Hollywood, working three jobs and chasing the dream.



**Alette Valencia** is a recent graduate from Arizona State University and holds a BA in Theatre. Past productions in Phoenix include *Stop Kiss* and *Wonder of the World* with Stray Cat Theatre, Phoenix's up and coming alternative theatre company; *How I Learned to Drive*, *Antígona Furiosa*, Alicia in *Wonder Tierra*, *The Birds*, *J.B.*, *Am I Blue?*, and *Tough Choices* for the New Century, and other student productions at ASU. She is very happy to have the opportunity to come back to Valdez to participate for a third year in the Last Frontier Theatre Conference.



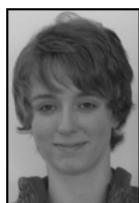
**Jessica Vincent** is a Valdez resident and has been attending the Conference off and on for several years. She has been involved in the arts since she was very young and enjoys the creative process of the Play Lab. She has performed with UAA in productions of *Julius Caesar*, *Somewhere in Between*, and received a scholarship from NJC for performances in *Moon Over Buffalo* and *Dancing at Lughnasa*. She is currently pursuing a non-theater profession and hopes nobody will hold it against her.



**Sara Wagner** appeared at the 2005 Last Frontier Theatre Conference with Blue Roses Productions in *In Their Own Words*, directed by Erma Duricko. Other Conference performances include *Three Tall Women*, *Terminating*, and *Stars* (opposite Courtney B. Vance). Formerly of Anchorage, Sara now lives in New York where she has performed in productions at the Here Arts Center, the American Globe Theatre, and the Gertrude Stein Repertory Theatre, among others. Sara has a BA in Dramatic Literature from the George Washington University and currently studies acting at the Michael Howard Studios in New York City.



**Michelle Webb** is a senior at the UAA, where she is majoring in theater with a minor in psychology. Aside from her work as a stage manger, Michelle has also appeared on stage in such roles as Bananas in an excerpt of *House of Blue Leaves*, the duel role of Maddie and Gail in the Eccentric Theatre Company's *Nickel and Dimed*, and the Painter in UAA's *1776*. She originated the role of Darkness in the world premiere of *Why Harpo Never Spoke* for the new UAA Theater on the Rocks and Cindy in UAA's premier of Frances Lautenberger's *Just Sisters*. This is Michelle's third time reading in the Play Lab.



**Jill Yarbrough** will be completing her theater degree from UAA in a few weeks. Her recent roles include Betty in UAA's *Landscape of the Body*, Lisa in *Private Eyes*, and multiple characters in Schatzie Schaefer's *Fourplay*. She also directed her first show, Tony Kushner's *A Bright Room Called Day*, for Theater on the Rocks. She hopes to attend graduate school for directing in fall of 2007.

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