

Prince William Sound Community College
Presents...



**The Seventeenth Annual
Last Frontier Theatre Conference**



VALDEZ, ALASKA

JUNE 13-20, 2009

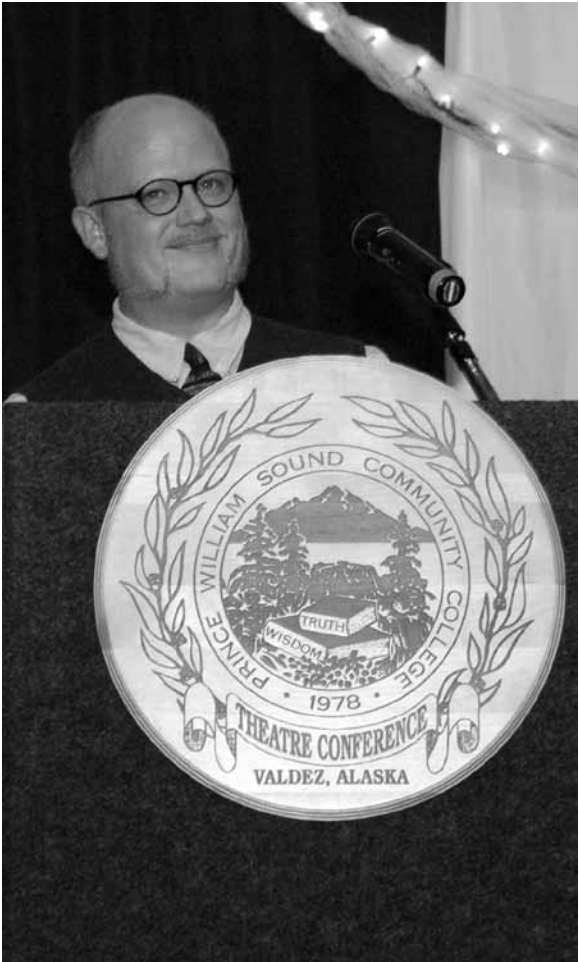
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PRINCE WILLIAM SOUND
COMMUNITY COLLEGE
PRESENTS THE
SEVENTEENTH ANNUAL
LAST FRONTIER THEATER CONFERENCE



JUNE 13-20, 2009



Welcome to the Seventeenth Annual Last Frontier Theatre Conference. All of us at Prince William Sound Community College are very proud of this event, and by the end of the week, we think you will see why.

It feels like this Conference has always been a part of my life. I started participating in 1995, and it became a fixture in my calendar. Once a year, I would come to Valdez to have my artistic batteries recharged with the communal energy everyone shares here. Even after I moved to California in 1999, I came back every summer.

I was going to write that there was never any doubt that I would be back each year, but then I remembered that starting in 1999, I had my doubts about the next year. While many parts of the Conference were amazing, I began to have a feeling that my contribution as a participant wasn't valued. This came to a head my eighth year of submitting to the Play Lab; it was my third year in a row of being rejected. On top of that, the letter was written to a Dawson Guy, starting with the greeting "Dear Mr. Guy," which was crossed off and replaced with a friendly "Dawson!" To be fair, my e-mail address is dawsonguy@juno.com, and that's doubtless where they got it from, but really, I'd been attending for quite a while, and no one seemed to know who I was.

Through a complicated string of events, this changed, and I was coordinator within a couple of years. But the lesson of it remains: each of us is an individual artist, with personal pride and a contribution to make. Every one of us, from the paid staff to people living off peanut butter in the free housing, is an integral part of this Conference. And it is my goal that each of you feel respected and appreciated. 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. There will be mistakes, of course (some people get bad hot dogs at the Super Bowl, I'm sure!), but know that our intention is to give all of you a great experience.

This year we are honoring Ron Holmstrom with the third Jerry Harper Service Award on the final night of the Conference, June 20. This award was created last year to honor those who have been essential to the life and growth of this Conference, and Ron has been here from the beginning, covering the Conference for our local paper, the Valdez Star. He has handled his position with fairness, accuracy, and an artist's understanding of what we try to do here, and we are thrilled to recognize his contribution.

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. In particular I would like to thank our corporate benefactors who INCREASED the size of their donation this year, despite the tough financial times: The Mountain Sky Hotel and First National Bank Alaska.

I am also 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, is pretty much the only person to have worked on every single Conference. His support and knowledge are invaluable.

Our Registrar, Shannon Foster, knows everything about this event. Adult Basic Education Director Michael Holcombe is the soul of our college. My assistants, Jay Stevens and Ryan Buen, both play a huge role in the planning and execution of the Conference, and are talented theatre artists in their own right. Kevin Hurtleley is an amazingly cool master of all things with plugs. Bill oversees our free housing; I have no envy of this herculean task! The list goes on and on: Gianna, Samantha, J.B., Martha, Susan, Dave, Wendy(s), Ana, Wes, Lisa, Scott, Dave, Ryan, Doug W., Monica, the faculty... and all the volunteers. It is humbling and weird how much credit I get for everyone's hard work.

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

Dawson Moore
Conference Coordinator

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The Play Lab: The public is invited to readings of new works with panelists interacting with playwrights and readers. Panelists include:
Seth Barrish, Lee Brock, Kia Corthron, Timothy Daly, John DiFusco, Danielle Dresden, Richard Dresser, Erma Duricko, Arlene Hutton, Barclay Kopchak, Sherry Kramer, Marshall W. Mason, Dawson Moore, Craig Pospisil, Gregory Pulver, Charles St. Clair, Judith Stevens-Ly, Jayne Wenger, John Yearley, and Y York.

Friday, June 12

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 13

11:00 – 12: 25 p.m. Theatre Conference Orientation Panel with Danielle Dresden, Erma Duricko, Dawson Moore, and Gregory Pulver.
12:30 - 1:10 p.m. Lunch Served.
1:15 – 2:25 p.m.
Room A: How to Direct a Reading of Your Own Play with Jayne Wenger. A practical, step by step approach to conveying the style, tone and vision of your play, while making the best use of your limited rehearsal time. The workshop is geared specifically for the Play Lab. Actors who want to direct are also welcome.
1:15 – 5:30 p.m.
Room B: Monologue workshop with Laura Gardner and Frank Collison. Participants will have the opportunity to explore and perform a monologue written by playwrights in attendance at the Conference. Session one: preliminary work and exploration of the chosen monologues. Actors will be given specific homework to do before the second session.
2:30 – 3:55 p.m.
Room A: Writing Without Judgment with John Yearley. Being critical about your work is important, but not while you're writing. Learn how to get out of your own way and let the words flow.
4:00 – 5:30 p.m.
Room A: From the Heart to the Stage with John DiFusco. How to create theatre from the dramatic events of your life.
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.

Sunday, June 14

9:00 – 11: 55 a.m. The Extra Mile Beyond the Audition with Glenn Morshower. Whether you are an actor or non-actor, you are sure to find The Extra Mile an inspiring and entertaining time that will leave you more connected with your own life, and empowered as a performing artist. For more information, visit www.extramilelife.com.
Noon – 12:45 p.m. Lunch served.
12:45 – 2:10 p.m.
Room A: Collaborating with Directors and Designers with Gregory Pulver and Judith Stevens-Ly. A workshop for playwrights on what happens next after their show has been selected for production, starting with the initial set up of a production (staging, design, character, look of the show, etc.).
Room B: Actor's Vocal Preparation with Carrie Baker. An introduction to Fitzmaurice Voicework for actors. This technique uses modified yoga positions to open and access breath and helps the actor gain vocal power, control, and expression. Actors should wear workout clothes and bring yoga mats. This class will train performers to participate in the daily vocal warm-ups throughout the Conference.
2:15 – 3:40 p.m.
Room A: Cyrano's Theatre's Five World Premieres: Commemorating Alaska's Statehood Celebration by Fostering Local Artists, focusing on the creative process behind Arlitia Jones' *Make Good the Fires* with director Bostin Christopher and dramaturg Jayne Wenger.
Room B: The Creative Imagination with Daniel Irvine. A workshop for actors in creating the circumstances of fictional characters, using the principals of the Stanislavsky system. Exercises will illustrate the five Given Circumstances that every actor must use to believe in the characters they are creating in rehearsal and playing each performance. Anton Chekhov's *The Seagull* will be utilized as the source material. Actors should read the play and be familiar with the first act.
3:45 – 5:00 p.m.
Room A: Playwriting class with Richard Dresser.
Room B: A Directing Workshop with Marshall W. Mason. Mason will examine the importance of a Ground Plan to organic staging, and how it provides a blueprint for discovering movement through a creative collaboration with actors. Tennessee Williams' *Cat on a Hot Tin Roof* will be used to provide illustrative exercises.
5:00 – 7:25 p.m. Dinner Break.
7:30 p.m. *An Evening with our Featured Playwrights*, featuring the authors presenting short readings from their own work. Directed by Erma Duricko. Followed by a book signing with the authors in the Civic Center foyer.
Late Night Programming
10:00 p.m. Fringe Festival.
10:00 p.m. Improv crash course. Come play and learn the basics with Stephany Jeffers, director of Improvically Speaking. Come stretch the limits of your imagination in on the spot acting!

Monday, June 15

8:00 – 8:55 a.m. Morning Warm-Up Yoga with Meg McKinney.

9:00 – 9:25 a.m. Vocal Warm-Up for Actors with Carrie Baker.

9:30 – 10:40 a.m. Play Lab

Room A: Jon Minton’s *The Life and Times of Vivaca Desmond*

Room B: Antoinette Winstead’s *The Interrogation*

10:45 a.m. – 12:30 p.m.

Room A: Children’s Theatre Demystified and why you should care, with Mark Lutwak and Y York.

Includes topics such as how writing plays for young people and families will make you a better playwright (and get you into Heaven) and an exploration of the various producing situations in theatre for young audiences.

Room B: Economics 101: The \$\$ and Sense of Playwriting. Craig Pospisil and Arlene Hutton take you “Inside the Dramatists’ Sourcebook” and examine what you don’t learn in grad school – the business side of theatre. Topics for discussion will include residencies, grants, self-producing, agents, contracts, royalties, publishing and intellectual property questions.

12:30 -1:15 p.m. Lunch Served.

1:15 -2:40 p.m. Play Lab

Room A: Joe Barnes’ *Remembering Rory*

Room B: Mattie Rydalch’s *Strange Attractors*

Room C: Tom Moran’s *Friar with a Crowbar*

2:45 – 5:15 p.m. Play Lab

Room A: Schatzie Schaefer’s *Sweet*

Room B: Henry Murray’s *Treefall*

Room C: Sandy Burns & Lydia Bruce’s *FaustU.S.*

5:15 – 7:25 p.m. Dinner Break.

7:30 p.m. *8 Stars of Gold* by Ryan Conarro and Maia K. Nolan, produced by Perseverance Theatre, followed by a reception in the Civic Center Foyer.

Late Night Programming

10:00 p.m. Fringe Festival.

10:00 p.m. Improv crash course. Come play and learn the basics with Stephany Jeffers, director of Improvically Speaking. Come stretch the limits of your imagination in on the spot acting!



Anthony Oliva and Michael Sharp in the Fringe Festival reading of Gianna Giusti’s *Sausage Fest*.

Tuesday, June 16

8:00 – 8:55 a.m. Morning Warm-Up Yoga with Meg McKinney

9:00 – 9:25 a.m. Vocal Warm-Up for Actors with Carrie Baker

9:30 – 10:10 a.m. Play Lab

Room A: Bo Anderson’s *Sea Turtle*

Room B: Mollie Ramos’ *Bushwacked*

10:15 a.m. – 12:30 p.m. Play Lab

Room A: TM Derrickson’s *American Gothic*

Room B: Damon Chua’s *The Ghost Building*

10:15 – 11:30 a.m.

Room C: Ryan Buen’s *Now Boarding*

12:30 – 1:10 p.m. Lunch Served.

1:15 – 2:25 p.m.

Room A: Writing for the International Market with Timothy Daly. This practical workshop explains and demonstrates how open the world is to the right type of play. Topics covered will include the national & international play markets; the techniques of the ‘international play;’ the cultural anxieties of modern audiences; and the role of history in modern playwriting. There will be a focus on the practical implications for writers, and the imparting and demonstration of writing techniques specific to this type of ‘international play’.

Room B: Maximizing Spontaneity in Actors with Seth Barrish and Lee Brock. This workshop will focus on techniques designed to make performances more spontaneous. These tools help make storytelling more immediate and compelling.

2:30 – 3:25 p.m. Play Lab

Room A: Steven R. Hunt’s *Duplicity*

Room B: Alex Pollock’s *Untitled*

Room C: Carolyn Roesbery’s *On the Coast*

3:30 – 5:15 p.m. Play Lab

Room A: Laura S. Pfizenmayer’s *Alert and Vertical*

Room B: Anson Mount’s *Atomic City: A Play in Three Acts by Jesus Christ of Nazareth*

Room C: Corey Ann Haydu’s *Abandon*

5:15 – 7:25 p.m. Dinner Break.

7:30 p.m. A reading of Daniel Damiano’s *Day of the Dog*, directed by Bostin Christopher and featuring Frank Collison, Laura Gardner, and Glenn Morshower.

Late Night Programming

10:00 p.m. Fringe Festival.

10:00 p.m. Improv crash course. Come play and learn the basics with Stephany Jeffers, director of Improvically Speaking. Come stretch the limits of your imagination in on the spot acting!

Wednesday, June 17

9:00 – 10:30 a.m. Registration Desk open. No scheduled public Conference activities.
9:30 – 10:25 a.m. Morning Warm-Up Yoga with Meg McKinney.
10:30 – 12: 15 p.m. Part Two, Monologue workshop with Laura Gardner and Frank Collison.
Rehearsal and exploration of the piece, helping you to bring your authentic self to the material.
12:15 – 12:55 p.m. Play Lab
Room A: Cassandra Lewis’ *Two Women on the Shore*.
Room B: Arlitia Jones’ *The Boy With Daffodils*
Room C: Howard Polskin’s *The Appointment*
1:00 – 1:40 p.m. Play Lab
Room A: Barry Levine’s *I Love Dexter*
Room B: Paul Brynner’s *Moon Pies*
1:45 – 2:25 p.m. Play Lab
Room A: Allan Lefcowitz’ *Unintended Consequences*
Room B: Gail High’s *Reluctant Messengers*
Room C: Mark Muro’s *Bird in Hand*
2:30 – 5:00 p.m. Play Lab
Room A: Daniel Damiano’s *The Old Wife’s Tale*
Room B: Jeanne Beckwith’s *Companion*
5:00 – 7:25 p.m. Dinner Break.
7:30 p.m. *Abraham Lincoln: A Touch of the Poet*, presented by Lonnn Pressnall, followed by a reception at the Valdez Museum.
Late Night Programming
10:00 p.m. Fringe Festival.
10:00 p.m. Improv crash course. Come play and learn the basics with Stephany Jeffers, director of Improvically Speaking. Come stretch the limits of your imagination in on the spot acting!



Lindsay Lamar and Ron Holmstrom chat at the Saturday Reception.

Thursday, June 18

8:00 – 8:55 a.m. Morning Warm-Up Yoga with Meg McKinney.
9:00 – 9:25 a.m. Vocal Warm-Up for Actors with Carrie Baker.
9:30 – 10:25 a.m. Play Lab
Room A: Mira Gibson’s *The Red, White, and Blue Process*
Room B: Jean Paal’s *The Celebration of Life for Henry Jones*
10:30 -12:30 p.m. Play Lab
Room A: Kathy Rucker’s *Sultan’s Battery*
Room B: Anna Moench’s *The Pillow Book*
Room C: Eoin Carney’s *The Rendering of Conor McShea*
12:30 – 1:15 p.m. Lunch Served.
1:15 – 2:25 p.m.
Room A: Making a Magical Object with Sherry Kramer. There is a difference between a prop and an object on stage that is filled with the dramatic forces of a play. This workshop explores the essence of a magical object on stage, discussing the three simple steps for turning props into magical objects.
Room B: Directing with Charles St. Clair, Moment to Moment. Working through an open scene, this workshop will examine the importance of the director in planning “moment to moment.”
2:30 – 3:25 p.m. Play Lab
Room A: Judah Skoff’s *Blackie Greyhound’s Rhythm and Blues*
Room B: Cody Goulder’s *No Ink in Hell*
3:30 – 5:15 p.m. Play Lab
Room A: George Sapio’s *Headstrong*
Room B: T.S. Cook’s *Everything But*
Room C: Laura Neubauer’s *The Chasm*
5:15 – 7:25 p.m. Dinner Break.
7:30 p.m. Timothy Daly’s *The Man in the Attic*, produced by Out North Theatre Company.
Late Night Programming
10:00 p.m. Fringe Festival.



Playwright Bo Anderson stands out in a crowd.

Friday, June 19

9:00 – 9:25 a.m. Vocal Warm-Up for Actors with Carrie Baker.
9:30 – 10:10 a.m. Play Lab
Room A: Amy Tofte’s *The Pesky Middle*
Room B: Daniel Penner’s *Love Mosquitoes*
Room C: Lisa Sparrell’s *We Thought it was Time*
10:15 a.m. – 12:30 p.m. Play Lab
Room A: Taylor Doherty’s *Indivisible*
Room B: Roger Bechtel’s *private*
Room C: Ann Marie Shea’s *Last Word*
12:30 – 1:15 p.m. Lunch Served
1:15 -2:25 p.m. Play Lab
Room A: Lance Petersen’s *Buy You a Drink at the Spaceport Bar?*
Room B: Loch Imlay’s *Unanticipate*
Room C: Jay Steven’s *Politics*
2:30 – 5:00 p.m. Play Lab
Room A: Judd Lear Silverman’s *Heart*
Room B: Anne Hanley’s *The Winter Bear*
Room C: Rand Higbee’s *The Lightning Bug*
5:00 – 7:25 p.m. Dinner Break.
7:30 p.m. *4 from the 49th: 4 Short Plays by Alaska Playwrights*, presented by TBA Theatre, followed by a two-hour cruise on Stan Stephens Cruises to Shoup Glacier.



2008 participants on the Friday night Stan Stephens Cruises’ outing.

Saturday, June 20

9:00 a.m. – 10:30 p.m. Protecting What’s Yours, Respecting What’s Not: Copyright Law Basics for Playwrights . This workshop will cover the basics of copyright law, including the rights of a copyright owner, how you get a copyright, what can and can’t be copyrighted, registration, notice, fair use, duration, work for hire, and related issues. Led by playwright John McKay, who has been practicing law in Alaska for over 30 years, representing state and national news media, writers, videographers, and photographers on libel, copyright, privacy and other media law issues.
10:30 a.m. – 12:15 p.m. Ten-Minute Play Slam.
12:15 – 12:55 p.m. Lunch Served. Book signing event with Marshall Mason for his work *Creating Life On Stage*.
1:00 – 1:30 p.m. *Santa & Death*, a film by Ron Holmstrom, based on the play by Forrest Attaway.
1:30 – 3:30 p.m. Monologue Workshop Final Presentation. Performance of the monologues from class.
5:00 p.m. Champagne Reception on the Civic Center lawn. Class and Cast Photos.
6:30 p.m. Gala dinner with musical presentation by Miss Alaska 2008, Stephany Jeffers. The Jerry Harper Service Award presented to Ron Holmstrom.

Sunday, June 21

9:00 – 10:45 a.m. Wrap up discussion and brunch at the airport. Open to all participants.



Patricia Neal presents her life story at the 2009 Conference.



Carrie Baker is an Assistant Professor of Theatre at the University of Alaska Fairbanks and an actor recently based in New York City. She is a member of Actor’s Equity Association and Screen Actors Guild and a founding company member of New York City’s Coyote REP. New York Theatre credits include: New Age Classics, New Perspectives Theatre Company, NYU Festival of New Works, Manhattan Theatre Source, and Coyote REP. Regional Theatre credits include: Utah Shakespearean Festival, Irvine Barclay Theatre, Summer Repertory Theatre, Washington Shakespeare Company, Potomac Theatre Project, Washington Stage Guild, and Fairbanks Shakespeare Theatre. TV: *Guiding Light*, *Ed*, and commercial voiceovers. Film: *Chronic Town* (Sundance 2008), *Eat Me*, and various industrial films. Directing credits include *The Laramie Project*, *Three Days of Rain*, *The Two Gentlemen of Verona* (Theatre UAF); *The Taming of the Shrew* (Fairbanks Shakespeare Theatre); and *DIVE* (Middlebury College). Carrie has taught acting at Middlebury College, University of California Irvine, Utah Shakespeare Festival, Bethesda Academy of Performing Arts, Washington Shakespeare Company, and Northfield Mount Hermon School. Carrie holds a BA in Theatre and English from Middlebury College and an MFA in Acting from the University of California, Irvine.



Seth Barrish is Co-Founder and Co-Artistic Director of The Barrow Group, a non-profit theatre company in New York City. He has worked as an actor, director, composer, and musical director internationally, Off-Broadway, Off-Off-Broadway, and in regional theatres for over 30 years. Directing Credits include Stephen King’s *Misery*, David Edgar’s *Pentecost* (Drama Desk Nomination for Best Play), Martin Moran’s *The Tricky Part* (OBIE Award, Drama Desk Nominations for Best Play and Best Solo Show), *Nicolette & Aucasin*, *Old Wicked Songs* (Los Angeles Drama Critics Circle Award & Garland Award for Best Direction), *Thy Kingdom’s Coming*, *Lonely Planet*, *Good* (Straw Hat Award for Best Direction), *Ghost in the Machine*, *Tales From Hollywood*, *Greetings*, *Beau Jest*, *Three Sisters*, and *When You Comin’ Back Red Ryder?*. Theatres include The Signature Theater, Asolo Center for the Performing Arts, The Promenade, The McCarter, Long Wharf, Sundance theatre lab, The Geffen Playhouse, Playhouse 91, La Mama e.t.c., The Perry Street Theatre, Provincetown Rep, Capital Rep, Miniature Theatre of Chester, and The Barrow Group. Mr. Barrish has made numerous film and television appearances and is a professional acting and directing teacher at The Barrow Group School in New York City. He recently served as a Master Teacher at the International Director’s Symposium in Spoleto, Italy. He is author of the book *An Actors Companion—99 Bits of Craft*.

Lee Brock is Co-Artistic Director and a founding member of The Barrow Group, with whom she has appeared in and directed numerous plays. An accomplished actor, she has appeared in theaters throughout the country and in New York City (The Kennedy Center, Manhattan Theater Club, Playhouse 91, the Lucille Lortel Theater, the Perry Street Theater, La Mama e.t.c., and others). Her television appearances include several leads on *Law & Order*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, and guest spots on *Sex & the City*, *The Invisible Man*, *The Guiding Light*, and *The Doctors*. Films include *Tadpole*, *Imaginary Heroes*, *Extreme Measures*, and *Labor Pains*. She has been a professional acting coach and teacher based in New York City for the last fifteen years.



Bostin Christopher, whether in the medium of film/tv or that of the theatre, and whether he’s acting, directing or producing, considers himself a storyteller. He can be seen in the titular role in Warner Bros/Raw Feed Film’s *Otis* with Daniel Stern, Illeana Douglas, and Kevin Pollak, for which he won best actor at the International DV/HD Film Festival. He recently wrapped the feature film *In My Pocket* with Gregory Smith and Zack Ward. He is currently developing Robert Caisley’s short play *Santa Fe* into a film and also co-producing and starring in *The Fig Leaf and the Furnace of the Novice Stars*. Other previous film and television roles include M. Night Shymalan’s *Unbreakable*, *Law & Order*, *Ed*, and several award-winning short films. Theatre is Mr. Christopher’s true 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 Shackelton*. Regional theatre credits include: Lyman in *Redwood Curtain*, Medvedenko in *The Seagull*, and the US Premiere of *Amigos Blue Guitar*. He is actively involved with new play development, having served as a guest artist, respondent, and/or workshop leader at the Last Frontier Theatre Conference, the Great Plains Theatre Conference, and the William Inge Center for the Arts. He has also helped facilitate and workshop new plays with NYSF/Public Theatre’s New Work Now!, Moving Arts, and Perseverance Theatre. Some of the playwrights he has worked with/performed for/helped workshop are John Guare, Horton Foote, David Grimm, Beth Henley, Douglas Wright, Edward Albee, Christopher Walken, A.R. Gurney, Robert Caisley, Marjorie Duffield, and Terence Anthony. As a director, Bostin helmed Arlitia Jones’ new play *Make Good the Fires* at Cyrano’s Theatre Company in Alaska this past March. In New York, he directed Dawson Moore’s *The Tie* for Circle East. Other credits include *Weekends Like Other People*, *Sylvia*, *The Nerd* and *Beirut*. Bostin Christopher was raised in Alaska, received his BA from UAA, and his MFA from the Professional Actor Training Program at PlayMaker’s Repertory Company/UNC-Chapel Hill. He currently lives in Los Angeles/New York. He is a proud member of Circle East, The Actors Network, Screen Actor’s Guild and Actor’s Equity Association. More information may be found at his website: <http://www.bostinchristopher.com>



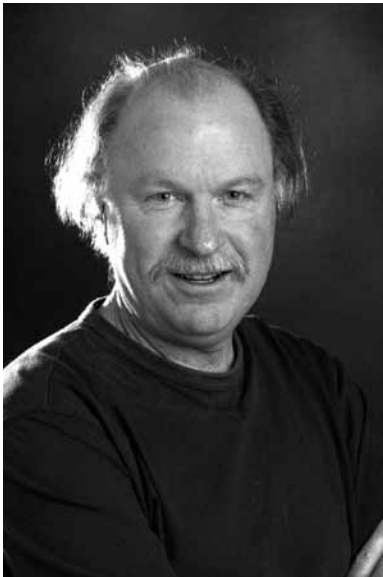
Frank Collison comes from a theatre background. His father, John, was an actor and playwright and his mother, Peg, directed him in a number of plays while he was growing up in Virginia and Ohio. Frank trained at the American Conservatory Theatre in San Francisco, earned his BA in theatre at San Francisco 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 Happening*, *The Village*, *The Whole Ten Yards*, *Hope Spring*, *Hidalgo*, *Suspect Zero*, *O Brother, Where Art Thou?*, *The Majestic*, *Mobsters*, *The Last Boy Scout*, *Buddy*, *Alien Nation*, *Diggstown*, *The Blob*, *My Summer Story*, and *Wild at Heart*, which won the Golden Palm Award at Cannes. Frank is best known to television audiences as Horace Bing, the bumbling telegraph operator on CBS' *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. Laura and Frank play husband and wife in recurring roles on *My Name Is Earl*.



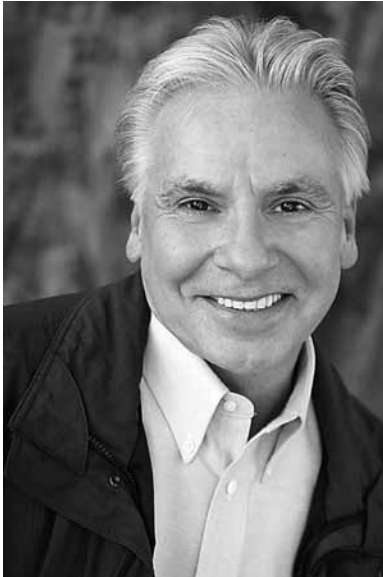
Kia Corthron's plays include *Moot the Messenger* (Actors Theatre of Louisville's Humana Festival), *Light Raise the Roof* (New York Theatre Workshop), *Snapshot Silhouette* (Minneapolis' Children's Theatre), *Slide Glide the Slippery Slope* (Humana, Mark Taper Forum), *The Venus de Milo Is Armed* (Alabama Shakespeare Festival), *Breath, Boom* (London's Royal Court Theatre, Playwrights Horizons, Yale Rep, Huntington Theatre), *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), *Seeking the Genesis* (Goodman Theatre, Manhattan Theatre Club), *Digging Eleven* (Hartford Stage), *Life by Asphyxiation* (Playwrights Horizons), *Come Down Burning* (American Place Theatre), and *Cage Rhythm* (Sightlines/The Point in the Bronx). Awards include the Rockefeller Foundation's Bellagio Residency (Italy), McKnight National Residency, VCCA Award for Excellence in the Arts, AT&T On Stage Award, Daryl Roth Creative Spirit Award, Mark Taper Forum's Fadiman Award, National Endowment for the Arts/TCG, Kennedy Center Fund, New Professional Theatre Playwriting Award, Callaway Award, Connections Contest winner, and, in television, a Writers Guild Outstanding Drama Series Award and Edgar Allan Poe Award for *The Wire*. Kia is an elected member of the Dramatists Guild Council, a member of the Writers Guild of America, and an alumnus of New Dramatists.



Timothy Daly is a multi-award winning writer, commencing with *The Don's Last Innings* (Sydney Theatre Company, 1987), he has achieved a string of successful productions. *Kafka Dances* is probably his most well-known piece, being the play that first brought Cate Blanchett to national attention. She performed in two highly successful seasons at the Griffin Theatre and Sydney Theatre Company. *Kafka Dances* has won over a dozen national and intentional awards, and is the most internationally-performed Australian play of the last three decades. In 2009, it concludes a 20-city tour of France, culminating in a season at the prestigious Festival of Avignon. In 2010, the play will make its debut in Poland. In 2006, Timothy Daly created an Australian national record with *Beach: A Theatrical Fantasia*. Commissioned by the National Institute of Dramatic Art, *Beach*, with over 140 roles, is the largest-scale Australian play ever to be produced, and created NIDA's largest-ever box office. *Derrida In Love*, a comedy, was performed in April-May, 2007, at Sydney's Ensemble Theatre, in a very successful sold-out season. A French translation and Paris season (2010) of *Derrida In Love* is in preparation. In May, 2008, Timothy Daly's most recent play, *The Man in the Attic*, was awarded Australia's most prestigious award for a new play, the Patrick White Playwrights' Award. Translations of the play into German, French, Norwegian, and Polish are in preparation. The French translation will open in Paris in early 2010. In early 2008, Timothy Daly was awarded Australia's highest artistic theatrical fellowship, a Fellowship from the Australia Council for the Arts. He has also written for film, radio and television. His radio work has been broadcast in seven countries. In his spare time, Timothy Daly advises on over 100 scripts and productions a year.



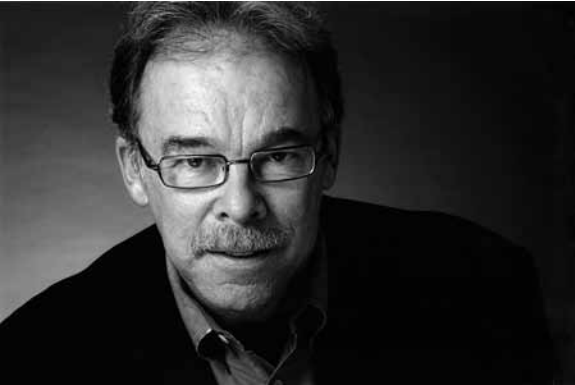
John DiFusco in June 2007 performed his new play, *Walk'n Thru the Fire* (a memoir and a spiritual journey), at the Hayworth Theater (Los Angeles, LA Weekly's 2007 New Plays Ten Best). He created the critically-acclaimed Viet Nam play *Tracers* with a group of Viet Nam veteran-actors, directing the premiere production at the Odyssey Theatre in Los Angeles. The play was subsequently produced by the Steppenwolf Theatre, directed by Gary Senise. DiFusco directed the New York premiere at Joseph Papp's Public Theatre. The play is published in Otis Gurney's Ten Best Plays of 1984/85, by Dramatists Play Service, and by Hill & Wang Publishers. After directing and mentoring numerous productions here and abroad, he directed the 20th Anniversary production of *Tracers* at the Odyssey Theatre (L.A. Weekly 'Pick of the Week' and Back Stage West "Critics' Pick"). *Tracers* continues to be produced by theatre companies throughout the U.S. Directing credits include Don Nigro's *Necropolis*; *Marked Tree* (nominated for five ADA Awards); and *White People* (LA Times & Back Stage West Critic's Choice). *White People* was awarded five Valley Theatre League Awards (including Best Director, Best Ensemble, and Best Production) and was nominated for two Los Angeles Drama Critics' Circle Awards. He directed *Ali* at the Odyssey Theatre and *Will Strip for Food* at Glaxa Studios and the Tamarind Theatre. Other directing credits include *Police Officers' Wives*, *Avenue X* (six L.A. Weekly award nominations, including Best Director, an Ovation Award nomination for Best Musical and eleven Drama~Logue awards); *Cut, Poison, & Burn* at Chicago's Mary Arrchie Theatre; *Joan & the Zulus* (with Grace Zabriskie); *Aftershock*; *Love or Something Out on Hwy. 97*; *Rounds*; *Hair*; *Jack Ruby is My Idol*; *The Deals are Goin' Down*; and *Animal*, as well as dozens of readings and new/original plays. He is a member of The Actor's Studio Playwright/Directors Unit, LA Writer's Center, and VetStage. DiFusco served as Technical Advisor on the Emmy-Award winning HBO film, *Dear America: Letters Home from Viet Nam*, and directed a video of *Tracers*. He has worked as a director/part-time faculty member of the American Academy of Dramatic Arts. With writing partner Claudia Adams, he has written three other screenplays. They received the Gold Award for Best Dramatic Adaptation at the 2000 WorldFest Houston for their screenplay *Termite Hill*. Their video of *Police Officers' Wives* received the Bronze Medal in the Social Issues category at the 1998 WorldFest. As an actor he has appeared on Lifetime's *Strong Medicine*; the independent film *American Roulette*; *Tonya & Nancy: The Inside Story*; *To Heal a Nation*; *Lost in America*; *Precious Images*; *The Master*; *The Greatest American Hero*; *Black Wind*; and *Breaker! Breaker!*. His stage credits include *The Balkan Trilogy*; *Buffalo Soldier*; *Chicago Conspiracy Trial*; *Back Bar*; *Love or Something Out on Hwy. 97*; *Tracers*; *Edmund*; *The Night of the Iguana*; *The Time of Your Life*; *Peer Gynt*; *The Kid*; and *Caucasian Chalk Circle*, among others. Mr. DiFusco has received the New York Drama Desk Award, The Los Angeles Drama Critics' Circle Award, two L.A. Weekly Awards, two NAACP Awards, a Drama~Logue Award, a Robby Award, two Valley Theatre League Artistic Director Awards and the USAF Commendation Medal for Meritorious Service in Viet Nam.



Danielle Dresden is a playwright, actor and residency artist, the author of more than 30 plays performed across the U.S. and abroad. She is producing artistic director of TAPIT/new works Ensemble Theater, which she co-founded in Madison, Wisconsin, in 1985. Recent performances of her plays include the extended run of her newest play *Mangia, Mangia!* in late 2008 and early 2009; *Tear Up the Front Page* in Mineral Point, Wisconsin and Purdue University, Indiana; *Source Code: Candide* in San Miguel de Allende, Mexico; and *Garden Party* in West Salem, Wisconsin and Moncton and St. John, Canada. Other plays include *Without Pity*, performed at the Krannert Center for the Performing Arts at the University of Illinois-Urbana-Champaign, the AIDS Theater Festival in San Francisco, Performing Aids at the Cleveland Clinic in Ohio and other venues; *The Girls From Building B*, performed in Lakeside, Ohio and Sunny Isles and Miami Beach, Florida; and *Athena, Live!*, performed in Madison and at the Edinburgh Fringe Festival in Scotland. Playwriting awards include the Council for Wisconsin Writers Drama Awards in 2001, 2003 and 2006 and the 1999 Finalist for the Yukon Pacific New Play Award. Recent publications include a monologue in the collection, *Young Women's Monologues from Contemporary Plays #2*, from Meriwether Publishing Ltd in 2008. A member of the Dramatist Guild, she is a contributing writer for *DramaBiz Magazine*.



Richard Dresser's plays are widely produced in New York, regional theatre, and Europe. His trilogy of plays about happiness in America includes *Augusta* (working class), *The Pursuit of Happiness* (middle class), and *A View of the Harbor* (upper class). Other plays include *Rounding Third*, *Below the Belt*, *Something in the Air*, *Gun-Shy*, *The Downside*, *Alone at the Beach*, *Wonderful World*, and *Better Days*. He has also written the Broadway musical *Good Vibrations* and the Sundance film *Human Error*, plus many short plays. His most recent projects include a musical, *Red Sox Nation*, a play for high school students, *Mojito*, and a new play about the notorious gangster Whitney Bulger. He also writes for film and television, and teaches at Rutgers.



Erma Duricko, director, is a longtime member of the Society of Stage Directors/Choreographers, founder and Artistic Director of Blue Roses Productions, Inc., and Artistic Associate for Circle East. 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; regionally, at Arkansas Rep, White Birch, Sag Harbor, Pocono Playhouse, Long Wharf, Hartford Stage, Scranton Public, Fernwood and others. She conceived and directed *In Their Own Words* here in Valdez. Her recent professional career is devoted to directing and producing new American plays and the work of Tennessee Williams. She has conceived and directed Tennessee Williams Compilations: *The Broken World of Tennessee Williams*, *Happy Birthday Mr. Williams*; *Derelicts and Dreamers*, many TW full-lengths and one-acts, and curates the NYC Tennessee Williams Birthday celebration produced by Blue Roses annually in NYC. Ms. Duricko has helped to develop, produce, and/or direct hundreds of new plays, including work by John Yearley, Lisa Humbertson, Tennessee Williams, Craig Lucas, Tom Matthew Eolfe, Timothy Patrick Brown, Alan Havis, Kara Corthron, Gary Giovannetti, Lanford Wilson, Y York, Guillermo Reyes, and others. 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. Presently, she is working on two books – one with Dr. Kenneth Holditch - a scene study book; the second book/journal with Tim Patrick Brown – *A Contemporary Blanche's Journey to the French Quarter*. Her current project for the stage, under the working title *The Poetry Project*, is a group of short plays inspired by the poems of Tennessee Williams. Ms. Duricko teaches Professional Scene Study classes for working actors; presents workshops for writers, directors and actors and has guest directed at major universities across the country. She is teaching this year at East Stroudsburg University. Ms. Duricko is on the national advisory boards for this Conference, the Delta Tennessee Williams Festival in Mississippi, a member of the First Look Theatre Company at Tisch/NYU, and The Drama League. Erma is married to Dr. Allen Duricko and the blessed mother of Marissa and Jeff and deeply loves, MWM, DEI and TB.



Laura Gardner just finished shooting the independent film *Truth Never Lies*, and just appeared in the premiere of *Razorback* at the Rogue Machine Theatre Company in LA. You can catch her voice(s) in *The Maltese Falcon* along with Michael Madson, Ed Hermann, and Sandra Oh. Last year she was nominated for Best Supporting Actress by *LA Weekly* for her performance in *Fighting Words*, which opened at the Celtic Arts Center in Los Angeles and then transferred to the Millennium Center in Wales. She is 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, Deaf West, 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* and the 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 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 Conservatory in LA and Santa Fe. Laura resides in Los Angeles with Frank Collison, her 3 step children, and their 2 dogs, Mollie and Dino.



Arlene Hutton is best known for *The Nibroc Trilogy*, which includes *Last Train to Nibroc* (New York Drama League Best Play nomination), *See Rock City* (In the Spirit of America Award) and *Gulf View Drive* (LA Weekly and Ovation Award nominations). Her plays have been presented Off- and Off-Off-Broadway, at regional theatres and throughout the world, including four times at the Edinburgh Festival Fringe. Her first one-act, *I Dream Before I Take the Stand*, has been performed around the world and translated into Chinese, Dutch and Romanian. New York credits include 78th Street Theatre Lab, Alice’s Fourth Floor, A-Train Plays, ArcLight, Barrow Group, Circle-in-the-Square Downtown, Duplex, EST, Guerilla Rep, HERE, New York Fringe, Rude Mechanicals, Vital and West Bank Downstairs. An alumna of New Dramatists, Hutton is a member of Dramatists Guild, six-time Heineman Award finalist, three-time winner of the Samuel French Short Play Festival, finalist for the Francesca Primus Prize and recipient of the Lippman and Calloway Awards. Residencies include the Australian National Playwrights Conference, New Harmony Project, MacDowell Colony, and Yaddo.



Recently the William Inge Fellow in Kansas, Hutton was resident playwright for the Greenville Centre Stage New Play Festival and was twice named the Tennessee Williams Fellow in Playwriting at the University of the South. She has served on the faculty of the Glen Workshop and the Sewanee Writers Conference. *Last Train to Nibroc*, the first play to transfer from the New York Fringe to Off-Broadway (*Urinetown* was the second), was recently produced in London and at Cincinnati Playhouse and has seen over a hundred productions around the country, including a presentation by The Journey Company at the Last Frontier Theatre Conference in 2007. Hutton continues developing *Letters to Sala*, a Holocaust story, and *Parhelia*, about the Brontë family. She and Tony-nominated composer/lyricist Jeff Blumenkrantz have been commissioned to write a new musical, *The Red Rose Girls*. Hutton’s scripts are published by Samuel French, Applause Books, Smith & Kraus, Playscripts, and Dramatists Play Service.

Daniel Irvine was a resident director with Circle Repertory Company in New York and as LAB Director worked with many actors, directors and playwrights who were looking for a place to grow artistically. As a member of the Company, he had also found a place to fulfill his dream of working in the New York theatre. At Circle Rep, he created the popular Late Show series which premiered original one-act plays following the mainstage productions. Mr. Irvine directed productions in New York and regional theater prior to moving to Los Angeles in 1986 where he worked at The Ahmanson Theater as Marshall W. Mason’s assistant. While assisting Mr. Mason and reading plays for the N.E.A., Mr. Irvine was approached by Circle Rep actors Conchata Ferrel and Lisa Pelikan to create a Los Angeles Circle Rep West for Company members living there. He produced their first play, *On the Edge*, in 1987, and Circle Rep West was launched. In 1994, Mr. Irvine left one desert for another. He moved to Phoenix and acted and directed in the professional theater there before being hired by Arizona State University to teach acting and directing for the Katherine C. Herberger School of Theater. He also created a very successful and highly acclaimed cable television course, “Introduction to Theater with Professor Danny.” It introduced thousands of students to the art of a live theater, and helped to fill the seats to hundreds of productions during its eight year history. In 2004, he retired from directing and teaching at ASU and moved to Mazatlan, Mexico. Every Spring and Summer, Mr. Irvine returns to New York for the theater and museum fix that carries him thru the winter in the tropics. This past Spring, however, he came out of retirement to begin the long climb up and down the hill (he lives on a cliff above the Sea Of Cortes) that he hopes will develop into Theater By The Sea Mazatlan.



Barclay Kopchak ferries over to Valdez from PWSCC’s off-road Cordova campus where she teaches languages. With Cordova’s Stage of the Tide, she has appeared in numerous productions including *Steel Magnolias* (Clairee), *Once Upon a Mattress* (Queen Agravain), *Fiddler on the Roof* (Golde), *Quilters* (Sarah), *Oliver* (Widow Corney), and this year’s *Radio Gals* (Hazel Hunt). Other recent gigs include tap dancing with her senator (*Codfish Ball*), promoting muktuk consumption (*King Island Christmas*), directing three short plays, species-dressing as a sockeye salmon (*Salmon Jam*), and judging competitive high school poetry recitation. She is passionate about French and moving beyond second level Sudoku.



Sherry Kramer’s work has been seen at theaters across the country and abroad, including the Humana Festival at ATL, InterAct Theatre, Yale Repertory Theater, Soho Rep, Ensemble Studio Theater, New York’s Second Stage, The Woolly Mammoth, The Tokyo International Arts Festival, and The Theater of the First Amendment. She is a recipient of N.E.A., New York Foundation for the Arts, and McKnight Fellowships, the Weissberger Playwriting Award and a New York Drama League Award (*What a Man Weighs*), the LA Women in Theater New Play Award (*The Wall of Water*), The Jane Chambers Playwriting Award (*David’s Redhaired Death*), and a commission from A.S.K (*The Mad Master*). Other plays include *When Something Wonderful Ends*, *Things That Break*, *About Spontaneous Combustion*, *The Master and Margarita* (music theatre adaptation with composer Margaret Pine), *The Release of a Live Performance*, *Partial Objects*, *The Long Arms of Jupiter*, *The Ruling Passion*, *The Law Makes Evening Fall*, and *The Bay of Fundy: An Adaptation of One Line from The Mayor of Casterbridge*. She was the first national member of New Dramatists. She teaches playwriting at Bennington College, and in the MFA programs of the Iowa Playwrights Workshop and the Michener Center for Writers, UT Austin.



Mark Lutwak is the Education Director for Cincinnati Playhouse in the Park. He was 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 venues 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, Kumu Kahua Theatre, and Cyrano's Off-Broadway Playhouse in Anchorage. He was founding director of The Road Show in L.A. and Theatre for Your Mother in the San Francisco Bay Area. He was the founding executive director of Rain City Projects, a Pacific Northwest playwrights' service organization; a producer, director, and writer of award-winning interactive media; a founding member of Theatre Puget Sound; a trustee of the Hawai'i State Theatre Council; and a proud member of the Last Frontier Theatre Conference National Advisory Board. He is a member of the Society of Stage Directors and Choreographers and a partner in life and crime to the lovely & talented Y York. He no longer plays accordion and keyboards for Kupa`aina.



Marshall W. Mason was the Founding Artistic Director of Circle Repertory Company, acclaimed by the New York Times as “the chief provider of new American plays.” His 44-year collaboration with Pulitzer Prize-winning playwright Lanford Wilson has been certified by *Playbill* as the longest collaboration between a writer and director in the history of the American theater. Mr. Mason directed twelve plays on Broadway that earned him five Tony nominations for Best Director: *Knock Knock* by Jules Feiffer; *Talley's Folly* (New York Drama Critics' Circle Award for Best Play and the Pulitzer Prize), *Fifth of July* and *Angels Fall* by Lanford Wilson; and *As Is* by William M. Hoffman (Drama Desk Award for Best Play). Four productions received Tony Awards, and there were 24 nominations. His other productions on Broadway include *Burn This*, *Redwood Curtain*, *The Seagull*, and *Gemini*. Off-Broadway, Mr. Mason has been honored with five Obie Awards for Outstanding Director (*The HOT'L BALTIMORE*, *Battle of Angels*, *The Mound Builders*, *Serenading Louie*, and *Knock Knock*), as well as a sixth Obie for sustained achievement. Among his many memorable productions are Edward J. Moore's *The Sea Horse* (Vernon Rice Award for Best Play), William Mastrosimone's *Sunshine*, Romulus Linney's *Childe Byron*, Larry Kramer's *The Destiny of Me* (Lortel Award for Best Play), Robert Patrick's *The Haunted Host*, David Storey's *The Farm*, and Lanford Wilson's first play *Balm in Gilead* and his latest, *Book of Days* (American Critics' Association Award for Best Play). His work has been seen nationwide with productions such as O'Neill's *Long Day's Journey into Night*, Pinter's *Old Times*, Tennessee Williams' *Cat on a Hot Tin Roof*, *Summer and Smoke*, and *A Streetcar Named Desire*, Ibsen's *Ghosts*, Edward Albee's *The Goat, or Who Is Sylvia?* and Martin McDonagh's *The Cripple of Inishmann* at theaters including Washington's Arena Stage, the Guthrie in Minneapolis, the Ahmanson and the Mark Taper Forum in Los Angeles, the Repertory Theater of St. Louis, the Milwaukee Rep, the Pittsburgh Public, the Hartford Stage, and the Arizona Theater Company. Internationally, he has directed Edward Albee's *Who's Afraid of Virginia Woolf?* in Tokyo at the National Theater of Japan, and Lanford Wilson's *Home Free!*, *The Madness of Lady Bright*, *Talley's Folly*, and *The Elephant Man* in London. Mr. Mason has been honored with the Theater World Award for his discovery and nourishment of new talent, such as William Hurt, Kathy Bates, Christopher Reeve, Jeff Daniels, and many others. He received the Margo Jones Award for his cultivation of new writers, and both the Inge Festival Award and the Last Frontier Award for lifetime achievement. He has won the Irwin Piscator Award, three DramaLogue Awards and four AriZoni Awards. In 1999 he was awarded a special millennium “Mr. Abbott” Award as one of the most innovative and influential directors of the twentieth century. He is the author of *Creating Life on Stage: A Director's Approach to Working with Actors* (Heinemann Press, 2006) and is currently writing *The Transcendent Years: Founding Circle Rep.* Professor Emeritus of Arizona State University, Mr. Mason now divides his time between Mazatlán, México, and New York City.



Dawson Moore works for Prince William Sound Community College as the Coordinator of the Last Frontier Theatre Conference and the head of their Drama Department. His own plays have been produced 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, as well as other new plays by Alaskans. He has served as a featured artist with the Playwrights Showcase of the Western Region, the Last Frontier Theatre Conference, and the William Inge Festival, and last January was Playwright-in-Residence at the University of Southern Mississippi. He is a member of the Dramatists Guild of America. www.dawsonmoore.com



Glenn Morshower started his acting career in 1975 with the leading role in the movie *Drive-In*. He has been working consistently since then. Selected television credits include *The Dukes of Hazzard*, *Matlock*, *Full House*, *Quantum Leap*, *Star Trek: The Next Generation*, *Dark Skies*, *JAG*, *Arli\$\$*, *Bones*, *The West Wing*, *Alias*, *ER*, *Monk*, and *24*, where his character (Agent Aaron Pierce) and Kiefer Sutherland's are the only ones to appear in all 7 seasons. Selected film credits include *Tango & Cash*, *Under Siege*, *Star Trek: Generations*, *Air Force One*, *Pearl Harbor*, *Black Hawk Down*, *The Core*, *Hostage*, *Good Night, and Good Luck*, and *Transformers*. As an actor he has played the role of no less than 53 different law enforcement/military personnel: 22 Police/Law enforcement officers; 21 Military Personnel; and 10 Government agents. Recently he has played the role of quite a few Secret Service Agents. He has taught improv comedy and scene study in L.A. for many years. He has traveled extensively as a motivational speaker with his program “The Extra Mile,” which teaches people how to embrace and express the fullness of their light, and will be presented on Sunday morning at the Conference. For more information, visit www.extramilelife.com.



Craig Pospisil is the author of *Months on End*, *Somewhere in Between*, *Life is Short*, and the collection *Choosing Sides*, all published by Dramatists Play Service. *Months on End* received its world premiere at the Purple Rose Theater Company and has had dozens of productions around the country and in Australia and Hong Kong. *Somewhere in Between* premiered at Detroit Repertory, and has over sixty productions, including ones in New York, Chicago and Paris. He is the author of *The Dunes*, which won Theatre Conspiracy's New Play Contest, and the book for *Drift*, which was produced at the New York Musical Theatre Festival. Craig is head writer for theAtrainplays, the acclaimed 24-four hour theatre project, for which he has written sixteen short plays and musicals. His Atrainplays *It's Not You*, *Tourist Attraction*, and *The Best Way to Go* are published by Playscripts Inc. *It's Not You* was translated into Cantonese and published in *An Anthology of Contemporary American Short Plays* in Beijing, and is included in *Take Ten II: New Ten Minute Plays*. Other publications include *On the Edge* in *Under Thirty: Plays for a New Generation* and *Best Ten-Minute Plays 2005*; *Perchance* in the *Best Ten Minute Plays 2006*; *Infant Mortality* in *Best Ten-Minute Plays 2005*; and *Guerilla Gorilla* in *Plays and Playwrights 2001*. Craig's work has been seen at Ensemble Studio Theatre, New World Stages, Atlantic Theater, Bay Street Theater, Vital Theater, West Coast Ensemble, and the Caldwell Theater, and has been performed on four continents. He is the editor of *Outstanding Men's Monologues* and *Outstanding Women's Monologues, Volumes I & II*. A native New Yorker, Craig received his Masters from NYU's Dramatic Writing Department, is a member of the Dramatists Guild, and Artistic Advisor to the Winter Harbor Theatre Company. He is working on two new plays and a commission for a new musical. www.CraigPospisil.com



Lonon Pressnall is Professor Emeritus at Richland Community College in Decatur, Illinois. Lonon has acted on stage and performed stand-up comedy in Nebraska and Central Illinois for over forty years. At Peru State College, Lonon played Jerry in *The Zoo Story* in 1963, directed by R.D. Moore, and also appeared in the first theatre adaptation of George Orwell's *1984*. At the University of Illinois, Lonon received a Masters in Theatre Education, majoring playwriting and directing, and was Quince in *A Midsummer Night's Dream*, directed by Joel Friedman; Snorky in *Under the Gaslight*, directed by John Ahart; and Deputy Pike in *Look Away, Look Away*, directed by Dore Schary. Lonon taught theatre for the child audience and creative drama at Illinois State University in Normal, Illinois, where several of his original plays were produced and toured. Among those were *The Three Sillies* and *A Real Fast Caterpillar*, both participatory plays, and *In Emerald* and *The American Ghost*, plays for the adult audiences. Lonon's sci-fi adaption of Shakespeare's *The Tempest* was produced by the Illinois State Repertory as part of Shakespeare Now! in 1971 and again as *Tempest II* by Richland Community College in 1996. Lonon has acted in many productions for the Richland Players, Starlight Theatre, and Theatre-7 in Decatur, IL. Lonon currently performs as Abraham Lincoln throughout the country. Lonon has been the featured Lincoln at the Missouri Historical Museum in St. Louis; Taste of Chicago on Lake Michigan; on interactive billboards for the Illinois Bureau of Tourism; and Lincoln Day Luncheon in Springfield, Illinois, among other venues. Lonon was awarded the Abraham Lincoln Presenters "Rail-splitters Award" in 2005 for best new Lincoln performer.

Gregory Pulver is currently Western Washington University Theatre Arts Associate Professor of Costume Design. He teaches courses in Costume Design I, II & III, Costume History, Millinery, Stage Makeup, Introduction to Design Communication and Puppetry. Gregory holds an MFA in Costume Design and Choreography from Humboldt State University in California. He is the 1993 Kennedy Center American College Theatre Festival National Costume Design Winner for his work on *Threepenny Opera*, and the recipient of the 1992 KCACTF Meritorious Achievement Award for Choreography for *Cabaret*, both in California. He has several Art Direction credits for independent films and commercials in the Washington area. Gregory is also an actor and choreographer and continues his endeavors in all forms of theatre arts. His favorite theatrical endeavors include: Directing: BTG: *1940's Radio Hour*, *Snoopy*, *Bye, Bye Birdie*, *Godspell*, *Nuncrackers I, II, III, VI*; WWU: *The King and I*, *Red Hot and Cole*, *Laughter on the 23rd Floor*; California: *Impossible Marriage*; Costume Design: WWU: *Cider House Rules I & II*, *The Illusion*, *Sweeny Todd*, *Peer Gynt*, *Grease*, *My Fair Lady*, *Cabaret*, *Les Liaisons Dangereuses*, *Hair* and *Joseph and the Amazing Technicolor Dreamcoat*; Acting: BTG: *Pirate King – Pirates of Penzance*; *Queen Agravain – Once Upon A Mattress*; Harold Hill – *Music Man*; California: Magaldi – *Evita*, B.J. Gibson – *1940's Radio Hour*, Roger – *Grease*, Benny Southstreet – *Guys and Dolls*; Illinois: Gary Lejeune – *Noises Off*, Nigel Rancour – *Something's Afoot*, Jack Chesney – *Charlie's Aunt*.



Charles St. Clair, a graduate of the Fairmount Center for the Creative and Performing Arts, is an interdisciplinary artist with over 400 major productions to his credit in theatre, film and video. Among his 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; *Auf Wiedersehen Pet*, winner "Best Drama Series" 2003 London; *August in April*, the soon to be released documentary on August Wilson's ten play cycle, with James Earl Jones, Charles Dutton, Phylicia Rashad, Lloyd Richards and Ruben Santiago Hudson. Most recent stage directing credits include *A House With No Walls*, *The Colored Museum*, *Death and the Maiden*, *Oh Dad, Poor Dad*, *TopDog/UnderDog*, *Underneath the Lintel*, *Venus*, *Bee Luther Hatchee*, *Lady Day* at Emerson's Bar & Grill, *The Piano Lesson* and *A Raisin in the Sun*. Charles was Resident Equity Stage Manager for The Burt Reynolds Theatre, The Ruth Foreman Theatre, and The North Carolina Shakespeare Festival. Charles has served as a technical director and production manager for over 500 productions and events, including the Closing Ceremonies of the Winter Special Olympics, the Orange and Sun Bowl half time productions, and tours to Europe, China, India and the Middle East. He also has numerous credits as a performer and stage manager. Mr. St. Clair has served on the faculties of Florida International University, Brigham Young University, and Duke University and is presently on the faculty of Arizona State University in the New College of Interdisciplinary Arts and Sciences.

Judith Stevens-Ly, an Australian, is a director/producer who has specialized in the development and nurturing of new plays. Since 2002, she has been a member director of the First Look Theatre Company in the Goldberg Department of Dramatic Writing at the Tisch School of the Arts, New York University. In 2006-07, she served as its Associate Artistic Director. She has also taught Playwriting and Directing for Playwrights in the department’s MFA program. She is also currently involved with the Kennedy Centre American College Theatre Festival as a director, dramaturge, and respondent for the New Plays Program. In March of 2008, she directed the premier production of *Anton’s Women* by Donna Banicevich Gera at the Maidment Theatre in Auckland, New Zealand. In the pursuit of developing new plays, Judith has directed productions in the New York and Philadelphia Fringe Festivals, at the Manhattan Theatre Club, the BRIC in Brooklyn, the HERE Arts Centre and the Manhattan Theatre Source. Additional New York credits include membership in the director’s group at the Looking Glass Theatre and the Ensemble Studio Theatre Institute. In November of 2008, she directed *Couples Counseling* by Carey Lovelace for the Manhattan Repertory Theatre’s Fall Play Festival in New York., and directed an Equity reading of this production at the Manhattan Theatre Source featuring John Rothman. She has been a Featured Artist for the last three years and is currently a member of the Conference’s National Advisory Board. In 2007 and 2008, Judith was invited to be a script advisor for the New York Musical Festival and worked in collaboration with the writers of the books of several musicals in that series. Prior to moving 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.



Jayne Wenger is a director and dramaturg whose exclusive focus is on original material. Throughout 25 years of professional theater experience, she has been dedicated to the development, direction and production of original plays and solo performances. She is the past Artistic Director of the Bay Area Playwrights Foundation and was the Artistic Director of Women’s Ensemble of New York. She has developed the emerging work of acclaimed playwrights such as David Adjmi, Brenda Wong Aoki, Kate Bornstein, Nilo Cruz, Sara Felder (*June Bride* and *Shtick!* both tour the country), Julie Hebert, Dan Hoyle, Lauren Yee, Holly Hughes, Naomi Iizuka, Sherry Kramer, Brighde Mullins, Naomi Newman, and Laura Shamus, 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 Theatre in San Francisco. Her work has been recognized with many awards. Projects in 2008 included dramaturgy for the world premiere of Arlitia’s *Jones Make Good The Fires* at Cyrano’s Theatre Company; direction and dramaturgy for *Hard Laughter*, an adaptation of Ann Lamott’s first novel, produced by AlterTheater; direction for Anne Galjour’s world premiere, *You Can’t Get There From Here*, at Dartmouth College; direction for Deke Weaver’s *The Crimes and Confessions of Kip Knudson, A Hockey Way of Knowledge* at the Station House Theater in Urbana, Illinois; as well as dramaturgy for Justin Warner’s *American Whupass*, produced by AlterTheater. Selected upcoming projects include dramaturgy and co-direction for *Men Think They Are Better Than Grass*, a dance/theater piece with The Deborah Slater Dance Theater of San Francisco; dramaturgy for Joe Orrach’s world premiere, *In My Corner*; and dramaturgy for *All At Sea*, a new musical by Pamela Winfrey and Christie Winn, which will be presented on board the Liberty Ship, S.S. Jeremiah O’Brien in San Francisco. Jayne collaborates on productions throughout the country, works with playwrights and solo performers in her studio in Marin County, and leads workshops for writers around the country and in Assisi, Italy. (www.artworkshopintl.com) She is a member of the Literary Managers and Dramaturgs of the Americas, and the Dramatists Guild.



John Yearley’s most recent work, *My Father’s Heart* (Heidemann Award Finalist), was produced at City Theatre in Miami. His plays *Tiberias* (Heidemann Finalist) and *Whenever You’re Ready* were produced by Blue Coyote Theatre in New York. Full-length plays include *Fellow Traveler* (Barrow Group, New York); *Leap* (Winner - Mickey Kaplan New American Play Prize, produced at Cincinnati Playhouse in the Park and Abingdon Theatre, New York), *Ephemera* (Winner - John Gassner Award. Developed by LABrynth Theatre, produced at the Summer Play Festival, New York), and Bruno Hauptmann *Kissed My Forehead* (O’Neill Conference Finalist, produced by Abingdon Theatre, New York,). His plays *All in Little Pieces* and *A Low-Lying Fog* are available through Samuel French. Other highlights include *Hating Beckett* (Long Wharf Theatre) and *The Unrepeatable Moment: An Evening of Short Work* by John Yearley (directed by Joe Calarco). John has worked for New Line Cinema as a “script doctor” and is currently developing the animated series *Mamu & Dinga*. John is a member of the Blue Roses Theatre Company, the Writers Guild of America, and the Dramatists Guild. John thinks his wife, actress Blair Sams, and his son, the pillager Henry Yearley, are da Bomb.



York received the 2008 Smith Prize for *...and LA is Burning*, which premiered this past season at Main Street Theatre in Houston, and was reprised at Florida Studio Theatre. *Eggs* premiered in April, at People’s Light and Theatre Company, and her 2007 play *Getting Near to Baby* was remounted at Childsplay in Arizona and travels to Seattle next season. She is currently writing a play for First Stage Milwaukee inspired by the life and work of collage artist Della Wells, and a gender- species-confusion musical with composer Jeff Kennedy. Other 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. She is a proud alumna of New Dramatists, a member of the Dramatists Guild, and still lives with Mark Lutwak to whom most things are still dedicated. In June, 2006, Y received the Hawai’i State Award for Literature.



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 did leads me to further understand how to clarify what I am trying to achieve.

And to the final 20% of the responses 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 continue the journey into creating and understanding your own aesthetic.

Monday June 15 9:30 A.M.

Room
A

JON MINTON
*THE LIFE AND TIMES
OF VIVICA DESMOND*



Marlene Deitrich. Gloria Swanson. Mae West. None of them compare to Vivica Desmond, the original small-time singer with big-time dreams.

Stage Instructions
Vivica Desmond
Darryl
Jacks MacHearth
Gary Hookah
Shelly McWelby

Karina Becker
Danielle Rabinovitch
Paul Schweigert
Loch Imlay
Nathan Huey
Rachel Sutton

Room
B

ANTOINETTE F. WINSTEAD
THE INTERROGATION



Thrown before a tribunal and interrogated, Captain Steven Winters discovers, to his horror, that a crime against humanity is far from the worst war crime a soldier can commit.

Stage Instructions
Captain Steven Winters
Gabriel
Peter
Paul
Mary
Lucifer
Rachel

Matt Smith
Luke Bartholomew
Henry Weaver
Torrie Allen
Kevin Bennett
Lisa Klein
Michael Sharp
Katie Kubitskey



Bryan Willis confers with Trish Egan and Harold Phillips.

Room
A

JOE BARNES
REMEMBERING RORY



Rory McClintock has died in combat, and his sister, his father, and his mother all experience the tragedy in different ways. Far from bringing the McClintocks together, Rory's death reveals just how tenuous their happiness has always been. An unsentimental examination of grief in all its incomprehension, despair, and anger.

Stage Instructions
Sheila McClintock
Roger Broadbent
Howard McClintock
Grace Stanley
Amy McClintock
Paul Hutchison

Carolyn Roesbery
Kelli Brown
Torrie Allen
Taylor Doherty
Janna Shaw
Ann Reddig
Loch Imlay

Room
B

MATTIE ROQUEL RYDALCH
STRANGE ATTRACTORS



A fed-up science fiction novelist and a motion-sick freelance chaotician meet in a moving camper and arrive in Seattle just in time to experience a series of events and situations that will either bring them together or result in disaster.

Stage Instructions
Layne
Brynne
Dillon
Louise

Alex Pollock
Aaron Wiseman
Jessie Taylor
Thomas G. Jacobs
Ann Marie Shea

Room
C

TOM MORAN
FRIAR WITH A CROWBAR



Friar Lawrence is feeling a bit overextended: First he had to fake the death of this Hero woman, now Romeo won't leave him alone, and to top it off an inquisitive young Englishman just showed up in his cell...

Stage Instructions
Friar Lawrence
Friar John
Vicar Thomas
Hero
Liam
Romeo
Juliet

Jan Ohmstede
Paul Brynner
Jonathan Minton
David Haynes
Elizabeth Moran
Josh Schmidtlein
Nathan Huey
Jamie Pauley

Room
A

SCHATZIE SCHAEFERS
SWEET



Haunted by dreams of a sadistic medieval countess, a crystal meth dealer tries to make a buck and salvage her conscience at the same time.

Stage Instructions
The Countess/Jackie
Fixco/Karla
Dio/Thurzo/Pam
Betsy/Seth

Rohanna-Bucket Girl/Anita
Virgin/Miller

Nancy Chastain
Gianna Giusti
Amy Tofte
Lisa Klein
Scarlett Kittylee
Boudreaux
Erika Johnson
Sarah Shoemaker

Room
B

HENRY MURRAY
TREEFALL



Three boys surviving in a post-apocalyptic future after an ecological disaster reinvent a culture they never really knew... and then a stranger arrives with a secret that changes everything.

Stage Instructions
Flynn
August
Craig
Bug

Tawny Linn
Luke Bartholomew
Jonathan Minton
Josh Schmidtlein
Kelli Brown

Room
C

LYDIA BRUCE & SANDY BURNS
FAUSTU.S.



With the Government threatening to silence him, a controversial playwright finds his only path to redemption lies with the son he has alienated.

Stage Instructions
Mr. William Carpenter
Franklin (Frank) Carpenter
Martha Carpenter
Counselor Jake Goodman

Melodie Mackey
Stu Eriksen
Erick Hayden
Judy Myers
Aaron Wiseman

Room
A

BO ANDERSON

SEA TURTLE



Did you know that for every minute you live and breathe a sea turtle dies for your sins? Susan does, and she won't stop bothering Phil about it, despite the fact that she isn't real.

Stage Instructions
Phil
Tom
Candy
Susan

Sharry Miller
Todd Glidewell
Thomas G. Jacobs
Angela Vice
Janna Shaw

Room
B

MOLLIE RAMOS

BUSHWACKED



Birgitte and Camille, two teachers battling the elements and each other in a small cabin in the Alaskan bush, discover the importance of a friendly alliance at thirty below.

Stage Instructions
Birgitte
Camille
Joe

Keriann Gilson
Corey Ann Haydu
Annia Wyndham
Mark Muro



Irene O'Garden and John Pielmeier teaching their class, "Writing the One-Person Play."

Room
A

TM DERRICKSON

AMERICAN GOTHIC



Norma's roadside diner is deteriorating as fast as her leftover meatloaf. Bitter from carving out her own piece of the pie, she holds certain truths self-evident: that all men are created with the equal right to use disillusionment, betrayal, and murder when resurrecting the American Dream.

Stage Instructions / Gilly
Hayden
Norma
Shelly
Dan
Doreen
Katie
Mark
Dick
Trooper Gordon
Man
Woman

George Sapio
David Haynes
Carrie Baker
Spencer Heston
Jay Stevens
Nancy Caudill
Sarah Shoemaker
Taylor Doherty
Daniel Damiano
Harold V. Fergus, Jr.
Steven R. Hunt
Carolyn Roesbery

Room
B

DAMON CHUA

THE GHOST BUILDING



Inspired by the historic Alexandria Hotel in downtown Los Angeles, this comedic murder-mystery cuts back and forth between the 1920s and today, unveiling the hopes and dreams of a silent movie starlet and a modern-day writer on her own journey of truth and deceit.

Stage Instructions
Lino Navarro/Everett Ray
Daisy Milbrandt/Actress
Vernon St. Vicks/Desmond
Redfern/Actor
Mr. Kipp/Waiter
Cha-Cha Mangabay
Sabine/Mrs. Potts/Nanny
Radio Announcer/Walt
Lazar/Interviewer

Elizabeth Moran
Alex Pollock
Jessie Taylor

Judd Lear Silverman
Kevin Bennett
Van Le Crockett
Christine Lloyd

Dick Reichman

Room
C

RYAN BUEN

NOW BOARDING



A young man on a cross country journey to let go of his past is given the opportunity to grab hold of a future.

Stage Instructions
Riley
Seth
Scott
Randy
Anna
Saleswoman

Anthea Carns
Stephany Jeffers
Luke Bartholomew
Joshua Emerson Smith
Tim Brown
Robyn Pucay
Elyce Boyd

Room A

STEVEN R. HUNT
DUPLICITY



Duplicity n., “Contradictory doubleness of thought, speech, or action; the belying of one’s true intentions by deceptive words or action.” A college professor and his favorite student approach a decisive moment in their relationship.

Stage Instructions
Adrian Long
Chris Proctor
Robin Johnson
Elaine Lister

Henry Coleman
George Sapio
Erick Hayden
Christina Ashby
Kathleen Golde

Room B

ALEX POLLOCK
UNTITLED



An in-progress work by the author of last year’s *Machine Gun-Death Rattle* on the subject of confusion, impotence, and red meat.

Stage Instructions
Candy
Nurse
Man
Male Nurse
Jeffrey
Doctor
Actor
Guy
Other Guy
Mr. Bell

Judd Lear Silverman
Erika Johnson
Corey Ann Haydu
Gerald Berman
Joshua Emerson Smith
Paul Schweigert
Ursula Gould
Anthony Oliva
L. Scott Semans
Aaron Eberhardt
Jaron Carlson

Room C

CAROLYN ROESBERY
ON THE COAST



On the coast of California 78 years ago, the great film director F W Murnau meets with a French journalist and sparks fly when lifestyles become an immense distraction.

Stage Instructions/Old Man
Murnau
Ariol

Harold V. Fergus, Jr.
Loch Imlay
Oliver Siemans

Room A

LAURA S. PFIZENMAYER
ALERT AND VERTICAL



Take a trailer, put a very pregnant daughter in it, add her widowed Daddy and his new girlfriend who’s a pole-dancing, ex-nun vegetarian from New Jersey then mix in her dim but loving husband and the ghosts of her Mama and Grandma and then make dinner.

Stage Instructions
Crystal
J.T.
Montgomery
Chelli
Brittany
Savannah
Augusta
Little Arthur
Mary Lee
Mama Alma
Earla Mae
Kitten Cunningham

Karen Wells
Kathleen Golde
Paul Schweigert
Marius Panzarella
Ursula Gould
Jessica Vincent
Gail Renardson
Elyce Boyd
Spencer Heston
Gail High
Joyce Eriksen
Linda Benson
Karen Lauer

Room B

ANSON MOUNT
ATOMIC CITY: A PLAY IN THREE ACTS BY JESUS CHRIST OF NAZARETH



This spoof on Thornton Wilder’s *Our Town* takes place in a futuristic town where the inhabitants are told they must keep working despite not knowing anything of the post-apocalyptic world outside the city walls. Every post-modern theater piece needs its narrator, and in this case, it’s an overworked and harried Jesus Christ. As the power structures of the city break down, so does his authority, and we question what is fact, what is fiction, and what will bring true happiness to the people of Atomic City.

Stage Instructions
Emily
Jesus Christ
Georgie
Mr. Pibb
Dr. Pepper
Mrs. Pibb
Mrs. Pepper
Japanese Punk Rock Girl
Ensemble

Barry Levine
Robyn Pucay
Anthony Oliva
Todd Glidewell
Taylor Doherty
Michael Sharp
TM Derrickson
Annia Wyndham
Van Le Crockett
Steven R. Hunt
Matt Smith
Allison Warden

Room C

COREY ANN HAYDU
ABANDON



Emma and Jack were only dating casually, but when Jack dies unexpectedly Emma is thrown into a confusing journey to confront her grief.

Stage Instructions
Emma
Jane
Ben
Neil
Bartender

Kathleen Harper
Julie-Joy Voss
Jamie Pauley
Aaron Eberhardt
Nathan Huey
Anthea Carns

Room
A

CASSANDRA LEWIS

TWO WOMEN ON THE SHORE



A young woman struggles for freedom from the present incarnations of her haunting past, negotiating between real and imagined ghosts, paying more than she thought possible in her pursuit of a moment's peace. Inspired by the Edvard Munch woodcut print of the same title.

Stage Instructions
Evie
Maud
Owen

Muriel Wohlgemuth
Sarah Shoemaker
Amy Tofte
Tim Brown

Room
B

ARLITIA JONES

THE BOY WITH DAFFODILS



An obsessive-compulsive woman journeys to the gates of a prison to confront her own guilt as well as a prisoner convicted of a past heinous crime at the exact moment he is released from custody.

Stage Instructions
Philip
Jane
Olivia
Gordon
Paulie
#358

Jessica Vincent
Jay Stevens
Stephany Jeffers
Meg McKinney
George Sapio
Oliver Siemans
Ron Holmstrom

Room
C

HOWARD POLSKIN

THE APPOINTMENT



A stunning conclusion caps this one-act play about a woman's seemingly innocent appointment with a Florida real estate agent in her quest to find a safe haven in a world fraught with danger.

Stage Instructions
Faith
Ann

Bernie Blaine
Lisa Klein
Shanon Sidell

Room
A

BARRY LEVINE

I LOVE DEXTER



Zach and Tim, two teenage friends, are waiting for a bus. While in the middle of trading bad jokes, skateboard chat, bathroom humor, and the TV show "Dexter," they suddenly find themselves at a major crossroads in their young lives.

Stage Instructions
Tim
Zach

Stacy Gonzalez
Carl Bright
Aaron Eberhardt

Room
B

PAUL BRYNNER

MOON PIES



The small town of Two Cactus, Tennessee, has seen better days. The rhubarb fields are dying, the unemployment rates are rising, and people are starting to give up hope in the American Dream . . . And then a mysterious stranger comes to visit and offer a great deal of help.

Stage Instructions
Jacob Nesbitt
Ephemera Rhaphsody Nesbitt
Pa Nesbitt
Lisa Jane Lemonstone
Becky Lou Blackridge
Kelly Millgram
Hank

L. Scott Semans
Nathan Huey
Kate Williams
Steve Brockman
Kelli Brown
Rebecca Gamache
Muriel Wohlgemuth
Henry Murray

Room
A

ALLAN LEFCOWITZ
*UNINTENDED
CONSEQUENCES*



At a conference for arts administrators, Martha and George have visible expectations – one for affirmation and the other for information – and less visible ones. They almost achieve them.

Stage Instructions
Martha
George
Facilitator

Sylvia Panzarella
Gianna Giusti
Paul Brynner
Joyce Eriksen

Room
B

GAIL HIGH
*RELUCTANT
MESSENGERS*



Two crooks, Ronnie and Prissy, hide out in the wrong flop house, and are drawn into a sinister plot... where the devil repents, is the angel born?

Stage Instructions /
Television Announcer
Ronnie
Prissy
Richman
John
Bert

Cynthia Parkin
Rich Barreras
Anna Moench
Tom Moran
Aaron Eberhardt
Josh Schmidtlein

Room
C

MARK MURO
BIRD IN HAND



Past and present vie for reconciliation during the course of a writer's fitful sleep.

Stage Instructions
Dylan/Sleeping Man
Sarah
Julie
Meghan

Jake Beavis
Danny Sparrell
Allison Warden
Sharry Miller
Veronica Page

Room
A

DANIEL DAMIANO
THE OLD WIFE'S TALE



Two months after Frank has lost his voice, coupled with suddenly debilitating arthritis, his wife Celeste nevertheless presses on with her plans to celebrate their 50th Anniversary, joined by their daughter from New York and an old friend from Florida, both whose issues serves to cast a larger spotlight on Celeste and Frank, thus turning their Golden Anniversary festivities into a most unsettling turn of events.

Stage Instructions
Celeste
Frank
Lou
Patty

Katie Kubitsky
Bernie Blaine
Dick Reichman
Stu Eriksen
Erin Dagon
Mitchell

Room
B

JEANNE BECKWITH
COMPANION



In a mansion on an isolated island off the New England coast, a young man interviews for the position of personal assistant to an eccentric man of great wealth. As he discovers more about the history of the house and its owner, he also finds out more than he ever wanted to know about himself and his origins.

Stage Instructions
Cook
Ted
Ames
Alicia / Karen
Butler
Archer

Ann Marie Shea
Charles St. Clair
Ryan Buen
Jan Ohmstede
Karina Becker
Paul Brynner
Ron Holmstrom

Room
A

MIRA GIBSON
*THE RED, WHITE, AND
BLUE PROCESS*



The story of a crank-whore named Ammonia who, unable to make crystal meth in the basement meth lab, accepts the help of an unexpected visitor, Nikoletta. While Nikoletta offers much to the dysfunctional lab, Ammonia never suspects that Nikoletta has arrived only to destroy the very lab and drug that has destroyed her brother.

Stage Instructions / Nico
Ammonia
Nikoletta

Loch Imlay
Annia Wyndham
Sarah Shoemaker

Room
B

JEAN PAAL
*THE CELEBRATION
OF LIFE FOR HENRY
JONES*



Friends gather at a wake and discover that their combined memories add up to less than the whole.

Stage Instructions
Ruth/Mrs. Smith
Susan
Bill
Glen
Henry
Margaret
Thief/Burglar/Officer/Judge

Mollie Ramos
Nancy Chastain
Princess Lucaj
Henry Murray
Erick Hayden
Alex Pollock
Kathleen Golde
Max Aronson

Room
A

KATHY RUCKER
SULTAN’S BATTERY



A modern, philosophical whodunit that takes place in a train station in Madras, India. Ray, a naïve, young American, has come to India to participate in the first Virgin Mary of Fatima Festival in Sultan’s Battery; unfortunately, someone has stolen his one-of-a-kind statue of Mary.

Stage Instructions
Ray
Mira
Officer Puri
Ganesh
Jalu
Mary

Sylvia Panzarella
Torrie Allen
Princess Lucaj
Paul Schweigert
Marius Panzarella
Robyn Pucay
Erika Johnson

Room
B

ANNA MOENCH
THE PILLOW BOOK



Deb and John are married. Deb and John are strangers. Deb saves John’s life on a mountain. John blinds Deb on the Serengeti. John works at an office. John works at a different office. Deb is a doctor, or an exterminator. The Pillow Book is a journey through the real, the imagined, the absurd, and the parallel.

Stage Instructions
Deb
John
Deborah

Linda Billington
Christine Renee Keene
Rodney Lamb
Carrie Baker

Room
C

EOIN CARNEY
*THE RENDERING OF
CONOR MCSHEA*



In the 1980s, Belfast and Republican paramilitary Rory is struggling to keep his unit together and to stick to his code of only targeting armed adversaries. Matters are not helped when a young American, Conor McShea, is left in his charge. Grandson of an icon of the Republican movement, Conor has arrived on Irish shores to kick “the cause” into high gear with his no-nonsense approach and grand ambition.

Stage Instructions/
Young R.U.C. Officer
Rory/Balclava #1
Manchan
Gav / Balaclava #2
Splicer
Conor
Wide Fella /
Older R.U.C. Officer
Malachy
Gurrier

Joshua Emerson Smith
Wayne Mitchell
Daniel Damiano
Anthony Oliva
Todd Glidewell
Ryan Buen
Shane Mitchell
Loch Imlay
Brian Lyke

Room
A

CODY GOULDER

NO INK IN HELL



When a young playwright arrives in Hell for unknown reasons, she finds herself in a room with three of the world’s most famous writers. As they struggle to find their artistic voice, they all soon learn that being in Hell may be offering them more than they seemed.

Stage Instructions
Playwright
Christopher Marlowe
Bertolt Brecht
Moliere

Tim Brown
Kristin Fernandez
Daniel Irvine
Michael Sharp
Shane Mitchell

Room
B

JUDAH SKOFF

BLACKIE GREYHOUND’S RHYTHM AND BLUES



A washed out rock musician checks into a hotel ready to disappear into oblivion, when suddenly, a beautiful woman, steps into his world, and with her the possibility of redemption. But is she real?

Stage Instructions
Blackie Greyhound
Randy
Waitress
Kim

Dana Fahrney
Wayne Mitchell
Todd Glidewell
Corey Ann Haydu
Lauren Green

Room
A

GEORGE SAPIO

HEADSTRONG



After fifteen years of writing pornographic literature, Norman’s wife Mixie has stopped believing in him . . . and after several years of fruitless intimacy, she’s ready to kill him. But events spiral out of control and an unexpected guest shows up at the worst time...forcing Mixie and her lover Ted to clean up the pieces before they get caught!

Stage Instructions
Norman Miller
Mixie Miller
Ted
Lisa/Lee Connaway

Heather Snelders
Henry Weaver
Shanon Sidell
Bostin Christopher
Angela Vice

Room
B

T.S. COOK

EVERYTHING BUT



A May-September romance evolves into something more serious than the lovers intended.

Stage Instructions
Carry
Jim
Henry

Kristin Fernandez
Julie-Joy Voss
Shane Mitchell
Kevin Bennett

Room
C

LAURA NEUBAUER

THE CHASM



Two Native American brothers, Benny and Jay, adventure into an abandoned goldmine dug deep into the Black Hills, the Sioux Nation’s gateway to divinity. Benny is after his hidden stash and Jay seeks spiritual awakening, but when the mine collapses, the boys must confront the sacred nature of the mountains and the true nature of themselves.

Stage Instructions
Jay Swift Foot
Benny Swift Foot
Ike

Karen Wells
Loch Imlay
Anthony Oliva
Rodney Lamb

Room
A

AMY TOFTE
THE PESKY MIDDLE



A man and woman share transgressions, confessions and a missed opportunity on a dead man’s old brown couch.

Stage Instructions
Man
Woman

Gail High
Mark Muro
Janna Shaw

Room
B

DANIEL PENNER CLINE
LOVE MOSQUITOS



A little play about a couple in the dusk of newlywed-hood, who learn about themselves from some pesky skeeters.

Stage Instructions
William
Barbara

Rachel Sutton
Paul Schweigert
Christina Ashby

Room
C

LISA SPARRELL
WE THOUGHT IT WAS TIME



David and Crystal go coffin shopping.

Stage Instructions
Wayne
Crystal
David

Hope VanDerMuelen
L. Scott Semans
Anna Moench
George Sapio

Room
A

TAYLOR DOHERTY
INDIVISIBLE



Adam awakes one morning to finds himself alone and locked in a strange, sterile room. Gradually, others join him – but nobody knows why they are there. With no apparent reason for their place in this new world, and a shortage of food and resources, the room becomes a microcosm of the human condition. The play deals with how people respond to heartbreak and adversity in a world that seems callous and indifferent – whether it is America, the World as a whole or a single, sterile room.

Stage Instructions/Mother

Adam
Dominic
Martha
Gwen
George/Man
The Assistant/Daughter
Martin
Esmerine
Ensemble

Scarlet Kittylee
Bourdreaux
Justin Birchell
Bostin Christopher
Lauren Green
Angela Vice
Kevin Bennett
Lauren Green
Patrick Killoran
Emili Warwas
Elizabeth Moran

Room
B

ROGER BECHTEL
PRIVATE



The story of the politician and the prostitute, and the private fallout of public shame.

Stage Instructions/Waitress
Eli Brody
Girl X (Tatyana Prozorov)
Doug Peterson
Jill Brody
Lindsey Brody
Girl K (Britney Jones)

Tawny Linn
Frank Collison
Julie-Joy Voss
Lonn Pressnall
Laura Gardner
Janna Shaw
Christina Ashby

Room
C

ANN MARIE SHEA
LAST WORD



An ambitious young academic and a romantic waif discover that the famous May-December romance between a distinguished writer and his now-aging student has eroded into a dreary pageant of infirmity and vengeance.

Stage Instructions
Marshall Rivers
Gwyneth
Laurence Grant (Larry)
Maggie

Linda Benson
Harold V. Fergus, Jr.
Amy Tofte
Michael Fawcett
Jamie Pauley

Room
A

LANCE PETERSEN
*BUY YOU A DRINK AT
THE SPACEPORT BAR?*



At a brew-pub in an airport concourse, a cross-section of travelers drift in, stay a while, and drift on. In the fragments of their overheard conversations, we glimpse a micro-slice of their emotions, their worries, and their hopes.

Stage Instructions
Server
Meg
Galen
Martha
Cissy
Paula
Bob
Kim
Warren

Kathleen Harper
Erick Hayden
Deborah Gideon
Marius Panzarella
Christine Lloyd
Janna Shaw
Kate Williams
Harold V. Fergus, Jr.
Ursula Gould
Lonn Pressnall

Room
B

LOCH IMLAY
UNANTICIPATE



A look inside the hurt but passionate mind of Doc Dan Albert, Pervert Drama Teacher Failure at Life.

Stage Instructions
Dr. Albert
Tony
Kelly
Paul
Sarah

Jenny Patrick
Paul Schweigert
Ryan Buen
Jessie Taylor
Brian Lyke
Karina Becker

Room
C

JAY STEVENS
POLITICS



When Neal Carter runs for mayor in a small Pennsylvania town, he must confront his opponent's skewed opinion on him in this one-act comedy.

Stage Instructions/Announcers
Neal Adolf Carter
Kelly Vangard
Sarah Bushnell
Justin Lake

Henry Murray
Ron Holmstrom
Sarah Shoemaker
Karen Lauer
Oliver Siemans

Room
A

JUDD LEAR SILVERMAN
HEART



A comedy about artificial hearts, affairs of the heart, and whether or not we should extend our stay on the planet.

Stage Instructions/Robert
Bert
Joanne Butler
Dr. Richardson
Nurse
Dr. Edward Morse
Ed Nolan
Suzy Benedetti
Bryan Bixler
Jay Bixler
Francine Bixler
Marty Bixler

Barry Levine
Frank Collison
Nancy Caudill
Patrick Killoran
Deborah Gideon
Dan Westerburg
Mark Muro
Laura Gardner
Taylor Doherty
Kevin Bennett
Elizabeth Moran
Tom Moran

Room
B

ANNE HANLEY
THE WINTER BEAR



Koyukon teenager Wayne "Shadow" David cares about nothing but video games and wants nothing but to commit suicide when he's sentenced to cut wood for elder Sidney Huntington for a winter. Sidney only wants to be left alone to write down his stories before he dies. When a mean, hungry Winter Bear begins terrorizing the nearby village, the old man and the boy have no choice but to use each other's knowledge to subdue the bear.

Stage Instructions/Bear
Sidney Huntington
Miranda Huntington
Duane "Shadow" David
Victor Sam
Wolverine
Wolf
Lynx
Raven

Susie Hackett
Allison Warden
Princess Lucaj
Max Aronson
Daniel Irvine
Rich Barreras
Daniel Penner
Stacy Gonzales
Ben Brown

Room
C

RAND HIGBEE
THE LIGHTNING BUG



When the Evil Dr. Kasady returns with yet another nefarious plan for global domination, is there anybody alive who can possibly stop him?

Stage Instructions
Rishamie Ried
Dr. Kasady
Thelma Kent
Jimmy Batson
Roy Curry
Jack Allard
Vivian Wayne
Rosa de la Vega

Karen Lauer
Stephany Jeffers
Thomas G. Jacobs
TM Derrickson
Jay Stevens
Danny Sparrell
Henry Murray
Christine Renee Keene
Joyce Eriksen

Rehearsal Time	Plays
Sunday, June 14 th 9:15 a.m. – 10:15 a.m.	Jon Minton’s <i>The Life and Times of Vivica Desmond</i> and Antoinette F. Winstead’s <i>The Interrogation</i>
Sunday, June 14 th 1:00 p.m. – 2:30 p.m.	Joe Barnes’ <i>Remembering Rory</i> , Mattie Rydalch’s <i>Strange Attractors</i> and Tom Moran’s <i>Friar with a Crowbar</i>
Sunday, June 14 th 2:45 p.m. – 5:45 p.m.	Schatzie Schafers’ <i>Sweet</i> , Henry Murray’s <i>Treefall</i> and Sandy Burns & Lydia Bruce’s <i>FaustU.S.</i>
Monday, June 15 th 9:00 a.m. – 9:45 a.m.	Bo Anderson’s <i>Sea Turtle</i> and Mollie Ramos’ <i>Bushwacked</i>
Monday, June 15 th 10:00 a.m. – 12:30 p.m.	TM Derrickson’s <i>American Gothic</i> , Damon Chua’s <i>The Ghost Building</i> , and Ryan Buen’s <i>Now Boarding</i>
Monday, June 15 th 1:15 p.m. – 2:15 p.m.	Steven R. Hunt’s <i>Duplicity</i> , Carolyn Roesbery’s <i>On the Coast</i> , and Alex Pollock’s <i>Untitled</i>
Monday, June 15 th 2:30 p.m. – 4:15 p.m.	Laura S. Pfizenmayer’s <i>Alert and Vertical</i> , Anson Mount’s <i>Atomic City: A Play in Three Acts by Jesus Christ of Nazareth</i> and Corey Ann Haydu’s <i>Abandon</i>
Tuesday, June 16 th 9:15 a.m. – 10:00 a.m.	Cassandra Lewis’ <i>Two Women on the Shore</i> , Arlitia Jones’ <i>The Boy with Daffodils</i> and Howard Polskin’s <i>The Appointment</i>
Tuesday, June 16 th 10:15 a.m. – 11:00 a.m.	Barry Levine’s <i>I Love Dexter</i> and Paul Brynner’s <i>Moon Pies</i>
Tuesday, June 16 th 11:15 a.m. – 12:00 p.m.	Allan Lefcowitz’s <i>Unintended Consequences</i> , Gail High’s <i>Reluctant Messengers</i> and Mark Muro’s <i>Bird in Hand</i>
Tuesday, June 16 th 2:15 p.m. – 5:15 p.m.	Daniel Damiano’s <i>The Old Wife’s Tale</i> and Jeanne Beckwith’s <i>Companion</i>
Wednesday, June 17 th 10:00 a.m. – 11:00 a.m.	Bruce Nelson’s <i>How Anansi Brought Down the Stories</i> and Jean Paal’s <i>The Celebration of Life for Henry Jones</i>
Wednesday, June 17 th 11:15 a.m. – 1:30 p.m.	Kathy Rucker’s <i>Sultan’s Battery</i> , Anna Moench’s <i>The Pillow Book</i> and Eoin Carney’s <i>The Rendering of Conor McShea</i>
Wednesday, June 17 th 1:45 p.m. – 2:45 p.m.	Mira Gibson’s <i>The Red, White, and Blue Process</i> , Judah Skoff’s <i>Blackie Greyhound’s Rhythm and Blues</i> and Cody Goulder’s <i>No Ink in Hell</i>
Wednesday, June 17 th 3:00 p.m. – 4:45 p.m.	George Sapio’s <i>Headstrong</i> , T.S. Cook’s <i>Everything But</i> and Laura Neubauer’s <i>The Chasm</i>
Thursday, June 18 th 9:00 a.m. – 9:45 a.m.	Amy Tofte’s <i>The Pesky Middle</i> , Daniel Penner’s <i>Love Mosquitoes</i> and Lisa Sparrell’s <i>We Thought it Was Time</i>
Thursday, June 18 th 10:00 a.m. – 12:30 p.m.	Taylor Doherty’s <i>Indivisible</i> , Roger Bechtel’s <i>private</i> and Ann Marie Shea’s <i>Last Word</i>
Thursday, June 18 th 12:45 p.m. – 2:00 p.m.	Lance Petersen’s <i>Buy You A Drink at the Spaceport Bar?</i> , Loch Imlay’s <i>Unanticipate</i> and Jay Steven’s <i>Politics</i>
Thursday, June 18 th 2:15 p.m. – 5:15 p.m.	Judd Lear Silverman’s <i>Heart</i> , Anne Hanley’s <i>The Winter Bear</i> and Rand Higbee’s <i>The Lightning Bug</i>

First, meet at the front desk. Then, once the full cast is assembled, rehearsals are underneath the stage in the labeled rooms.

In Memoriam for members of our Conference family who left us this past year: Robert Anderson, Horton Foote, David Herndon, & Deborah Linn



Robert Anderson with Conference founder Dr. Jo Ann C. McDowell and A.R. Gurney, 1997.



Horton Foote flanked by college employees Angela Corcoran and Doug Desorcie, 2000.

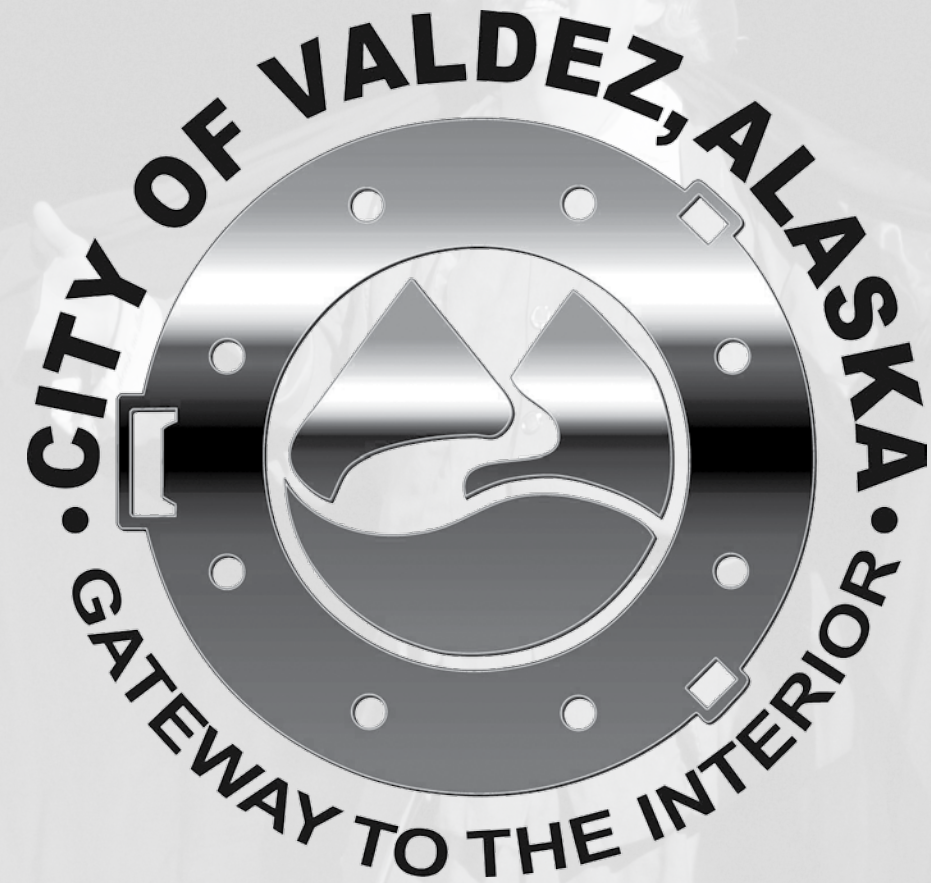


David Herndon (right) reading with Jeff McCamish in last year's Ten-Minute Play Slam.



Deborah Linn (right) with Mel Botulinski at the 2004 Gala.

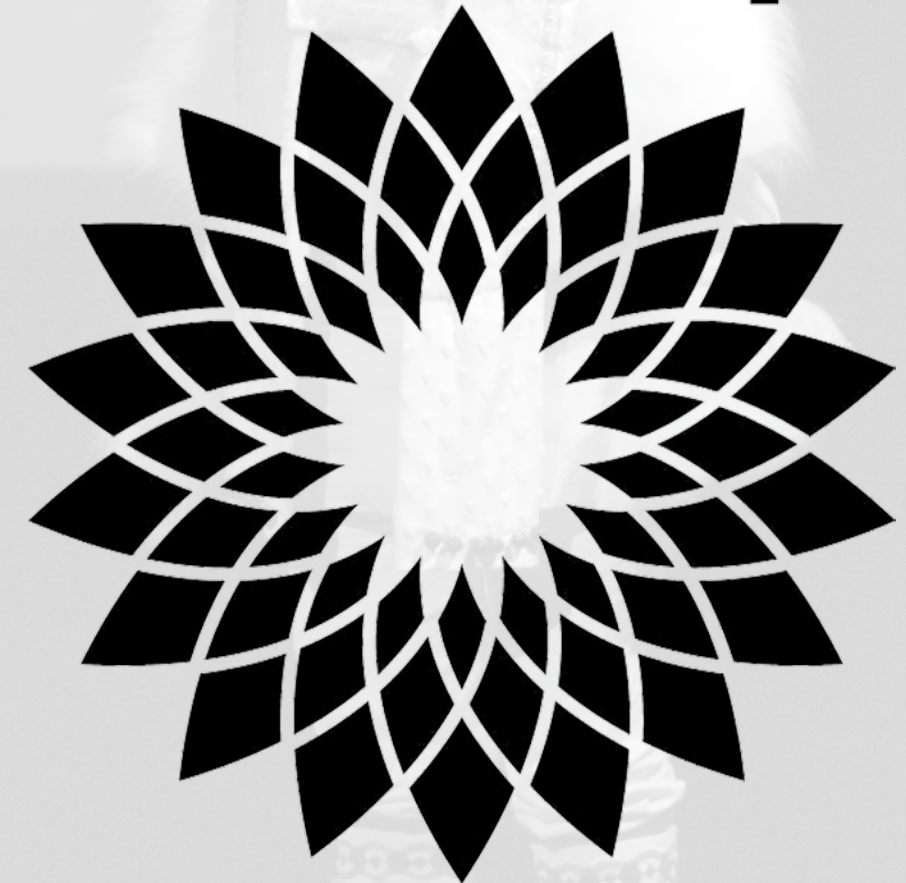
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Earn an AFA in Playwriting Through Prince William Sound Community College

This program provides students with the opportunity to spend two years focusing on their creative writing skills while generating a portfolio of plays. PWSCC is affordable (no out of state tuition), accredited (the degree transfers to most 4-year programs), and surrounded by the natural wonders of Prince William Sound (look around you).

Inside a nurturing environment, students will learn strong language skills, self-reliance, and solid understanding of dramatic literature.

The curriculum provides a diverse set of classes designed to help students comprehend the nuances of dramaturgy on numerous levels.

Playwriting Courses Include

Introduction to Playwriting ~ This course covers many basic playwriting skills including objectives and negotiations, character journey, creating distinctive and believable characters, writing strong exposition, and the business of playwriting.

Contemporary Theatre ~ Students read some of the most successful plays written within the last fifteen years, analyzing them for content, themes, and theatricality.

The Art of the Short Play ~ Designed to help participants understand the specific needs for short plays in terms of structure, story, and character development.

Advanced Playwriting ~ Covering a wide range of writing exercises, techniques, and styles, this class broadens students' perspectives on how to approach the craft of playwriting.

American Masterworks of Theatre ~ Covering classic scripts by American masters including Eugene O'Neill, Tennessee Williams, Arthur Miller, and many others.

Full-Length Playwriting

Students develop a full-length play, culminating in a public presentation.

Other courses include...

Acting I, Introduction to Theatre, Introduction to Directing/Producing, and practicum for participating in the Last Frontier Theatre Conference.

The instructor for this program is Conference Coordinator Dawson Moore (see bio on page 23). For more information, e-mail him at dmoore@pwscc.edu or visit www.pwscc.edu



Bo Anderson's (*Sea Turtle*) one-act plays *Puppet Play* (2008), *Happiness Hunting* (2007), *Something New* (2006), and *Pre-post-eros* (2004) were previously read in the Play Lab. In February, Perseverance Theatre produced *Puppet Play* on their Second Stage. His plays have been produced across Alaska, twice in the UK and once in Switzerland. Bo lives in Juneau, and when not writing his absurd one-act plays, he can be found working for Perseverance Theatre as the Master Carpenter. To read any of his plays, or to find out more about the playwright, visit www.bo-o-rama.com.



Joe Barnes' (*Remembering Rory*) first play, *Happy Hour*, premiered in April of 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*, *The Tragedy of the Tragedy of King Lear*, and *The Nightingale and the Rose*, a musical he co-wrote with composer Aaron Alon. Twoof Barnes' plays, *Summer Friends* and *Acts of Faith*, have been read at the Last Frontier Theatre Conference. Barnes is also a poet, with work appearing in two anthologies of Texas poets and a number of literary magazines.



Roger Bechtel (*private*) currently serves as the chair of the department of theater and dance at Bowdoin College. As a director, he has worked in New York and regionally, and is currently the artistic director of Big Picture Group, an award-winning multimedia performance collective based in Chicago. For BPG, he adapted and directed *.duck*, *Sisters 3.0*, and *The Good Person of Setzuan*, and developed the original performance pieces *True + False* and *Architecture (Strategies Against)*. His acting credits include appearances Off-Broadway and regionally at the Yale Rep, the McCarter, and the Utah Shakespeare Festival. He received his MFA in acting from the Yale School of Drama and his PhD in dramatic theory and criticism from Cornell University. *private* is his first full-length play.



Jeanne Beckwith (*Companion*) has been writing and producing plays since 1982. She has had plays produced by the University of Georgia, Indiana University, the Bloomington Playwrights Project in Bloomington, Indiana, and the Hypothetical Theatre Company in New York City. Recently, her play *Love Letters Made Easy* was produced as part of Winterfest at Lost Nation Theatre in Montpelier, Vermont. Jeanne teaches English, speech, and technical theatre at Norwich University in Northfield, Vermont. She lives in Roxbury, Vermont, with her husband, F. Brett Cox.



Lydia Bruce and **Sandy Burn's** (*FaustU.S.*) latest play, *The Patriot Act*, a long one act, was performed at the Edinburgh Festival Fringe in August, 2008. It received a Hot Play designation and a Five Star rating from *The Scotsman*, and a Best Actor nomination from *The Stage*. One reviewer called it a master class in writing and performing. A short one-act precursor to this play was selected competitively for performances at a festival in Boston in 2006 and at an Equity showcase off-Broadway in 2007, and was chosen for reading by the NAAA in June 2007 at the Soho Theatre in London. Their other full length plays have received recognition in national playwriting contests, including first place for *At The Heart of Art*, and been workshopped in Equity venues across the United States, including GeVa Theater in Rochester, New York, The Vineyard Playhouse on Marthas Vineyard, and The Ashland New Plays Festival in Ashland, Oregon. They are active participants in Boston's oldest play development group, Playwrights Platform, where Sandy is a Board Member, and are proud members of the Dramatists Guild of America.



Paul Brynner (*Moon Pies*) most recently appeared as File in Anchorage Community Theater's production of *The Rainmaker*. He has appeared two installments of Schatzie Schaefer's *Fourplay*, in *Doubt* and *Shakespeare in Hollywood* at Cyrano's, *A Christmas Carol* at TBS, and has acted at UAA in *Fifth Planet*, *1776*, and *Man With a Load of Mischief*. He has written several plays that have been performed in the *Alaska Overnigheters*, including *Immaculata*, *Live Free or Die*, and his latest, *Moon Pies*.



Ryan Buen (*Now Boarding*) recently graduated from the University of Alaska Anchorage with his BA in theatre this spring. He has been involved in this Conference for many years as an employee, reader, and actor. *Now Boarding* is his fourth play and second consecutive to be read in the lab. Ryan is excited to see where life takes him from here as a writer, actor, and individual.



Originally from Ireland, **Eoin Carney** (*The Rendering of Conor McShea*) is an Assistant Professor of Radiology at the University of Pittsburgh. He moved from London to Pittsburgh in 1992 to pursue graduate studies in physics, obtaining his doctorate in 1999. He also took classes at Pittsburgh Filmmakers during this period. His first play, *Underlings*, received readings at the 2004 Pittsburgh New Works Festival and, the 2008 Great Plains Theatre Conference. In November, 2005, his ten-minute play *Pendulum* was produced as part of the Future Tenant Ten-Minute Play Festival in downtown Pittsburgh.



Damon Chua (*The Ghost Building*) received the 2007 Ovation Award for Best World Premiere Play for his noir drama *Film Chinois*, which has since been published by Samuel French. His ten-minute play *Stuffed Grape Leaves* was recently chosen as one of the Best Ten Minute Plays of 2009 and will be published by Smith & Kraus later this year. Damon's pieces have been presented in Los Angeles, New York, Boston, Pennsylvania, London and Singapore. He was the winner of the First Asian American Playwriting Competition organized by ACTS of Harvard University, and has held a Fulbright nomination in the Dramatic Arts. Damon is currently the Literary Manager of Company of Angels, Los Angeles' oldest theater company.



Thomas S. Cook (T.S. Cook) (*Everything But*) is an Oscar- and Emmy-nominated writer whose credits include *the China Syndrome* for the big screen; *The Switch*, *Texas Justice*, and *Lucy* for broadcast TV; and the award-winning *Nightbreaker* for cable television. He has been nominated three times for Writers Guild awards, and has won twice. In addition to a very successful 2008 run of his *Ravensridge*, Tom has partnered with a Kansas-based partnership to adapt his play *Ancestor* into a film script which Chris Eyre will direct later this summer. He is currently writing a play examining religious conflict entitled *Guest of the Sultan*. Tom is proud to be a founding member of LA's newest and finest play development group, Fierce Backbone Theatre.



Daniel Damiano (*The Old Wife's Tale*) is thrilled, once again, to be in attendance at the Conference as both a playwright and actor. As a playwright, he has thus far had work produced and/or workshopped throughout the US and Australia, including the Abingdon Theatre Company, Luna Stage, The New Group, Teatro del Pueblo, Attic Theatre Ensemble, Gallery Players Theatre, Eclectic Company Theatre, and the Short & Sweet Festival in Sydney and Melbourne, among others he has been the recipient of the Christopher Brian Wolk Award, an OOBRCritics Choice Award, and Grand Prize from Attic Theatre Ensemble in Los Angeles. In April, he premiered his solo multi-character play *The Hyenas Got It Down: Tales of Savagery, Depravity and Other Acts of Love* in Manhattan Repertory Theatre's Winterfest, after having performed a workshop engagement at 78th Street Theatre Lab. He hails from da' Big Apple, and is a proud Dramatists Guild member. Special thanks to Dawson. www.danieldamiano.com



TM Derrickson's (*American Gothic*) plays, poetry and short stories tend to examine humor and horror in the everyday and commonplace. Plays include *The Asshole Dance*, *Marking the Beast* (LFTC 2006), *Bald Men Don't Eat Red Meat*, *A Question of Wills*, the book adaptation *Roxanna*, and the politically charged *AnNe WaR*, among others. She is published by Heinemann Books in the Monologues for Women series, her poetry has been performed with the Seattle Symphony Orchestra, and she is currently working on a novel. When she isn't writing, she loves to paint with oils and recently enjoyed her second art opening in Philadelphia.



From 1995-1998, **Taylor Doherty** (*Indivisible*) was a director and performer with (*in parentheses*), an international theatrical ensemble that earned critical success for their dynamic, minimalist performances. 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 prestigious 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 the production of new plays and devised theatre. He has taught at several major colleges and universities and is now a professor at Hilbert College in Hamburg, New York.



Mira Gibson (*The Red, White, and Blue Process*) is a current member of Youngblood at Ensemble Studio Theatre (EST). Gibson's full-length playwriting credits include *DADDY SODA*, developed with EST and produced there as a staged reading in the Blood Works series, 2009; *Childhood Montana*, produced at the Midtown International Theater Festival, 2008, where it was nominated for five festival awards including Outstanding Playwriting for a New Script and Outstanding Overall Production of a New Drama Play, and was also a Semi-Finalist for Playwright's Week 2008 at the Lark Play Development Center; and *Perverved Roberta*, produced at the Richard B. Fisher Center for the Performing Arts at Bard College in 2005 and read at NYC's Ten Grand and a Burger's Cold Cuts Reading Series in 2006. Her shorter plays include *The Red, White, and Blue Process*, commissioned by The Alfred P. Sloan Foundation and presented this year as part of the EST/Sloan First Light Festival; *Murdered By Mira*, as part of the Asking for Trouble festival at EST in 2008; and *The Bedtime Story*, produced at the Van Fleet Theater in Columbus, Ohio, in 2008. She often writes for Youngbloods' Sunday Brunches at EST. Gibson graduated with a BA in Theater from Bard College. She lives and writes in Brooklyn. More info: <http://www.youngbloodnyc.org/members/gibson.html>.



Originally from Cave Creek, Arizona, **Cody Goulder** (*No Ink in Hell*) has only just begun to find his feet as a playwright. Goulder's writing career first began while earning his Bachelor's Degree from Whittier College. His first major work, a two act play called *Sorry, We're Closed*, was workshopped in 2008 with an all student cast and crew. That same year, one of Goulder's shorts, *Solitaire on the Styx*, was published in the 2008 Whittier College Literary Review. Since graduating, Goulder has continued to work steadily. Most recently, Goulder received his first professional production with MadLab Theatre's Theater Roulette in Columbus, Ohio (*Cold Breakfast*). Goulder would like to thank everyone involved with this Conference for all the hard work and time put in.



Anne Hanley (*The Winter Bear*) is the first playwright to be named Alaska State Writer Laureate. She is an associate member of the Dramatists Guild and the Society of Children's Book Writers. She has an MFA in Film from UCLA. Her plays have been produced in Alaska, Massachusetts, California, Kentucky and Maine. In 2007, her play *The Sunset Clause* was produced by the Fairbanks Drama Association and presented at this conference. Hanley lives in Fairbanks.



Corey Ann Haydu (*Abandon*) has been writing and acting in New York City since graduating from NYU's Tisch School of the Arts. *Abandon* received a reading with Impetuous Theatre Group, and her play *Flash Photography* received a reading with Hip Obscurity. Her short play *The Blame Game* was featured in Impetuous Theatre Group's 47:59 Festival. Corey's short fiction has been published in various literary journals including *Ducts*, *Foliate Oak*, and *Third Wednesday*. She also served as a theatre and film reviewer for newyorkcool.com.

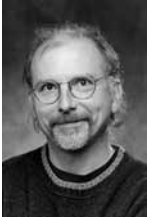
Rand Higbee (*The Lightning Bug*) has an MFA in Playwriting from the University of Nevada, Las Vegas. While at UNLV, one of his professor's dismissed his work by saying "All Rand knows how to do is write that jokey stuff." ...hence his UNLV nickname of "The Jokey Playwright." His first full-length play, *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 had a four-week run at Cyrano's Theatre Company in Anchorage last year. His short play *The Last Ballgame* was a part of the Seventh Inning Stretch at the Mile Square Theatre in Hoboken, New Jersey, earlier this year. Rand currently lives in Red Wing, Minnesota... or thereabouts.



Gail High (*Reluctant Messengers*) grew up in Alaska and started reading plays after seeing a junior high performance. Four years ago she joined the Off Their Rockers Drama Troupe in Anchorage to work on one-act plays. Four of Gail's own short plays have been performed by the Off Their Rockers Drama Troupe.



Steven Hunt's (*Duplicity*) career in the adult theatre industry began by playing a dinosaur in Thorton Wilder's *The Skin of Our Teeth*. Since then, he has played kings, princes, a mountain climber on the side of K2, a grunt in Viet Nam, and on more than one occasion, a fool. For fifteen years, he had the recurring role of "Associate Professor" with Converse College and then after a brief two-year run at the University of Iowa, took a co-starring role with the lovely and talented Deborah Gideon in Anchorage. Sometimes director, sometimes actor, sometimes playwright or lighting designer, Hunt has always managed to keep busy and oft times employed.



Loch Imlay (*Unanticipate*) is a nineteen year old actor and playwright from Honolulu, Hawaii. *Unanticipate* is the first play he's written which he will be directing rather than acting in. He wrote and performed the one man play *HeartBeats* for the Hawaii Wive's Theatre Club in 2008. In high school, he attended Pine Creek, Colorado Springs, Seoul American, South Korea, Cairo American College, Egypt, and James Campbell in Ewa Beach, Hawaii. He is now a freshman attending the University of Hawaii at Manoa. His community, repertory, and college acting credits include *Moliere*, *The Visit*, *The History Boys*, and *The Good Terrorists*. His next play is a stoner comedy set in Beirut, Lebanon, Sept. 14, 1982, from 4:00 pm to 5:30 pm: *Cedars of Lebanon*.



Poet and playwright **Arlitia Jones** (*The Boy with Daffodils*) has called Alaska home for more than 30 years. She is the author of a collection of poems, *The Bandsaw Riots*, which won the 2001 Dorothy Brunsman Award from Bear Star Press and was named as a notable debut by *Publisher's Weekly* and as one of the ten best reads of 2001 by the *Utne Reader*. Her poems have appeared in numerous journals including, *Doubletake*, *Labor*, *A Working Class Studies Journal*, *Northwestern Review*, *Alaska Quarterly Review*, *Calyx* and *Long Journey Home: an Anthology of the Pacific Northwest*. She was selected as a runner up in the *Atlantic Monthly's* college poetry competition and received first place in the Academy of American Poets contest for college verse. Her poems have also appeared on Poetry Daily and were read on-air during public radio's *Writer's Almanac* by Garrison Keillor. Jones is also the author of several plays. Her short plays have been staged in the *Alaska Overnights*, at the 2006 Last Frontier Theatre Conference, and elsewhere in the Pacific Northwest. Her first full length play *Sway Me Moon* was produced by Three Wise Moose at Out North Theatre in February of 2008 in Anchorage and again at the 2008 Last Frontier Theatre Conference. Her 10-minute play *Grand Central and 42nd* was chosen for finals at the 2007 Samuel French Short Play Summer Theatre Festival in New York City and her ten minute play *Shoe Story* was produced in Great Britain as part of the Northwest Playwrights' Alliance British Tour. Her full-length play *The New Encyclopedia Apocalypta* was read in the Play Lab last year. Most recently, Jones was commissioned by Cyrano's Theatre Company and the State Humanities Forum to write *Make Good the Fires* in celebration of 50 years of Alaska Statehood. *Make Good the Fires* was produced by CTC in March this year at Cyrano's Theatre in Anchorage. Jones is a member of the Dramatist's Guild of America.





Allan Lefcowitz (*Unintended Consequences*) (Ph.D. B.U. 1964), founded the Writer’s Center in 1976 and served as Artistic Director until 2002. He is also Professor Emeritus at the U.S. Naval Academy. His plays have been read and performed widely in the Washington-Baltimore Metropolitan area and in New York City. His most recent production was of *Philodendron* by the Brooklyn Playwrights Collective last December. He received a Maryland State Arts Council Fellowship in playwriting for 1986 and 2003. He has authored three books on writing, the most recent being *The Creative Writer’s Handbook* (Longman, 5th ed., 2010). He is a member of The Dramatists Guild of America.



Barry Levine (*I Love Dexter*) 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 a Masters in Professional Writing from there as well in 2004, 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 many 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 before its break-up. Nowadays he performs solo around L.A. He also edits and writes for the online music ‘zine “Big Smile Magazine.” His long plays include *N.Y.H.C.*, *Chasing Minor Threat*, *Rightful Heir*, and *Freedom’s Mohawk*. Shorter plays include *The Waiting Room*, *Don Juan vs. Genji*, *Autumn Foliage*, *In a World of His Own*, and *Used Cars and Bicycles*.



Cassandra Lewis’ (*Two Women On The Shore*) plays have been performed in London, New York, Chicago, and San Francisco. *Marked*, a dark comedy that explores the connection between love, insanity, and social responsibility, was recently published in *The Best Plays of The Strawberry One-Act Festival* and was presented in the 33rd Annual Samuel French Off-Off Broadway Short Play Festival. Her work has also been published in *The Stanford Social Innovation Review*, *Word Riot*, *Expatica*, and she has received numerous reporting credits in the *Village Voice*. She earned an MFA in Writing from New College of California and completed The University of Iowa’s Irish Writing Program during the summer of 2006 in Dublin. Cassandra is a member of the Playwrights’ Center of San Francisco, PEN USA, and The Dramatists Guild.



Jonathan Minton (*The Life and Times of Vivica Desmond*) is a theatre student at UAA. Some of his acting credits include Hastings in *She Stoops to Conquer* (UAA), Katurian in *The Pillowman* (TTR), Drake in Schatzie Schaefer’s *X & Q: Right Next to Each Other* (3WM), and Bob Cratchit in *Mrs. Bob Cratchit’s Wild Christmas Binge* (UAA). Recently, he’s branched out into directing, assistant directing productions of *Hair* (TAU) and *Julius Caesar* (ATY). This past February he made his official directorial debut with ATY’s *The Merry Wives of Windsor*, making him among the youngest main season directors in the history of the Alaska Center for the Performing Arts. He coordinates *Poetry Parley*, a monthly poetry-reading at Out North theatre in Anchorage, and is a director of TAU’s live soap opera, *Midnight Soapscum*. Though he has written skits here and there, including one on bear safety for the Department of Fish and Game, *The Life and Times of Vivica Desmond* is his first official play.



Anna Moench’s (*The Pillow Book*) plays have appeared at the New York International Fringe Festival, The Space, Ensemble Studio Theatre, Dixon Place, the Looking Glass Theatre, Spoke The Hub, Bowery Poetry Club, and a kitchen in Connecticut. She has developed work at the Last Frontier Theater Conference, Oracle Theatre Inc.’s Workshop Series, the Fieldwork Artist Residency, and the Abingdon Theater Complex. Her one-act play *Brains* won first place at Spoke the Hub’s 2009 Winter Follies competition, and was the recipient of LGT’s Performance Space Grant. Anna is Co-Artistic Director of anna&meredith, an emerging performance group. She is a member of Youngblood (EST) and Old Vic New Voices, and holds a BA from Wesleyan University. www.annamoench.com



Tom Moran (*Friar with a Crowbar*) meandered through Massachusetts, 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 had plays read or produced in Alaska, Indiana and New York; look for his show *Wheelman* this summer at the Anchorage Museum. His one-act *Doug is a Battlefield* won the coveted “Best Knockoff of a Pat Benatar Song in a Play Title” award at the 2008 LFTC, though he may be better remembered for his auto(maton)erotic fringe piece *Sex Machine*.

Anson Mount (*Atomic City: A Play in Three Acts by Jesus Christ of Nazareth*) is best known for his acting work, having appeared Off-Broadway in the lead role in Terrence McNally’s *Corpus Christi*, films such as *City By the Sea* opposite Robert DeNiro, *Tully*, *In Her Shoes*, *Pool Hall Junkies*, *The Battle of Shaker Heights*, *Burning Palms*, and most recently in *Cook County*, which he also produced and which won Best Feature at both the Hollywood Film Festival, South By Southwest, and the Audience Award in Nashville. He attended The University of the South in Sewanee for his BA and Columbia University for his MFA in Acting. He has recently returned to Columbia as an Associate Adjunct Professor. *Atomic City: A Play in Three Acts by Jesus Christ of Nazareth* is Anson’s first full-length play.



Mark Muro (*Bird in Hand*) 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 *Dingoes on Velvet*, *No Where Fast*, *Saint Alban’s*, and *Love, Sex and All That Comes Between* 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 a weekly public radio show about local theater, Stagetalk. Mark is also the proud recipient of the first Rasputian Award for Lifetime Achievement.



Raised in the South, **Henry Murray** (*Treefall*) was the first professional actor hired full-time by the Nashville Children’s Theatre, which has the second largest in-house attendance of children’s theatres in America. While in Nashville, he also acted in TV commercials, a children’s television show (*Around the Bend*), dinner theatre, and was founding member of Nashville’s only avant-garde theatre at the time, the Ensemble Theatre Company. Mr. Murray is the author of numerous poems and stories (publications include *North Atlantic Review*, *West Word*, and *Collage*), and a novel, *The Ride South*. His play *The Skeletal Remains of an American Indian by the Light of the Harvest Moon* was presented at the Back Alley Theatre in Los Angeles, starring James Leo Herlihy, actor and author of *The Midnight Cowboy*. Henry’s second play, *The Hearing Trumpet*, adapted from a novel by Leonora Carrington, performed to sold out audiences at the Electric Lodge in Venice, California, in the Spring of 2001. *Down for the Count* was a finalist for the Heideman Award at the Actor’s Theatre of Louisville. *Monkey Adored*, an anthropomorphic comedy about poly-amorous love and nuclear war, received a staged reading at Will Geer’s Theatricum Botanicum in 2008, and is awaiting further development. His newest play, *Treefall*, has received multiple awards and is slated for production this summer at Rogue Machine Theatre in Los Angeles. Henry currently lives at Venice Beach with his architecturally brilliant husband and a small cat named Peanut. He is literary manager at Rogue Machine Theatre, is a member of Actors Studio West, the Dramatists Guild of America, and the Alliance of Los Angeles Playwrights.



Award winning actor/writer/filmmaker **Bruce Nelson** (*How Anansi Brought Down the Stories*) is pleased be returning to the Conference; his last visit, he performed in iCollaborative Theater’s production of *August In April*. Bruce began his training at the Phoenix Center for the Performing Arts, where he completed a two-year theater program. At the Will Geer Theatricum Bontanicum, he strengthened his dramatic acting skills studying Shakespeare. He completed a two-year program at the University of Maine in affiliation with Michael Chekhov National Institute, where he received his teaching certification in the Michael Chekhov Acting Technique. Nelson work for six years as Artistic Director for LA Free Clinic’s Project ABLE (a social educational theater program) where he wrote a series of one act plays including *No More Secrets*, *No More Secrets PT II: The Playground*, *High School Times*, *Gangs and HIV play*, *My Brother’s Keeper*, *Tobacco Or Not Tobacco*, and the teen domestic violence play *Dick & Jane*. During his six-year term, Nelson was awarded three L.A. Cultural Affairs playwriting grants. Currently he is writing a series of short stores entitled *The Porch, Volumes 1-5*, and a collection of short films, *Raglin Tales*. The first in the collection of short films, *Raglin Tales Chapter 3*, is available at BigStar.tv, an Internet film distributor.



Laura Neubauer (*The Chasm*) is a playwright living in Las Vegas, where she has spent last year teaching classes on Women Playwrights and Play Structure at the University of Nevada Las Vegas (UNLV). Her one-act play *Brick*, which recently premiered at the UNLV, was read at the 2008 Last Frontier Theatre Conference and the Kennedy Center American College Theatre Festival. Ms. Neubauer’s work has been produced at the Salt Lake Shakespeare Company, University of Utah and the Nevada Conservatory Theatre, as well as in numerous short play festivals.





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



Daniel Penner's (*Love Mosquitoes*) greatest personal dream is to be able to freely write scripts that, through entertainment and heart, move people to needed places. It has taken him nearly three decades to realize this but he's overjoyed to be there now. *Love Mosquitoes* is his first play. To have it read and discussed in Alaska is just too cool. He hopes that from this experience he can gain the focus to write a solid full-length play, which would mean just about as much to him as being able to fly.



Lance Petersen (*Buy You a Drink at the Spaceport Bar?*) is the Artistic Director of Pier One Theatre in Homer, Alaska. He is also a member of the Association of Literary Scholars and Critics, and was listed in *Who's Who Among America's Teachers* and *Who's Who in America*. Publications include *The Kenai Peninsula College History*; "Winter Edges" in *National Library of Poetry* (1996); *Best Poems of the Twentieth Century* (2000); and a dozen plays, including the award-winning *Ballad of Kenai*. He's currently working on a novel with the working title *Everybody Wants to Ride with the Buffalo*.



Laura Sansing Pfizenmayer (*Alert and Vertical*) is a native of Birmingham, Alabama, and a graduate of the University of Alabama, Birmingham. She has lived for the past 14 years in York, South Carolina. As a playwright, she's had over 40 regional productions and is a partner in her own production company, Hometown Promotions LLC. She is a member of the Dramatists Guild, Playwrights in Progress, the resident playwright group of Theatre Charlotte, Main Street Theatre Playwrights, and the South Carolina Writers Workshop. Last year, she presented her play *Livin' and Comin' Back* in the Play Lab. She has also acted in a number of plays, including *Dearly Departed* and *Plastique* with Rock Hill Community Theatre and *A Very Merry Intervention* with Theatre Charlotte. She is also a regular reader with Theatre Charlotte and Main Street Theatre. She has worked as a director and as part of the stage crew on a number of productions. Laura wears a half dozen hats which keep her busy and happy: wife of Dick, mother of six grown children, grandmother of eleven, free lance writer, community volunteer, field interviewer for the NSDUH, and, most enjoyably, playwright. All this and she's still just 29.



Howard Polskin (*The Appointment*) has spent his entire professional career working in the media. In his current role as Senior Vice President, Magazine Publishers of America (MPA), the trade association for the consumer magazine industry, he is responsible for Communications, Events and Oversight of MPA's website and digital conferences. He has an extensive background in public relations, digital media and journalism. Prior to joining MPA in 2004, Polskin held the position of Vice President, Communications, for Sony Corporation of America. He also worked as CNN's Vice President, Communications, from 1994 to 1999. In his first year at Turner Broadcasting, from 1993 to 1994, he was Vice President, Communications, for the Turner Entertainment Group. Polskin was a staff writer at TV Guide for a number of years. He has written freelance articles for a variety of publications including *The New York Times* and *New York Magazine*. Polskin also worked as CNN's on-camera media analyst from 1989 to 1993. Additionally, he co-authored the book *Don't Quit* (Warner Books) with Jake Steinfeld in 1993.



Alex Pollock (*Untitled*) 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 *Machine Gun-Death Rattle* 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. His most recent performance was as a developmentally challenged young man, Jamie, in Howard Zinn's *Daughter of Venus*. Alex had the honor to play The Earl of Southampton in the world premier of Robert Brustein's play *The English Channel*.



Mollie Ramos (*Bushwhacked*), a longtime resident of Valdez, elementary school teacher, and playwright, is always thrilled to be a part of the Last Frontier Theatre Conference, something she looks forward to all year long. In addition to Valdez, Mollie's lays have been staged in Anchorage, Fairbanks, New York, Colorado, California, and Mississippi. Her other interests include traveling, gardening, and spending time with her granddaughters.



Taught drama by her mother, **Carolyn Roesbery** (*On the Coast*) was first on television at age four on *Kindergarten Kollege*; later she was the Campfire Girls candy representative on the *Bill Bailey Mickey Mouse Show* in Indianapolis. She attended John Herron School of Arts, a miserable experience she remembers as "Hell in an attic." Seeking a playwriting/film degree at PWSCC, her most memorable experiences at this Theatre Conference include reading for UAF in Jean Claude Van Itallie's *Interview with the Living Beat Generation Playwrights*, with the authors sitting in the front row; Arthur Miller peeking in the ladies bathroom to see where the line ended; and reading in Jakob Holder's *Somebody to Love*. Carolyn is obsessed with silent film and the preservation and restoration of lost film, and hopes to volunteer at UCLA motion pictures vaults. Her idols are Chaplin, FF Coppola, Sammy Terry (the 1960s horror TV host), and Obama. Her current goals are to go green, live safely, and write dangerously.



Kathy Rucker (*Sultan's Battery*) is a graduate of UC Berkeley and for the last fifteen years she has worked as a commercial producer. Initially she was a staff producer at Colossal Pictures in San Francisco, but after their unfortunate demise she went freelance. As fun as production was, she needed to use the creative side of her brain, so she began taking playwriting classes. Her first play, *Beautiful Scar*, was a finalist for the Heideman Award at the 2004 Humana Festival Ten-Minute Play Contest. Her next play, *Chop Shop*, earned her an invitation to the Sewanee Writers Conference at the University of the South where she developed the play with Romulus Linney and Dan O'Brien. In 2004/2005, she was a member of Playground, a Bay Area theatre company.



Mattie Roquel Rydalch (*Strange Attractors*) was born on May 21, 1985. She has written various manuscripts for plays, some of which include orchestrated musical scores. She participates in directing, acting, and technical positions in academic productions as well as experimental theatre and independent film. She is currently an MFA Dramatic Writing candidate at the University of Idaho. An avid reader of material from various genres, authors, and time periods, she is particularly dedicated to illustrating human thought and behavior and examining the workings of the world around us.



George Sapio (*Headstrong*) is a playwright, director, and dramaturg living in Ithaca, New York. His plays include *Oatmeal and a Cigarette*, awarded Critics' Pick at the 2008 Cincinnati Fringe Festival and featured at the 2008 Last Frontier Theatre Conference and 2008 New York International Fringe Festival; *And They Lived Happily Ever After*, commissioned by the Kitchen Theatre; *Kynges Games*, a historical play about Richard III; *Ghosts*, winner of the 2001 Panowski Award; and *Headstrong*, a comedy about love, Middle English, and impotence. His new book, *Workshopping Your New Play*, is currently under publisher's consideration. He received his MFA in playwriting from Goddard College in 2007. He is also a photojournalist, and his *Collateral Damage* features his pictures from two trips to Iraq in 2003.



Schatzie Schaefer (*Sweet*) is an Alaska playwright whose work has been produced in New York, Seattle, Brooklyn, New Jersey, San Francisco, St. Paul, and most recently at Western Connecticut University. Schatzie is a co-producer and writer for *Alaska Overnights*, where plays are written, rehearsed, and performed in the span of 24 hours. Schatzie was nominated for the United States Artists Fellowship in its inaugural year in 2006. By day, she works as marketing and development director for Out North Theatre in Anchorage.



Ann Marie Shea's (*Last Word*) plays that have been previously read in the Play lab include *The M-Pill* (2004), *Power Lunch Members Only* (2005), and *Power Lunch II Land's End Café* (2007). *The M-Pill* was subsequently staged by Redfeather Theatre in Worcester, Massachusetts; *Members Only* by Boston Actors Theatre; and *Land's End Café* received a staged reading at the Curtain Theatre in Columbus, Ohio. Her ten-minute play *With Improvements by the Actors* has been published in Flemish by the Dutch enterprise ANKO, in coordination with Boston University, where it was first staged in the 2004 Boston Theatre Marathon, and was staged throughout the summer of 2004 by Shakespeare & Company. She holds a PhD from New York University, an MA from the Catholic University, and a BA from Anna Maria College. She is a member of the Dramatists Guild. Her current project is a one-woman show about Frances Perkins, Secretary of Labor under FDR, which will be performed June 24, 2009, in Worcester, Perkins' home town.



Judd Lear Silverman (*Heart*) is a playwriting grant recipient from the Berrilla Kerr Foundation and a founding member of Playwrights for Pets. His plays have been seen at the Samuel French One-Act Festival, Houston's Theatre Southwest, Florida's Caldwell Theatre Company, Colorado's Two Chairs Theater Company, Stage 3 in Sonora, California, NYC's Neighborhood Playhouse, Brooklyn's Gallery Players, and Dayton Playhouse's FutureFest, as well as in the Edinburgh, London, and Vancouver Fringe Festivals. A longtime member of Charles Maryan's Playwrights/Directors Workshop in NYC, his first book for children, *Eddie Has Allergies*, is available online at (www.lulu.com/ErnestSilliman) and Amazon's Kindle Store. His play *Correct Address* is published by Samuel French, while *Shoes* and *Truth in Advertising* are published by ArtAge Publications.



Judah Skoff (*Blackie Greyhound's Rhythm and Blues*) graduated from Brown University with a degree in English. His newest play, Tremble, is being developed at Playwright's Theatre of New Jersey. His plays have been performed in New York City at the Abingdon Theatre, The Salon, The Theatre-Studio, and New York University. His plays have also been performed at the State Theatre of New Jersey and Bergen Community College. He won the national Young Playwright's Festival, the New Jersey Young Playwright's Festival, and has been a finalist in numerous national playwriting competitions, including the New Century Writer's Awards, the Tennessee Williams/New Orleans Literary One-Act Play Contest, and the American Renegade Theatre's National Playwriting Competition. He also won two New Jersey Governor's Awards for playwriting and creative writing. His poetry has been published by Red River Review. Judah studied playwriting at Brown University, and New York University.



Lisa Sparrell (*We Thought It Was Time*) is a playwright from Valdez with an academic background in poetry. She has had the good fortune to have had her work presented in the Play Lab in both 2006 (*Terrapin Days*) and 2007 (*When Vishnu's Away*), as well as in the Fringe Festival in 2007. Lisa participates in the irregularly scheduled meetings of the Valdez playwriting group and spends her days working at Prince William Sound Community College.



Jay Stevens (*Politics*) has been a member of the Valdez theatre community for almost four years. He recently began writing plays just over a year ago. Since then, he's written a number of plays, developed through the playwriting classes at PWSCC with Dawson Moore, including Intro to Playwriting, Advanced Playwriting and The Art of the Short Play. Several of his plays have also had staged readings at PWSCC, including *G-Man*, *Touchdown*, and *Family Politics*.



Amy Tofte (*The Pesky Middle*) is a South Dakota native who currently lives in Los Angeles. Her short play *Close Encounter* was part of the Quo Vadimus Arts ID America Festival in NYC (November 2007). Her full-length play *I'm Your Girl* premiered February 2008 in Los Angeles. Other Los Angeles productions include *Naked Truth*, *Catrix*, and *The Course We Set*. She has had solo pieces produced for the last three consecutive years at Riverside Theatre in Iowa City, Iowa, as part of their annual Walking the Wire Monologue Festival. Amy graduated from the University of Iowa's undergraduate theater department where she worked with writing mentors John O'Keefe, Keith Huff and Art Borreca. Over 25 of Amy's plays, screenplays, and solo pieces have been produced in the Midwest, New York, Mississippi, and Los Angeles. She's a founding member of Fierce Backbone, a Los Angeles theater company that serves all stages of play development. Currently pursuing an MFA from the California Institute of the Arts (CalArts) Writing for Performance program, Amy was also selected to participate in the Kennedy Center's MFA Playwrights Residency during the summer of 2009. Amy is a proud member of the Dramatists Guild of America, Inc.

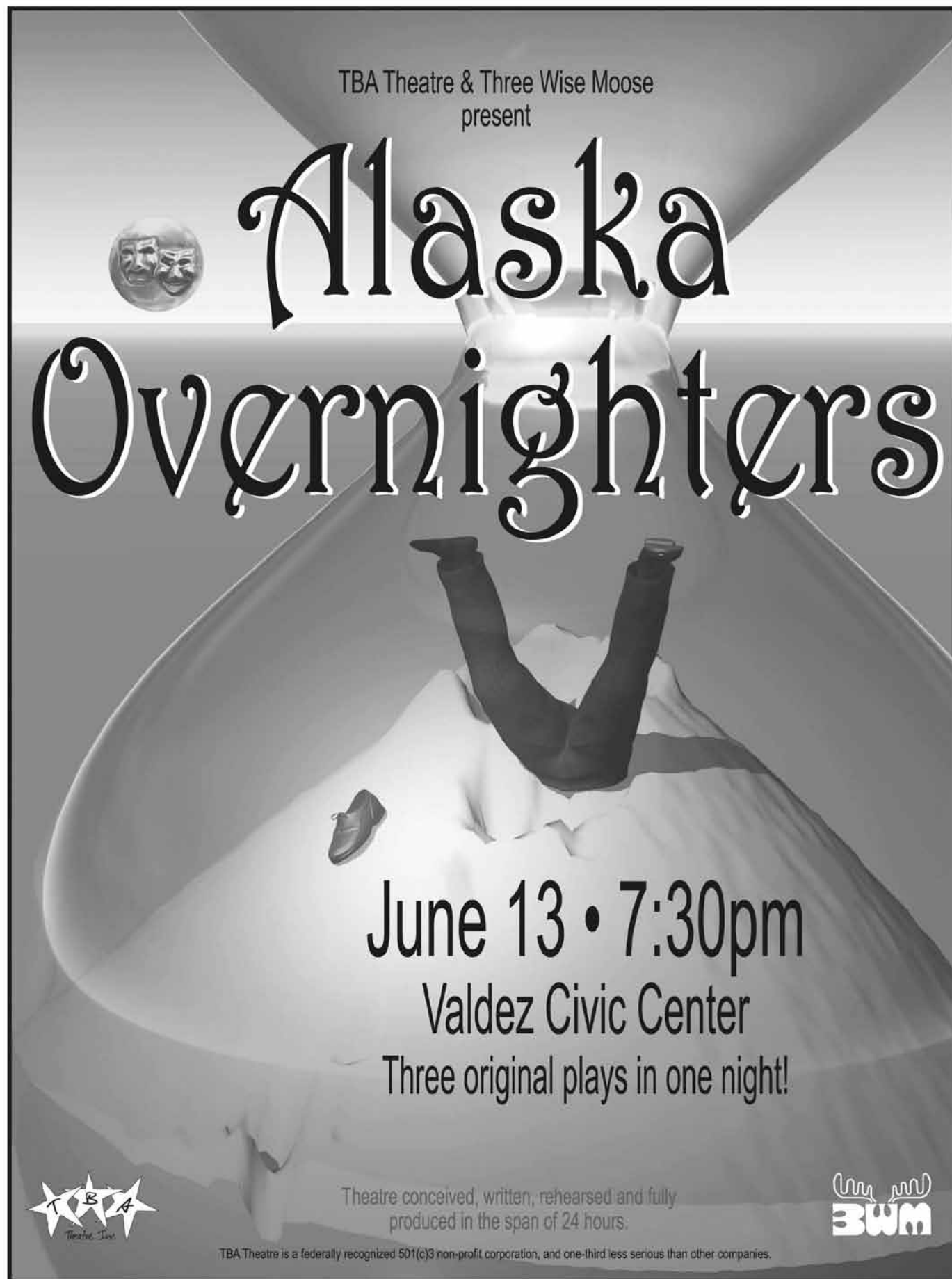


Antoinette F. Winstead (*The Interrogation*) has written several plays, which have been performed at The Cellar, The Overtime Theatre, The Steven Stoli Playhouse, Jump Start, and The Continental Café. She has also directed over a dozen plays, most recently *Fabulation*, *Blues for an Alabama Sky*, *Fences*, and *A Raisin in the Sun*, for which she received a 2006 ATAC Excellence for Directing Award. Also an actor, she has appeared in *Mother Knows Best*, *Black Lily/White Lily*, and *A Midsummer Night's Dream*. She has a BFA from New York University in Film/Television Production and a MFA in Film from Columbia University. She is currently a tenured Professor and Chair of the Communication Arts Program at Our Lady of the Lake University in San Antonio, Texas, where she also received a MA in English Literature.



Panelist Robert Caisley confers with playwright Sandra Hosking about her play *Detours*.

TBA Theatre & Three Wise Moose
present





Alaska Overnighters

June 13 • 7:30pm
Valdez Civic Center
Three original plays in one night!

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

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

Prince William Sound Community College Presents

An Evening with our Featured Playwrights



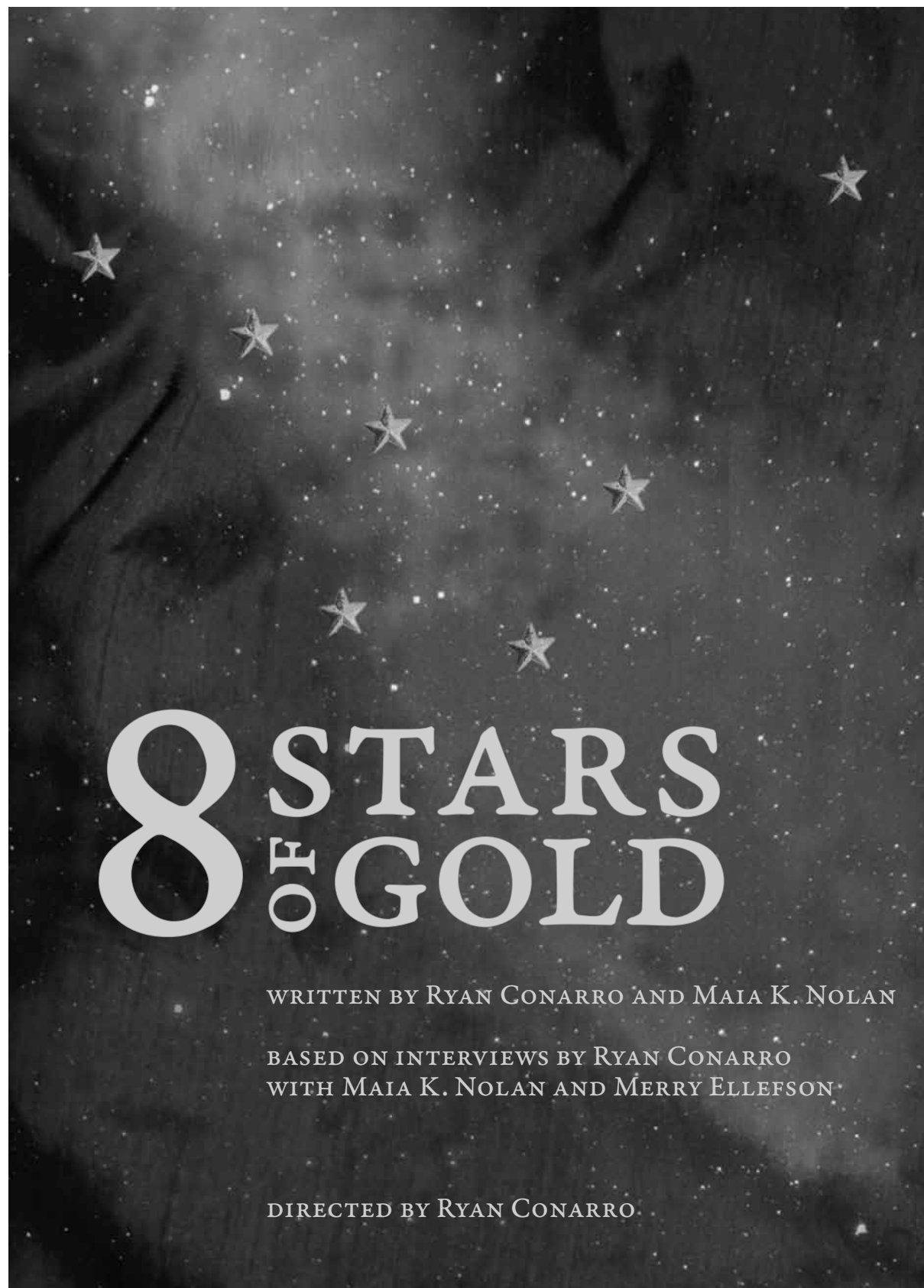
Including the
works of...

Directed by
Erma Duricko

Playwrights:
 Kia Corthron
 Timothy Daly
 John DiFusco
 Danielle Dresden
 Richard Dresser
 and Y York
 Arlene Hutton
 Sherry Kramer
 Dawson Moore
 Craig Pospisil
 John Yearley

**Sunday, June 14th
7:30 p.m.
Valdez Civic Center**





Major support from:
 Alaska's Statehood Experience Program:
 Alaska Humanities Forum and the
 Rasmuson Foundation
 Paul G. Allen Family Foundation

Additional support provided by:
 National Endowment for the Arts
 TCG New Generations
 Juneau Empire

JUNE 15, 7:30PM
VALDEZ CIVIC CENTER



perseverancetheatre.org

Prince William Sound
 Community College presents
 a Staged Reading of...



Day of the Dog

By Daniel Damiano



Featuring...

Frank Collison

Laura Gardner

and Glenn Morshower

Tuesday, June 16th
 7:30 p.m.

Valdez Civic Center

****This play contains some language
 and adult situations and is appropriate
 for ages 16 and up****

Directed by
 Bostin Christopher

Lincoln shares his love of the English language
and chronicles his LIFE between Shakespeare's
"All the World's a Stage" speech,
Punctuated with HUMOR and anecdotes.



7:30 PM
Wednesday June 17th
Valdez Civic Center
Valdez, Alaska

World Premiere!

M
in

**THE
MAN
in the
ATTIC**

Written by Timothy Daly

Dick Reichman directs a powerful Alaskan cast in Timothy Daly's new play based on a true story. During the American bombing of Germany near the end of WWII, a Nazi couple hid a Jewish man in their attic and charged him rent. But when the war ended, they decided not to tell him.

7:30pm
Thursday, June 18th
Valdez Civic Center

5 NORTH

The drive for better hardware

Alaska's Number One Non Profit Proudly Presents

4 from the 49th

4 short plays by
Alaskan Playwrights

June 19
7:30 pm
Valdez Civic Center

TBA Theatre was voted Alaska's Best Non-Profit Organization by readers of the Anchorage Daily News and is the only Alaskan company to perform at the Samuel French Short Play Festival in New York City.



Sabbatron
by Schatzie Schaefer



Happiness Hunting
by Bo Anderson



The W Dream
by Arlitia Jones



Bear Variations
by Mark Stoneburner



www.tbatheatre.org

TBA Theatre is a federally recognized 501 c(3) non-profit corporation

The following Alaska 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.

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 under served 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.

Perseverance Theatre (PT) is dedicated to "tapping the potential of Alaska through the passionate creation and presentation of theatre." This mission statement originates in their organizational values: engaging community, pursuing excellence, embracing risk, and inspiring self-discovery. PT was founded in 1979 in Juneau, Alaska's state capital and a community of 30,000 that is only accessible by plane or boat. More than a quarter century later, they serve upwards of 20,000 Alaskan artists and audiences annually with classical and contemporary productions on their Main and Second stages and through statewide touring; have extensive education programs for adults and youths; produce an annual Alaska Native performance festival; and collaborating with groups ranging from Ilisagvik College in Barrow to Juneau's Filipino Community, Inc. 30 seasons under Artistic Directors Molly Smith, Peter DuBois, PJ Paparelli, and Art Rotch, they have premiered over 50 new plays, among them *The Long Season* (2005), a World Premiere musical about the Filipino Alaskan experience, and *columbinus* (2005), a World Premiere exploration of adolescence and the phenomenon of school shootings. Both productions received reportage in *American Theater* magazine and on National Public Radio. *The Long Season* was subsequently presented at New Jersey's George Street Playhouse; meanwhile, *columbinus* was produced off-Broadway in May 2006 at New York Theatre Workshop. Paula Vogel's 1998 Pulitzer Prize-winning play *How I Learned to Drive* was also written and developed at PT.

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. This is their sixth 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)*, Rand Higbee's *The Head That Wouldn't Die*, and last year's *THE END*. 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 Arlitia 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 Arlitia Jones' *Sway Me, Moon*. The other company members are Aaron Wiseman and Dawson Moore.

Cyrano's Theatre Company
Formerly known as Eccentric Theatre Company
Cyrano's Off Center Playhouse, Bookstore & Cafe

413 D Street, Anchorage AK 99501
 (907) 274-2599 Fax: (907) 277-4698 cyrano@ak.net www.cyranos.org
 "A Different Play Every Month!"

**The now and future Cyrano's Theatre Company is lovingly dedicated to
 Jerry Harper
 and the high standards he established.**

CYRANO'S THEATRE COMPANY

The Last Frontier Theatre Conference has a legacy this year at Cyrano's Theatre Company as evidenced by our commission of five World Premiere plays by Alaskan Playwrights during this special year of celebrating the people of Alaska and Alaska's history. The World Premiere of *Make Good The Fires* had a direct catalytic link with the Conference as we organized the team last year at the Conference and utilized the talents of Dramaturge Jayne Wenger, Actor/Director Bostin Christopher, and Playwright Arlitia Jones. The creative process of *Make Good The Fires*, which was about the colorful Socialist activist Lena Morrow Lewis, had a unique technological twist as it took place via emails, SKYPE, and was joined by actor Sara Wagner at a retreat in California. Our second World Premiere was *Time Immemorial* which was created and performed by Jack Dalton and Allison Warden and directed by Princess Lucaj. This play honored the indigenous peoples of Alaska and was entirely through the prism of the Native perspective and was moving for both Native and Non-Native audiences. As chance would have it there was a major international indigenous peoples summit during the run of the play. As some of the major leaders attended the performances, it is quite possible *Time Immemorial* will have a life well beyond the Cyrano's venue. Still in development is a play by CTC's Resident Playwright, Dick Reichman entitled *The Big One: A Chronicle of the Valdez Oil Spill*. This work has particular importance as this is the 20th anniversary of the spill and Dick was actually in Valdez during that time. The fourth World Premiere is *The Courtship of Zack and Ada* by Shane Mitchell. This is about the opponents and proponents of the quest for statehood and centers around the romance between Zack Loussac and Ada Harper that also blossomed during this vibrant period of Alaska's history. Finally, in January 2010, our fifth World Premiere will be *Windblown and Dripping* by Peter Porco. This work is about Dashiell Hammett's years in Alaska during WWII as the most improbable of GIs. The father of the modern detective story is seen editing a military newspaper and being chased by the FBI as a communist subversive. Three of these World Premieres were only made possible through the generosity of the Alaska Humanities Forum. Cyrano's continues to produce plays all year round with a different play every month and will complete the 2009 season with plays with an Alaskan motif. What is exciting about current programming, not only at Cyrano's but around the country, are the diverse and inclusive voices now being heard as we discover our universalities as well as what is unique. Cyrano's is very proud to have a history of being an advocate of new plays and playwrights and has continued that tradition this year by hosting Michael Weller (*The Ballad of Soapy Smith*) who conducted a Playwright's Workshop. It is also wonderful to renew our relationship with Timothy Daly who had a playwright's residency with us when we produced *Kafka Dances*. We are also planning to host David Troy Francis, composer of our December 09 show *Bark, The Musical*. It has been difficult to go forward without the artistry and talent of my partner and co-founder of Cyrano's, Jerry. But, I hope all will agree that we have a loving stewardship of his vision to try and do the best possible theatre we can. As theatre is a collaborative art and Anchorage is a relatively small theatre community, it is with gratitude and appreciation that CTC extends thanks to all the playwrights, directors, actors, designers, technicians, contributors, volunteers and, of course, the patrons who make our commitment to this particular passion possible.

Sandy Harper
 Producing Artistic Director
 Cyrano's Theatre Company

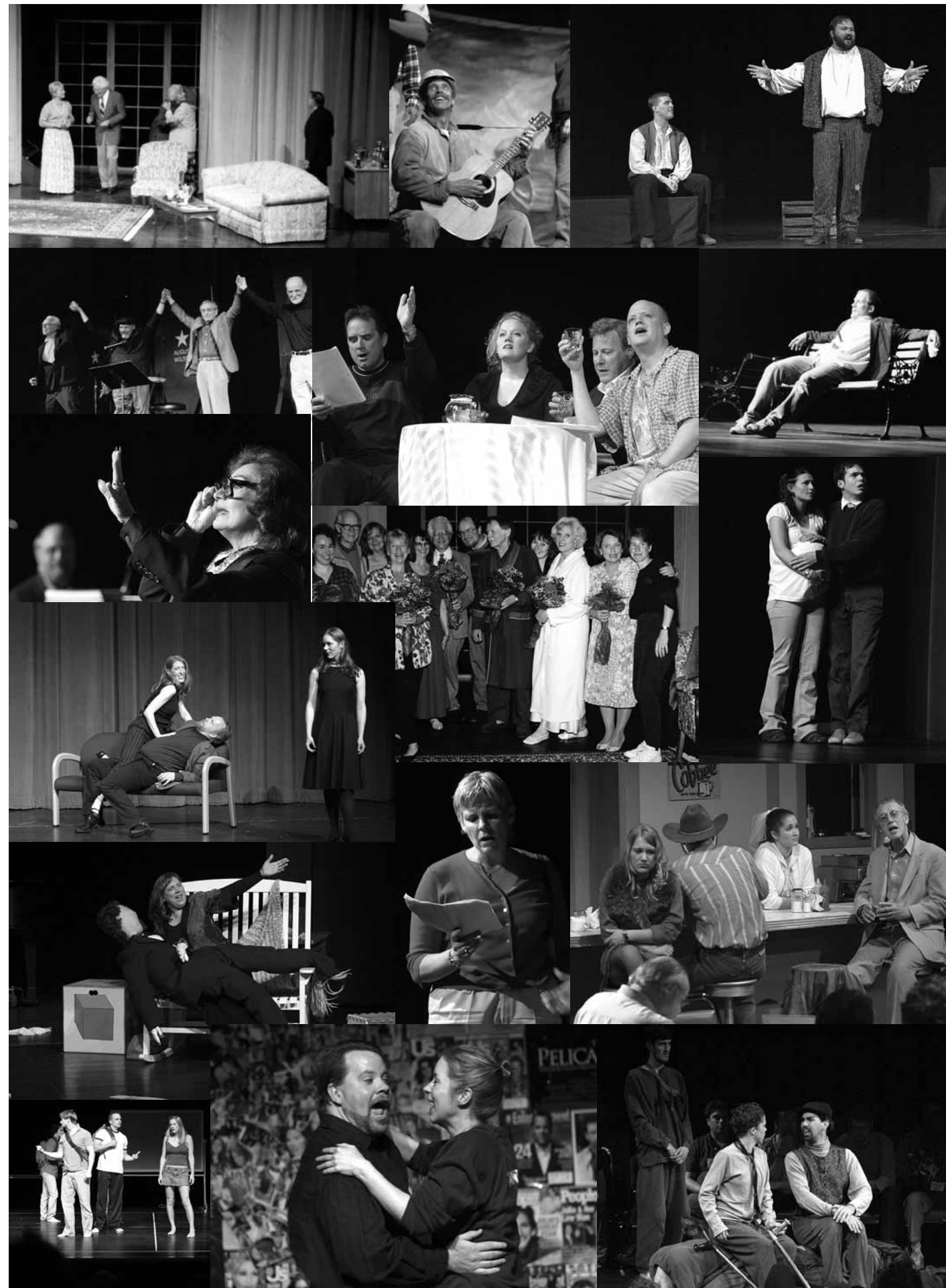


Jack Dalton and Allison Warden in their play *Time Immemorial*.

Voted Best Live Theatre in Anchorage by ADN Readers!
 Voted Press Picks Best Live Theatre by Anchorage Press!
 Recipient of the Governor's Award for Arts Organization!
 Mayor's Arts Award for Outstanding Arts Organization!
 Governor's Award for Individual Artist: Jerry Harper!



Jeff McCamish and Sarah Wagner in Arlitia Jones' *Make Good the Fires*.



10:30 a.m.

The Third Annual Ten-Minute Play Slam: Readings of 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. Directed by Mark Lutwak.

1:00 p.m.

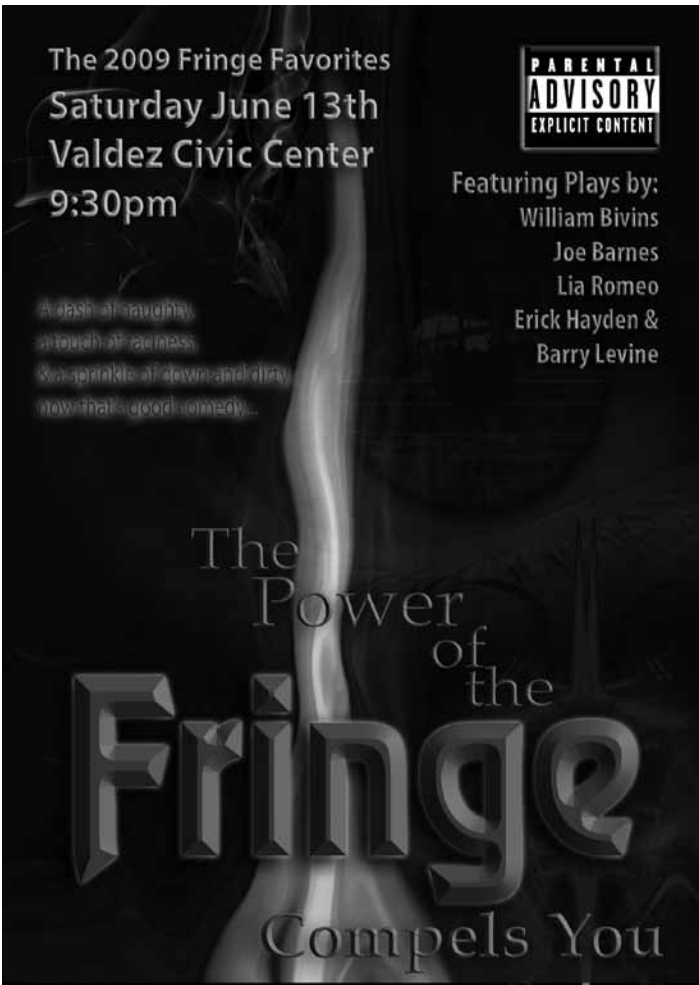
Santa & Death, a film by Ron Holmstrom, based on the play by Forrest Attaway.

1:30 p.m.

Monologue Workshop Final Presentation.

This is the first year of this program. Monologues were solicited from Conference playwrights, then made available to actors. They brought them, memorized, to Valdez, and spent the week working with Laura Gardner and Frank Collison preparing them. Enjoy!

Images from last years Ten-Minute Play Slam



Fringe Festival Schedule

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

Saturday, June 13 (Civic Center)

Fringe Kick-Off Show: readings of plays from past Fringe's, including:

Used Cars & Bicycles (the song) by Barry Levine

Tenth Floor by Lia Romeo

Tragedy of the Tragedy of King Lear by Joe Barnes

Gentlemen of Leisure by William Bivins

Death Row Party by Barry Levine & Erick Hayden

Sunday, June 14

10-Minute and One-Act Plays

Monday, June 15

10-Minute and One-Act Plays

Tuesday, June 16

10-Minute and One-Act Plays

Wednesday, June 17

10-Minute and One-Act Plays

Hand out Play-in-a-Day Writing Topics

Thursday, June 18

Play-in-a-Day Readings

Fringe Coordinators

Erick Hayden is an experienced actor, director, choreographer, and sound designer, having designed over 45 shows. Most recently, Erick received extensive praise for his portrayal of Soapy Smith in *The Ballad of Soapy Smith* at Cyrano's. Erick has been coordinating the Fringe Festival for the last 8 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 uses contact as one of the ways to express himself.

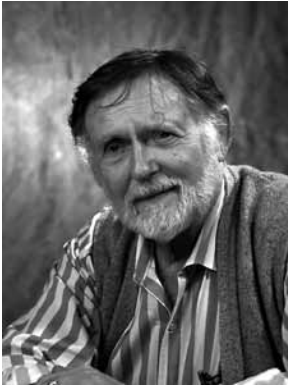


Barry Levine has been an active participant in the Valdez Fringe Festival since its beginning in 1999, when he participated in both that year's poetry slam and stand-up comedy night. He has been involved in the Fringe Festival every year since as a writer and/or performer. He has performed a one-man 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 a sit-down dinner and awards ceremony, featuring the presentation of the Jerry Harper Service Award to Ron Holmstrom. The evening is emceed by Marshall Mason.

- 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 by Miss Alaska 2008, Stephany Jeffers



Jerry Harper is a hero of theatre in Alaska, renowned for his talent, kindness, and work ethic. Nearly a thousand people attended his memorial at the Wendy Williamson Auditorium in Anchorage. At the Conference, he was a fixture in the evening performances and the Play Lab. At the University of Alaska Anchorage, the Studio Theatre was renamed in his honor. 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, PWSCC President Emeritus Jo Ann C. McDowell and Edward Albee, and to its staff, there are 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 someone who has 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. The next year was given to the only Technical Director in the history of the Conference, Jim Cucurull.

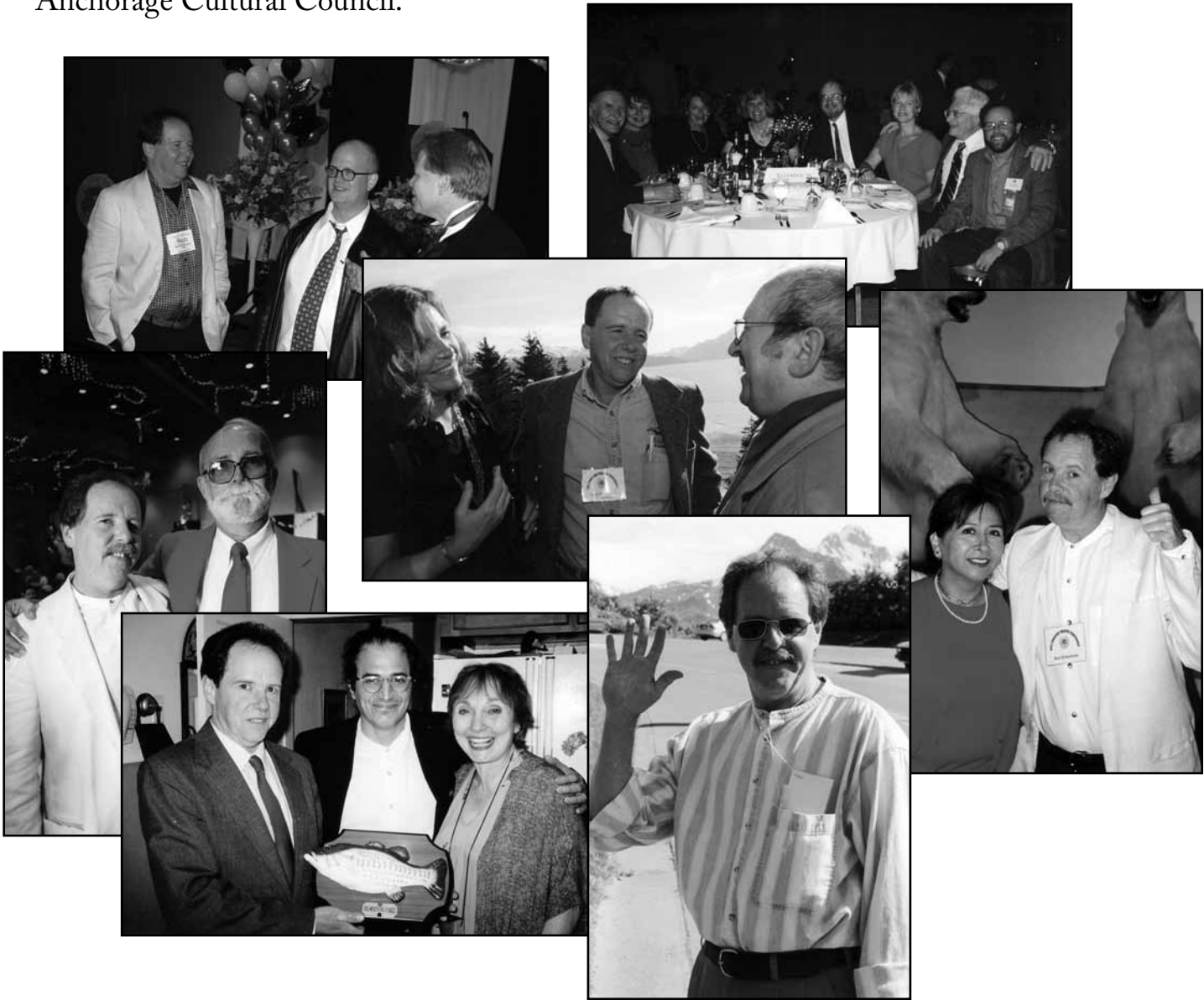


2008 winner Jim Cucurull (right) with emcee Ben Brown.



Michael Warren Powell receives the first award in 2007.

The 2009 recipient is **Ron Holmstrom**. Ron has attended the Conference every year since its inception in 1993, participating in many capacities. He has worked on the Play Lab as an actor, director, and one of the people in charge of deciding which of the hundreds of plays submitted will be presented at the Conference. He has served as the reporter on the event for the Valdez Star since 1997. Ron started working with Cyrano's Off Center Playhouse, then called the Eccentric Theatre Company, on their production of *The Beauty Queen of Leenane*. Ron served as the Managing Artistic Director of Anchorage Community Theatre for three years, and is a partner with Ric Davidge and Jan Welt of North Star Productions, the first motion picture/theatre company in Alaska. He recently became the first representative in Alaska for the Screen Actors Guild, and presently serves on the board of the Alaska Fine Arts Academy. Ron is a member of the Alaska Film Group and the Anchorage Cultural Council.





Torrie Allen is the General and Artistic Director of Anchorage Opera (AO). He has 27 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 directed the National Patrons Council, one of America's foremost networks of business leaders, elected officials and philanthropists. Before his career in arts management, Torrie spent a decade as a professional opera 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 holds degrees from UCLA and the Boston Conservatory.



Max Aronson, a senior at West High school, is delighted to add his talents to the Play Lab. Currently 18, he began acting at age 8, in the play *East of the Sun, West of the Moon*. He was a guard (everybody starts somewhere). Since then he has performed in a wide variety of shows, including the world premiere of *Billy: The Life and Times of William Shakespeare* and an international production of *Moby Dick: The Musical*. As of this writing, he is appearing as Moroso in *The Tamer Tamed*, a seldom performed sequel to Shakespeare's *The Taming of the Shrew*.



Christina Ashby is a recent graduate from the University of Alaska Anchorage where she received honors from the Department of Theatre and Dance. This past Spring, Christina helped write as well as acted in *The Women of...*, UAA's critically acclaimed anti-war play. Other UAA credits include *As You Like It*, *She Stoops to Conquer*, *Mrs. Bob Cratchit's Wild Christmas Binge*, and *The Women of Lockerbie*. Christina has appeared both onstage and offstage with a variety of companies, including TBA Theatre, Alaska Theatre of Youth, Anchorage Community Theatre and Theatre on the Rocks. Directing credits include *Fat Pig* by Neil LaBute and *Cowboy Mouth* by Sam Shepard. This Fall, she will direct Bert V. Royal's *Dog Sees God: Confessions of a Teenage Blockhead* at OutNorth Theatre. In the near future, Christina will leave Alaska to pursue more theatrical endeavors.



Carrie Baker (bio in Featured Artists section)



Luke Bartholomew received his undergraduate degree in theatre from the University of Anchorage Alaska last year with both University and Departmental Honors. He has been taking a year off from both academia and theatre in Portland, Oregon, and enjoying every minute of it. Pining to return to the boards, however, he auditioned for graduate school this past spring and got accepted! This fall he will be attending the Florida State University/Asolo Conservatory for Actor Training program in Sarasota to receive his MFA in Acting. Needless to say, he is excited.



Karina Becker is excited to spend a third summer at the Last Frontier Theatre Conference. The last year she spent her time working double duty as both stage manager and actress at the University of Alaska Anchorage, where she will soon complete her BA in Theatre. She has stage managed for both the theatre, and dance department on such productions as *As You Like It*, *Fat Pig*, *New Dances 2009*, and *Moments*. This next year she will be focusing on her senior honors project, and performance as Nora in UAA's Spring production of *A Doll's House*.



After receiving her theatre speech degree from the University of Iowa and teaching and directing in Illinois, **Linda Benson** moved to Alaska in 1967 and started out working behind the scenes for the early Anchorage theatre groups. Linda has acted for Cyrano's Theatre, Out North, TOAST, and Anchorage Community Theatre, in addition to leading the "Kids on the Block" puppet troupe and storytelling for schools and other programs. Her new show, *True Tales of the Frozen North*, will premiere at Cyrano's in August. Her current job is directing the Off the Rocker drama group at the Senior Center.

Gerald Berman is thrilled to be here for his fourth consecutive year at the Conference as an actor and playwright. Last summer, he played in Fairbanks Shakespeare Theatre's production of *The Taming of the Shrew*. In the fall, he did his best to frighten children as the ghost of Jacob Marley in *A Christmas Carol*. And in March he performed in the production of *The Accomplices* at the City Center Theatre in Jerusalem. Previously, Gerry has played a variety of supporting roles in UAF's mainstage theatre productions.



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



Bernie Blaine holds a BA in Theatre and a Master of Arts in Teaching. She has recently retired from work as an ESL instructor. She has appeared at Anchorage Community Theatre in *The Crucible*, *Romeo and Juliet*, and *The Children's Hour*. At Cyrano's, she has played in *Steel Magnolias*, *The Heiress*, *The Sea Gull*, *The Bells of Geneva*, and *The Skin of Our Teeth*. On the Valdez stage, she has had roles in *Corky Bush*, *The Last Yankee*, *I Can't Remember Anything*, *Heathen Valley*, and *War*. Recent roles have been Sister Aloysius in *Doubt*, Winnie in *Happy Days*, and Ann Kron in *Well*.



Mel Botulinski was born and raised in Australia and moved to Valdez in 2002. She first ventured into acting in her high school production of *Cabaret* playing Frau Schneider. After that she performed a minor role in Gilbert and Sullivan's *Ruddygore* in Darwin, Australia, followed by the lead role of Laurie in *Oklahoma!*. In Valdez, she has performed in three productions: Marlys Houser in Jon Klein's *Dimly Perceived Threats to the System*; Jill in *All I Really Need to Know I Learned In Kindergarten*; and Aline Solness in Ibsen's *The Master Builder*. She was a reader for the first time in the 2007 Theatre Conference, which she thoroughly enjoyed and hopes to do a lot more of once she's done popping out kids.



Scarlet Kittylee Boudreaux has enjoyed stage work in various parts of the US as an actor/musician. Now a resident of Anchorage, she has performed for Cyrano's, Mad Myrna's & Bok Choy Productions, TAU, Out North, *Alaska Overnights*, the Last Frontier Theatre Conference, and Anchorage Community Theatre. If not on stage, and sometimes even when she is, then she thinks the next best thing is having a hand on the pulse of the show as the Stage Manager or Assistant Director. Scarlet spends all of her time in the theatre arts since her "real job" is serving as the Production Manager of Cyrano's Theatre. Really, how lucky can you get!



Elyce Boyd was born in San Diego. While in school she found if she attended drama classes she was exempt from attending the home economic classes. While attending drama classes, she found that acting was a great resource for memorizing school studies. During her college years in San Diego, she had a friend who worked in the Communications Department at San Diego State, and in many student films and canned cafe scenes she was used for quick scenes or a prop herself. In the late 1980s Elyce moved to Santa Cruz and was involved with Mountain Community Theater in Ben Lomond in the Santa Cruz mountains. While at MCT, she was a props mistress and a chorus member in *South Pacific*, *Annie Get Your Gun*, and *Bus Stop*. Elyce moved north to Alaska in the fall of 2005 and was props mistress for Cyrano's productions of *The Imaginary Invalid*, *The Boyfriend*, *The Ballad of Soapy Smith*, *Time Immemorial*, and *Our Town*.



Carl Bright has been acting in Anchorage since he was thirteen. Since then he's also taught, stage managed, and done several lighting designs around town. He appeared onstage in Cyrano's summer production of "*The Head that Wouldn't Die*" and more recently as Benvolio in TBA Theatre's Production of *Romeo and Juliet*.





Alexis Brockman has been acting for the past three years. With TBA Theatre, she has appeared in their productions *Aesop’s Runaway Fables* and *Jolly Roger: The Pirate King*. She has appeared in every college production this year, playing smaller roles in *The Strange Case of Dr. Jekyll & Mr. Hyde* and *A Tuna Christmas* and the ridiculously huge lead in Tara Meddaugh’s *Free Space* (presented in the Play Lab in 2006). She will be a junior next year at Valdez High School. She plans on attending UAA in a couple of years.



Steven Brockman appeared on stage for the first time this year in two of Prince William Sound Community College’s productions, *The Strange Case of Dr. Jekyll & Mr. Hyde* and *A Tuna Christmas*. In his real life, he works for Alyeska Pipeline doing computer support. In his spare time he can be found at the Valdez Firehouse dreaming of being a firefighter or spending time with his kids.



Kelli Brown is in her second year at UAA, majoring in theatre. Productions she has appeared in include *Our Town*, *As You Like It*, *Haunting of Hill House*, and *Night of January 16’h*, among others. Most recently, she was in *The Merry Wives of Windsor* and *Angels in America*, both directed by Jon Minton, and *Fallen*, an original piece written by the actors and guest directors the Aerial Angels.



Timothy Brown is a founding member of Blue Roses Productions, as well as its Associate Artistic Director and one of its resident playwrights. Some of his plays produced in NYC include *The Julia Set*, *The Reality Is...* (an evening of eight short plays), *The Persistence of Memory*, *Bottle of Red*, *Bottle of White*, *The Beat Piece*, *Twelve Minutes After Midnight*, *Monosyllabic*, and *Field of Blue Children* (adaptation). His directing credits include Tennessee Williams’ *Battle of Angels*, *A Streetcar Named Desire*, compilations *Paper Lanterns* and *Truth in the Guise of Illusion* and most recently Tom Matthew Wolfe’s *Harbourside*. His favorite acting credits include Lord Byron in *Camino Real*, Jake in *27 Wagons Full of Cotton*, Monk in *Confessional*, Lloyd in *Mud*, and Decius Brutus in *Julius Caesar*. He would like to thank his best friend and Artistic mentor, Erma Duricko.



Paul Brynner most recently appeared as File in Anchorage Community Theater’s production of *The Rainmaker*. He has appeared two installments of Schatzie Schaefer’s *Fourplay*, in *Doubt* and *Shakespeare in Hollywood* at Cyrano’s, *A Christmas Carol* at TBS, and has acted at UAA in *Fifth Planet*, *1776*, and *Man With a Load of Mischief*. He has written several plays that have been performed in the Alaska Overnights, including *Immaculata*, *Live Free or Die*, and his latest *Moon Pies*.



Ryan Buen past performances include Romeo in TBA Theatre’s *Romeo and Juliet*, Jaques in *As You Like It*, with UAA, and numerous performances with *Alaska Overnights*. Last 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 UAA in the Irene Ryan acting competition at the American College Theatre Festival. He graduated this Spring with a degree in theatre from UAA.



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 on CMU’s stage in Playground, a festival of independent works, in which she also wrote and workshoped an original teleplay. This year she has also been heard in the Poetry and Prose Performances Project, and will be directing Alaska Theatre of Youth’s *The Taming of the Shrew* in June. This fall, she begins her junior year at Carnegie Mellon University’s School of Drama, where she studies Dramaturgy. This is her second year at the Last Frontier Conference.



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 Anchorage, Alaska.



Nancy Chastain writes, acts, dances and otherwise performs in Homer, Alaska. Her most recent acting credits include the part of Aaronetta in *Morning’s at Seven* and Merriman in *The Importance of being Ernest*. And despite the volcano eruption, she co-produced this year’s April Fools’ *Dramaslam! 24-Hour Theater Festival* with Mary Langham, and made her directorial debut. She’s performed in more than 40 productions. Nancy was a playwriting intern at Perseverance Theater in 1991, and her play *Expressions of Love* was workshoped at the Conference in 2007. In her day job, she still plays the role of a medical transcriptionist.

Bostin Christopher (bio in Featured Artists section)



Emily Cohn, a native of Anchorage, is a junior in the BFA Acting program at the University of Michigan. Recent projects have included *Pride and Prejudice*, directed by Timothy Douglas, *Harvey*, and rewriting the music for John Guare’s *Landscape of the Body*. Emily has attended the Boston University Summer Theatre Intensive and Stagedoor Manor for the Performing Arts in New York. She is excited to be here for another year.



Frank Collison (bio in Featured Artists section)



Bill Cotton grew up in Georgia where he worked as a hay farmer in Shady Dale. Since then, he parlayed a Bachelor of Science in Literature degree from MIT into a law degree, worked as Executive Director of the Alaska Judicial Council for a dozen years, and has been one of the coaches of the Regions and State Championship West High tennis team for the last 5 years. He stumbled upon theater after turning 50 and is now Managing Director/ Janitor at Anchorage Community Theatre.





Erin Dagon Mitchell is one of Alaska’s most critically acclaimed performers and directors. Locally she has directed productions of *Bat Boy: The Musical* for Cyrano’s Theater Company; *Sweeny Todd* for the Anchorage Concert Chorus; and *Blythe Spirit* and *Into The Woods* for UAA. She made her New York directing debut in 2007 in the Samuel French Short Play Festival productions of *Grand Central and 42nd* and *The Resurrection of Humpty Dumpty*, produced by TBA Theatre. Recent performances include *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.



TM Derrickson began her dubious career in theater as an actor. Having left the Alaskan stage nearly 15 years ago, she was last seen in front of audiences in many notable and notorious Seattle venues such as The Speakeasy, The Rebar, Sit-n-Spin Theatre, Annex, New City and Little Theatres, as well as the now earthquake-condemned OK Hotel. Alaskan audiences may remember her unsettling screaming ability in such roles as Jenny in *A Cry of Players*, while Seattle audiences will undoubtedly remember her astonishing under-pressure knitting prowess as the Knitting Lady in *More Wicked than Wanton*. Ms. Derrickson would like to make it clear that she no longer knits.



From 1995-1998, **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. 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.



Aaron Eberhardt is currently a 20-year old film and theatre student who has attended Pacific University Oregon for the past two years. This fall he is transferring to Brooks Institute of Photography in Ventura, California, to attend film school. He absolutely adores the life of the theatre and plans to participate to some extent in the theatre for the rest of his days. His favorite roles include Linus in *You’re a Good Man, Charlie Brown*; Toad in *The Wind in the Willows*; and Elijah in *Moby Dick the Musical!*. He would like to thank his family and friends for all their support and love.



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 nine years and is delighted to be back.



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



Dana Fahrney is a critically acclaimed actress based in Anchorage. She performed in the world premiere of Arlitia Jones’ *Sway Me, Moon*, featured at last year’s Conference. She also had the honor of performing in Arlitia’s *Grand Central and 42nd* and P. Shane Mitchell’s *The Resurrection of Humpty Dumpty* at the 2007 Samuel French Off-Off Broadway Short Play Festival in New York City. 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.



Jessica Faust is an eight-time participant in the Conference. She has appeared here in evening performances of *Fugue*, *The Resurrection of Humpty Dumpty*, and *Omega*. She was in the 2007 Conference installment of the *Alaska Overnights*, which she has participated in five times in Anchorage. She graduated with honors from South Anchorage High School and is currently matriculating at Willamette University.



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 (often playing the monster despite all evidence to the contrary), technician, instructor, and student at TBA Theatre in Anchorage.



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



Kristin Fernandez is a critically acclaimed dance and fight choreographer and has participated in every Conference since 1998. She has appeared on stage here in *Fugue*, *Asparagus*, *The Head That Wouldn’t Die*, and *Omega*, 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 in *The Boyfriend*, *Hansel and Gretel: A New Musical*, and *Amazing Tales*. She was happy to reprise her role of WW and rejoin that wonderful cast in last summer’s smash hit at Cyrano’s, Rand Higbee’s *The Head That Wouldn’t Die*. 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 is a UAA graduate with a degree in History and a minor in Anthropology.



Rebecca Gamache is glad to be returning to the Conference this year. This season she has enjoyed performing in TBA Theatre’s productions of *Legend of the Wolfman* and *Romeo and Juliet*, and Cyrano’s production of *The Boyfriend*. Other favorite performances include *That Christmassy Feeling* and *The Head That Wouldn’t Die*. Rebecca has high hopes for her summer, including auditioning for TBA’s musical *Frog and Toad*, teaching youth theatre, performing in a living chess match, being in a renaissance fair, and auditioning for the Anchorage Opera.



Laura Gardner (bio in Featured Artists section)



Deborah Gideon returns to her eighth Last Frontier Theatre Conference, where she last appeared in the *Alaska Overnights* in 2006. Most recently, she performed in the *Overnights* in Anchorage; as Agnetha in *Frozen* in Iowa; at Riverside Theatre’s *Walking the Wire*; and in new play festivals of City Circle Acting Company and Mount Vernon-Lisbon Community Theatre.



Gianna Giusti 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. Giusti’s favorite acting gig in California was hosting Nickelodeon’ 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 Improvished and had an internship with Perseverance Theatre’s STAR program. Over the past two years, Ms. Giusti has been seen in the PWSCC productions of *Greater Tuna*, *A Tuna Christmas*, *The Master Builder*, *the Strange Case of Dr. Jekyll and Mr. Hyde*, and *Free Space*, and has performed three times in the *Alaska Overnights*.



Todd Glidewell is 25 years old. He once saved a battleship by attaching his tie strap from his swim trunk to the front of it and swam it back to the surface, where all survived, and partied. He has lived in Alaska for the majority of his life, with some appearances in Thailand, Las Vegas, San Diego, and Oregon. His favorite place in the world has been New Zealand, and he looks forward to going back and seeing some of the friends he has down there. His greatest accomplishment theatrically speaking has been performing in the Sydney opera house. He is also the owner of Alaska’s only paintball park, (907 paintball). His favorite part of the Conference is the evening performances, with some exceptions.



Stacy Gonzales is visiting Alaska from Reno, NV to visit her daughter Gianna (who talked her into coming during Theatre Conference and volunteered her to work). She has been involved in the performing arts by volunteering many hours backstage during the performing endeavors of her two daughters which included costume design, stage design and she can whip up any era hairstyle in minutes. She has also done extra work in the Bay Area which included appearing on *Nash Bridges*, *ED TV* and *Patch Adams*.



Ursula Gould just closed *Our Town* in May at Cyrano’s. She was last seen playing Anna in their critically acclaimed production of Sarah Ruhl’s *The Clean House*. Other past roles include Mom in Schatzie Schaefer’s *Just Like Julia*; Fraulein Kost, the EMCEE, and Fraulein Schneider in *Cabaret*; Mrs. Lovett in the Atwood-ACPA production of *Sweeney Todd* and the Beggar Woman with Anchorage Opera’s. She has acted in the Cyrano’s productions of *Batboy: The Musical*, *The Laramie Project*, *The Beauty Queen of Leenane*, *A Delicate Balance*, *Born Yesterday*, and others.



Lauren Green has performed leading roles in several Gilbert and Sullivan shows, such as Aline in *The Sorcerer* and Gianetta in *The Gondoliers*. She has played roles in both musical theatre and in opera, including Mrs. Nordstrom in *A Little Night Music*, Rapunzel in *Into the Woods*, Martha Jefferson in *1776*, The Queen of the Night in *The Magic Flute*, Cathleen in *Riders to the Sea*, Belinda in *Dido and Aeneas*, and Lucy in *The Telephone*. She covered Frasquita in Anchorage Opera’s production of *Carmen*. This past summer she played Sister Dolcina in *Suor Angelica* in Italy. Most recently she won first place in the adult division of the NATS Musical Theatre Competition. Upcoming roles include Cinderella in *Into the Woods* with Davenport Theatrical in Washington.



Susie Hackett has appeared with most Interior theatre companies as well as with Alaska Repertory Theatre and Perseverance Theatre where she played Ma Joad in “*The Grapes of Wrath*”. She has played principal roles in “*The Gin Game*”, “*Lettice and Lovage*”, “*Seascape*”, “*Sister Mary Ignatius...*”, “*The Guys*” and Anne Hanley’s “*The Sunset Clause*”. She shared a Best Supporting Actress Award for “*Love Letters*” at ACTFest ‘97. Susie is an announcer on KUAC/ALASKAONE and is a founder of The Looking Glass Group Theatre (with Hanley and stage director Peggy Ferguson).

Kathleen Harper considers herself a jack of all trades in the theatre profession. She has worked with Perseverance Theatre over the past seven 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 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 (most recently starring as Soapy Smith in *The Ballad of Soapy Smith* at Cyrano’s); director (he will be directing *Almost, Alaska* at Cyrano’s in November); and sound designer, having designed over 45 shows. Erick is also an accomplished swing dancer and has been known to choreograph for plays from time to time. Erick has been coordinating the Fringe Festival for the last 8 years and hopes to continue doing so for some time. If you’re a true friend of Erick, you’re a friend for life.



Corey Ann Haydu has been acting and writing in New York City since graduating for NYU’s Tisch School of the Arts. Most recently, she received rave reviews in *The Wedding Play* and *Summer and Smoke*. She starred in the independent feature film produced by ABC Film and Video, *The Altruist*. She is a member of popular indie theatre company, Impetuous Theatre Group. Other credits include work with Prophecy Productions, Hip Obscurity, Boomerang Theatre Company, Midtown International Theatre Festival, Estrogenius Festival, and Manhattan Children’s Theatre.



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



Spencer Heston is from around the way, and just started acting last year. He has 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. And not to forget Buen Productions’ *All in the Timing*, where he played a monkey. This is his second year as a reader. He just founded Living Dreams Music Group, who do everything.



Gail High grew up in Alaska and started reading plays after seeing a junior high performance. Four years ago she joined the Off Their Rockers Drama Troupe in Anchorage to work on one-act plays. She has written plays for the group to perform at fund raising events. Life doesn’t get any better than being able to entertain herself and others by writing or being onstage.





Ron Holmstrom has attended the Conference every year since its inception in 1993, participating in many capacities. He has worked on the Play Lab as an actor, director, and one of the people in charge of deciding which of the hundreds of plays submitted will be presented at the Conference. He has served as the reporter on the event for the Valdez Star since 1997. Ron started working with Cyrano's Off Center Playhouse, then called Eccentric Theatre Company, on their production of *The Beauty Queen of Leenane*. Ron served as the Managing Artistic Director of Anchorage Community Theatre for three years, and is a partner with Ric Davidge and Jan Welt of North Star Productions, the first motion picture/theatre company in Alaska. He recently became the first representative in Alaska for the Screen Actors Guild, and presently serves on the board of the Alaska Fine Arts Academy. Ron is a member of the Alaska Film Group and the Anchorage Cultural Council.



Aric Hudson just finished his first year at the University of Pittsburgh where he studies Engineering with a minor in French, though he continues to do theatre through their program and through Tomfoolery, the local improvisation troupe. His favorite roles include portraying Cineseas in *Lysistrata* and Gaston from *Beauty and the Beast*. In past conference years, he has appeared in *Beyond the Veil* and *The Miraculous Resurrection of Humpty Dumpty*. Beyond theatre, Aric also enjoys writing, skiing, and swing dancing.



Nathan Huey recently finished his BA in Theatre at UAA (if anyone's got tips on grad program applications, don't be shy). During his time in the department, he has acted in several productions, the most recent being *Godspell* last fall, for which he was nominated as an Irene Ryan participant at ACTF. This production also sparked an interest in music which led him to performing with the UAA Opera Ensemble this spring as well as the University's a cappella group, A.K. Chill. Nathan plans to study music for another semester while he saves some money and figures out what to do with it. Favorite productions include *Godspell*, *Diviners*, *She Stoops to Conquer*, *Hansel & Gretel*, *The Lion in Winter*, and *The Foreigner*.



Steven Hunt's career in the adult theatre industry began by playing a dinosaur in Thorton Wilder's *The Skin of Our Teeth*. Since then, has played kings, princes, a mountain climber on the side of K2, a grunt in Viet Nam, and on more than one occasion, a fool. For fifteen years, he had the recurring role of "Associate Professor" with Converse College and then after a brief two-year run at the University of Iowa, took a co-starring role with the lovely and talented Deborah Gideon in Anchorage. Sometimes director, sometimes actor, sometimes playwright or lighting designer Hunt has always managed to keep busy and oft times employed.



Loch Imlay, nineteen, is from Honolulu, Hawaii. Always go too far, for that is the road which leads to truth. See Loch's writer bio to read about his next work as an actor, playing Josh in his play *Cedars of Lebanon*.



Daniel Irvine (bio in Featured Artists section)



Thomas G. Jacobs has participated in over 50 shows since the age of 12. He's been on stage as well as a set designer, builder and stage manager and directed *The Lion in Winter* and *You Can't Take It With You* in recent years. He's been busy this past year with roles in *Othello*, *The Ballad of Soapy Smith* and *Our Town*. He played the lead in *Death of a Salesman* and *The Master Builder* as well as memorable roles in *A Midsummer Night's Dream*, *Seven Brides for Dracula*, and *To Kill A Mockingbird*. On the big screen, Tom played Harry in the movie *Avalanche*.



Just a few short hours ago **Stephany Jeffers** was Miss Alaska. Now she's just a regular nobody with a biology degree and minor in theater from Whitworth in Spokane, Washington. While there she was in *Pirates of Penzance* and *Godspell*, as well as a kickin' improv troupe called Cool Whip. She also did some classics at Whitworth like *The Cherry Orchard* (Ranevskya) and *Our Town* (good ol' Mrs. Gibbs). Lately she's been killing time at UAA performing in *Godspell* yet again and starting up an improv team, Improvically Speaking. This is her first time at the Conference... bring it on.



After a 3-day whirlwind Valdez experience last summer as the Stage Manager for Cyrano, **Erika Johnson** is delighted to be able to attend the full Conference this year. Erika was recently seen as Lizzie in Anchorage Community Theatre's *The Rainmaker* and as Angelique on Cyrano's Theatre Company's *The Imaginary Invalid*. An actor, dancer, classically-trained mezzo-soprano and techie, Erika looks forward to sharing her talent with and learning from other fine theatre folk.



Christine Renée Keene, soprano, has been praised for her "remarkable hall-filling voice" and her "well-supported soprano...drawing just a little reverb from the beams and walls." Recently returned from a year living and working in Vienna, Austria, she has been increasingly active with opera companies around Alaska -- including the role of Abel in the Alaskan premiere of Pablo Sorozobal's *La Tabernera del Puerto*; elementary school performances with Opera Fairbanks' *Green Eggs and Ham*; and understudy to Rosina in Anchorage Opera's *Il Barbiere di Siviglia*. In Europe, she was seen as Despina (Cosí fan tutte) and Zaïde (Zaïde) with the Amadeus' *Opernensemble* in Salzburg, Austria. An Alaskan at heart, Christine was a member of the Anchorage Opera's Young Artist Program and in August 2008 she won top honors in the annual Dean Allen Competition, hosted by Ms. Gloria Allen. Christine received her master of music from Florida State University and attended undergraduate studies at both the University of Alaska and the University of Oregon. Her upcoming engagements include concerts in South Africa; Sister Genevieve in Anchorage Opera's *Suor Angelica*; and Cherubino in Mozart's *Le Nozze di Figaro* with Juneau Lyric Opera in Spring of 2010



Patrick Killoran grew up in Eagle River, Alaska, graduating from Chugiak High School in 1999. He received his BA in Theatre and Dance from Wittenberg University in 2003. Patrick has most recently been seen on Cyrano's stage in "*Our Town*" "*The Ballad of Soapy Smith*" and many other works. This is his first time at the Last Frontier Theatre Conference and hopefully not his last.



Katie Kubitskey, a very excited new bride, is also very excited to be a reader at the Last Frontier Theatre Conference. She has been dabbling in the Alaskan theatre arts for several years, trying her hand at stage combat, soundboard operation, and anything else she can find. Most recently, she was seen as the murderess in *Arctic Assassination*, a lover and a fighter at the Three Baron's Renaissance Faire, and a stage manager for the *Alaska Overnigheters*.



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



Karen Hoins Lauer has appeared over the years in Overnighter productions, a Murder Mystery show with Eagle River's Community Theater, Outcast Productions which include Murder Mysteries at dinners, on trains, and during breakfast meetings. Karen has been seen in several shows throughout Anchorage with such companies as Out North, Toast, ACT, Synergy Dinner Theater, Red Ram, UAA, Cyrano's and the Alaska Rep. She has also been spotted on stage in Washington State and New York.



Van Le Crockett was born in Vietnam, raised in Canada, and currently lives in the Anchorage area. She has degrees and a day job that have nothing to do with acting. Van has been acting (up) since 'he was six years old in school plays and musicals. Her most recent theatre role was in *The Women of...* at UAA. Van has appeared in several commercials in Anchorage and now people think she is an expert in those businesses. In her life before being mom to a toddler, Van was an avid downhill skier, ice hockey player, and hiker. She enjoys writing stories about her family (without them knowing), cooking, and travelling. This is her first Last Frontier Theatre Conference.



Barry Levine comes from New York City where he studied acting first at USDAN on Long Island and H.B. Studios in Manhattan, and later at Wesleyan University in Connecticut. Since coming to L.A. in 1996 he has helped found the USC Brand New Theatre Company, and also done solo work under the guidance of monologist Eric Trules. He performed his one-man show about the punk rock underground, *Chasing Minor Threat*, at L.A.'s fabled Al's Bar shortly before it closed in 2001. For much of the last several years he was heavily involved with his band, the L-10 Project, which he described as "two old-school punks who play comedic acoustic songs and have an emo name." They 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. In the last year he's started playing solo shows around L.A. This is his sixth year as a reader in Valdez, although he has been attending the Last Frontier Conference as a playwright since 1998.



Tawny Linn has been acting for her whole life, and 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*. At PWSCC, she directed *Bile in the Afterlife* and *Go Look!*. Many people who are familiar with the Mat-Su Valley may know her as "that chick that works at Freddie's" This is her ninth Conference.



A community theater veteran of Anchorage, Wasilla, and Eagle River, this past year **Christine Lloyd** was busy playing roles in *Alice in Wonderland*, *A Christmas Carol*, *My Fatal Valentine* (dinner theater), and *Our Town*, and has done some directing and other back stage work. She is a member of a new theater group HAMS (the Homeless Actors of Mat-Su) that is looking for members interested in working on plays with more bite to them as well as dinner theater and melodramas. Her favorite roles so far have been Yente in *Fiddler on the Roof*, Linda Loman in *Death of a Salesman*, and Penny Sycamore in *You Can't Take It With You*.



Princess Lucaj has been involved with the performing arts since childhood. Born just outside of Jerusalem, Israel, and raised in Alaska, she was bound to express her diverse background on stage and in film. Her acting credits include *Uncross the Stars* (starring Barbara Hershey and Ron Perlman), *Lynx*, *Pow Wow Dreams*, and *Jericho* (CBS, with Director Jon Turteltaub). This spring, she directed Cyrano's production of *Time Immemorial*, an original play by Allison Warden and Jack Dalton. Ms. Lucaj takes pride in her community involvement and works closely with Native Voices at the Autry, as well as sitting on the Screen Actor's Guild President's Task Force for the American Indian. She currently works with her brother, Evon Peter, for the Indigenous Leadership Institute in Fairbanks.



Brian Lyke studies theatre and film at the University of Alaska Fairbanks. He's trying everything: stage managing, electrician work, sound design... He'll even make his directing debut this fall in UAF's *Winter Shorts*. Jack Klauschie got him singing and dancing at 14, and the Mitchell brothers continued his education through high school. He's participated six years in the Three Barons Renaissance Faire and four times in the *Alaska Overnights*. His last role was Alan in Theatre UAF's *Picnic*, and his last tech was assistant directing Theatre UAF's *Calagari: Alaska*. Please introduce yourself to him. This is first year at the Conference and he'd like to make friends.



Melodie Mackey was involved in all sides of theatre production in high school, college and her early years of teaching. In the Spring of 2008 she decided to try acting again and was lucky enough to be cast as Bertha in *Greater Tuna*. It was so much fun she tried out for the PWSCC one-acts and ended up in more than one. Then in January, 2009, she really had a chance to stretch her acting skills as Pearl, the "crazy" old lady in *A Tuna Christmas*. However, she considers standing in front of her classes every semester to be "acting."

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



Kyra Meyer is a recent transplant to Valdez from Fairbanks. She appeared in her first play since high school last February when she played the uptight snob Vera Carp in the college's production of *A Tuna Christmas*. Kyra is a therapist at Providence Valdez Behavioral Health. She is also a runner who is training to leave her boyfriend in the dust at the North Pole Santa Clause Half-Marathon this summer.



Sharry Miller credits playing Marmee in an 8th grade production of *Little Women* with saving her from a lifetime of painful shyness, and is forever grateful to her English teacher for talking her into auditioning. Thoroughly bit by the theatre bug, she focused on plays and competitive public speaking at Chugiak High School, and was also involved in Alaska Theater of Youth. Unfortunately, since then she's had to be satisfied with entertaining her friends and being her daughter's favorite story reader. She is looking forward to sharing her love of reading aloud with Conference audiences.



Jonathan Minton is a theatre student at UAA. Some of his acting credits include Hastings in *She Stoops to Conquer* (UAA), Katurian in *The Pillowman* (TTR), Drake in Schatzie Schaefer's *X & Q: Right Next to Each Other* (3WM), and Bob Cratchit in *Mrs. Bob Cratchit's Wild Christmas Binge* (UAA). Recently he's branched out into directing, assistant directing productions of *Hair* (TAU) and *Julius Caesar* (ATY). This past February he made his official directorial debut with ATY's *The Merry Wives of Windsor*, making him among the youngest main season directors in the history of the Alaska Center for the Performing Arts. He coordinates *Poetry Parley*, a monthly poetry-reading at Out North theatre in Anchorage, and is a director of TAU's live soap opera, *Midnight Soapscum*.



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 Association of America.



Wayne Mitchell is a long time participant in the Conference where he appeared as Osiris in last year's production of *Bile in the Afterlife* and as the B7 robot in *The Head That Wouldn't Die*. Most recently he has been seen in the role of Frog in TBA Theatre Company's production of *A Year with Frog and Toad*. 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 University.





Anna Moench is a New York-based actor and puppeteer who has performed at the Kennedy Center, the Ontological-Hysteric Incubator, The Brick Theater, and Brooklyn Arts Exchange with Lone Wolf Tribe, among other places. She has trained at the Royal Academy of Dramatic Art, Royal Holloway University of London, and at Wesleyan University. www.annamoench.com



Elizabeth Moran graduated in May 2008 with a Bachelor's in Music Performance and a minor in Journalism from the University of North Carolina at Chapel Hill. Last fall, she covered Micaela in Anchorage Opera's production of *Carmen*. Recent roles include Laetitia in Menotti's *The Old Maid* and the Thief and Zerlina in scenes from Mozart's *Don Giovanni*. She has studied abroad in Italy and has performed in the choruses of numerous opera productions in North Carolina and Alaska. She has won several awards in singing competitions. Moran has also performed in some outside-the-box productions, such as roles in *Cuban Zarzuelas* (musical theatre in Spanish) and Ned Rorem's *Fables*, where she sang difficult 20th century music as the Narrator and Frog.



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 played a variety of lumbering behemoths on stage, including roles in *Noises Off!*, *One Flew Over the Cuckoo's Nest*, and *Art*, but is doubtless best remembered in Valdez for his heart-rending role as an eviscerated gorilla in the 2008 fringe show *Gormanzee*. This is his third year at the Last Frontier Theatre Conference.



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 *Dingoes on Velvet*, *No Where Fast*, *Saint Alban's*, and *Love, Sex and All That Comes Between* 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 hosts a weekly public radio show about local theater, Stagetalk. Mark is also the proud recipient of the first Rasputian Award for Lifetime Achievement.



Raised in the South, **Henry Murray** was the first professional actor hired full-time by the Nashville Children's Theatre, where he performed in such diverse fare as *Beauty and the Beast*, *The Miracle Worker*, *Jack and the Beanstalk*, and *Young Mozart*. He has performed the dinner theatre circuit in such shows as *Ten Little Indians* and Peter Ustinov's *Halfway Up the Tree*. He has done voice over work, television commercials, and a children's television show for the Appalachia region called *Around the Bend*. More serious stage work includes leads in *Exit the King*, *Doctor Faustus*, and his favorite role, Isadore in Marie Irene Fornes' *Tango Palace*. Henry is a founding member of Rogue Machine Theatre in Los Angeles and is a member of Actors Studio West.



Judy Myers is currently Associate Professor and Chair of the Department of Theatre and Dance at Saint Mary's University of Minnesota where she teaches acting, directing, voice and movement, musical theatre, and playwriting. Currently on hiatus, Judy is also the artistic director for Gilmore Creek Summer Theatre in Winona, Minnesota. Prior to Saint Mary's, Judy was an award-winning music director, director, and sound designer for various Chicago theatres including, most notably, Theatre Building Chicago. Judy holds a BA in Music and Theatre from the University of Michigan (Flint) and a MFA in Acting/Directing from the University of Arizona (Tucson). Judy is also director of *Take Note!*, SE Minnesota's only show-tune choir.



As an actor, **Bruce Nelson** has performed nationally and internationally in Off Off-Broadway shows and regional theater in productions of *Pippin*, *The Robber Bridegroom*, *My Fair Lady*, *A Christmas Carol*, *You Can't Take It with You*, *Six Degrees of Separation*, *A Raisin in the Sun*, *The Good Person of Szechwan*, *Much Ado About Nothing*, and *Ain't Lookin'*. His film credits include *The Borrower*, *Strange Days*, *No Code of Conduct*, *Arizona Summer*, *Blind Eye*, *Forget About It*, *The Salena Incident*, *No Where Man*, *Nether Beast Incorporated*, and *Young Americans*. Nelson sharpened his improv skills by working with the Out of the Way Players improv comedy troupe, which launched the first 48 hour improv-a-thon, placing them in the Guinness Book of World Records. With his love of improv, he continued with the ever-famous Second City of Toronto where he performed with the summer stock company, on main stage, and was a member of the first Canadian National Tour. Nelson created, directed, and starred in the original production of *Simply Sammy*, a musical tribute to Sammy Davis Jr., at the Desert Foothills Theater. Bruce is excited and honored to be part of this year's Last Frontier Theatre Conference.

Jan Ohmstede's interest in the Theatre Conference sparked when she attended the performance of *Equus* in 2007. Last summer was her first experience as a reader. Although acting and performing in plays, musicals and comedy sketches were favorite activities in high school, she has not acted since then. However, as an educator of young children, she has extensive experience using facial expression and body language to enhance her communication, particularly for children with hearing loss. She has lived in the Fairbanks area since 1989 and considers the theatre conference a tremendous opportunity to nurture the artist within.



Anthony Oliva has become involved in the Anchorage theatre community over the course of the past three years, majoring in theatre at UAA; this is his second time at the Last Frontier Theatre Conference. 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), 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.



Veronica Page started working on plays high school. A teacher heard her in a singing lesson and cast her in a revue singing "I Don't Know How to Love Him." Next thing she knew, she's playing Maria in *The Sound of Music*, Mrs. Keller in *The Miracle Worker*, Gypsy in *Gypsy*, Rapunzel in *Into the Woods*, Lady Thiang in *The King and I*, Elektra in an original rock opera with Boston Rock Opera, The Groupie in *Pink Floyd's The Wall*, and Fanny Brice in *Funny Girl*. Then she moved to Alaska, where she was recruited by Tom Bargelski, Stu Schulman and Dave Arrowsmith to start a band: The Veronica Page Band, which she swear she didn't name. The group has been performing in and around Anchorage for four years. On Alaska's stages, she has appeared as Sally in *Cabaret*, Janet in *The Rocky Horror Show*, Sheila in *Hair*, Kitty in *The Ballad of Soapy Smith*, and Latrell in *Sordid Lives*. This is her first time at the Conference. Dad, as always, I am "hopelessly devoted to you."



Marius Panzarella is an orthopaedic surgeon whose move to Alaska nearly ten years ago gave opportunity and allowed time to resume acting - fulfilling a passion begun in childhood. His roles have included C.S. Lewis in *Shadowlands*, Fagin in *Oliver*, Professor Emir in *The Perfect Prayer*, and most recently Tevye in *Fiddler on the Roof*. He is happy to be back with his friends at this Conference.



Sylvia Panzarella is a former cow-girl from Texas where she got her start as a producer (of horse-shows, that is). Continuing in that vein in Alaska, she produced *Shadowlands*, bringing the production from Kodiak to the Performing Arts Center in Anchorage. As a stage performer, past performances include Tess in *Crazy For You*, Gypsy Woman in *A Bad Year For Tomatoes*, British Nurse in *Shadowlands*, and many roles with *The Loose Edge Readers Theatre*. In radio, she has written and produced numerous PSAs, done many voice-overs, and hosts the Wednesday Morning Radio Hour with her husband, Marius, on their local public radio station, KMXT, streaming live on the web at KMXT.org. They love featuring Alaskan artists. Writing, especially poetry, is a favorite past time. One of her greatest "claims to fame" comes from winning second place to the fisherman's poet God, Dave Densmore, at Tony's Bar in Kodiak. Sylvia and her husband, Marius, live from time to time in Anchorage but primarily on Kodiak Island with their five cats and three thousand Kodiak Grizzly Bears, no joke!



Cynthia Parkin has lived in Valdez for six years. She made her stage debut about 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 and also hopes by doing so she can recoup some of the brain cells lost to having a baby.





Jamie Elizabeth Pauley is so delighted to be reading for such great talent at this year’s Theatre Conference. She made her theatre debut in 2007’s *The Perfect Prayer*, later that same year she performed in *Birth*. She has appeared in the *Alaska Overnights* and continues her studies at UAA. You probably also saw Jamie in *Cyrano*, both at the Conference and at Cyrano’s in Anchorage. Most recently she portrayed a not so recovered meth addict in Schatzie Schaefer’s *Sweet*. Jamie is a master stylist at Allure Day Spa, and the mother of a little dynamo son, Jimi. She would love to thank Dawson for inviting her back to Valdez; Mark Lutwak, for teaching her to trust her instincts; and Sandy Harper for being an example of natural grace. Personally, Jamie would like to thank her grandmommy, Jimi, and #3, for teaching her unconditional love.



Three years ago, **Daniel Penner** began the imaginative and gritty adventure of learning to act. He’s not sure how far he’s made it, but has performed in seven plays and a movie. He believes that theater is, as it was from the beginning, a celebration of transformation. Most recently he played Padriac in *The Lieutenant of Inishmore*. It’s a full-circle completed to be acting in Alaska as it was during a summer of set netting on the Kenai that he decided to come home to California and dive onto the stage.



Laura Sansing Pfizenmayer is a native of Birmingham, Alabama, and a graduate of the University of Alabama, Birmingham. She has lived for the past 14 years in York, South Carolina. As a playwright, she’s had over 40 regional productions and is a partner in her own production company, Hometown Promotions LLC. She is a member of the Dramatists Guild, Playwrights in Progress, the resident playwright group of Theatre Charlotte, Charlotte NC, Main Street Theatre Playwrights and the South Carolina Writers Workshop. Last year she also was a writer participant in the Play Lab. She has also acted in a number of Plays including *Dearly Departed* and *Plastique* with Rock Hill Community Theatre and *A Very Merry Intervention* with Theatre Charlotte. She is also a regular reader with Theatre Charlotte and Main Street Theatre. Additionally she has worked as a director and as part of the stage crew on a number of productions. Laura wears a half dozen hats which keep her busy and happy: wife of Dick, mother of six grown children, grandmother of eleven, free lance writer, community volunteer and field interviewer for the NSDUH and most enjoyably playwright. All this and she’s still just 29.



The 16-year stand up comedy vet **Rich Pierrelouis** began performing in New York City, with the burgeoning rise of black stand up comics in the mid 90’s. While other comics of the day went right, he decided to go left... and personal. His quirky sense of humor comes directly from his quest for love, fortune and fame in a tall mans world, and his upbringing in a Caribbean household. Being the 9th of 11 siblings he didn’t have to search far for humor. “My parents never wasted anything having so many kids, I hated when I got hand me downs from my brothers . . . and my sisters. Do you know what it’s like to wear spandex leotards to gym class? Not fun, not fun at all.” After 15 years Rich has not deviated from the path of [exaggerate] truth and personal life experiences. It’s what he does best, “...I’d rather see a comic tell the truth and make fun of himself then lie, and make fun of others at their expense.”



Alex Pollock is an actor and playwright from Vermont. Select credits include Jamie in Howard Zinn’s *Daughter of Venus*, Southampton in the world premiere of Robert Brustein’s Pulitzer Prize-nominated *The English Channel*, Alex in his play *Machine Gun - Death Rattle*, The Wedding Guest in *A Country Doctor*, and Hoopoe in *Conference of the Birds*. Alex is a founding company member of The National Theatre of Allston for which he has performed in *Shouting Theatre in a Crowded Fire* and *Waters Rising*. In 2005, Alex received a Princess Grace Award for his acting, and in 2003 was awarded a scholarship to the TVI Actor’s Studio in New York.



Lon Pressnall (bio in Featured Artists section)



Robyn Pucay is a former UAA engineering major turned recent SOU theatre major. Robyn’s favorite roles include Ruth in *We Bombed in New Haven*, Mrs. Gottlieb in Sarah Ruhl’s *Dead Man’s Cell Phone*, and a cigar roller and Anna Karenina in *Anna in the Tropics*. Just a few of her pastimes are running, swimming, hiking (primarily through long stretches of private property), photography, guitar-playing, and competitive Sudoku. Aside from theatre, Robyn’s passion is singing. She wrote her very first song after a sophomore year revelation about a close friend. The cut is named *Andrew’s Gay* and is available for free and easy listening on her band’s webpage (myspace.com/notimeforsundown).



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. This is her seventh year as a reader.



Ann Reddig is an old friend to the Conference. Ann is a playwright, director, actor, and member of IATSE stagehands local 918.



Alaskan playwright **Dick Reichman**, 64, 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 where he directed *The Ballad of Soapy Smith* this year. This year he also directed *Well* and *The Man in the Attic* at Out North Theater. This September will see the opening of his newest play, *The Big One*, a chronicle of the Exxon Valdez Oil Spill, at Cyrano’s, where a number of his scripts have been produced. Four of his self-published plays are available on the for-sale table at this Conference.



Theater/film student **Carolyn Roesbery** is a 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 here have been having her own plays read in the Lab and narrating both Jean Claude Van Itallie’s *Interview* and Jakob Holder’s *Somebody to Love*. 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. Carolyn Roesbery akmediascope@yahoo.com



George Sapio is a playwright, director, and dramaturg living in Ithaca, New York. His plays include *Oatmeal and a Cigarette*, featured at the 2008 Last Frontier Theatre Conference, 2008 New York International Fringe Festival, and awarded Critics’ Pick at the 2008 Cincinnati Fringe Festival; *And They Lived Happily Ever After*, commissioned by the Kitchen Theatre in 2006; *Kynges Games*, a historical play about Richard III; *Ghosts*, winner of the 2001 Panowski Award; and *Headstrong*, a comedy about love, Middle English, impotence, and dismemberment. His new book, *Workshopping the New Play*, is currently under publisher’s consideration. He received his MFA in playwriting from Goddard College in 2007. He is also a photojournalist who published “Collateral Damage,” featuring his pictures from two trips to Iraq in 2003.



Josh Schmidtlein is an actor and semi-professional magician from right here in Valdez. He has been involved in theater for almost nine years now, and though he does not plan to take it beyond a recreational level, performance will always be one of his passions. Currently, he is a student at the University of Puget Sound in Tacoma, Washington, where he is pursuing a degree in Molecular/Cellular Biology.



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 Edgeware Productions, Paul tours performances and workshops into local schools.



L. Scott Semans: All-round theater experience, every department; designed a few as Architect; IATSE 770; set designs including a couple of rakes “the engineers said was going to be impossible.” Ha. Favorite roles: Magnus, Priam, Cougar; Shows: *Cabaret*, *Pigs in Space* Tour. Favorites: Show: *‘Superstar*. Drink: Brandy/coffee. Actress (now): Eliza Dushku, Tamlyn Tomita. Playwright: Tom Stoppard. Moment: Pipeline with August Wilson. Radio: Blues b4 Sunrise & Coast to Coast. T.V: G.G.And Marion Seldes. Mys/Waydowntown www.Alight.Vox.com twitter: @matozoa (Do it now.)



After being raised by wolves, **Michael Sharp** escaped to Alaska where he spends his time pondering the nature of life from the deck of his 36-foot sailboat, all the while explaining to tourists why he sailed to Alaska and not Fiji.



Janna Shaw, Development Director of the Alaska Fine Arts Academy in Eagle River, is truly happy to be bringing the arts to her beloved community. A little girl in Vermont, she relocated to Alaska as soon as she could and has not wavered these past 20 years. She most recently appeared in her academy’s dinner theatre production of *My Fatal Valentine*, the Mountain View Theatre Project’s *Alice in Wonderland*, and Anchorage Community Theatre’s *Perfect Wedding*. When not accepting various roles in every local production willing to love her for a while, Janna immerses herself in art and music and the raw, untamed quality of all that is outside her front door. She is honored to be taking part in this year’s Play Lab and looks forward to many more years of participation.



Ann Marie Shea has acted in Boston area production in companies such as Stoneham Theatre, Devanaughn Theatre, Boston Playwrights Theatre, and Redfeather Theatre. She has also understudied at the Huntington. She has directed in the Worcester area for New England Theatre Company, Worcester Children’s Theatre, Concord Players, and Entr’Actors Guild, as well as having staged over 50 productions at Worcester State College, where she is now professor emerita. She has served as Play Lab reader in previous summers here in Valdez. Her next appearance will be June 24 as Frances Perkins, Secretary of Labor under FDR, in a one-woman show in Worcester, Perkins’ home town.



Sarah Shoemaker currently attends the University of Alaska Anchorage where she is studying theatre and dance. Just hired on with the Anchorage Classical Ballet Academy, Sarah is having a blast teaching 3 to 5 year-olds how to skip and jump. She performed in two UAA mainstage productions this year, appearing as Celia in *As You Like It* and Gilmer in *Godspell*. She most recently appeared as Cavale in *Cowboy Mouth* as part of UAA’s Student directed one-act showcase, and as Peter the musician in TBA Theatre’s *Romeo and Juliet*. Sarah is proud of being a member of UAA’s improv troupe, Improvically Speaking. Returning for the second time, Sarah is excited and happy to be a part of the Conference.



Shanon Sidell’s theatre career has taken her from freezing her buns in Norway in *Hair* to toasting her buns as Lady Macbeth at General Pinochet’s Military Theatre in Chile. Some of her favorite performances include *The Bald Soprano*, *Two Gentlemen of Verona*, and *The Vagina Monologues*. Among her directing credits are *The Love Talker*, *Godspell*, *Mountain Language*, and *The Plucky and Spunky Show*. She is elated to be returning to the stage after a hiatus during which she fostered her solo music career in Seattle while attending medical school.



Oliver Siemens is a lifelong Anchorage resident with interests in music, art, writing, computers, and theater who makes his living giving music 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 two years in a variety of capacities. His credits include *Shakespeare in Hollywood* (actor, sound design) and *Deathtrap* (sound design, original music) at Cyrano’s; *Happily Never After* (musical direction and performance accompaniment), *Sinbad* (sound design, original music), *Willy Wonka and the Chocolate Factory* (musical direction), *Fiddler on the Roof* (musical direction) with Alaska Theatre of Youth; *Perfect Wedding* (actor, sound design, poster design), *The Mousetrap* (actor), *The Last Night of Ballyhoo* (poster design), *The Rainmaker* (sound design) at Anchorage Community Theatre; and the *Alaska Overnights* (two sessions, writer). He is currently putting together a filmed show of original comedy material.



Judd Silverman has performed in numerous readings in NYC, frequently at Charles Maryan’s Playwrights/ Directors Workshop and the Abrons Arts Center, as well as BMI’s Musical Theatre Workshop, playing the title role in a mini-musical, *Bontshe*. Favorite roles include Lindkvist in Strindberg’s *Easter*, Claudius in *Rosencrantz & Guildenstern are Dead*, Duncan/The Doctor in *The Scottish Play*, Matt in *Talley’s Folly*, and Lord Summerhays in *Misalliance*. He appeared in numerous summer stock musicals in his youth, and was a performer in video artist Bill Beirne’s installation, *You Connect the Dots*, at the Whitney Museum. When not writing or directing, he coaches acting in Manhattan.



Joshua Emerson Smith has been a journalist in one form or another for about 30 years now. Since he could talk at 11 months, he’s been telling stories; and recounting the trials and tribulations that surround him. In his later years, he discovered that people would pay him for his pontificating. And that all he had to do was carry a microphone and ask his trademark question: “Why?” Today, he’s the news director for KCHU public radio in Valdez, Alaska. When asked if he thinks he can act, Smith has often replied, “I don’t know about well, but according to my mom I’ve been acting badly since the day I was born.”



Heather Snelders is a Valdez resident. In her youth, she performed in *Oklahoma*, *Oz*, and many touring shows. She’s spent the last thirteen years being a mom. She recently got back on the stage to play Mrs. Poole in P. Shane Mitchell’s *The Strange Case of Dr. Jekyll and Mr. Hyde* at PWSCC.



Danny Sparrell is enjoying his latest role as a new dad, but has been involved with some on stage drama as well, including *A Tuna Christmas*, *Greater Tuna*, and *Harvey*. This will be Danny’s third Last Frontier Theatre Conference, and he’s grateful to have such an event in his back yard.



Jay Stevens has been a member of the Valdez theatre community for nearly four years now. He has appeared in the Valdez High School productions of **See How They Run**, *The Mouse That Roared*, *Twelve Angry Men*, and **Fools**. He has also appeared in the PWSCC Drama Department productions of *Love and a Wide Moon*, *The Master Builder*, *Greater Tuna*, *The Strange Case of Dr. Jekyll & Mr. Hyde*, *Heroes* and *Free Space*, as well as several productions of the *Alaska Overnights*. He has been a reader in the Play Lab at the Last Frontier Theatre Conference for the past three years, where he also serves as Assistant to the Coordinator.



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



Jessie Taylor is excited to be a part of the Conference in beautiful Valdez. Jessie grew up in Fairbanks and was an active member of the theatre community there. Jessie graduated from the University of Idaho in May with a BFA in theatre performance. There she was involved with countless theatre projects, most notable are playing Hermia in *A Midsummer Night's Dream* and Izzy in *Rabbit Hole*. Although she has never written a play, she still loves to be a part of the process of developing new works. Jessie plans to move to Los Angeles in the fall to pursue an acting career. Other hobbies include dancing, yoga, and cooking.



Amy Tofte is a South Dakota native who currently lives in Los Angeles. She graduated from the University of Iowa's undergraduate theater department where she worked with acting mentors, John O'Keefe and Trish Hawkins. After Iowa, she continued studying acting at the William Esper Studio in NYC. She also studied at the Stella Adler Conservatory, the Actor's Studio and performed new work at LaMAMA, ETC, Circle Rep Lab and Alice's Fourth Floor. Amy received an Arts Alliance Grant in Mississippi for development and production of her one-woman show *Catrix*. She has acted professionally in everything from Shakespeare to children's theater in New York, Los Angeles, and Mississippi. She's a founding member of Fierce Backbone, a Los Angeles theater company that serves all stages of play development and is a proud member of the Screen Actors Guild.



Angela Marie Vice was born and raised in Anchorage, Alaska. Like many, Angela has been interested in the arts from a young age. If you ask her father, he would say she was destined for it, and her mother would say her spark for the stage began when she was voted the Kindergarten Princess of her school. Angela just recently returned from a three month trek around Thailand. There she explored a radically different culture and realize just how lucky she is to be able to follow her dreams. The camera first discovered her back in 2006, as the female lead in a locally shot feature length independent film called *Jack and Jill*. Numerous PSA commercials came to follow and soon after that she was cast as the female lead in a local short film created by Levi Taylor, *Way Up North*. This short film has since been accepted to The Beverly Hills Film Festival. Angela is an avid dancer and singer and has performed in many musical productions including *Evita*, *The Rocky Horror Show*, and *Saucy Jack and 'he Space Vixens*. She has also played a "vapid bombshell" in *Shakespeare in Hollywood* and the title role in *Sylvia*. Please remember that when you see Angela on the stage, it is not actually her, but her pretending.



Jessica Vincent lives in Valdez and has participated in the Conference off and on for years, including appearing in the evening production of Aoise Stratford's *Somewhere In Between* in 2003. Recently, she has been in the PWSCC productions of Mary Chase's *Harvey* and *Love and a Wide Moon*, also by Stratford. She attended UAA and performed or worked behind the scenes in productions there from 2001 to 2003. She took a break from performing with PWSCC due to the birth of her son last June, so don't be alarmed if she tries to burp you when she hugs you.



Hope VanDerMeulen has lived in Valdez on and off for 9 years. She made it her permanent home two years ago. In high school Hope was in a number of plays, and in college took a few drama classes. She uses this knowledge to entertain her two year old son with stories and song. Her loud animated personality is a hit with kids of all ages.



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. She has appeared in numerous UAA productions, including *She Stoops to Conquer* and *As You Like It*. She has also acted twice in the Alaska Overnights, appearing in Dawson Moore's *You'll-Never-Have-a-Second-Wife Club* and Mark Muro's *Bird in Hand*. She also just appeared her first show with Cyrano's, *Our Town*. She will also be seen soon in two short films, *Cigarette* and *Insecurity*. This is her second time at the Last Frontier Theatre Conference.



Emili Warwas has lived in Alaska for a little over two years now. She enjoys sunshine and mountains, as well as playing with her dog, Moses. This is her fifth Theatre Conference. She started acting when she came to Prince William Sound Community College, and has appeared in their productions of *The Crucible*, *The Boy Who Was Born with a Tail*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Bile in the Afterlife*, *The Fears of Harold Shivers*, *Harvey*, and *All I Really Need to Know I Learned in Kindergarten*.



Karen Wells lives in Valdez and works for Prince William Sound Community College as the President's Assistant. Her acting began in grade school when the second grade teacher made the announcement that the lead in *The Gingham Dog and Calico Cat* was ill and could not be in the play. Karen stepped forward and could recite all of the lines and so was given the lead role. As a high school student, she starred in the old fashioned melodrama *Little Nell* and the musical *Amahl and the Night Visitors*. She has studied voice and performed in many recitals, as well as being an accomplished decorator and artist.

Dan Westerburg is a Homer lawyer and sometime actor who has appeared in several community theater productions at Pier One Theater on the Homer Spit. Next to his wife Kathy and son Luke, his first love is Shakespeare, but he is known to take whatever bone is thrown his way. He produced and directed Pier One Radio Theater for several years and recently completed a four year stint coaching Homer High's Drama, Debate and Forensics Team. He has particularly enjoyed working on a number of projects with Homer's leading playwright, Shirley Timmreck, the most recent being this season's production of *Timmreck's Greatest Hits* – a compilation of scenes from several of Shirley's plays.



Kate Williams has longed for the stage ever since she was denied the role of a cat in Snow White and the Seven Dwarves at the age of seven. Kate is now a junior at the University of Alaska Anchorage, working towards her theatre major. Over the past year, she has enjoyed the roles of Jeannie in Neil Labute's Fat Pig, Touchstone in Shakespeare's As You Like It, Lala Leavey in Alfred Uhry's The Last Night of Ballyhoo and most recently played Emily in Thornton Wilder's Our Town at Cyrano's Off-Center Playhouse. Kate hopes to eventually get her master's in Theatre Education, in order to empower children through the magic of theatre.



Antoinette F. Winstead studied acting at NYU and Columbia University. Although she hasn't been able to do as much stage work as she would like, she recently had the opportunity to play Titania in *A Midsummer Night's Dream*. She stays close to her acting roots by serving as a reader for the SAT-Playwrights' monthly readers theater. She has also had roles in several short student films and videos. She's very much looking forward to participating as a reader for this year's Play Lab.



Currently one of the Three Wise Moose (along with Dawson Moore and Schatzie Schaefers), **Aaron Wiseman** is equal parts performer and technician. Aaron has been involved both on and offstage at the Conference for about a decade. Four of those were alongside last year's Jerry Harper Service Award recipient Jim Cucurull, providing any and all technical assistance to featured performances on the mainstage. This year, he will again act as Technical Direct the *Alaska Overnights*. He was honored by founding playwright Edward Albee for his performance as Leslie in TOAST Theatre's *Seascape* production at the 1995 Conference.



After retiring from 30 years of nursing, **Muriel Wohlgemuth** is now resuming her interest in drama. She studied drama and speech in high school and college and has participated in numerous skits and play readings over the years. This past year, Muriel participated in the Off the Rockers drama group at the Anchorage Senior Center and in numerous church skits and dramatic readings. She is pleased to be attending the Theatre Conference for the second time.



Annia Wyndham is fairly new to Alaska. Arriving from Germany in October of 2008, she is originally from Sweden, where she received most of her theatrical schooling. Before joining the ranks of Alaskan actors, she spent five years with the Alliance Players Theater in the Netherlands, a small intimate ensemble that performed mainly for the US and NATO forces in Europe. As is usually the case in community theater, she took on many tasks, both on the board and the stage: publicity manager, graphic designer, director, and actor - all equally endearing. Having been part of such a wonderful camaraderie made leaving Europe very hard, but she feels certain that the Alaska arts scene will fill the void and satisfy her need for drama.



Dawson Moore, Theatre Conference Coordinator

Douglas A. Desorcie, PWSCC President

Ryan Buen, Assistant to the Coordinator

Jay Stevens, Assistant to the Coordinator

Gail Renardson, Professor

Shannon Foster, Registrar

Michael Holcombe, ABE Director

Wes Lundburg, Dean of Instruction

Bill Painter, Student Services Director

Ryan Adkins, Media Services Coordinator

Samantha Fickes, Dean's Administrative Assistant

Scott Fronzuto, IT Technician

Kevin Hurtle, IT Director

Melodie Mackey, Professor

Brian Spear, Native Student Services

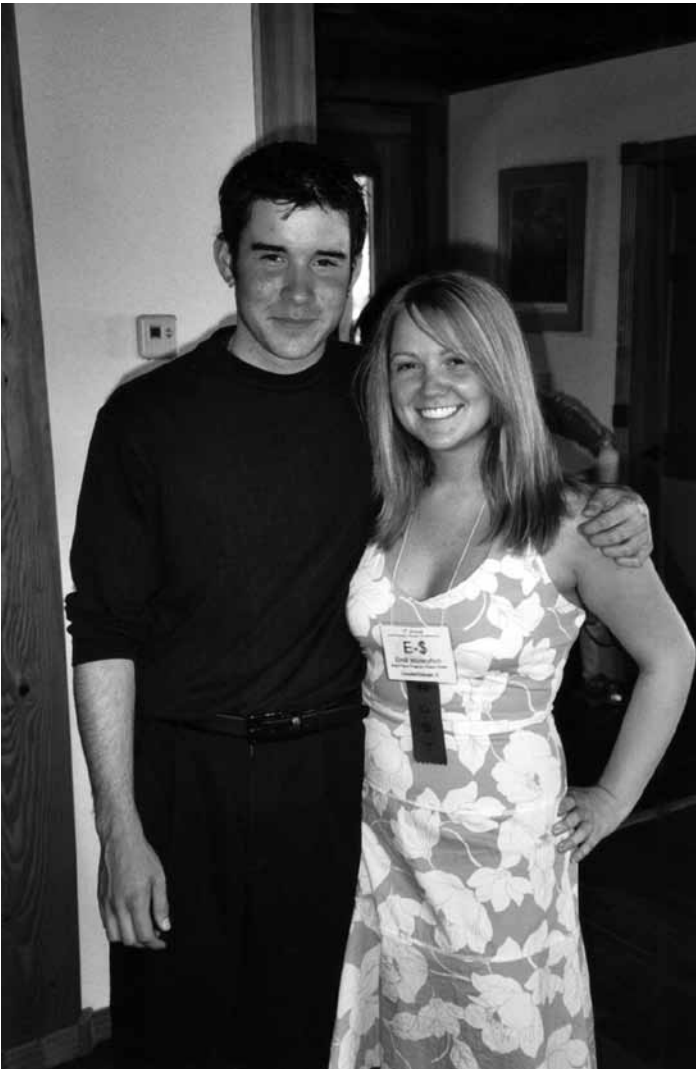
Gianna Giusti, Student Services Administrative Assistant

Karen Wells, President's Administrative Assistant

Lisa Sparrell, Grant Coordinator

Doug White, Maintenance Lead

Congratulations to PWSCC drama department graduates Adam M. Warwas and Emili Warwas nee Moneyhun on their wedding this past May. Adam served as Assistant Conference Coordinator from 2005-2007.



Adam and Emili Warwas together at the 2005 Theatre Conference Gala.

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 18th Annual Last Frontier Theatre Conference, contact Dawson.

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

PRINCE WILLIAM SOUND COMMUNITY COLLEGE
LAST FRONTIER THEATRE CONFERENCE OFFICE
DAWSON MOORE, COORDINATOR
PO BOX 97
303 LOWE STREET
VALDEZ, ALASKA 99686
907-834-1614
dmoore@pwscc.edu



Thank you for coming to beautiful Valdez, Alaska, and the Prince William Sound Community College 17th 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 six 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 A. Desorcie
PWSCC President

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