PRINCE WILLIAM SOUND COMMUNITY COLLEGE

THE FIFTEENTH ANNUAL THEATRE CONFERENCE

AN INTENSIVE STUDY IN THE CRAFT AND BUSINESS OF PLAYWRITING WITH THEATRE PROFESSIONALS FROM ACROSS THE COUNTRY.



VALDEZ, ALASKA

JUNE 22-30, 2007 FOR MORE INFORMATION, PLEASE CONTACT DAWSON MOORE, THEATRE CONFERENCE COORDINATOR PHONE (907)834-1614 | E-MAIL DMOORE@PWSCC.EDU | WEBSITE WWW.PWSCC.EDU

WELCOME to the Fifteenth Annual Last Frontier Theatre Conference. We at Prince William Sound Community College are very proud of this event, and hopefully by the end of the week you will see why.

I started coming to Valdez (for the Conference) in 1995, its third year, and it became an annual pilgrimage for me. I quit jobs to make it here. I ran up credit cards. I did whatever it took for me to get to spend the week here. I crashed on the floor at the college, survived off the food at receptions, and worked on whatever anyone asked me to.

No one was more important to me in those early years than Michael Warren Powell, the first coordinator of the Play Lab. I remember being in awe of how insightful the responding panel was critiquing plays that were all (in my opinion) pretty problematic. Michael and the other panelists became my idols.

Which made it all the more important to me when one day I was hanging out with friends at the picnic tables in the middle of the park strip and we saw Michael walking our direction. He came up and engaged us in conversation, and we became friends. He let us know that he considered us his peers.

In the late 90s, I decided that, of all the people I had met, there was no one whose life I wanted to emulate more than Michael's. I made producing new work and nurturing playwrights my focus, and the answer to most of my questions can be found in the answer to the question "What would Michael do?"

I am very excited to have him back with us this year. He was the soul of the Conference, and he has been missed. On June 30 we will be honoring Michael with the first Jerry Harper Service Award. There was never any doubt when we created this award that he would be our first selection.

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 the educational experience we provide is important enough for them to support, whether it's financial assistance, donating hotel rooms or airplane tickets, or just checking the box to give an extra twenty five bucks with the registration. We need all of them.

I also appreciate my co-workers at the college. This event is a huge undertaking, and it would not be possible without their support and hard work. My boss, PWSCC President Douglas Desorcie, is the only person to be involved in every year of this Conference, and it is practically inconceivable that we could pull it off without him.

Our college's Adult Basic Education Director, Michael Holcombe, is a man of many skills, and if you can make it to the wrap up discussion on July 1, you'll get to taste one of them, as he'll be catering. Our Registrar, Shannon Foster, is someone you should be thankful for, as she is the one who actually knows how the front desk works (me, not so much). And then there is the crew in my office. Year-long support from Adam Warwas keeps my office moving, and Ryan Buen comes in the early Spring, bringing five year's of experience working on the Conference. As always Jim Cucurull, our technical director, deserves mention. He's a rock. The list goes on and on, and I am sure that I have forgotten people but I hope they know who they are and that I appreciate their efforts.

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

Dawson Moore Conference Coordinator

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All events and times subject to change.

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:

Carrie Baker, Robert Caisley, Kia Corthron, Danielle Dresden, Erma Duricko, Gary Garrison, Michael Hood, Arlene Hutton, Barclay Kopchak, Maggie Lally, Marshall W. Mason, Dawson Moore, Guillermo Reyes, Judith Stevens-Ly, Bryan Willis and Y York

FRIDAY JUNE 22

10:00 a.m. Registration Begins

7:00 p.m. *Alaska Overnighters* topic announcement **7:30 p.m.** The Anchorage International Film Festival Presents *Existo*, followed by a reception in the Civic Center Foyer.

SATURDAY JUNE 23

10:00 a.m. Theatre Conference Orientation Panel with Danielle Dresden, Erma Duricko, Gary Garrison, Barclay Kopchak, and Dawson Moore
11:00 a.m. A panel discussion on the Social Politics of Theatre
12:15 p.m. Lunch Served

1:00 p.m. How to Direct a Reading of Your Own Play with Erma Duricko

2:30 p.m. Directing for Playwrights with Judith Stevens-Ly

4:00 p.m. Gary Garrison, The Playwright's Bill of Rights, Part One

5:30 p.m. Welcome Reception & Fish Fry on the Civic Center lawn for Conference participants.

7:30 p.m. *Alaska Overnighters*, presented by TBA Theatre Company and Three Wise Moose, followed by a reception in the Civic Center Foyer.

9:30 p.m. Fringe Festival Kick-Off performance of Arlitia Jones' *Grand Central & 42nd* on the Civic Center stage.

SUNDAY JUNE 24

8:00 a.m. Morning Warm-Up Yoga with Meg McKinney 9:00 a.m. Gary Garrison, The Playwright's Bill of Rights, Part Two 9:00 a.m. The Art of Acting in Play Readings with Carrie Baker, Danielle Dresden, and Dawson Moore 10:00 a.m. Play Lab Panel A: Amy Holon's Kosher Romance Gestapo Panel B: Ed Larson's Danny Vivaldi Panel C: Lydia Bruce and Sandy Burns' In Like Flynn 11:00 a.m. Play Lab Panel A: Linda Billington's Lucky Montana and the Rank Bull Panel B: Terence Anthony's Tangled Panel C: Lonn Pressnall's Seward's Folly 12:15 p.m. Lunch served 1:00 p.m. Play Lab Panel A: John Kaiser's Beast Row Panel B: Dano Madden's In the Sawtooths 3:00 p.m. An information session about the professional training opportunities offered by the University of Alaska Southeast in collaboration with Perseverance Theatre, led by David Charles Goyette 3:30 p.m. Play Lab Panel A: Mattie Roquel Rydalch's Finding Each Other Dead Panel B: Gerald Berman's Explosion at Geha Junction Panel C: Mollie Ramos' Encore!

4:15 p.m. Play Lab

Panel A: Bo Anderson's Happiness Hunting

Panel B: Ruth Kirschner's Backlight

5:00 p.m. Dinner Break

7:30 p.m. Peter Shaffer's *Equus* presented by Perseverance Theatre Company, followed by a reception in the Civic Center Foyer.

10:00 p.m. Fringe Festival at Ernesto's Taqueria.

MONDAY JUNE 25

8:00 a.m. Morning Warm-Up Yoga with Meg McKinney 9:00 a.m. Play Lab Panel B: Rand Higbee's Zippo's Fun House Panel C: Anne Marie Shea's Power Lunch – Land's End Cafe 10:00 a.m. Play Lab Panel A: Lesley Anne Asistio's Regrets Panel B: Stuart Harris' Spindrift Way Panel C: Christine Karna's Mr. Right Meets Mr. Winkles **11:00 a.m.** Jumpstarting Your New Play with Kia Corthron 11:00 a.m. Acting on Impulse: A Workshop for Actors and Directors with Michael Hood 12:15 p.m. Lunch Served **1:00 p.m.** An Acting Workshop with Daniel Irvine **1:00 p.m.** Directing with Mark Lutwak, Part One **1:00 p.m.** Scare-Free Improv for Playwrights with Arlene Hutton 2:30 p.m. Play Lab Panel A: Justin Warner's American Whupass Panel B: Antoinette Winstead's Common Ground Panel C: Jayme McGhan's Hellfire 5:00 p.m. Dinner Break 7:30 p.m. Ann Hanley's The Sunset Clause, presented by Fairbanks Drama Association, followed by a reception in the Civic Center Foyer. **10:00 p.m.** Fringe Festival at Ernesto's Taqueria.

TUESDAY JUNE 26

8:00 a.m. Morning Warm-Up Yoga with Meg McKinney

9:00 a.m. Play Lab

Panel A: Judy Almy's *More Than a Face-Lift* Panel B: Averie Morgan's *A Gun in a Meter Maid's Hand* Panel C: Russell Weeks' *Shades of Red, Green & Blue*

9:45 a.m. Play Lab

Panel A: Joe Barnes' *Summer Friends* Panel B: Angela Gant & W.L. Bryan's *The Body of Eva Peron* Panel C: Lia Romeo's *Right Place, Right Time*

12:15 p.m. Lunch Served

1:00 p.m. Voice for the Actor Workshop with Carrie Baker

1:00 p.m. What To Do With a First Draft: Tools With Which to Revise Your Play with Y York

2:30 p.m. Play Lab

Panel A: Ken Cotterill's Identity

Panel B: Michelle' Fadem's 2%

Panel C: William S. Honchell's *What Are You Doing After the Hurricane?* **3:30 p.m.** One-Page Play Workshop with Robert Caisley

3:30 p.m. Auditioning for Film & Television with Laura Gardner, assisted by Frank Collison

7:30 p.m. Rand Higbee's *The Head That Wouldn't Die*, presented by TBA Theatre Company, followed by a reception in the Civic Center Foyer.
10:00 p.m. Fringe Festival at Ernesto's Taqueria.

CHEDC

WEDNESDAY JUNE 27

EVENTS 9:00 a.m. Registration Desk open. No scheduled Conference activities. 12:00 p.m. Lunch with Question & Answer Session about the Dramatists Guild of America with Executive Director, Gary Garrison **1:00 p.m.** Writing the Rant with Maggie Lally, Part One **1:00 p.m.** Directing with Mark Lutwak, Part Two 2:30 p.m. Play Lab Panel A: Alex Pollock's Take It From The Man! Panel B: Aleks Merillo's Blur in the Rear View Panel C: Robert John Ford's The Casserole Brigade 7:30 p.m. August in April: A Tribute to August Wilson's Life and Legacy presented by iTheatre Collaborative, Arizona State University, and Brooklyn College, followed by a reception at the Valdez Museum. 10:00 p.m. Fringe Festival at Ernesto's Taqueria.

THURSDAY JUNE 28

U 8:00 a.m. Morning Warm-Up Yoga with Meg McKinney 9:00 a.m. Play Lab Panel A: Elizabeth Edwards' Questions, or, An Experiment in Destiny, or, An Exercise in Entropy, or, Whose Dream Is It Anyway?, or, Stalemate Panel B: John Levine's All is Calm Panel C: Nancy Chastain's Expressions of Love 10:00 a.m. Play Lab Panel A: Ross Howard's *The Irresistible Rise of Arthur Huey* Panel B: J.C. Samuels' How High the Moon? Panel C: Mark Muro's Not In Your Name 11:00 a.m. Play Lab Panel A: Deborah Chava Singer's Reading the Numbers Panel B: Amy Taylor's The Last Day for the Rest of Your Life 12:15 p.m. Lunch Served 1:00 p.m. B.Y.O.S. (Bring Your Own Structure) with Guillermo Reyes 1:00 p.m. Acting in Commercials with Laura Gardner and Frank Collison 2:30 p.m. Play Lab Panel A: Ira Gamerman's Split Panel B: Jonathan Wallace's Mystery Kings Panel C: Wayne Peter Liebman's *Better Angels* 7:30 p.m. Plays from the Play Lab presented by Kokopelli Theatre Company, followed by a reception at the Maxine & Jesse Whitney Museum **10:00 p.m.** Fringe Festival at Ernesto's Taqueria.

CHEDULE

FRIDAY JUNE 29

8:00 a.m. Morning Warm-Up Yoga with Meg McKinney 9:00 a.m. Play Lab Panel A: Andy Day's A House in Spenard Panel B: Sheri Graubert's G.R.A.P.E.H.E.A.D.S. Panel C: Judith Pratt's Consolidating Informational Functionality 9:45 a.m. Play Lab Panel A: Linda Ayres-Frederick's Black Swan in the Violin Shop Panel B: Lisa Sparrell's When Vishnu's Away Panel C: Cynthia Glucksman's The Anti-Bride 10:30 a.m. Play Lab Panel A: Donna Banicevich Gera's Anton's Women Panel B: Jonathan Brady's It All Happened So Fast Panel C: Howard Walters' Chaser 12:15 p.m. Lunch Served 1:00 p.m. Play Lab Panel A: Schatzie Schaefers' Grandma Millie and the Crooked "E" Panel B: William Missouri Downs' Cockeyed Panel B: Kurt McGinnis Brown's Recovering the Real Me **3:30 p.m.** How to Make a Living as a Playwright with Bryan Willis 3:30 p.m. Directing with Marshall W. Mason 7:30 p.m. Last Train to Nibroc presented by the Journey Company in association with the 78th Street Theatre Lab, followed by a two-hour cruise on Stan Stephens Cruises to Shoup Glacier. SATURDAY JUNE 30

9:00 a.m. Morning Warm-Up Yoga with Meg McKinney

10:00 a.m. Ten-Minute Play Slam

12:15 p.m. Lunch Served

1:00 p.m. Writing the Rant with Maggie Lally, Part Two

2:30 p.m. Selections from Rockstar, a new rock musical, music by Rory Stitt, text by PJ Paparelli

5:00 p.m. Champagne Reception on the Civic Center lawn. Class and Cast Photos. The first Jerry Harper Service Award presented to Michael Warren Powell.

6:30 p.m. Gala

SUNDAY JULY 1

10:30 a.m. to Noon Wrap up discussion and brunch at the Whitney Museum. Open to all participants.



Carrie Baker is an Assistant Professor of Theatre at the University of Alaska Fairbanks and an actor recently based in New York City. She is a member of Actor's Equity Association and Screen Actors Guild, and a founding company member of New York City's Coyote Rep. New York Theatre credits include New Age Classics, New Perspectives Theatre Company, NYU Festival of New Works, and Manhattan Theatre Source. Regional Theatre credits include Utah Shakespearean Festival, Fairbanks Shakespeare Theatre, Irvine Barclay Theatre, Summer Repertory Theatre, Washington Shakespeare Company, Potomac Theatre Project, and Washington Stage Guild. TV credits include *Guiding Light* and commercial voiceovers; she also appeared in the film *Eat Me*. At UAF, Carrie teaches a range of performance classes (Fundamentals of Acting, Advanced Acting, Voice and Speech, Movement, Camera Acting, Styles Acting) and recently received a College of Liberal Arts

Excellence in Teaching Award. This year, she directed Richard Greenberg's *Three Days of Rain*, acted in a staged reading at the Women Playwrights International Conference in Jakarta, Indonesia, and acted in *The Sound of a Voice with Art on the Grid* at the Arctic Region Super Computing Center. Carrie holds a BA in Theatre and English from Middlebury College and an MFA in Acting from the University of California, Irvine.



Robert Caisley serves as the Founding Producer for the DNA Festival of Very Very Very Short Plays. He served as Idaho Repertory Theatre's Artistic Director from 2001-04 before becoming the director of the newly formed MFA in Dramatic Writing emphasis at the University of Idaho. His play *The Lake* received its Equity World Premiere at Philadelphia's historic Walnut Street Theatre, and was produced at Mill Mountain Theatre as part of the 2005 Norfolk Southern Festival of New Works. *The 22-Day Adagio* was produced at the 2004 Norfolk Southern Festival. His short play *Santa Fe* was a finalist for the 2004 Heideman Award from the Actor's Theatre of Louisville and received its Equity World Premiere in May at New York's Stageworks/Hudson's Play By Play Festival. *Santa Fe* was subsequently produced by The Theatre-Studio, Inc., in New York City as part of their PlayTime Series, most recently at Madhouse Theatre in Philadelphia. Its companion

piece, *Western Mentality*, received a developmental reading at New York's Triangle Theatre in September. Recent directing credits include *Boy Gets Girl* which was presented in April at the Kennedy Center as a national finalist for the American College Theatre Festival, *Our Country's Good*, and *Front* for the Department of Theatre and Film, and *The Underpants, HUSH: An Interview with America, The Rivals,* and *Biloxi Blues* for Idaho Repertory Theatre Company. His play *Kissing* was developed last year in Valdez in the Play Lab. He recently optioned the film rights to his play *Letters to an Alien*.



Frank Collison comes from a theatre background. His father, John, was an actor and playwright and his mother, Peg, directed him in a number of plays while he was growing up in Virginia and Ohio. Frank trained at the American Conservatory Theatre in San Francisco, earned his BA in theatre at San Francisco State University where he performed street theatre, helped establish Pinecrest Theatre in the Sierra Nevadas, then went on to earn an MFA in acting at UC San Diego. Appearing in over 150 productions, Frank has worked Off-Broadway, with the New Jersey Shakespeare Festival, Chamber Repertory Theatre in Boston, Denver Center Theatre Company, and Pacific Conservatory of the Performing Arts in Solvang, California. His theatrical roles have ranged from Puck in *A Midsummer's Nights Dream* to Miss Havisham in *Great Expectations* to Scigolsch in *Lulu*. In Los Angeles, Frank has acted in productions at the Bilingual Foundation of the Arts and Los Angeles Theatre Company. Frank

is a founding member of Pacific Resident Theatre in Venice, California, which has won over 25 Los Angeles Drama Critics Circle Awards. His performance as Mr. Peachum in *The Beggars' Opera* was honored as best supporting actor by the LA Weekly. Frank's film work includes *The Village, The Whole Ten Yards, Hope Spring, Hidalgo, Suspect Zero, O Brother, Where Art Thou?, The Majestic, Mobsters, The Last Boy Scout, Buddy, Alien Nation, Diggstown, The Blob, My Summer Story,* and *Wild at Heart,* which won the Golden Palm Award at Cannes. Frank is best known to television audiences as Horace Bing, the bumbling telegraph operator on CBS's *Dr. Quinn, Medicine Woman.* His extensive television appearances include guest-starring roles on *Monk, Stargate Atlantis,* HBO's *Carnivale, Seventh Heaven, NYPD Blue, Star Trek, the Next Generation,* and *Hill Street Blues.* Frank and his wife, Laura Gardner, reside in Los Angeles with his three children. He remains active in theatre while pursuing a film career.



Kia Corthron's plays include Moot the Messenger (ATL Humana 2005), Light Raise the Roof (New York Theatre Workshop), Snapshot Silhouette (Minneapolis' Children's Theatre), Slide Glide the Slippery Slope (Humana, Mark Taper Forum), The Venus de Milo Is Armed (Alabama Shakespeare Festival), Breath, Boom (London's Royal Court Theatre, Playwrights Horizons, Yale Rep, Huntington Theatre and elsewhere), Force Continuum (Atlantic Theater Company), Splash Hatch on the E Going Down (New York Stage and Film, Baltimore's Center Stage, Yale Rep, London's Donmar Warehouse Theatre), Seeking the Genesis (Goodman Theatre, Manhattan Theatre Club), Digging Eleven (Hartford Stage Company), Life by Asphyxiation (Playwrights Horizons), Wake Up Lou Riser (Delaware Theatre Company), Come Down Burning (American Place Theatre, Long Wharf Theatre), and Cage Rhythm (Sightlines/The Point in the Bronx). Awards include the Barbara Barondess MacLean Foundation Award, AT&T On Stage Award,

Daryl Roth Creative Spirit Award, the Taper's Fadiman Award, National Endowment for the Arts/ TCG, Kennedy Center Fund, New Professional Theatre Playwriting Award, Callaway Award. Summer 2006 she workshopped *Sam's Coming* at New York Stage and Film and Labyrinth, and in Fall 2006 she workshopped *Tap the Leopard* at the Guthrie Theater, inspired by her trip to Liberia sponsored by the theatre. Kia is an alumnus of New Dramatists. 

Danielle Dresden is a playwright, actor and residency artist. Her 25+ plays have been performed across the United States and abroad, with her most recent full-length work, Tear Up the Front Page, premiering in 2006 and touring in 2007. She is the producing artistic director of TAPIT/new works Ensemble Theater, based in Madison, Wisconsin, and working nationally and internationally. A member of the Network of Ensemble Theaters, the company is committed to artistic innovation and community connection, incorporating extensive outreach into Company-developed productions and touring performances. Recent performances and workshops have taken Danielle from performing arts centers to botanical gardens and a conservative fundamentalist preacher's house (everyone lived!). As a residency artist, she divides her time between college students and work with children from disadvantaged backgrounds. A former reporter, Danielle is also a trained arts administrator. Her awards include the Council of Wisconsin Writers Drama Award in

2006, 2003 and 2000, and she was a finalist for the Yukon Pacific Prize in 1999. An excerpt from her play *Athena, Live!* will be published in *Volume II of Young Women's Monologues from Contemporary Plays* in Summer 2007.



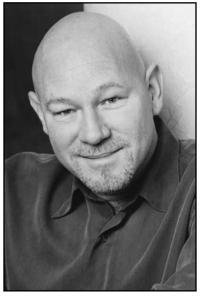
Erma Duricko, a member of the Society of Stage Directors/ Choreographers, is a proud alumna of Arizona State University, the founder and Artistic Director of Blue Roses Productions, Inc. (NYC, www.blueroses.org), and Artistic Associate for Circle East Inc. (formerly Circle Rep, NYC). Her work in NYC has been seen at the Lion Theatre, The American Place; Neighborhood Playhouse, Manhattan Theatresource, LaMama, Goldberg Theatre, Ensemble Studio Theatre, Chasama, Polaris North, and Laurie Beecham Theater, to name a few; regionally, at White Birch, Sag Harbor, Pocono Playhouse, LongWharf, Hartford Stage, Scranton Public, Fernwood, and Valdez. Ms. Duricko has developed and/or premiered hundreds of new plays, including work by Tennessee Williams, Craig Lucas, Lanford Wilson, Alan Havis, Lisa Humbertson, John Yearley, Guillermo Reves, and many other emerging and seasoned writers. She has received drama critic awards for outstanding direction (3) states), a Cervantes Grant, and is the recipient of the Tennessee

Williams Award, presented in Mississippi, for Outstanding Contributions Preserving, Promoting and Perpetuating the Work of Mr. Williams. Ms. Duricko is on the national advisory board for the Delta Tennessee Williams Festival in Mississippi, a member of the First Look Theatre Company, The Drama League, and islisted in *Who's Who in Entertainment*. Devoted to the development of new writers, directors and actors, she teaches university and professional class as frequently as time permits. Erma is married to Dr. Allen Duricko and is the mother of actor Marissa Danielle Duricko and composer Jeff Duricko.



Laura Gardner was just nominated for Best Supporting Actress by the *LA Weekly* for her performance in *Fighting Words*, which opened at the Celtic Arts Center in Los Angeles and then transferred to the Millennium Center in Wales. She is a faculty member at the Howard Fine studio, one of LA's finest professional acting programs. Laura trained at Boston University, Rutgers and Herbert Berghof Studios where she studied with Uta Hagen and Carol Rosenfeld. Laura appeared on Broadway in *Smile*. Her Off-Broadway credits include *The Cocktail Hour* with Nancy Marchand and Bruce Davison, *Other People's Money*, and *Welded*, directed by Jose' Quintero. She toured nationally with *Showboat*, *Doonesbury*, *Oliver*, and *My Fair Lady*. Her extensive regional credits include the Arena Stage, Huntington Theatre, Cleveland Playhouse, McCarter Theatre, and the NC Shakespeare Festival. Los Angeles credits include Pasadena Playhouse, Will Geer Botanicum, Westwood

Playhouse, Tiffany Theatre, Fountain Theatre, Deaf West, and the Road. You may have seen Laura and her actor husband, Frank Collison, recurring on NBC's, *My Name is Earl*. Some of her other TV and film credits include *Close to Home, Criminal Minds, The West Wing, Judging Amy, Boston Public, The Gilmore Girls, Party of Five, Callback, the Movie, Profiles, L.A. Law, and Cheers*. Laura teaches a class for actors with disability for Media Access in North Hollywood and in San Francisco. Ms. Gardner has taught in Wales at the Actors Workshop and the Academy of Musical Theatre, in NYC at HB Studios, Stella Adler Institute, and the American Academy of Dramatic Arts. She also taught at the NC School of the Arts, Circle Theatre, Palm Beach Community College, and the George Street Playhouse. In Los Angeles, she has taught at Santa Monica College, Actors' Center International, West Coast Ensemble, Women in Theatre and the Road Theatre. She resides in Los Angeles with her actor husband, Frank Collison, and her 3 step children.



Gary Garrison is the Artistic Director, Producer and a senior member of the 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. This 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, Perfect Ten: Writing and Producing the Ten Minute

Play, and co-editor of two volumes of *Monologues for Men by Men* 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. On January 1, 2007, he moved into the role of Executive Director, Creative Affairs, for the Dramatists Guild of America.



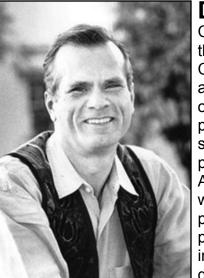
Michael Hood was professor of theatre at the University of Alaska Anchorage for 22 years, prior to taking his current position as Dean of the College of Fine Arts at Indiana University of Pennsylvania. He was awarded the President's Award of the Northwest Drama Conference in 1994, and received the UAA 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-Sahkalinsk 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 frontieres, 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.



Arlene Hutton is the author of *The Nibroc Trilogy*, a recent critical success Off-Broadway at the 78th Street Theatre Lab, directed by Eric Nightengale. The Trilogy includes *Last Train to Nibroc* (2000 NY Drama League nomination for Best Play), *See Rock City* (MacLean Foundation Award) and *Gulf View Drive* (Chattanooga Theatre Centre New Play Festival Winner; *LA Weekly* Theatre Award nomination for Best Play). An alumna of New Dramatists and member of the Dramatists' Guild, Hutton has held residencies at the MacDowell Colony, Virginia Center for the Creative Arts and Yaddo, and her work has been developed at the New Harmony Project, Orlando Playfest, the Australian National Playwrights' Conference and by The Journey Company which presented her work four times at the Edinburgh Festival Fringe. Hutton is also the author of *I Dream Before I Take the Stand*, which has been performed worldwide and *As It Is In Heaven*, a

play about Kentucky Shakers. A four-time Heideman Award finalist and a three-time Samuel French Short Play Festival winner, her NY credits include: *Alice's Fourth Floor*, The Barrow Group, Circle-in-the-Square Downtown, Ensemble Studio Theatre, HERE, and Vital Theatre. London credits include the New End Theatre and the Tabbard Theatre. An adjunct professor at Fordham University for five years, Hutton has taught at the Sewanee Writers' Conference and for Women Playwrights' Initiative. Hutton's plays are published by Dramatists Play Service, Samuel French and Playscripts, Inc. and appear in the Smith & Kraus Best Women Playwrights anthologies. A recipient of the Lippman Award and the Calloway Award, Hutton is the '07-'08 Tennessee Williams Fellow in Playwriting at the University of the South and is currently working on *Parhelia*, a play about the Brontes, as well as *Letters to Sala* based on the book *Sala's Gift* by Ann Kirschner.



Daniel Irvine is pleased to return to the Last Frontier Theatre Conference after too many years. Mr. Irvine began his professional theater career in 1974 when he was hired to work in the office for Circle Repertory Theater Company. Two years later he was made a resident director and a member of the Company. As Director of the LAB, Mr. Irvine worked with many actors, directors, and playwrights creating classes and workshops and a performance space for the Company as well as LAB participants. The LAB was a place to grow artistically and was free of any commercial pressure. At Circle Rep, Mr. Irvine created the popular Late Show series which premiered original one-act plays following the mainstage productions and gave young directors like himself a chance to work professionally. Mr. Irvine received a N.E.A. Directing Fellowship in 1981 and was invited to the former Soviet Union in 1985 as a distinguished theater artist. He moved to Los Angeles in 1986 and while working at the Ahmanson Theater with Marshall W. Mason

was approached by Circle Rep actors Conchata Ferrell and Lisa Pelikan to help create Circle Rep West for Company members living in LA. He produced their first production, On The Edge, a series of 10 original one-act plays, in 1987, and Circle Rep West was launched. In 1994, he left one desert for another by moving to Phoenix and immediately began to act and direct in the professional theater before being hired to teach acting and directing at Arizona State University. During the ten year period working for The Katherine K. Herberger School of Theater, he acted in and directed many of the productions as well as being an advisor for student productions. He received the College of Fine Arts Award for Excellence in 1996, and in 1997 he created a highly acclaimed cable television course called Intro To Theater with Professor Danny. It introduced students from all over the world to theater history and the art of live theater performances. Professor Danny was given two awards by ASU for Educator of the Year and in 2000 was nominated as Teacher of The Year. In 2004 he retired from teaching and moved to Mazatlan, Mexico, where he lives in a house high on a cliff overlooking the Sea of Cortes. Every Spring and Summer, Mr. Irvine returns to New York for the theater and museum fix that carries him thru the winter in the tropics; however, this past Spring he began discussions with other theater lovers in Mazatlan about the possibility of creating Theater By The Sea Mazatlan.



Barclay Kopchak lives just a ferry ride away in Cordova, Alaska 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.



Maggie Lally has been involved in developing new plays for over twenty years. She taught in the Dramatic Writing Program at NYU for ten years before her current position as associate professor at Adelphi University. Maggie has worked in New York City and regionally as a director. Her most recent new works directed include the workshop of a new musical *Once Around the Block* at Steinway Hall; a one-act play, *Thresholds,* at Adelphi University; an MFA thesis reading of *The Eden Project* at The New School in NYC: and numerous cabaret-theatre productions (sketches and songs in the Brechtian tradition) including three with music written by Jonathan Larson (*Rent*). Maggie has directed readings of new plays at venues including The Public Theatre, Barrington Stage Company, Jewish Repertory Theatre, The DR2 Theatre, and through the Kennedy Center American College Theatre Festival, where she is currently Chair of Region 2 (Delaware, Maryland, New York, New

Jersey, Pennsylvania, and Washington, DC). She has taught cabaret writing and performance workshops at colleges and universities including NYU, Duke University, University of Michigan, Iowa State University, University of Pennsylvania, and currently at Adelphi University. She is a member of The Society of Stage Directors and Choreographers.



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 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.



Marshall W. Mason was the Founding Artistic Director of the legendary Circle Repertory Company, acclaimed by the New York Times as "the chief provider of new American plays." His 40year collaboration with Pulitzer Prize-winning playwright Lanford Wilson has been certified by *Playbill* as the longest collaboration between a writer and director in the history of the American theater.

Mr. Mason directed twelve plays on Broadway that earned him five Tony nominations for Best Director: *Knock Knock* by Jules Feiffer, *Talley's Folly* (New York Drama Critics' Circle Award for Best Play and the Pulitzer Prize), *Fifth of July* and *Angels Fall* by Lanford Wilson, and *As Is* by William M. Hoffman (Drama Desk Award for Best Play). Four productions received Tony Awards, and there were 24 nominations. His other productions on Broadway include *Burn This, Redwood Curtain, The Seagull* and *Gemini.*

Off-Broadway, Mr. Mason has been honored with five Obie Awards for Outstanding Director (*The HOT L BALTIMORE, Battle of Angels, The Mound Builders, Serenading Louie,* and *Knock Knock*), as well as a sixth Obie for sustained achievement. Among his many memorable productions are Edward J. Moore's *The Sea Horse* (Vernon Rice Award for Best Play), William Mastrosimone's *Sunshine*, Romulus Linney's *Childe Byron*, Larry Kramer's *The Destiny of Me* (Lortel Award for Best Play), Robert Patrick's *The Haunted Host*, David Storey's *The Farm*, and both Lanford Wilson's first full-length play *Balm in Gilead* and his most recent, *Book of Days* (American Critics' Association Award for Best Play).

His work has been seen nationwide with productions such as O'Neill's Long Day's Journey into Night, Pinter's Old Times, Tennessee Williams' Cat on a Hot Tin Roof, Summer and Smoke, and A Streetcar Named Desire, Ibsen's Ghosts, Edward Albee's The Goat, or Who Is Sylvia? and Martin McDonagh's The Cripple of Inishmann at theaters like Washington's Arena Stage, the Guthrie in Minneapolis, the Ahmanson and the Mark Taper Forum in Los Angeles, the Repertory Theater of St. Louis, the Milwaukee Rep, the Pittsburgh Public, the Hartford Stage, and the Arizona Theater Company.

Internationally, he has directed Edward Albee's *Who's Afraid of Virginia Woolf*? in Tokyo at the National Theater of Japan, and Lanford Wilson's *Home Free*! and *The Madness of Lady Bright* in London.

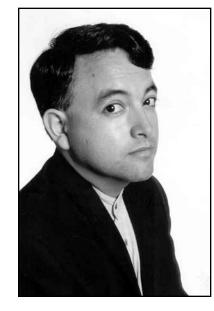
Mr. Mason has been honored with the Theater World Award for his discovery and nourishment of new talent, such as William Hurt, Kathy Bates, Christopher Reeve, Jeff Daniels and many others. He received the Margo Jones Award for his cultivation of new writers, and both the Inge Festival Award and the Last Frontier Award for lifetime achievement. He has won the Irwin Piscator Award, three DramaLogue Awards and four AriZoni Awards. In 1999 he was awarded a special millennium "Mr. Abbott" Award as one of the most innovative and influential directors of the twentieth century.

He is the author of *Creating Life on Stage: A Director's Approach to Working with Actors* (Heinemann Press, 2006). Professor Emeritus of Arizona State University, Mr. Mason now divides his time between Mazatlán, México, and New York City.



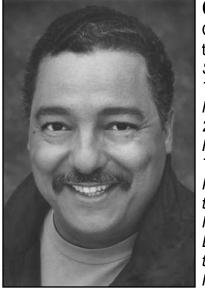
Dawson Moore works for Prince William Sound Community College as the Coordinator of the Last Frontier Theatre Conference and the head of their Drama Department. His own plays have been produced Off-Broadway and in California, Alaska, Washington, Texas, Illinois, Virginia, and Bologna, Italy. He has won national awards for his short comedies *Bile in the Afterlife*, *In a Red Sea*, *The Bus*, *Burning*, *The Fears of Harold Shivvers*, and *Domestic Companion*. He serves on the national advisory board of the Playwrights' Center of San Francisco and Three Wise Monkeys Theatre Company (of which he is the founding Co-Artistic Director), is a member of New York's Circle East Theatre Company, and is one of two members of Three Wise Moose Theatre Company in Anchorage, where they produce the *Alaska Overnighters* and the *Don't Blink One-Page Play Festival* with TBA Theatre. In San Francisco, he directed for TANTA Productions (at the EXIT Theatre), the Rough Theatre Company,

Theatre Artists' Conspiracy, and Three Wise Monkeys. Dawson has also been acting for twenty years; his favorite roles include the corpulent Otto Woodnick in Nicky Silver's *The Food Chain* and John Proctor in Arthur Miller's *The Crucible*. He is a member of the Dramatists Guild of America.



Chilean-born author **Guillermo Reyes**' plays include Chilean Holiday, Men on the Verge of a His-Panic Breakdown. Deporting the Divas, Miss Consuelo, The Seductions of Johnny Diego, Mother Lolita, and Places to Touch Him, among others. New plays include *The Suspects*, which premiered at the Guthrie Theatre in Minneapolis in April, 2005, and Sunrise at Monticello, which premiered at Playwrights Theatre of New Jersey in October, 2005. We Lost it at the Movies was produced by ASU Mainstage Theatre in November, 2005. Farewell to Hollywood, a rewritten version of an earlier play, debuted at Bloomington Playwrights Theatre in September, 2006. Chilean Holiday was produced at Actors Theatre of Louisville, and published in Humana Festival '96: The Complete Plays (Smith and Kraus). Men on the Verge won Theatre L.A.'s Ovation Award for Best World Premiere Play and Best Production, 1994, and has since played across the country, including New York City, where it won the 1996 Emerging Playwright

Award and received an Off-Broadway production by Urban Stages at the 47th Street Playhouse. Reyes received his Masters Degree in Playwriting from University of California, San Diego. He's currently Associate Professor of Theatre at Arizona State University in Tempe and head of the playwriting program. He is a member of the Dramatists Guild.

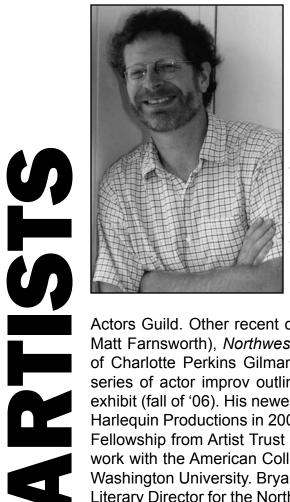


Charles St. Clair is a graduate of The Fairmount School for Creative Arts and a seasoned artist with over 400 major productions to his credit in theater and film. His theater work includes: (Acting) *Seven Guitars, Fences, Fraternity, Suicide in B Flat, Greater Tuna, The Promise, J.B., House of Blue Leaves, No Exit, The Glass Menagerie, The Doctor in Spite of Himself, Hot L. Baltimore, Catch 22, Ovid's Metamorphoses, El Grande de Coca Cola, Medal of Honor Rag, as well as the title role in Othello.* (Directing) Mozart's *The Marriage of Figaro, The Impresario, The Three Penny Opera, Faust, Tosca, La Traviata, Carmen, The Collected Works of Billy the Kid, Ground Zero Club, Horowitz and Mrs. Washington, The Meeting, Lady Day at Emerson's Bar and Grill, Raisin in the Sun, Back Home, Jitney, The Colored Museum, Gunplay, Underneath the Lintel, Bee-Luther-Hatchee, Three Men on a Horse, Gallows Humor, Death and the Maiden* and Suzan-Lori Parks' Venus, and

Top/Dog Under/Dog. Among his many film and video credits are *With These Hands*, an Emmy Award-winning special for NBC, and *Beauty and the Beast*, a three-time Emmy Award-winning special for PBS which he co-authored, produced and directed. Mr. St. Clair co-founded the Fairmount Theatre of the Deaf, as Artistic Director, and under his direction F.T.D. toured the United States and Canada as well as appearing twice at New York's Lincoln Center Outdoor Theatre Festival. Mr. St. Clair is on the faculty of the Interdisciplinary Arts and Performance Department of Arizona State University where he teaches, performs, directs, and serves as Technical Director.



Judith Stevens-Ly is the Associate Artistic 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 Center American College Theatre Festival as a director, dramaturg and respondent for the New Plays Program.



Brvan Willis received his MFA in Playwriting from NYU's Dramatic Writing Program. He has worked in the literary departments of many theaters, including Playwrights Horizons and Lincoln Center (NYU's Playwright-in-Residence). His work has been produced Off-Broadway, on the London fringe, throughout the U.K. and in regional theaters across the U.S. and Canada. His adaptation of the 1939 Federal Theatre Project script, Timber (lyrics & music by Edd Key), was featured on NPR and toured for seven years with Seattle Public Theater. His most recently commissioned fulllength, John Lennon's Gargoyle, has been read, workshopped, and produced at a number of fine institutions, including ACT, New York Theater Workshop, Seattle Rep, Theater Schmeater and Western Washington University. His one-act Sophie was a hit at the 2002 Edinburgh Fringe Festival and later premiered on BBC Radio. Sophie received its U.S. Equity premiere in Pittsburgh with the Unseam'd Shakespeare Co. and was produced earlier this year at Tacoma

Actors Guild. Other recent commissions include a feature length screenplay, Centerville (with Matt Farnsworth), Northwest Passage (FringeACT, workshopped at ACT), a stage adaptation of Charlotte Perkins Gilman's utopian novella, Herland (lyrics & music by Edd Key), and a series of actor improv outlines for the Pacific Science Center's upcoming Dead Sea Scrolls exhibit (fall of '06). His newest one-act, Lewis & Clark and the End of the World, premiered with Harlequin Productions in 2004 and is currently touring. Bryan is the proud recipient of a Theater Fellowship from Artist Trust and has also received the Kennedy Center Gold Medallion for his work with the American College Theater Festival. He currently teaches Playwriting at Western Washington University. Bryan also serves as Playwright-in-Residence for Tacoma Actors Guild, Literary Director for the Northwest Playwrights Alliance, and as Artistic Director for the Academy of International Education's Summer Theater Workshop at Tacoma Actors 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 the Wind the Chair, River Rat and Cat, and The Witch of Blackbird Pond. Adult plays include American 60s in Three Ax, 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 almuna of New

Dramatists. She currently lives, writes, and teaches on the island of O'ahu.

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 do not need to coddle the writers.
- Do not offer rewrite suggestions. Do not rewrite the play. Do not make it what you think it should be.
- Whether you liked or disliked the play is irrelevant to your response.

ON RECEIVING FEEDBACK

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

When you receive the feedback on your play in the Play Lab and elsewhere, it is essential that you keep your ears open to everyone's comments. Be grateful that the person speaking has taken 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 may not be 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 am given does not apply to the play that I am writing. I discard these responses, not damaged by them.

About 20% of what is given is also off-base, but the fact that they have had the reaction they are having leads me to further understand 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 was 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 am 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, then pick what works for you, what you agree with, and create your own aesthetic.

DAWSON MOORE

SUNDAY JUNE 24 10:00 A.M.





AMY HOLLON'S KOSHER ROMANCE GESTAPO

Love hits a speed bump when a newly engaged couple discover the unpleasant truths about their families. Love... two vowels... two consonants ... two fools.

Stage Instructions Aaron Lebowitz Miriam Lebowitz Rabbie Schimile Heidi Schneider Grandma Schneider Grandpa Schneider Linda Benson Jim Ireland Laura Gardner Carl Bright Alexandra Korshin Joyce Eriksen Stu Eriksen



ED LARSON'S DANNY VIVALDI

Danny Vivaldi's job brings him a lot of grief – but he's so good at it!

Stage Instructions Danny Rachel Jeff Ben Pam Harold V. Fergus, Jr. Leif Sawyer Chelsea Fairbank Rich Pierrelouis Jeremy Irvin Lauren Walsh Singerman



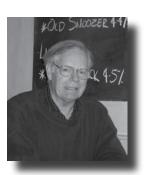


SIS IS

CAST

LYDIA BRUCE and SANDY BURNS'

Guitars, grass, girls and guys: The cool hippie, Ralph, and his square sidekick, Walter, are hitching their way to Woodstock. They are picked up by flower-child Denise and her preppy sister, Judy. When all the smoke clears, who will be *In Like Flynn*?



Stage Instructions Playwright & Ralph Female Actor (Denise) Male Actor (Walter) Judy

Kristina Church Christopher Karna Michelle Hart Todd Glidewell Lindsay Lamar

SUNDAY JUNE 24 11:00 A.M.



LINDA BILLINGTON'S LUCKY MONTANA AND THE RANK BULL

An aging bull rider and a powerful young bull share a terrible accident that changes both their lives and links them in an unexpected, unfathomable way.

Stage Instructions Lucky Montana Voice / Medic Curt Rhyneer Cody Burchell Raina Black / Medic Mitch Harriman / Medic Harley Davis / Medic George Calhoun Erick Hayden Jerry McDonnell Tom Moran Colin Hussey Kate Rich Aric Hudson Carl Bright



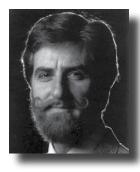


TERENCE ANTHONY'S

TANGLED

Today is the day that Tanita will finally kill herself... if only things were that easy...

Stage Instructions Tanita Harry Jerry Susan Nims Cinda Lawrence David Herndon John McKay



LONN PRESSNALL'S SEWARD'S FOLLY

Two older ham actors get on each others nerves backstage before presenting an historical play featuring Abraham Lincoln and Secretary William Seward.

Stage Instructions/Offstage Voice Jeanne Passin Lonn Mark Muro Ron Gerald Berman

PANEL

CAST LISTS

SUNDAY JUNE 24 1:00 P.M.

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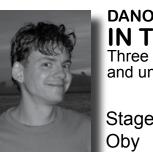
JOHN KAISER'S BEAST ROW

An obscure novel becomes all the rage, but the truth about it remains elusive.

Stage Instructions

Actress 1 Actress 2 Actress 3 Actress 4 Actress 5 Actor 1 Actor 2 Actor 3 Actor 4 Actor 5 Timothy Brown Christine Emmert Dana Fahrney Scarlet Kittylee Boudreaux Lindsay Lamar Sarah Ireland Jason Gerace Scott Frank Thomas G. Jacobs Christopher Karna Aron Johnson





DANO MADDEN'S

Three long time backpacking buddies must navigate through and immense and unexpected wilderness in a desperate attempt to save their friendship.

Stage Instructions Oby Nellie Darin Mary Langham Bruno Kanter Rodney Lamb Bruce Nelson

SUNDAY JUNE 24 3:30 P.M.



MATTIE ROQUEL RYDALCH'S FINDING EACH OTHER DEAD

A writer locks himself in a basement to finish his novel, only to find that he is trapped.

Stage Instructions Watt Becky Marty Cameron McKay Danny Jones Cynthia Glucksman Christopher Villarreal



GERALD BERMAN'S EXPLOSION AT GEHA JUNCTION

PANEL

The play deals with the contentious yet loving relationship between a young Israeli soldier and his father, in the context of the Israel-Palestinian conflict.

Stage Instructions Yossi Lev Rachel Lev Doron Lev Hila Lev Malka Radio & T.V. Announcer Denise Schanbeck Frank Collison Linda Ayres-Frederick Jay Stevens Michelle Hart Linda Billington Stephen Larson



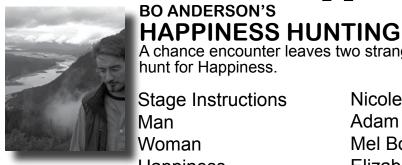
MOLLIE RAMOS'

ENCORE! Carrie, after months and months of funeral preparations, is less than thrilled to learn that her best friend's cancer has mysteriously vanished.

Stage Instructions Bev Carrie Dulcy Boehle Kristina Church Heather Snelders CAST LISTS

SUNDAY JUNE 24 4:15 P.M.





A chance encounter leaves two strangers caught up in a surreal and literal hunt for Happiness. **Stage Instructions** Man Woman

Happiness

Nicole Merat Adam M. Warwas Mel Botulinski Elizabeth



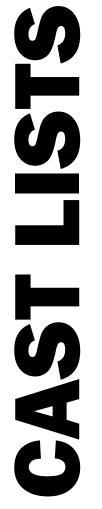


RUTH KIRSCHNER'S BACKLIGHT

Freezing Arley Levine struggles to light her gas pilot on a cold December afternoon when, unrequested, repair technician Manuel Vega arrives and proceeds to open Arley's life up as he turns on the heat.

Stage Instructions Arley Levine Manuel Vega

Lonn Pressnall Nancy Chastain Harold V. Fergus, Jr.





MONDAY JUNE 25 9:00 A.M.

PANEL **B**



RAND HIGBEE'S ZIPPO'S FUN HOUSE

As Zippo the Clown debates his next career move, a bad batch of potato salad may change his perspective on just about everything. Stage Instructions Kristin Fernandez

Stage Instructions Cook

Lew Jamie Georgene Marty Ed Larson Bostin Christopher

Emili Moneyhun Jill Yarbrough

Harold V. Fergus, Jr.





ANNE MARIE SHEA'S POWER LUNCH - LAND'S END CAFE

Penny's plans to sail into what she hopes will be the best part of her life hit the rocks when ex-husband Dan makes an unannounced return, looking for a safe harbor to park his crashed opportunities.

Stage Instructions Dan Penny

Nina Lisa Tomlinson Frank Collison Dana Fahrney



CAST LISTS

MONDAY JUNE 25 10:00 A.M.



LESLEY ANNE ASISTIO'S

A journey of four characters (a woman plagued with manic-depression, a husband obsessed with vegetables, a mother addicted to plastic surgery, and a father who escapes through karaoke) where one life ends and another begins.

Stage Instructions Ana Will (Wilfredo) Bonnie Delores (Dolly)

Erin Dagon Mitchell Petra Banks Luke Bartholomew Thomas G. Jacobs Linda Brandenburg



5

STUART HARRIS' SPINDRIFT WAY

While stuck on a traffic island during a daytime power blackout, a ninetysomething Colleen and eighty-something Paula resolve some old issues while discovering a way out of their current predicament.

PANEL

Stage Instructions Paula McRacken Colleen Patrolman

Michelle Hart Linda Benson Linda Ayres-Fredrick Stephen Larson



CHRISTINE KARNA'S MR. RIGHT MEETS MR. WINKLES

PANEL

A woman attempts to mix new-age advice and old wisdom to give destiny a nudge in her search for Mr. Right.

Stage Instructions Flora Darcy John

Lacey Ruskin Erin Mallon Cynthia Glucksman Leif Sawyer

MONDAY JUNE 25 2:30 P.M.

PANEL

PANEL



JUSTIN WARNER'S AMERICAN WHUPASS

A race for the Senate in Nevada degenerates, literally, into a wrestling match.

Stage Instructions Wayne Kight Valerie Kight Terry Bowen Leslie Corliss General Mayhem Fook Yao Ma/Iron Buddha Glenn Barr Gordon Quigley Announcer Numerous Callers

Carolyn Roesbury Colin Hussey Meghan Tanner Jim Ireland Peter Porco Bostin Christopher Randall Parker II Marius Panzarella Stuart Harris George Sapio Tom Moran



ANTOINETTE WINSTEAD'S COMMON GROUND

Set on revenge, James Parker seeks to destroy his brother, Luke, by stealing the love and affection of the two most important people in Luke's life, his wife and child.

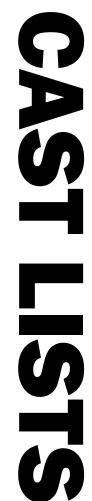
Stage Instructions James Edward Parker Luke Parker Sara Beth Parker Veronica "Ronnie" Ann Miss Ruth Parker Rose Young Carl Bright Bruce Nelson Rich Pierrelouis Angela Littleton Shania Fifarek Joyce Gittoes Lillie Richardson



JAYME MCGHANS' HELLFIRE

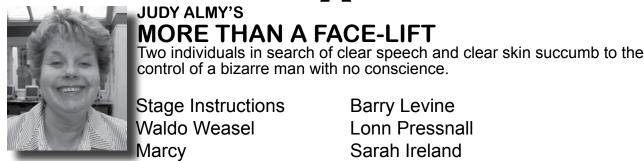
A young Anglo-Irish landowner is given the opportunity to join Dublin's elite in the infamous Hellfire Club, fulfilling his dream of wealth and power, but at a terrible cost.

Stage Instructions Seamus Dillard Mildred Dillard Lord William Howell Lady Augusta Howell Richard Gregor, Earl of Hampton Lady Eunice Gregor Cardinal Landon Sarah Man 1 Man 2 Revelers / Whores Jessica Faust Wayne Mitchell Eleanor Janecek Delaney Shane Mitchell Laura Gardner Stu Eriksen Christine Lloyd Dennis Cleary Nicole Merat Mark Stoneburner George Calhoun Samantha Laudert & Amy Taylor



TUESDAY JUNE 26 9:00 A.M.





Stage Instructions Waldo Weasel Marcy Sam Masseter Guy 1 Guy 2 Guy 3

Barry Levine Lonn Pressnall Sarah Ireland Jayme McGhan Cameron McKay John Snelders Jesse Alleva





AVERIE MORGAN'S A GUN IN A METER MAID'S HAND

A sexy woman with a split personality seduces a young man to a warehouse, holding him hostage for a past transgression.

Stage Instructions John Karen / Sam Aireekah Laudert Terence Anthony Darcy Halsey





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CAST

RUSSELL WEEKS' SHADES OF RED, GREEN, & BLUE It's physician little versus pharmaceutical giant in a battle where

It's physician little versus pharmaceutical giant in a battle where motivations are more than skin deep (a dramatic compilation of six true bio-medical stories).

Stage Instructions Dr. Lee Nurse Carr Dr. Goucher Linda Billington Dulcy Boehle Emily Cohn Bill Rasmussen

TUESDAY JUNE 26 9:45 A.M.





SUMMER FRIENDS

An intimate drama of love, money, and betrayal.

Stage Instructions Katherine Whitehead Michael Whitehead Jessica Fairchild Dominic Zimbaldi

JOE BARNES'

Jeremy Irvin Linda Ayres-Frederick **Danny Jones** Alexandra Korshin Aron Johnson





ANGELA GANT'S THE BODY OF EVA PERON

After going missing for 15 years, the body of Eva Perón is delivered unannounced to her husband Juan's house in Madrid.

Stage Instructions Juan Peron Jose Lopez Rega Isabel Peron Dr. Ara Eva Peron

Nancy Chastain Lonn Pressnall Frank Delaney Erin Mallon John Kaiser Mel Botulinski



LIA ROMEO'S

PANEL

RIGHT PLACE, RIGHT TIME First comes love, then comes marriage, and then comes sex with your mother-in-law.

Stage Instructions Richard Lamparsky Gloria Winwood Stephanie Winwood Linda Martin Mark

Aric Hudson **Bostin Christopher** Judy Almy Lauren Walsh Singerman Karen Libman Bruno Kanter

TUESDAY JUNE 26 2:30 P.M.

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KEN COTTERILL'S

IDENTITY

Madness unfolds as identities become blurred in an insane spoof on Hollywood wannabes.

Stage Instructions

Gus Toni Pete Shelly Kate Williams Mark Muro Chelsea Fairbank Bruno Kanter Lesley Anne Asistio





MICHELLE FADEM'S

2%

The story of a failed mathematician who desperately struggles to prove his theory about 3 kidnappings in Williamsburg, Brooklyn, only to find himself captured by the one woman who can validate his own existence.

Stage Instructions Howard Helen Jill Yarbrough Luke Bartholomew Jessica Vincent



WILLIAM S. HONCHELL'S WHAT ARE YOU DOING AFTER THE HURRICANE?

A hurricane and a serial killer trap three people in a diner.

Stage Instructions Mr. Locke Danny Alice Talbot Julius Renard Scarlet Kittylee Boudreaux Harold V. Fergus, Jr. Jason Gerace Cinda Lawrence Scott Frank Taylor Hanes

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CAS

WEDNESDAY JUNE 27 2:30 P.M.





ALEX POLLOCK'S TAKE IT FROM THE MAN!

Title inspired by the Brian Jonestown Massacre record, Take It From The
Man! is a salacious hallucination of four characters on their quests through
America and the unknown.Contains strong language and graphic sexual imagery.Stage Instructions/Actress 1Mary Langham
David HerndonActor 1Actor 2Actor 2Actor 3Actor 4

PANEL



ALEKS MERILO'S A BLUR IN THE REAR VIEW

After 8 years in prison, a hardened young man returns to his quiet hometown in search of his high school girlfriend.

Stage Instructions

Jasper

Actress 3

Actor 5

Actor 6

Rory Rafe Kathleen Harper Jim Ireland Darcy Halsey Erick Hayden

Mea McKinnev

Gerald Berman

Rich Pierrelouis



ROBERT JOHN FORD'S

Suddenly finding themselves single again in the unfamiliar era of online dating, four inventive widows develop a decidedly old-school method to meet potential new partners.

Stage Instructions Helen Agnes Ruby Gertrude Wendall

Denise Merat Laura Gardner Ann Marie Shea Ursula Gould Joyce Eriksen Marius Panzarella CAST LISTS

THURSDAY JUNE 28 9:00 A.M. PANEL 4



ELIZABETH EDWARD'S

Questions, or, An Experiment in Destiny, or, An Exercise in Entropy, or, Whose Dream Is It Anyway?, or, Stalemate Two people embark upon a philosophical exploration into the nature of

destiny and reality.

Stage Instructions

Person 1

Person 2

Alexandra Korshin Vicki Russell Lori Wolter





JOHN LEVINE'S ALL IS CALM

Is it possible to prepare for a domestic crisis? Two cops try to ward off trouble at work, only to get ambushed at home.

Stage Instructions

Russ

Jason

Bets / Federal Agent #1 Gary / Federal Agent #2

Joyce Eriksen Frank Delanev Todd Glidewell Elizabeth Neumann Carl Bright

PANEL



NANCY CHASTAIN'S EXPRESSIONS OF LOVE

An estranged adult brother and sister meet after the death of their parents to discuss their the disposition of the terms of the trust their parents set up.

Stage Instructions Denny Jessica

Mary Langham Harold V. Fergus, Jr. Denise Schanbeck

CAST

THURSDAY JUNE 28 10:00 A.M.

PANEL

PANEL



ROSS HOWARD'S THE IRRESISTIBLE RISE OF ARTHUR HUEY

Armed with a copy of 28 Ways to Terminate Your Existence and Questions You May Have by Montgomery Swank, ISBN 0453527941, small town librarian Arthur Huey says goodbye to the carpet and windows of his recently stripped workplace and wrestles with the suicide method more appropriate.

Stage Instructions Arthur Huey

Samantha Laudert Taylor Hanes



J.C. SAMUELS' HOW HIGH THE MOON?

What happens when a troubled teenage girl befriends a Rwandan refugee at a bus stop in Minnesota? Their worlds collide and the result is troubling, heart wrenching and ultimately empowering.

Stage Instructions Diana Habimana Hailey Faust Elizabeth Deleo Rich Pierrelouis



MARK MURO'S NOT IN YOUR NAME

A theatrical parable about a recalcitrant actress, a desperate director, and a miracle on 42nd street.

Stage Instructions Jasper Perez Carolee Perkins R. Scott VanDerHaven Natasha Jones-Davies Mame Dobie Harriet Feldes Monty

Jerry McDonnell Aron Johnson Darcy Halsey Leif Sawyer Emily Cohn Linda Ayres-Frederick Linda Benson Jesse Alleva



THURSDAY JUNE 28 11:00 A.M.

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DEBORAH CHAVA SINGER'S READING THE NUMBERS

A group of people suspect one of their members is a spy and try to trick him into confessing, only to turn their suspicions on each other.

Stage Instructions

- 470 333
- 596
- 861
- 259

Karen Libman Terence Anthony Kate Williams Colin Hussey Danny Sparrell Tyler Collins





AMY TAYLOR'S THE LAST DAY FOR THE REST OF YOUR LIFE

A surrealistic comedy about a woman who lets her mind run away with her until she finds some answers.

Stage Instructions

Jane John Kyle Abuse Shame Ann Marie Shea Kristina Church Mark Stoneburner Christopher Villarreal Carolyn Roesbury Petra Banks



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CAST

THURSDAY JUNE 28 2:30 P.M.





IRA GAMERMAN'S

Can a shrink and two quirky imaginary friends help Adam solve his female troubles and set his life straight?

Stage Instructions

Actor 1

Actor 2

Actor 3

Actress 1

Actress 2

Cynthia Glucksman Ryan Buen Shane Mitchell Jayme McGhan Jessica Vincent Meghan Tanner

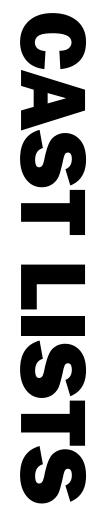




JONATHAN WALLACE'S THE MYSTERY KINGS

A darkly humorous drama about fathers and sons, loss and redemption, and cheesy 1950s television.

Stage Instructions Sid Klein Biffy Palermo Joanna Giambrone / Marie Baltasar Diaz / Julio Elaine Old Sid Steve Klein Diego Diaz III Tim Hilburne Frank Linda Brandenburg Tay Hanes Jason Gerace Jamie Hogue Leif Sawyer Emili Moneyhun Ron Holmstrom John McKay Steve Mitchell John Kaiser Barry Levine



37



WAYNE PETER LIEBMAN'S BETTER ANGELS

A soldier's widow approaches the president to remonstrate with him about his war -- the time: not the present, but 1863; the president: Abraham Lincoln -- and how should he deal with his Angel of History?

PANEL

Stage Instructions Mr. Lincoln Mrs. Harvey John Hay Cinda Lawrence Frank Collison Eleanor Janecek Delaney Jeremy Irvin

FRIDAY JUNE 29 9:00 A.M.



ANDY DAY'S A HOUSE IN SPENARD

Has Spenard changed, or just the price of its real estate?

Stage Instructions Dale George Alyson Jane Meseeko Rodney Lamb George Sapio Mark Muro Aireekah Laudert Christine Karna Meghan Tanner





SHERI GRAUBERT'S G.R.A.P.E.H.E.A.D.S.

When a West Point ethics professor returns home from the war, reality and theory prove too disparate to reconcile.

Stage Instructions Frazier Marsha Contractor

Woman

Petra Banks Frank Collison Nina Lisa Tomlinson Todd Glidewell Denise Merat

PANEL



CAS

JUDITH PRATT'S CONSOLIDATING INFORMATIONAL FUNCTIONALITY

When AdminiSpeakers try to make the earth's radiated surface fit to live on, they form the Consolidating Informational Functionality Committee and succeed brilliantly – in ignoring every single problem.

Stage Instructions Cassie Nayeem Gligor Kgosa Mollie Ramos Kathleen Harper Stephen Larson Bruce Nelson Laura Gardner

FRIDAY JUNE 29 9:45 A.M.



LINDA AYRES-FREDERICK'S BLACK SWAN IN THE VIOLIN SHOP

PANEL

Stay with her dying husband or escape with her German Officer lover who is desperate to avoid the oncoming war? Against a horizon of rolling tanks, Mahler's Fifth Symphony and breaking glass, the personal drama of this former ballerina plays out.

Stage Instructions Bertram Bucher Gertie Stefan

Lesley Anne Asistio Shane Mitchell Jamie Hogue Bruno Kanter



LISA SPARRELL'S WHEN VISHNU'S AWAY

A yoga class takes a turn for the unusual when Lakshmi, Goddess of Prosperity, drops in.

Stage Instructions Robin Indira Mariam Jan Betty Lakshmi

Bill Rasmussen Elizabeth Neumann Nicole Merat Lindsay Lamar Peter Porco Dulcy Boehle Lacey Ruskin



CYNTHIA GLUCKSMAN'S

Tate is uncertain about her wedding and only the Anti-bride can solve her quandary... or can she?

Stage Instructions Tate Alissa Tess

Judy Almy Erin Mallon Hailey Faust Lauren Walsh Singerman

CAST LISTS

FRIDAY JUNE 29 10:30 A.M.

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DONNA BANICEVICH GERA'S ANTON'S WOMEN

How one man has affected the lives of four very different women.

Stage Instructions Anton Hewa Isobel Vanya Danica Kate Rich Stu Eriksen Angela Littleton Erin Dagon Mitchell Karen Libman Sarah Ireland





JONATHAN BRADY'S IT ALL HAPPENED SO FAST

In the fast paced corporate world, it's not personal, it's just business... until, of course, the business starts to fail... then it becomes extremely personal: knock-down, drag-out, punch-in-the-face personal!

Stage Instructions Napoleon Frank Charles Tom Jay Inspector

L. Scott Semans Erick Hayden Rich Pierrelouis Scott Frank Taylor Hanes Collin Hussey Stuart Harris

PANEL



C A S

HOWARD WALTERS'S CHASER

The second date between two men goes horribly awry when a dangerous erotic request is made.

Stage Instructions Dominick Val Ed Larson Danny Jones Anthony Lounsbury

FRIDAY JUNE 29 1:00 P.M.





SCHATZIE SCHAEFERS' GRANDMA MILLIE AND THE CROOKED "E"

Many levels of fraud are explored in this dark comedy about a woman who receives an incredible offer from a stranger in Nigeria, and a pair of energy traders at a Houston-based corporation whose unethical decisions have a devastating effect on the woman's life.

Stage Instructions / Bank Voice

Aurora Julie Will Noah Garrett Lauren / 911 Codie Costello Ann Redig Jill Yarbrough David Haynes Aaron Wiseman Mark Robokoff Eleanor Janecek Delaney



WILLIAM MISSOURI DOWNS'

A comedy about an average Joe's attempt to make the unattainable woman of his dreams aware of his existence.

PANEL

Stage Instructions Phil Sophia V.P. Marley Norman Christine Emmert Luke Bartholomew Michelle Hart Tom Moran Jason Gerace



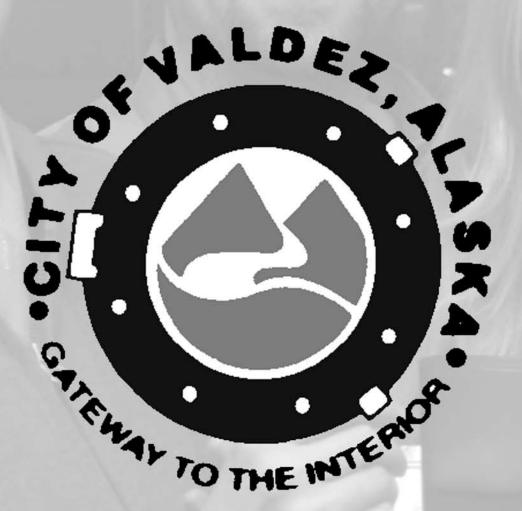
KURT MCGINNIS BROWN'S RECOVERING THE REAL ME

PANEL

In this play about addiction and identity, an alcoholic retired athlete, Boo Champagne, struggles to kill his old life before it kills him.

Stage Instructions / Other Voices Boo Champagne Audrey Zack Claudia Delgado Ezra Tebeau Jesse Alleva Aron Johnson Meg McKinney Erick Hayden Lauren Walsh Singerman Stu Eriksen

THE CITY OF VALDEZ



FOR THEIR CONTINUED SUPPORT



Hailing from Philadelphia by way of Kotzebue, **Judy Almy** (*More than a Face-lift*) is a speechlanguage pathologist. Her first children's book, about a caribou in a hurry to grow up, was published in 2005. She eagerly awaits the day that it is made into a full-length movie, hopefully starring Scarlett Johansson and Russell Crowe. She has worked with children's theater, including a series of "radio puppet shows." Judy decided that it's now time to grow up and try her hand at some more mature stuff.



Robert "Bo" Anderson (*Happiness Hunting*) was raised in the temperate rainforests of Juneau, Alaska, where he currently lives and works as Perseverance Theatre's Master Carpenter and Caretaker. As a playwright, his one act plays *Pre-post-eros* (2004) and *Something New* (2006) were presented at the Last Frontier Theatre Conference; his one-page play *Los Variables* was presented at the 2005 Don't Blink One Page Play Festival in Anchorage; and his one-page play *Fairy Terminal* was recently produced in Bern, Switzerland. For all things Bo related, and to read his plays, please visit: <u>www.bo-o-rama.com</u>.



Terence Anthony (*Tangled*) is a writer and member of the Dramatists Guild who lives in Los Angeles. He is a graduate of the Guy Hanks and Marvin Miller Screenwriting Fellowship, founded by Bill and Camille Cosby. Outside the theater world, Terence is the creator of the online animated series *Orlando's Joint*.



Lesley Anne Asistio (*Regrets*) is a grad student at Cal State LA working on an Interdisciplinary Studies Master's that utilizes the Theatre, Communications, and Business Departments in hopes of creating a theatre company that empowers Women (and girls!) of Color. Lesley enjoys playwriting, directing, and acting. As her playwriting and directing debut, Lesley had the opportunity to workshop her one-act play *Regrets* at Cal State LA's experimental student theatre. Her artistic talents have grown immensely after attending the Kennedy Center American College

Theatre Festival Playwriting Intensive last summer in Washington DC. Lesley's dream is to produce plays that change people's lives.



Linda Ayres-Frederick (Black Swan in the Violin Shop) is an actor, playwright, director, producer, and Founder and Executive Artistic Director of the Phoenix Arts Association Theatre, now in its 22nd year, as well as of its subsidiary West Coast Playwrights Alliance founded in 1999. She was last seen as Bella in Charles Mee's *Big Love* produced by Fools Fury Ensemble at Traveling Jewish Theatre; at the Phoenix as the Insomniac in the World Premiere of Jennifer Williams' *Edge*, and in the title role of *Loving Lotte Lenya* at Marin One Act Festival (where her

101 California garnered first prize in 2005). A member of AEA, she has performed for over 35 years in over 65 major roles in the SF Bay Area, NYC, France, and Scotland and has received many awards for her work both as a playwright and actor. Most recently, her *Waiting in the Victory Garden* was produced in the 6th BOA Festival at the Eureka Theatre (her *Dinner with the Undertaker's Son* was in the 5th BOA Festival), and her script *Naked Face, Naked Woods, Naked Moon* was read at the Last Frontier Theatre Conference 2006-her second sojourn there as a playwright and actor. Linda has been a frequent writer/director/performer at the Marsh on their main stage and at the Marsh Café's Sunday Series *Fresh New Works*, as well as in the New Writers/New Works Series at the Magic Theatre and Randall Museum. Her current project is a series of short plays entitled *The Black Swan*, which traces the life of a ballerina from her escape from Germany on *Kristallnacht* to her journey to safety through Europe to America post WW II. Under revision is her fullength play *Kiska Bay*, which recieved a reading at the Off-Market Theatre in 2006. Linda is twice a Shubert Foundation Playwriting Fellow and a member of the Bay Area Theatre Critics Circle, writing theatre criticism weekly since September '05 for the *San Francisco Bay Times*.

BP EXPLORATION, INC.

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Joe Barnes' (*Summer Friends*) first play, *Happy Hour*, premiered in April, 2006, as part of the Edward Albee New Playwrights Series. Three other plays premiered the same year: *The Black Dog*, a one act play; *Second Chances*, a ten-minute piece; and *The Man that Corrupted Hadleyburg*, a musical-in-progress written with composer Henry Darragh. Barnes is also a poet, with work appearing in TimeSlice, an anthology of Houston poets, and a number of literary magazines. For many years a career diplomat, Barnes is now a research fellow at Rice University in Houston, Texas.



Gerald (Gerry) Berman (*Explosion at Geha Junction*) is Professor Emeritus of Sociology at the University of Alaska Fairbanks. After having written many rather dry scientific papers, this is his first creative effort—a play. Gerry read for this conference two summers ago. In the last several years, he has acted in UAF main-stage productions including *Taming of the Shrew, Oedipus, Waiting for Godot*, and *Four Fantasies and a Funeral*, a collection of Chekhov fantasies. For over two decades, Gerry has divided his time between Fairbanks and Israel, where his son recently completed his army service.



Former newspaper editor and reporter Linda Billington (Lucky Montana and the Rank Bull) wrote her first play shortly before the new millennium and has been trying to keep the momentum going ever since. In the interim, she's noticed a propensity for plays involving animals, other-than-normal activities, and general mayhem. You can blame Lucky Montana and the Rank Bull on the fact that she once had a cousin who was a rodeo rider. Linda is a member of the Dramatists Guild of America.



Jonathan Brady's *(It All Happened So Fast)* first play, *Heroes*, debuted as a staged reading in 2001 at Ensemble Studio Theatre in New York, was part of the 2003 Last Frontier Theater Conference, and had its world premiere in 2004 at City Lights Theater in San Jose, California. Mr. Brady has twice been a contributor to the Bread Loaf Writers' Conference, and his journalism has appeared in The Hartford Courant and Congressional Quarterly. He has been a U.S. Peace Corps Volunteer, an Emergency Medical Technician, and a house painter, among other diverting pursuits.



Kurt McGinnis Brown's (*Recovering the Real Me*) latest full-length work is *Recovering the Real Me*, a play about addiction. His plays have been performed in Chicago, Los Angeles, and Madison, and have won or been finalists in competitions sponsored by Mercury Players, Chicago Dramatists, and Second City. Kurt has worked in El Salvador, Egypt, Ethiopia, Peru, and Russia. His fiction has appeared in several national journals and e-zines. Awards include the Academy of American Poets' Award for Fiction and the New Letters Literary Awards. His novel *A Man's Part* was a finalist for the James Fellowship.



Lydia Bruce (*In Like Flynn*) has been writing and co-writing plays with Andrew S. Burns for about 15 years. She especially enjoys writing dialogue, as she has always wanted to put words into people's mouths. Several plays containing her words have won competitions and had readings at Equity theaters in the northeast. Lydia lives in upstate New York in a home that was once a grain storage barn. She began writing plays to bring balance to her day job as an ethics case manager for a corporation based in Stamford, Connecticut. Lydia is a member of

The Dramatists Guild of America and of the Playwrights Platform, a play development group in the Boston area.



Andrew S. Burns (*In Like Flynn*) 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 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.

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MARK HAMILTON, PRESIDENT UNIVERSITY OF ALASKA SYSTEM



FOR HIS AND THE UNIVERSITY'S CONTINUED SUPPORT



Nancy Chastain (*Expressions of Love*) is a playwright, poet and performer living in Homer (Cosmic Hamlet by the Sea), Alaska, where she has now spent the last half of her life living and writing. She has half a novel, half a screenplay, numerous poems, and other short works to her credit. This is her first play submission to the Play Lab, though she has attended the Last Frontier Theater Conference seven times (at least!) since 1994 as participant and reader. She was a playwriting intern at Perseverance Theater in Fall, 1991. She's a slow writer, but hopes this won't be held against her.



Ken Cotterill (*Identity*) comes from Sheffield, England, but has lived in Australia for many years. Currently he is living in Mareeba in far north Queensland. He has written over twenty plays, many of which have been produced all over Australia, in England, and in the United States of America. He also acts and directs. Currently he is directing Michael Palin's *The Weekend* at the Cairns Rondo Theatre. His most memorable role as an actor was as Sydney Brhul in Ira Levin's thriller *Deathtrap*. Several of his plays have been published, and he has also co-written a musical on the Cuban Revolution.



After his semi-retirement in 1995, **Andy Day** (*A House in Spenard*) has pursued his life-long interest in the theater by studying playwriting, acting, and directing and doing them all, with writing becoming his main interest. Three of his plays have been read in the Play Lab: *Up a Creek, Equal Opportunity*, and *Not Fit For Crab Bait. Equal Opportunity* was produced at the 2006 Conference by the TBA Theater Company. His new play, *A House in Spenard*, like most of his work, deals with working Alaskans.



William Missouri Downs' (Cockeyed) plays include Seagulls In A Cherry Tree (Larry Corse Prize for Playwriting), Jewish Sports Heroes and Texas Intellectuals (first place at the Mill Mountain Theatre's Festival Of New Plays), and Kabuki Medea (Bay Area Critics Award for best production in San Francisco and the Jefferson Award for best production in Chicago). He has authored five books including The Art of Theatre, published by Wadsworth. In Hollywood he wrote for such NBC shows as My Two Dads, Amen and Fresh Prince Of Bel Air. He lives in Wyoming.



Elizabeth Edwards (*Questions, or, An Experiment in Destiny, or, An Exercise in Entropy, or, Whose Dream Is It Anyway?, or, Stalemate*) is a recent graduate of the University of Puget Sound, where she majored in Theatre Arts and finally became conscious of her innate and longstanding passion for writing. Born and raised in San Diego, she fell in love with the Northwest while studying here and is currently living in Seattle, where she is taking a year off to pursue her writing before continuing her academic career. She has written several one-act plays and a short

screenplay, and is now working on a novel. She wrote *Questions, etc.* for the Town Crier Speaks Festival of student-written one-acts produced at UPS.



Michelle Fadem (2%) received her MFA and BFA from NYU's Tisch School of the Arts in Dramatic Writing. Fadem's short work has been produced and published through the manhattantheatresource's Estrogenius festival (The Estrogenius Book 2001 and The Estrogenius Book 2004, both available at Drama Books). Her plays have also been produced by the New GeorgeStreet Playhouse Instant Theater Production, GenXGenY; and the Producer's Club, NYC. Fadem was also selected for the NYU Best New Plays of Tomorrow Alumni Reading Series in New York City. She is currently the Submissions Editor for *The Loop*, an online playwriting magazine.

CONOCOPHILLIPS ALASKA, INC. on behalf of ConocoPhillips Companies in Alaska

ConocoPhillips

FOR THEIR CONTINUED SUPPORT



Robert John Ford (*The Casserole Brigade*) is an award-winning playwright, composer and lyricist whose theatrical works have been produced or are scheduled for upcoming productions in New York, California, Florida, Minnesota and Iowa. He is the author of four musicals: *Six-on-Six, Cactus!, The World's Largest Aluminum Foil Ball*, and *Trice*, in addition to three non-musical plays: *The Casserole Brigade, Wake*, and *Sleeping Dogs*. He and his works have received numerous grants and been featured on National Public Radio, BBC America, and Voice of America. He is a member of the wild of America and enjoya a 10 year creative relationship with San Diagola Old Cloba Theatra

Dramatists Guild of America and enjoys a 19-year creative relationship with San Diego's Old Globe Theatre.



Ira Gamerman (*Split*) received his BA in Theatre from Towson University. He was a participant in the 2005/2006 Kennedy Center Playwriting Intensive, and a recipient of Maryland State Arts Council Individual Artist Grant for Playwriting in 2005. *Split* was produced at the 2006 Baltimore Playwright's Festival (1st place production, 3rd place play) and read at Kennedy Center's Page to Stage Festival. He was voted "Best Playwright of Baltimore" by City Paper in 2006. His 10minute play *A Girl With a Black Eye* was read at last year's Conference and was performed again

this March at UMBC's IN10 Festival. Ira fronts local indie band Even So (www.myspace.com/evenso).



Angela Gant (*The Body of Eva Peron*) just received the Kennedy Center's National Student Playwriting Award and Paula Vogel Award for her play *Social Darwinism*. This play 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 also enjoyed attending the Sundance Theatre Laboratory in July 2006. Previously, Angela has attended the Last Frontier Theatre Conference and presented her plays *Conversations with the Dearly Departed* and *Social Darwinism*.



Donna Banicevich Gera (Anton's Women) is a fulltime freelance writer. She was born in Auckland, New Zealand. She has a BA (Hons) in English, a Graduate Diploma in Creative Writing, and a MA in Creative Writing (Scriptwriting) from the International Institute of Modern Letters, Victoria University of Wellington. Donna has written five full-length plays, four short films, one full-length feature script, one radio play, and a voice-over for a dance theatre piece. Prior to this, she'd written biographies and numerous short works. Her main area of interest is

writing migrant stories and developing work with a strong New Zealand multi-cultural feel. Currently she is researching an oral history project, recording the life stories of immigrant women living in New Zealand.



Cynthia Glucksman (*The Anti-Bride*) is a graduate student in English at California State University, Northridge. She 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. The following years, her one-act plays, *Doorman* and *The Fallen Caryatid* were 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.



Sheri Graubert (*G.R.A.P.E.H.E.A.D.S.*) is a playwright and actress. She was born and spent her early childhood in New York City, then was raised in England. She now lives in New York. Her plays have appeared in readings and new play festivals. She's met people like Tom Stoppard's agent in England on the strength of her work (a play called *Coffee & Prozac*). A few of her short plays have been presented in New York by the Drilling Company. *G.R.A.P.E.H.E.A.D.S.*, inspired by real events, had a reading on WBAI as part of a program presented by Theatres Against War.

MIKE DRISCOLL, PROVOST UNIVERSITY OF ALASKA ANCHORAGE

FOR HIS AND UAA'S CONTINUED SUPPORT

CHORAG



Stuart Harris (*Spindrift Way*) hails from Los Angeles, and began writing plays after several years as a property manager. In 1985, he volunteered as a helper with Bunco Theatre, a Santa Monica based group dedicated to educating senior citizens about crimes perpetrated against the elderly. Since he was in his 30s at the time, he was drafted into playing the resident perp in their skits. From there he found himself writing some of them for the group. This experience piqued his interest in theatre and set him on a different course in life. He took as many classes

in playwriting as he could through UCLA Extension and began submitting his work to theatres around the country. His one-act *Colleen Ireland* was winner for Best Play at the Fitton Center One-Act Playwright Competition in 2002 in Hamilton, Ohio, as well as being a nominee for Best Play at the Playwrights Forum Festival in Spokane. *Colleen* was produced by Spokane Civic Theatre as a part fo the festival. *Spindrift Way* is a sequel to *Colleen*.



Rand Higbee (*Zippo's Fun House*) grew up in Spearfish, South Dakota, and obtained a theatre degree from South Dakota State University and an MFA in Playwriting from 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. His one-act play *Next!* has become a favorite at high schools, having been performed at over 150 schools in the last four years. Rand currently lives in either Red Wing, Minnesota, or Hager City, Wisconsin,

depending on your point of view. Earlier this year he became the playwright-in-residence for the Ames Dinner Theatre in Ellsworth, Wisconsin, where his play *The Head That Wouldn't Die* was given its premiere this May.



Amy Hollon (Kosher Romance Gestapo) is native a of Laramie, Wyoming. At eighteen, she escaped to California to enjoy a warmer climate. She has recently returned from ten years in Los Angeles where she worked with coffee-induced animators. Amy is now a student at the University of Wyoming. She is pursuing her BFA in Playwriting/Screenwriting. She is currently a part of Wandering Eye Sketch Comedy team and an active member of the Student Art Guild. Amy is also working on a short documentary and writing a full length play. One of her plays has been selected to compete as a finalist in the American College Theatre Festival.



Bill Honchell (*What Are You Doing After The Hurricane?*) was born and raised in Northeastern Pennsylvania. He earned his Associate Degree from Keystone College, where he now works as a library assistant, and his Bachelor's Degree in English from Point Park University in Pittsburgh. Bill has been involved in theatre since he was old enough to read. He acted with the Churchmouse Players, a children's theatre company in Scranton, and has stage-managed for the Impulsive Players and the Keystone Players. His adaptation of Bram Stoker's *Dracula* was October of 2006 by the Keystone Players. He is addicted to Star Wars and black coffee

produced in October of 2006 by the Keystone Players. He is addicted to Star Wars and black coffee.



Originally from the North West of England, **Ross Howard** (*The Irresistible Rise of Arthur Huey*) has recently graduated from the University of Nevada, Las Vegas, with an MFA in playwriting. His work has been performed at the Contact Theatre in England and in the states at UNLV, CSU Fresno and Wesleyan University, Connecticut. His writing credits include Something Stupid, Tennessee's Delilahs: Stella and Blanche Run a Hair Salon, I Morti, Staying at Dr. Brown's, Who We Found Instead, Kovalyov, and The Loggerheads of Lambhuna Drive.



John Kaiser (*Beast Row*) is a leading character actor in Houston community theatre circles, currently appearing in Shaw's *Heartbreak House*. He wrote the libretto for *Byzantium* in the 2005 New York Fringe Festival, and lyrics and libretto for *Time Remembered* (play by Anouilh) in Stuart Ostrow's workshop at the University of Houston. He recently completed a rock treatment of *Death Takes a Holiday*, in addition to musicalizations of pieces by Maupassant, D.H. Lawrence, and Ray Bradbury. He serves on the board of directors for Scriptwriters/Houston, which produces new work by local playwrights, and often appears in staged readings of original scripts.

ALYESKA PIPELINE SERVICE COMPANY

Alyeska pipeline SERVICE COMPANY

FOR THEIR CONTINUED SUPPORT



Christine Karna (*Mr. Right Meets Mr. Winkles*) studied Theatre Arts at Kings College and is also a graduate of PWSCC. She has earned credits as an actor, stage manager, costume designer, and director in over twenty college and local productions. Switching gears to writing, Christine has a desk drawer of plays that will hopefully one day make it past her editing stages and onto a real stage. Her first play to escape the drawer-of-eternal-editing, *One June Mourning*, was accepted in Anchorage's Second Annual Don't Blink One-Page Play Marathon and she is

excited to have her second escapee, *Mr. Right Meets Mr. Winkles*, among this year's Conference readings. She welcomes all critical feedback with a mild disclaimer that she is a local...she knows where to hide the bodies.



Ruth Kirschner (*Backlight*) is an award-winning playwright and author of 18 books for children, some under the name of Ruth Young. As a playwright, her works have been produced at New York's Ensemble Studio theatre, L.A.'s West Coast Ensemble, the Actor's Theatre of Santa Rosa, San Francisco's Jewel and Phoenix Theatres, the San Francisco Fringe Festival, and in Belfast – Maine's 15-Minute Festival. She has been a finalist in the Actor's Theatre of Louisville's 10-Minute Play Contest, and a grand-finalist in the Eugene O'Neill National Playwrights' competition. She lives in San Francisco with her teenage daughter Lucia.



Ed Larson (*Danny Vivaldi*) lives in Valdez with his wife and dogs. The part of his past he'll admit to includes being part of NASA's space program, living in Mexico, South America, and several of these United States. When not writing plays, he works as an Automation Engineer for Alyeska Pipeline Service Company. He has acted in PWSCC's Valdez productions of *Our Town* and *The Crucible*. He hosts a weekly radio show featuring music from the golden ages of the American popular song on Valdez public radio station KCHU.



John Levine's (*All is Calm*) full-length play *In The Picture* was a finalist in the Writer's Digest National Writing Contest, and received a staged reading by the Ross Valley Players (CA). *Wild Life Crossing* received a staged reading at the Sonoma County Repertory Theatre (CA) and was also a semifinalist for the Julie Harris Playwriting Award. *Terra Firma* received a staged reading by New Media Repertory Theatre in New York City. His one-act *All That's Good* premiered at the Stagecrafters Short Play Festival in Michigan and was subsequently produced as part of the Bay One Acts Festival in San Francisco.



Wayne Peter Liebman's (*Better Angels*) play *Transference* was developed at the 2004 National Playwrights Conference at the Eugene O'Neill Theater Center and won the 2003 Maxim Mazumdar Playwriting Competition. Other honors include 2nd place in the SprengerLang Foundation's U.S. History Play Competition, and a New Play Production Grant from the National Foundation for Jewish Culture. Wayne is the author of *Tending the Fire* (Ally Press) and coedited *Raising the Roof*, an anthology of poems for Habitat for Humanity (Bombshelter Press.) shed and anthologized, his poetry was nominated for a Pushcart Prize in 2001.

Widely published and anthologized, his poetry was nominated for a Pushcart Prize in 2001.



Dano Madden (In the Sawtooths) is from Boise, Idaho. His play In the Sawtooths was the winner of the Kennedy Center's 2007 National Student Playwriting Award. It has received readings at the Seven Devils Playwrights Conference, The Northwest Playwright's Alliance, the Midtown International Theatre Festival, and Boise Contemporary Theater. Mr. Madden's play *Beautiful American Soldier* was awarded first place in the 2006 New Works of Merit Playwriting contest and second place in the University of Tulsa's 2007 New Plays for Women contest. His writing de The Woothy Life of Sam Tuler (The National New Play Notwork's University Playwright's Playwrigh

credits include *The Wealthy Life of Sam Tyler* (The National New Play Network's University Playwright's Workshop), *The Save* (Mile Square Theatre); *Ella*; *Billy's Suitcase*; *Caravaggio Called* (Rutgers University); *Yo-yo* (State Theater in Olympia, Washington); *The Raccoon* (Idaho Theatre for Youth); *Forecast* (Honorable Mention, University of Idaho's One-Page Play Festival); *The New* (Actors Theatre of Louisville); *The Soft Sand* (Idaho Governor's Awards in the Arts); and *Drop* (SAMUEL FRENCH, Inc.). *Drop* was the winner of the Kennedy Center's 1997 National Short-Play Award. Mr. Madden was the recipient of the 2001 Idaho Commission on the Arts Fellowship in playwriting. He recently received his MFA in playwriting from Rutgers University.



AND



FOR THEIR CONTINUED SUPPORT



Jayme McGhan's (*Hellfire*) plays have been seen in some capacity or another Off-Broadway at Irish Repertory Theatre, The Kennedy Center, Washington Shakespeare Company, Nevada Conservatory Theatre, Iron Ring Theatre, and more. He is a member of the Dramatist Guild, The Playwrights Center, Cockroach Theatre Company, and Higher Ground Theatre Company. Jayme holds an M.F.A in Playwriting from The University of Nevada, Las Vegas, and currently works as an adjunct professor and youth pastor at Wesley United Methodist Church in Marshall, Minnesota.



Aleks Merilo (*Blur in the Rear View*) received his MFA in Playwriting from the UCLA School of Theater, Film, and Television. His plays have been seen at The Old Globe, The Pan Theater, and The Furious Theater at The Pasadena Playhouse. For the last year he has worked as resident Teaching Artist at TheatreWorks in the San Francisco Bay Area, where he teaches poetry and theater at the K-12 level. He currently works at The Utah Shakespeare Festival in Cedar City.



Averie Morgan (A Gun in a Meter Maid's Hand) is a student pursuing a Theatre Arts and Dance degree at California State University, Los Angeles. She will graduate this June, the first in her father's family to obtain a degree. Her theatrical interests include playwriting, directing, stage management, acting, and puppetry. Graduate school and pursuing a master's degree is her next goal. She is diligently responsible with every task shouldered. Her love for theatre drives her determination to ambitious heights. This includes improving herself, personally and artistically, through every experience, however difficult.



Mark Muro (*Not In Your Name*) is a writer, poet and performer. He has been seen on and off stage in Anchorage for the past twenty 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 Theater. As an actor, he is best known for his portrayal of Johnny Rich in Kim Rich's acclaimed adaptation of her memoir, *Johnny's Girl.* Most recently, Mark has been seen as J in *Three Continents*, an original collaborative work for Out North; as Sam in Anchorage Community

Theater's production of *The Cemetery Club*; and as the on-stage narrator in *Midnight Soapscum: Porn*, Theater Artists United's live weekly soap opera. Mark was a winner of the Alaska State Poetry Slam competition in 2001 and represented Alaska in the national competition. Mark occasionally writes about theater and art for the Anchorage Daily News and hosts the weekly public radio show, *Stagetalk*. Mark is also the proud recipient of the first Rasputian Award for Lifetime Achievement.



Alex Pollock (*Take it From The Man!*) is 22 years old and graduated in December from Boston's Suffolk University with a Bachelor of Science majoring in Theatre Arts. At school Alex wrote, directed, acted, and was the recipient of a 2005 Princess Grace Award, and the 2005 Grace Le Vine Theatre Award. Alex's proudest accomplishments have been working with a small theatre ensemble in Boston producing work inspired by Howard Zinn, global warming, and the war in Iraq. Alex also participated in Theatre Masters Aspen, 2006. Alex is currently living in Vermont, traveling back and forth to Boston.



Judith Pratt (*Consolidating Informational Functionality*) has worked as an actor, director, theatre professor, and reviewer. Her first play, *Chimera*, was produced in 1996 at the Kitchen Theatre, Ithaca, New York. Her free-lance writing business gives Judith time to focus on playwriting. *Gaslit* was performed at the Dragonfly Festival in Boston in May 2006, and *Spiralling* was part of Edward Albee's Great Plains Theatre Conference in June 2006. JAC Publishing has accepted her full length *The Wright Place* for publication in 2007. Judith has a Ph.D. degree as well as professional training with teachers ranging from Kristin Linklater to Lois Weaver.

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GLACIER SOUND INN

FOR THEIR CONTINUED SUPPORT

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Lonn Pressnall (*Seward's Folley*) enjoys his Professor Emeritus status writing plays, fishing, collecting Native American artifacts, and presenting his Abraham Lincoln throughout the U.S. <u>www.Lonnpressnall.com</u>.



Mollie Ramos (*Encore!*) is a twenty-five year resident of Valdez. For the past eighteen years, she has been teaching and sharing her love of writing and theatre with her elementary students. Last summer, under the expert guidance of Gary Garrison, Gregg Henry, and Carol Norgren, she had the privilege of participating in the Kennedy Center Playwriting Intensive, where she learned much about the art, craft, and business of playwriting. Her plays have been read in Valdez, Fairbanks, and Cornwall-on-Hudson, New York. This is her fifth Last Frontier Theatre Conference.



Lia Romeo (*Right Place, Right Time*) is a playwright studying with Lee Blessing in the M.F.A. program at Rutgers University. She graduated from Princeton University in 2003, and, as an undergraduate toured nationally as a writer and actor with the Princeton Triangle Club, a student-written sketch comedy troupe. Lia's full-length play *Right Place, Right Time* was a finalist for the 2007 O'Neill National Playwrights' Conference and the 2007 Seven Devils Playwrights' Conference. It received a staged reading at the 2006 National New Play Network/

Kennedy Center's University Playwrights' Workshop, and also received readings from Blue Roses Theatre Company and the Villagers' Theatre. Her full-length play *Babies* was read in last year's Play Lab, and was also developed at the Lark Theatre Playwrights' Workshop. Her one-act play *When the Gods Speak* was read in the 2005 Play Lab, was voted an audience favorite, and produced at last year's Conference by Kokopelli Theatre Company. Her one-act *Baby Boom* won the 2006 Goshen Peace Playwriting Contest, and was produced at Goshen College. Her short plays have been produced by the New Jersey Repertory Theatre, Impact Theatre, Devanaughn Theatre, Next Big Thing Theater Company, Princeton University, and Rutgers University.



Mattie Roquel Rydalch (*Finding Each Other Dead*) was born on May 21, 1985. She has written various plays and novels, and participates in productions including experimental theatre and independent film in both acting and in technical positions. She is currently enrolled in a theatre arts studies program at Brigham Young University in Provo, Utah, where she emphasizes in playwriting and approaches her work seriously. Aside from her creative works, she currently submits reviews to BYU Children's Book and Play Review. An avid reader of material from

various genres, authors, and time periods, she is particularly dedicated to illustrating human thought and behavior.



JC Samuels (How High The Moon?) is a playwright and screenwriter. She was a writer and the Executive Director for The Women's Comedy Show, which aired on Pacifica Radio and National Public Radio affiliates and received a National Endowment for the Arts award. How High the Moon? was a winner of the International Women's Playwriting Festival at the Perishable Theatre and a winner of the Bay One-Acts Festival presented by Three Wise Monkeys Theatre Company. Screenplays include Kendall Green, Waiting for Elijah, and The Company Store,

which was a semi-finalist at the Moondance Film Festival and finalist at the Writer's Place screenplay competition. Samuels is a graduate of the Yale School of Drama.



Schatzie Schaefers (Grandma Millie and the Crooked "E") is an actress, playwright, director, and radio personality whose work is frequently produced in Anchorage. She is a producer of and regular participant in Alaska Overnighters, where plays are written, rehearsed, and produced in the span of twenty-four hours. Schatzie has thrice produced Fourplay, an evening of her one-acts. Her plays have also seen productions in Fairbanks, Valdez, San Francisco and Toledo. Her natural disaster-inspired Snow in Galveston was produced at the Impact Theatre of Brooklyn's

One-Act Festival in February of 2007 in New York. Read more about her plays at www.schatzieplays.com.



AND



FOR THEIR CONTINUED SUPPORT



Ann Marie Shea (Power Lunch - Land's End Cafe) has twice before had her work read at the Last Frontier Theatre Conference. Her one act play, *The M-Pill*, was read at the 2004 Conference, and has since been produced by Redfeather Theatre. The one-act play Power Lunch - Members Only was read at the Conference in 2006. Her ten-minute play With Improvements by the Actors has been published in Flemish by the Dutch enterprise ANKO, in coordination with Boston University, where it was first staged in the 2004 Boston Theatre Marathon, and

was staged throughout the summer of 2004 by Shakespeare & Company in Lenox, Massachusetts. She has also written plays for children. She holds a Ph.D. from New York University, an MA from the Catholic University, and a BA from Anna Maria College.



Deborah Chava Singer (*Reading the Numbers*) is originally from San Diego, where she studied with the Mesa College Theatre Company and was a member of the creative writing and performance group, the Queer Players. Having recently completed her university studies in Toronto, Ontario, she's now dividing her time between San Diego and Vancouver, Washington.



Lisa Sparrell (*When Vishnu's Away*) lives and works in beautiful Valdez. Her first play, *Terrapin Days*, received a reading in the 2006 Play Lab. After last year's Conference, Lisa joined a group of Valdez playwrights who meet semi-regularly to read each other's work. She has a BA in English and Global Studies from Pacific Lutheran University and has studied in the MFA program (Poetry) at Eastern Washington University.



Born and raised in Los Angeles, California, **Amy Taylor** (*The Last Day for the Rest of Your Life*) is no Cheechako; she has managed to survive fifteen winters in Fairbanks, and loved it. Amy holds a BA in Theatre and an MA in Northern Studies and Creative Writing from the University of Alaska Fairbanks, as well as a BA in Interdisciplinary Communication, Education and Theatre from Biola University. Amy has taught acting and arts appreciation classes with the Fairbanks Drama Association's Drama Project, the UAF Summer Fine Arts Camp, and the

University of Alaska Fairbanks. Currently she works as a secretary at UAF to support her writing habit.



Jonathan Wallace (*The Mystery Kings*) resides in Brooklyn. His full-length *The Turtle Tattoo* was produced in 2007 Midtown International Theatre Festival, New York City, and Nytheatre. com said 'interesting...original... potential to be a compelling and unique theatrical work.' *The Shadow-Pier* was finalist for 2005 Christopher Brian Wolk award, received a reading at Abingdon Theatre New York City. Short play *Rockettes* will be in an upcoming anthology edited by Roger Ellis. Ten short plays of his have been produced at venues including Flea Theatre,

Lark Theatre, Shetler Studios, HB Studios, outdoors in Brooklyn Bridge Park and Ave. B., and Gardens (all NYC), in addition to Stephen Talkhouse and Billerica Minifest. His full-length *Waves and Beaches* will receive a production in January in New York City.



Howard Walters (*Chaser*) is based in New York. His play *Extra Virgin* premiered at the Theater Under St. Marks in October, 2004. It was later revived for the Ninth Annual New York International Fringe Festival where it played to sold out audiences. The show had its European premiere at the Barons Court Theater in London in October, 2006. Howard has worked as a stand-up comedian and contributing writer for the second season of Comedy Central's *The Man Show*. He holds an MFA and BFA in Dramatic Writing from New York University.



AND

WELLS FARGO

FOR THEIR CONTINUED SUPPORT OF THE LAST FRONTIER THEATRE CONFERENCE



Justin Warner's *(American Whupass)* plays have been produced in NYC, London, LA, DC, Toronto, San Francisco, San Diego, Austin, and elsewhere. He is a Harrington Award winner (BMI Musical Theater Workshop), a Peabody Award winner, a Kennedy Center-ACTF winner, a Princess Grace finalist, an O'Neill semi-finalist, and a five-time Heideman Award finalist. His work appears in seven Smith and Kraus monologue anthologies. Justin also performed and taught improv comedy for seven years with Washington Improv Theater (WIT), and has

contributed to McSweeney's, the Funny Times, and May Contain Nuts (HarperCollins, 2004). His play *American Whupass* has also received developmental support from Luna Stage, the Aurora Theatre Company's Global Age Project, New Jersey Rep, and the Abingdon Theater Company. He is a member of BMI (Lyricist/Librettist) and the Dramatists Guild. <u>www.justinwarner.net</u>



Russell Weeks' (Shades of Red, Green, & Blue) plays include Family Fire Drill (2007 Winner of the John C. Gardner/Wilkes University Two-Minute Play Award & publication in literary magazine Rosebud), Route 3 (New Vision Theatre 2006, Actor's Theatre of Santa Cruz 2006, Greenwich Acting Company 2005), Passing the HAT (Pittsburgh New Works Festival 2006, Boulder Acting Group 2006), About Dad (Shoreline Arts Center 2005, O'Neill Semi-Finalist 2006, & two other Finalist Awards), \$/\$TER\$ (Lebanon Community Theatre 2006), Memory

Formation (San Juan Arts Theatre 2004, Burien Live Theatre 2004), *Jack and the Bean Stock* (Univ. of Idaho DNA 2005 & Idaho Repertory Theatre "curtain raiser" 2005), *FIRST FLOWER* (Shoreline Arts Center 2007) and *Mathphobic's Nightmare* {a.k.a. *Standardized Testing-eth*} (Hamilton-Gibson Productions 2006, Heartland Theatre 2006 and Lakeshore Players Finalist 2007, and elsewhere.) He also co-authored the screenplay *DreamCatcher* for Ryan Productions 2007.



Antoinette Winstead (*Common Ground*) has an AA in Theater from San Antonio College; a BFA in Film/Television Production from New York University; and a MFA 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 MA in English Literature. Her plays have been performed at The Steven Stoli Playhouse and Jump Start. She has also directed several plays, including *A Raisin in the Sun*, for which she won a 2006 ATAC award for Directing Excellence.



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Buy one meal and receive the next meal 1/2 off (must be equal or lesser value) 835-5688

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Valdez Subway

Free cookie with any sandwich 835-3102

Halibut House

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IN LOVING MEMORY LAWRENCE SACHAROW 1937-2006



GLYN O'MALLEY 1951-2006



The Anchorage International Film Festival

Presents



Alaska, it is far away from Cannes, Sundance, and Toronto, and people up here are proud of the fact they do things differently from the rest of the world. Independence has always been regarded as an asset and that Alaska quality remains the focal point for the Anchorage International Film Festival.

Preparing our city of Anchorage for vibrant visions from filmmakers the world over is actually a passionate labor of love for us. We'd like to encourage the patrons and artists of the Theater Conference to please spread the word about the Last Frontier's only Festival of international, independent film and video. Our call for film and video submissions closes September 1, 2007.

This year's event starts Friday, November 30, and runs 10 days at various venues around Anchorage. For more information, please visit www.anchoragefilmfestival.org

The goal of AIFF is to support and promote independent film and video artists while establishing a dynamic showcase of compelling films that will provoke and entertain our imaginations. AIFF is a program of Alaska Moving Images Preservation Association.

TONY SHEPPARD FESTIVAL DIRECTOR

10 9 laska vernighters presented by TBA Theatre & Three Wise Moose

Theatre conceived. written, rehearsed and fully produced in the span of 24 hours.

June 23 • 7:30 pm Valdez Civic Center

A reception will follow in the Civic Center Foyer.



TBA Theatre is a federally recognized 501(c)3 non-profit corporation, and one-third less serious than other companies

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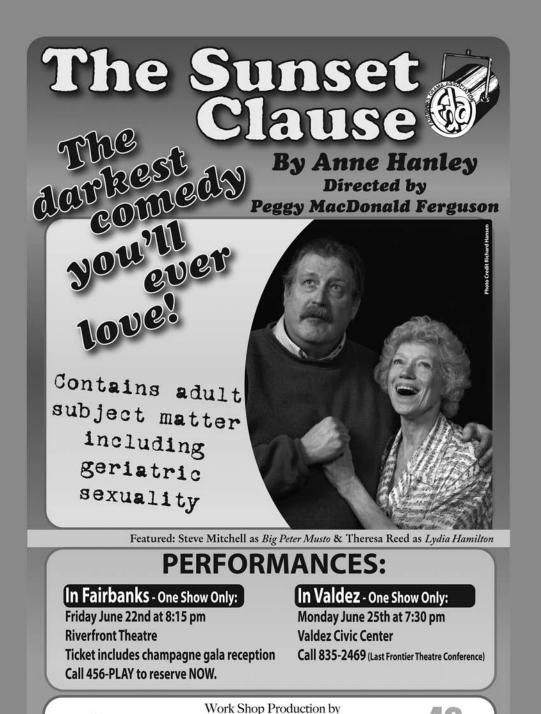
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VALDEZ CIVIC CENTER



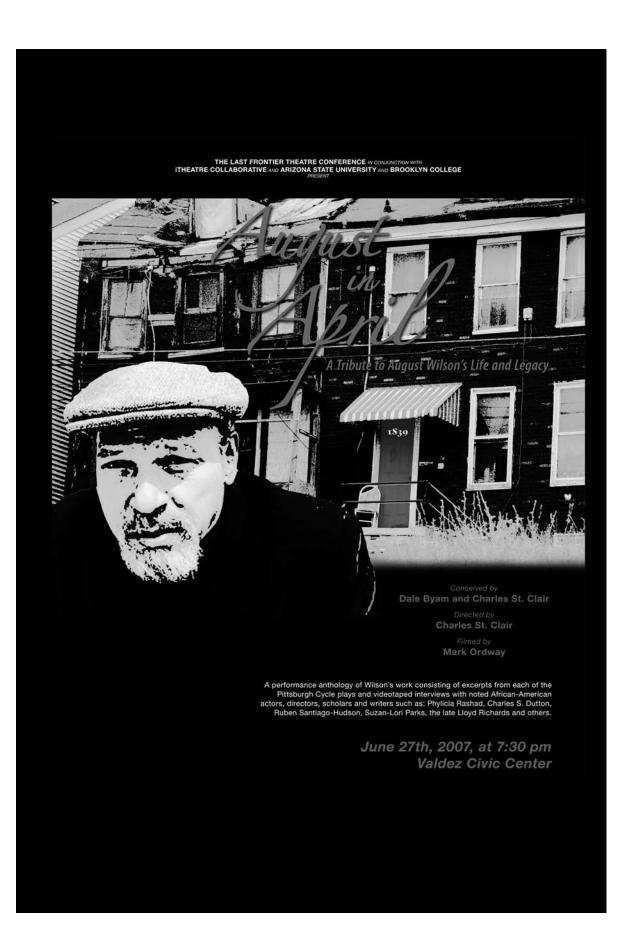


Looking Glass Group Theatre Produced by Fairbanks Drama Association MONDAY,

June 26 • 7:30pm Valdez Civic Center

A reception will follow in the Civic Center Foyer.





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KOKOPELLI THEATRE COMPANY PRESENTS

AN EVENING OF PLAYS BY PLAY LAB WRITERS

ROBERT CAISLEY'S SANTE FE

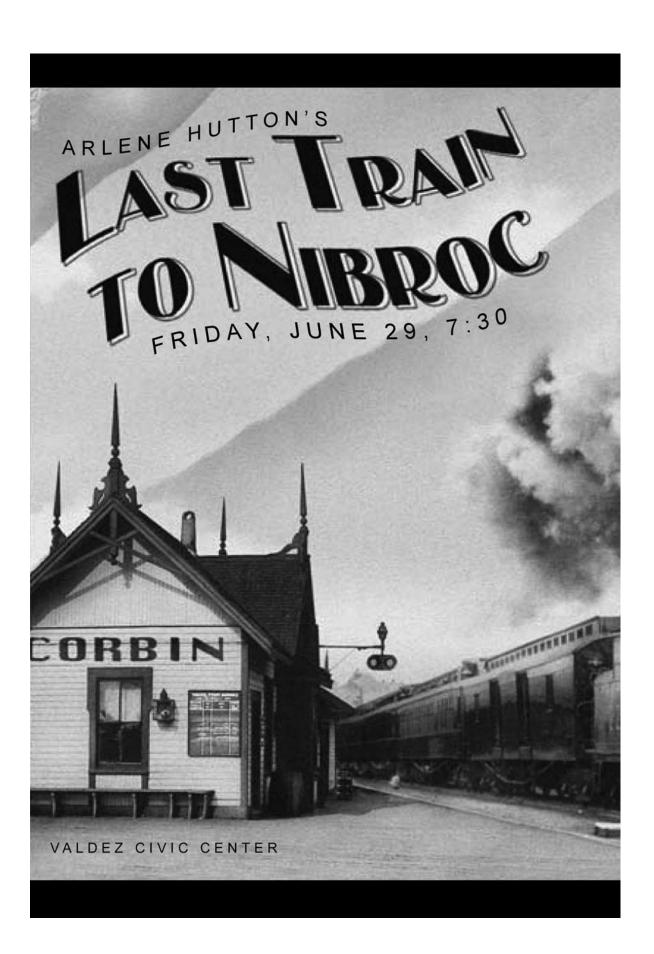
SCHATZIE SCHAEFFERS' X&Q: RIGHT NEXT TO EACH OTHER

S.W. SENEK'S 12 ROUNDS



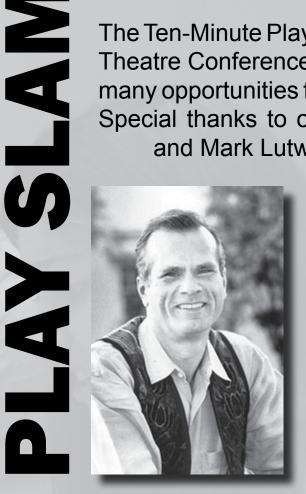
As founding Artistic Director of Kokopelli Theatre Company, **Kari Mote** believes art is an essential part of every community. She is proud to be part of a thriving arts organization that continues to produce to produce professional quality theatre in Anchorage, Alaska. Kari founded Kokopelli in 1996. 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.

> THURSDAY, JUNE 28 7:30 p.m. VALDEZ CIVIC CENTER



FRIDAY, JUNE Ng 9

The Ten-Minute Play Slam is a new program for the Last Frontier Theatre Conference, part of our ongoing mission to provide as many opportunities for our participating playwrights as possible. Special thanks to our directors (Erma Duricko, Daniel Irvine, and Mark Lutwak) for all their work. Enjoy the show!



JO-NINCLE





Staged readings of the following plays will take place at 10:00 a.m. on Saturday, June 30.

John Levine's *The Whale Stays in the Picture* JC Samuels' *Chameleon* Krista Knight's *Barbed-wire Minute* Justin Warner's *Parent Interview* Stuart M. Harris' *Samuel and Salkow* Jonathan Wallace's "*Caitlynn', by Helen Langley," by Kate Imbruglio* Deborah Chava Singer's *Sweet Night, Last Morning* Ruth Kirschner's *Spotlight* John Kaiser's *Somebody Please* Antoinette F. Winstead's *The Meeting* **SCHEDULE** (TAKES PLACE AFTER EVENING RECEPTIONS)

SATURDAY

KICK-OFF SHOW: ARLITIA JONES' 42nd and Grand Central (Civic Center)

SUNDAY

10 MINUTE PLAYS AND ONE-ACTS (Emesto's Taqueria)

MONDAY

10 MINUTE PLAYS AND ONE-ACTS (Ernesto's Taqueria)

TUESDAY

10 MINUTE PLAYS AND ONE-ACTS (Ernesto's Taqueria)

WEDNESDAY

10 MINUTE AND ONE-ACTS (Hand out 24-hour play topics) (Ernesto's Taqueria)

> **THURSDAY** 24-HOUR PLAY NIGHT (Ernesto's Taquerla)

COORDINATORS:

The Fringe Festival is now entering it's 9th year of existence, and it's 6th with **Erick Hayden** as it's official coordinator. Erick has been with the Fringe as a participant or playwright or coordinator since it's conception in the mind of Michael Warren Powell. Erick has been integral in helping the Fringe evolve from the bastard child of the Conference that once had to skulk in the dark corners of the PWSCC college, to the respected event it is today. As an artist, Erick works as a director, actor, playwright,

and is regarded as one of the best sound designers in Alaska. He wants to make certain to give props to his main mohawk man, Barry Levine, without whom the Fringe would not run smoothly and professionally. Erick is tickled purple to be the Fringe coordinator and hopes to continue working with the fringe for many years to come.



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 Connecticut. Since coming to Los Angelas 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 AI's Bar shortly before it closed in 2001. For the

past several years he's been heavily involved with 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, New York City, and last July played a couple of dates on the Vans Warped Tour. This is his fourth year as a reader in Valdez, although he has been attending the Last Frontier Theatre Conference as a playwright since 1998. Join us on the closing Saturday of the Conference as we gather together at the Civic Center for a sit-down dinner and awards ceremony, featuring the presentation of the Jerry Harper Service Award to Michael Warren Powell.

SCHEDULE

5:00 p.m. Champagne Reception on the Civic Center Lawn

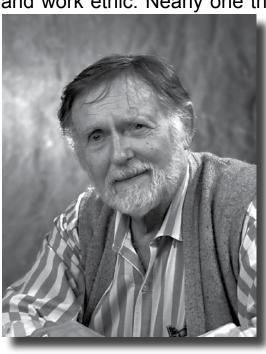
6:00 p.m. Cast and Playwrights Group Photographs

> 6:30 p.m. Dinner Served

7:30 p.m. Benefactor Recognition by President Douglas Desorcie

> 7:45 p.m. Jerry Harper Service Award Presentation

> > 8:15 p.m. Musical Presentation



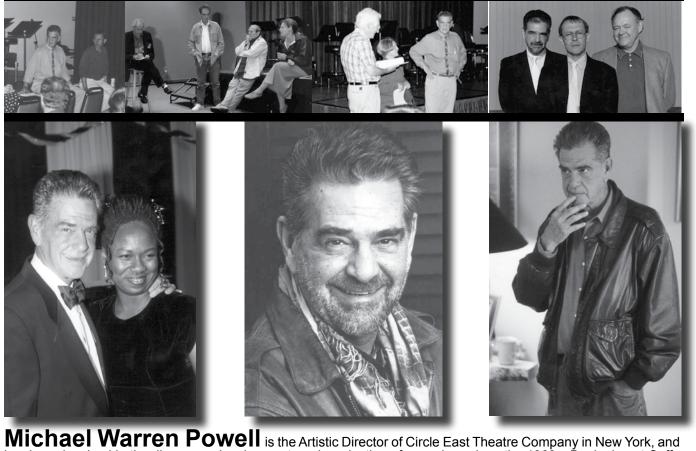
Jerry Harper is a hero of theatre in Alaska, renowned for his talent, kindness, and work ethic. Nearly one thousand people attended his memorial at the

Wendy Williamson Auditorium in Anchorage. At the Conference, he was a fixture in the evening performances and the Play Lab. At the University of Alaska Anchorage, the Studio Theatre was renamed in his honor and the Harper Travel Fund is dedicated to him. The now and future Cyrano's Theatre Company is lovingly dedicated to Jerry Harper and the high standards he established. The annual Jerry Harper Service Award has been created to honor people who have supported the Last Frontier Theatre Conference the way he did, heart and soul. The Last Frontier Theatre Conference is the creation of many people. While credit is rightly given to its founders, Jody McDowell and Edward Albee, and to its staff, there are literally hundreds of people each year who play a role in its creation. From the producers of the evening shows to the caterers, from the playwrights to the actors, from the financial benefactors to the people at the high school who loan us the music stands... it belongs to all of us.

The Jerry Harper Service Award has been created to annually recognize some of the people who have given the most to us in our history. The creation of the Play Lab in 1995 was a defining moment in this Conference. It marked when the Conference became about not only honoring those at the top of their field, but also nurturing those aspiring to write for the stage. It was not Michael's creation alone, of course. The early leadership of Gail Renardson was important, and all of the panelists throughout the years have generously given of themselves. Among the panelists in that first year was Daniel Irvine, who has joined us again in 2007.

Michael was, simply, the heart of the Lab. His keen dramaturgical mind, his giving nature, and his dedication to the rights of playwrights to be respected and nurtured, all of these facets helped shape one of the most ambitious play development programs in the country. His friendship and leadership helped the writers of this state believe in themselves, and extended out to others when the Lab opened up to nationwide submissions in 1997.

It is with great pleasure and pride that the Prince William Sound Community College and the Last Frontier Theatre Conference bestow the first annual Jerry Harper Service Award to Michael Warren Powell.



IVIICINACI VVAITEN FOWEII 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 Caffe 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 as many as 100 playwrights from across the country each year.

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Jesse Alleva is a junior at the University of Alaska Southeast originally from Anchorage. His Juneau credits include Solomon in the world premiere of *Speech and Debate*, the Player Queen and Francisco in *Hamlet*, Andrew in *Recent Tragic Events*, and chorus member in *Equus*. His directing credits include *Chatroom* and *Breaking and Entering*. Recently, his play *What a Piece of Work* was produced by UAS Theatre. He thanks his friends and family for all their support.



Judy Almy is a speech pathologist whose last adult acting experience was in *Lysistrata*, many years ago. Children's radio theater has since captured her interest, particularly *Tundra Blueberries*, a series of programs dealing with various language areas. Through this, she has portrayed several characters from a cat obsessed with Nordstroms to a paranoid monkey.



Terence Anthony is a member of Moving Arts Theatre Company in Los Angeles. He has acted in numerous short films and stage productions in the US and Canada, and is jazzed to return to the Last Frontier Theatre Conference.



Lesley Anne Asistio began her acting career at the age of 15. Her favorite roles include Lola in *Damn Yankees,* Kim MacAffee in *Bye, Bye Birdie!*, and Brooke Ashton in *Noises Off.* She has performed for Camarillo Community Theatre, Moorpark Melodrama, the Stepping Stone Players, and Towne Street Theatre. She studied acting at the LACC Theatre Academy and earned a Bachelor's in Theatre from Cal State LA. She has evolved to writing and performing her own plays including *REGRETS, Roller Coasters,* and *White Butterflies & Crying Myself to Sleep.*



Linda Ayres-Frederick is an actor, playwright, producer and Executive Artistic Director of the Phoenix Arts Association Theatre in San Francisco. Last seen at the Phoenix as the Insomniac in Jennifer Williams' *EDGE*, Helen in *The Road to Mecca*, Grace Anne in *The Carpetbagger's Children*, the title role in *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. Her most recent one-act, *Waiting in the Victory Garden,* was read in Will Dunne's Spring Shorts Series, and her *Dinner with the Undertaker's Son* was produced at the Fifth Bay One-Acts Festival at the Eureka Theatre in February. 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.



Petra Banks is a recent graduate of UAA with a degree in History and Theatre. Petra has participated in the *Alaska Overnighters* since they began 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 *Dracula*. This is her sixth Last Frontier Theatre Conference.



Luke Bartholomew is an Alaska-born actor and is a senior theatre student at the University of Alaska Anchorage. A classically trained singer as well, he recently appeared in *Romeo et Juliette* with Anchorage Opera, *Die Fledermaus* with UAA Opera Ensemble, and *Treasure Island: The Musical* with TBA theatre. This summer he will be working on his honors thesis, culminating in his starring in Joseph Heller's play *We Bombed in New Haven* to run this winter. He hopes to continue a life in the theatre after graduation and looks forward to the future.



After receiving her theatre speech degree from the University of Iowa and teaching and directing in Illinois, **Linda Benson** moved to Alaska in 1967. In those first years, she worked behind the scenes for the early Anchorage theatre groups. Linda has acted for TOAST and ACT, led the Kids on the Block puppet troupe, and story tells for schools and other programs. Her current job is directing the "Off the Rocker" drama group at the Senior Center.



Gerald Berman read for the Last Frontier Theatre Conference two summers ago, and he is excited to return. He has performed in main stage productions at the University of Alaska Fairbanks, including *Taming of the Shrew, Oedipus, Waiting for Godot,* and *Four Farces and a Funeral* by Anton Chekhov. His experience also includes a number of short productions. Gerry recently retired as professor of sociology at the University of Alaska. He now divides his time between Fairbanks and Jerusalem.



Jake Bevis is a student at South Anchorage High School. He is a long time performer on Anchorage stages with some of his favorite roles being Tybalt in *Romeo and Juliet* and Honza in *I Never Saw Another Butterfly*. Most recently he has appeared in *The witch of Greythorn* and the *Three Baron's Fair*. This is his first conference and he's very glad to be here.



Linda Billington has spent most of the past 50 years involved with theater. She has portrayed roles as diverse as the stripper Mazeppa in *Gypsy*, the nasty Big Nurse in *One Flew Over the Cuckoo's Nest*, outlaw Belle Starr in *Jesse and the Bandit Queen*, and a tightly-buttoned British bureaucrat in *Lettice and Lovage*. She has been a reader and participating playwright at the Last Frontier Theatre Conference since 2000. She loves Greek drama and isn't particularly fond of children, so she hopes that someone, somewhere, will let her play *Medea*.



A 30-year resident of Alaska, **Dulcy Boehle**'s interests include traveling globally, the arts, kayaking and rollerblading. She is glad to be returning for her third year as a reader at the Last Frontier Theater Conference.



Mel Botulinski was born and raised in Australia and moved to Alaska in 2002 where she has been living in Valdez. She first ventured into acting in her high school production of *Cabaret* where she played the role of Frau Schneider. After that she performed a minor role in Gilbert and Sullivan's *Ruddygore*, followed by the lead role of Laurie in *Oklahoma!*. She has performed in two productions in Valdez, playing Marlys Houser in Jon Klein's *Dimly Perceived Threats to the System* and Jill in *All I Really Need to Know I Learned In Kindergarten*. She is absolutely thrilled at the possibility of being involved in the 2007 Last Frontier Theatre Conference.



Scarlet Kittylee Boudreaux has enjoyed stage work in various parts of the US. After more than a decade of a near fatal illness and being a shut-in, Scarlet returned to "life" and the stage in December of 2006. She has recently been seen as Christmas Past in *A Christmas Carol*, Lucille in *Cemetery Club*, and Liz in *Ladyhouse Blues*. Now living in Anchorage with her dog, Javert Valmont, she is looking forward to a continued new future in theater.



Linda Brandenburg earned a BA in Drama from the University of Washington in 1980. Her next dramatic episode was moving to Valdez with her now husband Jeff Johnson on April 1, 1989, right after the historic Exxon Valdez Oil Spill. The Valdez Airport acts as her stage. When she's not ranting, she's renting vehicles at Valdez U Drive to her beloved customers. Linda is a certified laughter leader with World Laughter Tour. Linda loves her dogs, jokes, and Geico caveman commercials.

Carl Bright has been acting in Anchorage since he was 13. He works with TBA Theatre there, and was most recently on stage as the villain in Yippee-Yi-Kai-Yah. He's donned a suit of fur and a turban for the Three Baron's Renaissance Fair for six years running, though not at the same time. He also dabbles in technical theatre, and has been the light designer for several shows, including the magical spectacular Illusions. Ask him about the time Dawson said his jokes were stale. He'll probably lie.



Ben Brown is a lifelong Alaskan actor who most recently appeared as Uncle Ernie in the Perseverance Theatre production of Tommy. Prior Perseverance productions include Guildenstern in Hamlet, Judge Hathorne in The Crucible, Bernard in Death of a Salesman, and Crumpet in the traveling production of The SantaLand Diaries. Ben has acted with Juneau's Theatre-in-the-Rough, Anchorage's Cyrano's Theatre Co., the UAA Department of Theatre & Dance, and Alaska Theatre of Youth, and began his stage career in the title role of You're a Good Man. Charlie Brown at Valley Performing Arts in Palmer.

Ben serves as Vice-Chairman of the Alaska State Council on the Arts, as Vice-President of the Board of CoastAlaska (the consortium of public radio stations in Southeast), and on the Juneau Performing Arts Center Commission. Ben practices law with Baxter Bruce & Sullivan in Juneau.



Ryan Buen grew up in Valdez and began acting at a young age. He currently resides in Anchorage, Alaska, where he is a senior at UAA. Over the past few years he has been featured in many productions including Three Wise Moose & TBA Theatre's Alaska Overnighters, Cyrano's The Drawer Boy, UAA Mainstage's production of Landscape of the Body, TBA Theatre's Robin Hood, The Invisible Man, and the Anchorage Opera's Romeo et Juliette. He has been attending the Theatre Conference for years as both a reader and an employee.



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, Massachusetts, where he keeps busy writing plays. The Last South will be performed at the 2007 Edinburgh Fringe Festival (festivalhighlights.com) after previews in London. 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 (first guest playwright: Gary Garrison) with the purpose of introducing actors to working with playwrights.



Nancy Chastain has performed in 35-plus productions, most recently as Aunt Abby Brewster in Pier One Theater's 2006 production of Arsenic and Old Lace. She's a writer, actor, and dancer living and working in Homer, Alaska, with Pier One, Dance Theater North and Jazzline Dancers among others. In 2005, she joined forces with Mary Langham in the creation of Dramaslam! 24-Hour Theater Festival (November, 2005, and April, 2006). Nancy was a playwriting intern at Perseverance Theater in the autumn of 1991. In her day job she plays the role of a medical transcriptionist.



Bostin Christopher is from Alaska where his grandfather homesteaded (1953) in Chickaloon. After receiving his BA from UAA and MFA from UNC-Chapel Hill, and living in New York, he enjoys the consistent weather (72° and sunny) of Los Angeles. Theatre credits include originating the Off Broadway roles of Skeres in Kit Marlowe (Public) and Green in Ice Island (Melting Pot). Film and TV credits include M. Night Shymalan's Unbreakable, Law and Order, and Ed, as well as several national commercials. He is a proud member of Circle East, The Actors Network, SAG and Actors Equity. Alaska audiences will remember him from such productions as Perseverance Theatre's Amigos Blue Guitar, UAA's

Tracers, and his solo performances of Eric Bogosian's Drinking in America and Pounding Nails in the Floor with My Forehead, which was also performed at the Conference. His also directed Cyrano's production of A.R. Gurney's Sylvia, performed for the conference the year Mr. Gurney was in attendance.



Kristina Church is an actor, director, and writer who has been involved in the local performing arts community for many years. She was most recently seen in Three Continents, an original performance piece produced for Out North's Under 30 series. Her directing credits include Quilters, Botticelli, and Snow in Galveston. As an actress, Kristina specializes in playing troubled women whose names begin with L. Favorite roles include Liz in Our Country's Good, Laura in The Glass Menagerie, Laura in Goblin Market, Lady Nijo in Top Girls, and Little Becky in Urinetown.



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, TFYP, and TBA and has helped to create plays for ATY, TFYP and TBA. He has both written and performed for Alaska Overnighters. He has also written plays that have been presented in the Play Lab and been a regular conference participant since 1998 as a playwright, reader and featured performer. Dennis is an avid musician and songwriter as well, and is presently collaborating on his second musical theatre score with Shane Mitchell of TBA Theatre. Dennis will marry Sarah Parsons in Anchorage on August 25th. You're all invited.



Emily Cohn is a graduate of West High in Anchorage. She has been involved in many local productions and has studied at the Boston University Summer Theatre Institute as well as Stagedoor Manor Performing Arts Camp in New York. She is excited to be starting the BFA Acting program at the University of Michigan this fall.



Tyler Collins calls Anchorage his home but graduated from high school at Interlochen Arts Academy boarding school in Michigan this May. He's been selected as one of five Americans to study this Fall at Royal Scottish Academy of Music and Drama in Glasgow, Scotland, where he plans to get a BA in three years. His most recent roles at Interlochen have been Tevye in Fiddler on the Roof and Frog in A Year with Frog and Toad, which traveled to the Helen Mills Theater in Manhattan to perform four shows. He has studied theatre two summers at Stagedoor Manor in New York as well as many Anchorage programs. Previous roles include Elwood P. Dowd in Harvey, Linus in

You're a Good Man, Charlie Brown, the Scarecrow in Wizard of Oz, the Wolf in Rockin' Red Riding Hood, Harold Hill in Music Man, and the Courier in UAA's production of 1776. He credits his success at Interlochen with early training from outstanding directors in the Anchorage area. The opportunity to read new works by playwrights, make contacts and participate in workshops at the Last Frontier Theatre Conference, as well as act in Alaska Overnighters over the past three years, has also been an enriching experience.



Codie Costello is thrilled to be at the Last Frontier Playwrights Conference for her second time thanks Kari and Dawson! Anchorage directing credits include The Fabulous Coat, X&Q Right Next to Each Other, Just Like Julia, An Ongoing Examination of the True Meaning of Life, and the Alaska Overnighters. New York directing credits include The Possibilities, Forgivable Sins, Rosemary with Ginger (Circle in the Square, Dowtown/Actors Studio), Barbed Wire Hearts, (City Center/Studio 3), Icarus (Sande Shurin Theatre Space), Christmas City (Gallery Players), and Blithe Spirit* (The

Pearl Theatre Company). Regional directing credits include Thicker Than Water, Flaming Guns of the Purple Sage* (Rich Forum Theatre/CT), and The Drawer Boy* (San Jose Repertory Theatre/CA). Codie earned her MFA in Directing in 2002 from the Actors Studio Drama School in NYC. She is a lifetime member of the Actors Studio, an Associate Member of the Society of Stage Directors and Choreographers, and is currently the Director of Development for the Alaska Center for the Performing Arts. *indicates an assistant directing credit



Erin Dagon Mitchell is one of the founding members of TBA Theatre and an eminent Alaskan director and performer. Her critically acclaimed productions include Sweeny Todd, Batboy the Musical, Into the Woods, and most recently the productions of Grand Central and 42nd St and The Resurrection of Humpty Dumpty, which performed at the Samuel French Short Play Festival Off-Off Broadway. As an actress, she has received several honors including a Patricia Neil Acting Award at the 2002 Last Frontier Theatre Conference.



Eleanor Janecek Delaney is a life-long Alaskan with a life-long affinity for drama, according to her mother. She spends most of her free time with her dearest friends at TBA Theatre who conveniently put on shows that they let her act and play music. She has also worked with Three Wise Moose, Kokopelli and Cyrano's theatre companies. Elle is the lead make-up artist for the Anchorage Opera and works for Barnes & Noble Booksellers in Anchorage to support her bohemian lifestyle.



Frank Delaney is an award winning stage and voice actor. Roles he has received critical acclaim for include Death in Santa and Death, and for playing multiple roles in the West Coast premier of The Killer Angels. Some of his favorite roles have include Dr. Faustus in Dr. Faustus, Frankenstein's Monster in Frankenstein, and Toom the Stoup in The Wooden Breeks. Frank most recently appeared in the latest Fourplay installment, a collection of original plays by Schatzie Schaefers.



Elizabeth Delio is a graduate of the San Diago School for the Crative and Performing Arts. She is currently attending Marimount Manhatten earning her BA in photography and African American Studies. She has appeared in *Hatsuni; The Magic Drum, The Death of Edgar Allen Poe,* and many other works. This is her first conference and she's thrilled to be here.



Christine Emmert has had a busy year appearing in a tribute she created to Wendy Wasserstein, as well as Durang's *Mrs. Bob Cratchit's Wild Christmas Binge* and *Quilters* in the Philadelphia region. She has given lectures this winter on Greek Women in Myth and the difference between male and female Playwriting. An actress, director, and playwright, Christine has had a long career in all three capacities. She lives in Pennsylvania with her husband Richard. She is a member of the Dramatists Guild of America.



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 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 seven 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 leading 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 *Cash on Delivery, 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 *Oklahoma, I. Fiddler On The Roof, Gypsy, Crazy For You* and *My Fair Lady*, but is particularly pleased to have

The King and I, 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 has recently appeared in co-star and guest star roles in *Criminal Minds*, *Numbers*, *Saints and Sinners*, *Shark*, *The Bold and The Beautiful*, *Windfall*, *Commander-In-Chief* with Geena Davis, *The Unit* with Dennis Haybert, and *Crossing Jordan* with Miguel Ferrar. He appeared in the films *Save Me* (directed by Jennifer Getzinger), *Each Other* (directed by Roger Melvin), *Breathing Room* (by John Suits), and *Material Girls* with Hilary Duff (directed by Martha Coolidge). In April and May of 2007, he appeared on stage at the Lillian Theatre in Hollywood as Tony in the world premier s' *Infinite Black Suitcase*, and in May 2006 he appeared in The SpyAnts Theatre company production.

of E.M. Lewis' *Infinite Black Suitcase*, and in May 2006 he appeared in TheSpyAnts Theatre company production of *The Reunion* at the Howard Fine Acting Studio in Hollywood which will be remounted in July of 2007.



Dana Fahrney has studied acting at the University of Colorado at Boulder with the Denver Center for Performing Arts. She was most recently seen as Grace Bradley in TBA Theatre's production of *The Best Christmas Pageant Ever*, which also marked the stage debut of her daughter, Grace. She was noted as Best Supporting Actress by KSKA's Stagetalk in 2003 for the role of Mrs. Montgomery in Eccentric Theatre Company's production of *The Heiress*. Other roles include Sister Woman in *Cat on a Hot Tin Roof* with ETC, Annelle in *Steel Magnolias* at Valley Performing Arts and Ellen

in *Luv* for Bright Night Theatre Company. She has spent much of her time lately on stage with TBA Theatre in *The Curse of the Invisible Man, Pyrates!*, and *The Witch of Greythorn*. She was Assistant Director for TBA's production of *Madeline*. Dana has performed in two installments of *Fourplay*, a night of all-original works by Anchorage writer and actress Schatzie Schaeffers, as well as eight of the *Alaska Overnighters*.



Chelsea Fairbank just recently traded Hawaii in for Valdez to 'see what winter is all about.' An aspiring writer, her first time on stage came this past spring in the PWSCC Drama Department production of Aoise Stratford's *Love and a Wide Moon* playing the dead character. This Fall she will be attending Columbia University.



Originally from New Orleans, **Hailey Faust** moved to Anchorage in 1997 and has been onstage ever since. This fall, she plans to pursue a BFA in Theatre and a second major in History at the University of Montana. Her most recent projects include TBA Theatre's *The Mummy*, *Treasure Island: The Musical*, and numerous appearances in the *Alaska Overnighters*. This is Hailey's fifth year at the Conference.



Jessica Faust is 17 years old and about to start her senior year at South High in Anchorage. This is her fifth year participating in the Conference, although she has been acting in community theatre for eight years. She most recently appeared on bass guitar in TBA Theatre's *Treasure Island: The Musical*. Jessica loves acting, skiing, painting, and spending time with her friends and family.



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 on the Board of the Little Lake Theatre. 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 is one semester shy of graduating. A critically acclaimed dance and fight choreographer, Kristin spends much of her free time either designing, sewing, singing, dancing, and/or acting (or some random combination of them all). She is a coach for Arctic Gymnastics and is proud to say that her team won the state competition. Kristin is a proud member of TBA Theatre and is excited to see what great things are in store for the company.



Shania Fifarek made her stage debut last year in the college's production of Jon Klein's *Dimly Perceived Threats to the System*, playing Adam Warwas and Mel Botulinski's troubled daughter. She's looking forward to being involved in this year's Conference.



Scott Frank has been an active member of the Valdez theatre community for the past 11 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 Thorton 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 Shivvers*, Judge Hathorne in Arthur Miller's *The Crucible*, Joe in Aoise Stratford's *Love and a Wide Moon*, and Elwood P. Dowd in Mary Chase's *Harvey*.



Originally from Anchorage, **Jason Gerace** is a recent graduate of the MFA Directing program at the University of Oklahoma. His favorite directing credits include *The Beauty Queen of Leenane*, *Hamlet*, and *The Last Days of Judas Iscariot*. He will be pursuing a career as a director and an educator. Jason is a member of the Society for Stage Directors and Choreographers.



Todd Glidewell is 23 years old. He greatest achievements in his life have been playing professional paintball for 3 ½ years, and performing on the Alaska stage for the better part of his life. You might have most recently seen him in *Shakespeare in Hollywood*, where he played Puck, or P. Shane Mitchell's *The Mummy* as Abercrombie Smith, or *The Rocky Horror Show*, where he played Frankenfurter. He loves to be outdoors and to travel and hang with his friends. Todd most recently returned from final callbacks for Juilliard. He did not make it in to the class of twenty, but he made it to the final 40, out of

about 5,000 people. Which is nice. His four favorite writers at the conference have to be, in random order, Dawson Moore, Schatzie Schaffers, Wayne Mitchell and Shane Mitchell. Though Wayne has never submitted anything, his writings give people lots of... purpose. If you enjoy seeing him on stage let him know, but realize it is not really him, but him "pretending."

Cynthia Glucksman is obtaining her Master of Arts degree in English at California State University, Northridge. Her favorite roles include Louise in *Private Lives*, Mrs. Drudge in *The Real Inspector Hound*, and Princess Winifred in *Once Upon a Mattress*. She married Aaron Kupferman in January, 2007, assuming the leading role as woman of the house.



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*. Most recently she appeared in Schatzie Schaefers' *Just like Julia* and as Aunt G, the giraffe, in *The Elephant's Child* at UAA.



Darcy Halsey grew up in New Hampshire where she got her first taste of acting. She performed in an improv troupe called The Players and starred there in her first play, Wendy Wasserstein's one-act *Boy Meets Girl*. Continuing her theater training at Colgate University, she was featured in such productions as *Harvey*, *The Importance of Being Ernest*, and *The Lady's Not For Burning*. While studying in London at the British American Drama Academy, Darcy appeared in a renowned production of *The House of Bernarda Alba*. Since moving to Los Angeles, Darcy has appeared films and television shows including CSL Scare Tactics. Madison Heights and the growing cult

in numerous films and television shows, including CSI, Scare Tactics, Madison Heights, and the growing cult phenomenon, Stephen King's Night Surf. Most recently, Darcy shot a co-starring role in the new film Behind the Smile, written and directed by Damon Wayans and starring Marlon Wayans, Jim Belushi, and Camryn Manheim. She also had a starring role in the gritty drama Dark Heart, written and directed by Kevin Lewis. She also appears in the film Material Girls opposite Hilary and Haylie Duff, Anjelica Huston, and directed by Martha Coolidge, as well as Noah's Arc, a new TV show on LOGO. Always close to the stage, Darcy recently starred in the hit stage production of Paul Rudnick's The Most Fabulous Story Ever Told and in Arthur Shnitzler's La Ronde at the Elephant Theatre. She just finished the run of Art Brown's hit show Minding Goodman as the mentally challenged Cheryl Goodman at the Edgemar Center for the Arts in Santa Monica. She just finished a run of the world premiere of What I Heard About Iraq, the controversial play produced at the Fountain Theater and garnering rave reviews.



Tay Hanes has been a regular guest artist for the last seven seasons with the Nevada Conservatory Theatre located in Las Vegas, Nevada. This year's *The Laramie Project* (Rulon Stacy and others) marked his 15th production with N.C.T. Tay has most recently appeared in The Rogue Performance Fringe Festival (Fresno, California) in the debut of the one man dark comedy *The Irresistible Rise of Arthur Huey*, written by Ross Howard and directed by Sara Norris. Tay holds an M.A. in Theatre from UNLV, and currently studies acting with Dr. Jerry L. Crawford. Tay makes his living as a 6th grade alternative education teacher for the Clark County School District in Las Vegas.



Kathleen Harper considers herself a jack of all trades in the theatre profession. She has worked with Perseverance Theatre over the past five seasons, splitting her time between props design, stage managing, 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 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.



Originally from Los Angeles, playwright **Stuart Harris** fell into acting almost by indirection. In 1985, as a volunteer, he joined Bunco Theatre, a Santa Monica based group dedicated to educating senior citizens about crimes perpetrated against the elderly. Although he intended to help backstage with props, he soon found himself cast as the resident perp in their productions. This piqued his interest in both writing and acting - and gave him a helpful insight into the stage from an actor's point of view. When he moved to New York, he joined the Institute Lab at the Ensemble Studio Theatre and The Curder Lab at the Ensemble Studio Theatre and The Studio Theat

Blue Roses Sunday Lab with Erma Duricko, Peg Denithorne and Michael Warren Powell. Among the readings, lab projects, and theatre productions he has appeared in are *Hospital Food* by Carla Johnston, *12 Minutes After Midnight* by Tim Brown, and *Punching Time* by Amanda Coppola. He appeared in *Under Milkwood* at the Lyric Theatre in Los Angeles, as well as *The Wisest Of Fools* by Rachel Rubin Ladutke, which was directed by Last Frontier Theatre Conference's Judith Stevens-Ly.



Michelle Hart has performed across the globe, including starring roles as Blanche Dubois in *A Streetcar Named Desire* and Wendy in *Peter Pan*. Born into a family of traveling gypsy artists, Michelle became acquainted with the performing arts at a young age. She quickly became recognized for her vocal and acting skills, and she was welcomed to a standing ovation at her 1999 Carnegie Hall performance of Neil Simon's *The Cheap Detective*. Despite this, Michelle has still faced prejudice from the industry because of her height, but has used it to her advantage by starring in the highly coveted roles of Thumbelina in *Thumbelina* and Alice in *Alice in Wonderland*. Michelle has acted in numerous other plays, most recently in a Lincoln Center performance of *The Brave Little Toaster Goes to Mars*.



Erick Hayden is an actor, most recently performing in *The Ladies of the Camellias* for Cyrano's Theatre Company; most recently directed *The Perfect Prayer*, also at Cyrano's; and sound designer for over 45 shows. Erick has also been known to dabble in choreography, most recently making the crew of *Shakespeare in Hollywood* look fabulous on their footsies. Erick has been coordinating the Fringe Festival for the last 6 years and hopes to continue doing so for some time. If you see him in the halls and have read this bio, tell him "It's a Shpadoinkle Day!"



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 four Theatre Conferences.



Jamie Hogue has just received her MA from Texas Woman's University with an emphasis in acting. She has performed at the Grenich Theatre (NY), Hip Pocket Theatre (TX), The Modern (TX), The Amphibian Group (TX), and Angel Fire Moutain Theatre (NM). She was last seen on stage as Jill in *Jill the Ripper,* a new work by Angela Gant. Some of her favorite roles include Echo in *Eleemosynary,* Eve in *Adam and Eve,* Joan in *Cleveland,* and Dejanira in *Mistress of the Inn.* She is looking forward to moving to New York this fall.



Currently Managing Director of Anchorage Community Theatre, **Ron Holmstrom** has been blessed to be able to spend his entire life in show business since 1969. There continues to be no good evidence that his choice of vocation has ever encouraged him to actually grow up. Failing the return of Peter Pan, Wendy and the Lost Boys, he is happy to pick up the slack. Happy to be back in Valdez with Dawson, Doug, Adam and all.



Aric Hudson has been involved in the theatre and performance in all sorts of ways, whether it be acting, doing technical stuff, playing the trumpet, or improvising. Last year he appeared in P. Shane Mitchell's *The Miraculous Resurrection of Humpty Dumpty*. In roles outside the Conference, he has been neither critically acclaimed nor put down... but generally feels he does well.



Colin Hussey is excited to be returning to Valdez to participate as an actor in the Conference. The last time he was here in 2001, he read 17 different parts in four full-length plays and five one-acts. A San Francisco Bay Area native, he has acted on and off, mostly in San Francisco, for over 18 years. Through his association with Dawson Moore, Mr. Hussey became active in new play development, participating in numerous staged and informal readings and some world premiere productions at the SF Fringe Festival and the Bay One Acts Festival. Mr. Hussey lives in San Francisco, where he works primarily as a graphic artist and photographer.

Jim Ireland's New York credits include *The Shawl* with Dianne Wiest, directed by Sidney Lumet (Jewish Rep.), *Ephemera*, and *Motherbird* (original cast) by Craig Lucas. Regional credits include *Proof* (Delaware Theatre Co.), *Philadelphia, Here I Come!* (Walnut Street Theatre), *Julius Caesar* (Orlando Shakespeare Festival), *Man and Superman* (Arden Theatre), and *Twelfth Night*, directed by Greg Doran of the RSC. Other regional venues he has performed at include The Kennedy Center, McCarter Theatre, The Wilma Theatre, Geva Theatre and Pennsylvania Shakespeare

Festival. Television credits include Law & Order, One Life to Live, and Guiding Light. Radio drama credits include A Door in the Wall with the late great Colleen Dewhurst. Most recently, Jim played The Fool in King Lear with the Orlando Shakespeare Festival, and in the spring played in Winter of Broken Dreams, a new film with Thora Birch. Jim is a member of Blue Roses Productions and Circle East theatre companies.



Sarah Ireland has appeared Off-Broadway in *Burning Blue*, and Off-Off Broadway in *Saint Frances* of *Hollywood* at Manhattan Theatre Source, *Leap* with Abingdon Theatre Company, *New Yorick*, *New Yorick* at the John Houseman, *Just The Boys* at the Nuyorican Poets Cafe, *Darkfall* at the American Globe Theatre, and *Irish Soda Bread* with the Vital Theatre. With the Blue Coyote Theatre Group, she has appeared in *The Standards of Decency Project*, *The Most Wonderful Love*, *Psychopathia Sexualis*, *Dimly Perceived Threats To The System* and *A Bush Carol*. On tours, she has appeared

as Juliet in Romeo and Juliet with The National Theatre of Performing Arts and in All It Takes with the Fulton Opera House. TV credits include Law & Order, Criminal Intent, Jonny Zero, The Sopranos, and Cosby. Sarah appeared in the film A Guide to Recognizing Your Saints. Sarah is a member of Blue Coyote Theater Group, Blue Roses Productions, and Circle East, and is a graduate of the Maggie Flanigan studio.



Jeremy Irvin's love for acting began as a young child when he was exposed to the theatre. At the age of twelve, Jeremy began to audition and perform in Treasure Valley Community College productions. His acting credits include roles in *Newsies*, *Oliver*, *Catch Me If You Can*, and most recently *You're A Good Man, Charlie Brown*. He currently lives in Fruitland, Idaho.



Thomas G. Jacobs has been on stage since the eighth grade when he played a civil war general in *This Is My Country*. Since then he has participated in over 40 productions most notably as Bottom in *A Midsummer Night's Dream*, Tom Ewell in *To Kill A Mockingbird*, and Willy Loman in *Death of A Salesman*. He also directed *The Lion in Winter* and *You Can't Take It With You* this past year, and can be seen on the big screen as Harry in the movie *Avalanche*, also know as *Escape to Alaska*.



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, and has appeared in numerous *Alaska Overnighters*.



Danny Jones is really excited to be back at the Last Frontier Theater Conference. He is on the home stretch at the University of Alaska Anchorage, getting his BA in Theater. He recently took part in the Irene Ryan Acting Competition at the American College Theater Festival in Ellensberg, Washington, in which he placed second alternate in his region. He has an incredible love for the art that is theater, and is happy to be performing in such a beautiful region of his home state. He would also like to thank his family and the love of his life Ruby for all of their support in his theatrical endeavors.



John Kaiser is a leading character actor in Houston theatre circles, where he frequently takes part in readings of new work by local playwrights. He has appeared in a wide range of classical and modern roles, including several in French at the University of Michigan, where he earned a Master's degree in French. Favorite portrayals over the years include Fagin in *Oliver!*, Artie in *The House of Blue Leaves*, and the Narrator in *The Rocky Horror Show*. At the Houston Grand Opera he played opposite Susan Graham in *The Merry Widow* as the Maître d' at Maxim's. He has written several

musicals, and in his "Cabaret Solitaire" he performs in French, Italian, German, Spanish, accompanying himself on the piano.



Bruno Kanter has performed in theatre and film in the San Francisco Bay Area for over a decade. His favorite roles include Charles Condomine in Blithe Spirit, for which he received Stage One's Best Actor of the 2000 Season, and Father Raymond struggling with his beliefs in the West coast premier of Avow at the New Conservatory Theatre, a role earning Bruno a Dean Goodman Choice Award. Bruno's other creative passion lies in his work as an architect.



Christine Karna studied Theatre Arts at Kings College and is also a graduate of PWSCC. She has performed in such productions as Twelfth Night, As You Like It, Blythe Spirit, Talk Radio, The Day Room, The Trouble With Harry, and numerous short plays. She has earned several credits as stage manager and costume designer and she directed her first play, David Ives' Captive Audience, last year at PWSCC. When not in the great outdoors with her family, she still enjoys participating in local productions and she can normally convince her husband to take part as well. Christine has recently begun to focus more on writing and she is thrilled to have her first play submission to the Last Frontier Theatre

Conference, Mr. Right Meets Mr. Winkles, among this year's readings.



Chris Karna is a local singer, songwriter, musician, poet, and pirate. When not out snowboarding, rafting, or experiencing the "Zen of Alaska," he is the man behind the face guard as the Instructor and Co-Founder of the Valdez Fencing Club. Chris has performed with local improv groups, in three previous Last Frontier Theatre Conferences, and a few productions that his wife lovingly forced him in to. He annually conducts stage combat workshops for the high school and he was last seen on stage in the PWSCC production of Captive Audience.



Alexandra Korshin has been acting in Anchorage theater since the age of eight. At sixteen, she attended a summer session in New York City at the Stella Adler Studio of Acting. She has performed such roles as Little Red in UAA Theater Department's Into the Woods, Lucy in Service High School's You're a Good Man, Charlie Brown, and most recently played the role of Olivia Darnell in Ken Ludwig's Shakespeare in Hollywood at Cyrano's Off Center Playhouse.



Lindsay Lamar is an actor currently working in Saint Paul/Minneapolis. Originally from Anchorage, Lindsay is thrilled to be attending the Last Frontier Theater Conference for the 5th (or is it 6th?) time. Past Conference highlights for Lindsay include reading in the Play Lab each year, and performing in some of the evening festivities such as In a Red Sea, Alaska Tales, and Beyond the Veil, all with TBA Theatre, and last year's night of Alaska Overnighters with TBA Theatre and Three Wise Moose.



Rodney Lamb is an Alaskan grown actor and closet writer/director. He has appeared in nearly every venue and genre possible in Anchorage; from renaissance to burlesque. He looks forward to the opportunity to play with all of you.



Mary Langham's creative endeavors bridge the literary and performance fields. As a poet, playwright, and fiction writer, the written word charms her. Her love of performance allows her to bring the written word to the stage in the form of solo performance art, spoken word poetry, stage and radio drama. She has directed and acted in productions for Denali Drama and Pier One Theatre in Alaska. Her life long fascination with the world of circus has lead her into performing and teaching the circus arts including juggling, stilt walking, acrobatics, trapeze, and clowning.

Ed Larson, wife, and dogs live in Valdez. Grew up in another century, his checkered past includes working in the space program in Mexico and South America. He performed in PWSCC's Valdez productions of Our Town and The Crucible, in addition to voicing God for their recent production of All I Really Need to Know I Learned in Kindergarten. He's read in the Play Lab for the last three Conferences and 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.



Stephen Larson has been involved in acting in one way or another throughout his life. His experience in school productions includes 20 productions from the elementary school to the university level, where he has performed in roles from Freidrich in The Sound of Music to Oliver in As You Like It. He has played the tenor saxophone in jazz ensembles for six years, and sang in a college a cappella group for four years. In the summer of 2002, Stephen trained at the American Academy of Dramatic Art in New York City. Stephen has attended and read for the Last Frontier Theater Conference since

2004. He graduated from MIT with a Master of Engineering in Computer Science and is currently pursuing a Ph.D in Neuroscience at UC San Diego.



Aireekah Laudert grew up here in Valdez, where she immersed herself in theatre with the High School Drama Club, Theatre Conference, a local improv group, and productions with PWSCC. She is currently living in Bellingham, Washington, working as a server and bookkeeper at Le Chat Noir, and freelance graphic designer. She writes, sings, and dances every chance she gets. As a unicorn safety advocate, she strongly advises that you do not mess with magical horned creatures.



Samantha Laudert is returning to the Last Frontier Theater Conference for her fourth summer this year! Sam just wrapped up her freshman year at the University of Alaska Anchorage and has returned to the dark side changing her major from education back to theater. This 19 year-old is going to be attending Southern Oregon University in Ashland next year.



Cinda Lawrence is the author of *It is What it Is.* Cinda has been writing and performing in New York theatre, television and film for a number of years. A graduate of the National Shakespeare Company, her many stage roles include Lottie in Dark at the Top of the Stairs, Juanita in Come Back to the Five and Dime, Jimmy Dean, Constance Crawford in Drop Dead, Sylvia in Two Gentlemen of Verona, and Susannah in Owls. In the fall of 2004, Cinda performed in a very successful run at the Producers' Club of her original one-person show Don't Get Me Wrong directed by Brandon Kalbaugh.



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 Connecticut. 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. For the past several years he's been heavily involved with 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, New York City, and last July played a couple of dates on the Vans Warped Tour. This is his fourth year as a reader in Valdez, although he has been attending the Last Frontier Theatre Conference as a playwright since 1998.



Karen Libman is a theatre professor, stage director, actor and a storyteller. She taught for several years at the University of Nebraska-Lincoln, SUNY-Cortland, and Illinois State University before joining the theatre faculty of Grand Valley State University in Allendale, Michigan, in 1999. She has told stories at festivals, museums, and schools around the country including the Kansas City Storytelling Festival, The Nebraska Storytelling Festival, the Grand Rapids Art Museum, and the Ithaca, New York Community School of Music and Arts. A prolific author and workshop leader, Ms.

Libman's recent work focuses upon such themes as theatre for social justice, feminism in youth theatre, and storytelling. She is active in many national organizations including the American Alliance for Theatre in Education and the National Storytelling Network. Libman is the former editor of the guarterly journal STAGE of the Art, and is currently the Interim Director of the Honors College at GVSU.



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*, *Suddenly Last Summer* and *Adam and Eve on a Ferry*. She was seen this past year in a local playwright's play, *The Mad Hatt'r*, as actress Ellen Terry, and has been seen 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 the Conference to play with friends old and new.



Christine Lloyd is glad to be back again as a reader with the Conference. A community theater veteran from Anchorage and Wasilla, she recently has been helping the Eagle River Community Theater get started. She played Penny Sycamore in *You Can't Take It With You*, their first major production in their new home, Grandma in *The Emperor's New Clothes*, and will be in the melodrama skit at the Bear Paw Festival. Whatever free time is left outside her Head Start job is spent with her dogs and cats, puttering around the house and yard, and traveling in and out of state.



Anthony Lounsbury has been on the stage since the age of twelve. Anthony is currently taking a break from academics but is excited to start in the fall at UAA as a theatre major. Trained classically, Anthony also sings and holds musical theatre very near and dear to him, playing roles such as Danny in *Grease*, the Tin Woodsman in *The Wizard of Oz*, and most notably Henrik in *A Little Night Music*. Most recently he was seen in *Treasure Island: The Musical* with TBA Theatre. He plans to pursue theatre as a living and has only the best expectations.



In New York City, **Erin Mallon** has performed with folks at The Drilling Company, Mabou Mines, Ensemble Studio Theatre, Vital Theatre Company, New York Deaf Theatre, and others. Erin is a proud member of First Look Theatre Company, Terra Incognita Theatre, and an Artistic Associate at EST.



Jeff McCamish is always pleased to revisit his childhood home of Valdez. He is a familiar face on the Anchorage stage from performances including *The Importance of Being Earnest*, *Noises Off, Greater Tuna, Art, The Trial, It's All True, Waiting for Godot, Kafka Dances,* and most recently *The Lieutenant of Inishmore*. A graduate of UAA Theatre, he starred there in *Arcadia, King Lear, Black Comedy,* and *Tracers,* which achieved national honors at 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*, *Twelfth Night*, and *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.



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*, the Judge in *Adam's Rib*, in *The Skin of Our Teeth*, and in *War*. He writes scripts and narrates the TV show *Exploring Alaska* shown weekly on ABC in Alaska and on cable internationally. His published short stories are part of a to-be collection exploring the merging of Alaskan Native and Western cultures. A few plays have also been spawned.

He has spent several years living in Alaskan Native villages. Many months of the year you will find him in the bush: he likes to be out there in the out there. He is old but can still climb.



Jayme McGhan is a playwright with acting tendencies. He is a former company member and a current national member of Cockroach Theatre in Las Vegas. He has also worked as an actor with Nevada Conservatory Theatre, Nevada Theatre Company, Poor Playwrights Theatre, Stark Theatre, Higher Ground Theatre Company, The Well-Fed Artists, and more. Some of his favorite roles include the Narrator in Richard Foreman's *Permanent Brain Damage* performed at The Burning Man Festival, John Worthing in *The Importance of Being Earnest*, Jack in *Boy's Life*, and three solo-shows written

and performed: God is an American, Sweating Blood, and Confessions of a Middle Class White Guy. Jayme lives in Minnesota where he works as a playwright and Assistant Professor of Theatre.

Cameron McKay, a junior at West High in Anchorage, likes sports, playing guitar, and bodybuilding. Over the past six years he has appeared in school and ATY/TFYP plays as Puck in *A Midsummer Night's Dream*, Edmund in *The Lion, The Witch and The Wardrobe*, and Jack Seward in *Dracula*, and in a number of roles in the *Alaska Overnighters*, including a wood fairy, a shadow, and, cast completely against type, an emo teen.



John McKay is a juggler (no knives, balls or plates: he balances being an attorney, father, adjunct professor, sometimes student, occasional poet and wannabe fiddler). A 30-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, the Fairbanks 8x10 Play Festival, and points south. *Alaska Overnighters* productions include *Games People Play* (Anchorage), *Rodin's Back* (Homer), and *Director's Cut* (Valdez). His full-length play *Danny's Boys* was read as part of the Alaskan Playwright Series at Cyrano's Off-Center Playhouse.



Meg McKinney worked with the Bethel Actors Guild on plays including *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. You'll see her here many mornings at 8:00 a.m. during the Conference providing free morning warm-up yoga... come, join her!



Denise Merat is currently an English teacher for Ben Eielson Jr./Sr. High School. She has taught 8th, 9th, and 10th grade in Fairbanks, for the last four years. She has directed several plays for the school, including *The Importance of Being Earnest*, *Only Ten Minutes to Buffalo*, and a student of performance improvisation. Before moving to Fairbanks, she taught English and a variety of subjects, including Drama, in Toksook Bay, Alaska, for two years. Working in this Yupik village gave her the opportunity to participate in dance festivals and other Eskimo traditions. She wrote an Eskimo version

of *Cinderella* for her high school students, and they were able to perform it in the school. Denise moved to Alaska in 2001 from Cleveland, where she had taught English and Drama for North Royalton Sr. High for four years. While there, she produced and directed plays including *Wait Until Dark, Our Town*, and *Count Dracula*. She has worked in Los Angeles as a director and stage manager for several shows, including an original work that eventually went to Off-Broadway called *Names*. She is joined by her daughter, Nicole Merat, who hopes to go to Boston University and study acting.



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Nicole Merat is currently in 11th grade at Ben Eielson Jr/Sr High school. Nicole started out working as a backstage crew member, working on plays such as *Wait Until Dark*, *Dracula*, and *Our Town*. At BEHS, she has played the roles of Krudwell in *Ten Minutes to Buffalo*, the Dwarf in *The Lion, the Witch, and the Wardrobe*, Veta Simmons in *Harvey*, and the Cheshire Cat in *Alice in Wonderland*. She has lettered twice in Drama. Nicole participated in BEHS's first annual Poetry Slam, where she took first place for best performance.



Jon Minton, a theatre student at UAA, appeared in Schatzie Schaefers' *Fourplay* this February as Tom in *Boysenberry Pie* and Drake in X & Q: *Right Next to Each Other*. In addition to this, he has played Bob Cratchit in *Mrs. Bob Cratchit's Wild Christmas Binge*, Kirk in *Friends Don't Let Friends Get Married*, Justin in *War*, Common Man in *A Man For All Seasons*, Jacques in *As You Like It*, and numerous characters in *The Laramie Project*. He also participated in the *Don't Blink! One-Page Play Festival* in December 2006, and in *Alaska Overnighters this past January*.



Shane Mitchell is the Artistic Director for TBA Theatre in Anchorage and has participated in the Conference since 1996. A critically acclaimed veteran of over two hundred productions he has performed at the Conference with several companies including TBA Theatre, Cyrano's, Kokopelli and Once A Year. He is the author of over twenty frequently produced works, three of which are currently in publication. He is recently returned from New York where his play *The Resurrection of Humpty Dumpty*, featured at last year's Conference, appeared in the Samuel French Off-Off Broadway Short Play Festival.



Steve Mitchell has lived in Fairbanks for over thirty years. This past year, he staged an original oneman show about legendary Alaska Judge James Wickersham for the Tanana-Yukon Historical Society and directed *To Kill a Mockingbird* and *Arsenic and Old Lace* for the Fairbanks Drama Association. In the latter, he appeared in the Boris Karloff role, mainly because no one else auditioned, but it turned out to be one of his favorite roles. Other favorite 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 Hucklebee in *The Fantasticks*. Originally a song and dance man (who can't really dance), Steve

spent ten summer seasons at the Palace and Malemute Saloons in Fairbanks trying to keep vaudeville alive. Steve works for the Fairbanks Community Behavioral Health Center, and the Alaska Salmon Bake during the summer.



Wayne Mitchell is the Education Director for TBA Theatre Company and is one of the most esteemed arts educators in the state, having received several honors including a letter of commendation from Governor Tony Knowles for his work with Alaska's youth. As a performer he has appeared with several companies at the Last Frontier Theatre Conference, including Cyranno's, Kokopelli and TBA Theatre. He has been recognized with several acting awards during his career including two Patricia Neil Acting Awards. Favorite performances include *Waiting For Godot, The Price, The Drawer Boy* and most recently as Long John Silver in TBA's production of *Treasure Island: The Musical*.



Emili Moneyhun has lived in Alaska for a little over two years now. She enjoys sunshine and mountains, as well as playing with her dog, Moses. This is her third Theatre Conference, and she's glad that this time around she'll be able to go out and do what 21 year olds do. Her favorite show she's acted in to date is *The Boy Who Was Born With a Tail* (Dawson's *The Fears of Harold Shivvers* was nice, too).



A native of suburban Boston, **Tom Moran** lived in Indiana, London, Israel and New Mexico before moving to Fairbanks for a newspaper job. He's currently working as a Dalton Highway tour bus driver and will enter the University of Alaska Fairbanks MFA program in the fall with a focus on playwriting. He's acted often on the Fairbanks stage, including major roles in *One Flew Over The Cuckoo's Nest, Noises Off!* and most recently *Art*, and has had five works accepted into Fairbanks' 8x10 Ten-Minute Play Festival. This is his first time attending the Last Frontier Theatre Conference.



Mark Muro is a writer, poet and performer. He has been seen on and off stage in Anchorage for the past twenty 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 Theater. As an actor, he is best known for his portrayal of Johnny Rich in Kim Rich's acclaimed adaptation of her memoir, *Johnny's Girl*. Most recently, Mark was seen in *Three Continents*, an original collaborative work for Out North, and as Sam in Anchorage Community Theater's production of *The Cemetery Club*. Mark occasionally writes and art for the Anchorage Daily News, and is host of the weekly public radio show. *Stagetalk* Mark is

about theater and art for the Anchorage Daily News, and is host of the weekly public radio show, *Stagetalk*. Mark is also the proud recipient of the first Rasputian Award for Lifetime Achievement.



Bruce Nelson received his classical training at The Will Geer Theatricum Bontanicum's Summer Intensive Shakespeare Program in LA. He completed a two-year program at the University of Maine in affiliation with Michael Chekhov National Institute, where he received his teaching certification in the Michael Chekhov Acting Technique. In Toronto, Nelson sharpened his improv skills by working with the Out of the Way Players improv comedy troupe, which launched the first 48 hour improva-thon, placing them in the *Guinness Book of World Records*. He continued with the ever-famous of Teropta as a member of the first Capacitan National Teur. Nelson has performed nationally and

Second City of Toronto as a member of the first Canadian National Tour. Nelson has performed nationally and internationally, in Off-Off-Broadway shows and regional theater, in productions of *Pippin*, *The Robber Bridegroom*, *My Fair Lady*, *A Christmas Carol*, You Can't Take It with You, Six Degrees of Separation, A Raisin in The Sun, The Good Person of Szechwan, Much Ado About Nothing, Two Gentlemen of Verona, Hey Rube, The Medicine, and Ain't Lookin. His film credits include *The Borrower*, *Strange Days*, *No Code of Conduct, Arizona Summer*, *Blind Eye, Forget About It, The Salena Incident, No Where Man*, and most recently *Netherbeast Incorporated* and *Kids In America*, both of which should be out in theaters this fall. Bruce is grateful to be a part of the Last Frontier Theatre Conference in *August In April* with such an amazing cast.



Elizabeth Neumann has been an Alaska resident for 20 years, residing in Anchor Point, a hop skip and a jump from Homer. She graduated from college many moons ago with a BA in Fine Arts, with theater being her passion. Off to the Big Apple she went in search of stardom. Her life focus has changed since then, although acting continues to be a big love in her life. She has performed locally as a part of Bottom Feeder Theater, located in Homer. Some of the parts she has performed throughout the years are Inez in *No Exit*, the waitress in *The Philadelphia Story*, Abby Brewster in *Arsenic and Old Lace*, Dori in *Ferris Wheel*, Columbine in *Aria de Capo*, and Eva in *Rimers*

of *Eldridge*. She has also participated in several Drama Slams. Improvization is a great love of hers, and she incorporates it wherever she can!



Susan Stothers Nims' last dramatic stage performance was in 8th grade, when she played one of the rustics in *A Midsummer-Night's Dream*. She remains embarrassed by her character's name—Bottom—and by the fact that her papier-mache ass's head accidentally fell off during an emotional scene with Titania. In the past few years, however, she has gained considerable stage experience singing country-western music with her guitar, accompanied by a large group of fiddlers and musicians in New Mexico. She also performs in smaller venues such as assisted-living homes

and American Legion halls, both in New Mexico and Alaska.



Marius Panzarella grew up in Brooklyn and Long Island, surrounded by his Sicilian relatives in what his wife calls "The little Italian commune." His first introduction to acting came as a five year-old, playing the part of the Bishop in which he walked down the aisle blessing everyone wearing his big sister's high-school ring. Later, as a freshman in an all boys high-school, he played Lady Macbeth with upper classman Brian Dennehy as Macbeth. His "grown up" roles have been in Alaska, and include Fagin in *Oliver*, C.S. Lewis in *Shadowlands*, Bella Zangler in *Crazy For You*, the Senator

in *The Sensuous Senator*, and most recently Dr. Ahmed Emir in the Cyrano's Theatre Company's *The Perfect Prayer*. When not pursuing his acting career, Marius has a second gig as a doctor, traveling to different parts of Alaska and throughout the U.S. After graduating from the University of Chicago medical school, he first practiced as an intern at Seattle's Harborview Hospital and then was immediately whisked away by the Army to Lai Khe, Viet Nam, and Landstuhl, Germany. He then practiced in the city of San Francisco, the state of Texas, and now in his "forever home" in Alaska. He and his wife, Sylvia, five cats, and one Texas cow dog live in Kodiak and part time in Anchorage.

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 year, he directed their production of *All I Really Need* to Know I Learned in Kindergarten. This is his third year as a reader in the Play Lab.



Jeanne Passin (aka The Valdez Vagabond) mysteriously shows up as the snow melts and disappears when the snow flies. Where she goes will remain a secret. She always acts up, and sometimes even acts in plays. She has appeared in the Chicago production of Tennesse William's *Summer and Smoke*, Arthur Miller's *The Crucible*, and was directed by Sam Shepard in the *True West* in Santa Fe. Jeanne's current passion is bike racing.



A native of Brooklyn by way of Haiti, **Rich PierreLouis** began his career as a stand up comic in New York touring clubs and colleges around the country making a name for himself. Taking a hiatus from comedy Richreceived his Fine Arts degree from The Theater School at the prestigious De Paul University in Chicago. While living in Chicago he also trained at the famous Second City Theater conservatory and at Improv Olympic. Some of his theater credits include *Julius Caesar, The Blue Room, The Diary of Anne Frank* and Shell Silversteins' *Hamlet... As Told On The Street*. Since

moving to L.A., Rich has resurfaced as one of the funniest young comics in the country becoming a mainstay at all the major clubs in the city. He has also worked steadily in film and television, landing national commercials for McDonald's and Toyota and guest starring roles on *General Hospital, My Wife and Kids, Eve, E.R.*, and the hit Disney Channel show *Hanna Montana*. Some film credits include *Barber Shop 2, Box Boarders*, The Sundance Institute Filmmakers Lab *We Can See Today*, and Joel Silver's *Bet Your Life*. He is currently working on his one-man show entitled *Just Apart From My Life*, the sitcoms *www.TheAuditions.TV* (coming this February) and *Bad Sitcom*, all of which are being produced under his production company "Brooklyn's Finest Entertainment. Est Before 1804." For more information, check out Rich at <u>www.richpierrelouis.com</u>.



This is **Peter Porco**'s sixth Conference as a reader. He has studied acting with Kay Kostopoulos at Stanford University, where his scene work included the roles of Dr. Rank in *A Doll's House*, Uncle Vanya in *Uncle Vanya*, Father Flynn in John Patrick Shanley's *Doubt*, and Robert in David Auburn's *Proof*. His short plays have received staged readings at this Conference and at the Playwrights Showcase of the Western Region in Colorado, and have had amateur productions in Anchorage and Talkeetna. He lives in Anchorage.



Lonn Pressnall has acted and directed plays in Southeastern Nebraska and Central Illinois for fifty-plus years. Lonn has acted on the University of Illinois and Illinois State University stages as well as Theatre 7, Richland Community College, and the Starlight Theatre by the Lake in Decatur, Illinois. Lonn is a Professor Emeritus of Theatre at Richland Community College and Lonn currently performs as Abraham Lincoln throughout the Midwest. www.lonnpressnall.com



Valdez resident **Mollie Ramos** looks forward to the Last Frontier Theatre Conference all year long. She has appeared in local productions of *Our Town*, playing a gender-confused Constable Warren, and Dawson Moore's *Living with the Savage*, where she portrayed the tempestuous Sophia. This is her fifth year as a reader.



This is **Kanute P. Rarey**'s third 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 fourth Last Frontier Theatre Conference, her third in the Play Lab. From Atlanta, Georgia and a Valdez for three 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, including playing Mary, mother of Jesus, in *The Greatest Christmas Story*, and the Storyteller in *Winnie The Pooh*.



Bill Rasmussen's acting career begin in Junior High when he played Farmer Fred in *Oklahoma*. In his last production, he played Oscar Jaffe, a Broadway producer with over 68 plays to his credit, in *Twentieth Century*. While Bill can't claim to come close to that, he has enjoyed a variety of roles, including a British Major in *Mousetrap* and the evil brother Jonathan Brewster in *Arsenic and Old Lace*". One of his favorite roles was Dick in *Play It Again Sam* because of the quick costume and character changes.



Ann Reddig first found her way to the conference years ago as one of the "Alaskan New Voices" in Michael Warren Powell's new play lab. In Anchorage, Ann is the Wild Berry Theater manager, and co-owns Once a Year Theater Co. with her husband David Haynes. Look for a musical next October from OAYT. She lives to ride the cutting edge of the Overnighters and she also has enjoyed being on "the boards" as a performer (thanks Schatzie!) this past two seasons.



Kate Rich lives in Homer, where she recently discovered her love of acting by appearing in *Hookin' Up*, a collection of short plays directed by Craig Phillips. She has participated as a co-facilitator of conflict resolution role-playing workshops offered by the Alaska nonprofit group Hands of Peace. She has a BA in writing from Vermont College. For the past ten years, she has been building her house by making pet ID tags at fairs and festivals around the state. Now she is changing her focus from vending to acting and writing plays.



Lillie Richardson recently appeared as Paulina in Death and the Maiden with iTheatre Collaborative. She was last seen as Alais in the Actor's Company production of Lion in Winter; recent credits include Susie in Wit; the Angel in Actor's Theatre of Phoenix critically acclaimed production of Angels in America; Lady Ann in African Company Presents Richard III, Rain in Lizard, Karen in Speed the Plow, and Zerbinette in Scapin. Other credits include With Picket Fence, Three Ways Home, Six Women with Brain Death, and Amadeus. Her film and television credits include The Truth about Jane with Stockard Channing, Young Riders, Shadow Hunter, Seduced and Betrayed with Susan Lucci, and The Fugitive

with Harrison Ford. Ms Richardson dedicates her performances to her father, Walter Richardson, her inspiration.



Mark Robokoff was named Best Actor of 2006 by the critics on Stage Talk for his role as George in Cyrano's Theatre Company's rendition of Who's Afraid of Virginia Woolf?. He is a regular with Cyrano's (Kafka Dances, The Seagull, Born Yesterday, Dinner with Friends, Hamlet), Kokopelli Theatre Company (Jesus Christ Superstar, A Streetcar Named Desire, Noises Off), UAA (King Lear, Fortinbras, Tiger at the Gates), ACT (Honk!, Damn Yankees) and the Alaska Overnighters. At the Last Frontier Theatre Conference, he has performed for the authors in John Guare's The Lovliest

Afternoon of the Year and Romulus Linney's Heathen Valley. He lives with his understanding wife Melissa in Anchorage, is Producer of IMIG Media's The Alaska Real Estate Showcase, and Daddy to eight furry, four-legged children.



PWSCC playwriting student Carolyn Roesbery has attended all but two of the Last Frontier Theater Conferences and has been a reader since 1997. Her favorite experiences were reading as narrator for both Jean Claude Van Itallie's Interview with UAF theater students, and Jakob Holder's play Somebody to Love. Ms. Roesbery has been a media journalist and radio news broadcaster. She has performed in dinner theater and has been a set painter and designer for Stage of the Tide in Cordova, Alaska.

Lacey Ruskin was working as performer (singing/acting/dancing) in South Florida when offered a job at The Alaska Cabin Nite Dinner Theater in Denali National Park in 1998. Not able to "get over" Alaska, she settled in Talkeetna where she had the honor of being the first official employee for the Denali Arts Council, taking on both artistic and administrative duties as Executive Director. In September of 2006, Lacey moved to Anchorage to work for the Alaska Center for the Performing Arts. Since moving, she has been seen in the Alaska Overnighters in Sabatron by Schatzie Schaefers and at OutNorth in Cherry Pie, also by Schatzie.



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Over the 37 years Vicki Russell has lived in Alaska, she has performed just about every job the theater has to offer. This past year she wrote an original monologue and performed it for Under 30 at Out North in Anchorage. Vicki ran the Play Lab at the Last Frontier Theatre Conference in 2000 and 2001. She directed one of the winners of the 2001 Play Lab, Corky Bush, for an evening command performance at the 2002 Theatre Conference. She has been a reader in Play Labs at this Conference for seven years.



George Sapio is an award-winning playwright, director, dramaturg and actor who lives outside Ithaca, New York. His latest work is And They Lived Happily Ever After, which was commissioned by the Kitchen Theatre and produced in June of 2006. His plays include (These Matters Be) Kynges Games, a play about Richard III; Ghosts, winner of the 2001 Mildred and Albert Panowski Award; and Headstrong, a domestic comedy about Middle English, impotence and dismemberment. He is also a photojournalist and author of, Collateral Damage, which features his pictures from two trips to Iraq in 2003.



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, performing regularly with Folks Tales. Leif has also been known to dabble in sound and lighting, and has even been seen using a screwgun. When not performing or working backstage, he enjoys riding his motorcycle.



Denise Schanbeck has been involved in the Valdez theater community for only a year. During that time she has been very active playing Mrs. Chumley in *Harvey* and Jill in *All I Really Need to Know I Learned In Kindergarten*. She also stage managed the production of Aoise Stratford's *Love And A Wide Moon*. And she had a line in one of the *Star Wars* movies... that's pretty cool, huh?



Josh Schmidtlein is sixteen, but when asked about his age has a tendency to reply with "If I told you I was eighteen, would you believe me?" Currently a senior at Valdez High School, he has been involved in theater since around 2000, though this will only be his third year participating in the Conference. He has appeared in several productions, most recently William Gleason's *Happy Daze* and Mary Chase's *Harvey*. In the future, he hopes to continue studying theater, speaking his mind, and telling bad jokes.



This year marks **Krista Schwarting**'s fifth year at the Conference, where she has been a reader, director, mainstage performer, stage manager and writer. She is a familiar face to Anchorage audiences, having recently appeared in *Ladies of the Camellias* for Cyrano's Theatre Company, *Spooge: the Sex and Love Monologues* for Kokopelli Theatre Company, and *Clue: the Musical* for Brown-Eyed Girls Theatre Company. Her recent directing projects include *Ladyhouse Blues* and *Anne of Green Gables* for ACT, *Mr. A's Amazing Maze Plays* for Alaska Theatre of Youth, and the with for Cyrano's She thanks S.W. Senek for giving her apother wonderful neurotic to play, having

upcoming *Sleuth* for Cyrano's. She thanks S.W. Senek for giving her another wonderful neurotic to play, having played "the playwright" in last year's *An Ongoing Examination of the True Meaning of Life*.



L. Scott Semans is a Theater Architect, Construction Administrator, Arts Perpetrator, IATSE, Feng Shuiman, Theatreperson - all departments, Show business: Has sandals, will travel. Myspace.com/ Waydowntown - still working on that. Whilst trying to look conspicuous in the back of a theater in Shanghai, felt disguised as a giraffe.



Ann Marie Shea is an actress/playwright working in the Boston area. Her most recent acting assignments include understudying the role of Ann Kron in Lisa Kron's *Well* at the Huntington Theatre (Boston). She has also played Emily Brent in *And Then There Were None* (Stoneham Theatre), Mrs. Kilbride in *By the Bog of Cats* (Devanaughn Theatre), Harriet in *A Prayer for Owen Meany* (Stoneham Theatre), Margaret in *Red Elm* (Boston Playwrights' Theatre), Prospero in *The Tempest* (Redfeather Theatre), and Amanda in *The Glass Menagerie* at Worcester State College (where she

taught theatre for many years). She will be appearing as Queen Margaret this summer in Redfeather's *Richard III*. She has also appeared at Theatre at the Mount, Worcester Forum Theatre, and has served as reader at Last Frontier Theatre Conference. She holds a Ph.D. from New York University, an MA from the Catholic University, and a BA from Anna Maria College.



Lauren Walsh Singerman is a native of New York City, and she is thrilled to be in Alaska for the first time. Regional credits include Adam Bock's *The Drunken City* (world premiere, Kitchen Theatre Company) and *The Most Happy Fella* (Cider Mill Playhouse). New York credits include *Bash* (Raw Space) and *Pieces of the Throne* (Epic Theatre Center). She holds an MFA from Rutgers University, where favorite credits include *Our Lady of 121st Street, Down the Road, As You Like It*, and *False Start*. Lauren lives in Hoboken, N.J. with the illustrious playwright Dano Madden.



Heather Snelders is a Valdez resident. In her youth, she performed in the past in *Oklahoma*, *Oz*, and many touring shows. She's spent the last twelve years being a mom, and is looking forward to rekindling her relationship with the theatre.



John Snelders grew up dreaming of living in Alaska, and he has not been disappointed. He enjoys watching his children grow up and experience what life has to offer. His theatre experience is limited, but his ambition is not. This past year he played Dr. Chumley in the PWSCC production of *Harvey*.

Danny Sparrell has been theatrically involved off and on (mostly off) since elementary school. His most recent roll was Judge Omar Gaffney in Mary Chase's *Harvey*. He has enjoyed his increased participation in theater since moving to Valdez over two years ago.



Jay Stevens is in his third year as a member of the Valdez theatre community. A recent graduate of Valdez High School, he has appeared in their productions of *The Mouse That Roared* (General Snippet), *Twelve Angry Men* (Foreman), *See How They Run* (Policeman), *Fools* (Leon Tolchinsky), and *Happy Daze* (Lodi, Arlo F.). He also appeared as Nate in the college production of *Love and a Wide Moon*. This is his second year as a reader in the Play Lab.



Mark Stoneburner has appeared on the Anchorage stage for nearly every company out there. Some of his favorite roles are Carl in Cyrano's production of *Back of the Throat*, Peter Quince in Edgeware/ Cyrano's/Alaska Theatre of Youth's joint production of *A Midsummer Night's Dream*, Jamie Tyrone in ACT's *Long Day's Journey Into Night*, and the Stage Left's obnoxious kid show host/sock puppet Mr. Stinky. Mark dwells in Spenard with his wife, local backstage goddess Janet Stoneburner. During the day, he works for Wells Fargo at something involving money.



Meghan Tanner lives in her hometown Valdez, and Seattle, where she attends the University of Washington. She loves acting, reading, yoga and anything outside. Tea is also on her list of pleasures, along with both weighty and pointless conversations, and laughing. She started acting by chance when someone copped out last minute, and has since then done a couple of plays, including *The Crucible* and a couple of *Alaska Overnighters* as well. She's very excited about this year's Conference because her year at college put her on an acting hiatus.

Amy Taylor holds a BA in Theatre from the University of Alaska Fairbanks. Her acting credits include Olivia in UAF's *Twelfth Night*, Woman in the Looking Glass Group Theatre's reading of the *Beautiful Moon Trilogy*, Rosalind in Fairbanks Shakespeare Theatre's *As You Like It*, Madame Pernelle in UAFs' *Tartuffe*, Tzietle in AUD Productions' *Fiddler on the Roof*, Lisa in St. Peter's Players' *David and Lisa*, Madame Fairy in Harbor Junior College's *Bumble*, and Edith in Davis Player's *Blythe Spirit*. Her film credits include Kristen in UAF's first version of the *Water Stealers* and Mary in Cal State Long Beach's *The Raintree*.

Nina Lisa Tomlinson has been interested in theatre from a very young age. Her first experience on stage was at twelve, when she played the lead in a Christmas pageant. More recently, she has appeared in a bit part with Anchorage Community Theatre's production of *The Lion in Winter*, and as Amy in the UAA's production of *Just Sisters*. She holds a Bachelor's in Theatre and Dance from UAA, and last summer TVI Studios in Sherman Oaks, California, accepted her to a two-week television auditioning workshop, where she "pleasantly surprised" agents with her abilities.



Christopher Villarreal has acted in various productions for the PWSCC Drama Department. Most notable were his performances as George Gibbs in Thornton Wilder's *Our Town* and Martin Talon in Dawson Moore's *Living with the Savage*. This is his fourth year with the Last Frontier Theatre Conference.



Jessica Vincent lives and works in Valdez and has participated in the Conference off and on for several years. Through the long and snowy winter she keeps active by performing in PWSCC productions, most recently *Harvey* and the world premiere of Aoise Stratford's *Love and a Wide Moon*. She attended UAA and performed or worked behind the scenes in productions there from 2001 to 2003. Her hobbies include watching reruns of *Northern Exposure* and adding to her fine collection of wooly sweaters.



Adam M. Warwas just graduated from PWSCC with his AA Degree. Moving to Valdez from Minnesota he was taken under the wing of Dawson Moore and became the Assistant Coordinator of the Last Frontier Theatre Conference. In the last three year's he was appeared in local productions of Our Town, The Attractive Women on the Train, The Fears of Harold Shivvers, Bile in the Afterlife, The Crucible, Love and a Wide Moon, Dimly Percieved Threats to the System, Harvey, and Happiness Hunting. His two directing credits include The Boy Who Was Born With A Tail and Graven Images. This year, he had his first two plays produced in Anchorage, directed by the wonderful, wonderful Erin Dagon. His

most recent project is writing for the online series News For Blondes (www.newsforblondes.com).



Kate Williams has been involved in numerous plays since her first time onstage, six years ago. Although she has only been acting for a short time, she has always harbored a passion for the theatre, which she inherited from her father. She was raised in Wasilla, Alaska, and was involved in both the community theatre, the Valley Performing Arts, and the Colony High School theatre group as well as several productions at UAA. She has had the pleasure of performing in Flowers for Algernon as Alice Kinian, Steel Magnolias as the lovable Truvy, and Shakespeare's Much Ado About Nothing as Hero.

Kate is going to be a junior at the University of Alaska Anchorage this fall, where she is majoring in English, with a Minor in Theatre.



Lori Wolter is an aspiring director who currently resides in New York City. She just returned from the New Harmony Project, where she was the office manager. Recent assistant directing credits include Songs for a New World (Signature Theatre, D.C.), The Nibroc Trilogy (78th Street Theatre Lab), and The Horton Foote Project (SLANT Theatre Project), which will be seen this fall at the Horton Foote Festival. Lori is currently the artistic assistant at Signature Theatre Company (NYC). Later this summer, Lori will be directing plays from Suzan-Lori Parks' 365 Days/365 Plays and traveling to the Edinburgh Fringe with 78th Street. She holds a BS from the University of Evansville.



Jill Yarbrough is a local actor and director who recently completed her studies in theater at UAA, where she was a founding member and former president of the student theatre group. Theatre on the Rocks (TTR). Most recently, she was seen as Deven in Schatzie Schaefer's Cherry Pie with Three Wise Moose, Helen in Ladyhouse Blues at Anchorage Community Theatre, and in Midnight Soapscum: Porn with Theatre Artists United. Her other favorite roles include Betty Yearn in Landscape of the Body (UAA), Lisa in Private Eyes (TTR), Sophie in Friends Don't Let Friends Get Married (TTR) and various

roles in the 2006 edition of Fourplay. Her directing credits include A Bright Room Called Day (TTR), Boysenberry Pie (3WM) and several Alaska Overnighters. When not in rehearsals or shows, she can be seen slinging coffee at Starbucks or spending time with her boyfriend and their dog. Marley.



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DOUG DESORCIE

PWSCC PRESIDENT

15th Conference

Nickname: Doug Resourceful

Ask Him About: The time a group of students shaved his head.

DAWSON MOORE THEATRE CONFERENCE COORDINATOR

13th Conference

Little Known Fact: Over half of Valdez's earthquakes last year were caused by Dawson sneezing.

> Quote: "Do you know who I am?"





ADAM M. WARWAS ASSISTANT COORDINATOR

3rd Conference

Reason for living: To find Dawson's car keys and coffee.

Little Known Fact: Within a year of moving here Adam had a boulder fall on him, got rescued by the Coast Guard, and put an ax in his own foot. Needless to say, he is not originally an Alaskan.

RYAN BUEN ASSISTANT TO THE ASSISTANT

5th Conference

Quote: "Peyton Manning will never win a Super Bowl" -August 15th, 2006

Well Known Fact: Valdez is not under a monarchy rule, and if it was, Ryan would NOT be the king.





SHUTTLE DRIVER

7th Conference

Handle: Fuzzy Bear

Little Known Fact: Michael personally caters the Sunday morning wrap-up brunch. Be there, or be underwhelmed.

SHANNON FOSTER REGISTRAR

5th Conference

Little Known Fact: Shannon is Valdez's *Guitar Hero* extraordinaire.

Quote: "Dawson, don't you think you should at least TRY to learn how the front desk works?"



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MEL BOTULINSKI SHUTTLE DRIVER

4th Conference

Little Known Fact: Mel's cooking is the reason why Dawson and Adam are still alive.

> Handle: Roo

J.B. CRAWFORD MAINTENANCE

7th Conference

Quote: "I bet we could climb this."

Little Known Fact: Somewhere out there you could find a video of J.B. dressed as a cowboy singing "The Wild Wild West."





KEVIN HURTLEY SHUTTLE DRIVER

2nd Conference

Quote: "I hate computers."

> Handle: Speedy



1st Conference

Ask Him About: Disneyland

Little Known Fact: Dawson's mom chaired Wes' thesis. It is an incredibly small world.





BILL PAINTER SHUTTLE DRIVER

2nd Conference

Quote: "All in."

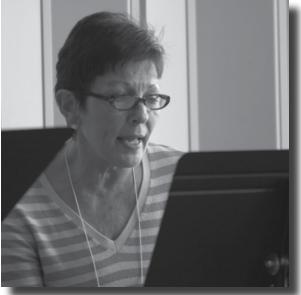
Little Known Fact: Bill plays ball like Jordan.

KATHY RAREY FRONT DESK

3rd Conference

Little Known Fact: If you see a flower, Kathy put it there.

> Ask Her About: The time she saw the bears.



CINCR SON FERENCE



DENISE SCHANBECK FRONT DESK

1st Conference

Quote: "Do you need anything? Is there anything I can do? Can I help somehow?"

Ask Her About: Her local theatre group.

LISA SPARRELL FRONT DESK

2nd Conference

Quote: "Must... have ... coffee."

Little Known Fact: Lisa has far too many writing utensils. Go ahead.. count them.





JEANNE WILSON SHUTTLE DRIVER

1st Conference

Quote: "I think I'm the longest standing student at PWSCC. At least it feels like I am."

Little Known Fact: Has been in Valdez for 32 years, but is planning to leave this fall to spoil her seven grandchildren.

MARK YOUNG

2nd Conference

Quote: "I'd rather be fishing."

Little Known Fact: He knows all the secret shrimping spots... his son tells him.





CHELSEA FAIRBANK CAMPUS LIAISON

1st Conference

Ask Her About: Getting to play a dead girl.

Little Known Fact: Her addiction to Scrabble is the most severe case in human history. PRINCE WILLIAM SOUND COMMUNITY COLLEGE THANKS THE FOLLOWING **ALASKA BREWING COMPANY** JOE BARNES GARY & BARBARA BAUGH THE BLESSING HOUSE AL & CELESTE BOLEA SANDY BURNS COPPER VALLEY FLECTRIC ASSOCIATION COPPER VALLEY TELEPHONE FIRST NATIONAL BANK ALASKA **CYNTHIA GLUCKSMAN CONNIE GREEN** STUART HARRIS **HEADHUNTERS B&B** TOM HORTON **K&L DISTRIBUTORS KEYSTONE HOTEL** RAMONA MUNSELL AND ASSOCIATES SUSAN NIMS JUDITH PRATT LONN PRESSNALL THE VALDEZ HOTEL ANTOINETTE WINSTEAD

FOR THEIR SUPPORT

It is with the support and generosity of many corporations, businesses, foundations, and individuals that The Last Frontier Theatre Conference has been able to provide such an educational opportunity to the Theatre Community. We are ever-grateful to each person that has thought highly enough of our organization and believed strongly enough in our mission to make a donation.

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DONATION

If you would like to help support the 16th Annual Last Frontier Theatre Conference, contact Dawson.

Thank you again to all of you for being here. Coming to this event is the best way to support it!

PRINCE WILLIAM SOUND COMMUNITY COLLEGE LAST FRONTIER THEATRE CONFERENCE OFFICE DAWSON MOORE, COORDINATOR PO BOX 97 303 LOWE STREET VALDEZ, ALASKA 99686 907-834-1614 dmoore@pwscc.edu Thank you for coming to beautiful Valdez, Alaska and the Prince William Sound Community College 15th Annual Last Frontier Theater Conference. This year the Conference promises to continue to promote high quality academic standards and work in the American Theater. The Conference focuses on the work and development of the playwright, enhancing skills of the actor, and networking of professionals. Our goal is to enrich you both personally and academically.

I would like to take this time to thank Dr. JoAnn C. McDowell, President Emeritus, for her vision and determination in establishing the Last Frontier Theater Conference. I would like to also express my deepest appreciation for the Conference Coordinator Dawson Moore. His tireless work ethic and ability has moved this event forward over the past five years and proved that no task is insurmountable. In addition I would like to thank the Community College staff. They are an incredible group of hard working and dedicated individuals whom I am proud to be associated with.

In the past fifteen years, I have had the opportunity to watch the Theater Conference develop and expand by offering opportunities to inspiring playwrights from around the world. The annual Last Frontier Theater Conference has become one of the premier arts events not only in Alaska, but nationally, and internationally.

If there is something I or the PWSCC staff can do to make your stay here in Valdez more enjoyable please feel free to ask. We hope you enjoy your time here in the "Little Switzerland of Alaska", and I hope you have a great Conference.

Douglas Desorcie PWSCC President