

PRINCE WILLIAM SOUND COMMUNITY COLLEGE
PRESENTS

THE SIXTEENTH ANNUAL
**LAST FRONTIER
THEATRE CONFERENCE**



VALDEZ, ALASKA

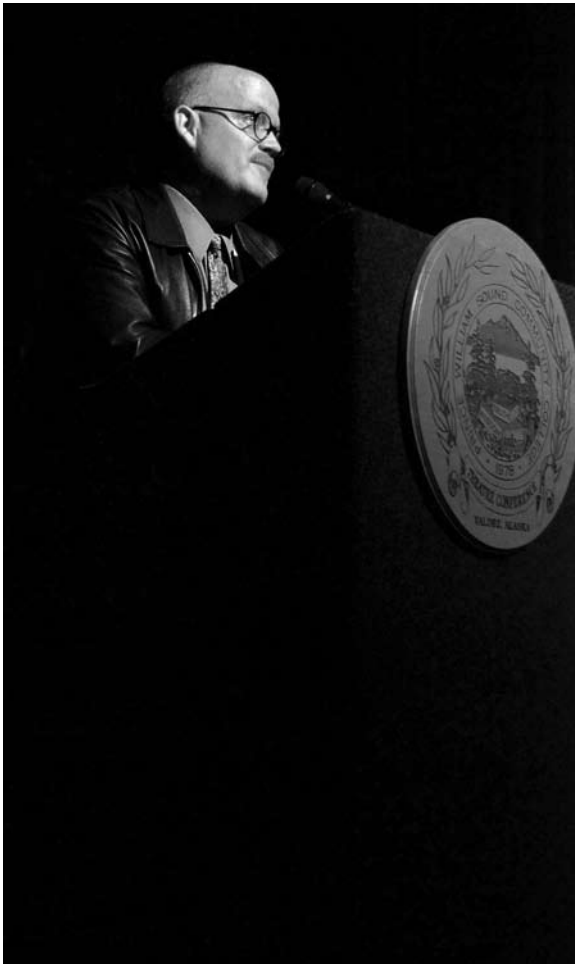
JUNE 14-21, 2008

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LAST FRONTIER THEATER CONFERENCE



SIXTEENTH ANNUAL
JUNE 13-22, 2008



Welcome to the Sixteenth 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.

This year I've had the privilege of attending a couple of other fine similar programs: the Playwrights Showcase of the Western Region, run by Pamela Mencher, and our parent event, the William Inge Theatre Festival, directed by Peter Ellenstein, who I'm excited to have with us this year. At each one of these events, I wandered around like a thief, saying to myself "hm, I could do it that way in Valdez." You'll see some of these changes this year, some next.

Because that is what this Conference is all about: a never ending analysis of how best to go about the craft of theatre in all its aspects. I thought Peter said it eloquently in his program: "I've often described artistic growth as walking toward the horizon. When we turn around and look back from whence we started, we see that we've traveled a great distance and witnessed a great deal. But turning back to gaze again at the horizon, it remains as brilliant, alluring, and just as far away." I did say I was stealing things...

Or perhaps it would be better to say 'sharing.' And that is what happens here. We are all here to share with each other. There are about 300 of us collaborating to make the week happen, from the playwrights, actors, and directors in the Lab to the audience members to the staff to the technicians. We all have a part in making this week on an educational par with any in the world.

Speaking of technicians, this year we are honoring our Technical Director, Jim Cucurull, with the second Jerry Harper Service Award on the final night of the Conference, June 21. This award was created last year to honor

those who have been essential to the life and growth of this Conference, and I could not think of anyone more worthy. Jim has been with us since the second year running all of our evening performances. By the end of the week, I think you'll see how it takes a rock to get through that part of our marathon event, and since before I began attending, that has been Jim.

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. They're listed on the back of the program, and we appreciate them all. Most of the photos in this document were taken by my friend Colin Hussey as a last minute volunteer.

I also am deeply grateful to my co-workers at the college. This is a huge undertaking, and it would not be possible without their support and hard work. My boss, PWSCC President Douglas Desorcie, has worked his tail off every year of the Conference, and I have never met anyone who better understood that leadership is the art of serving those one is leading.

Our Registrar, Shannon Foster, is the spirit of grace under pressure. Adult Basic Education Director, Michael Holcombe, never says no; his loss of sleep is our gain. Ryan Buen has been coming back to Valdez every summer to work for as my assistant, and he brings a mirth that livens up the whole college. I can't go on forever, but Mel, Kevin, Lisa, Wes, Bill, Scott, Martha, Wendy, Dave, and my friends in the business office, I appreciate all your work. This year the college has brought in some great new people, as well: the effervescent Samantha, our talented new graphics guy Ryan, and my new favorite collaborator, Gianna. This year also has a tinge of sadness, as it is the first time in three years that I don't head into this week with Adam Warwas, who has really been running the Conference for three years as my assistant and designed most of the layout of this program, but welcome to Jay Stevens, my newest assistant. I am sure that I have forgotten people, but hope they will forgive me.

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

INTRODUCTION.....	4
SCHEDULE OF EVENTS.....	6
<i>CHECK MONITOR DAILY FOR MOST CURRENT SCHEDULE</i>	
<i>DAILY SCHEDULES ALSO POSTED AT ROOMS</i>	
FRIDAY, JUNE 13.....	6
SATURDAY, JUNE 14.....	6
SUNDAY, JUNE 15.....	7
MONDAY, JUNE 16.....	8
TUESDAY, JUNE 17.....	9
WEDNESDAY, JUNE 18.....	10
THURSDAY, JUNE 19.....	11
FRIDAY, JUNE 20.....	12
SATURDAY, JUNE 21.....	13
SUNDAY, JULY 22.....	13
FEATURED ARTISTS.....	14
PLAY LAB PHILOSOPHY.....	28
PLAY LAB CAST LISTS.....	29
LOCAL DISCOUNTS.....	49
PLAY LAB PLAYWRIGHTS.....	51
EVENING SHOWS.....	70
PRODUCING COMPANIES.....	77
10-MINUTE PLAY SLAM.....	78
FRINGE FESTIVAL.....	79
EVENING GALA.....	80
JERRY HARPER SERVICE AWARD.....	81
PLAY LAB READERS.....	82
CONFERENCE STAFF.....	104
CONFERENCE DONATIONS.....	105
PRESIDENT’S REMARK’S.....	106

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

Robert Caisley, Kia Corthron, Danielle Dresden, Erma Duricko, David Edgecombe, Peter Ellenstein, Kim Estes, Michael Hood, Arlene Hutton, Dawson Moore, John Pielmeier, Gregory Pulver, Guillermo Reyes, Judith Stevens-Ly, Aoise Stratford, Elizabeth Ware, Jayne Wenger, Bryan Willis, and Y York

Friday, June 13

10:00 a.m.

Registration begins and continues daily in the foyer of the Civic Center.

8:00 p.m. *Alaska Overnights* topic announcement.

Saturday, June 14

10:00 – 10:55 a.m.

Theatre Conference Orientation Panel with Danielle Dresden, Erma Duricko, Dawson Moore, Gregory Pulver, and Aoise Stratford.

11:00 a.m. – 12:20 p.m.

The Collaboration Process: *Anton's Women*, Judith Stevens-Ly: Valdez to Auckland, with Donna Banicevich Gera. A practical look at the how playwrights, directors and theatre artists work in co-operation with each other at the production level: from choosing the play to opening night.

12:30 - 1:10 p.m. Lunch Served.

1:15 – 2:25 p.m.

How to Direct a Reading of Your Own Play with Erma Duricko. A practical step by step approach to using your limited rehearsal time and the special unknown qualities of your actors to ensure you get your story told. The workshop is geared specifically for The Last Frontier Conference - make it your own and use it when you need it.

1:15 – 2:25 p.m.

SAG Made Simple: a question and answer session about the Screen Actors Guild with Seattle/Portland Executive Director Dena Beatty.

2:30 – 3:55 p.m.

Working with Directors and Dramaturgs: In and Out of Rehearsal with Jayne Wenger. A playwrights guide to how to get the most out of these relationships, work and rework your play, avoid conflict, and get to the best production of your play.

2:30 – 3:55 p.m.

Acting in the Play Lab: An Orientation Workshop with Danielle Dresden, Erma Duricko, and Dawson Moore. Covers acting techniques useful in any form of play reading, in addition to serving as a primer in how to work in the Play Lab.

4:00 – 5:25 p.m.

Seventeen Ways to Get Started Writing Your New Play with Bryan Willis. Part One: Explore new strategies for getting started.

5:30 - 7:25 p.m.

Welcome Reception & Fish Fry on the Civic Center lawn for Conference participants.

7:30 p.m.

Alaska Overnights, presented by Three Wise Moose, followed by a reception in the Civic Center Foyer.

9:30 p.m.

Fringe Festival Kick-Off performance on the Civic Center stage featuring plays by Terence Anthony, Rand Higbee, and Lia Romeo.

Sunday, June 15

8:00 – 8:55 a.m.

Morning Warm-Up Yoga with Meg McKinney.

9:00 – 10:40 a.m.

Seventeen Ways to Get Started Writing Your New Play with Bryan Willis. Part Two: Workshop New Scenes.

10:45 a.m. – 12:00 p.m.

Starting a Playwrights' Group: How to Get the Most from your Group While Avoiding the Pitfalls; a panel discussion with Dawson Moore, George Sapio, and Aoise Stratford.

12:00 – 12:45 p.m.

Lunch served. In panel room C at 12:15, Fairbanks Shakespeare Theatre's Artistic Director Bruce Rogers will discuss "International Bardathon," a 52-week Shakespeare Festival in a different city every week. Every play, every week. In Panel Room C.

12:45 – 2:10 p.m.

Anchors to Apples and Angels: Making the Transition (or not): A panel discussion on making the transition to the big city, with Bostin Christopher, Frank Collison, Trish Egan, Kim Estes, Laura Gardner, Darcy Halsey, and Harold Phillips.

12:45 – 2:10 p.m.

Dialogue: It isn't Conversation, it isn't Narrative, it isn't Exposition, so What Is It? Demystifying Dialogue with Y York.

2:15 – 3:40 p.m.

Writing The One-Person Play, a seminar with John Pielmeier and Irene O'Garden
Whether it's historical (John), autobiographical or fictional (Irene), the subject of your one-person play has a voice that needs to be heard! These two authors of successful one-actor shows will talk about finding the right person to write about, channeling the voice, and - if you've already tackled these first two hurdles - dealing with the challenges of creation. They'll perform brief selections from their own shows, as well as discuss your work, your thoughts, and - if time permits - read aloud selections from your work. Come prepared with finished plays, plays-in-progress, or just thoughts about whom you might want to build an evening around!

2:15 – 3:40 p.m.

Monologue workshop for actors with Laura Gardner and Frank Collison. Bring prepared audition pieces.

3:45 – 5:00 p.m.

Comedy can be pretty: A Felicitous attack on all our senses and how to make it work for your writing with Guillermo Reyes.

3:45 – 5:00 p.m.

How to Write Your Own Compelling Monologues with Laura Gardner, Part One. A workshop for actors.

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

A screening of the film *Otis*, featuring opening remarks by one of the film's stars, Alaskan Bostin Christopher, followed by a reception in the Civic Center Foyer.

10:00 p.m.

Fringe Festival.

Monday, June 16

8:00 – 8:55 a.m.

Morning Warm-Up Yoga with Meg McKinney

9:00 – 10:25 a.m. Play Lab

Panel A: John Kaiser's *Hyperion*

Panel B: Elizabeth Ann Earle's *Cat, Mouse, Bird and Boy*

Panel C: Susan S. Nims' *Crackt Bonds*

10:30 a.m. – 12:25 p.m. Play Lab

Panel B: Lee Kiszonas' *An Affair of Honor*

Panel C: Lance Petersen's *Raven's Place*

12:30 - 1:10 p.m.

Lunch Served.

1:15 - 2:40 p.m.

First Aid for Playwrights with Robert Caisley: A Diagnostic Approach to Assessing Symptoms of an Ailing Play. This workshop focuses on some of the most common symptoms and warning signs affecting your play, how to diagnose the root cause, and offers some good old-fashioned natural playwriting remedies that work. The workshop assumes that participants have finished a draft of your play, and are now looking for ways to effectively revise.

1:15 – 2:40 p.m.

Directing AND Designing – be your own scenographer! A workshop for directors and producers with Gregory Pulver.

2:45 – 5:00 p.m. Play Lab

Panel A: Rand Higbee's *Fork & Spoon*

Panel B: Taylor Doherty's *The Machine Stops*

Panel C: Daniel Damiano's *Day of the Dog*

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

Arlitia Jones' *Sway Me, Moon*, presented by Three Wise Moose Theatre Company, followed by a reception in the Civic Center Foyer.

10:00 p.m.

Fringe Festival.

Morning Yoga



Tuesday, June 17

8:00 – 8:55 a.m.

Morning Warm-Up Yoga with Meg McKinney.

9:00 – 9:55 a.m. Play Lab

Panel A: Mary Langham's *Facing the Elements*

Panel B: Cinda Lawrence's *Don't Get Me Wrong*

Panel C: Jaclyn Villano's *No Worse for the Wear*

10:00 a.m. – 12:25 p.m. Play Lab

Panel A: William Bivins' *The Afterlife of the Mind*

Panel B: Merideth M. Taylor's *The Cocoonery*

Panel C: Damon Chua's *Aziza*

12:30 – 1:10 p.m.

Lunch Served.

1:15 – 2:40 p.m.

Time, the Playwright's Compass, with Danielle Dresden. A workshop on how theater and all performing arts are shaped by time in everything from structure to scene length to character growth.

1:15 – 2:40 p.m.

Finding Your Place on Stage: A Workshop in Stage Movement for Actors and Directors with Michael Hood.

2:45 – 3:55 p.m. Play Lab

Panel A: Christine Emmert's *Changelings*

Panel B: Adam Klasfeld's *The Report of My Death*

Panel C: Laura Neubauer's *Brick*

4:00 – 5:00 p.m. Play Lab

Panel A: Barry Levine's *Used Cars and Bicycles*

Panel B: Laura Pfizenmayer's *Livin' and Comin' Back*

Panel C: Ruth Kirschner's *Nightlight*

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

Ira Gamerman's *Split*, presented by the University of Alaska Fairbanks Student Drama Association, followed by a reception in the Civic Center Foyer.

10:00 p.m.

Fringe Festival.

Ira Gamerman



Wednesday, June 18

9:00 – 12:15 a.m.

Registration Desk open. No scheduled Conference activities.

12:15 – 12:55 p.m.

Panel A: Mark Muro's *Pickle Days (Revisited)*

Panel B: Ryan Buen's *Hey, Judae*

Panel C: Kate Rich's *Returning Max*

1:00 – 1:40 p.m. Play Lab

Panel A: P. Shane Mitchell's *The Heart of Children*

Panel B: Andy Day's *Early Bird*

Panel C: James Royce McGuire's *A Texas Funeral*

1:45 – 2:25 p.m. Play Lab

Panel A: Rita Miraglia's *Johnny-Boy*

Panel B: Jessica Chisum's *Phoebe Phoenix Saves the World*

Panel C: Mark Stoneburner's *Bear Variations: 11 short plays about a bear*

2:30 – 5:00 p.m. Play Lab

Panel A: Sandra Hosking's *Detours*

Panel B: Jule Selbo's *Lake Girls*

Panel C: Arlitia Jones' *The New Encyclopedia Apocalypta*

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

20th Century Man with Brian Hutton and Allison Warden in *Ode to the Polar Bear*, in two solo performance pieces from Out North's Under 30, followed by a reception at the Valdez Museum.

10:00 p.m.

Fringe Festival.

Play Lab Reading



Thursday, June 19

8:00 – 8:55 a.m.

Morning Warm-Up Yoga with Meg McKinney.

9:00 -10:25 a.m. Play Lab

Panel A: George Sapiro's *Oatmeal and a Cigarette*

Panel B: Lia Romeo's *Green Whales*

Panel C: Joe Barnes' *Acts of Faith*

10:30 a.m. – 12:25 p.m. Play Lab

Panel A: Jacqueline Goldfinger's *The Oath*

Panel B: Samuel Brett Williams' *The Revival*

Panel C: Cynthia Glucksman's *An Incurable Hole in the Wall*

12:30 – 1:10 p.m.

Lunch Served.

1:15 – 2:40 p.m.

Connections with Arlene Hutton. Whether you are a writer starting a project or an actor wanting to explore playwriting, you already possess, deep inside you, everything you need to jumpstart your art and bring forth your unique voice. Through a series of exercises, this workshop is a roadmap to the wonder of the unconscious mind and the thrill of creation.

1:15 – 2:40 p.m.

Finding and Using Concept: A Director's Process. Mark Lutwak discusses how he conceptualizes a production to integrate script with collaborating artists, production practicalities, and the context in which he is working, using his recent production of *Cyrano* to illustrate how a strong, organic process must be flexible to provide a map through the realities of design, rehearsal, and production.

2:45 -3:55 p.m. Play Lab

Panel A: Bryan Davidson's *Yellow Wallpaper*

Panel C: Jean Paal's *Ever After*

4:00 – 5:00 p.m. Play Lab

Panel A: Zanne Hall's *Ethereal Killer*

Panel B: Mollie Ramos' *To Thine Own Self Be True*

Panel C: Alex Pollock's *Machine Gun-Death Rattle*

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

THE END: A One-Act Showcase of Earth, Heaven and Hell, featuring Linda Billington's *Hot Spot*, P. Shane Mitchell's *Omega*, and Dawson Moore's *Bile in the Afterlife*, presented by TBA Theatre, followed by a reception.

10:00 p.m.

Fringe Festival.

TBA Theatre



Friday, June 20

8:00 – 8:55 a.m.

Morning Warm-Up Yoga with Meg McKinney.

9:00 – 10:25 a.m. Play Lab

Panel A: Francine Dick's *As Large As Alone*

Panel B: Anna Moench's *The Death of the Ball Turret Gunner*

Panel C: Nick Stokes' *The Sound We Make*

10:30 a.m. – 12:25 p.m. Play Lab

Panel A: David Holstein's *The B-Team*

Panel B: Donna Banicevich Gera's *Burn*

10:30 a.m. – 11:25 p.m. Play Lab

Panel C: Linda Ayres-Frederick's *Dinner with the Undertaker's Son*

11:30 a.m. – 12:25 p.m. Play Lab

Panel C: Bo Anderson's *Puppet Play*

12:30 – 1:10 p.m.

Lunch Served

1:15 – 2:40 p.m.

Writing Out of Your Rut with Kia Corthron. This workshop is geared to challenge students by getting them off treadmill routines they may have developed. The exercises, applicable to creating new pieces or to enlivening a second draft, will surprise the playwright into safely letting go of formulaic habits that may have flattened her/his work, and to opening her/himself up to new insights.

1:15 – 2:40 p.m.

How to Write Your Own Compelling Monologues with Laura Gardner, Part Two. Presentation of Material Created through the Class.

2:45 – 3:55 p.m. Play Lab

Panel A: Jaime Cruz' *Shooting Stars & Threesomes*

Panel B: Ralda Lee's *Wait 'til I Tell You*

Panel C: Kluonie Frey's *The Lighthouse*

4:00 – 5:00 p.m. Play Lab

Panel A: Tom Moran's *Doug is a Battlefield*

Panel B: Linda Billington's *Cold Reading*

Panel C: Lesley Anne Asistio's *Regrets*

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

Cyrano, presented by Cyrano's Theatre Company, followed by a two-hour cruise to Shoup Glacier on Stan Stephens Cruises.

Saturday, June 21

10:30 a.m. – 12:30 p.m.

Ten-Minute Play Slam.

12:30 – 1:10 p.m.

Lunch Served.

1:15 – 3:00 p.m.

An Afternoon with Patricia Neal: Her Life

1:00 – 4:55 p.m.

Auditions for Alaska Theatre Companies, including Out North, Perseverance Theatre, Three Wise Moose, Anchorage Community Theatre, and Cyrano's Theatre Company. One to two monologues, three minute maximum. Sign up at the Registration Desk for a time slot.

5:00 p.m.

Champagne Reception on the Civic Center lawn. Class and Cast Photos.

6:30 p.m.

Gala. Musical presentation. The Jerry Harper Service Award presented to Jim Cucurull.

Sunday, June 22

10:00 a.m. to Noon

Wrap up discussion and brunch at the airport. Open to all participants.

Images from last year's Play Slam



SCHEDULE OF EVENTS

Robert Caisley is Associate Professor of Theatre & Film, and Head of the Dramatic Writing Program at the University of Idaho. He served as Idaho Repertory Theatre's Artistic Director from 2001-2004. He is a playwright,



producer and director of theatre, and has worked in the entertainment industry as a Creative Consultant for The History Channel, Triage Entertainment, and for North by Northwest Productions, Netter Digital Entertainment and New Wave Entertainment. He served as a script reader for Mahagonny Pictures and is on the National Reading Committee for Native Voices at the Autry Museum of the American West. Robert has been a guest speaker at the American Academy of Dramatic Arts, the University of the Arts, San Diego State University, Marquette University, Washington State University, the University of Maryland, Northern Illinois University, Bowling Green State University, Denison University, University of Nevada - Las Vegas, the University of Wisconsin - Madison, Howard University, University of Nebraska - Lincoln, Bradley University, Cal State - San Bernardino, Rockford College, and American University in Washington, D.C. His

play *The Lake* (originally commissioned by RVC Studio Theatre, Rockford, IL; Mike Webb, Producing Director) received its Equity World Premiere at Philadelphia's Walnut Street Theatre (Directed by Richard M. Parison, Bernard Havard, Producing Artistic Director), and was subsequently produced at the Mill Mountain Theatre (Jere Lee Hodgins, Producing Artistic Director) as part of the 2005 Norfolk Southern Festival of New Works. Other full-length plays include *Kissing* (first presented at the Last Frontier Theatre Conference, 2006, Phoenix Theatre, 2007 New Works Festival, and Theatre Artists' Studio, Phoenix, AZ 2008), *The 22-Day Adagio* (Mill Mountain Theatre 2004 Norfolk Southern Festival of New Works) and *Front* (winner of the 1996 Fourth Freedom Forum Peace Play Award; developed at Sundance Writer's Lab) in addition to numerous shorts, including *Santa Fe*, originally produced by Stageworks/Hudson (Laura Margolis, Producing Artistic Director) as part of the 2005 Play By Play Festival, Hudson, NY. The play has received subsequent productions at various theatres, including The Theatre Studio, Inc.'s Playtime Series in New York City, Madhouse Theatre in Philadelphia, Appetite Theatre in Chicago, the Kokopelli Theatre Company (Kari Mote, Artistic Director) at the Last Frontier Theatre Conference, and SLAMBoston, produced by Another Country Productions and Company One, Boston, MA. Robert's new play *Push* was commissioned by Penn State School of Theatre and premiered in February, 2008.

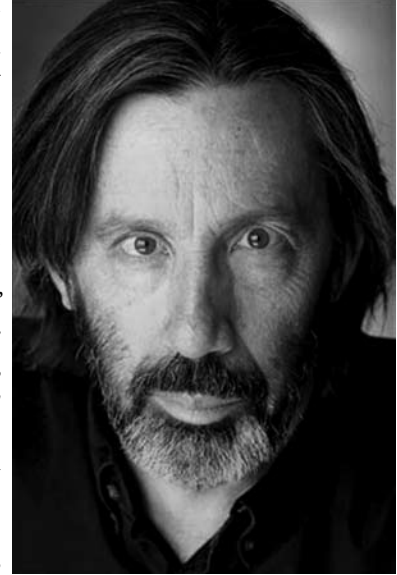
Bostin Christopher is originally from Alaska where his grandfather built a homestead in Chickaloon in 1953. After receiving his BA (UAA), his MFA (UNC-Chapel Hill/PlayMakers Rep) and living in New York, he now enjoys the consistent weather (72° and Sunny) of Los Angeles. This year, he will be seen in the titular role in Warner Bros/Raw Feed film's *Otis* starring Daniel Stern, Illeana Douglas, and Kevin Pollak. *Otis* was an Official Selection at



the South By Southwest Film Festival (SXSW) and was chosen for the opening night of the festival. The film has also been accepted into major film festivals in Cleveland, Boston, London and Wales. Mr. Christopher's previous film and television roles include M. Night Shyamalan's *Unbreakable*, *Law & Order*, *Ed*, and several award-winning short films. He has also appeared in national commercials. Although enjoying the mediums of film and television, theatre is Mr. Christopher's first love and new works of the theatre his true mistress. Off-Broadway he originated the roles of Nicholas Skeres in David Grimm's *Kit Marlowe* at the Public Theatre and the role of Charles Green in *Ice Island: The Wait for Shackleton*. Regional theatre credits include Lyman in Lanford Wilson's *Redwood Curtain*, Medvedenko in *The Seagull*, and the US Premiere of *Amigos Blue Guitar* at Perseverance Theatre. In Alaska, he is best known for his solo performances of *Pounding Nails in the Floor with My Forehead* and *Drinking in America*, both by Eric Bogosian. He also directed *Sylvia* by A.R. Gurney, which performed at Cyrano's as well as the Last Frontier Theatre Conference. And this year marks the 20th anniversary of the UAA Theatre Department's production of *Tracers* (he played Little John), which went on to the Kennedy Center/ACTF festival as one of the best college productions of the year. One of his next projects is producing the film of *Santa Fe* by Robert Caisley (performed at last year's Conference). He is a proud member of Circle East, The Actors Network, Screen Actor's Guild, and Actor's Equity Association. He can be reached and more information found at his website,

<http://www.bostinchristopher.com>.

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 Night's 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 *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's most recent film, *The Happening*, directed by M. Night Shyamalan, opened June 13. 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), and *Come Down Burning* (American Place Theatre, Long Wharf Theatre). Awards include the VCCA Award for Excellence in the Arts, invitation to Hermitage Artists Retreat, 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, and the Callaway Award. For her work on the fourth season of the HBO series *The Wire*, she received the Edgar Allan Poe Award. *Tap the Leopard*, inspired by her trip to Liberia at the end of the country's civil war, was workshopped at the Guthrie Theater and New York Theatre Workshop. *Breath, Boom, Come Down Burning*, *Force Continuum*, *Seeking the Genesis*, and *Splash Hatch on the E Going Down* are published by Dramatists Play Service. Kia is a member of the Dramatists Guild and an alumnus of New Dramatists.



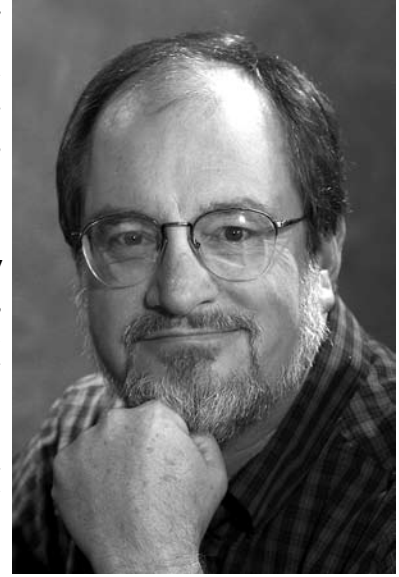


Danielle Dresden, playwright, actor and residency artist, is producing artistic director of TAPIT/new works Ensemble Theater, which she co-founded in 1985. Based in Madison, Wisconsin, she is the author of 30 plays and her work has been performed across the United States and abroad. Recent productions include the April, 2008, performance of *Tear Up the Front Page* at Purdue University; the March, 2008, tour to San Miguel de Allende, Mexico, of *Source Code: Candide*; and the February, 2008, tour of *Garden Party* to Canada. Her short play *Just My Luck* was part of the Break A Leg mini-ensemble theater festival which took place in Madison, Wisconsin's Overture Center for the Arts, in November, 2007. In the summer of 2007, *The Mystery of the Missing Word*, her children's play, enjoyed 30 performances at venues across the Midwest, some of them with an awful lot of stairs. A member of the Dramatists Guild, Dresden received the Council for Wisconsin Writers Drama Awards in 2001, 2003, and 2006, and was a Finalist for the Yukon Pacific New Play Award in 1999. An experienced residency artist, Dresden devotes considerable time to working with young people from disadvantaged backgrounds, using a model residency format combining creative writing, movement, and visual arts to boost literacy skills and so much more. In April, 2007, she taught playwriting and coached a college student theater group as part of a residency at the University of Wisconsin-Marathon County. She has served as a panelist at the Last Frontier Theater Festival since 2002. In Summer 2008, a monologue from her play, *Athena, Live!*, will be published by Meriwether Publishing Ltd.



Erma Duricko, a member of the Society of Stage Directors/Choreographers, is an alumnus of Arizona State University, the founder and Artistic Director of Blue Roses Productions, Inc., and Artistic Associate for Circle East Inc. (formerly the artists from Circle Rep). Off-Broadway, she has directed at the Lion Theatre and The American Place; Off-Off at Neighborhood Playhouse, Manhattan theatresource, LaMama, Goldberg Theatre, Ensemble Studio Theatre, Chasama, Polaris North, Laurie Beecham Theater, to name a few. Regionally, her work has been seen at Arkansas Rep, White Birch, Sag Harbor, Pocono Playhouse, Long Wharf, Hartford Stage, Scranton Public, Fernwood, Valdez and others. Her recent professional career is devoted to directing and producing New American Plays and the work of Tennessee Williams. Ms. Duricko has helped to develop, produce, and/or direct hundreds of new plays, including work by John Yearley, Tennessee Williams, Craig Lucas, Lanford Wilson, Alan Havis, Lisa Humbertson, Cara Corthron, Gary Giovannetti, York, Jon Klein, Guillermo Reyes, and other emerging and seasoned writers. She has received drama critic awards for outstanding direction, a Cervantes Grant, a Meredith Harless Visiting Artist Endowment, and is the recipient of the Tennessee Williams Award, presented in Mississippi, for Outstanding Contributions Preserving, Promoting and Perpetuating the Work of Mr. Williams. She teaches Professional Scene Study classes for working actors; presents workshops for writers, directors and actors and when time allows, has guest directed at major universities across the country. Ms. Duricko is on the national advisory boards for the Last Frontier Theatre Conference and the Delta Tennessee Williams Festival in Mississippi, and is a member of the First Look Theatre Company at Tisch/NYU, and The Drama League. Erma is married to Dr. Allen Duricko and the mother Marissa and Jeff.

Dr. David Edgecombe teaches Directing, Playwriting, Theatre History and Literature at the University of Alaska Anchorage. He founded the Indiana Shakespeare Festival and directed 16 of its main season productions. He also worked for the San Diego Junior Theatre and the California Shakespearean Festival. At UAA's Department of Theatre and Dance, Edgecombe's productions of *The Death of Von Richthofen as Witnessed From Earth*, Aoise Stratford's *Somewhere in Between*, and *The Scarecrow* won American College Theatre Festival Regional Awards. He is Past President of the Northwest Drama Conference. His book *Actor Training During the Age of Shakespeare* is published by Mellen Press. His play *Libby*, which he wrote and directed, toured nationally. This production featured Elizabeth Ware, his wife, in the title role, and received critical acclaim at the Edinburgh Fringe Festival in Scotland. This production featured his wife Elizabeth Ware in the title role. He has staged many plays which were showcased at Last Frontier Theatre Conference including *A Delicate Balance* and *Three Tall Women*. He has also directed many shows for Cyrano's Playhouse in Anchorage, Alaska, including *The Seagull*, *Hamlet*, and *Dinner with Friends*. He directed several educational productions featuring scenes from Shakespeare's greatest plays which are now touring Alaska secondary schools. David Edgecombe was flown to Washington D.C., where he was a Kennedy Center Honoree in recognition of his work in academic theatre. He received the UAA College of Arts and Sciences Public Service Award, and this year Dr. Edgecombe directed *Othello* which was funded by a grant from the National Endowment for the Arts.



Peter Ellenstein has been the Artistic Director of the William Inge Center for the Arts in Independence since 2001, Kansas, home of the world renowned William Inge Theatre Festival. For seven years, he was Producing Director of the Los Angeles Repertory Company, where he directed the acclaimed Los Angeles premiere of Sondheim and Weidman's *Assassins*. Peter has worked in theatre across the country from Los Angeles to New York, San Diego to Minnesota, and Florida to Alaska. He has been a consultant with the National Endowment for the Arts, California Arts Council, Kansas Arts Commission, and Mid-Atlantic Arts Foundation. He served on the Governing Counsel of the Association of Theatre For Higher Education (ATHE) and is a former Board Member of Los Angeles Stage Alliance and the Southern California Arts Coalition. Peter has taught theatre classes for the last 25 years, and gives workshops for students and professionals regularly throughout the country. His union memberships include Actors Equity Association, Screen Actor Guild, and Society of Stage Directors and Choreographers. As an actor, Peter has appeared in dozens of professional stage productions and had numerous appearances in film, television, and radio. His father is actor/director Robert Ellenstein and his brother David is Artistic Director of North Coast Repertory in Southern California. Peter holds an MFA in Theatre from Minnesota State University, Mankato.



Kim Estes has recently appeared in Co-star and Guest star roles in *The Riches*, *Criminal Minds*, *Numbers*, *Saints and Sinners*, *Shark*, *The Bold and The Beautiful*, *Windfall*, *Commander-In-Chief* with Geena Davis, *The Unit* with Dennis Haysbert, and *Crossing Jordan* with Miguel Ferrar. He has appeared in the films *Family of Four*, *Chasing Tchaikovsky*, *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). He has appeared in various commercials and prints ads for companies such as Wal-Mart, Boniva, Levitra, Oscar Mayer, Ameriprise, and Alegent Health. In November of 2007 he appeared on stage at the Elephant Theatre as Melvin Pike in *The Life & Times of Tulsa Lovechild*, and in April of 2007 he portrayed Tony in the world premier 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. He has an engineering degree and is a graduate of CSU, Cal Maritime and also has an MBA from the Marshall School of Business at the University



of Southern California. While his true passion is acting, his other is the creation of math programs for use in early childhood education. He is extremely happy to be here in Valdez as a resource and to give back to the community which has helped him along his way to the red carpet. Thanks for having him...

Laura Gardner was nominated for Best Supporting Actress by *LA Weekly* last spring 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 on the faculty of 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. LA credits include Pasadena



Playhouse, Will Geer Botanicum, Westwood Playhouse, Tiffany Theatre, Fountain Theatre, DeafWest, and the Road. You may have seen Laura and her actor husband, Frank Collison, recurring on the NBC hit *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*. Watch for her in the feature *Finding Red Cloud*, soon to be released. She just shot a full length Broadway musical, *Eclipse of the Heart*, with music of Meatloaf and Bonnie Tyler. Laura teaches actors with disability for Media Access in Los Angeles and in San Francisco and was honored for her over 14 years of work with that community. She is a frequent guest teacher in New Mexico, teaching in Santa Fe, Albuquerque, and Alamogordo. She 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. Laura 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, the Road Theatre and for the Screen Actors Guild Conservator. Laura resides in Los Angeles with Frank Collison, her 3 step children, and their 2 dogs, Mollie and Dino.

Darcy Halsey has appeared in numerous films and television shows since moving to Los Angeles, including *CSI*, *Scare Tactics*, *Madison Heights*, the growing cult phenomenon *Stephen King's Night Surf*, *Noah's Arc*, and a recurring role in *Breaking Up with Shannen Doherty*. She also starred in the popular Bud Light "Ted Ferguson" campaign. Most recently, Darcy shot a starring role in the psychological thriller *Drifter*, a feature film directed by award-winning Dutch director Roel Reine. Darcy appears in a co-starring role in the film *Behind the Smile*, written and directed by Damon Wayans. She had a starring role in the gritty drama *Dark Heart*, written and directed by Kevin Lewis. She also appears in MGM's film *Material Girls*, opposite Anjelica Huston. Always close to the theater, this multi-talented actress most recently wrote, directed, and starred in the critically acclaimed stage production *The Reunion* at the Howard Fine Theater (Darcy has plans to shoot this project as an interactive webisode this year). She also starred in Art Brown's hit play *Minding Goodman* as the mentally challenged Cheryl Goodman and *What I Heard About Iraq*, the controversial play produced at the Fountain Theater which garnered international acclaim. Darcy is currently starring in *Polly G.*, a comedy web series that she wrote, which is about a young woman who is in relationship trouble because she is a polygamist... in her mind. She is also writing and producing a comedy monster movie trilogy with her company, Sibling Rivalry, slated for production in 2009.



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 best known for *The Nibroc Trilogy*, which includes *Last Train to Nibroc*, (Drama League Best Play nomination), *See Rock City* ("In the Spirit of America" MacLean Foundation Award), and *Gulf View Drive* (LA Weekly and Ovation Award nominations). Published by Dramatists Play Service, the *Trilogy* played to critical acclaim last season both in Los Angeles and Off-Broadway. Other plays include *As It Is In Heaven*, about Kentucky Shakers, and *Parhelial*, a new work about the Bronte family. A member of the Dramatists Guild and an alumna of New Dramatists, Hutton has developed plays at 78th Street Theatre Lab, AtrainPlays, The Barrow Group, Circle East, Ensemble Studio Theatre, HERE and Rude Mechanicals. Her work has been presented throughout the world, including four times at the Edinburgh Festival Fringe. She is a four-time Heideman Award finalist and three-time Samuel French Short Play winner. Residencies include New Harmony Project, Australian National Playwrights Conference, MacDowell Colony, VCCA and Yaddo. Currently the Tennessee Williams Fellow in Playwriting at Sewanee, a position she also held in 2005, Hutton is



on the faculty of this summer's Sewanee Writers' Conference. *Last Train to Nibroc* is being produced by the Orange Tree Theatre in London this June.

Mark Lutwak recently staged Jo Roets' *Cyrano* for Cyrano's Playhouse in Anchorage. He 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 to and since HTY, he has been a freelance stage and video director in the San Francisco Bay Area, New York City, Seattle, and Hawai'i, developing and directing new plays at such theatres



as New Dramatists, New York Theatre Workshop, Public Theatre, Kennedy Center New Visions/New Voices, New Harmony Project, Bonderman New Play Festival, 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, ChildsPlay Arizona, Annex Theatre, A.S.K. Theatre Projects, Southern Rep, 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.

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 around the country and in 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 Shivers*, 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 three members of Three Wise Moose in Anchorage, Alaska, where they produce the *Alaska Overnights* and the *Don't Blink One-Page Play Marathon* with TBA Theatre Company, and other new plays. 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*, Halvard Solness in *The Master Builder*, and John Proctor in Arthur Miller's *The Crucible*. He is a member of the Dramatists Guild of America.



Patricia Neal is without a doubt one of the most admired women of the American film, from her work as an Academy Award-winning actress to her heroic recovery from massive strokes. Ms. Neal got her first job as understudy for the two main female parts of *Voice of the Turtle*. She then accepted an offer from Lillian Hellman to play Tallulah Bankhead's role of Regina in *Another Part of the Forest*, for which she received several awards, among them the Tony and the Drama Critics' Award for Best New Actress. Her stage success in 1946 led to many offers from Hollywood where Ms. Neal signed with Warner Brothers and proceeded to make 13 movies in four years, among them *John Loves Mary* and *The Hasty Heart* with Ronald Reagan, *The Fountainhead* and *Bright Leaf* with Gary Cooper, *Diplomatic Courier* with Tyrone Power, and *Operation Pacific* with John Wayne. While appearing in films in both Hollywood and England, she returned intermittently to the stage, where she did *The Children's Hour*, *A Roomful of Roses*, *Suddenly Last Summer*, and *The Miracle Worker*. She won the British Academy Award for *In Harm's Way* with John Wayne, and both the British and American Academy Awards as Best Actress in 1964 for her performance with Paul Newman in *Hud*. After a miraculous recovery from her three massive strokes, Ms. Neal returned to her career and received an Academy Award nomination for *The Subject Was Roses*. Distinguished television roles including *The Homecoming*, *The Lou Gehrig Story*, and *All's Quiet on the Western Front*, which garnered three Emmy nominations. More recently, she has been seen on television in the Emmy-winning Hallmark Hall of Fame's production of *Caroline*, in addition to guest appearances on *Little House on the Prairie*, *Murder She Wrote*, and *Heidi*. She also co-starred with Shelley Winters in 1989 in *An Unremarkable Life*. In 1999, Ms. Neal was featured as the title character in Robert Altman's *Cookie's Fortune*, a role which has received rave reviews and acclaim, internationally. Today, Ms. Neal continues her acting career, in addition to traveling and lecturing extensively. She is a regular participant in the Theatre Guild's Theatre-At-Sea programs which have taken her to many exotic ports-of-call. Additionally, she appeared on stage in a production of A.R. Gurney's play, *Love Letters*. Her autobiography, *As I Am*, was published in 1988 by Simon & Schuster and has been reprinted all over the world. It was most recently reprinted through the Theatre Guild in 2003. In 2007, Patricia Neal shot *Flying By* with Billy Rae Cyrus, scheduled for release in 2008.





Irene O'Garden has been included in Who's Who of American Women since 2006. Her critically-acclaimed play *Women On Fire* (Samuel French) played to sold-out houses Off-Broadway at the Cherry Lane Theatre, and was nominated for a 2004 Lucille Lortel award for Best Solo Show. Her new play *Little Heart* won her a Berilla Kerr Playwriting Fellowship. O'Garden's writing is anthologized with Eleanor Roosevelt, Maya Angelou, Gloria Steinem and others in *The Greatness Of Girls* (Andrews McMeel). Included is an excerpt from her hardcover book, *Fat Girl* (Harper San Francisco). O'Garden won the Gold Oppenheim Toy Portfolio Best Book Award 2004 for her latest children's book, *The Scrubbly Bubbly Carwash* (Harper). Her first children's book, *Maybe My Baby* (Harper) has sold over 83,000 copies. Irene's poetry is found in many literary journals and anthologies. In 1987, she created a performing literary magazine called *The Art Garden*. She has continued to produce, host, and write for it ever since. Last fall, she and her husband John Pielmeier celebrated thirty years together. Please visit ireneogarden.com.

John Pielmeier began his career as an actor, working at Actors Theatre of Louisville, the Guthrie Theater, Milwaukee Rep, Alaska Rep, Baltimore's Center Stage, and the Eugene O'Neill National Playwrights' Conference. It was at the O'Neill that his play *Agnes of God* was first staged. A co-winner of the Great American Play contest, *Agnes* premiered professionally at Actors Theatre of Louisville, which was followed by several regional productions and a seventeen month run on Broadway. His other plays include *Voices in the Dark*, produced on Broadway and winner of the 1999 Edgar Award for Best Play; *Haunted Lives*, a collection of one-acts published by Dramatists Play Service; *Courage*, a one-man show about J.M. Barrie, produced at the Lambs' Theatre off-Broadway and filmed for public television (performed by the author); *The Boys of Winter*, *Sleight of Hand*; *Jass*; *Impassioned Embraces*, a collection of short plays and monologues, published by Dramatists Play Service; *Steeplechase The Funny Place*, a musical with music and lyrics by Matty Selman; *Young Rube*, a musical (also with Mr. Selman), first produced at the Repertory Theatre of Saint Louis; *Willi*, a one-man show based on the speeches of mountaineer Willi Unsoeld, which premiered (performed by the author) at A Contemporary Theatre in Seattle (breaking box office records); *The Classics Professor*, workshopped at The Gathering at Bigfork and at CAP21, New York City (and performed by the author); and *Slow Dance With A Hot Pickup*. He has been a writer-in-residence at the MacDowell Colony, Yaddo, Ossabaw Island, The Gathering at Bigfork, and the New Harmony Project, and has received alumni awards from both his Alma Maters. For *Choices of the Heart*, he received a Christopher Award, the Humanitas Award, a Writers Guild of America nomination for Best Teleplay, and an Honorary Doctorate of Humane Letters from St. Edward's University in Austin, Texas. He has written many



movies for television, including *Sins of the Father* (which broke viewer records when it was first aired on FX; also nominated for the Humanitas Award and a Writers Guild of America Award); *The Happy Face Murders* (which broke viewer records when it was first aired on Showtime); *The Stranger Within*; *The Last P.O.W.: The Bobby Garwood Story*; *The Shell Seekers*; *Through The Eyes Of A Killer*; *Reunion* (co-written with Ron Bass); *Submerged* (co-writer; received a special screening at the White House, attended by Mr. Pielmeier); *Original Sins*; a miniseries adaptation of Dominick Dunne's *An Inconvenient Woman*; *Dodson's Journey*; *Forbidden Territory*; *We Are Circus*, an episode of Showtime's series on the rescue efforts of Righteous Gentiles during the Holocaust; a new adaptation of *Flowers For Algernon*; *Living With The Dead*; and the critically acclaimed and Emmy-nominated *Hitler: The Rise of Evil*. He wrote the screenplay for the film adaptation of *Agnes of God* (Writers Guild nomination for Best Screen Adaptation) and co-wrote the narration for National Geographic's IMAX film *Mysteries of Egypt*. His latest teleplays include a new adaptation of *Sybil* starring Jessica Lange and Tammy Blanchard, which will premiere on CBS in 2008; an adaptation of Kim Edwards' *The Memory Keeper's Daughter*, which premiered on Lifetime in March of 2008; an adaptation of *Gifted Hands*, the inspiring autobiography of Doctor Ben Carson, which aired on TNT in May of 2008, and *Chasing The Devil*, a miniseries on the 20-year search for the Green River Killer, in which he also is acting, which aired on Lifetime in Spring of 2008. A proud member of the Dramatists Guild and the Writers Guild of America East, and an alumnus of New Dramatists, Mr.

Pielmeier has been a guest lecturer at Carnegie Mellon University, Penn State, and the University of Vermont. He is married to poet/playwright Irene O'Garden and resides in Garrison, New York.

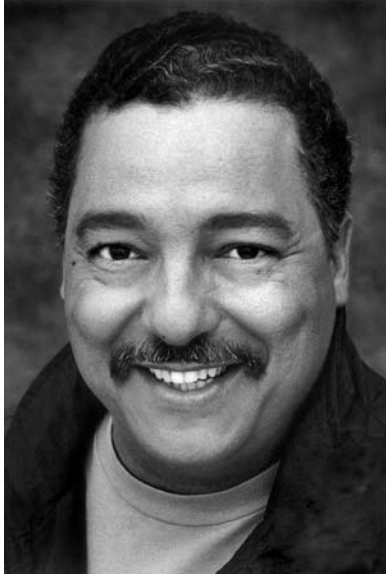
Gregory Pulver is currently Western Washington University Theatre Arts Chair and Associate Professor of Costume Design. He teaches courses in Costume Design, Costume History, Millinery, and Puppetry. He is the Head of Design at WWU and the Artistic Director of WWU Summerstock. Gregory is also an active director/choreographer/actor in the Northwest. His recent directing credits include *Who's Afraid of Virginia Woolf*, *The King and I*, *The Suppliant Women*, *The Impossible Marriage*, and *Nunsense I, II, IV and V*. He recently appeared as Harold Hill in *The Music Man*, Queen Aggravian in *Once Upon a Mattress*, Howard Liszt in *Mushuggah Nuns*, The Pirate King in *Pirates of Penzance*, and Captain Morgan in the new movie *Kung Fu Joe*. Mr. Pulver holds an MFA in Costume Design and Choreography from Humboldt State University. He is the 1993 Kennedy Center American College Theatre Festival National Costume Design winner for his work on *The Three Penny Opera*, and the recipient of the 1992 KCACTF Meritorious Achievement Award for Choreography for *Cabaret*. He is the past Design Chair of KCACTF Region VII – Alaska, Washington, Oregon, Idaho, Montana, Wyoming, Colorado – and has been a production and design competition respondent for KCACTF for many years, responding to theatre work from around the nation.



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*, and *Places to Touch Him*, among others. New plays include *We Lost it at the Movies*, recently featured in Arkansas Repertory Theater's New Voices at the River project, *Men on the Verge 2* which was published by the quarterly *Gestos* at UC Irvine, the historical comedy-drama *Madison*, which is being developed for a production at Playwrights Theatre of New Jersey in late 2008, *The Suspects*, which premiered at the Guthrie Theatre in Minneapolis, and *Sunrise at Monticello*, which also premiered at Playwrights Theatre of New Jersey in October, 2005. *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. *Mother Lolita* was also produced Off-Broadway by Urban Stages in 2000. 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 the Co-Creator and Director of last year's production of *August in April, A Tribute to August Wilson*. A graduate of The Fairmount School for the Creative and Performing Arts, he is a seasoned artist with over 400



major productions in theater and film to his credit. His theater work includes: (Acting) *Seven Guitars, Fences, Fraternity, Suicide in B Flat, Greater Tuna, The Promise, J.B., The 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 Threepenny 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, A 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, Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Sad*, and Suzan-Lori Parks' *Venus* and *Topdog/Underdog*. Among his many film and video credits are: *With These Hands*, an Emmy Award-winning special for NBC, *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, and with him as Artistic Director, 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 acting and directing, performs, directs and serves as Technical Director.

Judith Stevens-Ly is a Director/Producer for the First Look Theatre Company in the Goldberg Department of Dramatic Writing at the Tisch School of the Arts, New York University. In 2006-7, she was the Associate Artistic Director of this company. 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 Manhattan Theatre Club, the BRIC in Brooklyn, the HERE Arts Center, and the Manhattan Theatre Source. She is also currently involved with the Kennedy Center American College Theatre Festival as a director, dramaturg, and respondent for the New Plays Program. In March, 2008, she directed the premier production of Donna Banicevich Gera's *Anton's Women* at the Maidment Theatre Auckland.

Aoise Stratford has received many awards for her plays including a Pinter Review Silver Medal (2004), an American Theatre Critics Association New Play Award nomination (2002), The Yukon Pacific Playwriting Award (2000) The Gloria Allen Peter Award (2007), The Alan Minieri Award (2003), The Hudson River Classics New Play Award (2005) and finalist for the Humana Festival's Heideman Award (2003). Her work has been produced in Australia, Italy, Canada, England, and throughout the USA. *Will and The Ghost*, a one-act play co-written with her father, Conal Condren, will premiere in Belgium this summer. Nationally, she has had more than 70 productions of her work at colleges and theatres all over the country. Most recently she has been in development with her new one-woman play, *The Unfortunates*, which received a workshop production as part of the 2008 Harriett Lake Festival. Ms. Stratford has been a writer in residence at the Byrdcliffe Arts Colony, and is a founding member of San Francisco's Three Wise Monkeys Theatre Company. She serves regularly as a respondent for KCACTF and is a member of the Dramatists Guild.



Elizabeth Ware is well known to Alaska audiences through her work with Cyrano's Theatre Company and Edgeware Productions. Her one-woman show *Libby* played throughout Alaska and on tour in the Lower 48, at the Edinburgh Fringe (earning a 4-star review in *The Scotsman*), and most recently at the Athens Festival of Making Theatre. Recent roles include Martha in *Who's Afraid of Virginia Woolf?*, Arkadina in *The Sea Gull*, and Amanda in *Adam's Rib*. In conjunction with CTC, she has written and administered two Shakespeare In American Communities grants from the National Endowment for the Arts, touring *A Midsummer Night's Dream* in 2004 and this past winter *Othello* to towns in South Central Alaska. She is dedicated to introducing young people to Shakespeare through workshops and school residencies in Alaska. She has often served as a panelist in Valdez and has been seen on stage at the Conference in *Three Tall Women*, *The American Dream*, *A Delicate Balance*, *Libby*, and *Lake Hollywood*.





Jayne Wenger is a director and dramaturg whose exclusive focus is on original material. Throughout over 25 years of professional theater experience she has been dedicated to the development, direction and production of original plays and solo performances. Her work has been recognized with numerous awards. She is the past Artistic Director of the Bay Area Playwrights Foundation (1995-2000) and was the Artistic Director of Women's Ensemble of New York for eight years. She is currently collaborating on projects with The Deborah Slater Dance Theater of San Francisco, Liebe Wetzell, of "Lunatique Fantastique" and is the director and dramaturge for an upcoming stage adaptation of the Anne Lamott novel *Hard Laughter*. In January, she directed Deke Weaver's *Crimes and Confessions of Kip Knutzen: A Hockey Way of Knowledge*, which toured the mid-west. She directed Sara Felder's solo shows *June Bride* and *Schtick!*; *June Bride* is currently touring across the country. She has developed the emerging work of acclaimed playwrights such as Dan Hoyle, Naomi Izuka, Nilo Cruz, Christine Evans, Anne Galjour, Holly Hughes, Brighde Mullins, Brenda Wong Aoki, and Kate Bornstein, among many others. She has collaborated with Claire Chafee on numerous projects, including the original direction of the world premiere of *Why We Have a Body* at the Magic Theater. She teaches annual workshops on New Play Development at ArtWorkshop International in Assisi, Italy (artworkshopintl.com). She is a core member of "AlterTheater" in San Rafael, California and a member of Literary Managers and Dramaturgs of the Americas.



Bryan Willis' work has been produced Off-Broadway, on the London fringe, throughout the U.K., Israel, 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 newest full-length, *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 the Univ. of New Mexico. 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 Company. Other 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 Dead Sea Scrolls touring exhibition. 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 the Northwest Playwrights Alliance and has previously worked in literary departments of many theaters, including Playwrights Horizons and Lincoln Center (NYU's Playwright-in-Residence), where he had the great honor of loaning his typewriter to David Mamet. Most recently, his play *Evolution of Chaos* was featured in a production that toured England and *Northwest Passage* received a reading in Anchorage at Cyrano's. Bryan is delighted to return to Valdez for his second year with the Conference.

York's third millennium plays include *Eggs* (People's Light and Theatre Company 2008-2009); *Getting Near to Baby* (2007-8 People's Light and Theatre Company); *River Rat and Cat* (2006 ChildsPlay, Arizona premiere); *Nothing is the Same* (TCG-Pew Charitable Trust, 2004 Kennedy Center New Visions/New Voices Festival, 2004 Honolulu Theatre for Youth premiere, Dramatic Publishing); *Fork in the Road* (Dramatic Publishing); *The Forgiving Harvest* (2004 AT&T: Onstage Award, 2004 People's Light and Theatre Company premiere, 2006 AATE Distinguished Play Award, Dramatic Publishing); *Mask of the Unicorn Warrior* (Rockefeller Foundation grant, 2001 Seattle Children's Theatre premiere, Dramatic Publishing); *Othello* (4-character hip hop adaptation, 2002 Honolulu Theatre for Youth premiere, Dramatic Publishing); *Krisit* (2001 Primary Stages, NYC premiere, Broadway Play Publishing); *The New Dark Clarity*, *Bleachers in the Sun*, ...and *LA is Burning* (New Harmony Project, 2007), and *Framed*. Earlier work is happily still produced in theatres across the country and is available from Broadway Play Publishing, Dramatic Publishing, St. Martin's Press, Smith and Kraus, or from Carl Mulert at The Gersh Agency. In June, 2006, Y received the Hawai'i State Award for Literature. She is a proud alumna of New Dramatists, member of the Dramatists Guild, and still lives with Mark Lutwak to whom most things are dedicated.



2007 Featured Artists



FEATURED ARTISTS

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, at least here in Valdez. 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, good 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

Monday June 16 9:00 A.M.

PANEL A

John Kaiser

Hyperion



An art collector buys a painting with the stipulation that the artist retain visiting rights to it, and that it be given its own room. The art world weighs in on the work, to the point where the collector decides that she's an artist herself. When she wants to exhibit her own work, reaction is not encouraging and she winds up rejecting her collection, concluding that the ownership of art is an enigma of belief

Stage Instructions
Artesia Nelson
Rochelle Ambergray
Reynolds Wright
Hector Marcovicci
Camille Coromorgne
Blaine Butcher
Godfrey Shorsinger
Olga Yevko
Cash Cleary
Joan Seligman
Theo Devlin
Skye Brighton

Jan Ohmstede
Kathleen Golde
Cornelia Kjaernes
Bostin Christopher
Ed Larson
Jill Yarbrough
Mark Muro
Tom Juarez
Trish Egan
Alex Pollock
Meg McKinney
Jon Minton
Katie Cueva

PANEL B

Elizabeth Ann Earle

Cat, Mouse, Bird and Boy



An SS doctor begins his new job at a death camp and brings with him his wife and pets.

Stage Instructions
Erda
Mouse
Perl
Robert
Margaret
Schanden

Kate Rich
Sarah Shoemaker
Emily Cohn
Angela Littleton
Jeff McCamish
Katie Locke O'Brien
Fred Ochs

PANEL C

Susan S. Nims

Crackt Bonds



A young man's birthday celebration transforms an elegant venue into a scene of family conflict and disjunction.

Stage Instructions
Edmund DeWitt
Charles DeWitt
Philip DeWitt
Helen Murray
Frank

Kathleen Harper
Steve Mitchell
Aaron Eberhardt
Devin Frey
Andi C. Trimble
Oliver Siemans

Monday June 16 10:30 A.M.

PANEL B

Lee Kiszonas

An Affair of Honor



A cross dressing, sword fighting, opera singing tenderly twisted romantic comedy.

Stage Instructions
Elaine
Henri
Julie D'Aubigny
Philippe Duc D'Orleans
Bette Gallee
Madam Gallee
Georges
Corrine
Sister Carlisle

Mary Valero-Bloes
Rachel Babcock
John McKay
Sarah MacMillan
Erick Hayden
Alexandra Korshin
Christine Emmert
Anthony Oliva
Kathleen Harper
Nancy Chastain

PANEL C

Lance Peterson

Raven's Place



The "Old Ways" may be only 30 years old, or 3,000 years old (or, in the case of Chief Raven, older than time itself), but Alaskans know there is a profound split between those who strive to push Alaska to join the modern world and those who hope Alaska can find of its own identity, and learn to be fiercely, uniquely Alaskan.

Stage Instructions
Robert
Kathy
Sonja Wilson
Jackson
Maggie Leffewell
Earl
Max Maxwell
Todd Maxwell

Scarlet Kittylee Boudreaux
Anthony Richard Lounsbury
Laura Forbes
Lesley Anne Asistio
Steve Mitchell
Trish Egan
Stu Eriksen
Dick Reichman
Adam Klasfeld

Monday June 16 2:45 P.M.

PANEL A

Rand Higbee

Fork & Spoon



In the year 1929, the comedy team of Sam Fork and Zeke Spoon face a crisis when they realize the age of silent movies has come to an end.

Stage Instructions
Samuel Fortenberry
(Sam Fork)
Ezekiel Witherspoon
(Zeke Spoon)
Frances Heywood
Jimmy Clumm
Al McNab
Mary Linebarger

Kathleen Golde
Anthony Richard Lounsbury
Michael Sharp
Stephanie Bissland
Josh Schmidlein
John Snelders
Darcy Halsey

PANEL B

Taylor Doherty

The Machine Stops



The Machine Stops is a play about deciding between a perfect fantasy life and a nightmarish real one – and who gets to make that choice.

Stage Instructions /
First Soldier
Stage Instructions /
Second Soldier
Dave Corrigan
Dr. Vincent “DOC” Pallenberg
Princess Miranda
Kyra
Christophe
Ferret
Ma

Nathan Huey
Alex Pollock
Jon Minton
George Sapio
Sara Wagner
Cornelia Kjaernes
Anthony Oliva
Luke Bartholomew
Brenda Dolma

PANEL C

Daniel Damiano

Day of the Dog



A South Florida couple obtains the services of a somewhat enigmatic Canine Relations Specialist named Vadislav in order to curb the violent behavior of their dog Carrot, but gradually learn that a dog is merely a reflection of the people who house him.

Stage Instructions
Paul
Vadislav
Julianne

Bruno Kanter
Harold Phillips
John Kaiser
Anne Caston

Tuesday June 17 9:00 A.M.

PANEL A

Mary Langham

Facing the Elements



Agnes hates quilts, has ever since that proverb "Good luck will come to the first person that sleeps under this quilt" backfired on her as a youth. Now old and lonely, Agnes's greatest fear is overcome when she and her sister find a mysterious cell phone ringing in the woods.

Stage Instructions
Agnes
Erma

Christine Lloyd
Joyce Eriksen
Carol Flanagan

PANEL B

Cinda Lawrence

Don't Get Me Wrong



A one-person show that explores the vastly different worldviews of an idealistic patient and her fatalistic therapist as they struggle to reconcile their opposite approaches to life, and venture on the challenging and emotional journey to find inner peace in a chaotic and confusing world.

Stage Instructions
Horizon Singleton
Dr. Jan Resnick
Man

Christina Ashby
Laura Forbes
Paul Brynner

PANEL C

Jaclyn Villano

No Worse for the Wear



A premarital counseling session is the catalyst for issues simmering just below the surface for a happily betrothed couple.

Stage Instructions
Cassie
Jake
Counselor
Young Cassie
Young Jake

Judith Moore
Gianna Giusti Thornton
Anthony Richard Lounsbury
Heather Snelders
Karina Becker
Ryan Buen

Tuesday June 17 10:00 A.M.

PANEL A

William Bivins

Afterlife of the Mind



After a botched brain transplant, a philosopher's wife pushes the limits of medical science to save her husband's mind.

Stage Instructions / Ape
Lydia Pengrove
Harry Pengrove
Ulrich Hoffsteadler
Dinah
Father Jerome
Todd
Harry's Anima

Mark Muro
Sara Wagner
Fred Ochs
Paul Schweigert
Linda Ayres-Frederick
Michael Sharp
Bruno Kanter
Lesley Anne Asistio

PANEL B

Merideth M. Taylor

The Cocoonery



The play rides the volatile tensions between individuals and families allied with causes that bring them into diametric opposition as it weaves together WWI and Civil War love stories set in a county poorhouse in Southern Maryland.

Stage Instructions / Jeremiah Ross
Neely / Mariah
William / Eben
Cyrus Southup
Gertrude
Sarah
Rose Thomas
Susan
Annie
Robert / Planter's voice
John Barnes
WWI Soldier / Cousin Gus

Alex Pollock
Angela Littleton
Charles St. Clair
Bostin Christopher
Nancy Caudill
Karina Becker
Robyn Pucay
Christine Lloyd
Gail High
Harold Phillips
Torrie Allen
John Snelders

PANEL C

Damon Chua

Aziza



Recently transplanted to southern Spain with her husband, a shy and unassuming Muslim woman begins to hallucinate about a fifteenth century Moorish dancer, a restless spirit who sets her on a most unexpected spiritual quest.

Stage Instructions
Leila
Rahm
Old Gypsy Woman
Cristo
Aziza / Abril

Emily Cohn
Angela Vice
Jeff McCamish
Mary Langham
Todd Glidewell
Darcy Halsey

Tuesday June 17 2:45 P.M.

PANEL A

Christine Emmert
Changelings



A woman in Ireland in the last century was stolen by the fairies, or was she?

Stage Instructions
Mary
Her
Father
Seamus
Father McCarthy

Rachel Babcock
Karina Becker
Alexandra Korshin
Stu Eriksen
Ryan Buen
Dick Reichman

PANEL B

Adam Klasfeld
The Report of My Death



Featuring rare and posthumously published material, this solo docudrama about Mark Twain presents the dead writer as a radical and dark prophet, forced to recreate a difficult and little-known period of his life.

Stage Instructions
Mark Twain
Additional Characters

Cynthia Glucksman
Michael Graves
Robert Mandzi

PANEL C

Laura Neubauer
Brick



When Bella, a teenager rodeo star, is knocked up, she is forced to choose between her dreams and instincts.

Stage Instructions
Wanda
Stevie
Bella

Andi C. Tindle
Sara Wagner
Lee Kiszonas
Sarah Shoemaker

Tuesday June 17 4:00 P.M.

PANEL A

Barry Levine

Used Cars and Bicycles



Two former friends and bandmates meet up for a final confrontation on a railroad track and try one last time to sort things out between them before the train comes.

Stage Instructions
Tank
Keith

Carolyn Roesbery
David Holstein
Tom Moran

PANEL B

Laura S. Pfizenmayer

Livin' and Comin' Back



A comedic coming of age story of a set of southern siblings on the first day of summer vacation in 1969.

Stage Instructions
Montgomery
Augusta
Savannah
Charlotte
Mary Lee
Daddy
Mama Alma
Cornelia Wallace

Tawny Linn
Jay Stevens
Aleshia Cranor
Christina Ashby
Elizabeth Deleo
Emily Cohn
George Calhoun
Melodie Mackey
Muriel Wohlgenuth

PANEL C

Ruth Kirschner

Nightlight



Should babies cry themselves to sleep? Ask an Attachment Expert. Anxiety meets academia in a clash over the Family Bed.

Stage Instructions
Tom
Arley

Mollie Ramos
Mark Muro
Kate Rich

Wednesday June 18 12:15 P.M.

PANEL A

Mark Muro

Pickle Days (Revisited)



Past stars of a children's television juggernaut reflect on their time in the limelight and what it means to them in their adult lives.

Stage Instructions
Mahtina
Puffy aka Future Girl
Hayley
Scotty
Luis aka Choo-choo
Chuey
Jack Feldspar

Brenda Dolma
Jessica Chisum
Erin Dagon Mitchell
Lacey Ruskin
Aaron Wiseman
Erick Hayden
Barry Levine
Paul Schweigert

PANEL B

Ryan Buen

Hey, Judae



A heaven and hell party leads to a relationship begun under false pretenses, loaded with false expectations and false values.

Stage Instructions
Mary
Peter
Paul
John
Joan

Joe

Nathan Huey
Angela Vice
Luke Bartholomew
Todd Glidewell
Adam Klasfeld
Scarlett Kittylee
Boudreaux
Gerald Berman

PANEL C

Kate Rich

Returning Max



A young woman contends with her obnoxious sister's suicidal hysteria for the last time.

Stage Instructions / Mocha
Elise Anderson
Helen Cohen
Ed
Joey Cohen
Sam Davis

Elaine Sullivan
Sandra Hosking
Jan Ohmstede
Mark Stoneburner
Taylor Doherty
L. Scott Semans

Wednesday June 18 1:00 P.M.

PANEL A

P. Shane Mitchell

The Heart of the Children



Young people gather for a really elderly elder's birthday.

Stage Instructions

Hyrum
Abigail
Elder Powers
Ephraim
Eliza
Pappy

Hailey Faust
George Calhoun
Sarah Shoemaker
Carl Bright
Daniel Damiano
Carol Flanagan
Dick Reichman

PANEL B

Andrew S. Day

Early Bird



The story of one working family living in a small Alaska town in the 1950s.

Stage Instructions

June Hayes
Peter Hayes
Tina Hayes
Scott Brown
Doctor Brown

Dulcy Boehle
Nancy Chastain
L. Scott Semans
Jessica Faust
Aric Hudson
Gerald Berman

PANEL C

James Royce McGire

A Texas Funeral



A dark comedy about family un-togetherness.

Stage Instructions

Carol
Papaw
Brenda
Sissy
Priest

Jill Yarbrough
Laura Gardner
Stu Eriksen
Dana Fahrney
Rebecca Gamache
Michael Graves

Wednesday June 18 1:45 P.M.

PANEL A

Rita Miraglia

Johnny-Boy



Seems like no one ever gets to finish their breakfast in peace at Johnny-Boy's house.

Stage Instructions

Josie
John
Johnny
Angie
Dom

Petra Banks

Ursula Gould
Bill Rasmussen
Anthony Richard Lounsbury
Kristin Fernandez
Jake Beavis

PANEL B

Jessica Chisum

Phoebe Phoenix Saves the World



Susanna and Kim are clever girls who like to play a very silly and very dangerous game. Somewhere between charades, time travel and tarot, this may be a game with no winners.

Stage Instructions

Susanna
Kim

Elizabeth Deleo

Cornelia Kjaernes
Aleshia Cranor

PANEL C

Mark Stoneburner

Bear Variations: 11 short plays about a bear



A sudden encounter with a bear sends two men into a vortex of possibilities. Sometimes you get the bear, and sometimes the bear gets you.

Stage Instructions

Man 1
Man 2

Becky Sheridan

Aaron Wiseman
Tom Juarez

Wednesday June 18 2:30 P.M.

PANEL A

Sandra Hosking

Detours



Life is a highway...

Stage Instructions

Jules

Suzie

Big Boss / Alien / Inspector

Betty

Gregory Falls

Granger

Rebecca Gamache

Rachel Korkoske

Darcy Halsey

Thomas G. Jacobs

Cheryl Smith

Jon Minton

Harold Phillips

PANEL B

Jule Selbo

Lake Girls



Change comes hard, but when five best friends of over 50 years face this challenge, and a new man comes into their midst, relationships that have stood the test of time – are tested again. A comedy.

Stage Instructions

Joanne

Mildred

Muffy

Mike

Evie

Gladdie

Stuart

Annie

Janet Stoneburner

Ralda Lee

Ursula Gould

Laura Gardner

Charles St. Clair

Joyce Eriksen

Mary Valero-Bloes

Paul Schweigert

Kathleen Harper

PANEL C

Arlitia Jones

The New Encyclopedia Apocalypta



In an abandoned football stadium in a post-apocalyptic world, two brothers meet an unfertilized woman and her yolkless hens and face the question: can love save the human race?

Stage Instructions

Thurston

Fabius

Delila

Pappy

Nancy Caudill

Shane Mitchell

Wayne Mitchell

Gianna Giusti

Thornton

Fred Ochs

Thursday June 19 9:00 A.M.

PANEL A

George Sapiro

Oatmeal and a Cigarette



Mom's got his hands full...three-year-old Billy's six foot three and growing fast, Babysitter Jane needs Billy for her secret plan, and Billy wants Babysitter Jane in a bad way.

Stage Instructions
Claire
Billy
Babysitter Jane

Aleshia Cranor
Bostin Christopher
Frank Delaney
Petra Banks

PANEL B

Lia Romero

Green Whales



Some people find dates on Match.com .
... others find them on the National Sex
Offender Registry.

Stage Instructions
Karen
Joanna
Ray
Ian

Judith Moore
Karina Becker
Gianna Giusti Thornton
Torrie Allen
Bruno Kanter

PANEL C

Joe Barnes

Acts of Faith



One priest has lost his faith. The other has a taste for pubescent boys. A pitch-black comedy that depicts what happens when the two bargain with each other for what they truly want in life. Madness, miracles, Mame cast recordings: *Acts of Faith* has them all.

Stage Instructions
Francis Newman
Thomas Sullivan

Erick Hayden
Wayne Mitchell
James Venhaus

Thursday June 19 10:30 A.M.

PANEL A

Jacqueline Goldfinger

The Oath



A Southern Gothic tragedy set in the midst of the Great Depression. A wandering preacher is ensnared in the political and social games of a rural Southern town ruled with a macabre sense of justice by two rival families.

Stage Instructions

Joshua

Deck

Ophelia

Cebe

Young Lady

Lady

Robyn Pucay

Bruno Kanter

Angela Littleton

Eleanor Janecek Delaney

Hailey Faust

Cinda Lawrence

Anne Caston

PANEL B

Samuel Brett Williams

The Revival



A young man wanders into an Arkansas town with bruised and bloodied hands, where he is taken in by second generation pastor Eli. Meanwhile, Trevor, the church Financial Advisor, is trying to move First Baptist into the Christian spotlight by joining the Southern Baptist Board of Churches, an organization that can increase church revenue, exposure, and power almost overnight. All of this culminates in an old time Southern Baptist Revival... one the small town will never forget.

Stage Instructions

Eli

June

Daniel

Trevor

Inez Maubane Jones

Harold Phillips

Dana Fahrney

Dylan Benkert

Thomas G. Jacobs

PANEL C

Cynthia Glucksman

An Incurable Hole in the Wall



Two Jewish women, an Orthodox wig maker and a contentious painter with breast cancer, repair a large hole in the wall between their apartments and discover the significance of hair and spirituality.

Stage Instructions

Gabe

Marcia

Chaya

Sarah MacMillan

Kim Estes

Nancy Caudill

Vicki Russell

Thursday June 19 2:45 P.M.

PANEL
A

Bryan Davidson
Yellow Wallpaper



Specters of madness and repressed sexuality haunt a young couple in a country house in this free adaptation of the gothic horror classic.

Stage Instructions /
The Woman
C
J
M

Rachel Babcock
Katie Locke O'Brien
David Holstein
Emily Cohn

PANEL
C

Jean Paal
Ever After



A serious look at the rest of the fairy tale.

Stage Instructions / Frank
Anne
Cindy/Young-Anne
Esther/Anne's Mother/Nurse
Pat
Abby / Offstage woman's voice

Anthea Carns
Linda Ayres-Frederick
Lindsay Lamar
Shonti Elder
George Sapio
Samantha Laudert

Thursday June 19 4:00 P.M.

PANEL A

Zanne Hall

Ethereal Killer



It's better to have loved and lost ... and lost ... and lost and ...

Stage Instructions
Stuart Fischer
Midge Evans

Sasha Mushovic
George Sapio
Nancy Chastain

PANEL B

Mollie Ramos

To Thine Own Self Be True



Birgitte and Camille, two teachers in bush Alaska, battle over most everything until they realize their very survival depends on a close alliance at thirty below.

Stage Instructions
Shannon
Dorian
Waiter
Celebrant
Golden Boy
Grandma
Uncle Patrick
Uncle Ryan
Cabana Boy
Mystery Man

Melodie Mackey
Katie Locke O'Brien
Trish Egan
Oliver Siemans
Aaron Eberhardt
Daniel Damiano
Vicki Russell
Robert Mandzi
John Snelders
Nathan Huey
Nathan Huey

PANEL C

Alex Pollock

Machine Gun-Death Rattle



A storm of images in response to war.

Actor 1
Actor 2
Actor 3
Actor 4
Actor 5
Actor 6
Actor 7
Actor 8

Bostin Christopher
Mark Stoneburner
Tom Juarez
Paul Brynner
Anthony Oliva
Carolyn Roesbery
Lee Kiszonas
Alexandra Korshin

PANEL
A

Francine Dick
As Large As Alone



In times of terror, where do we find the strength to survive our darkest captivity?

Stage Instructions Woman Officer	Kristin Fernandez Jessica Chisum Tom Moran
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PANEL
B

Anna Moench
*The Death of the
Ball Turret Gunner*



Randall is flying his final U.S. Air Force mission over Germany in WWII when bombs shudder the plane and his imagination spirals nightmarishly out of control.

Stage Instruction Randall Leo Martin / The Recruiter William / The Clerk Gene / The Doctor / Dad Gerald / The Soldier Fred Nancy Susan / The Girl	Gail High Aaron Wiseman Carl Bright Aaron Eberhardt Anthony Richard Lounsbury Ben Brown Aaron Phillips Devin Frey Christine Emmert Sara Wagner
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PANEL
C

Nick Stokes
The Sound We Make



Three homeless individuals vie for a park bench, the memory of a man, and their dignity.

Stage Instructions One Two Three Police Officer	George Calhoun Michael Sharp Fred Ochs Andi C. Trindle L. Scott Semans
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Friday June 20 10:30 A.M.

PANEL A

David Holstein

The B-Team



The play follows a crew of second-string terrorists from Buffalo, New York – a leader with thumbs paralyzed in the up position, a militant homophobe, a bomb maker seduced by capitalism, and a Jew who really hates his mother -- on their quests for love, approval, McNuggets, and martyrdom.

Stage Instructions
Mohamed
Ammad
Abdul
Sadiq
Brian
Abu

Tom Juarez
Jon Minton
Spencer Heston
Jay Stevens
Carl Bright
Ryan Buen
David Haynes

PANEL B

Donna Banicevich Gera

Burn



From the bombings of Dresden to the sugar cane fields of North Queensland, Australia, *Burn* moves between past and present as a German woman rebuilds her life.

Stage Instructions
Eva
Eva
Sheryl
Helga
Reg / Bud / Captain / Norm

Jeanne Passin
Laura Gardner
Meg McKinney
Ursula Gould
Cheryl Smith
Frank Delaney

PANEL C

Linda Ayres-Frederick

Dinner with the Undertaker's Son



It's 1910 in the port of Nice, France and the one-eyed Maddy Muldoon can still drive a hard bargain to secure a more comfortable old age, even if it means selling her two young wards to a willing buyer.

Stage Instructions
Maddy Muldoon

Michael Kaminsky
Lila
Ola

Cornelia Kjaernes
Scarlet Kittylee
Boudreaux
John Kaiser
Sasha Mushovic
Christina Ashby

Friday June 20 11:30 A.M.

**PANEL
A**

Bo Anderson

Puppet Play



Can the Happy Fun Time Show, a daytime television puppet program for kids, help Mark and Tina face reality and resolve the problem of their inappropriate sexual relations?

Stage Instructions /
Man's Voice
Big D
PA
Mark
Tina
Beauregard
Pouty
Gruffles
Mr. Sock

John McKay

Mark Stoneburner
Lindsay Lamar
Paul Brynner
Janet Stoneburner
Michael Sharp
Carolyn Roesbery
Josh Schmidlein
Nathan Huey

Robert Caisley's *Sante Fe*



Friday June 20 2:45 P.M.

PANEL A

Jaime Cruz

Shooting Stars & Threesomes



One man's lust for happiness instigates his own downward spiral of twisted memories, sex, and poor customer service.

Stage Instructions

James
Molly
Dana
Steve
Mr. Boss Man

Barry Levine

Jon Minton
Julie-Joy Voss
Jill Yarbrough
Dylan Benkert
Fred Ochs

PANEL B

Ralda Lee

Wait 'Til I Tell You



Her daughter's sudden engagement forces Linda to confront the past and risk her own happiness in order to prevent her worst nightmare from coming true.

Stage Instructions

Mary Anna Roberts
Connor Brooke
Linda Roberts
Roger C. Roberts
Thomas Brooke
Amanda Brooke

Susan S. Nims

Becky Sheridan
Taylor Doherty
Kate Rich
John McKay
Bill Rasmussen
Dana Fahrney

PANEL C

Kluonie Frey

The Lighthouse



Inspired by Nickel Creek's song "The Lighthouse's Tale," the play is a seaside fairytale of true beauty, humanity, and love through the masks we wear to please others versus what it means to love ourselves.

Stage Instructions

Lighthouse
Jamie O'Riley
Gerald Denham
Amy Denham

Kathleen Harper

Anne Caston
Ryan Buen
Harold Phillips
Robyn Pucay

Friday June 20 4:00 P.M.

PANEL A

Tom Moran

Doug is a Battlefield



Doug thought he had it all figured out. The voices in his head begged to differ.

Stage Instructions

Doug
Sarah
Andy
Derek
Angela
Deanna
Waiter

Cinda Lawrence

James Venhaus
Dana Fahrney
Bruno Kanter
Mark Muro
Heather Snelders
Inez Maubane Jones
Jake Beavis

PANEL B

Linda Billington

Cold Reading



Michael Divine has spent his life on the road, holding sessions in which he claims to connect people with their late loved ones. On the verge of a big career break, four clients come to him, ostensibly for a reading, but have their own agenda.

Stage Instructions

Michael Divine
James
Gracia
Coben
Margaret

Rita Miraglia

Torrie Allen
Ed Larson
Cynthia Parkin
Carl Bright
Jeanne Passin

PANEL C

Lesley Anne Asistio

Regrets



A father, a mother, a daughter, her husband, two divorces, and a death: will Anna ever find true love?

Stage Instructions

Anna
Will
Bonnie
Dolores

Muriel Wuhlgemuth

Tawny Linn
Jay Stevens
John Kaiser
Stephanie Bissland

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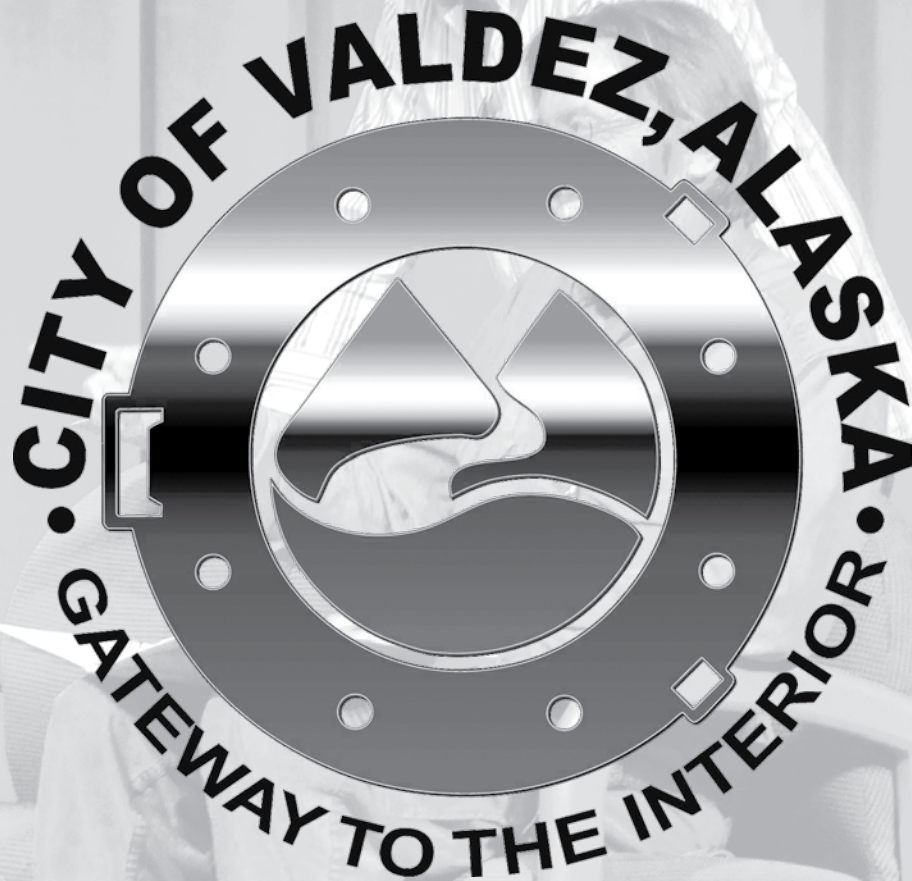
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Previous Last Frontier Theatre Conferences included **Bo Anderson's** (*Puppet Play*) plays *Happiness Hunting* (2007), *Something New* (2006), and *Pre-post-eros* (2004). Bo lives in Juneau, Alaska, and when not writing his absurd one-act plays, Bo can be found working for Perseverance Theatre as the Master Carpenter, caretaker, and actor. To read any of his plays, or to find out more about the playwright, visit www.bo-o-rama.com.



Lesley Ann Asistio (*Regrets*) is a grad student at California State University, Los Angeles, with an emphasis in Theatre for Women of Color. She enjoys writing, directing, and acting. In 2006, she attended the Kennedy Center ACTF Playwriting Intensive in Washington, DC, and in 2007, she participated in CSU Summer Arts Solo Performance Workshop in Fresno, California. She is infatuated with solo performance and her dream is to create a company that empowers Women of Color through the arts. She has no dogs and would enjoy long walks on the beach if it wasn't 45 minutes away.



Linda Ayres-Frederick (*Dinner with the Undertaker's Son*) is a playwright, actor, poet, dramaturg, and Executive Artistic Director of the Phoenix Arts Association Theatre in San Francisco since its founding in 1985 and of the West Coast Playwrights Alliance since 1999. A member of Artists Development Lab, the Monday Night's Playwriting Group, and Playwrights of Promise, her plays have been produced and given readings in the Bay Area as well as Alaska and Washington, D.C., garnering awards along the way. Linda is twice a Shubert Foundation Playwriting Fellow and has performed on stages throughout the Bay Area since her arrival there in 1972. A member of Actors Equity Association, AFTRA, and the Dramatists Guild of America, she has also served on the awards panels for both the Marin County Arts Council and the San Francisco Arts Commission as well as on the selection committee of the Theatre Bay Area Playwrights Showcase. A member of the Bay Area Theatre Critics Circle and the American Theatre Critics Association, she writes weekly reviews for the SFBayTimes. Linda is a strong advocate of new work.



Joe Barnes' (*Acts of Faith*) first play, *Happy Hour*, premiered in April, 2006, as part of the Edward Albee New Playwrights Series. He has had a number of other plays produced in Houston, including *The Black Dog*, *Second Chances*, a musical adaptation of *The Man that Corrupted Hadleyburg*, and, most recently, *The Nightingale and the Rose*, a musical he co-wrote with composer Aaron Alon. *Summer Friends*, a full-length play, was read at the 2007 Last Frontier Theatre Conference. Barnes is also a poet, with work appearing in two anthologies of Texas poets and a number of literary magazines.



Linda Billington's (*Cold Reading*) first play, *Bear*, received an Play Lab Panelists' Choice Award in 2000, and that just encouraged her to keep submitting to the Conference. A more-or-less-retired journalist, she has several more plays in the works. Sooner or later, she hopes to finish some of them. Linda is a member of the Dramatists Guild of America.



William Bivins (*The Afterlife of the Mind*) is a playwright and recovering screenwriter whose work has won awards from the Nantucket Short Play Competition, the Rochester International Film Festival, and the Palo Alto Film Festival. In 2003, he was a finalist for the Heideman Award in the National Ten-minute Play Contest. His plays have been featured in the San Francisco Fringe Festival, New Writers/New Works, and Will Dunne's Master Class. He co-wrote the screenplay for *Rio Sangre*, a vampire-western currently in development. He grew up in New Mexico, went to college in New York, and lives in San Francisco. He responds to Bill.

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Ryan Buen (*Hey Judae*) has been involved with this Conference for many years as an employee, reader, and actor. *Hey Judae* is his third play, but his first that didn't turn out to be complete crap. He is very excited to see it read and would like to thank Dawson Moore, David Edgecombe, Shane Mitchell, and the Conference for giving him this opportunity.



Jessica Chisum (*Phoebe Phoenix Saves the World*) is a playwright and actress born and raised in Fairbanks, Alaska, and currently living in Los Angeles. She has a BFA in Playwriting and Acting from Cornish College of the Arts in Seattle, Washington. Her published plays include *Drowned* and *Supergirl*, by Rain City Projects. *Drowned* was produced by Printer's Devil Theatre and Live Girls! Theatre in Seattle. Live Girls! Theatre recently remounted their production of *Supergirl* for the third time. Other produced plays include *Yellowed* (Live Girls), *Insert Quarter Here* (Live Girls), and *Melekalikimaka Comrade* (Live Girls). Her short play *Promenade* was accepted to the 2004 Last Frontier Theatre Conference and presented in San Francisco as a part of Three Wise Monkeys' Short Leaps Festival.



Damon Chua (*Aziza*) won the 2007 Ovation Award for Best World Premiere Play for his noir drama *Film Chinois*, currently on its way to New York City. His plays have been presented in Los Angeles, Boston, Pennsylvania, London and Singapore, including the recent Cultural Conversations Festival at Penn State University, where *Aziza* received a workshop production. Damon was the winner of the First Asian American Playwriting Competition organized by ACTS of Harvard University and was also nominated for a Fulbright Award. He currently heads up the Playwrights Group for Company of Angels, Los Angeles' oldest non-profit theatre company.



Jaime Cruz (*Shooting Stars & Threesomes*) is a Mexican-American actor/playwright from Wyoming. He is currently pursuing his BFA in Playwriting/Theatre from the University of Wyoming. His work has been developed and produced at the university, the most recent producing being *Parched Catholics*. His latest play, *Lupe at the End of the World*, will also be produced this upcoming fall at UW, directing by his mentor, William Missouri Downs. Jaime is also a member of the experimental/folk/pop band, For The Benefit. Their latest album is available on itunes. Upcoming projects include a new solo album and a play on the struggle of Mexicans existing in America.



Daniel Damiano (*Day of the Dog*) is a playwright and actor hailing from the Big Apple. He has thus far had work produced and/or workshopped throughout the U.S. and Australia, including the Abingdon Theatre Company, Luna Stage, The New Group, Teatro del Pueblo, Attic Theatre Ensemble, Gallery Players Theatre and the Short & Sweet Festival in Sydney and Melbourne, among others. Among the more recent productions of his work, his play *Dreams of Friendly Aliens* (Winner of the Christopher Brian Wolk Award) premiered with the Abingdon Theatre Company (Backstage Critic's Pick, 2007), and in April of 2008, he directed the New York premier of his play *Did You Hear the One About the Mexican Laundress...?* for Howling Moon Cab Company. The latter play received its World Premiere in Teatro del Pueblo's 6th Annual Political Theatre Festival in St. Paul, Minnesota, in 2007. As an actor, he recently appeared in the acclaimed Off-Broadway revival of Gilles Segal's *The Puppetmaster of Lodz* with Blue Heron Theatre Company. He is a Dramatists Guild Member and Equity Membership Candidate. Much thanks to Last Frontier for inviting him to this beautiful event. Website is www.danieldamiano.com.



Bryan Davidson (*The Yellow Wallpaper*) is a Los Angeles-based playwright. His play *War Music* was named by the *L.A. Times* as one of its ten "Notable Shows of 2002", and won four Ovation Awards, including World Premiere Play. It was subsequently produced at the Geffen Playhouse in 2004. In 2005, he was playwright in residence at the William Inge Center. He has been commissioned four times by the Los Angeles Philharmonic to create pieces for their Toyota Youth Symphony Series. Bryan is currently National Coordinator for Young Native Voices at the Autry, and teaches playwriting at the UCLA Extension Writers Program.

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Andy Day (*Early Bird*) started writing, producing, acting and directing plays in the early 1940s. His cast was composed of younger nephews and nieces and various family pets. The audience consisted of family members and any one else who could be coerced into coming. There were no bad reviews. Since retirement, Andy has pursued this interest in the theater by studying playwriting, acting, and directing and doing them all, with writing becoming his main interest. Four of his plays have been read in previous Play Labs: *Up a Creek*, *Equal Opportunity*, *Not Fit For Crab Bait*, and *A House in Spenard*. *Equal Opportunity* was produced at the 2006 Conference by TBA Theater Company.



Francine Dick (*As Large as Alone*) was born in Toronto, Canada, where she still lives. She has come later in life to playwriting and is beginning to enjoy success. *As Large As Alone*, as well as being accepted into the Play Lab, premiered at the New Ideas Festival in Toronto in 2006. Other plays include *Down Memory Lane* (She Speaks, International Centre for Women Playwrights, 2007) and *On the Street* (Nuit Blanche, Toronto, 2007). *The Inner Core*, a collection of short stories, was published under the name of Miriam Wright. A strong community activist and a sole support mom of three amazing children, Francine believes in giving back as much as we receive.



From 1995-1998, **Taylor Doherty** (*The Machine Stops*) was the Director of (in parentheses), an international theatrical ensemble that earned critical success for their quality performances and unique style. During that same time, he was also a performer, writer, and educator for Studio Arena Theatre in Buffalo, New York. He has performed with and/or had his plays produced by numerous theatres and festivals around the world. In 1999, Taylor won the Theta Alpha Phi National Theatre Award as Best Director for his work on John Olive's *Standing on My Knees*. He has worked with the Japanese theatre company Bingo Parallax on several devised productions including *Third Coming* and *The Diary of Soren Kierkegaard*, for which he developed and performed the title role. Taylor is currently the Artistic Director for the Buffalo Laboratory Theatre, a theatre company that focuses on new works and devised theatre. He has taught at several major colleges and universities and is now a professor at Hilbert College in Hamburg, New York.



Elizabeth Ann Earle (*Cat, Mouse, Bird and Boy*) has studied playwriting with Edward Albee, Lanford Wilson, and Mark Medoff. Her play *Blueness/Grayness* was produced as part of the Edward Albee New Play Workshop at the University of Houston. She has formed a production company, Wordsmyth Theater, which will focus on new works.



Christine Emmert (*Changelings*) has had more than fifty years in the theatre as actress, director, playwright, and educator as well as all-time fan. A member of both the Dramatists Guild and the International Center for Women Playwrights Christine is quick to acknowledge her debt to the entire milieu of playwriting. She most recently had her work presented in Canada and throughout the Northeast region of the US. Her work has been published in three countries and performed in four. She lives in Pennsylvania where she is busy promoting Shakespeare's contention that "all the world is a stage."



Kluonie Frey (*The Lighthouse*) is currently a sophomore at the UAA, a play enthusiast, and an amateur actress extraordinaire! She took a playwriting class on a whim with no previous experience, and part of the grade was sending off her finished product, *The Lighthouse*, to this conference. Believing that her true calling was becoming a world-renowned author (and subsequently make more money than J.K. Rowling) and not a playwright, she never expected her play to be so honored with this acceptance and praise!



Donna Banicevich Gera (*Burn*) is a full time writer. She was born in Auckland, New Zealand. She has a BA (Honors) in English, an Advanced Graduate Diploma in Creative Writing, and a MA in Creative Writing (Scriptwriting). She has had work produced for radio, stage, and screen. Her main area of interest is writing migrant stories and developing work with a strong multi-cultural feel. She is currently researching her PhD thesis 'Croatian Women: 100 Years in New Zealand (1910 – 2010)'.

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Cynthia Glucksman (*An Incurable Hole in the Wall*) is a member of the Dramatist Guild and the Alliance of Los Angeles Playwrights. She completed her MA in English and Playwriting at California State University, Northridge in December of 2007. Her thesis play, *An Incurable Hole in the Wall*, won the Graduate Research and Creative Works Symposium Award for Humanities. She has recently published two short plays with JAC Publications, *Front Row* and *Break Even*. She has also published her short story, *The Surfaceer* in the Northridge Review and translations of Yehuda Amichai poems in *OnTheBus*. Last Spring Cynthia brought her short play *The Anti-Bride* to both the Last Frontier Theatre Conference and the Great Plains Theatre Conference. Her plays *Front Row*, *Doorman*, and *The Fallen Caryatid* were also read at the Last Frontier Theatre Conference over the past four years.



Jacqueline Goldfinger's (*The Oath*) work has been produced at the New York International Fringe Festival, North Coast Repertory Theatre, Ion Theatre, The Drama Garage, and Compass Theatre. In 2007, she won Playwrights Theatre's National Plays for the 21st Century Competition, was named a Tennessee Williams Scholar in Playwriting, and was commissioned by North Coast Repertory Theatre. She holds an MFA from the University of Southern California and a BA from Agnes Scott College. Visit her online: www.jacquelinegoldfinger.com.



Zanne Hall (*Ethereal Killer*) loves the theatre in any way, shape, or form. As a writer, she has had the lucky experience of not only being produced in regional theatres but also in dinner theatres. Her radio drama series *Other Realities* ran on National Public Radio stations for a year. One of the shows from the series, *The Arctic Crusoe*, won a first place award with NFCB (National Federation of Community Broadcasters). She also loves aviation and has just begun working as an Airframe & Powerplant aircraft mechanic with Delta Airlines. Even though aviation feeds her body, she still keeps a hand in writing to feed her soul.



Rand Higbee (*Fork & Spoon*) 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. He currently lives in either Red Wing, Minnesota, or Hager City, Wisconsin... depending on your point of view. While at UNLV, his first full-length play, *Sir Isaac's Duel*, was named as an alternate to the National American College Theatre Festival held at the Kennedy Center. A former high school teacher, Rand's one-act play *Next!* has been performed by nearly 200 schools in the last five years. His play *The Head That Wouldn't Die* was a Play Lab selection in 2006, was given a full production by TBA Theatre at the 2007 Conference, and will open for a four-week run at Cyrano's Theatre Company in Anchorage this July.



David Holstein's (*The B-Team*) plays have been produced in New York, Chicago, Los Angeles, San Francisco, Sydney and Edinburgh. His new comedy *The B-Team* will premiere at Dad's Garage Theatre in Atlanta in early 2009. His one-act *Anne Frankenstein: The Musical* won audience and finalist awards at Sydney's 2008 Short and Sweet Festival. His Edinburgh hit *True Genius* is now available in print. He is the recipient of the 2005 Communication Century Scholar Award and 2005 Highest Order of Excellence Society Award for Outstanding Leadership. He is a graduate of Northwestern University and is currently a contributing writer on Showtime's hit series *Weeds*.

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Sandra Hosking's (*Detours*) plays have been performed in New York City, Las Vegas, Los Angeles, Atlanta, Canada, and elsewhere. She writes a column for *InSight for Playwrights*, for which she has interviewed Beth Henley, Horton and Daisy Foote, Steven Dietz, Jeffrey Sweet, and others. Hosking is a member of the Dramatists Guild of America and the International Centre for Women Playwrights. A resident of the Spokane area, she holds an MFA in creative writing from Eastern Washington University.



John Kaiser (*Hyperion*) is a leading character actor in Houston theatre circles, often appearing in staged readings of original scripts. His play *Beast Row*, presented at the Last Frontier in 2007, is currently in competition nationwide at a number of venues. *Somebody Please*, seen here in the Play Slam last year, was part of Ten by Ten, an annual short play festival produced by Scriptwriters/Houston; and his *Instant Messaging* was featured in the Festival of Originals at Theatre Southwest, also in Houston. 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 *Dark Daylight*, a rock treatment of *Death Takes a Holiday*, and *Volcano Lake*, a dance musical of Guatemalan folk themes, in collaboration with Arte Maya Tz'utuhil in San Francisco. Other projects include *The Last Office Christmas Party*, a screen adaptation of the novel by Thomas Blanchard; *The Monkey's Paw* with composer Daryl Banner, and *Blues for Ruby Matrix*, a musical staging of the poem by Conrad Aiken.



Ruth Kirschner's (*Nightlight*) works have been produced at New York's Ensemble Studio Theatre, L.A.'s West Coast Ensemble, The Actor's Theatre of Santa Rosa, The Green Room (Hollywood), The San Francisco Fringe Festival, Belfast Maine's 15-Minute Festival, the 2008 Marin Fringe Festival (*Flashlight*, Best Play), and the 2004 Centenary Stage Company's Playwriting Festival (*Remember Me*, Best Play). A frequent contributor to the New Writers/New Works series at San Francisco's Magic Theatre, Ruth's essay *What I Wore Waiting for the O'Neill* snagged a prize in New Millennium's 2002 Writer's Competition. As a script consultant, her last effort can be heard over bird squawks in *The Wild Parrots of Telegraph Hill*. She is a member of San Francisco's Artists Development Lab, The Dramatists' Guild, the West Coast Playwrights' Alliance, and a fellow at the Squaw Valley Community of Writers, where her novel *Pieces of String Too Short to be Saved* was workshopped. Ruth lives in San Francisco with her teenage daughter.



Lee Kizonas (*An Affair of Honor*) graduated magna cum laude from Wheaton College with a BA in Theatre/Literature. She attended the Eugene O'Neill Theatre Center for a semester and did her graduate work at Trinity Repertory Conservatory. Her one-act *Butterscotch Karma* was produced in Providence Rhode Island at the Providence Gay Pride Festival and the Woman's Playwrights Festival. She was the Artistic Director of the Chameleon Theatre Company in San Francisco for 12 years, where she produced her two full-length plays, *Killing Stalin* and *The Hanged Woman*. She is thrilled to be back in Valdez where she enjoyed working on her play *Artemisia* in 2006. This year she presents *An Affair of Honor*, which was commissioned by and given two staged readings at DivaFest at the EXIT Theatre in San Francisco.



Adam Klasfeld's (*The Report of My Death*) recent docudrama about Mark Twain, being presented here at the Conference, received coverage in the New York Times and New York Magazine during its 2007 workshop production at the Metropolitan Playhouse. Previously, his drama *The Prostitute of Reverie Valley* went through developments at the Flea in Manhattan and the Last Frontier Theatre Conference before premiering at the 2006 New York International Fringe Festival. His tragicomedy *Good Fences Make Good Neighbors* received a chashama AREA Award and opened to critical acclaim at the 2005 FringeNYC. Adam's first full-length play, *Europa's Child*, was part of Amphibian Productions' Spring 2004 New Play Reading Series. As a screenwriter, he's written the short films *La Virgen de la Caridad* and *Before Dawn* for the upcoming feature film *Tè Amo Cuba*, produced by Nomad Films. He is the artistic director of the production company One Armed Man, and is also a journalist and director.



Mary Langham (*Facing the Elements*) is a produced playwright, published poet, performance artist and circus-aholic. Home is Homer, Alaska, where the vistas from her yurt on the bluff come with the soaring eagles painted in and the artists' community supports her spirit. Her plays have been produced in Fairbanks, Anchorage, Talkeetna, Valdez, and Homer. This is her seventh appearance at the Last Frontier Theatre Conference as a playwright. After writing so many ten-minute plays, she is ecstatic she was able to write something twice as long and have it make sense.

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Cinda Lawrence (*Don't Get Me Wrong*) has been producing, writing and performing in New York theatre, television and film for a number of years. This is her second year performing in the Play Lab at the Last Frontier Theatre Conference and her first as a playwright with her one-person show, *Don't Get Me Wrong*. She could not be more thrilled to be back among such a talented group of theatre professionals. Some of Cinda's recent acting roles include the role of Celestine in *Big-Eyed Child of My Misfortune* by New York playwright Jonathan Wallace and multiple roles in the comedy *Have You Seen This Man?* by Brandon Kalbaugh. Cinda is co-founder and co-artistic director of the Two Spoons Theatre Company in Manhattan. A graduate of the National Shakespeare Company, favorite 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*. Many thanks to Dawson Moore and all of the Theatre Conference participants for their unbelievably hard work on this Conference and their passionate commitment to theatre.



Ralda Lee (*Wait 'til I Tell You*) started out writing and acting in high school (NY State Champion in Dramatic Declamation) and college (Stanford Players), but then got absorbed into years of family life (three grown children now), grad school (PhD in English from UC Berkeley), and teaching (developed a program in Communication at UCB). Now she has happily returned to theatre and playwrighting. She is a part of Will Dunne's workshop in San Francisco. Her plays have been performed in San Francisco, Berkeley, and New York.



Barry Levine (*Used Cars and Bicycles*) has attended the Last Frontier Conference every year since 1998. He currently resides in Los Angeles where he received his MFA in Theater from the University of Southern California in 1999, and recently emerged from the Professional Writing Program there as well, but he originally hails from New York City. Barry did his undergrad work at Wesleyan University (during which time he joined the Dramatists' Guild) and afterwards worked at places like Circle Rep. (lab member '95-96), the Next Stage Company, Chain Lightning, and the West Coast Ensemble. At USC he helped found Brand New Theater, which specializes in producing student work. He has also worked for several years at KSCR, USC's student run radio station where he promotes new and unknown bands on his show, with a special emphasis on Punk in its various forms. This eventually led him to form his own band, The L-10 project, which, after many club shows, eventually wound up performing a pair of dates on the Vans Warped Tour in 2006. He also edits and writes for the online music 'zine "Big Smile Magazine." His long plays include *N.Y.H.C.*, *Chasing Minor Threat*, and *Rightful Heir*. Shorter plays include *The Waiting Room*, *Don Juan vs. Genji*, *Autumn Foliage*, *The Underground Safe-House Fringe Festival*, *Bang! Bang!*, *Freedom's Mohawk*, and *In A World of His Own*.



James Royce McGuire's (*A Texas Funeral*) plays have been performed at Circle Rep, Alice's Fourth Floor, and the Toyota Comedy Festival. His first full-length play, *Daddy Kathryn*, was originally produced at HERE and was filmed for the BBC. It received readings at Ensemble Studio Theatre, the Abingdon, and the Actor's Studio, and a production at The New York International Fringe Festival 2003. His one-act *The Dating Cyclone* was produced by LoveCreek. His fiction has been published in Harrington's Literary and his work is archived in the New York Public Library for the Performing Arts. He is a member of BMI Musical Theater Workshop and The Dramatist's Guild.



Rita Miraglia (*Johnny-Boy*) was born in Frankfort am Main, Germany, and raised in New York. She moved to Anchorage in 1987, and has since worked as an anthropologist and archeologist around Alaska. She has participated in Anchorage theatre both as a performer and a playwright. Her previous plays include *The Button*, produced as part of Toast Theatre's Crust Fest in 1996, and *Blighted*, written for the 2005 *Alaska Overnights*, and *Her Way of Standing*, which had a public reading at Cyrano's Off-Center Playhouse in 2006.

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Shane Mitchell (*The Heart of Children*) 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. As a playwright, he is the author of over twenty frequently produced works three of which are currently in publication. In 2007, his play *The Resurrection of Humpty Dumpty* appeared in the Samuel French Off-Off Broadway Short Play Festival. This year he was honored by the UAA Alumni Association with their Community Service Award. Shane is a member of the Dramatist Association of America.



Anna Moench (*The Death of the Ball Turret Gunner*) is a playwright, director, and actor/puppeteer. *Ball Turret Gunner* has been read at Wesleyan University and the Abingdon Theater Complex, and will premiere in New York City in August. Her thesis work on object theater as an emerging performance form garnered an invitation to guest lecture at Johns Hopkins University. She has worked with the Kennedy Center, the Ontological-Hysteric Incubator, Pan-Asian Repertory, and the Passage Theatre Company. Anna attended Wesleyan University, where she studied under Marsha Norman and Adam Rapp, and just completed an internship at New Dramatists.



Tom Moran (*Doug is a Battlefield*) meandered through suburban Boston, northern Indiana, London, Israel, and New Mexico before turning north, where he is the only playwriting student in the University of Alaska Fairbanks MFA program. He's acted often in Fairbanks, including major roles in *One Flew Over The Cuckoo's Nest*, *Noises Off*, and *Art*, and has had five works accepted into Fairbanks' 8x10 Ten-Minute Play Festival. He still gets all tingly every time he sees his name and the word "playwright" in the same sentence.



Mark Muro (*Pickle Days (Revisited)*) is a playwright, 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 in *Three Continents*, an original collaborative work for Out North and as Sam in Anchorage Community Theater's *The Cemetery Club*. 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 Rasputin Award for Lifetime Achievement. This is sixth play of Mark's selected for a reading at the Last Frontier Play Lab.



Laura Neubauer (*Brick*) is a third year MFA candidate in playwriting at the University of Nevada, Las Vegas, where she teaches Play Structure, Acting and Theatre Appreciation. Ms. Neubauer's work has been produced at the Salt Lake Shakespeare Company, University of Utah, and the Nevada Conservatory Theatre.



Susan Stothers Nims (*Crackt Bonds*) was born and raised in New York City. She received a BA in English from Wellesley College, and earned a Master's degree at Southern Oregon University in Ashland. Her teaching experiences took her from private schools on the east coast to one-room "bush schools" in Alaska. She has been an Alaska resident for forty-five years, and lives with her husband, Norris, at Ernestine (population: 2) in the mountains 62 miles north of Valdez. Her articles about life in the wilderness have been published in newspapers and magazines. She has recently begun writing plays as a direct result of the inspiration and knowledge she received while attending Last Frontier Theater Conferences. She also enjoys singing country and western music, while playing her guitar, at different venues such as fund-raisers, American Legion halls, and assisted-living facilities.

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Jean Paal (*Ever After*) has lived in Anchorage forever, and has been writing plays for three of her many, many years. She learned all she knows about the art at the Last Frontier Theater Conference and from practice, practice, practice.



Lance Petersen (*Raven's Place*) has been unemployed for nearly three years. Previously, he taught Humanities at the Kenai Peninsula College of the University of Alaska Anchorage; managed the Mariner Theatre at Homer High School; served on the Alaska State Council on the Arts under Governors Hammond, Sheffield, Knowles, and Murkowski; and was listed in Who's Who in America. Lance is still the Artistic Director of Pier One Theatre in Homer, which is a lot of work, but that doesn't count as being employed.



Laura Pfizenmayer (*Livin' and Comin' Back*) is a native of Birmingham, Alabama, but has lived for the past twelve years in York County, South Carolina, the past three in York. As a playwright, she's had over 40 regional productions and is a partner in her own production company, Hometown Promotions LLC. Laura wears at least a half dozen hats which keep her busy and happy: wife of Dick, mother of six grown children, grandmother of nine, playwright, free lance writer, community volunteer, and field interviewer for the National Study on Drug Use and Health. For the last, the title is much more impressive than the job. All this and she's just 29.



Alex Pollock (*Machine Gun-Death Rattle*) is an actor and playwright from Vermont. He graduated from Boston's Suffolk University with a degree in Theatre Arts and is a founding member of the National Theater of Allston. His play *Take It From The Man!* was read in last year's Play Lab. Alex received a Princess Grace Award in 2005 for his acting and was a reader at Theatre Masters Aspen in 2006. He was most recently seen as The Earl of Southampton in the world premier of Robert Brustein's new play *The English Channel*.



Mollie Ramos (*To Thine Own Self Be True*) is a longtime resident of Valdez, elementary school teacher, and hopeful playwright. Mollie's other interests include traveling, music, gardening, and playing with her granddaughter, Sofia. She appreciates the support of her family and friends while pursuing her theatrical goals.



Kate Rich (*Returning Max*) drove the Al-Can highway eighteen times commuting between a Fairbanks cabin and Vermont College before putting down stakes in Homer almost twenty years ago. New to theater, she was inspired to write after attending the Conference last summer as a reader. At this year's *DramaSlam* in Homer, she co-wrote (with Sandy Johns) a short piece entitled *Bonfire* about a woman reclaiming her big-city identity. *Returning Max* is her first play.

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Lia Romeo (*Green Whales*) earned her BA from Princeton University and her MFA in playwriting from Rutgers University. Her play *Right Place, Right Time* was developed in last year's Play Lab, was a finalist for the O'Neill National Playwrights' Conference and the HotCity Theatre New Play Festival, and won first runner-up in the James W. Rodgers Playwriting Competition. Her play *Babies* was developed in the 2006 Play Lab and at the Lark Theatre Playwrights' Workshop. Her one-act play *When the Gods Speak* was developed in the 2005 Play Lab and then produced by Kokopelli Theatre Company at the 2006 Conference. Her one-act play *Mrs. Henderson's Cat* was developed and produced at the Hangar Theatre. Her one-act play *Baby Boom* won the Goshen Peace Playwriting Contest and was produced at Goshen College, and has also been produced by Collaborative Arts and the Looking Glass Theatre. Her short plays have been produced by 3Graces Theatre Company, New Jersey Repertory Theatre, Theatre Limina, Impact Theatre, Shelterbelt Theatre, Pensacola Little Theatre, Live Girls! Theatre Company, Devanaughn Theatre, Next Big Thing Theatre Company, and Toy Boat Productions.



George Sapio (*Oatmeal and a Cigarette*) is an award-winning playwright, director, dramaturg, and actor. Latest works include *Oatmeal and a Cigarette*, a one-act alternative family dramedy, and *Putt-Putt*, a 10-minute play about Christian mini-golf; both these plays are being presented at this year's Conference. Previous work includes *And They Lived Happily Ever After*, commissioned by the Kitchen Theatre in Ithaca, New York, in June of 2006; *Kynges Games*, about Richard III; *Ghosts*, winner of the 2001 Mildred and Albert Panowski Award, and *Headstrong*, a comedy about Middle English, impotence and dismemberment. He is the founder of Wolf's Mouth Theatre Collective, the Brobdingnagian Players, and Bad Dog! Productions. George has an MFA in creative writing/playwriting from Goddard College.



Jule Selbo's (*Lake Girls*) theatre credits include *Objects* (Grand Central Theatre, Santa Ana), *Isolate*, which has had productions in New York (Westbeth Theatre) and Los Angeles (Theatre 6470), received the Best New Play Award from Los Angeles Women in Theatre. *No Stranger* (Annenberg Center, Philadelphia), *The Wedding* (Actors Theatre of Louisville One-Act Festival), and *Two Not So Tall Women* (Interact Theatre, Los Angeles). Her feature film credits include *Hard Promises* (starring Sissy Spacek and William Peterson) and Disney's *Hunchback of Notre Dame, Part Deux*. Television credits include George Lucas' *Young Indiana Jones Chronicles*, as well as *Hercules*, *Life Goes On*, *Melrose Place*, HBO'S *Prison Stories: Women on the Inside* (Cable Ace Award nomination), and more. Jule's textbook *Screenplay, Idea to Successful Script* was published in January, 2007, by Garth Gardner Company and *The Rewrite, First Draft to Marketplace* is coming out in Summer, 2008. Jule Selbo is an Assistant Professor of Screenwriting at California State University, Fullerton and also at University of California, Los Angeles, in the Extension's Writer's Program. <http://www.selbo-screenplay.com>



Nick Stokes' (*The Sound We Make*) other plays include *Whiteout* (Richard Hugo House) and *The Martyred* (finalist James W. Rodgers Playwriting Competition). Ten-minute plays include *The Chore* (reading, Northwest Playwrights Alliance, this year's Ten-Minute Play Slam), *Surviving the Hobgoblins* (Charles Wright Academy), and *Honeymoon and Personal Space* (readings, Open Box). Nick is currently collaborating on an experiential adaptation of *Hamlet* and working on a commission to develop *The Last Night of Comedy*. His work has been published in print in the literary journal KNOCK and on the web by the journal Opium. Nick lives in Tacoma, Washington, with his wife and family.



Bear Variations is **Mark Stoneburner's** (*Bear Variations: 11 short plays about a bear*) third play to be presented at the Conference, following *We've Got Both Kinds* in 2002 and *Princess Tiffany Tinkerbell vs. The Evil Queen of Schenectady vs. Chuckles the Bear: Pt 9 - The Hidden Fortress* in 2007, which holds the current Valdez record for third longest title. He is also the author of the short plays *Doorway to Wonderland* and *Sevenfold*. Mark has also been known to string together words for the *Alaska Overnights*, the Three Barons Alaska Renaissance Faire, and Viva Voom Brr-lesque. Mark dwells in Spenard with his lovely wife Janet.

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ALASKA BREWING COMPANY

JOE BARNES

GARY & BARBARA BAUGH

THE BLESSING HOUSE

AL & CELESTE BOLEA

SANDY BURNS

COPPER VALLEY ELECTRIC ASSOCIATION

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CYNTHIA GLUCKSMAN

CONNIE GREEN

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SUSAN NIMS

JUDITH PRATT

LONN PRESSNALL

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Merideth M. Taylor (*The Cocoonery*) received a 2007 Maryland State Arts Council Individual Artist Award for *The Cocoonery*. Her short satire *Citizen Patrol* premiered in August 2005 at The H Street Playhouse in Washington, DC, and her full-length script *Pass It On*, which received both Maryland State Arts Council and Jane Chambers Awards, was selected for "Through Her Eyes: Women of Color in the Arts" a festival of new plays at the Henry Street Settlement Abrons Arts Center in NYC in March 2001. In 1993, Taylor wrote and directed *In My Time*, a play drawn from oral histories collected by the Southern Maryland Oral History Documentation Project. Her work often weaves together documentary and fiction, and she is particularly interested in bringing marginalized voices into the public arena. *The Lucky Stone*, Taylor's dramatic adaptation of the book by Lucille Clifton, was performed in the New York City Parks as part of The New York Times Foundation Young Performers Series, and at Arena Stage in Washington, DC as part of their KidsPlay Series. Taylor is professor of theater and dance and chair of the Department of Theater, Film, and Media Studies at St. Mary's College of Maryland.



Jaclyn Villano (*No Worse for the Wear*) is thrilled to be presenting her work in the Play Lab for the first time. In addition to being a featured playwright at this year's Curtain Players Playwrights' Festival in Columbus, Ohio, Jaclyn has been privileged to see her plays staged at venues in New York and Indiana. Her newest play, *The Constitution of Caitlin Dempsey*, was recently awarded an Honorable Mention in the Writers Digest 76th Annual Writing Competition. Jaclyn is a graduate of the University of Notre Dame and Notre Dame Law School. She currently resides in Portland, Maine, where she serves as a law clerk to the Honorable James B. Haines, Jr.



Samuel Brett Williams (*The Revival*) hails from Hot Springs, Arkansas, where he was raised in a strict Southern Baptist environment. He received his BA in English and Political Science from Ouachita Baptist University in Arkadelphia, Arkansas, and his MFA in Playwriting from Rutgers University, where he studied under Lee Blessing. Brett's plays have been produced at Cherry Lane Theatre, Stageworks/Hudson, Mile Square Theatre, New Orleans Theatre Experiment, and the District of Columbia Arts Center. His plays have been selected for the Eugene O'Neill National Playwrights' Conference, the Kennedy Center New Play Development Workshop, the P73 Yale Residency, the Philadelphia New Play Festival, the New Plays from the New South Festival, and *Best New American Plays 2004-2005*, published by Applause Books. Brett recently received the 2008 Helen Merrill Emerging Playwright Award. He is currently the playwright in residence at Playwrights' Theatre of New Jersey, and he is a member of the Dramatists Guild of America and Ars Nova Play Group. Brett teaches Screenwriting, Expository Writing, and Playwright/Director Relationship for Rutgers University. He is twenty-six years old.

Last Year's *August in April*



SATURDAY JUNE 14, 2008

Alaska Overnighters



presented by TBA Theatre
& Three Wise Moose

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

June 14 • 7:30pm
Valdez Civic Center

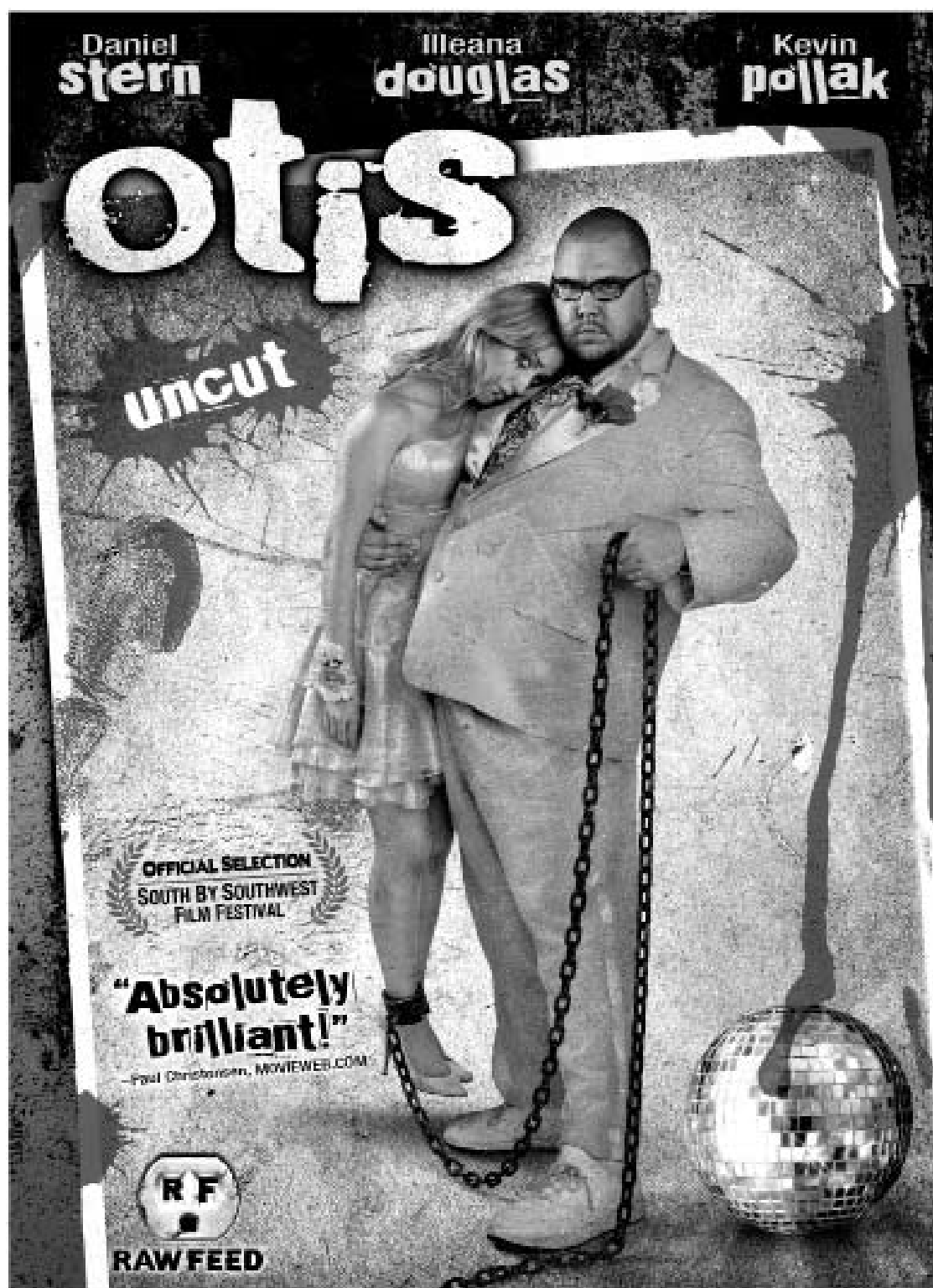
A reception will follow in the
Civic Center Foyer.



Tickets \$20
Call 835-2469 for more information



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



SUNDAY JUNE 15, 2008

MONDAY JUNE 16, 2008

Homegrown Alaskan Theatre

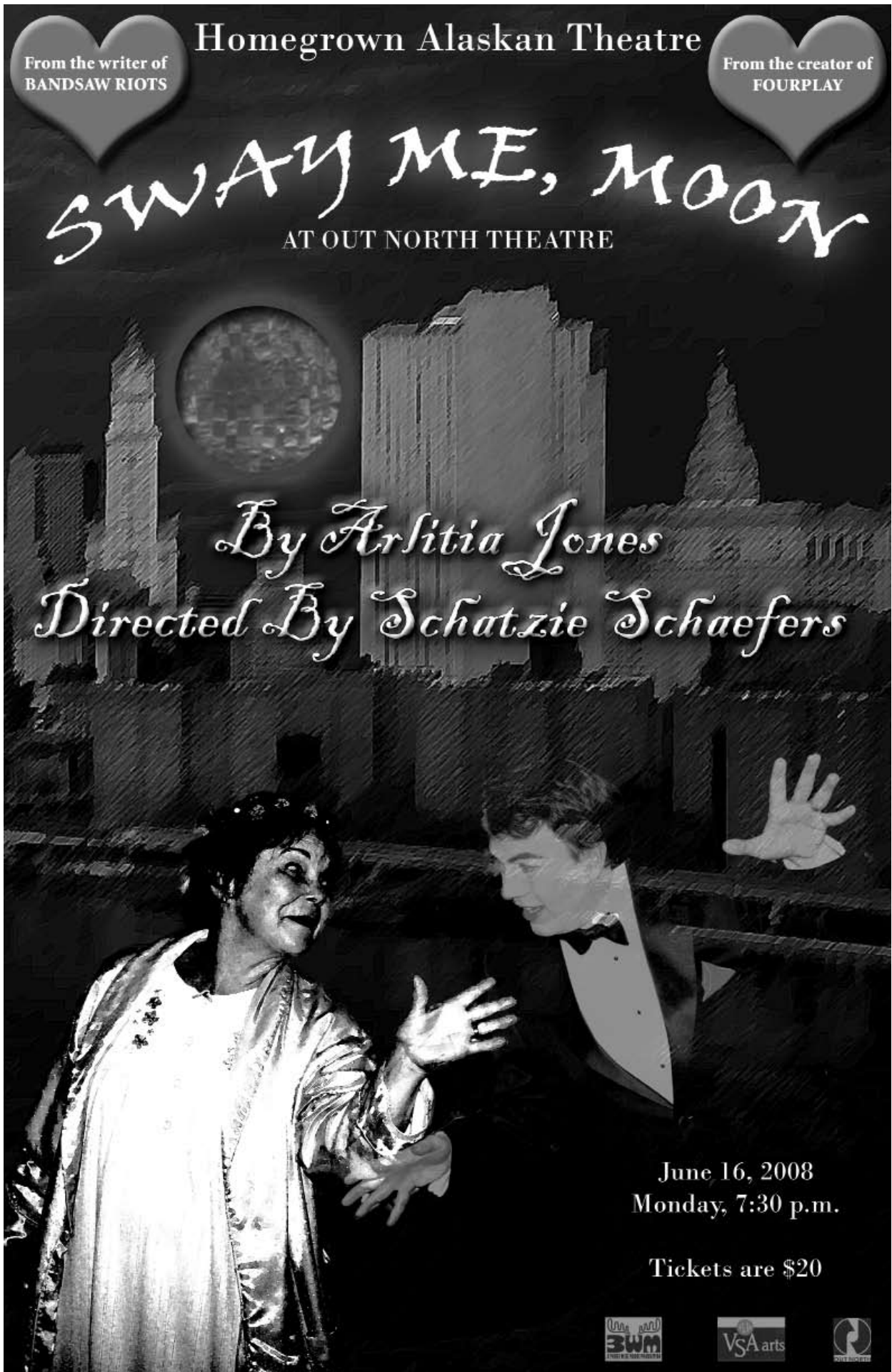
From the writer of
BANDSAW RIOTS

From the creator of
FOURPLAY

SWAY ME, MOON




AT OUT NORTH THEATRE

By Arlitia Jones
Directed By Schatzie Schaefer



June 16, 2008
Monday, 7:30 p.m.

Tickets are \$20

June 17 - 7:30pm - Valdez Civic Center
a play by Ira Gamerman

a man
SPLIT
between
music and money
love and family
past and future



part of the last frontier theatre conference
www.uaf.edu/theatre 835-2469 \$20 admission

TUESDAY JUNE 17, 2008

2

SHORT PERFORMANCES FROM OUT NORTH'S 'UNDER 30' SOLO SERIES

20TH CENTURY MAN AND OTHER STORIES...



WITH B. HUTTON AND HIS FABULOUS TIME MACHINE

W/VIOLIN ACCOMPANIMENT BY SALLY JUNGREISS AND GWENDELLIN

and



at the Valdez Civic Center
wednesday, June 18th @ 7:30 pm \$20

WEDNESDAY JUNE 18, 2008

Hotspot by Linda Billington • Omega by P. Shane Mitchell • Bile in the Afterlife by Dawson Moore



The End

A One Act Showcase of Earth, Heaven & Hell

June 19 • 7:30pm
Valdez Civic Center

From the only Alaskan
 theatre company to
 perform at the Samuel
 French Off-Off-
 Broadway Original
 Short Play Festival in
 New York City.



Tickets \$20
Call 835-2469 for more information

**Janssen Funeral
 Homes, Inc.**
ALASKA'S NO. 1 VALDEZ ALASKAN SINCE 1957

TBA Theatre is funded in part by a generous grant from ConocoPhillips.

ConocoPhillips

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

THURSDAY JUNE 19, 2008

FRIDAY JUNE 20, 2008

CYRANO



ADAPTED BY JO ROETS FROM
THE PLAY BY EDMOND ROSTAND
SPECIAL GUEST DIRECTOR MARK LUTWAK

JUNE 20TH - 7:30PM
\$20 AT THE DOOR



Cyrano's

THEATRE COMPANY

THIS PRODUCTION IS MADE POSSIBLE BY THE GENEROSITY OF CONOCOPHILLIPS ALASKA

The following theatre companies are producing shows for the Conference this year. We owe them a debt of gratitude, and believe that they speak to the talent and diversity of Alaska's theatre scene.

The award-winning **Cyrano's Theatre Company** (CTC) is the resident theatre company at Cyrano's Off Center Playhouse, and is celebrating its 16th season this year. Cyrano's is located in a historic vintage 1915 building in downtown Anchorage, part of a unique venue that began as a large bookstore, café and theatre. CTC is noted for its professional-quality productions of classic, contemporary, and original works. Its mission is to produce an eclectic range of plays that challenge, amuse and inspire, with an ensemble of resident professional artists in an intimate setting. Cyrano's offers a different play every month and CTC itself has produced a minimum of eight shows per year since 1995. In addition to these productions, CTC collaborates with other arts organizations, works with playwrights who would like to hear their original works read, and hosts or co-sponsors special events, lectures, forums, discussion groups, and play readings. CTC has its own Resident Playwright Dick Reichman and has produced six World Premieres of his plays. CTC is the recipient of the Governor's Award for the Arts and the Mayor's Arts Award for Outstanding Arts Organization. CTC continues to be voted the "Best Live Theatre in Anchorage" by Anchorage Daily News readers, and was regularly recognized by the readers of the Anchorage Press in "Press Picks Best of Anchorage". In 2006, Cyrano's received the Anchorage Downtown Partnership Heart of the City Award and in 2007, CTC was a finalist in the Anchorage Chamber of Commerce Gold Pan Awards, which recognized Cyrano's contributions to the cultural vitality of Anchorage.

Out North's (ON) mission is to create and connect art, community, and change. On works to discover and share cultural explorers who challenge and inspire our lives; to promote creative space where all generations gather and learn; and to champion, through the arts and humanities, people marginalized in our times. It is a multi-arts organization that commissions and presents a vibrant mix of arts and education which facilitate positive community change. The company was established in 1985 to offer opportunities for Alaskans to share new and more innovative artwork than was typically found in the state. The aim was to provide a forum for underrepresented artists. Today, ON exhibits contemporary visual, performing, literary and media art. Artists and arts enthusiasts come to Out North from all corners of Alaska and the globe. ON creates and connects art with the community to challenge conventional notions of what constitutes contemporary culture, and presents a platform for underserved artists, art forms, and audiences. ON continues to receive awards and recognition from the Alaska Legislature and the Governor (the Governor's Arts Award). Out North received the Mayor's Arts Award in 2006 for Youth Arts Programming. Articles and case studies about Out North's activities have been featured in both local and national publications.

The University of Alaska Fairbanks **Student Drama Association** (SDA) is a producing organization dedicated to providing theatrical opportunities to UAF students of all disciplines. Beyond the usual roles available in Theatre UAF shows, SDA productions offer students the chance to take more prominent technical positions, such as director, playwright, and designer. The group offers other performance venues to the UAF community, from occasional Open Stages to the infamous annual Monkey Ball cabaret, and provides support (moral and financial) for the performance projects of members. Membership is open to all UAF students, and as SDA is continually defining their role at UAF, they invite students to become involved and help shape the group's place in the world. For more information about SDA, call 474-5950 or ask a question via the handy Feedback Forms in the left-hand column of each page.

TBA Theatre's mission is to enrich our community by providing innovative and comprehensive theatre arts experiences through which artists of all ages can develop their creativity and self-expression; and in so doing stimulate human potential. In addition to staging numerous productions each year and collaborating with Three Wise Moose to produce the *Don't Blink One-Page Play Marathon* and *Alaska Overnights*, every summer they produce summer theatre academies in Anchorage and around the state, providing fun and safe environment where young artists learn creative expression alongside professional actors, designers, and technicians. *THE END* marks their fifth year presenting evenings of entertainment at the Conference. Presented works have included Jacob Holder's *Dirge for a Failed Bris*, *North to Alaska*, *Beyond The Veil*, *An Evening of Short Plays (Alaskan Plays from the Play Lab)*, and, last year, Rand Higbee's *The Head That Wouldn't Die*, which will be remounted in Anchorage this July at Cyrano's Off-Center Playhouse. In the spring of 2007, they won national acclaim to be the first Alaskan theatre company to be invited to present plays at The Samuel French Off-Off Broadway Short Play Festival. The works selected for presentation were Arlita Jones' *Grand Central and 42nd* and P. Shane Mitchell's *The Resurrection of Humpty Dumpty*, both of which started as Alaska Overnights productions and have subsequently been presented here at the Last Frontier Theater Conference.

Three Wise Moose is a producing company in Anchorage which presents contemporary works with a strong emphasis on the work of Alaskan playwrights. 3WM co-produces (along with TBA Theatre) *Alaska Overnights*, a twice-yearly event where plays are conceived, written, rehearsed and fully staged in the span of 24 hours. Also co-produced with TBA is the *Don't Blink One Page Play Festival* featuring the work of local writers as well as emerging artists from the lower 48. Other productions include three evenings of original one-acts by Artistic Director Schatzie Schaefer, *Fourplay*, and Arlita Jones' *Sway Me, Moon*. The other company members are Aaron Wiseman and Dawson Moore.



The Second Annual Ten Minute Play Slam: readings of nice short plays by playwrights attending this year's Conference. The Slam is a part of the Conference's ongoing mission to provide as many opportunities as possible for our participating playwrights to have their work seen. While many fine scripts were submitted for this year's Slam, we selected nine that demonstrate the range of work being written at this year's Conference. Directed by Mark Lutwak.

This Year's Plays



Lia Romeo's *Last Call*



James Venhaus' *Three Kings*



Damon Chua's *Dogs are Evil*



Jessica Chisum's *Promenade*



Nick Stokes' *The Chore*



George Sapio's *Putt-Putt*



Arlitia Jones' *Another Big Hollywood Ending*



James Barnes' *The Prick*



Christine Emmert's *Raft of Medusa – Post Modern*

Fringe Festival Schedule

(start time varies, as the Fringe takes place after evening receptions)

Saturday, June 14 (Civic Center)
 Fringe Kick-Off Show: readings of plays from past Fringes, including:
 Terence Anthony's *Choke*
 Rand Higbee's *2:30*
 Lia Romeo's *Cracked* (the play formerly known as *Jaegermeister & Puke*)

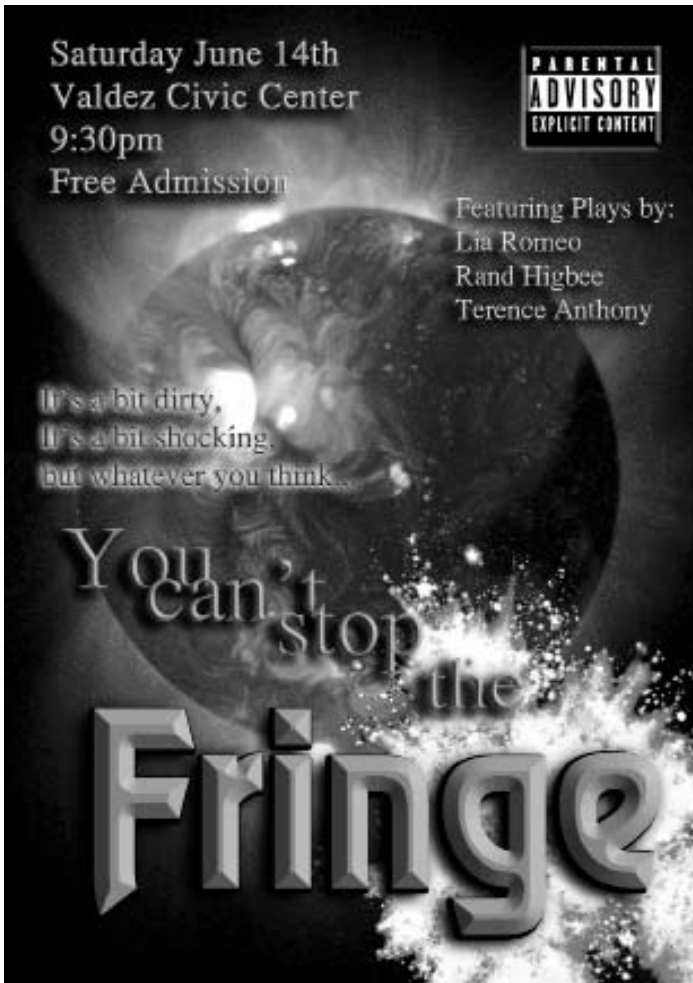
Sunday, June 15 (Ernesto's Taqueria)
 10-Minute and One-Act Plays

Monday, June 16 (Ernesto's Taqueria)
 10-Minute and One-Act Plays

Tuesday, June 17 (Ernesto's Taqueria)
 10-Minute and One-Act Plays

Wednesday, June 18 (Ernesto's Taqueria)
 10-Minute and One-Act Plays
 Hand out Play-in-a-Day Writing Topics

Thursday, June 19 (Ernesto's Taqueria)
 Play-in-a-Day Readings



Fringe Coordinators



Erick Hayden is an experienced actor (and will be performing in the Conference's Friday night show *Cyrano*); director (*The Perfect Prayer*, also at *Cyrano*'s); and sound designer having designed over 45 shows. Erick has also been known to dabble in choreography, most recently making the sun and moon move fabulously in *Flamel's Dream* at *Cyrano*'s. Erick has been coordinating the Fringe Festival for the last 7 years and hopes to continue doing so for some time. He loves people, but often has a hard time showing it. So if he touches you, know that it's not dirty, he's just trying to overcome a personal mountain.



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

Join us on the closing Saturday of the Conference as we gather together at the Civic Center for dinner and awards ceremony, featuring the presentation of the Jerry Harper Service Award to Theatre Conference Technical Director, Jim Cucurull.

Schedule

- 5:00 Champagne Reception on the Civic Center Lawn.
- 6:00 Cast and Playwright Group Photo
- 6:30 Dinner Served
- 7:30 Benefactor Recognition by President Douglas Desorcie
- 7:45 Jerry Harper Service Award Presentation
- 8:15 Musical Presentation



The evening's emcee is **Ben Brown**. He was born in Anchorage and was educated there, in Honolulu, and in Palmer before graduating from Palmer High School. Ben graduated from Georgetown University's School of Foreign Service with a Bachelor of Science in Foreign Service. He moved between Juneau and Anchorage working as a legislative aide over the course of six years. Ben graduated from Northeastern University's School of Law in May 2001 and passed the Alaska Bar examination in July 2001. He returned to Juneau in the fall of 2001 to clerk for Superior Court Judge Larry Weeks and went on to serve as an administrative hearing officer for the Alaska Department of Revenue, legislative lobbyist for the Alaska State Chamber of Commerce, research director for U.S. Senator Lisa Murkowski's 2004 campaign, and legislative liaison for the Alaska Department of Environmental Conservation. Ben is now an associate attorney with a diverse practice at Juneau's Baxter Bruce & Sullivan P.C. He currently serves as the Chairman of the Alaska State Council on the Arts to which position he was appointed by Governor Sarah Palin in 1997, having previously served as the Council's Vice-Chairman as appointed by Governor Frank Murkowski. Ben is also the Vice-Chairman of the Board of Directors of CoastAlaska, Inc. (the regional consortium of public radio stations in Southeast Alaska), and as a member of the Juneau Performing Arts Center Commission. Ben served as Secretary, Vice-President/Treasurer, and President of the Juneau Bar Association, and remains active in the Juneau legal community. Ben's other prior community service includes extensive work with public broadcasting and three years as Chairman of the Board of Directors of KTOO-FM&TV, Juneau's public radio and television stations. Ben has also served on the Anchorage Sister Cities Commission, and the Boards of the Alaska Humanities Forum, the Friends of the Alaska State Museum, and the Juneau Arts & Humanities Council. Ben writes a monthly column (*the Alaska Observer*) for *the Juneau Empire*, and for several years before departing for law school wrote a weekly column (*Alaskapolitik*) for *the Anchorage Press*. Ben has attended at least twelve Last Frontier Theatre Conferences. He is absolutely delighted to be back at the Theatre Conference with Patricia Neal, Dawson Moore, Doug DeSorcie, and all the other wonderful friends – Alaskans and visitors – who make this event such a stunning and unique success every year, and is very grateful to be welcomed once again by the good people of Valdez.



Jerry Harper is a hero of theatre in Alaska, renowned for his talent, kindness, and work ethic. More than five hundred 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. 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 exists to annually recognize some of the people who have given above and beyond the call of duty over the life of the event. The first year's award was given to Michael Warren Powell, the father of the Play Lab. This year, Jim Cucurull was a unanimous and necessary choice.

Jim has been with us since the beginning of the Conference, running tech on every evening show since 1994. This is an incredibly complicated job, involving thinking creatively to come up with solutions to last minute challenges, and negotiating with the different personalities and, let's be honest, egos that exist in theatre. While I know from private conversation that murder may have been on his mind a time or two, the fact that the people who were probably well deserving of an early demise were unaware of his feelings is a tribute to his professionalism. Patience, intelligence, humor, talent. These are among Cuc's many fine traits that have made him such an integral part of the history and growth of this Conference.

It is with great pleasure and pride that Prince William Sound Community College and the Last Frontier Theatre Conference bestow the second annual Jerry Harper Service Award to Jim Cucurull.

Jim Cucurull is proud to return to Valdez for the 15th year, his 14th as the Conference's Technical Director. A resident of Alaska for 40 years, he has been involved with theater at almost every level for over 33. He has trained as an actor, director, designer and technician,

and has worked and/or performed throughout the state for such groups as Perseverance Theatre, Alaska Repertory Theatre, TOAST Theater, Anchorage Opera, UAA Theatre, Pacific Rim Theatre, and numerous others. He has produced and directed several independent productions including Lee Blessings' *Eleemosynary*, which received best of the year honors from both the Anchorage Daily News and The Anchorage Times, and which was the first independent production at Jerry and Sandy Harpers' fledgling Cyrano's Playhouse. Recent work has included several projects with Perseverance Theatre including *How I Learned to Drive* (with Paula Vogel and Molly Smith), *Short Stories* (a Perseverance/SITI joint production), and the touring productions of *Who's Afraid of Virginia Woolf?*, *Moby Dick*, and *(Tlingit) Macbeth*.





Torrie Allen is currently serving as General Manager of Anchorage Opera. He has 25 years of experience in arts management and performance. Prior to joining AO, he worked for Americans for the Arts – the largest policy, research, training, and support organization for advancing the arts in America. From AFTA's New York City office, he managed the National Patrons Council, one of America's foremost networks of arts philanthropists, business leaders, and elected officials. Before launching his career in arts management, Torrie spent a decade as a professional solo singer, performing opera, oratorio, and musical theater worldwide. He remains active as a singer appearing with leading choral groups and orchestras in venues such as Carnegie Hall in New York City and the Rudolfinum in Prague. He recently appeared at Carnegie Hall as Bass soloist with the Oratorio Society of New York in performances of Monteverdi's *Laetatus Sum* and Vivaldi's *Beatus Vir*. Torrie holds degrees from UCLA and the Boston Conservatory.



Christina Ashby is a theatre and journalism major at the University of Alaska Anchorage. Christina has worked with numerous theatre companies in Anchorage both onstage and off. Past performance credits include *She Stoops to Conquer*, *Mrs. Bob Cratchit's Wild Christmas Binge*, and *The Women of Lockerbie* with UAA; *Friends Don't Let Friends Get Married* with Theatre on the Rocks; *The Lion, the Witch and the Wardrobe* with Anchorage Community Theatre; and *That Christmassy Feeling* with TBA Theatre. This August, Christina will make her directorial debut when she directs Neil LaBute's *Fat Pig* for Theatre on the Rocks.



Originally from Oxnard, California, **Lesley Anne Asistio** moved to Los Angeles to become an actress. She studied acting at the Los Angeles City College Theatre Academy and earned her BA in Theatre Arts & Dance at Cal State LA. She is currently working on her MA in Theatre at Cal State LA with an emphasis in Theatre for Women of Color. Now she enjoys writing, directing, producing, and performing her own shows in Hollywood and hopes to create a non-profit organization that empowers Women of Color through the arts.



Linda Ayres-Frederick is an actor, playwright, drama critic, producer and Executive Artistic Director of the Phoenix Arts Association Theatre in San Francisco. Recent favorite roles include Ana in Sarah Ruhl's *The Clean House* at Cinnabar Theatre, Bella in the foolsFURY Ensemble's production of Charles Mee's *Big Love*, the Insomniac in Jennifer Williams' *EDGE* at the Phoenix, Helen in *The Road to Mecca*, Grace Anne in *The Carpetbagger's Children*, the title role of *Loving Lotte Lenya*, and at Yerba Buena's Forum reprising the title role she performed at the Edinburgh Fringe in Lee Brady's solo work *Antigone in Polk County*. Linda is a strong advocate of new work. A member of AEA, she has performed for over 36 years in over 65 major roles in the San Francisco Bay Area, NYC, France, and Scotland, receiving many awards for her work. Her one-act *Waiting in the Victory Garden* was produced at the SF Actors Center and at the Eureka Theatre with the Bay One Acts Festival in 2007 where her *Dinner with the Undertaker's Son* was produced in 2006. Her full-length play *The Unveiling* was read in December at Stagewerx in SF. A member playwright of the Artist Development Lab, she recently served on the Theatre Bay Area selection panel for the first Bay Area Playwright's Showcase at Theatrewerks. Linda writes reviews for SF Bay Times, is a member of the Bay Area Theatre Critics Circle and has served on the awards panel for both the Marin County Arts Council and for the San Francisco Arts Commission. Twice a Shubert Foundation Playwriting Fellow, she is a member of the Dramatists Guild. In her spare time, Linda works as a Standardized Patient for Medical Training programs presenting symptoms from a whole roster of diseases for doctors and medical students.



Rachel Babcock has been working at a rehabilitation facility in the heart of the Berkshires in Massachusetts for the last three years. Her work there includes crisis management, building life skills, and teaching those suffering from a wide variety of mental illnesses any number of things. The theatre is what gives her strength, however. She has shot a short film based on the short story *The Yellow Wallpaper*, and produced three staged readings for the community here. Right now she is very happy to be returning to the Last Frontier Theatre Conference. The theatre remains her biggest passion and writing for it even more so.



Petra Banks was born in Anchorage, Alaska. She first started acting when she was thirteen in an ACT summer camp. She graduated from UAA with a degree in History and Theatre in 2007 and she has participated with a number of local theatre companies, including TBA Theatre, of which she has been a member of since its inception. Favorite productions include *Dr. Jekyll and Mr. Hyde*, *Illusions*, *Dracula*, and *The Tempest*.



Luke Bartholomew recently graduated from UAA and is the proud owner of a BA in Theatre with University and Departmental honors. He most recently appeared in UAA's production of *She Stoops to Conquer*. Having worked in Anchorage for several years now, he is getting ready to spread his wings and travel this summer, and set up shop in a new city this fall where he plans to continue his acting career. Wherever Luke goes, he knows he will miss his home in Alaska and will wish to return as soon as possible.



Jake Beavis is a junior at West Anchorage High School. This spring he appeared as one half of the comedy acrobatic team Flack and Jack at The Three Barons Renaissance Fair. Other favorite roles include appearances in *Romeo and Juliet*, *The Invisible Man*, *The Witch of Greythorn*, *Everyman*, *Arsenic and Old Lace*, and this past fall in the TBA Theatre production of *Dr. Jekyll and Mr. Hyde*. He is excited to be returning to Valdez for his second Conference.



Karina Becker will be completing her BA in Theatre at the University of Alaska Anchorage this following spring. This will also be her second year participating in the Last Frontier Theatre Conference. She was most recently seen in UAA's productions of *We Bombed in New Haven*, and *She Stoops to Conquer*. She also is the current treasurer for UAA's theatre club, Theatre on the Rocks.



Dylan Benkert is a 16 year-old junior at South Anchorage High School who has been acting and singing for five years. Dylan traveled to Italy with the Anchorage "DeCapo" youth choir last summer, performing in Cathedrals in Venice, Florence, and Rome. Acting highlights include Alaska Theatre of Youth productions of *Julius Caesar* (Marc Anthony), *Guys and Dolls* (Sky Masterson), and *Much a do About Nothing* (Borachio); Theatre Artists United productions of *Hair* and *Rocky Horror*; Anchorage Community Theatre's *A Christmas Carol* (Peter Cratchet); TFYP *Aesop's Runaway Fables*; and Service High School's *Grease* (Sonny LaTierre) and *Wizard of OZ* (Scarecrow). Dylan has performed in many summer conservatory plays through TFYP/TBA Theatre Company.



This is **Gerry Berman's** third appearance at the Conference. Last year, his play *Explosion at Geha Junction* was read in the Play Lab. Gerry is a regular on University of Alaska Fairbanks' mainstage theater. Last October, he played the creepy (murderer) butler in Fairbanks Drama Association's production of *Murdered to Death*, a spoof on Agatha Christie's Mrs. Marple. Gerry is thrilled to be back once more.



Jill Bess is an actress, director, and award-winning playwright. Jill has been involved in close to 100 productions from as far south as San Diego, up through Los Angeles, Reno, Seattle and on up to Anchorage, Alaska. Her work includes drama, musical theatre, children's theatre, light opera and comedic improvisation. In Alaska, Jill has directed, written for or acted for the original Alaska Repertory Theatre, Alaska Light Opera Theatre, Anchorage Opera, Alaska Theatre of Youth, TOAST Theatre, Kokopelli, Eccentric Theatre Company, and Anchorage Community Theatre, and also spent two crazy years as a part of the popular *Whale Fat Follies*. Jill has been teaching drama and musical theatre to children and adults for over 25 years, including private classes, summer camps at Alaska Pacific University, Alaska Light Opera Theatre's Artist's in Residency program, and several Artist in Residency programs for the Anchorage School District. She served as Artistic Director for Anchorage Community Theatre for two seasons and is the founder and Artistic Director of Alaska's Broadway Kidz! This past fall Jill became the drama teacher at East Anchorage High School where she directed the highly successful production of *Beauty and the Beast*. Jill's original playwriting works include *Confessions of a PK*, *This Stranger My Friend*, *No More*, *The End of the Beginning*, and other short plays and stories. Her nationally award winning one-woman show *The Mommy Dance* has been performed throughout Alaska, the lower 48 and Canada, most recently in Vancouver B.C. Jill and her husband Joel, along with their kids Kevin and Katie, live in Anchorage.



Playing a page in *Cinderella* when she was twelve started **Linda Billington** on the road to a lifetime in community theater. In the ensuing fifty-one years, she has played characters as diverse as the raunchy stripper Mazeppa in *Gypsy*, the nasty Big Nurse in *One Flew Over the Cuckoo's Nest*, 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.



Justin Birchell is a lifelong Alaskan actor and singer. His credits include performances with Anchorage Opera, The Russian-American Colony Singers, Scared Scriptless Improv, TBA Theatre, and The American High School Theatre Festival. This April, Justin sang the title role in UAA Opera's *The Marriage of Figaro*.



Stephanie Helen Bissland sidled into Anchorage Community Theater's *House of Christmas* and became enamored of the entire process, both on-stage and backstage. She performed in *The Cemetery Club*, *The Boys Next Door*, *Perfect Wedding*, and *Mousetrap* at ACT. Backstage, she costumed *Anne of Green Gables* and *Lady House Blues*. Stephanie enjoys the art of prop making and set dressing and has worked on seven plays at ACT and Cyrano's. Stephanie performs with the Anchorage Senior Center's Off The Rocker drama troupe and does living history re-enactments with the Highland Recrudescence Guild. Acting and retirement – a great combination! This is Stephanie's first venture to Valdez.



A life long Alaskan, **Megan Bladow** is a founding member of TBA Theatre in Anchorage, and also serves as TBA's Associate Education Director. She has worked with a variety of companies in Alaska and Oregon, where she graduated with her BA in Theatre from Willamette University. An actor, director, award winning designer and critically acclaimed choreographer, her favorite roles include Goldie in *The Diviners*, Sister Mary in *Madeline*, and the tap dancing Old Mother Hubbard in *Mother Goose on the Loose*. Megan recently directed TBA's original adaptation of *The Count of Monte Cristo* by award winning playwright P. Shane Mitchell and has directed multiple original works for Three Wise Moose & TBA's *Alaska Overnights*. She also had the privilege of working the wigs for TBA's *The Head That Wouldn't Die* at the 2007 Last Frontier Theatre Conference.



After performing in *A Midsummer's Night Dream* in high school, and a melodrama shortly thereafter, **Mary Valero Bloes** did not hit the boards again until 1995 as Florence Moorhead in John van Druten's *I Remember Mama*. Joining the Off The Rocker Drama Club at the Anchorage Activities Senior Center, Mary was cast in *Early Frost*, a one-act mystery play by Douglas Parkhirst in the 2005-2006 ACT Sunday Showcase Series. For dinner theatre, she performed the one-act comedies *At Halftime* by Art Shulman, *Death and Dessert* by Gail High, and *The Mouse and the Raven*. Roles in two full-length plays followed: Doris in *The Cemetery Club* and Mrs. Fremus in *The Boys Next Door*.



After 25 years of teaching with the Anchorage School District, **Dulcy Boehle** is enjoying the life of a retiree! This past year she was deployed to California by the Red Cross to help folks affected by the wildfires and also went to Papau New Guinea with Habitat for Humanity to build homes for families living in substandard conditions. Following her time in PNG, she spent a month traveling in Southeast Asia. This is Dulcy's third year as a reader at the Conference.



Scarlet Kittylee Boudreaux has enjoyed stage work in various parts of the US. Now a resident of Anchorage, she has recently been seen as Christmas Past in *A Christmas Carol*, Lucille in *Cemetery Club*, Liz in *Ladyhouse Blues*, Kitty in *Midnight Soapscum*, and in the *Alaska Overnights*. When not on the stage she is tapped by several theaters to be Stage Manager.



Carl Bright has been acting in Anchorage since he was 13. He's been working closely with TBA Theatre since it opened, and will be on stage this summer as Luke Lacombe in *The Head that Wouldn't Die*. He's recently returned from Portland, where he spent nine months realizing just how cool Alaska is. The Conference is his first stop back in Alaska, and he's so happy to see the Halibut House he could just cry.



Rebecca Brothers-Hopkins has spent a lifetime searching for an opportunity to translate her Gypsy birthrite into creativity. Though motherhood has claimed her, she still emerges for projects that speak to her, most recently appearing in ACT's *Ladyhouse Blues*. Rebecca dreams of one day founding a children's theatre therapy program. She resides in Anchorage with her amazing husband Jason, their wonderbaby Violet, and the fabulous Mr. Kitty Fantastico.



Ben Brown is a lifelong Alaskan actor who last month performed a workshop production of Glen Berger's *Underneath the Lintel* at Perseverance Theatre in Juneau. He will continue working on this role in a fully-staged production in Perseverance's coming season. Other work as a Perseverance company member includes Bradley in last season's *Mr. Marmalade*, Uncle Ernie in *Tommy*, Guildenstern in *Hamlet*, Judge Hathorne in *The Crucible*, Bernard in *Death of a Salesman*, and Crumpet in the touring production of *The SantaLand Diaries*. Ben has also acted with Juneau's Theatre-in-the-Rough, Anchorage's Cyrano's Theatre Company, the UAA Department of Theatre & Dance, and Alaska Theatre of Youth. Ben began his stage career in the title role of *You're a Good Man, Charlie Brown* at Valley Performing Arts in Palmer. He acted as an undergraduate at Georgetown University and performed for five years in the *Legislative Skits* while serving as a legislative aide in Juneau.



Paul Brynner most recently appeared as Father Flynn in *Doubt* at Cyrano's Playhouse in Anchorage. He has appeared in the last two installments of Schatzie Schaefer's *Fourplay*, and has acted at UAA in *Fifth Planet*, *1776*, and *The Angelina Project*. He has written several plays that have been performed in the *Alaska Overnights*, including *Immaculata* and *Live Free or Die*.



Ryan Buen was last seen as Fernand in TBA Theatre's *The Count of Monte Cristo* this spring. Other recent credits include Jeremy in *She Stoops to Conquer* with UAA Mainstage Theatre and numerous performances with *Alaska Overnights*. This year, Ryan was selected as a recipient of the Dayle Skore Memorial Award for his performance as Buddy Layman in UAA's production of *The Diviners* as well as being selected as a representative of the university in the Irene Ryan acting competition at the American College Theatre Festival. He will be graduating this fall with a degree in theatre from UAA and is excited to venture out into other venues of theatre around the country.



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 short plays on the road, his greatest pleasures came from helping actors realize confidence in themselves. Tired of suitcase living, he now resides in Hattiesburg, Mississippi, where he keeps busy writing plays. After Off-West End previews at London's Etcetera Theatre, *The Last South* was a critical and audience hit at the 2007 Edinburgh Fringe Festival. A British tour of the play began in April. Two 10-minute plays, *Waiting on Napoleon* and *Starting Line*, have had readings here at the LFTC where George is often an actor/reader. A member of the Dramatists Guild, George is also the founding patron and organizer of the Blaine Quarnstrom Playwright Series at the University of Southern Mississippi with the purpose of introducing actors to working with playwrights. www.gmcalhoun.com



MacKenzie Callahan is a graduate of Dimond High School in Anchorage and is currently studying theater at UAA. Though this is her first Conference, she has played a wide variety of roles on the stage with diverse companies in the Anchorage area. A few favorite roles include performances in *Queer Space* at Out North Theater, *The Witch of Gray Thorn*, and recently *The Count of Monte Cristo* with TBA Theatre Company. An avid music enthusiast she can often be found following the local music scene.



Anthea Carns has been appearing, and occasionally disappearing, on Anchorage stages since the age of eight as an actor and magician. Most recently she appeared as Beatrice in Alaska Theatre of Youth's *Much Ado About Nothing* and Maggie the Elephant in Theatre Artists United's *Midnight Soapscum*. This fall, she begins her sophomore year at Carnegie Mellon University's School of Drama, where she studies dramaturgy. This is her first year at the Last Frontier Theatre Conference.



Before she took up her current life as a writer and professor of writing at UAA, **Anne Caston** began as a costumer for the Summer Shakespeare Festival at St. Mary's College of Maryland. Eventually, her director there made a friendly dare, urging her to "get out from behind those spools and bolts and try the real work of theater." She auditioned and was cast in the role of Anne Putnam in *The Crucible* and, after that, there was no turning back: small parts in *The Execution of Justice* (a post-apocalyptic version of *MacBeth*), several plays written by Southern Maryland playwrights, studies in stagecraft, movement, and acting. She was cast as Sabina in *The Skin Of Our Teeth* and then went on to tour briefly with the Traveling Shakespeare Company for two late-winter productions of *MacBeth*, directed by Michael Tolaydo, in Fairfax, Virginia, and at the Folger Shakespeare Theater in Washington D.C.



Nancy Caudill has appeared at leading international venues as a featured soloist in works by Vaughan Williams, Vivaldi, Mendelssohn, Bloch, Barber, Dvorak, Handel, Bernstein, Strauss, and others. Since 2001 she has performed as the Mezzo-Soprano soloist in Venice and Florence, Italy; St. Petersburg, Russia; the Rudolfinum in Prague; Carnegie Hall in New York City; and with various choral organizations and orchestras throughout the United States. She has also sung with the Cincinnati Opera Association, the Cincinnati Symphony, and with renowned conductors, including Leonard Bernstein, Robert Shaw, Thomas Schippers, and Julius Rudel. Nancy has received critical praise for her roles as The Mother in *Amahl and the Night Visitors*; Suzuki in *Madama Butterfly*; Cherubino in *Le Nozze di Figaro*; Cenerentola in *La Cenerentola*; and Hansel in *Hansel and Gretel*. Her favorite oratorio roles include Dvorak's Stabat Mater; Mozart's C-Minor Mass; Vaughan William's Serenade to Music; Vivaldi's Gloria; Handel's Messiah, and Bach's B-Minor Mass and St. Matthew Passion. She is a winner of the District Metropolitan Opera Council Auditions and a Regional finalist. Nancy offers private voice lessons in New York City, Anchorage, and Ashland, Oregon.



Nancy Chastain continues writing, acting, dancing and otherwise performing in Homer, Alaska, as a member of Pier One Theater and Dance Theater North, among others. She's performed in more than 40 productions, including Mickey the cop in *The Odd Couple* (female version) and Country Woman in *Can Can*, both in 2007. This March, she co-produced the third almost-annual *Dramaslam! 24-Hour Theater Festival* with Mary Langham. Nancy's play *Expressions of Love* was read at the 2007 Play Lab. She was a playwriting intern at Perseverance Theater in 1991. In her day job, she's still impersonating a medical transcriptionist.



Jessica Chisum is a playwright/actress born and raised under the Aurora Borealis in Fairbanks. She has performed in Fairbanks with the Fairbanks Drama Association, Theatre UAF, and the Fairbanks Shakespeare Theatre. Jessica received a BFA in Acting and Playwriting from Cornish College of the Arts in Seattle, and currently resides in Los Angeles. She has performed with over 25 professional acting companies in Seattle, Los Angeles, and San Francisco, as well as roles in numerous independent films and internet series. You may recognize her as the face of After Dark Films Horrorfest, but if you're not a fan of horror films, you might not.



Emily Cohn is a sophomore in the BFA Acting program at the University of Michigan. She would like to thank TBA and Dawson for their continued support, and Chingle-Changle for its love and abuse.



David Cotton is a junior at West Anchorage High School. A regular performer with TBA Theatre Company, some of his favorite productions have been *That Christmassy Feeling*, *Treasure Island The Musical*, *The Best Christmas Pageant Ever*, *The Death of Edgar Allan Poe*, *The Invisible Man*, and as the title role in the world premier of *The Little Magic Snowman*. Most recently he was seen performing in Three Baron's Renaissance Fair. David is excited to be attending the Conference for the first time.



Aleshia Cranor was born and raised in Valdez, and has lived here for the past seventeen years. She has been involved in various activities within the community; among her favorites are high school volleyball, Business Professionals of America, and participating in the high school theatre. As a young student, she participated in Alaska Theater of Youth's summer conservatory. She appeared in the high school productions *And Then There Were None* and *Happy Daze*.



Katie Cueva started her theatrical career in Anchorage as an 8-year-old wood nymph in *The Lion, the Witch and the Wardrobe*. Since that time she has graduated from Stanford with a BA in Human Biology, focused on Healing Through Story-telling. At Stanford, Katie danced with the Cardinal Whirlwinds (a square dance team), Decadence (social dance fusion) and founded 2 Men and a Katie, which choreographed and performed martial arts tango. Katie recently returned from a school year teaching English in Ningbo, China. She is a past participant in many Last Frontier Theatre Conferences and is glad to return after a long hiatus.



Erin Dagon Mitchell is one of Alaska's most critically acclaimed performers and directors. She made her New York debut last year by directing TBA Theatre's productions of *Grand Central and 42nd* and *The Resurrection of Humpty Dumpty* for the Samuel French Short Play Festival. Locally she has directed wildly popular productions of *Bat Boy The Musical* for Cyrano's Theater Company, *Sweeney Todd* for The Anchorage Concert Chorus, and *Blythe Spirit*, as well as *Into The Woods* for UAA. As a performer she most recently dazzled crowds in TBA's musical productions of *Hansel and Gretel the Musical* and *American Tales*. She is the recipient of a Patricia Neal acting award and holds a Master's Degree in Theater Communications from Wichita State University. She lives in Anchorage with her husband Shane Mitchell and their fat dog and old kitty.



Daniel Damiano is an actor and playwright hailing from the Big Apple. He most recently appeared in the multi-character role of Weissman in the acclaimed revival of Gilles Segal's *The Puppetmaster of Lodz* with Blue Heron Theatre Company in NYC. Prior to that, he portrayed the dual role of Victor-Emmanuel Chandeise and Poche in Feydeau's *A Flea in Her Ear* with Columbia Stages. As an actor and/or playwright, he has also worked with Abingdon Theatre Company, The New Group, Luna Stage, Pearl Theatre Company, Immigrants Theatre Project, Attic Theatre Ensemble, 13th Street Rep, id Theatre Company, Gallery Players Theatre and Engine 37, among others. He is a Dramatists Guild Member and Equity Membership Candidate. Thanks again to Last Frontier for their invitation to this wonderful event! Website is www.danieldamiano.com.



Eleanor Janeczek 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 in. 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 received critical acclaim for his performance as 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 included Dr. Faustus in *Dr. Faustus*, Frankenstein's Monster in *Frankenstein* and Toom the Stoup in *The Wooden Brecks*. A fight choreographer and teacher, Frank received significant praise for his work on Anchorage Opera's *Romeo et Juliette*. This year he had his first chance to work in Valdez outside of the Theatre Conference, as the fight choreographer for PWSCC Drama Department's production of Jonathan Brady's *Heroes*. He is also often recognized for his popular anti-drunk driving commercial.



Elizabeth Deleo will be a junior at Marymount Manhattan College in the fall, initially for a BFA in dance but now working on BFA in Photography. She has done theater since she was young with different theater groups in Alaska such as ATY, TBA, and ACT, and attended the San Diego School of the Creative and Performing Arts. Coming back to Alaska every summer is one of the highlights of her year and she is excited to be back at the Conference this year.



From 1994-1997, **Taylor Doherty** was a resident director and actor with (in parentheses), while also performing with Studio Arena Theatre in Buffalo, New York. He has performed on numerous regional, national and international stages, doing opera and musicals to Shakespeare and children's theatre and everything in between. In 1999, Taylor won the Theta Alpha Phi National Theatre Award. Recently, Taylor has worked with the Japanese theatre company Bingo Parallax on several devised productions including *Third Coming* and *The Diary of Soren Kierkegaard*, for which he developed and performed the title role. He is now the Artistic Director and a core performer for the Buffalo Laboratory Theatre, and a professor at Hilbert College.



Brenda Dolma is a mother, retired educator, and performer. She has performed exclusively for Pier One Theatre, in Homer, Alaska, for the past twenty-seven years. She has participated in the Homer production of the *Nutcracker Ballet* as grandmother and 2004 season as Maid/Mother Ginger. She has directed Dan Westerburg's play in a 24-hour *Dramaslam* as well as numerous Junior High plays throughout the years. In Homer, Brenda is well known for her role as Sister Amnesia in *Nunsense* and *Nunsense II*; most recently she was the dancing dinosaur Mama in *The Dinosaur Musical*.



This is **Aaron Eberhardt's** seventh year participating in the brilliant art of theatre! He began in middle school, performed various shows for the West High School Theatre Department, and is now majoring in Film Editing and Acting at Pacific University in Forest Grove, Oregon. This is his first time at this Conference, something he has anticipated taking a part in for a very long time. His favorite roles include Toad in *The Wind and the Willows*, Bob Ewell in *To Kill A Mockingbird*, Linus in *You're A Good Man Charlie Brown*, and Mr. Hardcastle in *She Stoops to Conquer*. Aaron would like to thank his parents and the rest of his family.



Trish Egan is an actor/director/teacher who currently calls Portland home. She has 40+ (eek!) years of experience on and offstage, has studied in America and England including intensive study with Uta Hagen, and holds a BA in English/Drama and an MFA in Directing from the University of Portland. Favorite stage acting credits include *A Lie of the Mind*, *Mother Courage*, *The American Dream*, and "Drammy" award-winning Queen Margaret in *Richard III*. Directing credits include *Talking With*, *Inherit the Wind*, *Driving Miss Daisy*, *Talley's Folly*, and *Fifth of July*. She'd like to thank Harold and Dawson for some hella-good times.



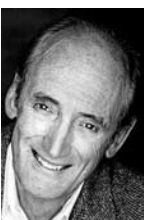
Shonti Elder, 55, is a professional musician who has hosted a radio program on KSKA Anchorage Public Radio since 1978. She acted in community theatre in Austin, Minnesota, playing one of the old ladies in *The Madwoman of Chaillot*, and the witch in *Hansel and Gretel*. She was musical director for the Valley Performing Arts musical *Cotton Patch Gospel*. Her bands have toured Alaska, and played in Whitehorse, Canada, as well as Seattle.



Christine Emmert has been in theatre for fifty years working as an actress, playwright, director and fan. Most recently, she was seen as Lettice in *Lettice and Lovage*, as well as Kate in *the Alphabet of Flowers*. She previously did a successful run in *The Vagina Monologues* in Asbury Park, New Jersey. Christine also enjoys her role as a theatre educator.



Joyce Eriksen has been involved in theater for the past 20 years. In the Orange County area, she was a member of the Vanguard Theatre in Fullerton along with husband Stu for 11 years. She credits her "late" entry into theatre to all the great shows her church produced. Stu never passed up a role, and she decided to keep the family together. She worked with Karen Henzel at South Coast Repertory's Professional Conservatory in Costa Mesa over several years. Her favorite productions she's appeared in include *The Gin Game*, *The Diviners*, and *After the Fall*, to name a few. She especially enjoyed working with Stu in *Foxfire*, *The Four Poster*, *On Golden Pond*, and *Love Letters*. She has credits in film, regional and national work. She has been a reader at the Last Frontier Theatre Conference for the past eight years and is delighted to be back.



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



Dana Fahrney is an actress based in Anchorage. She recently performed in the world premiere of Arlitia Jones' *Sway Me, Moon*, featured at this year's Conference. She also had the honor of performing in Arlitia's *Grand Central and 42nd* and P. Shane Mitchell's *Resurrection of Humpty Dumpty* at the 2007 Samuel French Off-Off Broadway Short Play Festival. Other roles include Sister Woman in *Cat on a Hot Tin Roof*, Mrs. Montgomery in *The Heiress* and Myra Bruhl in *Deathtrap*. She has a beautiful daughter Grace, who also loves performing, both on stage and off.



Originally from New Orleans, **Hailey Faust** moved to Anchorage in 1997 and has been onstage ever since. She is currently earning her BFA in Acting from the University of Montana with a second major in Graphic Design. Hailey works for Gere Donovan Creative, an Anchorage based advertising agency. This is her sixth year at the Conference.



Though only 18, **Jessica Faust** is a veteran of the stage and a seven-time participant in the Conference. She has appeared here in evening performances of *Fugue* and *The Resurrection of Humpty Dumpty*. Last year she appeared in the Conference installment of the *Alaska Overnights*. Look for her this year in TBA Theatre's production of *The End*. Most recently she appeared in the Three Baron's Renaissance Faire and in TBA Theatre's *Dr. Jekyll and Mr. Hyde*. This spring she graduated with honors from South Anchorage High School and is bound for Willamette University in the fall.



Michael B. Fawcett was born and raised in Southern Vermont and became involved in the theaters of Brattleboro at a very early age. Since then he has worked as both an actor and theatrical instructor with the Vermont Theater Company, has studied classical acting in London and throughout the East Coast, and now spends most of his time as an actor, technician, instructor, and student at TBA Theatre in Anchorage.



Kristen Fernandez is a critically acclaimed dance and fight choreographer and has participated in every Conference since 1998. She has appeared on stage here in *Fugue*, *Asparagus*, and *The Head That Wouldn't Die*, as well as the *Alaska Overnights*, all with TBA Theatre Company. In addition, she provided the fight choreography for ACT's Conference performance of *Bus Stop*. In Anchorage, she is rarely off the stage and has appeared recently as the Blue Baroness at the Three Barons Renaissance Faire, as well as in *Hansel and Gretel the Musical*, *American Tales*, and *That Christmassy Feeling*. She is one of the original cast members of the variety performance show *Illusions*, where she is one of two of the world's first bungee artists. Kristin graduated this spring from UAA with a degree in History and a minor in Anthropology.



Carol Flanagan began acting in San Francisco in 1994 after taking an acting class "just for fun." A huge supporter of Fringe theatre, Carol has appeared twice at the SF Fringe and twice at the Edinburgh Fringe. Favorite roles include Rosemary in *Guns & Ammunition* at the 2006 DIVAfest; Germaine in *Les Belle Soeurs*; Mrs. Dung Beetle in *The Insect Comedy*; Mistress Page in *The Merry Wives of Windsor*; Kate Keller in *All My Sons*; Claire in Neil Simon's *Rumors*; and Polonius in *Hamlet*.



Laura Forbes was born and raised on the Kenai Peninsula. She graduated from the University of Alaska with a BA in Theater in 1996, where she was also the first student director for the UAA Dance Ensemble. In 1999, Laura left Alaska for Chicago, where she has been involved with educational theatre at Chicago Shakespeare Theater and the Vittum Theater. She was also fortunate enough to freelance as a director, designer, and other production roles with such companies as Infamous Commonwealth Theatre, Steep Theatre and the Simple Theater. Since returning to Alaska, Laura has been working as a freelance writer for the Peninsula Clarion, and a massage therapist. Currently, Laura is the Director of Programs and Exhibits at the Kenai Visitors and Cultural Center, and a member of the Board of Directors for Kenai Performers.



Devin Frey, 16, has been involved in theater for most of his life. He participated in Valley Performing Arts summer camps, and Alaska City Folk Arts camp. At Colony High School, where he is a sophomore, he was Doc in *West Side Story*, Darryl in *Shakespeare in Hollywood*, and an understudy for the lead in *Lend Me A Tenor*. He has also performed several times at the Anchorage Folk Festival as a singer/guitarist. In January, he sang *The Scotsman* acapella in front of a large audience at the Festival.



Rebecca Gamache is a newcomer to the Conference but is no stranger to the stage. She enjoyed smash performances this year in TBA Theatre's production of *Hansel and Gretel the Musical* as well as performing the title role in *Hello, Dolly!*. Other favored performances include *That Christmassy Feeling* and *Dr. Jekyll and Mr. Hyde*. Rebecca is thrilled to have graduated from West Anchorage High School this spring and is looking forward to being an understudy in TBA Theatre's production of *The Head That Wouldn't Die* this coming July.



Todd Glidewell is 23 years old. His greatest achievements in his life have been playing professional paintball for 3½ years, owning and operating the only paintball field in the state of Alaska (907 Paintball), and performing on the Alaska stage for most of his life, with a brief appearance in the Sydney Opera House. You may have recently seen Todd in *Saucy Jack and the Space Vixens* as Saucy Jack, or last year as the head in *The Head That Wouldn't Die*. Todd's favorite parts of Valdez are the Thai House and the waterfalls: if there is a waterfall here, he's probably climbed it. 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 Schaefer, Wayne Mitchell, and Shane Mitchell. Though Wayne has never submitted anything, his writings give people lots of... purpose. If you enjoy seeing Todd on stage let him know, but realize it is not really him, but him 'pretending.'



Cynthia Glucksman has been attending the Last Frontier Theatre Conference since 2004 as a playwright and since 2007 as an actor/playwright. She is excited to be returning for another summer of picturesque scenery and good theatre company. Her past roles include Princess Winifred in *Once Upon A Mattress*, Louis in *Private Lives*, and Mrs. Drudge in *The Real Inspector Hound*. Cynthia is a member of the Dramatist Guild and the Alliance of Los Angeles Playwrights. She completed her MA in English and Playwriting at California State University, Northridge, in December of 2007.



Ursula Gould last played Aunt G, the giraffe, in Jim Ware's musical adaptation of *The Elephant's Child* at UAA. She was the Mom in Schatzie Schaefer's *Just Like Julia* and in *Cabaret* as Fraulein Kost at Mad Myrna's. At Cyrano's, she was in *Batboy: The Musical* and *The Laramie Project* and 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*, *Angry Housewives*, and many JANDAR Productions.



Michael Graves' theatre highlights include *Oedipus at Colonus* (Off Broadway 2008); *Macbeth* (Public Theatre--NYC); *Timon of Athens* (Shakespeare Theatre--Washington, DC); *All's Well That Ends Well* (Pearl Theatre--NYC); *The Idiot* (Off Broadway--NYC); *A Cry of Players* (Lincoln Center--NYC); *Othello* (Mark Taper Forum--L.A.); *A Lion in Winter* (Henry II--Off Broadway, NYC, and regional theatres); *All the Queen's Men* (Pre-Broadway Tour); *Royal Hunt of the Sun* (National Company); *Zorba* (National Company); *Dracula* (Maine Public Theatre); *The Crucible* (European Tour); *The Cherry Orchard* (Cincinnati Playhouse), and *Precious Memories* (St. Louis Rep). Off-Broadway credits include *Major Barbara*, *As You Like It*, *No Man's Land*, *Embers*, *A Doll's House*, and Jordan Buck's plays *A Season of Ashes*, *The Highway*, and *Shelter*. Musical credits include *Zorba*, *Man of La Mancha*, *1776*, *Shenandoah*, and *Unsinkable Molly Brown*. Film credits include *Shelter* (with Julianne Moore), *See Saw* (Co-Star), *People I Know* (with Al Pacino), *The Seer* (Co-Star, filmed in Sardinia), *A Binding Silence*, *Sweet Tooth*, and *The Infidel*. He has also appeared as Professor Pinkham in *All My Children*. He appears occasionally in *Love Letters* with his wife, Jennifer Lee Graves.



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



Erick Hayden is an experienced actor (and will be performing in the Conference's Friday night show *Cyrano* from Cyrano's Theatre Company); director (*The Perfect Prayer*, also at Cyrano's); and sound designer having designed over 45 shows. Erick has also been known to dabble in choreography, most recently making the sun and moon move fabulously in *Flamel's Dream* at Cyrano's. Erick has been coordinating the Fringe Festival for the last 7 years and hopes to continue doing so for some time. He loves people, but often has a hard time showing it.



David Haynes is an old friend to the Conference. An Artistic Partner of Once a Year Theater, David has starred in *Urinetown the Musical* and most recently *Good Evening*.



Spencer Heston is from around the way, and just started acting this year. He appeared in the college production of Jonathan Brady's *Heroes* as the Soho Strangler and as multiple roles in their evening of staged readings of Prince William Sound playwrights.



When **Gail High** grew up in Alaska if she wasn't gazing at the mountains she was reading plays, painting sets and enjoying plays whenever she could. Three years ago she joined the Off The Rocker Drama Troupe in Anchorage to reconnect with acting by doing one-act plays. To Gail, life doesn't get any better than being able to entertain herself and others by being on stage.



Dave Holstein's sprawling acting career has taken him from New York City to Los Angeles to Edinburgh to Moscow. Regional productions include *You Can't Take It With You*, *The Importance of Being Earnest*, *Into the Woods*, and *Borscht! The Purple Musical*. Look for him next in a national commercial campaign for your favorite soft drink. You may also recognize Dave from Argentina's long-running syndicated cop show *La Fuerza*. He is a graduate of Northwestern University.



Sandra Hosking is a playwright and journalist from Spokane, Washington. She has appeared onstage in Samuel Beckett's *Rockaby*, *The Miracle Worker*, *Suddenly Last Summer*, and in Spokane Civic Theatre's Playwrights Forum Festival. She was a reader at the 2005 Last Frontier Theatre Conference, where her short comedy *Bemused* was workshopped. www.myspace.com/sandrahosking



Aric Hudson has been acting his entire life. His favorite roles are generally dramatic and more than a little crazy. Beyond theatre, he dances, skis, and plays music. He will attend the University of Pittsburgh next fall, and hopes to continue doing theatre. At the Conference, he has appeared in both *The Miraculous Resurrection of Humpty Dumpty* and in *Beyond the Veil*, an evening of short plays produced by TBA Theatre.



Nathan Huey is originally from Bullhead City, Arizona, but has lived in Wasilla, Alaska, most of his life. He graduated with his BA in History in 2007 from UAA, but realized in the process his love of theatre. He is now getting his BA in Theatre in order to pursue it as a career. He was recently seen in UAA's three mainstage productions and is looking forward to next season's lineup. Nathan has also participated in productions with Training Better Artists and Valley Performing Arts.



Thomas G. Jacobs has been acting since playing a Civil War general in the show *This Is My Country* at the age of 12. Since then he has participated in over 50 shows, mostly onstage and some backstage as set designer, builder, and stage manager. He recently had the roles of the Shaman and the Duke in Edgewise's production of *Othello*. He has had the lead in *Death of a Salesman* and *The Master Builder*, as well as other memorable roles including Bottom in *A Midsummer Night's Dream* and Renfield in *Seven Brides for Dracula*. He has directed two shows, *The Lion in Winter* and *You Can't Take It With You*. Tom can also be seen on the big screen as Harry in the movie *Avalanche*.



Inez Maubane Jones is an actress and TV/radio broadcaster from South Africa who is now living in Anchorage, Alaska. She has had recurring roles in various TV dramas in Johannesburg, including *Scandal*, *Muvhango* and *Backstage*. Her broadcasting experiences have included hosting a TV banking show, *ABSA e.Doc*, reporting the evening news for *Bop TV* and starring in various corporate videos. She's enjoyed lending her voice to radio and TV shows and being featured in TV ads. Her stage experience ranges from *The Hobbit* (Gollum) to playing the third witch in *MacBeth* - the latter being one of her favorites, of course.



Tom Juarez lives in Oakland and can't imagine a better way to visit Alaska for the first time. He recently acted in the 7th Annual BOA (Bay One-Acts) Festival in San Francisco, which was co-founded by Conference Coordinator Dawson Moore. He has performed with Bay Area, New York, New Jersey, and Pennsylvania theatre companies in plays ranging from *Hamlet* to *The Exonerated*, but is most proud of his work as dramaturg and actor in an adaptation of Frances Driscoll's *The Rape Poems* for productions in San Francisco and Edinburgh, Scotland, and readings in New York and Philadelphia.



John Kaiser is a leading character actor in Houston theatre circles, where he frequently takes part in readings of new work by local playwrights. This season he appeared most notably as Shakespeare's ghost in *Susanna & Will* by Dramatists Guild regional representative Diana Howie, as Hank Hadley in Paul Rudnick's gay marriage comedy *Regrets Only*, and as Polonius in *Rosencrantz & Guildenstern Are Dead*. He's currently slated to play Atticus Finch in *To Kill a Mockingbird* and Salieri in *Amadeus*. He holds a Master's degree in French from the University of Michigan, where he played roles in French ranging from Molière's *Dom Juan* to Pozzo in *En attendant Godot*. Among his dozens of productions, favorite portrayals 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 at 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 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.



Lee Kiszonas was trained in acting at Wheaton College, The Eugene O'Neill Theatre Center, and Trinity Repertory Conservatory and has acted in Boston, Providence, Philadelphia, and San Francisco. Her favorite roles have been Jack in *Eugenia*, Nance in *Female Transport*, and Gratiano in *The Merchant of Venice*. She was also the founder and artistic director of San Francisco's Chameleon Theatre Company and taught acting, Shakespeare, stage combat and court reporting in the Bay Area. She currently lives and writes in Philadelphia, where she secretly acts only in dinner theatre... and fishnets.



Cornelia Kjaernes was a foreign exchange student at Valdez High School this past year. In her home country, Norway, she studied theatre, dance, and music at Manglerud Drama High School. Cornelia has been in plays including *Grease*, *Hair*, Ibsen's *A Doll's House*, *The Lion King*, and others. Here in Valdez, she was co-director for two high school productions, *The Open Window* and *The Princess Who Wouldn't Marry*, and appeared in the college productions of *Greater Tuna*, *Heroes*, and *...Miles from Broadway*.



Adam Klasfeld is returning to the stage of the Last Frontier Theatre Conference after reading in Schatzie Schaefer's *Boysenberry Pie* in 2006. He played Peter Quince in a production of *A Midsummer Night's Dream* at Here Arts Center. In his early twenties, he was miscast as George in a college production of Edward Albee's *Who's Afraid of Virginia Woolf?*, which is still his proudest role. Other university credits include Ludwig's *Moon Over Buffalo*, Churchill's *Cloud Nine*, and Butterfield's *Joined at the Head*. He studied for a semester at the London Academy of Theatre's acting program. Today, he's primarily a writer.



Rachel Korkoske has been interested in theatre since grade school, and has been active in high school and local theatre whenever opportunities have arisen. While growing up in Michigan, Rachel appeared in productions of *The Crucible* and *A Midsummer's Night Dream*, as well as several other plays. Since relocating to Valdez, Rachel has participated in several shows including *Our Town*, Dawson Moore's *Living with the Savage*, and *Greater Tuna*, as well as staged readings and small-scale productions in support of student labs.



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 Olivia Darnell in *Shakespeare in Hollywood* at Cyrano's Off Center Playhouse. Alexandra is currently a student of theater and jazz music at Oberlin College and Conservatory.



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.



Samantha Laudert is returning to the Last Frontier Theater Conference for her fifth year this summer. This Valdez native moved to Girdwood, this past fall to work at Alyeska Ski Resort for the winter so she could do some soul searching, and spend her winter on the mountain on her snowboard! Before moving she was active in the Valdez theater community and aspires to get involved in the Anchorage theater community before too long. Sam hopes to return to school part time this fall and to major in theater.



An actor and playwright, **Cinda Lawrence** has been producing, writing, and performing in New York theatre, television and film for a number of years. This is her second year performing in the Play Lab at the Last Frontier Theatre Conference and she could not be more thrilled to be back among such a talented group of theatre professionals. Some of Cinda's recent acting roles include the role of Celestine in *Big-Eyed Child of My Misfortune* by New York playwright Jonathan Wallace (a participating playwright at the 2007 Conference) and multiple roles in the comedy *Have You Seen This Man?* by Brandon Kalbaugh. Cinda is co-founder and co-artistic director of the Two Spoons Theatre Company in Manhattan. A graduate of the National Shakespeare Company, favorite stage roles include Lottie in *The 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*. Cinda also performed a run at the Producers' Club in New York City of her original one-person show, *Don't Get Me Wrong*. Many thanks to Dawson Moore and all of the Theatre Conference participants for their unbelievably hard work and their passionate commitment to theatre.



A playwright and avid theatre goer, **Ralda Lee** minored in drama at Stanford. For years, she's been giving readings and presentations in the San Francisco Bay Area.



Barry Levine comes from New York City, where he studied acting first at USDAN on Long Island and HB Studios in Manhattan, and later at Wesleyan University in Connecticut. Since coming to L.A. in 1996, he has helped 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 much of the last 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, and New York City, and even played a couple of dates on the Vans Warped Tour in 2006. This is his fourth year as a reader in Valdez, although he's been attending the Last Frontier Theatre Conference as a playwright since 1998.



Tawny Linn has been acting for her whole life, though she dabbles in all aspects of the theater. She was last seen playing Mary Warren in Arthur Miller's *The Crucible* and in David Ives *Captive Audiences*, though if you ask her she'll tell you that she is currently giving the performance of her life as the ever caring retail associate, she cares, she really does. She has also directed *Bile in the Afterlife* and *Go Look!* This is her eighth Conference.



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*. Last year she was fortunate enough to appear as Risa in *Jitney* during the August Wilson tribute *August in April*, here in Valdez. It was an incredibly moving experience. Upon her return to Albuquerque, she played Mrs. Muller in the Southwest premiere of *Doubt*. The show was lauded as the best production of 2007 and earned Angela glowing reviews. 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 directed Out North's production of *The Vagina Monologues* and played the Caterpillar in Eagle River Community Theater's production of *Alice in Wonderland*. With a new valley group called HAMS, the Homeless Actors of Mat-Su, in collaboration with the Valley Arts Alliance, she is helping produce melodramas for the Palmer Colony Days and Talkeetna Moose Drop Festival this summer as well as regular plays. Her favorite roles so far have been Yente in *A Fiddler on the Roof*, Linda Loman in *Death of a Salesman*, and Penny Sycamore in *You Can't Take It with You*. 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 Richard Lounsbury is attending his third Last Frontier Theatre Conference. Just before last year's Conference, Anthony jetted to New York City to perform in two original Alaskan works for the Samuel French Short Play Festival. Upon arriving back in Anchorage, he played Claude in the amazing production of *Hair* put on by TAU and as Brad in *The Rocky Horror Show* immediately thereafter, also through TAU. Anthony finished up 07' with the Alaska Overnights playing a mentally deficient dude in a suit and floppy ear hat. Some of Anthony's favorite roles include Henrik in *A Little Night Music* (UAA), the Tin Woodsman in *The Wizard of Oz* (Service High), Annas in *Jesus Christ Superstar* (Kokopelli), and Danny in *Grease* (Service High). Anthony also just finished his puppetry class in spring semester at UAA, which was fun! Ask him about puppets! Or anything you want!



Melodie Mackey was involved in all sides of theatre production, both in high school, college and her early years of teaching. This past spring she decided to try acting again and was lucky enough to be cast as Bertha in *Greater Tuna*, an experience that was so much fun she tried out for the PWSCC One-Acts and ended up in more than one. *Tuna* is her first production, however, since 1990 - although she considers standing in front of her classes every semester to be "acting."



Sarah MacMillan recently moved to Tucson, Arizona, after twelve years in Alaska. Her favorite roles in Alaska include Nurse Ratched, Elenore of Aquitaine, and Mary Tyrone. Sarah played Deb-Ra in Schatzie Schaefer's *The Tivo Tribe*, which was done as an opening night piece for the fringe festival at the 2005 Last Frontier Theatre Conference. Sarah now works as an actress in Tucson in everything from dinner theatre to *The Vagina Monologues*. She is thrilled to be back at the Conference. Special thanks to friends, old and new, and family for their support in the decision to LIVE THE DREAM!!!



Bob Mandzi arrived in Alaska in 1999 from Saudi Arabia, where he was active in local theatre as an actor and director. He also performed as a musician in Saudi Arabia's underground clubs, as well as 'above ground' in the hotels of nearby Bahrain. His Anchorage appearances include *Honk!*, *Damn Yankees*, and *Guys and Dolls* with Anchorage Community Theatre; *Six Degrees of Separation*, *He Said She Said*, and a Broadway revue with Once-a-Year Theatre; *1776* with UAA Theatre; and a couple of *Alaska Overnights*. He has sung with the Alaska Chamber Singers and the Midnight Sons Chorus, and performed locally on tuba.



Jeff McCamish is always pleased to revisit his childhood home of Valdez, where his love of theatre began in the role of Tom Sawyer at age 11. Favorite roles since include Algernon in *The Importance of Being Earnest*, Edgar in *King Lear*, Kafka in *Kafka Dances*, and a gender-reversed Katherine in *Taming of the Shrew*. He regularly treads the boards at Cyrano's Playhouse in Anchorage, starring in *Greater Tuna*, *Art*, *Picasso at the Lapin Agile*, *The Beauty Queen of Leenane*, *The Sunshine Boys*, *Hamlet*, *The Trial*, and *It's All True*. He holds a BA in Theatre from UAA, where he performed in *Arms and the Man*, *Arcadia*, *Black Comedy*, and *Tracers*, which achieved national honors at the American College Theatre Festival. Other local hits include Kokopelli's productions of *Noises Off* and *Lieutenant of Inishmore*. Jeff has taught youth Shakespeare in South America, choreographed living chess games, performed with Seattle's Theatre in the Wild, and brightened downtown Anchorage parks in outdoor productions of *A Midsummer Night's Dream* and *Twelfth Night*. While not serving the artistic needs of the public, he helps keep them safe in his day job supporting the firefighters of the Anchorage Fire Department.



John McKay, a 30-year Anchorage resident, is an attorney, father, adjunct professor, poet, student, and other-things wannabe. His first play, *Waiting for Waiting for Godot*, was read at the 2002 Last Frontier Theatre Conference. His other short plays read or performed at the Conference, *Alaska Overnights*, the Fairbanks 8x10 Play Festival, and points south, include *Don't Fence Me In*, *Games People Play*, *Rodin's Back*, *Rules of Engagement*, *Director's Cut*, and *You Are My Sunshine*. His full-length play *Danny's Boys* was read as part of the Alaskan Playwright Series at Cyrano's Off-Center Playhouse.



Meg McKinney is an actress/yoga teacher/documentary filmmaker/social justice activist residing in Valdez, off an on, for nearly a decade. She has appeared in the college productions of *Dimly Perceived Threats to the System*, *The Crucible*, and *The Master Builder*. She has also acted in three *Alaska Overnights* and the past three years in the Play Lab. Her other activities include the Backcountry Search & Rescue team, as well as the Swiftwater Rescue team, teaching yoga for the college, and working on *Blinding Justice*, a documentary about domestic violence and sexual assault in Alaska.



Christopher Miller lives in Valdez via the Coast Guard. His previous roles include Pete Van Dann in *The Diary of Anne Frank*, Rev. Shaw Moore in *Footloose*, and Brother Caleb in *Seven Brides for Seven Brothers*. In Valdez, he has appeared in the college productions of *All I Really Need to Know I Learned in Kindergarten* and Aoise Stratford's *Love and a Wide Moon*.



Jon Minton is a theater student at UAA. His roles at UAA have included Common Man in *A Man For All Seasons*, Bob Cratchit in *Mrs Bob Cratchit's Wild Christmas Binge*, and, most recently, Hastings in *She Stoops to Conquer*. Other roles have included Jacques in *As You Like It* (ATY), numerous characters in *The Laramie Project* (ETC), Kirk in *Friends Don't Let Friends Get Married* (TTR), and Katurian in *The Pillowman* (TTR). Last year, he appeared at the conference, playing Drake in Schatzie Schaefer's *X & Q: Right Next To Each Other*. He plans on trying his hand at directing before too long.



Rita Miraglia was a featured player for several years in the *Akpirg Follies*, as well as Philomena in *Sister Mary Ignateous Explains it All for You* at Out North. She played Theresa Salieri in *Amadeus* for Alaska Repertory Theatre; a peasant selling rotten vegetables in the Three Baron's Renaissance Faire; author Laura Esquivel at *Saturday Night in the Stacks*; an unnamed character who yelled "Bugger!" in TOAST Theatre's *The Wooden Breeks*; a valley-girl Eve and a voluble corpse in *Short Attention Span Theatre* at Cyrano's Playhouse; and has appeared thrice in the *Alaska Overnights* in Anchorage. This is her fifth year reading at Valdez.



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. As a playwright, he is the author of over twenty frequently produced works three of which are currently in publication. In 2007, his play *The Resurrection of Humpty Dumpty* appeared in the Samuel French Off-Off Broadway Short Play Festival. This year he was honored by the UAA Alumni Association with their Community Service Award. Shane is a member of the Dramatist Guild of America.



Steve Mitchell looks forward to the Conference every year, and has been fortunate to perform here in the evening performances of *Pipedreams* and *The Sunset Clause*. Steve has been active in the Fairbanks theatre scene for over thirty years. Not at all worried about the plight of aging actors, Steve last appeared as a giant celery stalk in *Bunnacula* and a Martian in *Zany Holiday* for the Fairbanks Shakespeare Theatre. That next role will always be the best role..." Could be, who knows? There's something due any day..." Steve is currently managing director of the Fairbanks Shakespeare Theatre.



Wayne Mitchell is a long time Conference participant and one of Alaska's most recognizable faces from a wide variety of stage performances and television commercials. Most recently he has been seen in The Three Baron's Renaissance Faire as well as TBA Theatre Company's productions of *The Count of Monte Cristo*, *America Tales*, and as the title role in *Dr. Jekyll and Mr. Hyde*. Some favored regional and summer stock performances have included *Beauty and the Beast*, *Night Watch*, *A Lion in Winter*, and the title role in *Amadeus*. Wayne is the founding artistic director of the Bend Theater For Young People in Bend, Oregon, and is currently the Education Director for TBA Theater Company in Anchorage. In 2000, he was selected as an American representative to the Olympic Arts Festival in Sydney. He is the recipient of two Patricia Neal acting awards, as well as a letter of commendation from the Governor of Alaska for his work with peer mediation among Alaska's teens. Wayne holds a Masters Degree in Theatre Communication from Wichita State.



Judith Moore received her PhD from Cornell University with specializations in eighteenth-century British literature and prose fiction. She taught at Fisk University and SUNY Oswego prior to joining the English department at UAA in 1984. In addition to scholarly articles, poems, and short fiction, she is the co-author (with Ann C. Colley) of *Starting with Poetry*, and the author of *A Zeal for Responsibility: The Struggle for Professional Nursing in Victorian England, 1868-1883* and *The Appearance of Truth: The Story of Elizabeth Canning and Eighteenth-Century Narrative*. She has recently completed a book on Restoration literary culture, *Samuel Pepys and the Contexts of Restoration Writing: Defining a Literary Period* and is now at work on a book introducing ancient texts in translation to general readers. She is a regular lay reader at her church, and mother of this Conference's coordinator. She would like to assure you that he owes everything to her.



A native of suburban Boston, **Tom Moran** meandered through Indiana, London, Israel and New Mexico before moving to Fairbanks for a newspaper job. He's currently enrolled in the University of Alaska Fairbanks MFA program 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 Drama Association's 8x10 Ten-Minute Play Festival. He first attended the Last Frontier Theatre Conference in 2007.



Mark Muro is a playwright, 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 in *Three Continents*, an original collaborative work for Out North, and as Sam in Anchorage Community Theater's *The Cemetery Club*. Mark occasionally writes 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.



Sasha Mushovic is a 17 year-old senior at South Anchorage High. She has been working with Alaska Theatre of Youth for the past year. Some of her recent productions include *Much Ado About Nothing* (Hero) and *Guys and Dolls* (hot box girl/gambler). This is her first time attending the Last Frontier Theater Conference, and she is excited to be participating.



Kevin Neimeyer is 17 years old and will be a senior at West High School this coming fall. He has performed with Anchorage Community Theatre, Alaska Youth Theatre and Alaska's Broadway Kidz. Although he enjoys theatre, his first love is his music. Kevin plays acoustical and electric guitar and is a fine percussionist and vocalist as well. He's written dozens of songs and records and edits them at home. In addition to his musical and theatrical talents, Kevin is fluent in Spanish and, with his interest in politics, hopes to be in Washington D.C. to witness the Presidential Inauguration in January 2009.



Susan Stothers Nims has not acted professionally, but she considers her years of classroom teaching and life experiences to be preparation for the theatrical stage. In the past five years, she has performed with her guitar as a country and western singer in many different venues and before large audiences. She is frequently accompanied by numerous other musicians during these gigs. She was a reader in last year's Theatre Conference.



A 2004 Harvard graduate, **Katie Locke O'Brien** spent the last three years performing in New York City, Los Angeles, and regionally. She also wrote and directed for the Edinburgh Fringe Festival in 2005 and 2006. As an actor, favorite theatre credits include Brenda/Marcy/Angela in the New York premiere of *Porn and Happiness*, Emily in *Our Town*, Annie in *Chicago*, Tess in *Crazy For You*, and Janet in *The Rocky Horror Show*. She has studied dance with Mary Cochran, Savion Glover, and Jeff Shade, and has choreographed more than twenty productions. Next month, she'll appear on the Showtime Original Series *Weeds*. She is excited to be performing in (and visiting) Alaska for the first time!



Fred Ochs grew up in Maine and moved to the San Francisco Bay Area in the 70s. He started acting there 15 years ago, got increasingly infected by acting flu, and landed in Hollywood in 2002. His most recent stage credits are The Archbishop and the Inquisitor in *St. Joan* (Shaw), Robert in *Proof*, and Dvorak in the premiere of the musical *Dvorak in America*. TV credits include episodes of *Criminal Minds*, *Justice*, *Passions*, and *Crimetime*. For a more complete list of credits, go to www.imdb.com or resumes.actorsaccess.com/FredOchs.



Jan Ohmstede has lived in Interior Alaska since 1989. After attending the *Equus* production last June in Valdez, she decided it was time to renew her interests in theatre. Her experience includes acting in high school plays and musical productions. She is excited to be involved with the Theatre Conference this year and to be in Valdez for the Solstice.



Anthony Oliva has become involved in the Anchorage theatre community over the course of the past two years; this is his first time at the Last Frontier Theatre Conference. Anthony is a second-year Theatre major at UAA. His previous experience includes *A Man for All Seasons* (UAA), *The Rocky Horror Show* (TAU), *Alaska Overnights* (3WM/TBA), *The Elephant's Child* (Theatre for Young People), *The Perfect Prayer* (Cyrano's), *The Pillowman* (UAA's Theatre on the Rocks), *The Time of Your Life* (Cyrano's), and *Saucy Jack and the Space Vixens* (Big Tree Productions). Anthony would like to express the deepest gratitude to his parents and Laure MacConnell for their continuing inspiration and support.



Cynthia Parkin has lived in Valdez for five years. She made her stage debut 25 years ago in her high school's production of *Bye Bye Birdie*. A year later she played Winifred in *Once Upon a Mattress*. More recently, Cynthia dusted off the theatrical cob webs to join in the PWSCC productions of *Harvey* and *Greater Tuna*. She loves to dabble in theatre to keep the creative juices flowing. Currently Cynthia and her husband are preparing to play the largest roles in their life thus far, that of "parent" to their unborn child.



Jeanne Passin is a long time resident of Valdez, Alaska. Now retired, she currently divides her time between Alaska, Hawaii and Baja, enjoying the best weather of each location. Jeanne's interest in the theater was stoked at a young age: her father was the director of The Last Stage, a theater company in Chicago. She has had a variety of small parts in a number of productions, ranging from *Wild, Wild West*, directed by Sam Shephard, to a Chicago production of Tennessee Williams' *Summer and Smoke*. Her latest adventure is becoming a student of acupuncture.



Aaron Philips is a playwright/actor/filmmaker living in Juneau, Alaska. He works in marine biology education with Allen Marine Tours. Previously from Chicago, he moved to Alaska in the summer of 2007 to work with salmon on the interior. He is a company associate at Collaboraction Theater in Chicago. He has worked with Chicago Dramatists, and been produced by Around the Coyote in Wicker Park. Aaron plays the tuba and ukulele, but does not wear glasses. He has an online nature show called *Frigid Waters, with Andre LeBleu*, which you can check out on his website, www.incurable-allure.com. He also enjoys absurdism and talking animals.



Harold Phillips has been a working actor in the Portland area for over 15 years. He moved to Portland after attending East Anchorage High School and UAA. Portland-area stage appearances include The Father in *Swiss Family Robinson* (Northwest Children's Theater), Chris/ RJ in *Jingle Spree* (CoHo Productions); Griggs in *In The Matter of J. Robert Oppenheimer* (Northwest Classical Theatre Co.); Ken in *The Waiting Room* (Bump In The Road Theatre); Hornbeck in *Inherit The Wind* (Mt. Hood Repertory Theatre Company); and Kim Feston in *Search and Destroy* (Brian Young Productions). He has also appeared in several films including the internet series *Lady Wasteland*, *Sum of the Parts*, *Dark Horizon*, and *How To Breathe*. Harold is a stage combatant and choreographer trained by the Society of American Fight Directors. Find out more about him at <http://www.haroldphillips.net>.



Alex Pollock is an actor/playwright from Vermont. He graduated from Boston's Suffolk University with a degree in Theatre Arts and is a founding member of The National Theater of Allston. Alex received a Princess Grace Award in 2005 for acting and was a reader at Theatre Masters Aspen in 2006. He was most recently seen as The Earl of Southampton in the world premier of Robert Brustein's new play *The English Channel*.



Robyn Pucay is a junior at UAA. She is theatre major with a mathematics minor that she is planning to complete this summer. She has spent the past three months studying musical theatre and stage combat techniques. She has been in several productions around Anchorage, including UAA's *He Who Gets Slapped* and *We Bombed in New Haven*, and Out North's *My Father Never Bought Me a Training Bra*. She was last seen in *How Many to Tango* as Eleanor.



Valdez resident **Mollie Ramos** is a repeat attendee of the Last Frontier Theatre Conference. She has appeared in local productions of *Our Town* and Dawson Moore's *Living with the Savage*, where she played the tempestuous Sophia, her favorite role to date. This is her sixth year as a reader.



Bill Rasmussen's acting career began in Junior High when he played Farmer Fred in *Oklahoma*. In his last production, he played Broadway producer Oscar Jaffe in *Twentieth Century*. He has certainly 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. This is his second year at the Conference.



Ann Reddig is an old friend to the Conference. Ann is a playwright, director, actor, and the manager of Alaska Wild Berry Theater and Park.



Alaskan playwright **Dick Reichman**, 63, loves to direct and act as well. Once a resident of Valdez, he now lives with his family in Anchorage and works most frequently at Cyrano's Theater Company. He directed *The Time of Your Life*, *The Mousetrap*, and *Doubt* during the past year. This past April saw the opening of his newest play, *Flamel's Dream*, at Cyrano's, where six of his scripts have been produced so far. Four of his self-published plays are available on the for-sale table at this Conference.



Kate Rich played her first role last summer as Florence in the female version of Neil Simon's *The Odd Couple* for Pier One Theater in Homer. A longtime Alaskan, this will be her second year reading at the Conference. She is grateful for the opportunity to participate in such an inspiring event without getting on an airplane.



Mark Robokoff was most recently seen in multiple roles and multiple genders in Cyrano's Theatre Company's *Sylvia*. Named Best Actor of 2006 by the critics on Stage Talk for his role in *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 Overnights*. At the Last Frontier Theatre Conference, he has performed for the authors in John Guare's *The Loveliest Afternoon of the Year* and Romulus Linney's *Heathen Valley*. Mark and his forbearing wife Melissa recently opened Paw Prince, Anchorage's first Pet Boutique. He is Producer of IMIG Media's *The Alaska Real Estate Showcase*, and Daddy to six furry, four-legged children.



Theater/film student **Carolyn Roesbery** is a former feature writer and radio news broadcaster. She has been a reader at the Last Frontier Theatre Conference since 1997 and has been writing plays since 1996. 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*, and having her own plays read in the Play Lab. Ms. Roesbery has performed in dinner theater, directed a small youth theater (Real Window Theatre), and has been a set painter, designer and company dancer in Cordova, Alaska. akmediascope@yahoo.com



A New York...okay New Jersey native, **Lacey Ruskin** has been living and performing in Alaska since 1998 when she was hired at the Alaska Cabin Nite Dinner Theatre in Denali National Park. Since her move to Anchorage in 2006, she has been seen in Schatzie Schaefer's *Sabatron* (*Alaska Overnights*), *Four Play '07*, TAU's ensemble production of *Hair*, and most recently Arlitia Jones' *Sway Me Moon*, directed by Schatzie Schaefer's. In her spare time, Lacey works at the Alaska Center for the Performing Arts and enjoys the company of her canine love, Crosby.



Over the 39 years **Vicki Russell** has lived in Alaska, she has performed just about every job the theater has to offer. In 2007, 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 Lab for eight years.



George Sapio is an award-winning playwright, director, dramaturg and actor who lives in Ithaca, New York. His latest work is *Oatmeal and a Cigarette*, a one-act family dramedy. His previous play *And They Lived Happily Ever After* was commissioned by the Kitchen Theatre in Ithaca, and produced in June, 2006. His other plays include *Kynges Games*, a historical play about Richard III; *Ghosts*, which won the 2001 Mildred and Albert Panowski Award; *Headstrong*, a comedy about Middle English, impotence, and dismemberment; and *Better Than Nothing*, currently in development. He received his MFA in creative writing/playwriting from Goddard College in 2007.



Infrequently imitated, and certainly never duplicated, **Josh Schmidtlein** is a performer from right here in Valdez. He began acting at the age of ten, and after a nasty encounter with some spirit gum, almost quit right then and there. Fortunately, he got his nerve back for the next play, and has been loving it ever since. Today, Josh is a magician as well as an actor, and he promises that it isn't the same lame stuff you may have seen before. So ask him to show you a trick. You (probably) won't regret it.



Paul Schweigert has a BA in Theatre from UAA and an MFA in Performance from Penn State. He has worked for nearly every theatre company in Anchorage, acting, directing, and/or teaching. As a member of Edgware Productions, Paul tours performances and workshops into local schools.



L. Scott Semans (as in w3 Web Semantics, without the tic): Architect, set designer, PM, SM, Stage Actor: favorites - Priam, Magnus, Angelo (Pigs-in-Space Tour), song & dance man, IATSE (founder770); ALL departments, and Staff, Admin, & Boards. 1 film, T.V.(on camera & Art/Props Dept.), Reader; next year a play. Says, "When you have a girlfriend it improves everything... When again?" And that fluorescent lights spoil anything. www.Alight.Vox.com (research monoblog) or Myspace.com/WayDowntown. VDidn't bring pajamas.



Michael Sharp was last on stage as Ray in the recent PWSCC production of Jonathan Brady's *Heroes* (read in the 2003 Play Lab). He also appeared as Arles Struvie in the college's *Greater Tuna* and numerous roles in their student-written one-acts. Michael lives aboard a 36' sailboat with his wife and big fuzzy dog, with whom he sailed from Portland to Valdez in 2006. When he's not sailing, telemark skiing, or climbing, Michael is a technology consultant for small businesses and nonprofits.



Becky Sheridan lives and works a day job in Anchorage, doing as much theatre as possible at night. She can be seen as Lady Magadlynn MerCenrie in the Renaissance Fair as part of the Green Court and Living Chess game. She has been in the chorus of the Anchorage Opera productions of *HMS Pinafore* and *Madame Butterfly*, as well as the chorus of *Jesus Christ Superstar* with Kokopelli Theatre. She was a member of Scared Scriptless Improv from 2003-2006. She was a Dickens' Caroler in TBA Theatre's *That Christmassy Feeling*, Fox and Diggory's Mother in ACT's *The Magician's Nephew*, The Artful Dodger in ACT's *Oliver Twist*, and Nurse Flynn in ACT's *One Flew Over the Cuckoo's Nest*.



Sarah Shoemaker recently moved up to Anchorage to study theatre and dance at UAA. Prior to coming up to Anchorage, Sarah was heavily involved in theatre in her hometown of Soldotna. Sarah's last role in Soldotna was Belle in Disney's *Beauty and The Beast*, directed by Carol Ford. Upon arriving at UAA, Sarah was cast in *The Diviners*. Shortly afterwards, she became the dance captain for TAU's annual *Rocky Horror Show*. She is very excited about this year's Conference.



Oliver Siemens is a lifelong Anchorage resident with interests in music, art, writing, computers, and theatre who makes his living giving piano lessons to people of all ages. After dabbling in drama during elementary and high school, he took a lengthy sabbatical from the world of the stage, becoming involved again in the last year as an actor, musical accompanist and sound designer. His credits include *Shakespeare in Hollywood* (Dick Powell/Sam Warner/sound design) and *Deathtrap* (sound design) at Cyrano's; *Happily Never After* (musical direction and performance accompaniment) and *Sinbad* (sound design, original music) with ATY; and *Perfect Wedding* (Bill/sound design/poster design) and *The Mousetrap* (Sergeant Trotter) at Anchorage Community Theatre.



Cheryl Smith is a San Francisco based actor who works in theater, film, commercial, industrial, and print. She was 1 of the 11 actors chosen by Terrance McNally for whom he wrote his play *Crucifixion* in 2005. She has worked with, among others, Ambit Theatre, with whom she took *The Rape Poems* to Edinburgh Fringe Festival; The EXIT Theatre; Last Planet Theatre; and New Conservatory Theatre, where she received the Dean Goodman Choice Award for her role in *Kilt*. She has written stage works for herself and others. She holds a degree in Music Therapy and has traveled to 45 countries.



Heather Snelders is a Valdez resident. In her youth, she performed 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.



Elise Sorum just completed her first year at UAF and is excited to be in an evening performance at Last Frontier Theatre Conference (Ira Gamerman's *Split*). She loves acting and has been doing it as a hobby for as long as she can remember. Some of her favorite roles have been Corrie in *Barefoot in the Park* (VHS Drama Club), Jennifer in *Une Nuit Salogne* (ARES Charleroi) and of course Mom/Ellen in *Split* (Student Drama Association).



Jay Stevens has been a member of the Valdez theatre community for four years, and this is his third year as a reader in the Play Lab. A recent graduate of Prince William Sound Community College, he has appeared in their productions of *Love and A Wide Moon*, *The Master Builder*, *Greater Tuna*, and *Heroes*. He has also appeared in the local high school's productions of *See How They Run*, *The Mouse That Roared*, *Twelve Angry Men*, and *Fools*.



Janet Stoneburner has appeared on or backstage for almost every theatre company in Anchorage, including Alaska Theatre of Youth, The Character Workshop, Brown Eyed Girls Theatre Company, Kokopelli, Edgeware Productions, and Cyrano's Theatre Company. She has traveled to the Edinburgh Fringe Festival with Fairbanks Shakespeare Theatre's production of *Hamlet*. This season she directed *Charlotte's Web*, *Ramona Quimby*, and *A Christmas Story* for Alaska Theatre of Youth. She would like to thank her husband, Mark, for everything.



Mark Stoneburner has appeared on the Anchorage stage for nearly every company out there. Some of his favorite roles are Carl in Cyrano Theatre Company's production of *Back of the Throat*, Peter Quince in 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 Stage Left's obnoxious kid show host/sock puppet Mr. Stinky. Mark is one half of Viva Voom Brr-lesque's vaudeville duo Rodney and Stoney, and has appeared for years as a genuine fake pirate in the Three Barons Alaska Renaissance Faire. This spring, he played Cassio in Edgeware/Cyrano's Russian America adaption of *Othello*, which toured south central Alaska as part of the National Endowment for the Art's Shakespeare in American Communities program. Mark lives in Spenard with his wife, Anchorage backstage goddess Janet Stoneburner



Elaine Sullivan moved to Alaska in 1999 from Saudi Arabia, where she was active with the Dhahran Theatre Group. Her theatre credits there include roles in *Damn Yankees*, *The House of Bernalda Alba*, *Businessman's Lunch*, *A Night in the Theatre*, and *CW*. She served as a reader at the Last Frontier Theatre Conference in 2000, 2001, and 2006. Elaine works with handicapped children as an occupational therapist for Anchorage schools. In her free time, she enjoys travel, kayaking, sailing, cross-country skiing, and good (but reasonably priced) wine.



Gianna Giusti Thornton is originally from San Francisco where she studied theatre and dance at Ohlone Jr. College, San Francisco State University, American Conservatory Theatre (ACT), Calaveras Repertory Theatre, The San Francisco Mime Troupe, and ComedySportz. Ms. Thornton's favorite acting gig in California was hosting *Nickelodeon's Slime Time Live/Blues Clues* show at Paramount's Great America. During her two years there, she earned an IAAPA honorable mention award for Best Female Performer in a theme park. Some of her favorite past performances include *I Want to Be a Border*, *a Night of Yiddish Vaudeville*, *A Flea in Her Ear*, *The Vagina Monologues* and *Lysistrata*. In Juneau, she was involved with the improv group *Morally Improvised* and had an internship with Perseverance Theatre's STAR program. Ms. Thornton has recently been seen in the PWSCC's productions of *Greater Tuna* (Yippy/Jody) and Henrik Ibsen's *The Master Builder* (Hilde Wangel) and had the privilege to perform this past January in the *Alaska Overnights*. This past spring she took Dawson Moore's the Art of the Short Play class and had her plays *Sausage Fest* and *What's For Dinner* performed in *Seventeen-Million, One-Hundred, Sixty-Five Thousand, Two-Hundred Sixty-Three Feet from Broadway*.



Andi C. Trindle, Artistic Director of Triple Shot Productions in San Francisco and graduate of the Pacific Conservatory for the Performing Arts, has been producing and performing small theater in San Francisco since 1994. She has performed with such companies as TheaterWorks, PCPA Theatrefest, JUMP! Theatre, and JB Enterprises. Past acting credits include Elsa Barlow in *Road to Mecca*, Nora in *Nora (A Doll House)*, Inez in *No Exit*, Thea in *Hedda Gabler*, and Shirley in *Criminal Genius*, amongst many others. Andi most recently performed with Triple Shot Productions as Carol Rich in *Riches* by Lee Blessing at the Phoenix Theatre in San Francisco.



James Venhaus has appeared in over 30 plays in the Dallas area over the last 15 years. He has performed with Kitchen Dog Theatre, Shakespeare Festival of Dallas, Undermain Theatre, Dallas Children's Theatre, Addison Center Theatre, and Classic Theatre Company, among others. He is also a published playwright whose plays have been performed in theatres across the country. He holds a BFA in Theatre from Southwestern University and a Masters of Arts in Teaching from Austin College. He currently teaches theatre at Saint Mary's Hall in San Antonio.



This may be her first year at the Conference but **Angela Vice** is certainly no stranger to performing and having a good time with fellow actors! You may have seen her in the following Anchorage productions: *The Rocky Horror Show*, *Shakespeare in Hollywood*, *Saucy Jack* and *The Space Vixens*, and her most recent accomplishment, *Sylvia*, in which she played the title role. Other credits include two local PSA commercials, the lead female role in *Jack and Jill*, and a local independent feature, She is currently wrapping up shooting as "Chick" in the highly anticipated independent short, *Way Up North*, produced by Crooked Pictures.



Julie-Joy Voss is a theatre major at UAA. She is currently working on her Bachelors and will continue to graduate school to get her Masters in Fine Arts in acting. She fell in love with theatre while acting for ACT in Anchorage and now has made it her life goal to pursue theatre with all her might. Most recently, Julie was seen in UAA's spring production of *She Stoops to Conquer* as Mrs. Hardcastle. This is her first time at the Last Frontier Theatre Conference and is so excited to get the opportunity to be involved!



Sara Wagner has performed in new work in New York City at HERE Arts Center, The American Theatre of Actors, and the American Globe Theatre, among others. Recent film credits include *For Love of Amy*, directed by Ted Lange (www.forloveofamy.com). Last Frontier roles include performances with Erma Duricko's company Blue Roses, opposite Courtney B. Vance in Romulus Linney's *Stars*, and a turn as 'C' in Edward Albee's *Three Tall Women*. Currently based in New York, Sara will be relocating to Los Angeles this summer.



Currently one of the Three Wise Moose (along with Dawson Moore and Schatzie Schaefer), **Aaron Wiseman** is equal parts performer and technician. Aaron has been involved both on and offstage at the Conference over a total of eight years. Four of those were along side Conference honoree Jim Cucurull, providing any and all technical assistance to featured performances on the mainstage. This year, he is Technical Director for the *Alaska Overnights*, has his set design featured in the 3WM production of *Sway Me, Moon*, and will perform in P. Shane Mitchell's *Omega* for TBA Theatre. He was honored by founding playwright Edward Albee for his performance as Leslie in *TOAST Seascape* production at the 1995 Conference.



Retired from nursing, **Muriel Wohlgenuth** has participated in numerous play readings and skits. She studied speech and drama in high school and college. Her interests include reading, attending concerts and plays, and lifelong learning. She is pleased to be attending the Theater Conference for the first time.



Jill Yarbrough is a local actor and director who has been involved in theater since she was forced to pick an afterschool activity in junior high and found her passion. Most recently, she was seen as Kitty Duval in *The Time of Your Life* with Cyrano's Theatre Company, Miss Casewell in *The Mousetrap* with Anchorage Community Theatre, and a Transylvanian chorus member in *The Rocky Horror Show* with Theatre Artists United. Her other favorite roles include Tribe Member in *Hair* (TAU), Betty Yearn in *Landscape of the Body* (UAA), Lisa Foster in *Private Eyes* (TTR), and various roles in the 2005 and 2006 editions of *Fourplay* (Three Wise Moose). Her directing credits include *A Bright Room Called Day* (TTR), *Boysenberry Pie* (3WM) and several *Alaska Overnights*. Jill is very happy to be attending her fifth Last Frontier Conference.



Dawson Moore, Theatre Conference Coordinator

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Ryan Buen, Assistant to the Coordinator

Jay Stevens, Assistant to the Coordinator

Gail Renardson, Professor

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Gianna Thornton, Student Services Administrative Assistant

Karen Wells, President's Administrative Assistant

And Absent Pregnant Friends...

Melanie Botulinski, Director of Training

Lisa Sparrell, Dean's Administrative Assistant

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.

If you would like to help support the 17th 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!

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Thank you for coming to beautiful Valdez, Alaska, and the Prince William Sound Community College 16th Annual Last Frontier Theatre



Conference. This year the Conference promises to continue to promote high quality academic standards and work in the American Theatre. 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 personally, professionally, and academically.

I would like to thank PWSCC President Emeritus Dr. JoAnn C. McDowell for her vision and determination in establishing

this Conference. I would also like to express my deepest appreciation for Conference Coordinator Dawson Moore. His tireless work ethic and ability have moved this event forward over the past five years and proved that no task is insurmountable. In addition, I would like to thank the PWSCC staff. They are an incredibly group of hardworking and dedicated individuals with whom I am proud to be associated.

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

If there is something I or the 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

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CONTRIBUTORS (\$1,000 – 4,999)

ALASKA BREWING COMPANY

FIRST NATIONAL BANK ALASKA

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KACHEMAK BAY TITLE AGENCY

KEYSTONE HOTEL

MOUNTAIN SKY HOTEL

RAMONA MUNSELL & ASSOCIATES

SUPPORTERS (\$100 – 999)

BLESSING HOUSE BED AND BREAKFAST

PAUL BRYNNER

COPPER VALLEY TELEPHONE COOPERATIVE, INC.

JEANETTE KING

RAND HIGBEE

PETER PAN SEAFOODS

VALDEZ FISHERIES

VICKY RUSSELL

GREATLY APPRECIATED MEMBERS (UNDER \$100)

EDITH & J.M. BROWN, ANTHEA CARNS

CYNTHIA GLUCKSMAN, ANDI C. TRINDLE

JEAN PAAL