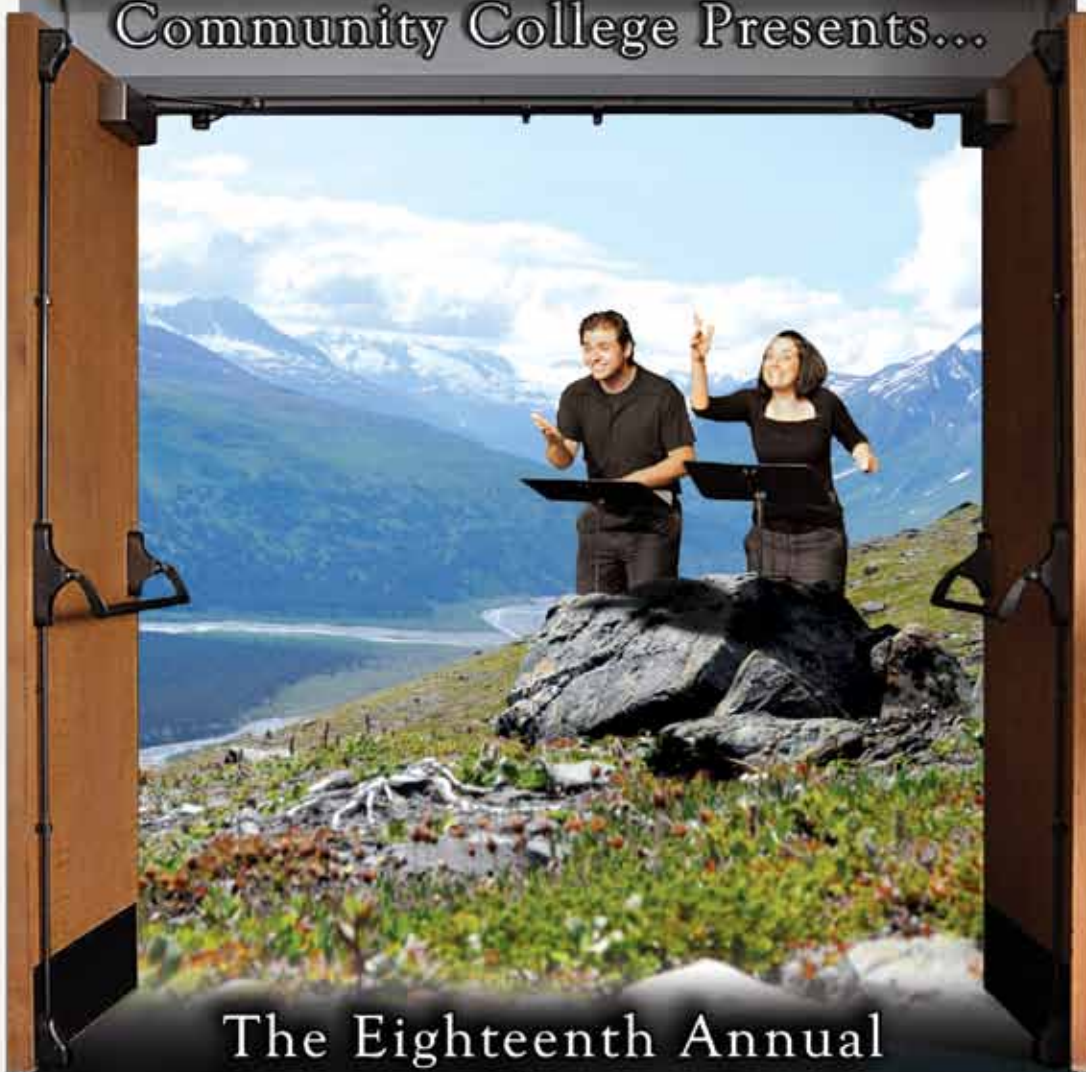


Prince William Sound
Community College Presents...



The Eighteenth Annual
Last Frontier Theatre Conference



VALDEZ, ALASKA

MAY 16 - 22, 2010

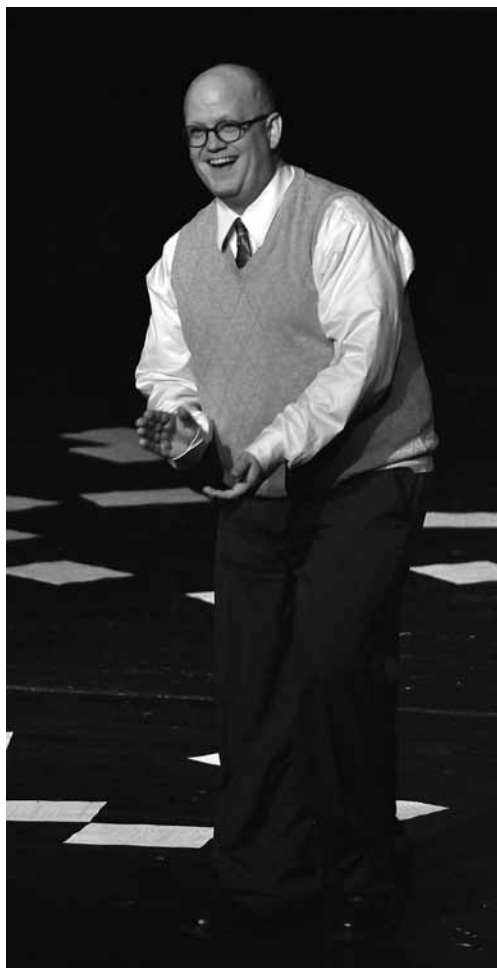
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PRINCE WILLIAM SOUND
COMMUNITY COLLEGE
PRESENTS THE
EIGHTEENTH ANNUAL
LAST FRONTIER THEATRE CONFERENCE



MAY 16-22, 2010

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Welcome to the Eighteenth Annual Last Frontier Theatre Conference. Prince William Sound Community College and the community of Valdez are very proud of this event, and we look forward to sharing it with you.

The Conference is a celebration of theatre of all levels. For this week, professionals, amateurs, and all phases in between come together to celebrate our love of and respect for the craft. I have been here every summer since 1995, and every year get to experience the joy of old friends who have joined us again. Every year, there are artists from previous years that haven't come, and who are missed. And every year there are new individuals and groups who come to fill those holes with their creativity

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. Special thanks to the producing companies of our evening shows, including regulars like Cyrano's Theatre Company, TBA Theatre, and Out North, to occasional contributors like Anchorage Community Theatre, to our new group, Los Angeles' Moving Arts. And let me not forget my dear friend Erma Duricko, who counts as a company unto herself.

This year has seen an unprecedented amount of collaboration coming forth from the Conference into the rest of the world. Multiple companies in Alaska have produced work they found here. You'll see ACT's production of Judd Lear Silverman's *Heart* on Monday. Out North is presenting Richard Dresser's *Rounding Third*, and also produced William Bivins' *Afterlife of the Mind*. Cyrano's produced five new plays by Alaska's playwrights as a part of Alaska's Statehood Celebration, including P. Shane Mitchell's *The Courtship of Zack and Ada*, playing this Thursday. Shane is also this year's recipient of the Jerry Harper Service Award.

This award was created in 2007 to honor those who have been integral to the life and growth of this Conference. The ceremony takes place on the final night of the Conference, Saturday, May 22. I've known Shane for over twenty years... when I started as a freshman in UAA Theatre, he and his friends were among the seniors that we all looked up to

because, really, honestly, they were more talented than we were! Of course, it was more than that. They were welcoming and supportive of the next generation. It is no surprise that they have gone on to a long, distinguished and ongoing career in helping spread the love of the theatre to children with fun education.

In addition to the Alaska productions, this year has seen a lot of collaborations starting up outside the state. Dramatists Play Service published Henry Murray's *Treefall*; Cody Goulder produced Daniel Damiano's *The Narrow World* in LA with the Fresh Baked Theatre Company; the recently transplanted Kokopelli Theatre producing Schatzie Schaefer's *Just Like Julia* in NYC; the list goes on and on.

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 few bucks with the registration. BP has been with this event from before my time here, and their high level of support is appreciated.

Thanks to college President Doug Desorcie, and his unwavering support of both myself and this Conference. Best boss ever.

My friends and co-workers at the College are as awesome a collection of people as I have known, including Shannon Foster, Michael Holcombe, Ryan Buen, Ryan Adkins, Harmony Barrus, Wes Lundburg, Gianna Giusti, Lisa Sparrell, J.B. Crawford, Doug White and the Maintenance Department, Steve Shiell, Wendy Farlin, Ana Hinkle, Lisa Koch, Karen White, Brian Spear, Donna Lane, Scott Fronzuto, Monica Le, the faculty... and all the volunteers like the Terry & John Folsom and Sarah Shoemaker.

Thanks for becoming part of our Conference family for this week. Have a great time, and let us know if you need anything, and we'll see if we can help. Welcome to Valdez!

Dawson Moore
Conference Coordinator

For the most up to date schedule, check the video display at the front desk or the signage in front of the rooms.

Saturday, May 15

9:00 a.m.

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

7:30 p.m.

Craig Pospisil's *Somewhere in Between*, presented by the Prince William Sound Community Drama Department and directed by Dawson Moore.

Featured Artists from 2009



SCHEDULE OF EVENTS

Sunday, May 16

9:30 – 10:25 a.m.

Theatre Conference Orientation Panel with Bostin Christopher, Barclay Kopchak, Dawson Moore, and Jayne Wenger.

10:30 a.m. – 12:00 p.m.

Room A: Acting in the Play Lab with Carrie Baker and Bostin Christopher.

Room B: How to Direct a Reading of Your Own Play with Erma Duricko.

Noon – 12:45 p.m.

Lunch.

12:45 – 3:25 p.m.

Room A: 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.

Room B: Focus, Composition and Configuration (FCC) with Stephan Golux. Introduction to fundamental compositional issues of critical importance to the Stage Director. The class will investigate techniques for guiding the spectator's experience with precision and intentionality, dissecting the pros and cons of various standard theatrical configurations.

12:45 – 1:55 p.m.

Room C: Export Theatre: Writing styles that succeed in overseas markets with Timothy Daly, Part One.

2:00 – 3:25 p.m.

Room C: Writing with Design in Mind with Akiko Nishijima Rotch. Covers how designers visualize productions when they read plays, and how playwrights can help them with clear, evocative stage descriptions, using examples from this year's Play Lab.

3:30 – 5:00 p.m.

Room A: Panel Discussion with Catherine Stadem, Michael Hood, Dawson Moore, and Craig Pospisil on the role of the critic in theatre, with emphasis on how they affect playwrights in specific and theatre in general.

Room B: Actor's Vocal Preparation with Carrie Baker. An introduction to Fitzmaurice voice-work 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.

5:00 – 7:25 p.m.

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

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 reception in the Civic Center foyer.

9:30 p.m.

Fringe Festival Kick-Off performance on the Civic Center stage.

Monday, May 17

8:00 – 8:55 a.m.

Room C: Morning Warm-Up Yoga with Meg McKinney.

9:00 – 10:25 a.m.

Room A: Scare-Free Improv with Arlene Hutton, for actors who want to write, writers who want to write better, and everyone who likes to play. An exciting story-based approach to improv for first-timers and a fresh experience for seasoned performers.

9:30 a.m. – Noon

Room C: Monologue Workshop (by appointment)

10:30 a.m. – Noon

Room A: Basic Unarmed Combat Techniques for the Actor with Michael Hood.

Room B: Export Theatre: Writing styles that succeed in overseas markets with Timothy Daly, Part Two.

Noon – 12:45 p.m.

Lunch.

12:45 – 2:10 p.m. Play Lab

Room A: Cody Goulder's *Scavengers*

Room B: Gail High's *Frog Legs*

Room C: Geoff Kirsch's *Intelligent Design*

2:15 – 3:25 p.m. Play Lab

Room A: Kate Rich's *Flip*

Room B: Michael Werwie's *Valeri Marco*

Room C: Ryan Buen's *Riding Toward Bethlehem*

3:30 – 5:15 p.m. Play Lab

Room A: Jaclyn Villano's *Unanswered, We Ride*

Room C: Sarah Saltwick's *She Creatures*

3:30 – 5:00 p.m.

College Training Room: Acting for Singers, Part One. Creating the Character with Kim Estes and Darcy Halsey

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

Judd Lear Silverman's *Heart*, presented by Anchorage Community Theatre and directed by Kevin T. Bennett.

10:00 p.m.

Fringe Festival.

Tuesday, May 18

8:00 – 8:55 a.m.

Room C: Morning Warm-Up Yoga with Meg McKinney.

9:00 – 10:10 a.m. Play Lab

Room A: David Guaspari's *Kaput*

Room B: Brett Good's *Been Done*

Room C: Deborah Gideon's *Soldier's Heart*

Lunch Room: Monologue Workshop (by appointment)

10:15 a.m. – 12:15 p.m. Play Lab

Room A: Jeremy B. Sony's *Twisted Tales: A Collection of Short Plays*

Room B: Joe Barnes' *The Unicorn*

12:15 – 1:00 p.m.

Lunch.

1:00 – 1:40 p.m. Play Lab

Room A: Schatzie Schaefer's *A Wee Rembrandt*

Room B: Karyn Traut's *The Realm of Love or Folding Laundry*

Room C: Carey Seward's *The Penthouse*

1:45 – 2:55 p.m. Play Lab

Room A: Kathleen Harper's *To Weave a Coat of Dreams*

Room B: Michael S. Parson's *Dis/Connect*

Room C: Jonathan Minton's *The Ice Cream Man Cometh*

3:00 – 5:00 p.m.

College Training Room: Acting for Singers, Part Two. Cold Reading with Kim Estes and Darcy Halsey.

3:00 – 5:00 p.m. Play Lab

Room A: Damon Chua's *Dark Side of the Moon*

Room B: Judd Lear Silverman's *Superhero Blues*

Room C: Arlitia Jones' *Bear's Map of the Bottom World*

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

Terence Anthony's *Blood and Thunder*, presented by Moving Arts and directed by Sara Wagner.

10:00 p.m.

Fringe Festival.

Wednesday, May 19

11:00 a.m. – 12:25 p.m.

Room B: Creating Physical Comedy with Wayne Mitchell. A way for actors to approach both scripted comedy and creating their own comedy pieces.

12:30 – 2:25 p.m.

Room A: Gone in 600 Seconds with Craig Pospisil. A workshop on techniques and principles for writing short plays in general and with an eye towards overnight or 24-hour theater projects. Participants are invited to bring in short plays for possible discussion and take part in writing exercises during the class.

Room B: Monologue Workshop with Laura Gardner and Frank Collison, Part Two.

2:30 – 3:10 p.m. Play Lab

Room A: P. Shane Mitchell's *And Lo the Kings*

Room B: Steven Hunt's *Jubilation, Fairy Tale*

Room C: John Kaiser's *Human Interest*

3:00 – 5:00 p.m.

College Training Room: Acting for Singers, Part Three. Strategies for the Singing Actor with Kim Estes and Darcy Halsey.

3:15 – 3:55 p.m. Play Lab

Room A: Kathy Rucker's *Turing Tested*

Room B: Andra Vebell's *Before Rise (Or, The Glass of Wine Play)*

Room C: Linda Ayres-Frederick's *White Gloves and Patent Leather Shoes*

4:00 – 5:00 p.m. Play Lab

Room A: Peter J. Roth's *Quick and in My Arms*

Room B: John Emrys Eller's *Even the Midnight Sun Goes Down*

Room C: Francine Dick's *Living in Permafrost*

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

Richard Dresser's *Rounding Third*, presented by Out North Theatre Company, directed by Schatzie Schaefer and starring Mark Robokoff and Aaron Wiseman, followed by a reception at the Valdez Museum.

10:00 p.m.

Fringe Festival.

Thursday, May 20

8:00 – 8:55 a.m.

Room C: Morning Warm-Up Yoga with Meg McKinney.

9:00 – 9:55 a.m. Play Lab

Room A: Lisa Sparrell's *Starfish Jesus*

Room B: Rand Higbee's *How Can I Tell If It's Love?*

10:00 – Noon Play Lab

Room A: Patricia Milton's *Solving Sunflowers*

Room B: Paul Brynner's *The Pivot Point*

Room C: Jerry D. McDonnell's *Christmas Closing In*

Noon – 12:45 p.m.

Lunch.

12:45 – 1:40 p.m. Play Lab

Room A: Tracey E. Wood's *Alone*

Room B: Barry Levine's *Sex with Brett's Mom*

Room C: Mark Muro's *The Dream of the Giant Squid*

1:45 – 2:40 p.m. Play Lab

Room A: Linda Billington's *Flotsam*

Room B: Laura Neubauer's *The A-Team*

Room C: Isaac Martin's *L.O.L.*

2:45 – 5:00 p.m. Play Lab

Room B: Ed Blount's *The Glass Violin*

Room C: Amy Tofte's *Family Jewel*

3:00 – 5:00 p.m.

College Training Room: Acting for Singers, Part Four. Tips for Enhanced Vocal Projection, for singing actors with Nancy Caudill and Juliana Osinchuk on piano.

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

P. Shane Mitchell's *The Courtship of Zack and Ada*, presented by Cyrano's Theatre Company and directed by Megan Bladow.

10:00 p.m.

Fringe Festival.

Friday, May 21

8:00 – 8:55 a.m.

Room C: Morning Warm-Up Yoga with Meg McKinney.

9:00 – 9:40 a.m. Play Lab

Room A: Jason Rainey's *Schadenfreude*

Room B: Jean Paal's *Rondo*

Lunch Room: Monologue Workshop (by appointment)

9:45 a.m. – 12:15 p.m. Play Lab

Room A: Anne Hanley's *Ring Around the Rosie*

Room B: Sandra Mander's *The Glass Wall*

Room C: Elena Hartwell's *A Strange Disappearance of Bees*

12:15 – 1:00 p.m.

Lunch.

1:00 – 2:25 p.m. Play Lab

Room A: Omar Penner Cline's *God, Scott*

Room B: Lois Simenson's *Glaciers and Demons*

Room C: Gianna Giusti's *What's for Dinner?*

2:30 – 5:00 p.m. Play Lab

Room A: Eoin Carney's *Raw*

Room B: Reginald Edmund's *South Bridge*

Room C: Tom Moran's *Boundary*

3:00 – 5:00 p.m.

College Training Room: Singing for Actors, Part five. Aria or Art Song as a Monologue, for singing actors with Nancy Caudill, Kim Estes, Darcy Halsey, and Juliana Osinchuk on piano.

5:00 – 7:25 p.m.

Dinner Break.

7:30 p.m.

Nothing in Common: An evening of dealing with relationships, presented by TBA Theatre and directed by Erin Dagon Mitchell, followed by a two-hour cruise on Stan Stephens Cruises to Shoup Glacier.

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Saturday, May 22

10:30 a.m. – 12:15 p.m.

Ten-Minute Play Slam.

12:15 – 1:00

Lunch.

1:30 – 3:00 p.m.

Monologue Workshop Final Presentation.

5:00 p.m.

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

6:30 p.m.

Gala dinner, emceed by Wayne Mitchell. Musical performance, plus the presentation of the Jerry Harper Service Award to Shane Mitchell.

Sunday, May 23

9:00 – 10:45 a.m.

Brunch and wrap up discussion. Open to all participants.



Get in this year's
picture at 6:00!





Carrie Baker is an Assistant Professor of Theatre at the University of Alaska Fairbanks, 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 credits include *Guiding Light*, *Ed*, and

commercial voiceovers. Film credits include *Chronic Town* (Sundance 2008), *Eat Me*, and various industrial films. Directing credits include *How I Learned to Drive*, *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. She is on the Last Frontier Theatre Conference's National Advisory Board. Carrie holds a BA in Theatre and English from Middlebury College and an MFA in Acting from the University of California, Irvine.



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. 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*; and Cenerentola in *La Cenerentola*. 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 *St. Matthew Passion*. Nancy's recent Alaska engagements include singing "Antigua" in Pablo Sorobazal's *La Tabanera del Puerto*, "Berta" in *Il Barbiere di Siviglia*, "Julia Child" in Lee Hoiby's *Bon Appetit*, "La Zia Principessa" in *Suor Angelica*, the mezzo and alto roles in Bach's B-Minor Mass, conducting a residency and presenting a recital at UA Fairbanks, and honoring our men and women in uniform with a recital of classics and war songs entitled *We Salute You*. She is a winner of the District Metropolitan Opera Council Auditions and a Regional finalist. Nancy offers private voice lessons in Anchorage, Alaska.



Bostin Christopher in 2009 directed the world premiere of Arlitia Jones' *Make Good the Fires* at Cyrano's Theatre Company in Alaska and he appeared in the world premiere of *He Said She Said* by Lee Wochner for Movings Arts in Los Angeles. Previous highlights include performing Off-Broadway, where he originated the roles of Nicholas Skeres in David Grimm's *Kit Marlowe* at the Public Theatre and the role of Charles Green in *Ice Island: The Wait for Shackleton*. Regional credits include Lyman in *Redwood Curtain*, Medvedenko in *The Seagull*, and the US Premiere of *Amigos Blue Guitar* at Perseverance Theatre. Other directing credits include Dawson

Moore's *The Tie* for Circle East, *Weekends Like Other People*, *Sylvia*, *The Nerd* and *Beirut*. 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. In addition to his theatre work, Bostin 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. His latest film, *In My Pocket* with Gregory Smith and Zack Ward, won the Audience Choice Award at the 2009 Palm Beach Film Festival and the Jury Award for Best Feature Film at the 2009 Terra di Siena Film Festival in Italy. Other previous film and television roles include M. Night Shyamalan's *Unbreakable*, *Law & Order*, *Ed*, and several award-winning short films. Bostin received his BA from University of Alaska Anchorage and his MFA from the Professional Actor Training Program at PlayMaker's Repertory Company/UNC-Chapel Hill. 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>

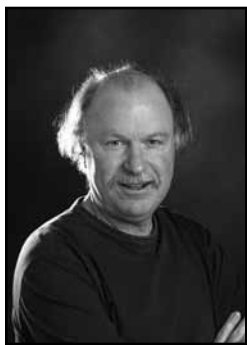


Frank Collison comes from a theatre background. His father, John, was an actor and playwright and his mother, Peg, directed him in a number of plays while he was growing up in Virginia and Ohio. Frank trained at the American Conservatory Theatre in San Francisco, earned his BA in theatre at San Francisco State University where he performed street theatre, helped establish Pinecrest Theatre in the Sierra Nevada, 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's *Dr. Quinn, Medicine Woman*. His extensive television appearances include guest-starring roles on *Monk*, *Stargate Atlantis*, HBO's *Carnivale*, *Seventh Heaven*, *NYPD Blue*, *Star Trek: the Next Generation*, and *Hill Street Blues*. He recently shot *Ghosts/Aliens*, a pilot for Comedy Central. Frank and his wife, Laura Gardner, reside in Los Angeles with his three children. Laura and Frank played husband and wife in recurring roles on *My Name Is Earl*.



Kia Corthron's *A Cool Dip in the Barren Sabaran Crick* was produced by Playwrights Horizons in association with The Play Company and the Culture Project in the spring. *Trickle* was part of Ensemble Studio Theatre's 2009 One-Act Marathon. Other plays include *Light Raise the Roof* (New York Theatre Workshop), *Moot the Messenger* (Actors Theatre of Louisville's Humana Festival), *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), *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, 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 a member of the Dramatists Guild Council and of the Writers Guild of America, and an alumnus of New Dramatists.



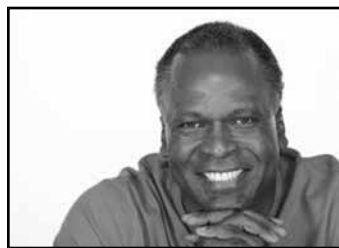
Timothy Daly is one of Australia's most internationally-successful writers, with a string of national and international productions. His play *Kafka Dances* (which played in Anchorage in 2006) has won over a dozen national and intentional awards, and is the most internationally-performed Australian play of the last three decades, with productions all over the world. When premiered in Australia, the play brought the then-unknown Cate Blanchett to national attention when she performed in two highly successful seasons of the Sydney production. In 2009, the French production had a 20-city tour of France, culminating in a season

at the prestigious Festival of Avignon. In November, 2010, the play will make its debut in Poland and Polynesia, and in 2011, it will play in the Czech Republic. In May, 2008, his play *The Man in the Attic* (which also played in Anchorage in 2009 in its American premiere, and was seen at the 2009 Last Frontier Theatre Conference) was awarded Australia's most prestigious award for a new play, the Patrick White Playwrights' Award. The French production will open in Paris in early December, 2010. Timothy Daly's newest play, *Richard III (ou presque)*, will premiere at the 2010 Festival of Avignon. In 2008, Timothy Daly was awarded Australia's highest artistic recognition, with a Fellowship from the Australia Council for the Arts. His radio work has been broadcast in seven countries.



Erma Duricko is a member of the Society of Stage Directors/Choreographers, founder and Artistic Director of Blue Roses Productions, Inc., NYC, and Artistic Associate for Circle East Inc., NYC. 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* for the Last Frontier Theatre Conference, 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 of Williams full-lengths and one-acts; and curates the NYC Tennessee Williams Birthday celebration, produced by Blue Roses Productions annually in NYC. She also curates and directs the C. Douglas Stephens Infusion Series in NYC, developing new plays. 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, Richard Cottrell and many 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. 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 and written by different playwrights. Erma teaches Professional Scene Study classes for working actors; presents workshops for writers, directors and actors; and when time allows, has guest directed at major universities across the country. She is teaching this year at East Stroudsburg University in Pennsylvania. Ms. Duricko is on the national advisory boards for the Last Frontier Playwrights' 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 indebted and devoted to her collaborator of 20 years, Tim Brown.



Kim Estes has recently appeared in guest star and co-starring roles in *House M.D.*, *Hawthorne*, *Dexter*, *Cold Case*, *The Riches*, *Criminal Minds*, *Numb3rs*, *Saints and Sinners*, *Shark*, *General Hospital*, *The Bold and the Beautiful*, *Young and the Restless*, as well as *Windfall*, *Commander-In-Chief*, *The Unit*, and numerous other network shows.

He has appeared in the films *Breathing Room*, *Chasing Tchaikovsky*, *Save Me*, *Choke*, *Kick*, *Girl*, *Material Girls*, *Free Denmark*, *Day Laborer* and *Each Other*. He is listed under the IMDB as Kim Estes (www.imdb.com/name/nm1570753). In addition to *Santa's Little Helper* (2010 Santa Barbara Film Festival Selection and a finalist in the 2010 International Film Festival in Hollywood), he has produced the films *No One Island*, *Store*, and *Seals*. All three films were 2009 Cannes Film Festival Short Film Corner Selections. He is ecstatic to be back in this learning environment called the Last Frontier Theatre Conference.



Laura Gardner is a regular on the webseries *Simply Simon*. You can catch her voice(s) in *The Maltese Falcon* along with Michael Madson, Ed Hermann, and Sandra Oh. She was nominated for Best Supporting Actress by the LA Weekly for her performance in *Fighting Words*, which opened at the Celtic Arts Center in Los Angeles and then transferred to the Millennium Center in Wales. 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. She last appeared in the premiere of *Razorback* at the Rogue Machine Theatre Company. 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 *Crash*, *ER*, *Close to Home*, *Criminal Minds*, *The West Wing*, *Judging Amy*, *Boston Public*, *The Gilmore Girls*, *Party of Five*, *Hobos*, *Profiles*, *L.A. Law*, and *Cheers*. Watch for her in the feature *Finding Red Cloud*, *Truth Never Lies*, *Callback the Movie*, and the full-length Broadway musical *Eclipse of the Heart*, with music of Meatloaf and Bonnie Tyler. Laura trained at Boston University, Rutgers, and Herbert Berghof Studios, where she studied with Uta Hagen and Carol Rosenfeld. She is on the faculty of the Howard Fine Acting Studio, one of LA's finest professional acting schools. Laura teaches actors with disability for Media Access in Los Angeles and in San Francisco and was honored for her over 17 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.



Stephan Golux, currently Assistant Professor of Directing in the Theatre Department at University of Alaska Fairbanks, has specialized since 1993 as director in collaboration with dynamic playwrights on new work. World premieres in New York City: *Looking for the Pony* by Andrea Lepcio, *American Passenger* by Theron Albis, *9th Street Water* by Michael Griffo, and *Crawling from the Wreckage* by Paul Rogalus. Other New York and regional projects include: *Endgame*, *On the Verge*, *Who's Afraid of Virginia Woolf?*, *True West*, *Jacques Brel is Alive and Well...*, *The Pope and the Witch*, and *Copenhagen*.

Ongoing laboratory basic research: an approach of bricolage in the generation of performance material in a theatrical context. Proud union member of the Stage Directors and Choreographers Society (SDC). MFA in Stage Direction from the Yale School of Drama. Portfolio information at <http://director.goluxstudio.com/>.



Darcy Halsey, since moving to Los Angeles, has appeared in numerous films and television shows, including *CSI*, *Scare Tactics*, *Madison Heights*, the growing cult phenomenon *Stephen King's Night Surf*, *Noah's Arc*, and a recurring role in *Breaking Up With Shannen Doherty*. She also starred in the popular Bud Light "Ted Ferguson" campaign. Most recently, Darcy shot a starring role in the psychological thriller *Drifter*, a feature film by award-winning Dutch director Roel Reine. Darcy appears in a co-starring role in the film *Behind the Smile*, written and directed by Damon Wayans. She had a starring role in the gritty drama *Dark Heart*,

written and directed by Kevin Lewis. She also appears in MGM's film *Material Girls*, opposite Anjelica Huston. Always close to the theater, Darcy has most recently written, directed, and starred in the critically acclaimed stage production *The Reunion* at the Howard Fine Theater, which she is currently developing as an interactive web series for Lionsgate. She also starred in Art Brown's hit play *Minding Goodman* as the mentally challenged Cheryl Goodman and *What I Heard About Iraq*, the controversial play produced at the Fountain Theater which garnered international acclaim. Darcy is currently starring in a comedy web series that she co-wrote and co-produced called *Polly G*. This project has recently been optioned by Stun Creative and is being pitched to networks as a television show.



Michael Hood was professor of theatre at the University of Alaska Anchorage for 22 years prior to taking his current position as Dean of the College of Fine Arts at Indiana University of Pennsylvania. He was awarded the President's Award of the Northwest Drama Conference in 1994, and received the UAA Alumni Award for Distinguished Teaching in 1998. Five of his productions have won regional recognition from the KC/ACTF, most recently *Zastrozzi: Master of Discipline* for IUP in 2004. Michael has worked professionally on stage, in film, on radio and television, and has twice directed professionally in the Russian Far East. One of

those productions, *True West*, mounted in Yuzhno-Sakhalinsk in 1994, traveled to acclaim in Khabarovsk and later to Moscow, where it played the new stage at the Moscow Art Theatre in the fall of 1995. In 1997, his UAA production of *A Piece of My Heart* was performed by invitation at the PODIUM Festival in Moscow. Recently he has worked professionally for Unseam'd Shakespeare Company in Pittsburgh, first in 2005 as fight choreographer for *Two Houses*, an adaptation of *Romeo and Juliet*, then as director/adaptor for *Othello:Noir* (2007) and *Macbeth3* (2009). *Macbeth3* was chosen as one of Pittsburgh's ten best productions for 2009. Michael is a regular workshop presenter for the National Association of Schools of Theatre (NAST) and has served on multiple occasions as a mentor in the Association for Theatre in Higher Education (ATHE) Leadership Institute. He currently serves as a member of the Board of Directors of the International Council of Fine Arts Deans, and is a member of the Board of Trustees of the National Theatre Conference. Michael lives with his wife Kitty in Indiana, Pennsylvania.



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. *As It Is In Heaven*, a play about Kentucky Shaker women, has become a university favorite with two different productions going to KC/ACTF regional conferences. 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 and was the Blaine Quarnstrom Fellow at USM. She has served on the faculty of the Glen Workshop and the Sewanee Writers Conference. 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. *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. Produced last season at Echo Theatre in Dallas and B Street Theatre in Sacramento, her entire *Nibroc Trilogy* will be seen this summer at Chester Theatre in the Berkshires. Other regional credits include the Kitchen Theatre, Florida Studio Theatre, Riverside, Orlando Rep, Aurora, ArtStation, Old Creamery, Actors' Co-op, Interact, Shipping Dock, Wellfleet, Stonington Opera House, the Broach, Greenville Centre Stage, Manbites Dog and many others. She is currently developing a contemporary two-character play for The Barrow Group. Hutton's scripts are published by Samuel French, Applause Books, Smith & Kraus, Playscripts, and Dramatists Play Service.



Barclay Kopchak ferries over to Valdez from BPWSCC's off-road Cordova campus where she teaches languages and public speaking. She is president of Cordova's Stage of the Tide and has appeared in numerous productions with them over the decades including *Radio Gals*, *Once Upon a Mattress*, *Quilters*, *Steel Magnolias*, and *King Island Christmas*. Behind the scenes she has worked as director, stage manager, producer, and gracious bed-and-breakfast host for visiting artists. (Come on by!) She is a passionate Francophile and eagerly anticipates the upcoming construction of a local civic center with a real theater.



Wayne Mitchell is the founding Education Director for TBA Theatre in Anchorage. He holds a BA from the University of Alaska Anchorage and a Masters from Wichita State University. In 2000, he was selected as an American representative to the Olympic Arts Festival in Sydney, Australia. He has appeared in hundreds of productions all across the country. Favored productions include *Amadeus*, *A Lion in Winter*, *The Comedy of Errors*, *Much Ado About Nothing*, *Waiting for Godot*, *A Christmas Carol*, *The Invisible Man*, *A Year With Frog and Toad*, and *The Daemon of Darby Castle*. He is devoted to the art of physical comedy and has conceived and directed several shows based on that

discipline including *Mother Goose on the Loose*, *Hootin' Holler*, and six installments of the Circe Nouveau sensation *Illusions*. Among his many awards in the arts are two Patricia Neal Awards, a letter of commendation from Alaska Governor Tony Knowles, and the UAA Alumni Association 2010 Award for Community Service.



Dawson Moore is an award-winning playwright, director, teacher, and actor. He works for Prince William Sound Community College as the Coordinator of their theatre programming, including an AFA in Playwriting degree and the Last Frontier Theatre Conference. Dawson holds a BA in Theatre from the University of Alaska Anchorage. He began writing plays in 1994, developing the plays *The Making of Eye Contact*, *Domestic Companion*, and *Sand & Granite On Liberty* at UAA. Since then, his plays have been produced across the country and in Bologna, Italy. He has won national playwriting awards for his short comedies *The Peach*, *Burning*, *The Bus*, *The Fears*

of Harold Shivers, *Bile in the Afterlife*, and *Domestic Companion*. The companies who have staged his work include TBA Theatre, Kokopelli Theatre Company, Theatre Artists Conspiracy, Three Wise Monkeys, Unidentified Theatre Company, Reston Community Players, Impact Theatre, Bellingham Theatre Guild, UAA Theatre & Dance, Circle East, Fairbanks Drama Association, Eccentric Theatre Company, Bradley University, Prince William Sound Community College, Eureka Theatre Company, Expanded Arts Theatre, 78th Street Studio Theatre, Las Positas College, Teatro del Naville, Isis Arts Collective, Nearly Stellar Entertainment, Love Creek Productions, Playwrights Center of San Francisco, Venue 9, TOAST, the Rough Theatre Company, Two Spoons Theatre Company, Northwest Playwrights Alliance, Theatre Limina, Alleyway Theatre, Java Theatre, the University of Idaho, and the Mid-America Theatre Conference. His other plays include *LibidOFF*; *Happy Loving Couples are a Thing of the Past*; *Secret Stuffing*; *Alyson and the Great Bagel Mistake*; *Living with the Savage*; *Oh, Nancy!*; *In a Red Sea*; *Laundry Day*; *Love's Lumberings Remembered*; *Skid Marks*; *The Tie*; and *The War of Virginia and Alabama*. He is a member of the Dramatists Guild of America, New York's Circle East, and Anchorage's Three Wise Moose Theatre Company, which regularly produces the Alaska Overnights and the Don't Blink One-Page Play Festival with TBA Theatre.



Akiko Nishijima Rotch is a native of Japan, where she worked with the New National Theatre in Tokyo as a scene painter. She started her design career in New York, where she earned an MFA in Design from Tisch School of the Arts NYU in 2007 and an MA in interior and Architecture and Lighting Design from the Parsons School of Design in 2001. Recent designs include Sarah Ruhl's *Eurydice*, directed by Roblin G. Davis, and Dave Hunsaker's *Battles of Fire and Water*, directed by Laurie McCants at Perseverance Theatre; *The Last Leaf*, *The Gift of the Magi* (libretto by Nina S. Chordas music by Michel Chordas), and *Il trittico* (Puccini), directed by Roald Simonson

for Opera To Go; *The Threepenny Opera* (Bertolt Brecht), directed by Henning Hegland, at Columbia University; Ibsen's *Ghosts*, Inge's *Bus Stop*; *Danger of Tobacco*; Chekhov's *The Bear*, directed by Henning Hegland at Columbia University; and *Measure for Measure*, directed by Douglas C. Wager at NYU. She moved to Juneau in August, 2008. www.akikonishijima.com



Guillermo Reyes' plays have been performed across the country, including New York Off-Broadway productions of *Men on the Verge of a His-Panic Breakdown* and *Mother Lolita*. Other plays include *Chilean Holiday*, *Madison*, *Men on the Verge 2*, *Deporting the Divas*, *The Hispanick Zone*, *Sunrise at Monticello*, and others. His plays have been seen in various theatres across the country, including Playwrights Theatre of New Jersey, the Guthrie Theater, Premiere Stages, Urban Stages, Actors Theatre of Louisville, Celebration Theatre, Theatre Rhinoceros, Diversity Theater, and others. He's a member of the Dramatists Guild. He's published

in the recent anthology *Borders on Stage: Plays Produced by Teatro Bravo* (L&S Books, Phoenix, 2008). His book *Madre and I: A Memoir of our Immigrant Lives*, is being published by University of Wisconsin Press in April 2010. In Phoenix, he's the artistic director of Teatro Bravo, a bilingual theatre company that produces plays in either English or Spanish or both. Photo Courtesy of: SeanKaperPhotography.com ©2009



Craig Pospisil is the author of *Somewhere in Between*, *Months on End*, *Life is Short*, and the collection *Choosing Sides*, all published by Dramatists Play Service. *Somewhere in Between* premiered at Detroit Repertory, and has over sixty productions, including ones in New York, Chicago and Paris. *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. He is the author of *The Dunes*, which won Theatre Conspiracy's New Play Contest, and the book for the musicals *Drift*, which was produced at the New York Musical Theatre Festival, and *Dot Comet*, which had a recent reading by the New Musical Developmental Theatre at Woolly Mammoth in Washington, DC. Craig is head writer for *theAtrainplays*, the acclaimed 24-four hour theatre project, for which he has written sixteen short plays and musicals. His *theAtrainplays It's Not You*, *Tourist Attraction*, and *The Best Way to Go* are published by Playscripts Inc. *It's Not You* was translated into Danish and Cantonese, 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, the Barrow Group 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*, published by Dramatists Play Service, where he also works as the Director of Nonprofessional Licensing. 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. www.CraigPospisil.com



Jeff Rogers comes to Juneau from Connecticut where he received his Master of Fine Arts in Dramaturgy and Dramatic from the Yale School of Drama in May 2007. While at Yale, he served as the Artistic Director of the Yale Cabaret and Executive Director of the Dwight/Edgewood Project, a youth playwriting program modeled after the 52nd Street Project. After his

graduation, Jeff pursued post-graduate studies in theatre management, worked as the Associate Business Manager for the Yale Repertory Theatre, and served as a Teaching Fellow for the Yale School of Drama. Jeff spent the spring of 2008 at the Oregon Shakespeare Festival as a dramaturg for *The Comedy of Errors* and *Othello*. His previous credits include directing Max Frisch's *The Firebugs* and Ben Jonson's *Epicene* at the Yale Cabaret and designing lights for *The Caine Mutiny Court Marshall* and *The Drawer Boy* at the Hope Summer Repertory Theatre. Jeff grew up in central Michigan where he received a Bachelor's degree in Theatrical Design and Technical Production from Western Michigan University, after which he served a year-long tour of duty as a literary intern at the Guthrie Theatre in Minneapolis, Minnesota.



Catherine Stadem, before retiring in 2006 from a 25-year, award-winning career in journalism, was a theatre critic for *The Anchorage Times* and *Anchorage Daily News*. She has also written for *Back Stage* (New York), *Variety*, and *Alaska Magazine*, where she was a staff writer. She holds a BA in Theatre Arts and a MFA in Creative Nonfiction

from the University of Alaska Anchorage, where she was an adjunct English instructor. While working as a theatre critic, she was an active member of the American Theatre Critics Association for 20-plus years, where she chaired the Ethics Committee and served on the New Plays Committee. She has written more than a dozen plays, which have had staged readings in New York and at Perseverance Theatre in Juneau, and productions at UAA. With Lily Ann Nielsen, she co-authored *The Cost of Living*, a play about breast cancer, which was published through a grant from the Alaska Run for Women. She is also the recipient of a research grant from the Alaska Humanities Forum for her most recent book, *The History of Theatre in Anchorage, Alaska 1915-2005: From a Wilderness Tent to a Multimillion Dollar Stage*, published in 2009 by Edwin Mellen Press.



Aoise Stratford has received many awards for her plays including the Gloria Allen Peter Award (2007), a Pinter Review Silver Medal (2004), an American Theatre Critics Association New Play Award nomination (2002), The Yukon Pacific Playwriting Award (2000), The Alan Minieri Award (2003), The Hudson River Classics New Play Award (2005) and finalist for the Humana Festival's Heideman Award (2003). Her work has been produced in Australia, Belgium, Italy, Canada, England, and throughout the USA. *Henry's Wives*, a full length play about the wives of Henry VIII will be produced in Salzburg this summer. Nationally,

she has had more than 90 productions of her work at colleges and theatres all over the country. Most recently her work has been produced at the Looking Glass Theatre in New York, the Hobart One Fest in Australia, and at Prince William Sound Community College. Ms. Stratford has been a writer in residence at the Byrdcliffe Arts Colony, and is a founding member of San Francisco's Three Wise Monkeys Theatre Company. She is a member of ATHE, of the International Center for Women Playwrights, and of the Dramatists Guild. Her work has been published by JAC Press, Smith and Kraus, and others.



Jayne Wenger is a director and dramaturg whose exclusive focus is on original material. Throughout over 25 years of professional theater experience she has been dedicated to the development, direction and production of new 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 in New York. She has developed the emerging work of acclaimed playwrights throughout the country and her work has been recognized with many awards. Current projects include the direction for *A Most Notorious Woman* by Maggie Cronin, performed by Christina Augello at EXIT Theatre of San Francisco; direction

and dramaturgy for *Men Think They Are Better Than Grass*, a new multi-media dance/theater piece with The Deborah Slater Dance Theater; direction and dramaturgy for *The Gorge* (working title) by Schatzie Schaefer, to be workhopped in June in San Francisco; and dramaturgy for the October world premier of *Winter Bear* by Anne Hanley at Cyrano's Off-Center Playhouse in Anchorage. Recent work includes the direction of Deke Weaver's *The Crimes of Confessions of Kip Knudson*, *A Hockey Way of Knowledge* at the Station Theater in Urbana, Illinois; direction and dramaturgy for a world premier adaptation of Ann Lamott's first novel *Hard Laughter*, with AlterTheater of San Rafael, California; direction and dramaturgy for the world premier of Anne Galjour's solo work about the class divide in America, *You Can't Get There From Here*, a commission from Dartmouth College and Z Space Studio; dramaturgy for Arlitia Jones world premier, *Make Good The Fires* at Cyrano's in Anchorage; and dramaturgy for Brian Thorstensen's *The Horses* at AlterTheater. Jayne is a member of Literary and Dramaturgs of the Americas, The Dramatists Guild and the Advisory Board of Last Frontier Theatre Conference. She teaches annual playwriting workshops in Assisi, Italy. www.artworkshopintl.com.



Bryan Willis serves as playwright-in-residence for the Northwest Playwrights Alliance at Seattle Repertory Theater. He is currently working on a commission from Book-It Theater in Seattle and a full-length play scheduled for an extended workshop at Seattle Rep. His plays have appeared throughout the U.K., Israel, Japan, U.S. and Canada, including *A Contemporary Theater* (two commissions), New York Theater Workshop, Seattle Rep, Milwaukee Rep, Unseam'd Shakespeare Coompany, and Riverside Studios in London. His work has also been featured on NPR and BBC Radio (commission for *Sophie*). Bryan is the proud recipient of a Theater Fellowship from Artist

Trust and has worked in the literary departments of many theaters, including Playwrights Horizons and Lincoln Center (NYU's Playwright-in-Residence) and Tacoma Actors Guild. He was recently elected to the KC/ACTF 2011 national selection team. Bryan, his wife Susan and their son, Zach, live in Olympia with their dog, Frieda, a.k.a., the Greased Pig from the Planet Krypton.

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.

The above guidelines were provided in the first year of the Play Lab by Lanford Wilson to Michael Warren Powell and the Lab panelists.

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.

- Dawson Moore

Meet at the front desk, then rehearsals are underneath the stage in the labeled rooms.

PLAYS			REHEARSAL TIME	READING TIME
A.	Cody Goulder's <i>Scavengers</i>	Geoff Kirsch's <i>Intelligent Design</i>	Sunday, May 16 Noon–1:30 p.m.	Monday, May 17 12:45–2:10 p.m.
B.	Gail High's <i>Frog Legs</i>			
C.				
A.	Kate Rich's <i>Flip</i>	Michael Werwie's <i>Valerie Marco</i> Ryan Buen's <i>Riding Toward Bethlehem</i>	Sunday, May 16 1:45–3:00 p.m.	Monday, May 17 2:15–3:25 p.m.
B.				
C.				
A.	Jaclyn Villano's <i>Unanswered We Ride</i>	Sarah Saltwick's <i>She Creatures</i>	Sunday, May 16 3:15–5:15 p.m.	Monday, May 17 3:30–5:15 p.m.
B.				
C.				
A.	David Guaspari's <i>Kaput</i>	Brett Good's <i>Been Done</i> Deborah Gideon's <i>Soldier's Heart</i>	Monday, May 17 9:15–10:30 a.m.	Tuesday, May 18 9:00–10:10 a.m.
B.				
C.				
A.	Jeremy B. Sony's <i>Twisted Tales: A Collection of Short Plays</i>	Joe Barnes' <i>The Unicorn</i>	Monday, May 17 10:45–12:45 p.m.	Tuesday, May 18 10:15–12:15 p.m.
B.				
C.				
A.	Schatzie Schaefer's <i>A Wee Rembrandt</i>	Karyn Traut's <i>The Realm of Love or Folding Laundry</i> Carey Seward's <i>The Penthouse</i>	Monday, May 17 1:00–1:45 p.m.	Tuesday, May 18 1:00–1:40 p.m.
B.				
C.				
A.	Kathleen Harper's <i>To Weave a Coat of Dreams</i>	Michael S. Parsons' <i>Dis/Connect</i> Jonathan Minton's <i>The Ice Cream Man Cometh</i>	Monday, May 17 2:00–3:15 p.m.	Tuesday, May 18 1:45–2:55 p.m.
B.				
C.				
A.	Damon Chua's <i>Dark Side of the Moon</i>	Judd Lear Silverman's <i>Superhero Blues</i> Arlitia Jones' <i>Bear's Map of the Bottom World</i>	Monday, May 17 3:30–6:00 p.m.	Tuesday, May 18 3:00–5:00 p.m.
B.				
C.				
A.	P. Shane Mitchell's <i>And Lo the Kings</i>	Steven Hunt's <i>Jubilation, A Fairy Tale</i> John Kaiser's <i>Human Interest</i>	Tuesday, May 18 10:30–11:15 a.m.	Wednesday, May 19 2:30–3:10 p.m.
B.				
C.				
A.	Kathy Rucker's <i>Turing Tested</i>	Andra Vebell's <i>Before Rise (Or, The Glass of Wine Play)</i> Linda Ayres-Fredrick's <i>White Gloves and Patent Leather Shoes</i>	Tuesday, May 18 11:30–12:15 p.m.	Wednesday, May 19 3:15–5:55 p.m.
B.				
C.				
A.	Peter J. Roth's <i>Quick and in My Arms</i>	John Eller's <i>Even the Midnight Sun Goes Down</i> Francine Dick's <i>Living in Permafrost</i>	Tuesday, May 18 12:30–1:45 p.m.	Wednesday, May 19 4:00–5:05 p.m.
B.				
C.				
A.	Lisa Sparrell's <i>Starfish Jesus</i>	Rand Higbee's <i>How Can I Tell If It's Love?</i>	Wednesday, May 19 9:30–10:30 a.m.	Thursday, May 20 9:00–9:55 a.m.
B.				
C.				
A.	Patricia Milton's <i>Solving Sunflowers</i>	Paul Brynner's <i>The Pivot Point</i> Jerry McDonnell's <i>Christmas Closing In</i>	Wednesday, May 19 10:00–12:30 p.m.	Thursday, May 20 10:00–12:00 p.m.
B.				
C.				
A.	Tracey E. Wood's <i>Alone</i>	Barry Levine's <i>Sex with Brett's Mom</i> Mark Muro's <i>The Dream of the Giant Squid</i>	Wednesday, May 19 12:45–1:45 p.m.	Thursday, May 20 12:45–1:40 p.m.
B.				
C.				
A.	Linda Billington's <i>Flotsam</i>	Laura Neubauer's <i>The A-Team</i> Isaac Martin's <i>L.O.L.</i>	Wednesday, May 19 2:00–3:00 p.m.	Thursday, May 20 1:45–2:40 p.m.
B.				
C.				
A.	Elizabeth Birkenmeier's <i>Dearth, Trip, and Finn</i>	Ed Blount's <i>The Glass Violin</i> Amy Tofte's <i>Family Jewel</i>	Wednesday, May 19 3:15–5:45 p.m.	Thursday, May 20 2:45–5:00 p.m.
B.				
C.				
A.	Jean Paal's <i>Rondo</i>	Jason Rainey's <i>Schadenfreude</i>	Thursday, May 20 9:15–10:00 a.m.	Friday, May 21 9:00–9:40 a.m.
B.				
C.				
A.	Anne Hanley's <i>Ring Around the Rosie</i>	Elena Hartwell's <i>A Strange Disappearance of Bees</i> Sandra Mander's <i>The Glass Wall</i>	Thursday, May 20 10:15–12:45 p.m.	Friday, May 21 9:45–12:15 p.m.
B.				
C.				
A.	Omar Penner Cline's <i>God, Scott</i>	Lois Simenson's <i>Glaciers and Demons</i> Gianna Giusti's <i>What's For Dinner?</i>	Thursday, May 20 1:00–2:30 p.m.	Friday, May 21 1:00–2:25 p.m.
B.				
C.				
A.	Eoin Carney's <i>Raw</i>	Reginald Edmund's <i>South Bridge</i> Tom Moran's <i>Boundary</i>	Thursday, May 20 2:45–5:15 p.m.	Friday, May 21 2:30–5:00 p.m.
B.				
C.				

Monday May 17 12:45 P.M.



Panel A

SCAVENGERS
by CODY GOULDER

Stage Instructions
Leech
Colston
Daisy
Mum
Big Bruce

Jennifer McCarty
Jay Stevens
Josh Schmidlein
Candice Afia
Jonathan Minton
Matt Smith

Kept away from prying eyes, there is a dark underworld full of cutthroats, pick pockets, and deviants. Always on the hunt for a quick fix, they will do whatever it takes to grab their share of the pie. As one outsider sinks further into the pit, he learns that nothing ever turns out quite the way one plans.



Panel B

FROG LEGS
by GAIL HIGH

Stage Instructions
Cob/Driver
Cojak
Janet/Nurse
Suzan
Izzy
Steven
Prophet

Nancy Chastain
Kelly Williams
Erick Robertson
Elyce Boyd
Julia Smith
Maggie Hill
Devin Frey
Randall Parker, II

For Cob, having a family was like skinning frogs with his father - watch your back - keep your knife sharp - cut off their legs first! After almost dying twice in one day, when time might be short, he tries to salvage the grace he took from his family.



Panel C

INTELLIGENT DESIGN
by GEOFF KIRSCH

Stage Instructions
Receptionist
Gabriel
Michael
G-d

Henry Weaver
Stephanie Bissland
Ryan Buen
Aaron Wiseman
Barry Levine

After winning the bid to consult on Day Six of Creation Week, Archangels Michael and Gabriel meet face-to-disembodied voice with the "Big Guy," pitching him His new dominant species. They call it... "Man."

Monday May 17 2:15 P.M.



Panel A

FLIP
by KATE RICH

Stage Instructions
George
Suzi
Cash
Nate

Doreen Ransom
Barry Steely
Karen Lauer
Steven Hunt
Brian Lyke

What happens when you die? The question is on the table. Young Nate is obsessed with it, his worldly father laughs at it, and friend George gets a message from beyond the veil.



Panel B

VALERI MARCO
by MICHAEL WERWIE

Stage Instructions
Valeri
Kyle

Maggie Hill
Jamie Pauley
Erick Robertson

As a young couple pursue a mysterious charge on their credit card, they uncover the secrets of their relationship.



Panel C

RIDING TOWARD BETHLEHEM
by RYAN BUEN

Stage Instructions
Jay
David
Shannon

Sarah Shoemaker
Henry Weaver
Luke Bartholomew
Annie McCain Engman

Two train hoppers in the midwest stumble upon a young woman on the run. She forms an intense bond with the younger one, leaving him with the difficult choice between abandoning his mentor or following his heart.

Monday May 17 3:30 P.M.**Panel A**

UNANSWERED, WE RIDE
by **JACLYN VILLANO**

Stage Instructions
Reese
Actor 1
Actress 1

Anya Pearson
Joy Barrett
Luke Bartholomew
Sara Shoemaker

It's hard to go home when you don't know where that is.

**Panel C**

SHE CREATURES
by **SARAH SALTWICK**

Stage Instructions
Cecilia/Carmel
Dahlia/Marilyn
Axia/Maiden
Atlanta/Amelia/Emma
Dancer/Jason/Puppeteer
Policeman/Therapist/Puppeteer

Cedar Cussins
Candice Afia
Sara Waisanen
Amy Tofte
Kyra Meyer
Tony Williams
Keith Arthur Bolden

A collection of short plays that explores classical mythical creatures from a contemporary perspective. From selkies to sirens, phoenixes to sphinxes, angels, dragons and unicorns, there is a wild humanity to these creatures.

Tuesday May 18 9:00 A.M.**Panel A**

KAPUT
by **DAVID GUASPARI**

Stage Instructions
Rex Harris
LuAndy Wilde
Harriet Kernighan
HJB

Nancy Caudill
Aaron Wiseman
Kimi Buser
Carrie Baker
Van Horn Ely

In the midst of an amorous clinch, Rex and LuAndy discover that the Head of John the Baptist is perched on Rex's coffee table. Their encounter touches all of life's major bases: god, death, sex, stand-up comedy, and the importance of major appliances.

**Panel B**

BEEN DONE
by **BRETT GOOD**

Stage Instructions
Charlie
Abel
Eve

Jenny Vilim
Oliver Siemans
Jaron Carlson
Julie-Joy Voss

Man versus man? Man versus nature? If narrative follows a protagonist and the changes he goes through, doesn't every good story turn out to be man versus himself?

**Panel C**

SOLDIER'S HEART
by **DEBORAH GIDEON**

Stage Instructions
Psychotherapist

Kyra Meyer
Kim Estes

A therapist working with soldiers experiences combat through their eyes, and struggles with the meaning of war.

Tuesday May 18 10:15 A.M.

Tuesday May 18 1:00 P.M.



Panel A

*TWISTED TALES: A COLLECTION
OF SHORT PLAYS*
by **JEREMY B. SONY**

Stage Instructions
Nick, Dr. Grim, and Blue
Jett, Phillip, Green
Peter, Christian
Fey, Snow White, Yellow
Madison, Muriel, White

Muriel Wohlgemuth
Jerry D. McDonnell
Nathan Huey
Scott Heverling
Darcy Halsey
Karina Becker

Three short plays, each dealing with aspects of our childhood in a new light. From Santa and the Tooth Fairy and how they would fare in reality television, to what happens when crayons go bad, to a look beyond the fairy tale ending where happily ever after just doesn't cut it – these are children's stories for when we grow up.



Panel B

THE UNICORN
by **JOE BARNES**

Stage Instructions
Patrick Horan
Irv Kaplan
Elaine Fowler
Tom Fowler
Melissa Fowler
Ron Gerard

Christina Ashby
Stu Eriksen
Harold V. Fergus, Jr
Carrie Baker
Mark Robokoff
Sarah Shoemaker
Jay Stevens

What did Irving Kaplan see by Whitehead Pond? What did his daughter, Elaine Fowler? *The Unicorn* explores these and other mysteries in a tragicomic tale of a contemporary family dealing with the eternal truths of love, deceit, death, and rebirth.



Panel A

A WEE REMBRANDT
by **SCHATZIE SCHAEFERS**

Stage Instructions
Danny
Eric

Jaron Carlson
Bostin Christopher
Luke Bartholomew

An art museum's third-shift security guards spend an evening tied up in the basement after being duped by thieves.



Panel B

*THE REALM OF LOVE OR
FOLDING LAUNDRY*
by **KARYN TRAUT**

Stage Instructions
He
She

Cynthia Deike-Sims
Brian Wescott
Jessica Vincent

She, while folding laundry, tweaks Him into considering what the Realm of Love might actually be, and further, to possibly moving into it. Her tools of engagement are word play and an occasional sock.



Panel C

THE PENTHOUSE
by **CAREY SEWARD**

Stage Instructions
Frederick
Julian
Adriana
Babe

Deb Geeseman
Patrick Killoran
Nathan Huey
Jamie Pauley
Van Le

When a flood drives the basement dweller to the penthouse of a hotel, the residents realize that not only do they have the same girlfriend, they are nothing more than fantasy versions of her former lovers.

Tuesday May 18 1:45 P.M.

Panel A

TO WEAVE A COAT OF DREAMS
by KATHLEEN HARPER

Stage Instructions
Sophie
Jim
Grandmother
Trickster
Dreamweaver
Dave
Sharon

Katie Kubtsky
Heather Snelders
Paul Brynner
Sandra Kleven
Patrick Killoran
Elizabeth Robertson
Steve Brockman
Muriel Wohlgemuth

In a journey through the fantastical world of her dreams, Sophie tries to answer the question "What is fulfillment?"


Panel B

DIS/CONNECT
by MICHAEL S. PARSONS

Stage Instructions
Actress 1
Actor 1
Actress 2
Actor 2

Carolyn Roesbery
Karina Becker
Ryan Buen
Mary Hicks
Frank Collision

A combination of several thematically related short plays that each touch on the connections we make – or fail to keep – with the people around us in our lives.


Panel C

THE ICE CREAM MAN COMETH
by JONATHAN MINTON

Stage Instruction
Mickey Cohn
Marty Mope
Gary Glade
Ron Ferret
Tony
Angie
Elaine
Jose Menendez

Julie-Joy Voss
Paul Schweigert
Kim Estes
Tom Moran
Jason Caudle
Ryan Adkins
Cedar Cussins
Chloe Milton
Nathan Huey

When a stranger with a mysterious past shows up at Marty Mope's Miso Soups Soup Kitchen, a group of degenerates learn the importance of redemption, forgiveness, and that there's just no escaping when the Ice Cream Man cometh.

Tuesday May 18 3:00 P.M.

Panel A

DARK SIDE OF THE MOON
by DAMON CHUA

Stage Instructions
Bill
Mary Jo Kopechne
Junior
Actor #1
Actor #2
Actor #3
Actor #4
Actor #5
Actor #6
Actor #7

L. Scott Semans
Todd Glidewell
Carrie Baker
Paul Brynner
Ryan Buen
Annie Engman
Christina Ashby
Kate Williams
Paul Schweigert
Oliver Siemans
Bostin Christopher

A multi-narrative, psychedelia-fueled examination of how the excesses of the sixties caused a backlash and spawned the conservative movement of today. It centers on the moon landing and features real-life characters such as Mary Jo Kopechne, Madalyn Murray O'Hair, Anita Bryant, astronaut Michael Collins, President Nixon, and the Kennedy brothers.


Panel B

SUPERHERO BLUES
by JUDD LEAR SILVERMAN

Stage Instructions
Buddy
Mother
Stan
Sherree
Vaughn
Bridget
Beth
Dave

Bill Cotton
Jaron Carlson
Laura Gardner
Jonathan Minton
Jenny Vilim
Aaron Wiseman
Meg McKinney
Rachel Sutton
Van Horn Ely

Do we appreciate our own special gifts or even know what they truly are? A comedic voyage of self-discovery, as a young man finds out if he can live up to a mythology he was handed as a boy while battling the absurdities of survival in the everyday world.


Panel C

BEAR'S MAP TO THE BOTTOM WORLD
by ARLITIA JONES

Stage Instructions/Drummer
Helen
Bear
The Man
Village Public Safety Officer

Matt Smith
Laura Crow
Elizabeth Robertson
Mark Robokoff
Rodney Lamb

A man is dead on the tundra: is his death the result of suicide, a bear mauling, or a desperate act by his pregnant mentally handicapped wife whose only wish is to keep her babies?

Wednesday May 19 2:30 P.M.

Wednesday May 19 3:15 P.M.



Panel A

AND LO THE KINGS
by **P. SHANE MITCHELL**

Stage Instructions
Isaiah
Gasper
Balthazar
Melchior

Kimi Buser
Ryan Buen
Rodney Lamb
Paul Brynner
Kim Estes

In present day California the new savior has been born but the kings who come bearing gifts aren't that charitable...



Panel B

JUBILATION, A FAIRY TALE
by **STEVEN HUNT**

Stage Instructions
Wilson
Maggie/Sophie
Jubie
Elmer/Bartender
Madge
Frida

Monica Wuotto Sullivan
Brian Lyke
Rebecca Gamache
Anya Pearson
Barry Steely
Kari A. Diaz
Annia Wyndham

A modern fairy tale in which a young man learns to find true happiness through some very odd spirit guides and a lovely young woman.



Panel C

HUMAN INTEREST
by **JOHN KAISER**

Stage Instructions
Knox
Joanie
Mayla
Roy

Gail High
Erick Robertson
Kristin Fernandez
Janna Shaw
Josh Schmidlein

A menacing college friend stops by unexpectedly, pulls a knife and starts acting desperate. To save the lives of himself and his roommates, Knox concocts a daringly idiotic idea.



Panel A

TURING TESTED
by **KATHY RUCKER**

Stage Instructions
Alan Turing
Doctor
Fortune Teller/Snow

Katrisha Villarante
Shane Mitchell
Brett Good
Dana Mitchell

In 1954, famous English mathematician and cryptanalyst Alan Turing met with Gypsy Queen, a fortune teller. Three weeks later he ate a cyanide-poisoned apple. What did the fortune teller say to this brilliant man to scare him to death?



Panel B

BEFORE RISE
(or *The Glass of Wine Play*).
by **ANDRA VEBELL**

Stage Instructions
Emily
Audience Man
Sam
Mindy

Stephen Porritt
Joy Barrett
Rick Barreras
Timothy Brown
Julie Joy-Voss

Is she scripted, is she not, is it a preamble, or is she messing with you big time?



Panel C

WHITE GLOVES AND PATENT LEATHER SHOES
by **LINDA AYRES-FREDRICK**

Stage Instructions
Deirdre Rose
Amy Louise

Stephanie Bissland
Lois Simenson
Deborah Gideon

While waiting for the undertaker in the Arizona heat, tempers simmer between two sisters with different sensibilities as they try to decide what their third sister should wear for all eternity.

Wednesday May 19 4:00 P.M.**Panel A**

QUICK AND IN MY ARMS
by **PETER J. ROTH**

Stage Instructions
Lazarus
Dr. Morrow
Garson
Father Laurence
Sylvia
Molly

Rachel Marquez
Wayne Mitchell
Shane Mitchell
Jay Stevens
Harold V. Fergus, Jr
Kristin Fernandez
Erin Dagon Mitchell

An unfortunate diagnosis makes Lazarus a post-mortal citizen trying to find some kind of peace in his new afterlife.

**Panel B**

EVEN THE MIDNIGHT SUN GOES DOWN
by **JOHN EMRYS ELLER**

Stage Instructions
Kole
Young Man
Grandpa
Skinny man
Alex
Man

Scarlet Kittylee Boudreaux
Todd Glidewell
Carl Bright
Stu Eriksen
Xavier Dupoux
Stephen Porritt
Andy Collins

A series of monologues about and for Alaskan men and their broken dreams, lost love, and forgiveness along the way.

**Panel C**

LIVING IN PERMAFROST
by **FRANCINE DICK**

Stage Instructions
Middle aged-woman

Brett Good
Dana Mitchell

An acquiescent woman, who has put all but her own needs first, is trapped at the bottom of a sinkhole. Attempting to survive, she wonders if her life is even worth the struggle.

Thursday May 20 9:00 A.M.**Panel A**

STARFISH JESUS
by **LISA SPARRELL**

Stage Instructions
Duke
Carol
Anna

Juliana Osinchuk
Steven Hunt
Rebecca Gamache
Linda Ayres-Frederick

Duke returns to his hometown haunt, college-bound daughter in tow, and has an unexpected encounter with an old flame.

**Panel B**

HOW CAN I TELL IF IT'S LOVE?
by **RAND HIGBEE**

Stage Instructions
David
Nora
Jack
Betty
Phyllis

Thomas Higgins
Wayne Mitchell
Sarah Shoemaker
Scott Heverling
Erin Dagon Mitchell
Mel Botulinski

A handy guide for teenage boys and girls to help them determine if what they are feeling is love...or something else.

Thursday May 20 10:00 A.M.

Thursday May 20 12:45 P.M.



Panel A

SOLVING SUNFLOWERS
by **PATRICIA MILTON**

Stage Instructions
Nessa Healey
Matthew Shafter
Corinna Popescu/
Svetlana Popescu
Dottie Nuez
Pinkie Shell

Linda Benson
Darcy Halsey
Keith Arthur Bolden
Annia Wyndham

Linda Ayres-Frederick
Van Horn Ely

Outside Roswell, New Mexico, a recently-widowed waitress fights to save the endangered puzzle sunflower, with help from her eccentric mother, a lawman named Pinkie, and a passel of Russian brides-to-be.



Panel B

THE PIVOT POINT
by **PAUL BRYNNER**

Stage Instructions
Nicole
Phillip
Dee/Zattay
Cami/Tech
Bartender/
Anesthesiologist/Toy Maker
Aaron/ Surgeon
Chester
Wen

Kate Williams
Sara Waisanen
Kevin T. Bennett
Van Le
Heather Snelders
Brian Wescott

Torrie Allen
Jaron Carlson
Rebecca Gamache

Nicole is a journalist whose career is on the rocks. Although her family is falling apart and her husband has had a life threatening accident, she leaves her home to travel to Sri Lanka to follow a lead about a civil war known as "The Last Revolution."



Panel C

CHRISTMAS CLOSING IN
by **JERRY D. MCDONNELL**

Stage Instructions
Jake/Other Football Player
Pete/Carl/Brant's offstage voice/Sam
Buck/Process Server/
Coach/Military Officer
Sally
Babe/Voice of Ticket Taker
Amy/Cheerleader
Sam

Dulcy Boehle
Kim Estes
Erick Hayden
Bill Cotton

Meg McKinney
Laura Carpenter
Angela Worthly
Patrick Killoran

A neighborhood bar is the Christmas Eve collection plate of fate for those who have received what they wanted. A washed out pro-football player and military hero comes home and encounters his past, looks for his future and the lost love of his life, and is tempted by the schemes of a lawyer and a real estate agent.



Panel A

ALONE
by **TRACEY E. WOOD**

Stage Instructions
Bartender
Todd Dumont
Deidre
Sarah
Three

Carey Seward
Alex Eller
Timmy Ray James
Jennifer McCarty
Jessica Vincent
Laura Carpenter

While seeking to dump an ex, a successful businessman discovers why he is perpetually unlucky in love.



Panel B

SEX WITH BRETT'S MOM
by **BARRY LEVINE**

Stage Instructions
U.B.
Johnny
Mr. Murderer
Hak
Brett
Sir Boniface Sluts

Scott Heverling
Carl Bright
Jay Stevens
Rick Barreras
Bo Anderson
Erick Hayden
Josh Schmidtlein

Sex With Brett's Mom: The Future depends on it. Be Afraid. Be very, very afraid!



Panel C

THE DREAM OF THE GLANT SQUID
by **MARK MURO**

Stage Instructions
Dr. Irwin Rudd
Dr. Dorothy Haakenstad
Gerald Crocker
Marth Rudda
Valentina Valencia

Cece Tio
Michael Flanagan
Kate Rich
Bill Cotton
Nancy Chastain
Katie Kubitskey

An aging lothario is undone by the strange haunting from a past erotic encounter.

Thursday May 20 1:45 P.M.

Panel A

FLOTSAM
by LINDA BILLINGTON

Stage Instructions
Elliot
Max
Shay
Mercedes
Zach

John McKay
Jerry D. McDonnell
Brett Good
Rachel Marquez
Kathleen Harper
Michael Flanagan

The misfit crewmembers of a fishing boat in the remote Pacific Ocean find an unusual catch in their net: a man in a business suit. And he's alive.


Panel B

THE A.P.E. League
by LAURA NEUBAUER

Stage Instructions /
Stage Manager
Narrator
Team Member 1 / Teacher 1
Team Member 2 / Teacher 2
Team Member 3 / Everyman
Team Member 4 /
Angry Wife / Maria
Team Member 5 /
Student / Bob
Team Member 6 /
The Pole /
Vote Master / Student

Angela Worthy
Sarah Shoemaker
Timmy Ray James
Brian Wescott
Danny Sparrell
Kate Schwarzer
Ernest E. Gilbert
Christina Ashby

They say it stands for 'A righteous team of the right people' but really you could put anything after the letter 'A' and it would fit." A homogeneous, genderless group of do-gooders travel the world in and attempt to set things right, but other than adopting our orphaned narrator their good intentions go bad and the girl must grow up by herself.


Panel C

L.O.L.
by ISAAC MARTIN

Stage Instructions
Aphrodite
Artemis
Athena
Jessa
Tommy
Mrs. McGillicuddy
Amy
Aaron
Hannah

Steve Brockman
Katrisha Villarante
Meg McKinney
Laura Crow
Kate Williams
Jay Stevens
Deb Geeseman
Chloe Milton
Devin Frey
Danielle Rabinovitch

The line between tragedy and comedy blurs when three Greek goddesses wonder how modern love would fare without technology.

Thursday May 20 2:45 P.M.

Panel B

THE GLASS VIOLIN
by ED BLOUNT

Stage Instructions
Lena
John
Bastian
Claire
Othello
Desdemona/Buyer
Lisa

Kate Rich
Sara Waisanen
Jeremy Sony
Terence Anthony
Janna Shaw
Henry Weaver
Rachel Sutton
Cynthia Deike-Sims

Lena, a young auctioneer, is sleeping through her marriage. In her dreams, she encounters Bastian, a striking novelist who helps her escape from her lackluster life with her husband, John. Meanwhile, in her waking life, She is reluctant to sell off a unique and rare glass violin. She must decide if her violin—and marriage—is worth keeping around long enough to play out.


Panel C

FAMILY JEWEL
by AMY TOFTE

Stage Instructions
Melayne
Bethany (Beth)
Billy
Charles

Penny Lucas
Karen Lauer
Rebecca Gamache
Luke Bartholomew
Michael Parsons

A young man is torn between his mother's obsessive love and his lover's obsessive need to mother. Sex, kidnapping, wholesome family values... Is there a therapist in the house?

Friday May 21 9:00 A.M.**Friday May 21 9:45 A.M.****Panel A**

SCHADENFREUDE
by JASON RAINEY

Stage Instructions
Lori
Jeff

Linda Billington
Amy Tofte
Jonathan Minton

Lori and Jeff attend their spouses' high school reunion. Lori has long feared that she was the butt of someone's joke; now she might have the opportunity to return the favor.

**Panel B**

RONDO
by JEAN PAAL

Stage Instructions/Woman's Voice
Mia
Abby
Anne
Gert
Frank

Dorothy Hight
Katrisha Villarante
Cynthia Parkin
Penny Lucas
Deborah Gideon
Dylan Benkert

A look at mother-daughter relationships during a survey of domestic violence.

Friday May 21 9:45 A.M.**Panel A**

RING AROUND THE ROSIE
by ANNE HANLEY

Stage Instructions
William Mompesson
Catherine Mompesson
Everywoman
Sir. George Saville
Thomas Stanley/Sir Harry
Thomas Boyle
Mad Meg/Mary Torre
Balthazar L/Hommedieu
Sarah Sydal/Lady Lucretia
Little John Sydal/ Flagellant 2
Big Sam/ Noble 2/Soldier 1
George Viccars/Noble 1/Robert Talbott
Alex Hadfield
Ciarun

Susie Hackett
Jeremy Sony
Danielle Rabinovitch
Carey Seward
Steve Mitchell
Stu Eriksen
Steven Hunt
Anya Pearson
Ben Brown
Sandra Kleven
Harold V. Fergus, Jr
Aaron Wiseman
Timothy Brown
Judd Lear Silverman
Matt Smith

In August 1665, Young rector William Mompesson moves with his wife to start his new job as cleric of the Parish of Eyam in the English Midlands. As if fighting resistance from the local Puritans and political corruption wasn't enough, the plague hits the village in full force.

**Panel B**

THE GLASS WALL
by SANDRA MANDER

Stage Instructions
Colonel Vilanova
Senora V(Maria)
Christina
Ramon
Ms. White
Bishop Kennedy/
Senator B/1st officer
Rosa
Emanuel
Major T./General V.,
Colonel's father, 70's
Jose/ Officer/
guerrilla fighter/
construction worker

Julia Smith
John Kaiser
Laura Crow
Maggie Hill
Josh Schmidlein
Kimi Buser
David Braun

Cece Tio
Rick Barreras
Barry Steely

Brian Lyke

Set in the midst of civil war, totalitarian regimes, and insurgencies, *The Glass Wall* is about passionate hearts, divided loyalties, and generational conflict, all seen through the lens of one family and its cycle of violence, spiraling into the conflicts of their culture and world.

**Panel C**

*A STRANGE DISAPPEARANCE
OF BEES*
by ELENA HARTWELL

Beekeeper (Rud)
Lissa
Callum
Robert
Cashman

Joyce Eriksen
Joy Barrett
Bostin Christopher
Carl Bright
Henry Weaver

Five characters search for identity while bees disappear all around them.

Friday May 21 1:00 P.M.

**Panel A**

GOD, SCOTT
by OMAR PENNER
CLINE

Stage Instructions
Lord/God
Ertha/Scott
Catholic
Witchwife
Omni-Pro

Van Le
Sara Wagner
Linda Benson
Judd Lear Silverman
Darcy Halsey
Michael Parsons

Nothing too serious here. God's been computer training for the last thirty years. Her secretary has been holding the fort down. The Devil's pissed. And now that heaven's automated... someone's jammed the system.

**Panel B**

GLACIERS AND DEMONS
by LOIS SIMENSON

Stage Instructions
Rosie Sanderson
Mitzi Blackwell
Karin Johnson
Gina Loren
Brooke Sanderson
Randy Reed
Rick Hitchcock
Johnny
Cody Love

Sarah Cleary
Scarlet Kitty Lee Boudreaux
Nancy Caudill
Karen Lauer
Joyce Erikson
Sasha Mushovic
John Emrys Eller
Oliver Siemans
Jaron Carlson
Jason Caudle

A group of friends compete for the same goal, and in doing so, confront unresolved issues from the past. They encounter personal jealousies and realize there's no such thing as a life without regrets.

**Panel C**

What's For Dinner?
by GIANNA GIUSTI

Stage Instructions
Hank
Maggie

Rebecca Gamache
Erick Robertson
Jenny Vilim

Maggie has lived in her own personal hell since her husband has been away to war. Now Hank is home, and the flashbacks of war will drastically change their lives forever.

Friday May 20 2:30 P.M.

**Panel A**

RAW
by EOIN CARNEY

Stage Instructions
Andrew
Craig
Tara
Lucas
Robbie
Sad Sack
Bouncer

L. Scott Semans
Bostin Christopher
Nathan Huey
Jamie Pauley
Jonathan Minton
Van Horn Ely
Kevin T. Bennett
Mark Muro

Andrew is in a wonderful relationship with the lovely Tara, which seems to be proceeding well, if awkwardly, until he meets Craig, who is not so optimistic. Unfortunately, Andrew doesn't add up to much under objective analysis. But no matter – with Craig's help everything can be fixed with some reinvention of the past.

**Panel B**

SOUTH BRIDGE
by REGINALD EDMUND

Stage Instructions
Christopher C. Davis
Nadia Davis
Edwin C. Barry
Lucinda Luckey
Sheriff Timothy Warden

Andra Vebell
Keith Arthur Bolden
Anyia Pearson
Tony Williams
Laura Gardner
Frank Collison

A white woman is assaulted, an angry mob is at the jail house door screaming for a lynching, and the only way to untangle the truth is for the accused, Christopher C. Davis, to look into the events that lead him to a tree stump in Athens, Ohio, in the year 1881.

**Panel C**

BOUNDARY
by TOM MORAN

Stage Instructions
Jessie Warren
Joe Warren
Travis Nichols
Scotty Titus
Wraith
Radio Announcer
BLM Man

Nic DeHart
Danielle Rabinovitch
Mark Robokoff
Dylan Benkert
Rick Barreras
Sasha Mushovic
Dulcy Boehle
Ben Brown

Joe Warren's Yukon River trapper cabin isn't just at the end of the road, it's 20 miles past it. But is anywhere far enough away for him, his daughter, and an unexpected visitor to escape the ghosts of their own mistakes?



Linda Ayres-Frederick (*White Gloves and Patent Leather Shoes*) has been Artistic Director of The Phoenix Arts Association Theatre in San Francisco since 1985, where she recently inaugurated a monthly reading series, Friday Footlights, for Bay Area members of The Dramatists Guild of America. A longtime advocate of new work, Linda writes weekly reviews and interviews as Theatre Critic for SF Bay Times and is a member of the SF Bay Area Theatre Critics Circle, American Theatre Critics Association, DGA and several Playwriting Circles. Twice a Shubert Playwriting

Fellow, her work has enjoyed numerous productions and publications in Bay Area Festivals, garnering awards along the way. First read at the 2006 LFTC, her short play *Naked Face, Naked Wood, Naked Moon* was just produced in Fringe of Marin 2010. Last summer her full length *Afield* was read at the Southampton Playwriting Conference. Linda is happy to return to the Conference as both a playwright and reader, thrilled to hear new voices and to reconnect with inspiring friends from four earlier sojourns to Valdez. www.phoenixtheatresf.org



Joe Barnes (*The Unicorn*) first play, *Happy Hour*, premiered in April of 2006 as part of the Edward Albee New Playwrights Series. He has had a number of plays produced in Houston, including *The Black Dog*, *Second Chances*, *The Tragedy of the Tragedy of King Lear*, *The Schifflet Project*, *The Workshop* (presented in the 2008 Ten-Minute Play Slam), and *The Nightingale and the Rose*, a musical he co-wrote with composer Aaron Alon. Three of his plays – *Summer Friends*, *Acts of Faith*, and *Remembering Rory* – have been read at the Last Frontier Theatre Conference. Barnes is also a poet.



Linda Billington (*Flotsam*) spent most of her working life as a reporter and editor at the Anchorage Daily News. She's retired now -- theoretically, at least -- but still does part-time duty on the News' copy desk. She began writing plays just in time to submit her first, *Bear*, to the 2000 Last Frontier Theatre Conference, and has been submitting ever since. She's also a regular contributor to the Alaska Overnights. Linda is a member of the Dramatists Guild of America.



Ed Blount (*The Glass Violin*) is a member of the Dramatist Guild of America and the Alliance of Los Angeles Playwrights. She completed her MA in English and Playwriting at California State University, Northridge, in December 2007. Her thesis play, *An Incurable Hole in the Wall*, won the Graduate Research and Creative Works Symposium Award for Humanities. She has recently published two short plays, *Front Row* and *Break Even*, with JAC Publications. She has also published her short story *The Surfaceer* in the *Northridge Review* and translations of Yehuda Amichai

poems in *OnTheBus*. Her plays *Plies*, *Front Row*, *Doorman*, *The Fallen Caryatid*, *The Anti-Bride*, and *An Incurable Hole in the Wall* have been read at the Last Frontier Theatre Conference. Her first play, *Doorman*, was the centerpiece of the 2003 Chautauqua Theatre Festival in Santa Cruz, California. The following year, *The Fallen Caryatid* was featured in the festival. Ed teaches Writing and Composition at California State University, Northridge, Los Angeles Valley College, and Pierce College.



Paul Brynner (*Pivot Point*) recently appeared as Ulrich in Out North's production of William Bivins' *Afterlife of the Mind*. Before that, he directed Anchorage Community Theater's production of *Miracle on 34th Street*. He has also appeared in 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, *Taking Shortcuts*. His play *Moon Pie* was read at last year's Last Frontier Theatre Conference. *Pivot Point* is his first full-length play.



Ryan Buen (*Riding Toward Bethlehem*) is a graduate from UAA with his BA in Theatre. This is his third year presenting at the Conference; previous plays include *Now Boarding* and *Hey Judae*. He has also written for the Alaska Overnights, which is where his Lab play this year was originally generated. Mr. Buen is primarily an actor; some of his favorite performances have included *The Diviners* (Buddy Layman), Rand Higbee's *Past Perfect* (Eric Benson), *As You Like It* (Jacques), and Craig Pospisil's *Somewhere in Between* (Jasper).



Originally from Ireland, **Eoin Carney** (*Raw*) is an Assistant Professor of Radiology at the University of Pittsburgh, Pennsylvania. 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, and more recently studied dramatic theory and playwriting in the University of Pittsburgh Department of Theatre. His first play, *Underlings*, received readings at the 2004 Pittsburgh New Works Festival and at the Great Plains Theatre Conference in 2008. In November 2005, his ten-minute play *Pendulum* was produced as part of the Future Tenant Ten-Minute Play Festival in downtown Pittsburgh. Working in familiar territory, a first draft of a full-length play about theoretical physicists had a three-night run as a staged reading as part of the 2007 PITT New Play Festival. He is currently working on a full-length satire of the Irish (and American Irish) Republican paramilitary mindset, *The Rendering of Conor McShea*, which had readings at the 2009 Great Plains and Last Frontier Theatre Conferences, and was the basis for a scholarship to attend the inaugural playwriting workshop with Emily Mann at the 2009 Southampton Writers Conference.



Damon Chua (*Dark Side of the Moon*) 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 chosen as one of the Best Ten-Minute Plays of 2009 and recently published by Smith & Kraus. Damon's pieces have been presented in Los Angeles, New York, Boston, Pennsylvania, Ohio, London, and Singapore. He is currently the Literary Manager of Company of Angels, Los Angeles' oldest theatre company.



Omar Penner Cline (*God, Scott*) attended the Conference as actor and playwright for the first time last year. He is thrilled to be returning for more and hopes to more fully embrace the experiences and artists at hand. He thanks the other attendees and those who work to keep the Conference alive and thriving.



Francine Dick (*Living in Permafrost*) was born in Toronto, Canada, where she still lives. She has come later in life to playwriting and is beginning to enjoy success. *As Large As Alone* was presented in the Play Lab and premiered at the New Ideas Festival in Toronto in 2006, and was also accepted into the Great Plains Theatre Conference in 2009. Other plays include *Down Memory Lane* (She Speaks, International Centre for Women Playwrights, 2007) and *On the Street* (Nuit Blanche, Toronto, 2007). *Wedding Night in Canada* will be premiering at the 2010 Toronto

Fringe Festival. *The Inner Core*, a collection of short stories, was published under the name of Miriam Wright. A strong community activist and a sole support mom of three amazing children, Francine believes in giving back as much as we receive.



Reginald Edmund (*Southbridge*) is a 2009 Many Voices Fellow for the Playwrights' Center and one of the Co-Founders of the Unit Collective, originally from Houston, Texas. Reginald Edmund is the former Artistic Director for the Silver House Theatre, as well as the founder and producer for the Silver House Playwrights Festival, and the Houston Urban Theatre Series where he was named the recipient of Rolling-Out Magazine "Houston's 40 under 40" community choice award for his achievement in enriching the community through the arts. His play *Southbridge* was named 08-09 national runner-up for the

Lorraine Hansberry Award and the Rosa Parks Playwriting Award from the Kennedy Center.



John Emrys Eller (*Even the Midnight Sun Goes Down*) was home schooled on an intentional community in rural Alaska as the eldest of thirteen children. This upbringing in the wild gave him a strong penchant for imaginary games which has been the foundation for all his creative efforts. He has studied writing at community colleges in Seattle and Austin. He now lives in Texas where he continues to study theatre, journalism and fiction. When not at school or work he likes to play the drums and ride his bicycle.



Deborah Gideon's (*Soldier's Heart*), play this year, was inspired by her experiences as a clinical psychologist working with combat veterans. Her first play, *Free*, was produced at Out North Theatre's Under 30 Program in 2001. Other works, including *Full House*, *Sisters*, and *You Bet Your Life*, were read in the Play Lab in previous years.



Gianna Giusti (*What's for Dinner?*) 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. She currently teaches Acting I and Acting II at PWSCC and is so proud of her students who are participating in this year's Conference! Her true love is acting, but she is trying to make herself a better all around performer by delving into the art of playwriting. Works include: *Sausage Fest* (2008), *What's for Dinner* (2008), *Underage* (2009), and *Hater* (2008).



Though lacking in actual material, **Brett Good's** (*Been Done*) authorial portfolio is filled with vague ideas and reflections, with half-heard snatches of conversation long on innuendo but short on substance. Unconnected scenes fill nonexistent books, snatches of poetry tumble from scattered pages and napkins. He searches for the right word, sometimes for hours, and rarely with any success. He knows the pain of cutting three pages worth of witty repartee because "it just doesn't fit." He feels the intensity of the lonely hours spent staring at the cold unfeeling glow of the computer, watching videos on YouTube, or researching the cultivation of hot peppers on Wikipedia because anything is better than confronting the hard reality of writers block head on. Why continue in the face of such difficulty? Because he knows the ecstasy of the writer's favorite two-word sentence. The End.



Still at the start of his writing career, **Cody Goulder** (*Scavengers*) could not be more thrilled and honored to be welcomed back to this year's Conference. Originally from Arizona, Goulder now resides in Los Angeles where, in addition to writing, he is the co-artistic director of the Fresh Baked Theatre Company, which also produced his first full-length play, *Sorry We're Closed*. Production credits include: MadLab Theater's Theatre Roulette series (*Cold Breakfast*), Pittsburgh New Works Fest (*The Perfect Circle*), and, of course, the Play Lab (*No Ink in Hell*). Goulder would like to thank Dawson and everyone at the Conference for everything and for the good company of all involved.



David Guaspari (*Kaput*) was trained as a pure mathematician and considers himself to be, among all post-19th century mathematical logicians, the funniest. In addition to technical papers, he has published short fiction, essays, and reviews in literary and political journals. His plays have been performed at the Pittsburgh New Works Festival, the SUNY Brockport Festival of Ten, the Heartland Theatre Company's Play by Play festival, 10 by 10 in the Triangle, the Fresh Fish Festival, the Makor Festival, the Theatre Limina "Summer Shorts" series, North Park Playwrights Festival, Bloomington Playwrights Project, Wolf's Mouth 10-minute Play Festivals, the Kitchen Theatre (Ithaca, NY), and the Gallery Players (Brooklyn). He lives in Ithaca, and is a member of the Dramatists Guild and the Wolf's Mouth Theatre Collective.



Anne Hanley (*Ring Around the Rosie*) is happy to announce that *The Winter Bear*, which was read at last year's Conference, will be produced by Cyrano's in the fall. Come see it, if you're in Anchorage between October 29 and November 21. She's run out of fingers to count the number of plays she's had read at the Conference and so has started using her toes. She's looking forward to Valdez in May because that means she can spend summer solstice at home in Fairbanks where she has an outside chance of winning an age-group trivet in the Midnight Sun Run. www.annehanley.com.



Kathleen Harper (*To Weave a Coat of Dreams*) grew up in western and south central Alaska before graduating from Saint Mary's University of Minnesota with a double major in Theatre and Studio Art. Kathleen started working for Perseverance Theatre in January of 2002. During her time there, she has been a stage manager, props designer, puppet designer, costume designer, actor, carpenter, box office attendant and bookkeeper, and is currently the General Manager. Kathleen now adds to that list of hats 'playwright' with her first complete play, and is excited to be attending her fifth Last Frontier Theater Conference in this new role.



Elena Hartwell (*A Strange Disappearance of Bees*) is the author of *In Our Name*, which premiered in New York and was published in *Plays and Playwrights 2008* and *Best Monologues for Women 2008*. Other titles include the trilogy, *The Wall, Last Train to Hicksville*, and *Dead Man's Circus*, which investigate the long-term effects of war. *A Strange Disappearance of Bees* completes a trilogy with a focus on the environment, which includes *The Ghost Net* and *The Devil's Chord*. Most recently, her short play *The Magician* appeared in Eugene, Wisconsin, and on Vashon Island Radio.



While earning an MFA in Playwriting from the University of Nevada, Las Vegas, **Rand Higbee** (*How Can I Tell If It's Love?*) had one of his professor's dismiss his work by saying "All Rand knows how to do is write that jokey stuff." His friends from UNLV days still refer to him as "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. *The Head That Wouldn't Die* was a Play Lab selection in 2006, was given a full production by the TBA Theatre at the 2007 Conference, and had a four-week run at Cyrano's Playhouse in Anchorage in 2008. This past year has been a good one for his previous Play Lab plays: *The Head That Wouldn't Die* was performed in the UK, *Zippo's Fun House* was performed by Stage Door Productions in Fredericksburg, Virginia, and *The Lightning Bug* will make its premier this Fall at St. Mary's College in Winona, Minnesota. Rand currently lives somewhere around Red Wing, Minnesota. You may wish to ask him about his pancreas.



Gail High (*Frog Legs*) lives in Anchorage, where she writes and acts. She plans to watch as many Conference plays as she can. Learning from the featured artists and the other playwrights and actors is what makes this time in Valdez a glorious adventure.



Steven Hunt's (*Jubilation, a Fairy Tale*) career in the adult theatre industry began by playing a cuter-than-you'd-ever-want-to-see dinosaur in Thornton Wilder's *The Skin of Our Teeth*. Since then, has played kings, an oil exec, a mountain climber, a grunt, a swindler, a sewer man, 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.



Poet and playwright **Arlitia Jones** (*Bear's Map of the Bottom World*) is the author of a collection of poems, *The Bandsaw Riots*, which won the 2001 Dorothy Brunson Award 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 also appeared on Poetry Daily and were read on-air

during public radio's *Writer's Almanac* by Garrison Keillor. Her short plays have been staged in the Alaska Overnights, at the 2006 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 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. 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. Her short play *The Empirical Eskimo*, presented at last year's 10-Minute Play Slam, is going to be published in the Northwest Playwright's Alliance *North by Northwest*. Jones is a member of the Dramatists Guild of America.



John Kaiser (*Human Interest*) has presented *Beast Row* (about a book) and *Hyperion* (about a painting) at the Last Frontier in years past, and is currently working on *D'ange heureux* (about a perfume) to round out his trilogy of unknowable cultural artifacts. Meanwhile he's writing an opera libretto with composer Robert Dvorak about St. Wenceslas, the national hero of Czechoslovakia, which they hope to premier in Prague next year, with a highlights preview slated for August at Kingwood College in Houston. In 2005 he wrote the book for *Byzantium*, a musical by Steven Jamail and Troy Scheid that played at the famed Village Gate as part of the New York International Fringe Festival. Several of his shorter plays (*Somebody Please, Simply Stunning, Target*) have been produced in festivals in Houston, and he's written numerous musical adaptations of work by such luminaries as D. H. Lawrence, Ray Bradbury, Guy de Maupassant, Jean Anouilh, and even an all-male chamber opera of *Suddenly, Last Summer*. In life he's an editor for the business magazine NBIZ, and often freelances at BP, which is coincidentally one of our Conference sponsors.



After earning his MFA in fiction from The New School, **Geoff Kirsch** (*Intelligent Design*) moved to Juneau, Alaska, where he lives, loves, parents, and writes. His work has appeared on Comedy Central, The Huffington Post, and WGN America; fiction in *Northwest Review*, *Guernica*, *Paper Street*, and *34th Parallel*. Geoff's column "Slack Tide" runs bi-weekly in the *Juneau Empire*. For the last three years, he has produced (and written for) Juneau Douglas Little Theatre's annual "24-Hour Miracle," in which teams of local actors, writers, and directors produce four original short plays in 24 hours. In 2007, he won the Juneau Playwright Project One-Acts Competition. See lots of Geoff's work (and maybe even hire him) at www.geoffkirsch.com.



Barry Levine (*Sex with Brett's Mom*) 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. 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 Mobawk*. Shorter plays include *The Waiting Room*, *Don Juan vs. Genji*, *Autumn Foliage*, *In A World of His Own*, *Used Cars and Bicycles*, *Good Morning*, *Good Morning*, and *I Love Dexter*.



Sandra Mander (*The Glass Wall*) grew up reading plays, but it was not until she was a mother and working part-time that she tried writing plays for a local theatre's competition (Perseverance Theatre in Juneau, Alaska), placing third, second and then first. A one-act play was produced by a community theatre in Palmer. The earliest versions of this play were developed in several different playwriting seminars at Perseverance Theatre and received a staged reading there. After a full time career detour, she returned to this play. It was chosen by Cyrano's Theatre Company for a staged reading for the Alaskan Playwright Series. A reading in March 2006 provided excellent feedback for additional revisions. She hopes to continue this process and learn as much as she can about this play, the process of writing and collaboration in theatre. She is grateful for this opportunity here at the Last Frontier Theatre Conference.



Isaac Martin (*L.O.L.*) is a fly-rodding, sheep-stalking, moose-calling, guitar-trying, bird-watching, river-loving, Katie-adoring teacher of English, History, and Drama on Prince of Wales Island in Southeast Alaska. He is the father of three extremely gifted, curly-haired little girls who enable his fishing addiction by sincerely believing their papa is the greatest fisherman alive. He wrote *L.O.L.* with his '07/'08 Drama class. Each part was written with a specific student actor in mind. Their personalities and lives contributed to the play more than Isaac's imagination could have ever drummed up on its own.



Jerry D. McDonnell (*Christmas Closing In*) is a writer, an actor and a retired wilderness, fishing, hunting and bear viewing guide. His published short stories and poems are of the north and the west; many can be found in *The South Dakota Review*. He writes and narrates the *Exploring Alaska* TV show on ABC throughout Alaska and on Ben Satellite in Europe and cable in the U.S.A. Recently he played Statler in the movie *Christmas with a Capital "C."* He currently lives in downtown Anchorage, but in the summer he is usually somewhere in the bush of the far north. He is also the voice in the recent video, *A Walking Tour of Anchorage*. His feet have also been on the stage in Anchorage's Cyrano's over the years.



Patricia Milton's (*Solving Sunflowers*) plays have been performed in New York, Boston, San Diego, San Francisco, and places in between. Her comedies *Busybody* (Bay Area One-Acts Festival 2008) and *A Hitch in Her Plans* (Winner, 2007 Hill Country Playwriting Festival) are published by Original Works Publishing and Eldridge Publishers. *Solving Sunflowers* was a prizewinner in the 2009 Eudora Welty New Play Series. Her latest play, *Believers*, is a romantic comedy about the creation of a love vaccine. She is co-author with Andrew Black of three full-length comedies: *Porn Yesterday*, *Strange Bedfellows*, and *It's Murder, Mary!*, and they are collaborating with Caroline Altman on a musical, *Not Without Our Women*. Patricia is President of the Board of the Playwrights Center of San Francisco, and a member of Play Café, Theatre Bay Area, Central Works Writing Group, and The Dramatists Guild of America.



Jonathan Minton (*The Ice Cream Man Cometh*) is a theatre student at UAA. An actor, director, and instructor as well, he has written three plays for the Alaska Overnights: *A Buncha Misguided Folks in a Seedy Bar* (August 2008), *Who Wants to Marry a Mute Millionaire?* (January 2009), and *Mortimer's Moribund* (August 2009). His first "professional" writing job was a Bear Safety Skit for the Department of Fish & Game, presented to schools in the Anchorage School District in Spring 2008. *The Ice Cream Man Cometh* is his second play in the Play Lab; last year, his play *The Life and Times of Vivica Desmond* was presented. This summer, he will be a contributing writer for Alaska's first live late-night sketch-comedy show *The PoGo, Go-Go Co.* at Out North, of which he is also an actor, founding member, and Artistic Director.



P. Shane Mitchell (*And Lo the Kings*) 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. His work *The Courtship of Zack and Ada* was commissioned as part of Alaska's 50th Anniversary of statehood. In 2007, his play *The Resurrection of Humpty Dumpty* appeared in the Samuel French Off-Off Broadway Short Play Festival.



Tom Moran (*Boundary*) just graduated from the University of Alaska Fairbanks with an MFA in Creative Writing, with *Boundary* serving as his Master's thesis. He's had his plays produced in Fairbanks and Anchorage; Long Island; Cleveland; Seattle; Los Angeles; and Bloomington, Indiana. This is his fourth time at the Last Frontier Theatre Conference and his third as a playwright. When he's not writing plays, he works at UAF, and when he's not doing that, he does foolhardy things on bicycles and cross-country skis.



Mark Muro (*The Dream of the Giant Squid*) is a poet, playwright and performer. His most recent work, *Apocalypse When I Get Around To It, or Civil War III, part 1*, was performed earlier this year at Out North Theater in Anchorage. Mark's other one-person shows include *Dingoes On Velvet*, *No Where Fast*, *Saint Alban's*, *Three Continents*, *Alaska: Behind the Scenery*, *A Very Muro Christmas*, and *Love, Sex and All That Comes Between*. In 2000, Mark won the state poetry slam and was a member of the first Team Alaska, competing at the National Poetry Slam finals in Providence, Rhode Island. For the past 10 years, Mark has been the co-host of Stagetalk, a weekly conversation about local theater, for KSKA public radio in Anchorage. *The Dream of the Giant Squid* is the eighth play of Mark's to receive a staged reading in the Play Lab. Mark is currently collaborating with Timothy Daly on a one-person play, *Maniac*.



Laura Neubauer (*The A-Team*) is a playwright living in Las Vegas, where she has spent last year teaching Acting at the College of Southern Nevada. Her full-length play *The Chasm*, which was read at the 2009 Conference, is a Semi-Finalist for the David Mark Cohen National Playwriting Award. Ms. Neubauer's work has also 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 (*Rondo*) has lived in Anchorage forever, and has been writing plays for eight of her many, many years. She learned all she knows about the art at the Last Frontier Theater Conference and from practice, practice, practice.



Michael S. Parsons (*Dis/Connected*) is a co-founder of Theatre Daedalus and serves as Playwright in Residence. His work was featured in the troupe's short play festival *Project 10* in 2008 and 2009, in last year's 24-hour play festival (*Triple Play*) and in their recent 48-hour play festival (*Caught in the Act*), where he was honored to work alongside playwrights from around the country. His most recent play, *29 Bells*, received a staged reading as part of the Cleveland State University Graduate Playreading Series. His work has also been featured in Columbus, Ohio at the Curtain Players Playwrights Festival (in 2003, 2006, 2008) and at the ShowOff! Play Festival in San Juan Capistrano, CA in 2010. Currently Michael is pursuing an MFA in Creative Writing from the Northeast Ohio Master of Fine Arts (NEOMFA) program at Kent State University, where he teaches as well. He lives in Kent, Ohio.



A former teacher, **Jason Rainey** (*Schadenfreude*) began writing plays during summer breaks. He soon found that his works, including *Schandenfreude*, were taking up mental space twelve months a year. An excerpt of Jason's play, *Gods and Idols*, was recently featured as a half-hour podcast at <http://www.secondstreetdreams.com/soundplaysintro.html>.



Kate Rich (*Flip*) is a longtime Alaska resident and adoption writer who discovered playwriting two years ago in Valdez. She participates in community theater in Homer, drives down to America as often as possible to see plays, and promotes the Conference fanatically wherever she goes. *Flip* is her second play.



Peter J. Roth (*Quick and in My Arms*) is a student of playwright Mike Geither's at Cleveland State University with a BA in Theatre from Baldwin-Wallace College. He will begin an MFA in Playwriting at the Carnegie Mellon School of Drama this fall. His play *The Copper Anniversary* was given a staged reading by Theatre Daedalus as part of the *Wild Goose Creative New Year's Festival* in Columbus, Ohio. His ten minute play, *OHIO Vice*, was awarded second place for Audience Favorite at Theatre Daedalus's *Caught in the Act Festival*. Peter is a Cleveland native (almost to the point of being tribal) and lives there with his wife, Olivia.



Kathy Rucker's (*Turing Tested*) 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 the San Francisco Bay Area theatre company, Playground. In 2008, she completed a full-length, six-character play titled *Sultan's Battery*. This play was selected for participation in the Great Plains Theatre Conference in Omaha, Nebraska, in May 2009, and also the Last Frontier Theatre Conference in June 2009. *Sultan's Battery* is a finalist in the New Works of Merit Playwriting Contest. The play will have its world premier this September in Los Angeles. It is being produced by the Fresh Baked Theater Company, directed by Cody Goulder.



Sarah Saltwick (*She Creatures*) is a playwright based in Austin, Texas. In the fall, she will begin her graduate studies at Michener Center of the University of Texas. Recently, her play *Low Hanging Stars* was part of America Rising at Bristol Riverside Theatre. Her play *Cecilia* was nominated for Best New Play 2008 by Austin Critic's Table and was created for ASW's out of ink festival. Her work has been selected for FronteraFest Best of Week: *She Creatures: Mythic Women* (2009) and *Parents are People* (2008, ASW Commission). She's seen her work in backyards and swimming pools around Austin for the Vestige Group's Muses III and FronteraFest Mi Casa Es Su Teatro. She's written plays inspired by video games, love affairs with inanimate objects, guacamole, and Dolly Parton. A graduate of Hampshire College, she has worked at coffee shops, Trader Joe's, Hartford Stage, and with high school creative writers. She currently works as a booking agent at Holden & Arts Associates and always seems to have more ideas than time.



Schatzie Schaefer (*A Wee Rembrandt*) is an Alaskan playwright whose work has been produced by Prince William Sound Community College, Western Connecticut University, Impact Theatre of Brooklyn, Where Eagles Dare Studio in New York, Three Wise Monkeys in San Francisco, Quo Vadimus Arts in New York, Boca Raton Theatre Guild, Women's Theatre Project in Ft. Lauderdale, Fairbanks Drama Association, Harvest Theatre of Toledo, Lakeshore Players of St. Paul, South Camden Players, University of Alaska, and Out North in Anchorage. Schatzie is a co-producer and writer for Alaska Overnights, where plays are written, rehearsed, and performed in the span of 24 hours. She is a 2009 recipient of The Connie Boochever Fellowship administered by the Alaska State Council on the Arts.



Carey Seward (*The Penthouse*) is a theatre artist from Fairbanks, Alaska. She holds a performance degree from the University of Alaska Fairbanks. As well as working as a dancer, singer, actress, choreographer, costumer, drama teacher, and arts administrator, she also enjoys writing plays and screenplays and developing original shows. Look for Seward's Follies Productions from Burlesque to Independent Film to Modern Dance to Performance Art. Her original web series *Townies* will be out December, 2010, and she will host the Fairbanks Contemporary Performing Arts Festival in November.



Judd Lear Silverman (*Superhero Blues*) is thrilled to be back in Valdez for the Conference! This past January, *Heart* (read here last season) had its world premiere with ACT in Anchorage. A playwriting grant recipient from the Berrilla Kerr Foundation and a founding member of NYC's 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, Chicago's Mind the Gap, the Boca Raton Theatre Guild, 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.



Lois Simenson (*Glaciers and Demons*) has been involved with theatre since the early 80s, mostly as an actor in Montana and Alaska. She's performed both lead and supporting roles in musical theatre, comedies and dramas. She's also worked backstage for various productions in Anchorage and Eagle River. Recently she was production manager for *Dead and Deader*, and made her directing debut with *Honeymoon From Hell*, both with the Alaska Fine Arts Academy. This is her first time attending the conference as a playwright. She is thrilled to combine her two loves: theatre and writing. Lois is eager to continue the adventure of storytelling for the theatre and looks forward to "playwright immersion" to learn everything she can as a beginning playwright.



Jeremy Sony (*Twisted Tales*) is co-founder and Managing Director of Theatre Daedalus in Columbus, Ohio. He is excited to make his first trip to the Conference with *Twisted Tales*. Sony's plays include *The Death of Edward Fox* (Caught in the Act Audience Choice, Theatre Daedalus, 2010), *Magnolia Before Midnight* (Semi-finalist, 2010 Heartland Ten-Minute Play Festival), *Hard Stop* (2009 Northern Writes New Play Festival, Penobscot Theatre), *Meeting God on a Tuesday Morning* (Curtain Players Playwrights Festival 2009), *Separation Anxiety* (Finalist, Long Beach Playhouse 18th New Works Festival), and *Do They Expedite There?* (Curtain Players Playwrights Festival 2005, Ohio AACTFest 2005). His screenplay *Separation Anxiety* is being produced by Glass City Films and will be released in 2010 starring Polly Adams (*United 93*) and two-time Emmy winner John Wesley Shipp. Sony holds a bachelor of arts from the University of Notre Dame and is an associate member of the Dramatists Guild.



Lisa Sparrell (*Starfish Jesus*) is an Alaskan playwright with an academic background in poetry. She has had the good fortune to have had her work presented in the Play Lab in 2006, 2007 and 2009, as well as in the Fringe Festival in 2007 and 2009. Lisa teaches Creative Writing at Prince William Sound Community College and spends her days creatively writing grant applications and reports. Lisa lives in Valdez with her husband Danny and brilliant 2-year-old daughter Serafina.



Amy Tofte (*Family Jewel*) 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*, *Farm Noir* and *The Course We Set*. She has had solo pieces produced for the last four 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 selected to participate in the Kennedy Center's MFA Playwrights Residency during the summer of 2009. Her play *FLOOZY* will appear at the Edinburgh Fringe Festival in August 2010. Amy is a proud member of the Dramatists Guild of America, Inc.



Karyn Traut (*The Realm of Love or Folding Laundry*) was born on a small bombing range in central Florida during WWII. At the age of six weeks, she traveled via train across the country to her parents' hometown of Phoenix. At 15, she moved to Malibu, California, where she wrote for newspapers including a national movie/teen magazine. Attending UC Berkeley, she married (at 19), bore two sons, and received her Bachelor's in English. An MFA from UCLA followed in 1970 in Theater Arts. Her plays have been performed in the non-profit theaters of LA and NYC, as well as North Carolina with readings in Sausalito, Atlanta, and Nashville. In 1989, she founded Perihelion Theater Company. She had a production on UNC-TV, the PBS affiliate of North Carolina. perihelionproductions.org.



Andra Vebell [*Before Rise (or, the Glass of Wine Play)*] is a member of The Playwrights' Group in New York City, led by Artistic Director Richard Caliban. Previously, she was a member of the Writer's Lab at Ensemble Studio Theatre, New York. She's had several pieces produced in New York and Connecticut, including *Touch the Moon* (semi-finalist, Strawberry One Act Festival, and Ensemble Studio Theatre's Octoberfest), *Ice Blue*, *Alternating Current*, and *The Last Godfather* (Theatre Artists' Workshop). Her full-length play, *What They Know*, has had readings at The Playwrights' Group and the Fairfield Theatre Company, where she was literary manager. She is the writer/producer of two short films, a webisode series (*The Street*), and is writing a feature-length screenplay.



Jaclyn Villano (*Unanswered, We Ride*) is Artistic Director and co-founder of Theatre Daedalus in Columbus, Ohio. Her work has been staged at theaters and festivals around the country. Jaclyn's plays include *Wave* (Cleveland Public Theatre's 2009 Little Box Series), *The Game and Perennial* (2010 ShowOff! International Playwriting Festival, San Juan Capistrano, California), *Rockabye Bullet* (Raconteur Theatre, Columbus, Ohio), *The First Time: A Series of Shorts* (Audience Favorite, Penobscot Theatre's New Play Festival, Bangor, Maine; Curtain Players Playwrights Festival 2009, Galena, Ohio); *No Worse for the Wear* (Curtain Players Playwrights Festival 2008); *A Lifetime of Firsts* (3rd place winner, Camino Real Playhouse's 2009 ShowOff! New Play Festival); *Ratings Worthy* (New Vision Theatre Company 2009 Summer Shorts Festival, Oceanside, California), and *Breathing Room* (Hampton Shakespeare Festival, Montauk, New York). Jaclyn earned her BA and JD from the University of Notre Dame. She is thrilled to return to the Conference for a second year.



Michael Werwie (*Valeri Marco*) was born and raised in Milwaukee, Wisconsin -- land of beer, cheese, and Harley Davidsons. He graduated from the University of Southern California with a degree in business and triple minor in psychology, Spanish, and film. He currently resides in Los Angeles where he writes screenplays, television, and theatre by day, and bartends at night -- otherwise known as Living the Dream. He finds three things to be of particular use in his daily writing regimen: Discipline, courage, and coffee.



Tracey E. Wood (*Alone*) wrote her first play out of necessity. *Rocks, and Other Hard Places* is a full-length play about how alcohol abuse destroys lives and careers, and was written when she was charged with developing an anti-drug/alcohol campaign. Contemplating another dry, boring mandatory training session that the audience would sleep through, she thought, "Why not make training interesting and entertaining?" Since then, she has written *Grits*, winner of the 2005 Northwest Drama Conference reading competition, and several short plays, which have been featured in the Fairbanks 8X10 festival: *Fleas and Carrots*, *Seat Saved*, and *Alone*. A perpetual student, she is currently taking a screenwriting class and writing a script for a full-length film. When not writing plays or scripts, Tracey works as a consultant to government contractors and sneaks frequent trips to visit her two grandchildren in northern Virginia.



Anchorage Community Theatre's (ACT) goal is to enhance the quality of life culturally for the Anchorage community by providing locally produced, exceptional theatre and year-round education and training for both children and adults. ACT provides a variety of opportunities for all, from beginner to professional, to learn the art and craft of theatre both onstage and backstage. Almost sixty years ago, a group of Alaskans got together to satisfy their love for the theatre. From their commitment was born Anchorage Little Theatre, the forebear of ACT. In 1953, Mary Hale, Lorene Harrison, and Frank Brink—three of Anchorage's most prominent and active participants in the arts community—conceived the idea of establishing a training ground for performers. ACT was the hub of theatre in the territory. The school they envisioned later came to being under the auspices of the Anchorage Community College Theatre Workshop. There followed the golden years of amateur theatre in Alaska—Boris Karloff came and mesmerized Anchorage audiences in *Arsenic and Old Lace*, Theresa Wright broke our hearts in *The Dark at the Top of the Stars*, Lee Sullivan enchanted us in *Brigadoon*, and Will Rogers, Jr. aroused mirth and nostalgia in *Ah, Wilderness!* Karloff, who came, saw and conquered Alaska, was in turn conquered, and donated his professional fees to the theatre world of Anchorage. From his gift came the equipment used to establish the newly independent Anchorage Community Theatre when it moved into the old Quonset hut on Minnesota Drive, for many years, the home of ACT. ACT continues to produce great local theatre today. Our 2010/2011 season includes Agatha Christie's *Witness for the Prosecution*, a great Christmas production of *A Christmas Story*, the classic *Little Women* with a script adapted by P. Shane Mitchell, the uproarious comedy *Lend Me a Tenor*, and ACT's first musical in years, *Pump Boys and Dinettes*. We hope you will come join the fun at ACT as audience members, actors, directors and techs!

Last year's ambitious programming at **Cyrano's Theatre Company** (CTC) featured five World Premieres on Alaskan themes by Alaskan playwrights. It was not only an enormously rewarding process but also an artistic and commercial success. It is a special pleasure that the Conference has chosen one of those plays, *The Courtship of Zack and Ada*, to appear on the main stage this year, particularly because it was written by the Jerry Harper Service Award recipient, Shane Mitchell, and that it is partly about Jerry Harper, as well as his parents. Updates on some of the other world premieres: *Time Immemorial* by Jack Dalton and Allison Warden is being further workshopped by the prestigious Audrey in California in June; Dick Reichman's *The Big One: A Chronicle of the Exxon Valdez Oil Spill* had a south-central tour and will have a staged reading at Perseverance Theatre. In addition, The New Theatre in Sydney will produce *The Big One* this summer. The potential is high that *The Big One* will also be a feature film. CTC was so energized and stimulated that they are continuing with two more world premieres in 2010. One is Anne Hanley's *Winter Bear*, which had its launch in the Play Lab last year. They are planning to overture the play at the Alaska Federation of Natives Conference in Fairbanks prior to the run at Cyrano's. Also slated is *Assimilation* by Jack Dalton: Alaska's foremost Native storyteller brings us a play that asks the question: Is it right to do a good thing in a bad way? Taking place in an unknown time, Earth is not as we know it. Three white students are attending a Native boarding school, where the Native teacher and administrator are doing everything they can to assimilate them, to make them give up their "heathen and godless" white ways, and become "real human beings." CTC will also be hosting a festival of staged play readings of the plays created by the Alaskan Native Heritage Center's Native Playwright Project. This summer will feature two reprises of Alaska original plays: *Raven's Radio* by Jack Dalton and Ed Bourgeois and *True Tales of the Frozen North*, compiled by Linda Benson. CTC's production of *Tuesdays with Morrie* will have a special limited run at Perseverance Theatre in late fall and clips from the production were chosen to be a part of a TV special about the 15th anniversary about when Mitch Albom first saw Morrie on *Nightline*. In 2012, CTC will be commissioning another original play about Cap Lathrop – if there are any interested playwrights out there, talk to Producing Artistic Director Sandy Harper. CTC's resident playwright, Dick Reichman, is also working on his newest play. In addition, CTC continues to produce an eclectic menu of classics, dramas, comedies, and musicals all year round. As they enter their 18th year of producing plays at the historic 1915 Cyrano's Off Center Playhouse, CTC is regularly voted "the best live theatre in Anchorage."

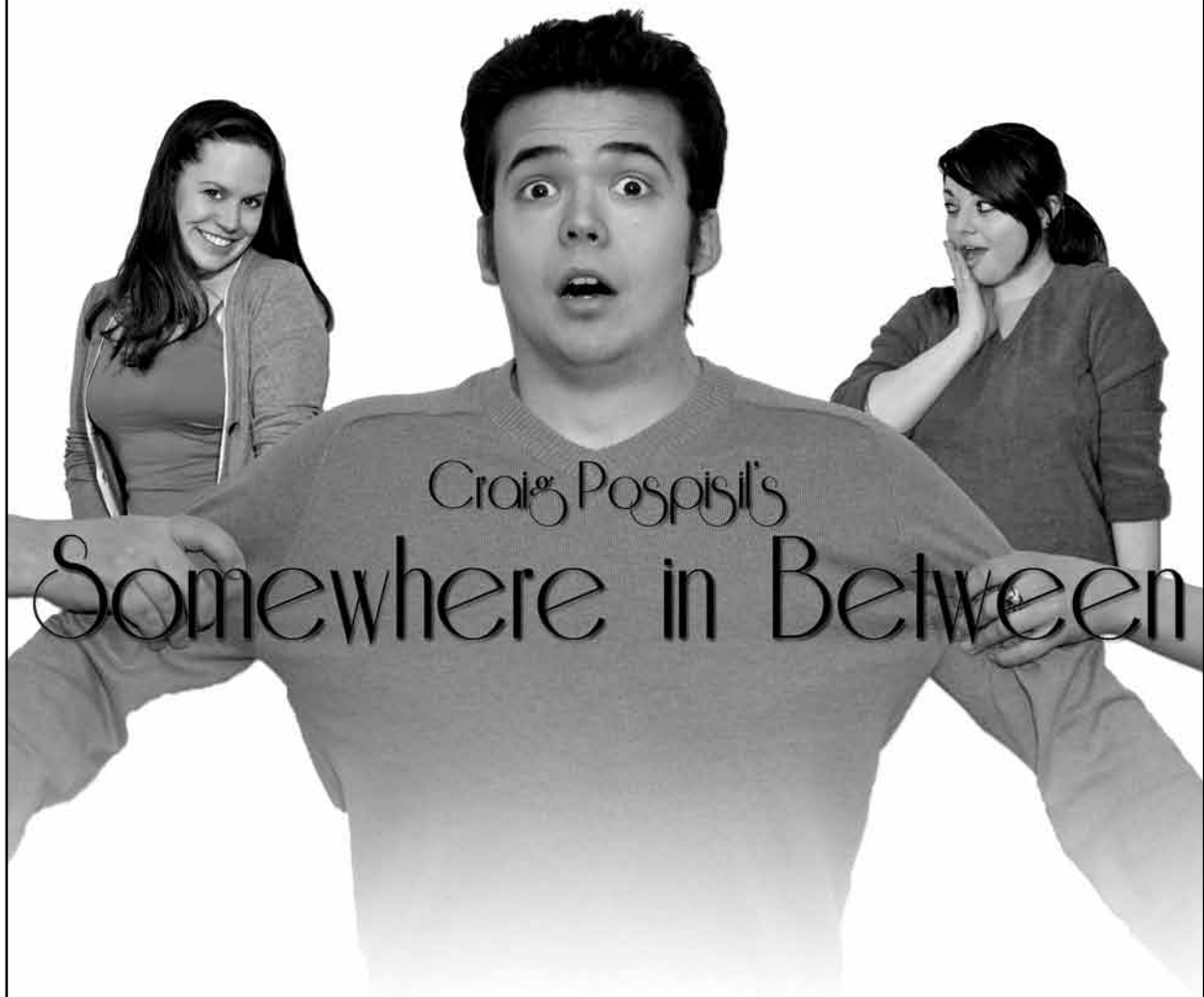
The Los Angeles Times called **Moving Arts** “the tiny Silver Lake theatre with the enviable reputation.” It was founded in 1992 by Lee Wochner and Julie Briggs. Over the years, they have presented over 100 plays, most of them world premieres, earning numerous Critic’s Choices and awards. As a company of resident theatre artists who produce only new and original work, their goal is to bring the best in new plays to the widest audience possible. They believe they are helping to create world literature for the stages of the future and helping to launch the careers of emerging playwrights. Plays that have premiered or been developed at Moving Arts have gone on to future productions at other theatres of all sizes in cities such as New York, London, San Diego, Boston, Chicago, and Denver. Moving Arts is committed to producing high quality presentations of original dramas and comedies that are bold, challenging, edgy and relevant to the community. Powerful stories that speak to the human condition in fresh and startling ways. Recent noteworthy productions include *Blood and Thunder* by Terence Anthony (world premiere); *Song of Extinction* by EM Lewis (world premiere); *The Car Plays*, conceived by Paul Nicolai Stein; *Crumble (Lay Me Down, Justin Timberlake)* by Sheila Callaghan (Los Angeles premiere). www.movingarts.org

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

The **Prince William Community College Drama Department** produces three to five shows a year, alternating between classics with new work. The AFA in Playwriting degree is an intensive program that provides students with the opportunity to spend two years focusing on their creative writing skills while generating a portfolio of work to assist them in moving forward with their writing careers and getting into future degree programs and building their playwriting resumes through performance.

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. *Nothing in Common: An evening of dealing with relationships* marks 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*, *THE END*, *An Evening of Short Plays (Alaskan Plays from the Play Lab)*, and Rand Higbee’s *The Head That Wouldn’t Die*, which was remounted in Anchorage at Cyrano’s Off-Center Playhouse. In the spring of 2007, they won national acclaim to be the first Alaskan theatre company to be invited to present plays at The Samuel French Off-Off Broadway Short Play Festival. The works selected for presentation were Arlita Jones’ *Grand Central and 42nd* and P. Shane Mitchell’s *The Resurrection of Humpty Dumpty*, both of which started as Alaska Overnights productions and have subsequently been presented here at the Last Frontier Theater Conference.

Prince William Sound Community College
Drama Department presents...



Craig Pospisil's
Somewhere in Between

7:30 PM ON SATURDAY, MAY 15
VALDEZ CIVIC CENTER

DIRECTED BY DAWSON MOORE



STARRING RYAN BUEN, WITH RYAN ADKINS, CALEB BOYD, JESS BRANSON, ALEXIS LOUISE BROCKMAN,
STEVE BROCKMAN, JASON CAUDLE, STEPHANIE EVANS, ERNEST E. GILBERT, MICHAEL HOLCOMBE,
KYRA MEYER, CHLOE MILTON, CYNTHIA PARKIN, CANYON C. SMITH, DANNY SPARRELL, AND EMILI WARWAS.
THIS SHOW CONTAINS STRONG LANGUAGE AND SEXUAL SITUATIONS, AND IS RECOMMENDED FOR AUDIENCES 18 AND UP

SATURDAY MAY 15, 2010

Prince William Sound Community College Presents

An Evening with our Featured Playwrights

**Including the
works of...**

**Directed by
Erma Duricko**

**Kia Corthron Dawson Moore
Timothy Daly Craig Pospisil
Arlene Hutton Guillermo Reyes
and
Bryan Willis**



**Sunday, May 16th
7:30 p.m.
Valdez Civic Center**

SUNDAY MAY 16, 2010

ACT PROUDLY PRESENTS

HEART

The New Comedy by JUDD LEAR SILVERMAN

Directed by Kevin T. Bennett



PERFORMED AT THE
VALDEZ CIVIC CENTER
MAY 17 AT 7:30 PM



POSTER DESIGN: ANNIA WYNHAM

With special thanks to THE LAST FRONTIER THEATER CONFERENCE



ConocoPhillips



ACT EVENTS ARE MADE POSSIBLE THROUGH THE GENEROSITY OF: CONOCOPHILLIPS ALASKA, INC., PGS ONSHORE INC., ALASKA ARTS ADVISORY COMMISSION, THE ALASKA ARTS AND CULTURE FOUNDATION. ACT IS SUPPORTED IN PART BY A GRANT FROM THE ALASKA STATE COUNCIL ON THE ARTS & THE NATIONAL ENDOWMENT FOR THE ARTS.

MONDAY MAY 17, 2010

New Orleans. Hurricane Katrina. The levees break, forcing an unlikely reunion.
Trapped by the rising flood waters, two men are forced to confront their painful past.

Moving Arts presents

BLOOD AND THUNDER

a new play by
Terence Anthony

with
Keith Arthur Bolden
Tony Williams
Candice Afia

directed by
Sara Wagner

produced by
Cece Tio

co-producer
Steve Lozier



Tuesday, May 18, 2010, 7:30 pm
Valdez Civic Center

LAST FRONTIER
THEATRE CONFERENCE

TUESDAY MAY 18, 2010

WEDNESDAY MAY 19, 2010

Out North Theatre
presents

Rounding OFF

a comedy by

Richard Dresser

Directed by
Schatzie Schaefers

Wed, May 19th, 2010
7:30pm



Last Frontier Theatre Conference
Valdez Civic Center



Produced by special arrangement with DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

The Courtship of Zack and Ada

By P. Shane Mitchell

Valdez Civic Center
7:30 p.m.
Thursday, May 20

The quest for Statehood
with a romantic twist...
Alaska History ♡ 1

also featuring actual
period footage from
AMIPA



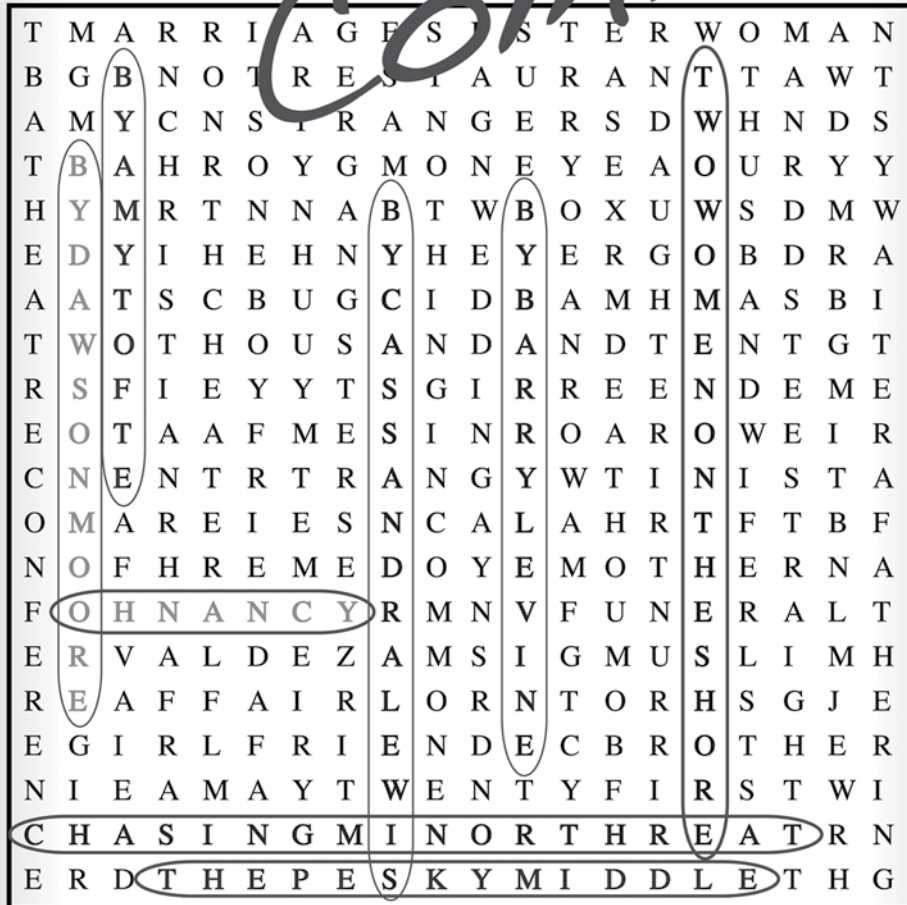
Cyrano's
THEATRE COMPANY

THURSDAY MAY 20, 2010



Alaska's Number One Non Profit presents

Nothing in Common



Wife
Girlfriend
Gay
Restaurant
Wedding
Valdez
Husband
Boyfriend
Straight
Money
Woman
Conference
Mother
Affair
Sex
Death
Gangster
Two
Daughter
Marriage
Sister
Funeral
Christian
Thousand
Father
Ring
Brother
Strangers
Muslim
And
Son
Cheater
Waiter
Man
Jew
Ten

An Evening of Short Plays about Relationships... and other things.

2010 Last Frontier
Theatre Conference

TBA Theatre, Inc is a 501(c)3 non-profit corporation recently voted Alaska's best non-profit by readers of the Anchorage Daily News and the only Alaskan company to perform at the Samuel French Short Play Festival in New York City

May 21 • 7:30pm
Valdez Civic Center

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

FRIDAY MAY 21, 2010



Jayne Wenger

10:30 A.M.

The Third Annual Ten Minute Play Slam

Readings of short plays by playwrights attending this year's Conference. Plays include:

Tom Moran's *Duo*

Geoff Kirsch's *Shipwrecked*

Francine Dick's *Down Memory Lane*

Joe Barnes' *Inventory of Effects*

David Guaspari's *Roger and Juliet*

Laura Neubauer's *Catch of the Day*

Cody Goulder's *Sea Otters*

Amy Tofte's *The Course We Set*

Schatzie Schaefer's *Wednesdays & Saturdays*

Arlitia Jones' *Tornado*

Reginald Edmund's *Everyone Respects Big E*



Laura Gardner



Frank Collison

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 Jayne Wenger.

1:00 P.M.

Monologue Workshop Final Presentation.

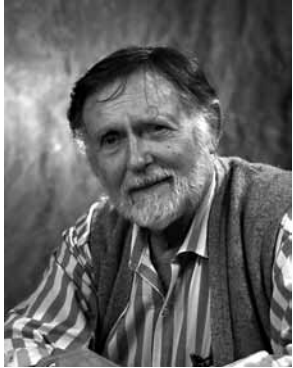
Monologues were solicited from Conference playwrights, then distributed to actors prior to the Conference. They brought them, memorized, to Valdez, and spent the week working with Laura Gardner and Frank Collison preparing them. Enjoy!



Join us on the closing Saturday of the Conference as we gather together at the Civic Center for a dinner and awards ceremony, featuring the presentation of the Jerry Harper Service Award to Shane Mitchell. The evening is emceed by his brother, Wayne Mitchell.

Schedule

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



Jerry Harper is a hero of theatre in Alaska, renowned for his talent, kindness, and work ethic. More than one thousand people attended his memorial at the Wendy Williamson Auditorium in Anchorage. At the Conference, he was a fixture in the evening performances and the Play Lab. At the University of Alaska Anchorage, the Studio Theatre was renamed in his honor. 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 gone 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. In 2009, it went to long-time Valdez Star reporter and participant Ron Holmstrom.



Michael Warren Powell
receives the first award in
2007.

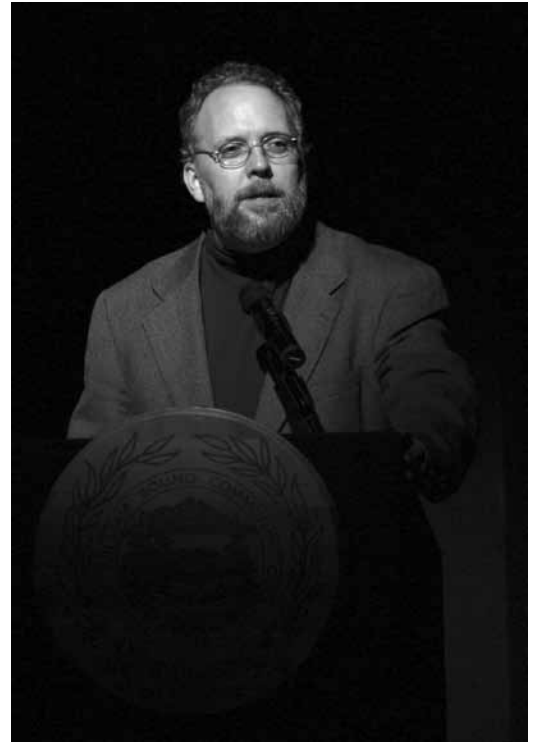


2008 winner Jim Cucurull
with emcee Ben Brown.



Ron Holmstrom accepts the award with the
Coordinator looking on.

The 2010 recipient is **Shane Mitchell**. Shane started attending the Conference in 1996, and has attended every year since then. He has presented numerous plays of his in the Play Lab, including *Fractured* (1998), *Straight-line* (1999), *The Resurrection of Humpty Dumpty* (2005), *Mt. Fuji* (2006), *The Heart of Children* (2008), and this year, *And Lo the Kings*. *Straight-line* was produced on the mainstage in 2005, and this year, *The Courtship of Zack and Ada* is going up on May 20. As an actor, he has originated over 30 roles in the Play Lab, twice winning the Patricia Neal Acting Award, and appeared in mainstage productions including Jack Gelber's *Magic Valley* (1998), *Dirge (for a failed bris)* (2004), *Scenes from Tony Kushner* (2004), and *North to Alaska, Songs & Stories of the Last Frontier* (2005). He has also directed and produced evening shows numerous times. Through his involvement with various children's theatre companies, he has facilitated the involvement of numerous young people in the Conference, educating them and strengthening theatre in Alaska at the same time. Shane is an important leader of this generation of Alaska's theatre community, and it is with great pride that the Last Frontier Theatre Conference gives him this award.



The 2010 Fringe Favorites
 Sunday, May 16th
 Valdez Civic Center
 9:30pm

Featuring Plays by:
 Jaron Carlson
 & Oliver Siemens

We know you want it,
 it is calling out to you...

Come...
 Be one with the
Fringe

Fringe Festival Schedule

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

Sunday, May 16th

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

How to play your own funeral in 6 easy steps
 by Oliver Siemens

& *Your shoe is untied* by Jaron Carlson

Monday, May 17th

10-Minute and One-Act Plays

Tuesday, May 18th

10-Minute and One-Act Plays

Wednesday, May 19th

10-Minute and One-Act Plays

Hand out Play-in-a-Day Writing Topics

Thursday, May 20th

Play-in-a-Day Readings

Fringe Coordinators



This is **Erick Hayden's** ninth year coordinating the Conference's Fringe Festival. He is a versatile theatre artisan who works as a director (most recently *Almost Alaska* at Cyrano's), an actor (you can see him as Dr. Richardson in the evening performance of *Heart* by Judd Lear Silverman), sound designer (over 50 shows, most recently *Terra Nova* at UAA, *Almost Alaska* at Cyrano's, and *Heart* for ACT), and choreographer (*The Clean House* at Cyrano's and *Heart* for ACT). Erick is also an aficionado of 80's dance steps and a connoisseur of scarves, shoes & music.



Barry Levine has been an active participant in the 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, had numerous readings of his ten minute and one-act plays over the years, and even performed music, 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.





Candice Afia has appeared in numerous theatre, film, and TV productions since relocating to Los Angeles from Atlanta, Georgia. Theatre credits include *Bronzeville* with Robey Theatre Company, and numerous Equity productions with leading roles in *The Story*, *Fathers & Daughters*, *Miss Evers' Boys*, *Dial M for Murder*, *The Exonerated*, and *The Amen Corner*. Television credits include recurring roles on *Grey's Anatomy*, *The Shield*, *The Riches*, and *Criminal Minds*. Candice originated the role of Charlie in Moving Arts' production

of *Blood and Thunder*, being performed this year at the Conference. She is a member of Actor's Equity, and would like to thank her friends and family for their continued support.



Torrie Allen is the General Manager and Artistic Director of Anchorage Opera (AO). Prior to joining AO, he worked perception 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.



Bo Anderson received his BA in Theatre from the University of Alaska Fairbanks in 2004 with an emphasis in Performance and a Minor in Art. He then moved back to his hometown of Juneau, where he has been building the sets, and occasionally acting on them, at Perseverance Theatre for the past six seasons. He now works for Wings of Alaska, and has been known to write a play or two.



Terence Anthony is a writer and member of Moving Arts Theatre Company in Los Angeles. He is a graduate of the Guy Hanks and Marvin Miller Screenwriting Fellowship, founded by Bill and Camille Cosby. Outside the theater world, Terence is the creator of the online animated series *Orlando's Joint*.



Christina Ashby is a graduate of the University of Alaska Anchorage where she received her BA with honors from the Department of Theatre and Dance. While at the program, she split her focus between acting and directing. She appeared in five mainstage productions, two student showcases, and one student original work, and directed a full-length play and a one-act. Christina's senior honors project involved co-writing and acting in a modern adaptation of Euripides' *The Trojan Women* entitled the *Women of...* Christina helmed the UAA student theatre club, Theatre on the Rocks, for

two years. Since graduation, she has gone on to direct Bert V. Royal's *Dog Sees God: Confessions of a Teenage Blockhead*, which was named one of the top three best theatre experiences of 2009 by the Anchorage Daily News. For Alaska Theatre of Youth, she directed *The Lion, the Witch and the Wardrobe* in December and *Winnie the Pooh* in April. Christina also does a bit of improv with Scared Scriptless, and will try her hand at writing and acting with *The PoGo, Go-Go Co.*, a sketch comedy troupe that debuts this summer at Out North.



Linda Ayres-Frederick, a member of AEA and AFTRA, has enjoyed a long, diverse career as an actor, producer, director, critic and playwright in San Francisco Bay Area Theatres, receiving recognition for her work by the SF Bay Area Theatre Critics Circle, Dean Goodman Dramalogue and Choice Awards, and Back Stage West with occasional sojourns to festivals in NYC, Edinburgh, Avignon, France and National Theatre Conferences. Since her last visit to

Valdez, her favorite roles have been in *Machinal* at Brava! for Women in the Arts, and in three new plays at the Fringe of Marin including her own solo, *Googling for Gerson*, receiving awards for all performances. She is currently working on a new solo work inspired by the rant technique she was first introduced to at the LFTC in 2008—which piece *Condoms* culminated in an award-winning performance at the Fringe of Marin 2009.



Carrie Baker (bio in Featured Artists section)



Rick Barreras has been acting for over thirty years, and is currently a Theatre major at the University of Alaska Anchorage. He has been in over twenty full-length runs on stage, and over 20 film and television productions as a member of the Screen Actors Guild. He has been blessed to be in films including *Titanic* and *The Changeling* and plays including *The Big One*, *Heart*, and Aoise Stratford's *Somewhere In Between*. He lives for performing in world premiers; most recently, he played Captain Joseph Hazelwood of the Exxon Valdez... in Valdez, Alaska. It doesn't get much more gratifying than that.

On a side note, at last year's Conference, Rick was roommates with Judd Lear Silverman and wanted so badly to audit Judd's *Heart* but was pulled at that slot to fill in on a reading. Funny how things work out, huh, Judd?



Joy Barrett is an actor, producer, and teaching artist in New York City. She is currently developing and acting in an original work with writers from Labyrinth Theater Company. She has performed in NY at the Ohio Theatre (with the Off-Broadway sold out hit *Dance Dance Revolution*, directed by Alex

Timbers), Cherry Lane Theatre, The Flea Theater, and Abingdon Theatre, among others. She has worked regionally with La Jolla Playhouse, Book-It Repertory Theatre, Northwest Shakespeare Ensemble, Printer's Devil and The Empty Space Theatre in Seattle. As a producer, she has worked on *Tender* with Thirteenth Night Theatre Company and Francis Ford Coppola's reading series *Zoetrope Live Story*. Joy loves Alaska and has been teaching at the Sitka Fine Arts Camp for 4 years.



Luke Bartholomew just completed his first of three years at the FSU/Asolo Conservatory for Actor Training MFA program in Sarasota, Florida. Besides taking everyday classes, he had the opportunity to understudy a multitude of roles in several productions of the Asolo Repertory Theatre's mainstage season. A proud Alaskan, he is happy to take a break from sunny Florida and return to a more reasonable climate with, oh yes, mountains!



Karina Becker is a recent graduate of the University of Alaska Anchorage with her BA in Theatre. She is excited to spend another beautiful week at the Conference as a reader. Her most recent productions include *A Doll's House* (Nora) and *Christmas Belles* (Honey Raye). Aside from acting, she also stage manages on the side, including the playwright showcase "Destination Valdez" at last year's Conference.



Dylan Benkert is an 18 year-old graduate from South Anchorage High School who has been acting and singing for 6 years. Acting highlights include South Anchorage High School's *Beauty and the Beast* (Gaston) and *The Outsiders* (Darry); *Dog Sees God: Confessions of a Teenage Blockhead* (Matt); *Oliver* (Bill Sykes); Alaska Theatre of Youth productions of

Julius Caesar (Marc Anthony), *Guys and Dolls* (Sky Masterson), and *Much Ado About Nothing* (Borachio); Theatre Artists United productions of *Hair* and *The Rocky Horror Show*; and Service High School's *Grease* (Sonny LaTierre) and *The Wizard of Oz* (Scarecrow). Dylan has performed in many summer conservatory plays through TFYP/TBA Theatre Company.



Kevin T. Bennett didn't want to be a fireman or an astronaut or a cowboy; he wanted to be all three and a protagonist, antagonist, a catalyst, a hero-anti-hero, and villain... while having time to be everything else. Clearly this is an actor's unintentional invective, there's only one life for each of us. The stage provided temporal solutions to the dilemma in the roles of Oscar in *The Odd Couple*, David O. Selznik in *Moonlight and Magnolias*, Bill Starbuck in *The Rainmaker*, and Biff in *Death of a Salesman* recently. Previous credits

include Ulysses in *Tiger at the Gates*, Stone in *City of Angels*, Saunders in *Lend Me a Tenor*, Larry in *Inspecting Carol*, and Lucky in *Waiting for Godot*, among many others.



Linda Benson has participated in the Theatre Conference for several years, especially enjoying the chance to perform in Arlitia Jones' *Sway Me*, *Moon* in 2008. She has been involved in theatre longer than most of you are old, but still has so much to learn. The Conference is a good place to do so. She appears in the Monday evening performance of *Heart*.



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



Stephanie Helen Bissland retired in 2005—what to do? How about acting! She began by crashing into the cast of Anchorage Community Theatre's *House of Christmas* and became enamored of the entire process. She has appeared in *The Cemetery Club*, *The Boys Next Door*, *A Perfect Wedding*, *Mousetrap*, and recently *The Musical Comedy Murders of 1940* at ACT. Backstage at ACT and Cyrano's, she costumed *Anne of Green Gables*, *Lady House Blues*, *The Time of Your Life*, and *The Clean House*. Stephanie enjoys the art of prop making

and set dressing and has worked on ten plays between ACT, Cyrano's, and Out North. Stephanie was ecstatic to be an extra actually seen in Anchorage produced films *Insecurity*, *Godspeed*, *For the Rights of All*, and *Mr. Whitekey's History of Alaska*. She also performs with the Anchorage Senior Center's Off The Rocker Drama Club and does living history re-enactments with the Highland Recrudescence Guild.



Dulcy Boehle's adventures this past year have included spending a week in Minneapolis hearing Tony Kushner speak as well as seeing several of his plays, a seven-day cruise in the Galapagos, and doing some volunteer work protecting the turtles in Costa Rica. Dulcy lives in Anchorage and highly recommends retirement.



Keith Arthur Bolden's theatre credits include *Fences* (dir. Ben Bradley); *Gem of the Ocean* (Fountain Theatre); *Atlanta* at the Geffen Playhouse; *The Last Seder* at Ensemble Studio Theatre/LA; *Take Me Out* at Human Race Theatre; *Blue* at Penumbra Theatre; *A Raisin in the Sun* at Hartford Stage and Cape Fear Regional Theatre; *Owed to My First Love* at Premiere Stages; *Picking Up the Baby* at New York International Fringe Festival; *A Midsummer Night's Dream* at the Shakespeare Festival of St. Louis; *Civil War* at TheatreWorks/USA; *Ragtime* at CentreStage (PA); St. Louis Black Repertory (Touring Company); and LARK Development Center (NY). He is a member of Actor's Equity, the Director's Lab at Lincoln Center, and Ensemble Studio Theatre/L.A. Film and television credits include the upcoming *Repossession Mambo* (starring Forrest Whittaker and Jude Law); *Semi-Dead* (www.semi-dead.com); *Foreign Body* (www.foreignbody.tv); *More Than a Woman*; *Latter-Day Fake*; *Federal Underdog*; and *The Coldest Winter*. He holds a BA in Theatre Arts from California State University, Fresno, and an MFA in Acting from the University of Illinois. Keith originated the role of Marcus in Moving Arts' production of *Blood and Thunder* being performed this year at the Conference. Keith dedicates every performance to his reasons, K.J. and Tinashe. (www.keitharthurbolden.com).



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, playing 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 Conference and is looking forward to being a part of many more in the future.



Scarlet Kittylee Boudreaux is thrilled to be in Judd Lear Silverman's *Heart* at this year's Conference. Scarlet has performed for many of the theatre companies in Anchorage and spends all of her time in the theatre arts since her "real job" is serving as the Production/Facilities Manager of Cyrano's Theatre Company.



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. 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*.



David Braun began in theatre at Palmer High in the late 80s in various roles. After graduation, he moved away from the arts until he began singing at UAA and later the Anchorage Concert Chorus (ACC). He sang with the (ACC) for four seasons and is still a board member. The chorus' collaboration with the Anchorage Opera (AO) in '05 led him in a new direction. He has since participated in the majority of AO's productions as a chorus member and is currently finishing off his fifth season with the company. His most recent play was TBA Theatre's

Romeo & Juliet, which rekindled his love for the stage, even without an orchestra. His other favorite roles in Palmer include James Dyke in *The Valiant* and Johnny Casiano in VPA's *Grease*.



Carl Bright has been doing theatre since he was 13, and is delighted to return to the Conference. He was a Play Lab reader in Rand Higbee's *The Head that Wouldn't Die* a few years ago, and then reprised his performance when the show was featured the following year at the Conference, and then again at Cyrano's Playhouse. He works at Anchorage Community Theatre as their technical director, and is proud to be a member of the cast of *Heart*.



Steven Brockman appeared on stage for the first time in 2008, and has appeared in four Prince William Sound Community College theatre department productions, including P. Shane Mitchell's *The Strange Case of Dr. Jekyll & Mr. Hyde*, *A Tuna Christmas*, *Charlotte's Web*, and Craig Pospisil's *Somewhere in Between*. In his real life, he works for Alyeska Pipeline doing computer support. In his spare time, he can be found spending time with his kids or at the Valdez Firehouse dreaming of being a firefighter.



Ben Brown is a lifelong Alaskan actor and company member with Juneau's Perseverance Theatre. His most recent appearance on the Perseverance stage was as Duncan in last fall's production of *Leading Ladies*. Last spring Ben performed Glen Berger's one-man show *Underneath the Lintel* on Perseverance's Phoenix Stage. Other Perseverance roles include Bradley in *Mr. Marmalade*, Uncle Ernie in *Tommy*, Guildenstern in *Hamlet*, Judge Hathorne in *The Crucible*, Bernard in *Death of a Salesman*, and Crummet in the Juneau and statewide touring productions of *The SantaLand Diaries*. Ben will this December bring

SantaLand to Anchorage's Out North Theatre for a third year. He has worked with Juneau's Theatre-in-the-Rough, Anchorage's Cyrano's Theatre Company, the UAA Department of Theatre & Dance, and Alaska Theatre of Youth. Ben began his stage career in the title role of *You're a Good Man, Charlie Brown* at Valley Performing Arts in Palmer and acted throughout his time at Palmer High School. He acted as an undergraduate at Georgetown University and performed for five years in the Legislative Skits while serving as a legislative aide in Juneau. Ben has attended all but a few years of the Last Frontier Theatre Conference, and is delighted to be here again in 2010.



Timothy Brown is a founding member of Blue Roses Productions, as well as its Associate Artistic Director and one of its resident playwrights. He most recently completed the sound design for *Destination: Valdez* for last year's Conference. 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 of Tennessee Williams short story). His directing credits include Tennessee Williams' *Battle of Angels*, *A Streetcar Named Desire* (produced in NYC and at the Delta TW Festival), compilations *Paper Lanterns* and *Truth in the Guise of Illusion* and most recently Tom Matthew Wolfe's *Harbourside*. He would like to thank his best friend and Artistic mentor, Erma Duricko. This is the fifth year that Tim has participated in the Conference.



Paul Brynner recently appeared as Ulrich in Out North's production of William Bivins' *Afterlife of the Mind*. Before that he directed Anchorage Community Theater's production of *Miracle on 34th Street*. He has also appeared in 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 studied acting under Greg Fritch and Marcia Taylor-Croft at University of California Santa Cruz and at Central School of Speech and Drama in London.



Ryan Buen's past performances include Romeo in TBA Theatre's *Romeo and Juliet*, Jaques in *As You Like It* with UAA, and numerous performances with the Alaska Overnights. During his time at UAA, 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 last Spring with a degree in Theatre from UAA. His most recent role was playing Jasper in the PWSCC production of Craig Pospisil's *Somewhere in Between*.



Kimi Buser is a native Texan now living in Los Angeles. She graduated from Whittier College in 2005 and also studied in London at the British American Drama Academy. She enjoys wine, coffee, and traveling. She has appeared in numerous plays in London, Austin, Houston, Omaha, Santa Cruz, and Los Angeles. She last appeared as Farber in Daniel Damiano's *The Narrow World*. She is thrilled to be a part of her first Last Frontier Theatre Conference.



Jaron Carlson's favorite roles include George Gibbs in *Our Town*, Tom in *Fat Pig*, Captain Scott in *Terra Nova*, Rayner in *Christmas Belles*, and Krogstad in Henrik Ibsen's *A Doll's House*. It's been a blast being a theatre student at the University of Alaska Anchorage, which he thinks has of the best faculty a theatre student could ask for. His favorite quote:

"There is always some kid who may be seeing me for the first or last time, I owe him my best" -Joe Dimaggio.



Laura Carpenter started her acting career telling stories in the classroom with her mother. She participated in community theatre while growing up in Southern California, then at school at Beloit College in Beloit, Wisconsin. She moved to Alaska in 2003 and debuted on the Anchorage scene in *Steel Magnolias* at Cyrano's Playhouse. She's enjoyed the Alaska Overnights, the Don't Blink One-Page Play Marathon, RAW's *Celebration of Change*, and other acting opportunities in Alaska. She works as a technical writer for the Blood Bank of Alaska and has reviewed theater and music for the Anchorage Daily News.



Jason Caudle has lived in Valdez for the past five years, and is currently attending Prince William Sound Community College. He appeared in PWSCC's production of P. Shane Mitchell's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and Craig Pospisil's *Somewhere in Between* as Robert. He was also in an evening of readings of local playwrights work. Last year he married Michelle. Congratulate him!



Nancy Caudill (bio in Featured Artist section)



Nancy Chastain writes, acts, and dances in Homer, Alaska, with Pier One Theater and others. She's performed in over 40 productions, most recently as Betty in *Whatever Happened to Betty Lemon?* and Carol in *Old Tent, Summer Shower* in Five Women/Five Plays in February. She co-produces the almost-annual Dramaslam! 24-Hour Theater Festival. Nancy was a playwriting intern at Perseverance Theater in 1991, and a 2007 Play Lab participant with her play *Expressions of Love*. In her day job she hopes to retire soon from her ongoing role as medical transcriptionist.



Bostin Christopher (bio in Featured Artist section)



Dennis Cleary is an actor/playwright/composer from Anchorage. He has performed with most of the Anchorage theatre groups at one time or another and attended the Conference as often as possible since 1998. He has presented plays in the Play Lab in the past and has collaborated with P. Shane Mitchell of TBA Theatre on multiple musical productions. He shares a smallish apartment with Sarah Cleary and the requisite 1.5 children.



Sarah Cleary is rather new to the thespian aspect of the stage, with her experience mostly consisting of several installations of the Alaska Overnights. She was hooked from the first time out and looks forward to more opportunities to expand her acting horizons. Previous to acting, she appeared in several productions as a musician, notably *BatBoy: The Musical* (Eccentric Theatre Company); *Urinetown* (Once-A-Year Theatre Company); *Clue: The Musical* (Brown-Eyed Girls); *Rockin' Red Riding Hood* (UAA Theatre For Young People); and *Hansel and Gretel* (TBA Theatre). Her New Year's resolution was to do another show, but it turns out the advent of Baby #2 is going to postpone that idea. Really, though, there's nothing better than being a mommy, even theater!



Omar Penner Cline attended the Conference as actor and playwright for the first time last year. He is thrilled to be returning for more and hopes to more fully embrace the experiences and artists at hand. He thanks the other attendees and those who work to keep the Conference alive and thriving.



Frank Collison (bio in Featured Artist section)



Bill Cotton is the executive director, janitor, and snow shovel operator of Anchorage Community Theatre. He has appeared in a variety of plays in the last 5 years or so as an evil snowman, Civil War general, Hollywood producer, and British ship captain, among other roles. In the rest of his life, he has worked as a tennis coach, hay farmer, paper factory worker, attorney, and administrative law judge.



Laura Crow grew up in Ketchikan, Alaska, and is extremely proud of her upbringing. She eventually found her way down to Los Angeles where she currently resides. She obtained her Bachelors in Theatre Arts from Loyola Marymount University and is an alumni of The British American Drama Academy (BADA) in London. Having directed such plays as *Fuddy Meers* and *String of Pearls*, Laura also enjoyed stage managing *Little Shop of Horrors* and *The Vagina Monologues*. On stage, some of her favorite performances include *The Curious Savage*, *Jesus Christ Superstar*, *Hamlet*, and *Fear & Misery of the Third Reich*.

Her favorite acting job was playing a patient on the NBC drama *ER*. She was president of her University's student-run theatre company, and would love to be involved with TV, film, and theatre for the rest of her life. Laura is very honored and thrilled to be a part of the Last Frontier Theatre Conference in her favorite state, ALASKA!



Addicted to the stage from childhood, **Cedar Cussins** has dabbled in almost every aspect of theatre. Most recently, she lit the UAA Music Department's production of *Kismet* and was seen in the UAA Department of Theatre & Dance's original production *Fallen*. This Fall, Cedar will be returning to the student life, pursuing a Master's of Business Administration with the goal of adding 'producer' to her repertoire.



As an actress, **Erin Dagon Mitchell** has appeared in such varied roles as Kate Keller in *The Miracle Worker*, Nora Flood in *The Dark at the Top of the Stairs*, Titania in *A Midsummer Night's Dream*, and Frenchy in *Grease*. Valdez audiences may remember her for her performances in Rand Higbee's *The Head That Wouldn't Die*, Schatzie Schaffer's *Sabbatron*, and P. Shane Mitchell's *Straight-line*. As a director, Erin has enjoyed many accomplishments including critically acclaimed productions of *Into the Woods*, *Dracula*, *Sweeney Todd*, *Bat Boy: The Musical*, *The Boyfriend*, *Bark!*, and most recently TBA Theatre's blockbuster smash *The Sound of Music*. Her production of *Should Old Acquaintance* was selected as a special performance for the KC/ACTF, and her production of *Soapy Smith's Alaskan Extravaganza* appeared at the Olympic Arts Festival in Sydney, Australia. She holds a Master Degree in Theatre Communications from Wichita State University and is the Associate Artistic Director for Anchorage's TBA Theatre.



Nic DeHart is a lifelong Alaskan who works regularly with Juneau's Perseverance Theatre, where he appeared a few seasons ago as Cupid in Jeff Goode's *The Eight: Reindeer Monologues*. Nic has also worked on the Perseverance productions of Glen Berger's *Underneath the Lintel* and on the statewide touring production of *The SantaLand Diaries*. Nic will be doing tech for *SantaLand* at Anchorage's Out North Theatre this December. Nic played the Executioner in Juneau Lyric Opera's production of *Tosca*. This is Nic's first time at the Last Frontier Theatre Conference, and he is excited to be a part of the festivities.



Cynthia Deike-Sims has done numerous poetry readings of her own work as well as the work of others and has appeared on several small-town stages many years ago. Her recent stage is instructing composition classes at the University of Alaska Anchorage.



Frank Delaney lives and works in Anchorage where he is a frequent performer, teacher, and choreographer. His fight direction credits include work for the Anchorage Opera, TBA Theatre, Anchorage Community Theatre, Cyrano's Theatre Company, and the University of Alaska (UAA). An award winning stage and voice actor, Frank received his BA in Theatre from UAA. He has also earned recognition as an Associate Instructor with Dueling Arts International. Roles he has received critical acclaim for include Death in *Santa and Death* and multiple characters in the West Coast premier of *The Killer Angels*. Some of his favorite roles include Dr. Faustus in *Dr. Faustus*, Frankenstein's Monster in *Frankenstein*, the Ghost of Dean Martin in *Sway Me, Moon*, and Mercutio in *Romeo and Juliet*. He recently completed filming on the feature length film *Christmas with a Capital C* which is due out later this year. You can find out more information about Frank at www.franklyndelaney.com.



After auditioning for the first time, **Kari A. Diaz** was graciously awarded the role as production/sound/lighting assistant. Such a rare opportunity has enhanced her knowledge and vision into the world of theatre, setting in motion her plans of one day captivating an audience on stage. Kari is blessed with a beautiful family, husband Rodrigo, daughter Chanel (3), and son Rocco (20 months).



Reginald Edmund holds a BFA in Theatre Performance from Texas Southern University and a MFA in Playwriting from Ohio University. He has performed as Kreon in repeat roles in the *House of Atreus* series, and the title role of *Tartuffe*. He has had the pleasure of working with numerous theatre companies in Houston and in Minneapolis. He is happy to return to acting after a two year hiatus.



John Emrys Eller's acting career began with his homestead upbringing in the Alaskan bush. He and his friends were homeschooled and, consequently, spent countless hours acting out any and every scenario they could think of. These games went on for days (or even weeks sometimes) with each kid playing the same roles until the "game" was concluded - invariably with most of the characters deaths. Much later he studied acting at Austin Community College, where he performed for the first time on a stage in the show *In 2 the West*. He is also a writer of short fiction and plays.



Lauden Eller was born in 1990, in the woods outside of Kasilof. While he was homeschooled he took a particular interest in theatre, always acting with his friends and family he took any chance he could get to participate with live performances. Lauden has always used theater to brighten up the winter months, spending days and weeks cooped up in his log cabin writing and acting with friends and family. In 2008, he participated with drama workshops in London and later that year worked with an Oakland theater company to put on a show in Anchorage, depicting the damages of climate change on the arctic rim. As well as acting, he has a passion for writing fiction, short stories, poetry and essays.



Van Horn Ely has had an eclectic theatrical career starting at age 11 in 1972 as the Artful Dodger and leading him eventually to Alaska in 1990, where he felt like he had "come home." A veteran of community and professional theatre and film credits, as well as a performing singer/songwriter, he is glad to be returning to Valdez and the amazing people who convene here every year promoting the art of playwriting (and acting) at the Conference. Van is next appearing in the Jim McLain-penned indie film *Ice Angels*, currently in production.



Annie McCain Engman is a Chicago-native actress, dancer, singer, and coach newly based in the screen community of Los Angeles. With a theatrical start in musicals and improv at a young age, Annie has performed onstage in Olympia, Philadelphia, Los Angeles, and London, and has also exercised her passion for ethnic dance styles living throughout South America and Europe. Amidst performance work, she took the opportunity to design a self-directed collegiate degree as well combining a theatre conservatory with fine arts, social work, politics, and extreme outdoor pursuits. In fact, she's quite excited to be revisiting this neck o' the woods after having fallen in love with the Yukon and its terrain years ago. What a privilege to be here!



Joyce Eriksen has been involved in theater for over 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 ten 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*.



Kim Estes (bio in Featured Artist section)



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 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 onstage at the Conference in such shows as *Fugue*, *Alaska Tales*, *Asparagus*, and *The Head That Wouldn't Die*. She provided the fight choreography for Anchorage Community Theatre's Conference performance of *Bus Stop*. In Anchorage, she is rarely off the stage and has appeared recently in *The Boyfriend*, *Hansel & Gretel: A New Musical*, and *Mother Goose on the Loose*. She is one of

the original cast members of TBA Theatre's variety performance show *Illusions*, where she has performed as a magician's assistant, juggler, aerialist, and bungee artist (to name a few). Kristin is a UAA graduate with a degree in History and a minor in Anthropology.



Rachel Finley has been an Alaskan for eighteen years. She is an alumni of Chugiak High School and Armstrong Atlantic State University. She has sung in several local choirs including CHS Concert Choir and SSA madrigal, Anchorage Concert Choir, the St. Andrew's Youth Choir and Celebration Choir, and the Anchorage Archdiocese Schola Cantorum. She has also sung professionally with choirs in Savannah, Georgia, including I Cantori, St. John's Episcopal Schola Cantorum, and Skidaway Island Presbyterian Church. Rachel has a

Bachelors Degree in Liberal Arts from Armstrong Atlantic State University. Rachel was taught by Dr. Lucinda Schultz who is currently serving her second term as Governor for the NATS Georgia Chapter. Rachel was also the soprano section leader for the AASU Concert Choir and Chamber Singers for four years, the AASU Choral Librarian for three years, and the AASU Choir President for one year. Rachel also competed in the NATS Alaska Chapter 2009 student competition and won Honorable Mention in her category. Rachel has been teaching voice at the Alaska Fine Arts Academy for three years and has also served on the Board of Directors for AFAA for two years. She is a member of the National Association of Teachers of Singing Alaska Chapter (NATS). Rachel enjoys singing at various venues around the Anchorage/Eagle River area, cantoring for the St. Andrew's Celebration Choir, and singing with the Anchorage Archdiocese Schola Cantorum.



During his 36 year professorial career, **Michael Flanagan** taught theatre, directed 30-some plays and acted in a dozen others. Doctoral work provided the focus into playwriting, an enthusiasm which has lasted well into retirement. His decades-old comedy, *Posthumorous*, has enjoyed recent enthusiasm, as has his historical drama, *Buzzsaw*. Another long-incubating comedy has risen to the surface, demanding attention. Present efforts are dominated by a historical play about a local man who played with the New York Yankees, was the victim of an imposter hoax, and is the father of a friend. For the past few years, Michael has been the benefactor of a new wave of enthusiasm for playwriting, and the obligation to continue to develop playwriting skills.



Devin Frey was born in a broom closet in an Anchorage hospital, due to the fact that the night of his birth was the busiest birthing night on record. Doctors on duty that night would later say, "It was crazy. There was blood and fluids everywhere, sometimes it seemed ankle deep. I swear, it's like these women had their wombs set on Rapid Fire." Devin has acted or been involved in every show at Colony High School for the last three and a half years. His recent roles include Thenardie in *Les Miserables*, John Proctor in *The Crucible*, Keith Burgess in *Stage Doors*, Ken in Neil Simon's *Rumors*, and Doc in *West Side Story*. He hopes to continue in drama in the future, but hey, if that doesn't work out, he still has his organs.



Rebecca Gamache is glad to be returning to the Conference. This season she enjoyed performing in TBA Theatre's productions of *The Daemon of Darby Castle* and *The Little Magic Snowman*. She also directed *You're A Good Man, Charlie Brown* with Alaska Pacific University. One of her favorite things is working with children every year, teaching dance and stage managing for TBA Theatre's Summer Academy.



Laura Gardner (bio in Featured Artists section)



Though **Deb Geeseman** hasn't had much formal training, she has flitted in and out of the theatre world most of her life. Her grade school play was selected for production, she's written and directed numerous short skits, performed in music and dance, assisted with sets and costumes, and is the author of an unpublished novel with a second one partially completed. She comes to this Conference from Anchorage Opera, where she has been an active member of the chorus for many years.



Deborah Gideon returns to her ninth Last Frontier Theatre Conference, where she last performed the monologue from *Retired English Teacher up a Tree* in 2009. Other appearances include the Alaska Overnights in Valdez and Anchorage; as Agnetha in *Frozen*; in Riverside Theatre's *Walking the Wire* in Iowa; and as Ma in *Last Lists of My Mad Mother* in South Carolina. She made her first Alaska appearance in *Free*, which she wrote for Out North's Under 30 in 2001.



Ernest E. Gilbert lives in Valdez, where he is attending Prince William Sound Community College. He is a former teamster and combat veteran, and a current stay-at-home dad. He got back on stage for the first time since high school this past fall in the college's production of *Charlotte's Web*. Since then, he has appeared in the college's productions of *Somewhere in Between* and *Three Kings*, and taken Intro to Playwriting and Full-Length Playwriting with Dawson Moore.



Keriann Gilson is a junior at Valdez High School. She loves acting in any way shape and form, and participates in as many plays and classes that she can. She often searches for monologues and short plays to read and act out, trying to broaden her ability to portray different characters. She will someday move to California where she plans to go to college. During college, she plans to work for Disney and after that (if she doesn't get into the acting gig) teach English and Theatre to students like herself.



Todd Glidewell is a 26 years old, and has been performing on Alaska stages since he was 10. He has traveled the world with theater, with the highlight being a performance on the main stage at the Sydney Opera House. Todd owns his own paintball company here in Alaska and has been running that for the last few years. This is his twelfth year at the Conference.



Cynthia Glucksman (also known as Ed Blount) is a playwright, actor, and English professor at California State University, Northridge and Los Angeles Valley College. She has produced and directed *The Bald Soprano* at UC Santa Cruz, Porter College, as well as her own plays at CSU Northridge and around the LA area. Her favorite roles include Princess Winifred in *Once Upon a Mattress*, Louise in *Private Lives*, and Mrs. Drudge in *The Real Inspector Hound*. Cynthia is a member of the Road Theatre Company in North Hollywood, the Dramatist Guild of America, and the Alliance of Los Angeles Playwrights.



Brett Good has starred in numerous plays and musicals, from *Twelfth Night* to *The Odd Couple*, *Cabaret* to *The Threepenny Opera*. He has played every conceivable role in his quest for art, from leading man to flying monkey, from clown in swimming trunks to Celtic warrior to wheelchair-bound, vine-covered Greek Patriarch. He has performed somersaults, survived dives into the orchestra pit, and ventured deep into the dark heart of the audience in search of a cheap laugh. In other words, he is an actor. Consider yourself warned.



Equally at home in musical theatre and opera, **Lauren Green's** role highlights include Cinderella and Rapunzel in *Into the Woods*, Martha Jefferson in *1776*, The Queen of the Night in *The Magic Flute*, Fiordiligi in *Così fan Tutte*, and numerous leading ladies in Gilbert & Sullivan operettas. A Studio Artist with Anchorage Opera, she has understudied roles of Frasquita (*Carmen*) and Sister Genovieffa (*Sister Angelica*). In 2009, she placed first in both the Upper Avocational Classical and Adult Musical Theatre divisions in the NATS competition. Most recently she performed in *Malady of Love*, "Sham in One Act" for two people as part of Anchorage Opera's Dark Night series. Green received her MM from the University of Oregon and BM from the University of Alaska Anchorage.



Kathleen Harper grew up in western and south central Alaska before graduating from Saint Mary's University of Minnesota with a double major in Theatre and Studio Art. Kathleen started working for Perseverance Theatre in January of 2002. During her time there she has been a stage manager, props designer, puppet designer, costume designer, actor, carpenter, box office attendant and bookkeeper, and is currently now the General Manager. Kathleen is excited to be attending her fifth Last Frontier Theater Conference a reader. Thanks to all who create and attend this event, and make it the magical time of year that it truly is!



Erick Hayden is a versatile theatre artisan who works as a director (most recently *Almost Alaska* at Cyrano's), an actor (you can see him as Dr. Richardson in the evening performance of *Heart* by Judd Lear Silverman), sound designer (over 50 shows, most recently *Terra Nova* at UAA, *Almost Alaska* at Cyrano's, and *Heart* for ACT), and choreographer (*The Clean House* at Cyrano's and *Heart* for ACT). Erick is also entering his ninth year as the coordinator for the Conference's Fringe Festival. Erick is also an aficionado of 80s dance steps and a connoisseur of scarves, shoes & music.



David Haynes has been active, more or less, in the Anchorage theatre scene since 1974. He has worked with a plethora of performing arts groups in that city in such classics as *Cabaret*, *Angry Housewives*, *A Funny Thing Happened on the Way to the Forum*, *Rocky Horror Show*, *Return to the Forbidden Planet*, and *She Loves Me*, among others. David also starred in *Noises Off*, *The Complete Works of William Shakespeare (Abridged)*, *Sylvia*, *The Seaborse*, *Twelfth Night*, *The Foreigner*, *Batboy – The Musical*, *The Courtship of Zach and Ada*, and many others. Mr. Haynes has also been known to direct a show or two his ownself.



Scott Heverling is currently attending UAA as a theatre major and dance minor. Outside of the University, he has been going through extensive vocal training with vocal coach Nancy Caudill. Having assistant directed two shows, including the recent main-stage production of *Wonder of the World*, Scott looks forward to his next assistant director project with Alaska Theatre of Youth this spring. Scott has been a part of thirteen shows, including *Dog Sees God: Confessions of a Teenage Blockhead* as Beethoven, *Midnight Soapscum: Goes to Hell!* as Francis, *The Merry Wives of Windsor* as Bardolph, *Evita* as a lead dancer/chorus member, and *The Rocky Horror Show* as a lead dancer/chorus member. He is excited to see where life takes him in the future!



Mary Hicks, Alaska humorist and playwright, performs political comedy in Juneau with one of Alaska's oldest comedy troupes, the 20th Century Bluescast. A UAS adjunct faculty member for more than a decade, Mo now spends her time writing poetry and plays and as a technical writer for NOAA Fisheries Service. She has acted with the Lakewood Players in Washington and written scenes for feature screenplays.



Thomas Higgins a University of Alaska Anchorage Theatre Department graduate, works in technical theatre in Anchorage and has had the privilege of doing design and tech work on three shows at past Conferences, as well as once sharing the Valdez stage with a talking ham sandwich. Although disappointed he could not continue his role as Ed at the Conference presentation of *Heart*, he still encourages everyone to let their inner Ed roam free during this year's Conference. Trust your Ed: it will be very liberating. Thomas also extends special thanks to Judd for his play and his playwriting workshop in January that helped get him writing again.



Gail High lives in Anchorage and performs with Off the Rockers Drama Club. She has written plays for the group to perform at fund raising events. This is her third year as a reader at the Conference and it is already a habit she hopes to continue. Life is sweet when a dedicated group gives life to original, new plays.



Dorothy Hight has been a vocalist in Alaska for over 20 years. She loves to create characters. As a founding member of the nonprofit vocal repertory group Bel Canto, Dorothy has been adapting vocal classics into unique roles under the artistic direction of Andrew Sweeney. She attended the Pittsburgh Playhouse School of the Theater throughout her teen years, acting and directing school productions. Sadly, her acting experience ceased abruptly as her career shifted to nursing. But one cannot disdain the ham forever. As a Family Nurse

Practitioner and educator, Dorothy has created characters to teach medical care via simulations. This has involved scripting, makeup, characterization, acting and directing various medical conditions and interventions for class and video.



Maggie Hill is a 19 year-old sophomore at the University of Alaska Anchorage, and has been an avid theater participant for the past five years. She was involved in a number of productions at Service High School, including *Little Shop of Horrors*, *Twelve Angry Jurors*, *Witness for the Prosecution*, *Bang Bang Your Dead*, and *Fame*. For her senior project, she directed *Bus Stop*. Since graduation, she has been in two community shows, *Dog Sees God: Confessions of a Teenage Blockhead* (CB's sister) and *The Lion the Witch and the Wardrobe* (White Witch). She looks forward to continued involvement in Anchorage's theatre scene.



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 and has worked in some capacity with nearly every Alaskan theatre company. Ron is a producer/director with North Star Productions, the first motion picture/theatre company in Alaska and serves on the National Regional Council of the Screen Actors Guild. He presently serves as Vice President on the board of the Alaska Fine Arts Academy and is a member of the Alaska Film Group and the Anchorage Cultural Council. Having served as actor, casting director and/or coach on several recent film projects, he and his partners are now in pre-production for a feature film, *The Doppelganger Principal*, to be filmed entirely in Alaska. Ron is director of All Alaska Casting Services. This summer, Ron will open a dinner theatre at the Snow Goose restaurant in Anchorage.



Nathan Huey recently graduated from UAA's Theatre program. This is his third year participating in the Conference. He is currently working on improving his musical skills and saving for a move out of state to pursue a career in theatre. Favorite credits include *Godspell*, *Wonder of the World*, *Terra Nova*, *The Diviners*, *The Lion in Winter*, and *Kismet*.



Steven Hunt's recent roles have included George Wilder in *The Ballad of Soapy Smith* (Cyrano's Theatre Company), Frank Iarossi in Dick Reichman's *The Big One* (Cyrano's Theatre Company) and Herman Moller in Timothy Daly's *Man in the Attic* (Out North Theatre). Other favorite roles have included John in *Oleanna*, Raul in *Extremities*, and Taylor

in *K2*. He has worked in several theatres across the country and currently is freelancing as an actor, director, playwright and lighting designer in Anchorage.



John Kaiser is a longtime Houston character actor in musicals, tragedies, children's productions, opera, murder mysteries; he even once played Shakespeare's ghost. Next, he's hoping to get cast as the devilish Hollywood agent in *Will Success Spoil Rock Hunter?*, and wants some local theatre company to do Rand Higbee's *The Head That Wouldn't Die* so he can play the robot. He often takes part in readings of new plays and world premieres, and always enjoys rejoining his friends here at the Last Frontier Conference and studying the anthropology of its concentric social system. A lifetime of dedicated play-going has instilled an admiration for all who toil in the many interlocking roles that go into bringing even the simplest shows to the stage.



Sean Kenney has lived in Alaska for 20 years, where he has performed with Anchorage Community Theatre and Alaska Fine Arts Academy. After taking a 10 year hiatus from theatre, Sean has really enjoyed the opportunity to be a part of the world premiere of *Heart*. He's a Business Development Manager at Alaska USA FCU and current President of the Board of Directors for the Food Bank of Alaska. Sean has an 8 year-old daughter name Madison and is very happy to be back in theatre.



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 *Tuesdays with Morrie*. This is his second time at the Last Frontier Theatre Conference.



Sandra Kleven was director of a theatre company for five years. Her play *The Touching Problem* was televised and won a regional Emmy. Her children's play *The Right Touch* was published as a story book. *Holy Land*, a dramatic monologue, was first performed at the Last Frontier Theatre Conference, where it received an honorable mention. It was later published in *Alaska Quarterly Review*. Her poetry and other writing has also appeared in *Cirque*, *Oklahoma Review*, and *Topic Magazine* (NYC). In 2010, *Open Water* will appear in the anthology, *Cold Flashes: Literary Snapshots of Alaska* (University of Alaska Press). In 2009, Kleven received a Celebration Foundation (Portland, Oregon) award to support her creative work. She just finished shooting a short film about the poet Theodore Roethke.



Katie Kubitskey is a graduating college student, looking forward to a career in speech language pathology so as to pay for her theatre habit. When not dancing the Lindy Hop with her husband, she likes to try her hand at stage combat, graphic design, and any other theatrical activity 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 kazoo playing egg in *Mother Goose on the Loose*.



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



Mary Langham continues to write, produce, direct, and act in the cosmic hamlet of Homer, Alaska. This February, she had the honor of presenting an evening of plays by past Conference attendees, from Arnold Wesker to Dano Madden, Arlitia Jones to one of her own plays. She thanks the Conference for the message from so many of the visiting artists, "produce what you write," and for the opportunity to act for the playwrights here in their new works.



Samantha Laudert has been in love with theatre since she saw her first play, *Peter Rabbit*. Since then she has loved performing and participated in the music and theatre programs while in Valdez until she graduated in 2006. Now she lives in Girdwood with her Boston Terrier and works at Alyeska Ski Resort. This is Sam's sixth year participating in the Last Frontier Theatre Conference.



Karen Hoins Lauer is very happy to be back for her second Last Frontier Theatre experience. She has appeared over the years in Alaska Overnights, Outcast Productions, and other venues such as Out North, Toast, Synergy Dinner Theatre, Cyrano's, Theatre Guild, UAA, Alaska Repertory, Anchorage Community Theatre, Red Ram, and a murder mystery in Eagle River last year directed by Ron Holmstrom. Karen is looking forward to another fabulous year of outstanding actors, playwrights and new plays.



Van Le is originally from Canada and originally originally from Vietnam. She currently lives in Anchorage where she has a day job and degrees that have nothing to do with acting or playwriting. She enjoys theatre, films, music and anything outdoors-related. Van's spare time is spent writing stories about the people and places in her life, reading, cooking, traveling and perfecting her wrist shot in ice hockey. If she could invite anyone to dinner, living or dead, it would be Ho Chi Minh, Jane Jacobs, and her grandfather.



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 done solo work under the guidance of monologist Eric Trules. He performed his one-man show, *Chasing Minor Threat*, which is about the punk rock underground, at L.A.'s fabled Al's Bar shortly before it closed in 2001. For much of the last several years, he 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. Since 2008 he's been playing solo shows around L.A. This is his seventh year as a reader in Valdez, although he has been attending as a playwright since 1998.



Anchorage resident **William Lubke's** passion for the stage started at a young age. While in the California Boy's Choir back in the early seventies, he performed with the New York City Opera during their annual performances at the Los Angeles Music Center's Dorothy Chandler Pavilion. His New York City Opera performances included *Carmen*, *La Boheme*, *Tosca*, and *Der Rosenkavalier*. After a long hiatus for schooling and service in the United States Air Force, William has returned to act and sing on the opera stage now in his fourth season as a member of the Anchorage Opera Chorus. William considers himself fortunate to live in Anchorage, a city with a strong support of the arts.



Penny Lucas has become a familiar face on the various community theatre stages in Spokane, Washington. Frequently cast in ensemble or character roles as the "50-65 woman," Penny has also played lead roles in *On Golden Pond* and *Talking With...*. One of her proudest theatre accomplishments was being a part of an award-winning ensemble competing on the State Level in the Washington 2001 AACT Festival. She is currently appearing as suffrage leader Emma DeVoe in an original two-woman historical play that is touring eastern Washington. Penny's passion for theatre has been shared over the past 12 years with Spokane Civic Theatre, Spokane Children's Theatre, Spokane Theatrical Group, Ignite!, Center Stage, and Lake City Playhouse in Coeur d'Alene, Idaho. She holds two secretarial jobs at Inland Empire Tours and Cutler Counseling and directs a church hand chime choir.



Brian Lyke studies Directing at the University of Alaska Fairbanks. His last project, a multimedia slam poetry piece, was presented in March during UAF's Winter Shorts. Its collaborative design process invited the poetry community of Fairbanks to perform alongside dancers and musicians, supported by video projections, sound, and light. Brian's theatre training began in middle school with the Mitchell brothers (TBA Theatre), and continued in Fairbanks with Theatre UAF's Carrie Baker, Kade Mendelowitz, and Stephan Golux. Brian is a member of the Ground Squirrel Improv troop, and the folk-metal-rock band Fossil Sloth. He's performed for seven years with the Anchorage's Three Baron's Renaissance Faire. Brian moonlights as a conservation organizer with the Alaska Center for the Environment and other non-profits. Ask him about local issues and what YOU can do about them!



Rachel Marquez is originally from Alaska, but she's been away for the past four years studying film and theater at Vassar College, the Royal Academy of Dramatic Arts in London, and the American Conservatory Theater in San Francisco. Now working for Evergreen Films here in Anchorage, she has enjoyed getting involved with the theater scene here in her home state. She recently received first prize in the NATS musical theater singing competition (college division), and you may have seen her dancing away as Essie in *You Can't Take It With You* at Cyrano's last March. Favorite roles in the past include Mrs. Meers in *Thoroughly Modern Millie*, Philip in *King John*, and Claire in *Bare: A Rock Opera*. God Bless!



Jerry D. McDonnell is a writer, actor, and retired wilderness, fishing, hunting and bear viewing guide. His short stories and poems can be found in *The South Dakota Review*, *Dan River Anthology*, *Explorations*, *Northwoods Journal*, other works of fiction are soon to be published and a novel is underway. He has been acting for many moons. He writes and narrates the *Exploring Alaska* TV show found on ABC throughout Alaska and on Ben Satellite in Europe and cable somewhere (if you can find it). His plays are in the mail. He currently lives in downtown Anchorage, but in the summer the best place to find him is in the bush or on the water somewhere in the far north.



Meg McKinney is an actress/yoga teacher/documentary filmmaker/social justice activist residing in Valdez, off and on, for over a decade. She has appeared in the college productions of *Dimly Perceived Threats to the System*, *The Crucible*, *The Master Builder*, *Free Space*, and Aoise Stratford's *Population Growth*. She has also acted in four Alaska Overnighters and the past four years in the Play Lab. Her other activities include the Backcountry Search & Rescue team, as well as the Swiftwater Rescue team, and teaching

yoga for the college. She is in production for her documentary about domestic violence and sexual assault in Alaska, *Blinding Justice*.



Rod Mehrten's theater training began at San Diego State in the 70s and early 80s, then continued in the 90s at Breadloaf in Vermont under an NEH grant. The last decade or so, he has been busy both in the technical end of production and in the delicate arts of acting and directing. Rod has performed as the Other Men in Gurney's *Later Life*, which was performed in a reprise at the 1997 Theatre Conference; Col. Lippescott in *The Revengers' Comedies* (1998); Dr. Diaphorus in *The Imaginary Invalid* (2001); Uncle Louie in *Lost in Yonkers* (2004); Victor Velasco in *Barefoot in the Park* (2006); Adolph in *The Last Night of Ballyhoo* (2005); Van Helsing in *Dracula* (2006); Jack Warner in *Shakespeare in Hollywood* (2007); McCarthy in *The Time of Your Life* (2008); and Tripod Schultz in *The Ballad of Soapy Smith* (2009). As well, Rod has directed Ibsen's *The Master Builder* (1999), *Gaslight* (2000), Sheridan's *The Rivals* (2001), Miller's *All My Sons* (2003), *My Three Angels* (2003), Shaw's *Caesar and Cleopatra* (2005), Shakespeare's *Much Ado About Nothing* (2006), and *Love, Sex, and the I.R.S.* (2008). During this time Rod has built roughly sixty sets, 46 of which were his designs.



Kyra Meyer is a recent transplant to Valdez from Fairbanks. She appeared in her first play since high school in 2009 when she played the uptight snob Vera Carp in the Prince William Sound Community College's production of *A Tuna Christmas*. Since then she has appeared in the college productions of *Charlotte's Web* as Templeton the Rat and Craig Pospisil's *Somewhere in Between* as Holly. She 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 Cordova Half-Marathon this summer.



Chloe Milton was born in Anchorage and grew up in Seward. She always loved being in front of people and putting on a show; it was a constant musical in her household. Chloe has been in numerous plays. She started out at the age of 11 as an orphan in *Annie*. From there she moved on to high school plays, including *Radio Daze* and *You Can't Take It With You*. She loves the stage, bright lights, outlandish makeup, and the inside jokes that come out of putting on a production.



Jonathan Minton is a Theatre student at UAA. His acting credits include Hastings in *She Stoops to Conquer* (UAA), Katurian in *The Pillowman* (TTR), Octavius Caesar in *Julius Caesar* (ATY) Bob Cratchit in *Mrs Bob Cratchit's Wild Christmas Binge* (UAA), and Common Man in *A Man For All Seasons* (UAA). Just recently he fulfilled a lifelong goal of playing Torvald in Henrik Ibsen's *A Doll's House* (UAA). In addition to acting, he is a writer (*The Life and Times of Vivica Desmond*), a director (*Closer*, TTR; *The Rocky Horror Show*, Myrna's; *The Merry Wives of Windsor* and *Twelfth Night*, ATY), founder & coordinator of *Poetry Parley* (Out North) and an instructor of Drama for Steller Secondary School. Last July, he directed Alaska's first live soap opera, *Midnight Soapcum: Goes to Hell!* (TAU). This summer, he will be appearing in Anchorage's first live late-night sketch comedy show, *The Pogo, Go-Go Co.*, of which he is also a founding member, a contributing writer, and artistic director.



Dana Mitchell started acting in elementary school and has been treading the boards in and around Anchorage for the past 16 years. She was credited as the best supporting actress in Anchorage by Stage Talk for her work in Cyrano's production of *The Heiress*. She has studied acting at the University of Colorado and with the Denver Center Theater Company's conservatory. She made her New York debut with TBA Theatre Company at the Samuel French Off-Broadway Short Play Festival in 2007.

Locally, favorite roles have included Sister Woman in *Cat on a Hot Tin Roof* (Cyrano's), Annelle in *Steel Magnolias* (Valley Performing Arts), and Ellen in *Luv* (Bright Nights Theatre Company). She most recently tested her physical comedy chops in TBA Theatre's *Mother Goose on the Loose* as the Queen of Hearts. Conference participants may remember Dana from recent Conference appearances as Verita in Arlitia Jones' *Sway Me Moon* (2008, Out North Theatre Company) and Kitty Carrington in Schatzie Schaefer's *Sabbatron* (2009, TBA Theatre). She also hit the stage in Valdez in TBA's *Beyond the Veil* (2006) and *Grand Central & 42nd* that kicked off the Fringe in 2007.



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 Theatre. As a playwright, he is the author of over twenty frequently produced works three of which are currently in publication. His performance in *Waiting for Godot* was recently on the cover of Catherine Stadem's book, *The History of Theatre in Anchorage, Alaska, 1915-2005*. He appeared most recently as Capt. Von Trapp in TBA Theatre's *The Sound of Music*. In 2008 he was honored by the UAA Alumni Association with their Community Service Award.



Steve Mitchell has been active in theatre since arriving in Fairbanks in 1975. Favorite roles include Falstaff in *Merry Wives of Windsor*, Captain Hook in *Peter Pan*, Huckabee in *The Fantasticks*, and Froggy in *The Foreigner*. Steve loves attending the Conference, and in years past has performed here in evening productions of *Pipedreams* and Anne Hanley's *The Sunset Clause*. Over the past year, he appeared in Fairbanks in *Letters to the Editor* and *Sweeney Todd*. He recently directed *The Time of Your Life* for the Fairbanks Drama Association. Steve wishes he had twin brothers in Anchorage, but, alas...



Wayne Mitchell (bio in Featured Artists section)



Elizabeth Moran joined Anchorage Opera as a studio artist and as Manager of Corporate Relations and Special Events in October 2008. As a studio artist, Ms. Moran has performed in several Anchorage Opera productions including *The Power of Love* (chorus), *Eugene Onegin* (chorus), *Pagliacci* (chorus), *Suor Angelica* (chorus/Sister Lucilla), and *Hot Spanish Nights* (chorus). In the fall of 2008, Ms. Moran covered the role of Micaela in Anchorage Opera's production of *Carmen*. Other roles include Laetitia in Menotti's *The Old Maid and the Thief* and Zerlina in scenes from Mozart's *Don Giovanni*. Ms. Moran has also performed in non-traditional productions, including Carlisle Floyd's *The Sojourner* and *Molly Sinclair*, Ernesto Lecuona's Cuban zarzuelas, and Ned Rorem's *Fables*. She has studied abroad in Europe and has performed in the chorus of numerous opera productions in North Carolina and Anchorage. Ms. Moran graduated in May 2008 with a Bachelor of Music in Vocal Performance and a minor in Journalism from the University of North Carolina at Chapel Hill. Upcoming engagements include a shared recital in August 2010 with soprano Margit Jensen at the Anchorage Museum at Rasmuson Center.



Tom Moran grew up in Massachusetts but has lived in Fairbanks since 2000. He's played a variety of lumbering behemoths in local theater productions, including major roles in *The Foreigner*, *One Flew Over the Cuckoo's Nest*, *Noises Off!*, and *Art*. He has put the acting aside in the past few years to focus on playwriting, and recently graduated from the University of Alaska Fairbanks with an MFA in Dramatic Writing. He's had plays produced or read in Fairbanks, Anchorage, Juneau, Valdez, Long Island, New York City, Ohio, Indiana, and California. This is his fourth Last Frontier Theatre Conference.



Mark Muro is a poet, playwright, and performer. His most recent work, *Apocalypse When I Get Around To It, or Civil War III, part 1*, was performed earlier this year at Out North Theater in Anchorage. Other one-person shows by Mark include *Dingoes On Velvet*, *No Where Fast*, *Saint Alban's*, *Three Continents*, *Alaska: Behind the Scenery*, *A Very Muro Christmas*, and *Love, Sex and All That Comes Between*. His stage roles include Johnny in *Johnny's Girl*, Mortimer in *The Fantastics*, and Sam in *Cemetery Club*. Mark, as always, is delighted to be here in Valdez for this year's Conference.



Sasha Mushovic is a 19 year-old student at UAA. She most recently performed in *Dog Sees God: Confessions of a Teenage Blockhead* (Tricia), Alaska Theatre of Youth's *The Merry Wives of Windsor* (Mistress Page), UAA's *As You Like It* (Phoebe), *Twelfth Night* (Olivia), and *Much Ado About Nothing* (Hero). This is her second time attending the Last Frontier Theater Conference, and she is excited to be participating.



Juliana Osinchuk has performed internationally to great critical acclaim. The Los Angeles Times wrote of her "superior technique, discipline and talent", the Washington Post called her recital "spectacular," and the New York Times called her a "skillful and scrupulous ensemble player." Musical America selected her as a "Young Artist to Watch" after her solo debut recital at Lincoln Center in New York. As a champion of American composers, Dr. Osinchuk has premiered numerous works including Lowell Liebermann's 2nd Piano Concerto, and the world premiere performance of the Piano Concerto # 1 by Alaskan, Philip Munger, with the Anchorage Symphony. She was 1995 recipient of a solo recitalist grant from the National Endowment for the Arts. Dr. Osinchuk received her formal education from the Conservatoire de Musique in Paris, and the Juilliard School where she graduated with a Bachelor's, Master's, and doctorate in music. She is an active music educator, and presents numerous music workshops and lectures. Juliana has recorded five CDs. She is the artistic director of the Anchorage Festival of Music, and the Young Alaskan Artist Award program already in its twelfth year.

Randall Parker II has been involved in the theatre for the better part of 15 years and can be summed up in one quote: "I am not of many words, but I thank you."



Cynthia Parkin has lived in Valdez for seven 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 cobwebs to join in the PWSCC productions of *Harvey*, *Greater Tuna*, and *Somewhere in Between*. She loves to dabble in theatre to keep the creative juices flowing.



Michael Parsons has been acting, directing, and writing for central Ohio's amateur and professional stages for the past thirteen years. Most recently he was seen in Theatre Daedalus' Triple Play festival (2009), performing Mike Geither's *It's Okay to Cry: A Short History of Cleveland Baseball*. Other favorite roles include Vincent Van Gogh in *Inventing Van Gogh*; Brick Pollitt in *Cat on a Hot Tin Roof*; Bill Griffin in *Darkside*; Biff Loman in *Death of a Salesman*; Dasher in *The Eight: Reindeer Monologues*; and Lt. Dan Kaffee in *A Few Good Men*. Michael currently serves as Playwright in Residence of Theatre Daedalus in Columbus, Ohio, and is pursuing a MFA in Creative Writing from the Northeast Ohio Master of Fine Arts (NEOMFA) at Kent State University.



Jamie Elizabeth Pauley is so delighted to be reading for such great talent at this year's Theater Conference. She made her theatre debut in 2007's *The Perfect Prayer*, and later that year she performed in *Birth*. She has appeared in the Alaska Overnights and continues her studies at UAA. Other performances include *Cyrano*, both at the Conference and at Cyrano's in Anchorage, and Schatzie Schaefer's *Sweet* at Out North. She costume designed for *Closer* and *Almost Alaska* in 2009. Jamie is thrilled to be starring in her first film, *Snow Angels*, which comes out later this year. She is also happy to be joining the Crooked Toad Tavern this summer. Jamie is a master stylist at Allure Day Spa, and the mother of a little dynamo son, Jimi.



Anya Pearson is an actress, playwright, and poet. She most recently portrayed Mrs. Muller in Theatre in the Grove's production of *Doubt, a Parable* in Portland, Oregon. She is a founding member of the theater group Penplay, which produced a reading of *Godmother* at Fertile Ground. She also works with Base Roots and was featured in their last production, *Rocket Man*, at IFCC. She recently played Maryka in a reading of *In Darfur* at Artists Repertory. She is currently working on her first collection of poetry and revising a stage play about race relations in America. She is honored to be working with such talented people and material.



Stephen Porritt is a 22 year-old actor from Valdez, Alaska. He is the youngest of six children, and grew up in Alaska, though his family is from elsewhere. He has participated in many amateur stage productions with UAA's Theatre For Young People and TBA Theatre, as well as plays performed at his high school and university. He served as a missionary from the Mormon Church for two years in the Philippines, and is fluent in Filipino. He is currently enrolled at Brigham Young University in Utah.



Danielle Rabinovitch was most recently seen as Elsa in *The Sound of Music* at TBA Theatre. Some past credits include *Dog Sees God: Confessions of a Teenage Blockhead*, *Evita*, *Sweet Charity*, *Paper Bag Princess*, *Little Shop of Horrors*, *How the B52 Cockroach Learned to Fly*, and *The Diary of Anne Frank*. TV credits include ABC's *LOST* and KFC Hawaii. She placed 2nd in the 2010 NATS Musical Theatre Competition avocation division, performed at the 50th Anniversary Celebration of Alaska Statehood with TAU, and has also had the opportunity to sing with the Anchorage Symphony Orchestra. Last year she took part in her first Alaska Overnights presented by TBA and Three Wise Moose. Danielle is excited and honored to be part of this year's Last Frontier Theatre Conference. Much love and aloha to her family and friends for their unconditional love and support.



Actor/playwright **Doreen Ransom** returns to act a sixth year for the Conference, where two of her plays have had readings. A former radio news producer and newspaper theatre reviewer, she has also written for the Alaska Overnights.



Kate Rich performed most recently in *Five Women, Five Plays* in Homer, Alaska, which included works by Arlitia Jones and Mary Langham. This will be her third year reading at the Conference.



Elizabeth Robertson studied acting at the North Carolina School of the Arts and earned an MA in Performance Studies at the University of North Carolina at Chapel Hill. She performed in community theatre in the Raleigh-Durham area and worked with Karyn Traut of Perihelion Theatre for many years. Since moving to Alaska, she has participated in Fairbanks Drama Association productions such as *My Way* (a Sinatra tribute), *Dinner with Friends* (Beth), and *The Rainmaker* (Lizzie). She regularly joins in the annual 8x10 play readings sponsored by the Looking Glass Theatre. She has credits with the Fairbanks Shakespeare Theatre, including *The Merchant of Venice* (Nerissa) and *Love's Labor's Lost* (Princess). In 2002, the Last Frontier Theatre Conference honored Elizabeth with the Patricia Neal Panelist Choice Acting Award for her portrayal of a computer virus in Anne Hanley's *Code Red*.



Erick Robertson is back in Alaska and very much enjoying being here after being away for eight years. His wonderful family and friends and the Alaskan activities that he was born to do have all made him very happy this Winter and Spring. Some of his favorite past productions include *Spike Heels*, *Tango*, and *The Ballad of Lone Moon Mountain*, an original musical which he co-directed and played lead at the Marilyn Monroe Theatre in Hollywood. Erick also worked as a producer on two television shows, both of which were filmed at the Cannes Film Festival, and had starring roles in horror films that premiered at the H.P. Lovecraft Film Festival. Thank you all for joining Erick in his return to the theatre in Alaska.



Mark Robokoff has been seen most frequently at Anchorage's Cyrano's Theatre Company, most recently as The Stage Manager in *Our Town*, and as Tom, Phyllis and Leslie in last spring's production of *Sylvia*. He trod alongside Elizabeth Ware and Paul Schweigert in *Hamlet* and *Dinner with Friends*, and Tamar Shai, Elizabeth and Jerry Harper in *The Seagull*. Jerry directed him in *Born Yesterday*, enlightened him in *Hamlet* and excoriated him in UAA's *King Lear*. An incurable Schatzophile, he was in all three manifestations of Ms. Schaefer's Four Play series, and shared the stage with her in *Kafka Dances* and *Who's Afraid of Virginia Woolf?*. He is thrilled to be acting in his first two-person show alongside longtime close friend Aaron Wiseman. Mark lives and works in Anchorage as District Manager for Electronic Based Marketing, Inc, and is often seen roaming the surrounding hills with his greyhounds and whippets.



Inspired by the great American playwrights, serendipitous acquaintances with show business, and influenced by Shakespearean camp of horror host Sammy Terry (WTTV channel 4 in Bloomington, Indiana), **Carolyn Roesbery** is inexplicably drawn to the world of theatre. Carolyn attended John Herron School of Arts drama class as a child, a miserable experience she remembers as "Hell in an attic while the ballerinas glittered in the ballroom below." She danced for six years with Cordova Danceworks and is receiving a playwright/film degree from the UA system. Memorable experiences at the Conference are myriad: mentoring from the likes of playwright William Hoffman, actress Kaitlin Hopkins and her mother Shirley Knight; instruction from so many including Joseph Chaikin, Michael Warren Powell, Mary Hunter Wolf and Edward Albee; reading in Jakob Holder's *Somebody to Love*; and watching great actors she will never forget. Carolyn is obsessed with silent film, preservation and restoration of lost film, and hopes to volunteer at UCLA motion pictures vaults. Her goals: to go green, more actor training, become a working actor, go surfing, SCUBA, and writing dangerously.



Josh Schmittlein is an actor and magician from Valdez. Currently a student at the University of Puget Sound, he is studying biology with plans to go to medical school upon his graduation. Throughout his career, whatever it may be, he hopes to continue being an active participant in the theater community.



Kate Schwarzer is a singer, a student at UAA, and a member of the UAA/Anchorage Opera Apprentice Program. She has been recognized as a skilled soloist by ASAA with Superior ratings for the state in high school, as well as placing 3rd last year in the NATS classical competition. She was a guest soloist for Anchorage Concert Chorus's performance of Handel's *Messiah* in 2008. She has also enjoyed roles in several musicals, including *You're A Good Man, Charlie Brown*, *Kismet*, and *The Sound of Music*. Her first opera was *The Marriage of Figaro*, where she played the role of Marcellina, and she went on to sing several solo roles in *Viva Zarzuela!* When she isn't on stage herself, Kate can often be seen photographing fellow performers at work.



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. Favorite roles he has played include *Hamlet*, *Dracula*, Dinky Dau in *Tracers*, Lee in *True West*, Nick in *Who's Afraid of Virginia Woolf?*, and 7 roles in *Stones in His Pockets*. As a member of Edgeware Productions, Paul tours performances and conducts workshops and residencies in local schools.



L. Scott Semans really loved women, and liked fast sailboats and cars too but had to give those away, because he was getting way too much action. After leaving Florence for Paris he got a job as Feng Shui and Architecture Consultant to the Pudong Planning Department in Shanghai. There he married this lovely actress.... Oh wait, that's the imaginary obituary. The theatre bio: He did lots of plays, musicals, and theater stuff in every department, and designed some theaters as an Architect. The Last Frontier Conference is summer inspiration in every way

after long winters. He'd like to honor the legacy of the late Betti Cuddy (1924-2010), who started T.O.S.S. in Anchorage and put him and so many people into this world of Stage. She is missed at this conference too. @matozoa (on twitter) and <http://www.twibes.com/Valdez>.



Carey Seward majored in theatre performance at the University of Alaska Fairbanks. She has performed in leading roles with the Fairbanks Drama Association, Fairbanks Light Opera Theatre, Fairbanks Summer Arts Festival, Palace Theatre, Hilo Community Players, Seward's Follies Productions, and in the independent film *Chronictown*. In 2003, she toured with the Fairbanks Shakespeare Theatre to the Edinburgh Fringe Festival as Fortinbras in *Hamlet*. Favorite roles include Tourvel in *Les Dangerous Liaisons*, Jesus in *Godspell*, and the Adventuress in *The Golden Heart Revue*.



Janna Shaw was a little girl in Vermont but migrated to Alaska as soon as she could. It has now been twenty years of becoming more and more hopelessly devoted to a raw and untamed state which occupies the many people and animals she loves so dearly. She embraces all forms of art, particularly theatre, both from the vantage point of the stage and that of the audience. May these passions continue to be an ever present part of this lucky, cheerful life.



Sarah Shoemaker just finished her third year at the University of Alaska Anchorage, where she is majoring in Theatre. This year Sarah was proud to take part in TBA Theatre's productions of *The Daemon of Darby Castle* and *Mother Goose on the Loose*. With UAA, Sarah has also participated in the Directing Scenes for the past three years as well as *Godspell*, *As You Like It*, and *The Diviners*. She is thrilled to be back at the Conference and in the beautiful city of Valdez!



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 three years in a variety of capacities - acting, writing, sound design, poster design, marmoset training, general dogsbody, and work in underwear continuity. He is currently putting together his own filmed show of original material, which he fully expects to achieve a level of silliness which may make it

hazardous to human health and sanity. This is his third year at the Conference, and, unless Dawson gets a restraining order, he'll be back next year, too!



Judd Silverman is happy to return to Valdez, where he's read works by Damon Chua, Alex Pollock, and Dawson Moore. This past fall in NYC, he read in Craig Pospisil's *The Dunes* at TBG, and has read frequently at Charles Maryan's Playwrights/Directors Workshop, as well as in BMI's Musical Theatre Workshop, playing the title role in a mini-musical, *Bontshe*. Favorite roles include Lindkvist in *Easter*, Claudius in *Rosencrantz & Guildenstern are Dead*, Duncan and the Doctor in *The Scottish Play*, Matt in *Talley's Folly*, Lord Summerhays in

Misalliance. His misspent youth included numerous summer stock musicals, and he performed in Bill Beirne's video installation, *You Connect the Dots*, at the Whitney Museum. When not writing, directing, or teaching (currently after school teen theater at Harlem Children's Zone), he coaches acting in Manhattan.



Lois Simenson has played a variety of roles, including three *Fiddler on the Roof* productions (Yente, Golde, & Fruma Sara), *Music Man* (Eulalie Shinn) *Oklahoma* (Ado Annie, Gertie), *Annie* (Lily St. Regis), *The King & I*, *Carousel*, *Jesus Christ Superstar*, and a winkie in *The Wiz*. She played Olive in Anchorage Community Theatre's Female Version of *The Odd Couple* and Lyn in *The Search for Signs of Intelligent Life in the Universe* at Cyrano's; Nell and Mrs. Crow in *A Christmas Carol*, the Emberly sisters in the murder-mystery, *My Fatal Valentine*, and production manager for *Dead and Deader*, all with the Alaska Fine Arts Academy. She recently made her directing debut with *Honeymoon From Hell*, a dinner theatre murder mystery in the big city of Eagle River, Alaska, which should have been a real crime, it was so much fun.



Julia Smith is an actor, director, and theatre teacher currently living in Sitka, Alaska. Originally from Ohio, she graduated from Miami University with a BFA in Theatre Performance. She then moved to Seattle, where she completed a literary internship at Seattle Children's Theatre. Julia is the co-founding director of The Jeune Voix Theatre Company for young people and a founding member of Sarasvati Theatre Company for women in Sitka. She is also the co-creator of digital drama workshops offered through ArtChange, Inc., using the creative arts to initiate change. Julia has directed various productions in Sitka including *The Vagina Monologues* and *The Soldier's Tale*, and teaches theatre at the Sitka Fine Arts Camp every summer.



This is **Matt Smith's** tenth year participating in the Last Frontier Theater Conference. Some of his favorite roles include Brutus in *Julius Caesar* (UAA), Earl in *Outta Beer*, *Outta Space* (Stage Left), and Paul in *Barefoot in the Park* (Cyrano's). Matt is active on and off stage as the Lead Carpenter for the Anchorage Opera.



Heather Snelders is a Valdez resident. In her youth, she performed in *Oklahoma*, *Oz*, and many road shows. She's spent the last thirteen years being a mom. She recently got back on the stage with the PWSCC Drama Department, appearing in their productions of P. Shane Mitchell's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Dawson Moore's *Cacophony Amore*, in addition to exploring classes in their AFA in Playwriting program.



Jeremy Sony is co-founder and Managing Director of Theatre Daedalus in Columbus, Ohio. His acting credits include roles in productions of *Summer and Smoke*; *Greetings!*; *Inventing Van Gogh* (Excellence in Acting, AACTFest 2007); *A Few Good Men*; *The Last Night of Ballyhoo*; and *Cash on Delivery*. Sony supports the development of new works and has appeared in several workshop productions through the Curtain Players Playwrights Festival, including Michael S. Parsons' *White Russian*, and Theatre Daedalus' 2010 48-hour playwrights festival, Caught in the Act, in Bryan Willis' *The Awesome Power of the Black & Decker LH5000 12 Amp Variable Speed Electric Leaf Hog Blower*. Sony holds a BA in Film, Television & Theatre from the University of Notre Dame and resides in Columbus.



Danny Sparrell is enjoying his latest role as a new dad, but has been involved with some on stage drama as well with the Prince William Sound Community College Drama Department, including *A Tuna Christmas*, *Greater Tuna*, *Harvey*, and *Somewhere in Between*. This will be Danny's fourth Last Frontier Theatre Conference, and he's grateful to have such an event in his back yard.



Lisa Sparrell writes grants and teaches creative writing at Prince William Sound Community College. She's been writing plays for the past five years, and has appeared in the college productions of *Greater Tuna* and *Tuna Christmas*.



Barry Steely has done numerous readings in Charles Maryan's Playwrights/Directors Workshop, as well as NYC productions of *As Is* and *She Stoops to Conquer* and workshops of *Light Up the Sky*, *Good Woman of Setzuan*, and *A Midsummer Night's Dream*. He recently played the Priest in Edward Musto's *A Wedding Album*, and appeared in three benefits for Playwrights for Pets, as well as the video installation, *You Connect the Dots*, at the Whitney Museum. In his home state of Pennsylvania, he was seen in *My Fat Friend* and *Bedroom Farce* (both at Ephrata Playhouse in the Park); *Fools*; *Play It Again, Sam*; *Baby, I Ought to Be in Pictures*; *The Apple Tree*; *Jesus Christ Superstar*; and *Pippin*. He studied acting with Peter Thompson at The Michael Howard Studio.



Jay Stevens began his theatre career in Valdez four years ago. He has appeared in the Valdez High School productions of *See How They Run*, *The Mouse That Roared*, *Twelve Angry Men*, and *Fools*. Jay has also appeared in PWSCC Drama Department productions of Aoise Stratford's *Love and a Wide Moon*, *The Master Builder*, *Greater Tuna*, P. Shane Mitchell's *The Strange Case of Dr. Jekyll & Mr. Hyde*, Jonathon Brady's *Heroes*, and Tara Meddaugh's *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. Jay has previously worked as an assistant to the Conference Coordinator for two years. He is currently attending the University of Alaska Fairbanks to obtain a degree in Geological Engineering.



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*, *Charlotte's Web*, *Greater Tuna*, and *A Tuna Christmas*, as well as staged readings and small-scale productions in support of student labs.



Cece Tio has worked with theatre companies in both Chicago and Los Angeles. A previous highlight of Cece's Moving Arts experience was co-producing the world premiere production of *Song of Extinction* by EM Lewis (LA Weekly Award for Best Production of 2008) as part of [Inside] the Ford's Inaugural Winter Season.



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.



Hope VanDerMeulen has lived in Valdez on and off for a decade, and made it her permanent home three 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 three year-old son with stories and song.



Katrisha Villarante (Trisha) is a Human Services graduate, originally from Vancouver, British Columbia. Trisha has been active in the Music and Theatre department at UAA since their production of *Godspell* in 2008. Since then she has performed in two student directed scenes, Eclectic Broadway with Opera Ensemble, and is the lead singer in UAA's Jazz Combo. This is her first time at this Conference and she is excited to immerse herself in the adventures that Valdez has in store!



Jenny Vilim hails from the heartland, where she grew up in Omaha, Nebraska, studied acting at Grinnell College in Iowa, and performed at ImprovOlympic and with companies including the socially-conscious Will Act For Food in Chicago. She also studied at the National Theatre Institute at the Eugene O'Neill Theater Center and at the Moscow Art Theater. Currently in Los Angeles, Jenny's favorite stage rolls have included Miss Nebraska in TheSpyAnt's *The Life and Times of Tulsa Lovechild* and Tina Underwood in the interactive production of *The Reunion* (www.whokilledjason.com). On screen, she appears opposite Isaiah Washington in the indie feature *Area Q*, opposite C. Thomas Howell in the feature *Commander and Chief*, and in the short *Choke.Kick.Girl*. (Best Comedy at the Santa Monica Film Festival). www.jennyvilim.com



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 *Charlotte's Web*, *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 in 2008; she's pregnant again, but hey, it doesn't interfere with the Conference this time!



Julie-Joy Voss graduated this spring with a BA in Theatre from UAA, and is planning to move to Denver this Fall. She fell in love with theatre while acting for Anchorage Community Theatre in Anchorage and now has made it her life goal to pursue theatre will all her might. She has appeared in numerous UAA productions, including *She Stoops to Conquer*, *As You Like It*, *Wonder of the World*, and *A Doll's House*. 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 appeared in Cyrano's Theatre Company's *Our Town*. This is her third time at the Last Frontier Theatre Conference.



Sara Wagner's New York acting credits include new work at HERE Arts Center, Gertrude Stein Repertory Theatre, The American Globe Theatre, and the American Theatre of Actors. Her feature film debut, *For Love of Amy*, directed by Ted Lange, recently screened at the Pan African Film and Arts Festival in Los Angeles. Sara has a long history with the Alaska theatre community and the Last Frontier Theatre Conference; Conference highlights include the roles of Esther in *Terminating* and She in *Stars*, opposite Courtney B. Vance. Last winter, she returned to Anchorage to portray Lena Morrow Lewis in the world premiere of *Make Good the Fires* by Arlitia Jones. Now living in Los Angeles, Sara directed the production of *Blood and Thunder* being performed this year at the Conference.



Sara Waisanen is coming home to Alaska and the Conference after many years away from the jewel of south central. She is very happy to be participating in this year's extravaganza, headed up by Dawson Moore who has been a good friend and colleague for many years; he is also the reason she passed statistics. She is very excited to be working with TBA Theatre. Sara wants to thank Bostin for buying her breakfast.



Henry Weaver graduated from the University of Missouri, Columbia, with a BA in Vocal Performance and minor in Theatre and Dance. While there, he appeared in productions of *Cabaret*, *Pippen*, *A Funny Thing Happened on the Way to the Forum*, *A School for Scandal*, and *Toys in the Attic*. After receiving an Associate's Degree in Liberal Arts from St. Louis Community College, he moved to Los Angeles, where he studied under the late Phil Moore. During this period, he did several dinner shows at Marla's Memory Lane and The Rose Tattoo. He worked for about seven years with Orange County Black Actors Theatre as a performer, costumer, make-up artist, choreographer, and assistant stage manager in productions including *Eubie*, *Ain't Misbehavin'*, and *Lady Day at Emersons*. He was very pleased to be introduced to the Anchorage theatre community in ACT's production of *Mousetrap* and Cyrano's *The Time of Your Life*, as well as performing in the Alaska Overnights. This is his second time at the Conference.



Gretchen Wehmhoff began performing on stage in the 70s in *Arsenic and Old Lace* (Abbey) and *Ten Little Indians* (Mrs. Rogers), recently playing Tillie in *Honeymoon from Hell*. She stage-managed *The Playroom*, *My Fair Lady*, and directed *Sorry*, *Wrong Number*, *Saga of Western America*, *Finders Creepers*, *The Taming of the Shrew*, *Cheaper by the Dozen*, and *Twelve Angry Men*. She played the oboe in the Anchorage Symphony Orchestra as well as several pit orchestras such as *The Music Man*, *Hello, Dolly!*, and *La Ceneretola*. Retired after 24 years as a high school teacher, Gretchen is enjoying a return to the stage and her love of music and writing. She lives in Chugiak, Alaska, with her husband, Joe, and their two faithful dogs, Ty and Reese.



Brian Wescott was born and raised in Fairbanks and educated at Harvard and Yale. He studied acting with Gene Dewild and Molly Smith (at the Fairbanks Summer Arts Festival), with Barbara Rosenblatt (at the National Audio Theater Festival), and currently with Charles Carroll in Los Angeles. An enrolled Alaska Native, he serves on the American Indian committees of SAG and WGAW (joined WGAW last year with the series *Native Century* for PBS). He co-produced and acted in the first comedy feature film set in American Indian country, *Christmas in the Clouds*, starring Graham Green and Wes Studi. Though based in the big city, he is still grateful for paved roads and running water. Agent: Rod Baron, Baron Entertainment 323-969-1000.



Kate Williams graduated this year from the University of Alaska Anchorage with a BA in Theatre. Most recently she appeared in ATY's *Winnie the Pooh* as Tigger. She found a new love in costumes when she designed UAA's *A Doll's House* this past spring. Other credits include Emily in *Our Town*, Touchstone in *As You Like It*, Lala Levy in *The Last Night of Ballyhoo*, and Jeanie in *Fat Pig*.



Following regional theatre work in Tennessee, **Tony Williams** completed training at the American Academy of Dramatic Arts, where he was seen as Othello and Treat in Lyle Kessler's *Orphans*, among other roles. He has since appeared in independent films, video, and on stage at several Los Angeles theatres, including Theatre 40 in Beverly Hills, and with Fake Radio (fakerradio.net), an ensemble troupe which performs monthly revivals of old 1940s radio shows. Currently he can be seen in a lead role in the feature film *BioDead* on Comcast Cable's Video-On-Demand (DVD release to follow). Tony originated the role of Quentin in Moving Arts' production of *Blood and Thunder*.



Aaron Wiseman is proud to have participated in about a dozen years of the Last Frontier Theatre Conference. He is prouder still of his association with Dawson Moore and Schatzie Schaefer as Three Wises Moose Theatre Company, co-producers of Alaska Overnights the *Don't Blink One-Page Play Festival* along with long time friends TBA Theatre. He spent four years of the Conference backstage alongside Jerry Harper Service Award recipient Jim Cucurull, providing any and all technical assistance to featured performances on the mainstage. Other backstage roles have included director, technical director, set designer and builder. He will be playing the role of Michael in Richard Dresser's *Rounding Third* at this year's Conference after a critically acclaimed month-long run at Out North Theatre in Anchorage. Other notable roles at the Conference include Ben in Arlitia Jones' *Grand Central & 42nd*, St. Peter in P. Shane Mitchell's *Omega* (both TBA Theatre) and Leslie in *Seascape* (TOAST Theatre), where he was honored by Conference founding playwright Edward Albee in 1995.



Muriel Wohlgenuth has lived in Anchorage for 34 years. She is now retired after 30 years in the nursing profession and is resuming her interest in drama. While in high school and college, she studied drama and speech and has participated in play readings over the years. The past two years, Muriel has been a participant in the Off-the-Rockers drama group in several plays. She is pleased to be attending The Last Frontier Theatre Conference for a third year.



Angela Worthy is a lifelong Alaskan and has been doing theatre since she was 11 years old. She has been a member of TBA Theatre in Anchorage since the inception and works with them throughout the year, onstage and off. Recent onstage credits include *Illusions: Wild Things*, *The Daemon of Darby Castle*, and *Romeo and Juliet*. Angela can also be seen each year at the Alaska State Fair and New Year's Fire and Ice celebration. Angela married Billy Worthy last November on the same stage they performed *The Daemon of Darby Castle* a week earlier. This is Angela's second year at the Conference.

Monica Wuotto-Sullivan grew up in Queretaro, Mexico, where she performed in several plays including her family's own theatre. Monica is an architect here in Anchorage and the mother of 3 year-old Gabriel. She is happily married to her husband Philip Sullivan, and is pleased to be back in theatre.



Annia Wyndham is originally from Stockholm, Sweden, which is also where she received most of her theatrical schooling. She lives a nomadic lifestyle, seeking out the theatre community wherever she happens to live at the moment. Before moving to Anchorage, she resided in Germany, where she spent five years with the Alliance Players, a theater ensemble that performed mostly for the U.S. and NATO Forces in Europe. In 2008, while acting with the AP, she was fortunate enough to receive an award for Best Actress in a Comedy in the annual IMCOM-Europe Tournament of Plays competition. Moving to Alaska has been a wonderful experience, and she is very grateful to the amazing local art community for welcoming her into their family.

CONFERENCE STAFF

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Dawson Moore, Theatre Conference Coordinator

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Harmony Barrus, Assistant to the Coordinator
Gail Renardson, Professor

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If you would like to help support the 19th 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!

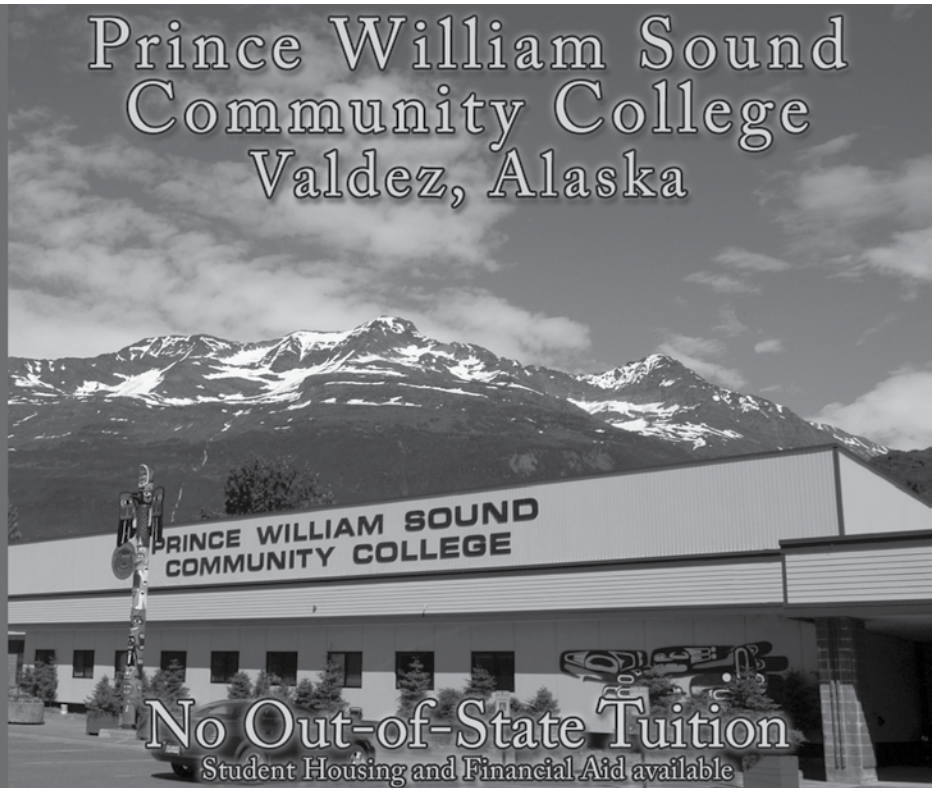
PRINCE WILLIAM SOUND
COMMUNITY COLLEGE
LAST FRONTIER THEATRE
CONFERENCE OFFICE
DAWSON MOORE, COORDINATOR
PO BOX 97
303 LOWE STREET
VALDEZ, ALASKA 99686
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AFA in Playwriting

Students in the AFA program spend two years in an active writing program at an affordable, accredited institution surrounded by the natural beauty of Alaska. Students will also be involved in the annual Last Frontier Theatre Conference, which brings playwrights and other theatre practitioners from around the country to participate in a weeklong intensive exploration into the craft of writing for the stage.

The program is led by award-winning playwright Dawson Moore. His teaching uses a variety of philosophies, developing individual writer's unique voice while giving an overview of dramaturgical tools. Every semester, there are public readings of student work, and the program includes studies in the business of playwriting.

Prince William Sound Community College Valdez, Alaska



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For more information,
call (907)834-1614 or
visit <http://www.pwsccl.edu>



Welcome to beautiful Valdez, Alaska, and the Prince William Sound Community College 18th 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 express my deepest appreciation for Conference Coordinator Dawson Moore. His tireless work ethic and ability have moved this event forward over the past seven years and proved that no task is insurmountable. In addition, I would like to thank the entire PWSCC staff. They are an incredible group of hardworking and dedicated individuals with whom I am proud to be associated.

In the past seventeen 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 College 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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