

Prince William Sound
Community College Presents...



The Nineteenth Annual Last Frontier Theatre Conference



Valdez, Alaska

June 12-18, 2011

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PHOTOGRAPHY BY: ROAN ALDRIDGE

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POSTER DESIGN BY: ROAN ALDRIDGE

PRINCE WILLIAM SOUND
COMMUNITY COLLEGE
PRESENTS THE
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JUNE 12-18, 2011

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Welcome to the Nineteenth Annual Last Frontier Theatre Conference. Prince William Sound Community College and the community of Valdez are excited to share this week with you.

Coordinating this event is the great honor of my life. I started coming here in 1995 as someone new to playwriting, who hadn't given the whys and wherefores of dramaturgy much thought. I just knew I loved theatre. The work and responses I saw in the Play Lab blew my mind wide open with new ideas, and I made coming to Valdez a priority every year.

The strangest part of this year's Conference is how many of our friends have passed away. From movie stars to master playwrights to benefactors to theatre enthusiasts, it's been a tough year. Mourning them is not why we are here, but we will take a moment at the gala, and there's a photo tribute on page 21. They remain with us, and we will feel their influence on this Conference and the lives of those they touched for a long time.

Erma Duricko is 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, June 18. A dear friend, Erma is a tireless supporter of new work, and was one of the people who helped me and the college survive our transition in 2005. She's a passionate warrior for the arts, and I'm proud that we are honoring her.

I greatly appreciate all our benefactors, from the large corporate backers to the individuals who rounded up their registration fees. The Eyak Corporation in particular came on board for the first time in a big way this year. First National Bank Alaska doubled its donation, and long-time sponsor BP gave us their biggest donation ever.

My boss, college President Doug Desorcie, is the single most important factor in this event's continued existence. His unflagging support makes my job much easier.

Since I started working here in 2003, there have been a few constants. Shannon Foster, who actually knows what goes on at the registration desk (glad one of us does); Michael Holcombe, who oversees the final brunch and brings the mellow to the staff; and Ryan Buen, my assistant from the very beginning, who is entering his last year in the position. I'm excited for him to go to grad school in Birmingham, England, to begin the next leg of his journey in art.

Thanks for being a part of our Conference family for this week. Have a great time, and let us know if you need anything. 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, June 11

9:00 a.m.

Registration Desk open.

7:30 p.m.

Late Night Programming Showcase, featuring performances by UAA Improv, UAA Glee Club, and the Fringe Festival.



Nathan Huey and Oliver Siemens in the 2010 Fringe Kick-Off Show

SATURDAY, JUNE 11, 2011

Sunday, June 12

9:30 – 10:25 a.m.

Theatre Conference Orientation Panel with Danielle Dresden, Erma Duricko, Arlene Hutton, and Dawson Moore.

10:30 a.m. – Noon

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

Room B: How to Direct a Reading of Your Own Play with Marshall W. Mason.

Noon – 12:45 p.m.

Lunch.

12:45 – 2:55 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. Spectators welcome.

12:45 – 2:10 p.m.

Room B: Theatre About Science, Part One: Paradoxes and Processes (or, How I Stopped Worrying and Came to Love the Microbe): a discussion with Stephan Golux and Mary Beth Leigh about the challenges, opportunities, and processes of creating theatre about science.

2:15 – 3:30 p.m.

Room B: Oh, the designer and the playwright can be friends, with Gregory Pulver. How to get the most out of working with (and for) designers.

Room C: Everybody's a Critic! Tips on writing about live performance with longtime Alaska theatre reviewer Catherine Stadem. This workshop will discuss writing theatre reviews and/or criticism; experience is not necessary. The emphasis is on tone, clarity, organization and purpose of reviews. Participants will have the opportunity to write a review of a mainstage production post-conference and receive a critique from the instructor.

3:00 – 5:00 p.m.

Room A: The Creative Imagination with Daniel Irvine. A workshop for actors in creating the circumstances of fictional characters, using the principals of the Stanislavsky system. Exercises will illustrate the five Given Circumstances that every actor must use to believe in the characters they are creating in rehearsal and playing each performance. Lanford Wilson's Fifth of July will be utilized as the source material. Actors should read the play and be familiar with the first act.

3:30 – 5:00 p.m.

Room B: Contemporary Dramatic Structure with Timothy Daly: A Scientific Approach. Part I: Getting to Interval.

5:00 – 7:25 p.m.

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

7:30 p.m.

Fourplay, presented by Three Wise Moose and Anchorage Community Theatre, featuring one-act plays by Steven Hunt, Arlitia Jones, Dawson Moore & Lindsay Marianna Walker, and Schatzie Schaefer.

9:30 p.m.

Fringe Festival kicks off at Egan Street Pub (ESP).

And

Late Night Improv at the College led by the UAA Improv Troupe.

Monday, June 13

8:00 – 9:00 a.m.

Room B: Morning Writing Warm-Up with T.M. Derrickson.

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

9:00 – 9:40 a.m. Play Lab

Room A: Nancy Chastain's *The Answer*

Room B: Barry Levine's *Slices*

Room C: Fawn R. Caparas' *Akedah, Day of Departure*

9:45 – Noon Play Lab

Room A: Jonathan Gilman's *In Our House*

Room B: Melissa Gawlowski's *Spring Tides*

Room C: Arlitia Jones' *Rush at Everlasting*

Noon – 12:45 p.m.

Lunch.

12:45 – 2:10 p.m.

Room A: Contemporary Dramatic Structure with Timothy Daly: A Scientific Approach. Part II: From Act 2 to End.

Room B: Discovering Playable Action with Bostin Christopher. Using script analysis and exercises, this workshop will examine the ways in which an actor goes about building a character on their way to discovering playable action. You got the part - you've received the script - now what? What exactly is and, more importantly, what is not "homework?" Discover how to tap into your creativity and bring a unique dynamic to your work. This workshop is for actors at any level and also provides valuable insight for playwrights and directors in learning how actors work on material.

2:15 – 3:10 p.m. Play Lab

Room B: Jaron Carlson's *Awkward Conversations*

Room C: Scott Tobin's *the drunks*

3:15 – 5:30 p.m. Play Lab

Room A: Rand Higbee's *At Home With The Clarks*

Room B: Jane Miller's *Feedback*

Room C: Aleks Merilo's *Exit 27*

3:00 – 5:00 p.m.

College Training Room: Acting for Singers Workshop, Day One: The starting place. Basic exercises and acting tips with Kim Estes and Darcy Halsey. Takes place in the PWSCC Training Room; spectators welcome.

5:00 – 7:30 p.m. Dinner Break

7:30 p.m.

An Evening with Our Featured Playwrights, featuring the authors presenting short readings from their own work. Directed by Erma Duricko.

9:30 p.m. (approximate)

Fringe Festival at ESP.

And

Late Night Improv at the College led the UAA Improv Troupe.

Tuesday, June 14

8:00 – 9:00 a.m.

Room B: Morning Writing Warm-Up with Arlitia Jones.

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

9:00 – 11:30 a.m.

Lunch Room: Monologue Workshop by appointment.

9:00 – 9:55 a.m. Play Lab

Room A: Lillian DeRitter and Anthea Carns' *Bad Hamlet*

Room B: Kenneth L. Stilson's *The Cow and the Milk*

Room C: Ryan Buen's *The Pigeon Play*

10:00 – Noon Play Lab

Room A: E.J.C. Calvert's *The Bird Girl*

Room B: George Sapio's *And They Lived Happily Ever After*

Room C: Michael S. Parsons' *Fire Dance*

Noon – 12:45 p.m.

Lunch.

12:45 – 2:10 p.m.

Room A: Improvisation in Rehearsal with Marshall W. Mason. An interactive workshop demonstrating how a director sets up an improvisation to use as a rehearsal technique for exploring characters, relationships, and prior circumstances. Actors wishing to participate in the demonstration should have some basic acquaintance with Meisner techniques and have read David Lindsay-Abaire's *Rabbit Hole*. Everyone is welcome to observe the improv without prior preparation or training.

Room B: Theatre About Science (and other things), Part Two: Scripting from Unlikely Subjects. A series of active exercises for writers and actors to excavate dramatic material by interrupting analytic habits of thought and generation.

2:15 – 3:55 p.m. Play Lab

Room A: Kavelina Torres' *The Trail Home*

Room B: Judd Lear Silverman's *After Tennessee: The Unseen Characters of Tennessee Williams*

Room C: John Patrick Bray's *Liner Notes*

4:00 – 5:30 p.m. Play Lab

Room A: Jeanne Beckwith's *The Back Room*

Room B: Nicholas Garelick's *Universe Cake*

Room C: David Rabinowitz' *Paper Mache*

3:00 – 5:00 p.m.

College Training Room: Acting for Singers Workshop, Day Two: Monologues. Performances and critiques of songs presented as monologues. Takes place in the PWSCC Training Room; spectators welcome.

5:15 – 7:30 p.m.

Dinner Break

7:30 p.m.

Moving Arts presents a staged reading of Reginald Edmund's *South Bridge*, directed by Sara Wagner.

9:45 p.m. (approximate)

Fringe Festival at ESP.

And

Come watch a free performance by the UAA Glee Club and learn a routine yourself afterwards!

Wednesday, June 15

8:00 a.m.

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

9:00 – 11:30 a.m. Play Lab

Room A: Lucas Rowley's *William, Inc.*

Room B: Tonya Derrickson's *Of Faerytales... and Other Transgressions*

Room C: Elena Hartwell's *Loss: A Play About a Violin*

11:30 – 12:15 p.m.

Lunch.

12:15 – 1:40 p.m. Play Lab

Room A: Paul Brynner's *The Pitch*

Room B: Laura Zlatos' *Animal Kingdom*

Room C: Nicholas Walker Herbert's *A Simple Mistake*

1:45 – 3:25 p.m. Play Lab

Room A: Peter J. Roth's *The Copper Anniversary*

Room B: Eoin Carney's *Blatnoy Blues*

Room C: Murphi Cook's *Sea Wife*

3:00 – 5:00 p.m.

College Training Room: Acting for Singers Workshop, Day Three: Singing. Songs presented and workshopped with Nancy Caudill. Takes place in the PWSCC Training Room; spectators welcome.

3:30 – 4:10 p.m. Play Lab

Room A: Linda Billington's *Old Unfaithful*

Room C: Harut Akopyan's *Ady and Al*

4:15 – 5:15 p.m. Play Lab

Room A: Gary Young's *Adam, Eve and the Chicago Cubs*

Room B: Judah Skoff's *The Grasshopper Way*

Room C: Tom Moran's *The Big Guy*

5:00 – 5:30 p.m.

Book Signing of *Creating Life on Stage* with author Marshall W. Mason in the Civic Center Foyer.

5:15 – 7:30 p.m.

Dinner Break

7:30 p.m.

Journey Company and Cincinnati Playhouse in the Park present *Happy Worst Day Ever* by Arlene Hutton; directed by Mark Lutwak.

9:30 p.m. (approximate)

Fringe Festival at ESP.

Thursday, June 16

8:00 – 9:00 a.m.

Room B: Morning Writing Warm-Up with Michael S. Parsons.

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

9:00 – 11:30 a.m.

Lunch Room: Monologue Workshop by appointment.

9:00 – 10:40 a.m. Play Lab

Room A: Toni Wilson's *Time Changes*

Room C: Al Frank's *It's Not Stealing*

9:00 – 10:40 a.m.

Room B: Movement and Dance in Elizabethan Drama with Shane Mitchell, a fun and active exploration for acting beginners and veterans in movement styles for classical theatre. Dress appropriately to move.

10:45 - Noon Play Lab

Room A: Kieran Lynn's *An Incident at the Border*

Room B: David H. Schroeder's *Belief*

Room C: Mark Muro's *Nifty Zippers*

Noon – 12:45 p.m.

Lunch

12:45 – 2:25 p.m. Play Lab

Room A: Michael Steves' *Shoot the Duke*

Room B: Amy Tofte's *Relentless Pursuit of a Lady*

Room C: Cody Goulder's *Fahrenheit Rising*

2:30 – 5:00 Play Lab

Room A: Joe Barnes' *The Call*

Room B: Meghann McCracken's *Arts and Crafts*

Room C: Kevin Armento's *Companion Piece*

3:00 – 5:00 p.m.

College Training Room: Acting for Singers Workshop, Day Four: Singing, part two. Continued work with Nancy Caudill, Kim Estes, and Darcy Halsey. Takes place in the PWSCC Training Room; spectators welcome.

5:00 – 7:30 p.m.

Dinner Break

7:30 p.m.

Mountain Shack Theater Alaska presents the 1947 feature *Spoilers of the North* and 50s era *The Big Picture: Alaska* by the US Army. Sardonic commentary provided at no extra charge.

9:30 p.m. (approximate)

Fringe Festival at ESP.

Friday, June 17

8:00 – 9:00 a.m.

Room B: Morning Writing Warm-Up with Steven Hunt.

9:00 – 11:30 a.m.

Lunch Room: Monologue Workshop with Laura Gardner and Frank Collison, Part Two. Spectators welcome.

9:00 – 9:55 a.m. Play Lab

Room A: Sandra Mander's *The Seven Veils of Crazy Mary*

Room B: Jerry McDonnell's *Engines of Time*

Room C: Robyn Pucay's *The Constant State of Joy*

10:00 – 11:55 a.m. Play Lab

Room A: Dusty Wilson's *Ephebophilia*

Room B: Linda Ayres-Frederick's *The MAV Murder or S.O.B.R.*

Room C: Jack Dickson's *The Happy Place*

Noon – 12:45

Lunch

12:45 – 2:10 p.m.

Room B: The Ethics of Ethnic: The challenges, pitfalls, and morality of writing characters outside your own race and culture, a panel discussion moderated by Kia Corthron, with Reginald Edmund, Dawson Moore, and Y York.

2:15 – 2:55 p.m.

Room A: Raegan Payne's *Things Unsaid*

Room B: Mollie Ramos' *Beating the Alternative*

Room C: Antoinette Winstead's *Doctor's Secret Recipe*

3:00 – 5:30 p.m. Play Lab

Room A: Erin Mallon's *Branched*

Room B: John Pollono's *Rules of Seconds*

Room C: Nick Mazzuca's *The Dreamer Deepe*

3:00 – 5:00 p.m.

College Training Room: Singing for Actors Workshop, Day Five: Singing, part three. Continued work with Nancy Caudill, Kim Estes, and Darcy Halsey. Takes place in the PWSCC Training Room; spectators welcome.

5:00 – 7:30 p.m. Dinner Break

7:30 p.m.

TBA Theatre presents *I Want to Believe*, an evening of one-act plays by Joe Barnes, Ryan Buen, P. Shane Mitchell, and Laura Neubauer, followed by a two-hour cruise on Stan Stephens Cruises to Shoup Glacier.

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Saturday, June 18

10:00 – 11:00

Monologue Workshop Final Presentation

11:00 – noon

Acting for Singers Workshop Final Presentation.

Noon – 12:45 p.m.

Lunch

12:45 – 2:30 p.m.

Ten-Minute Play Slam.

5:00 p.m.

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

6:30 p.m.

Gala dinner, featuring the presentation of the Jerry Harper Service Award to Erma Duricko.

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



SATURDAY, JUNE 18, 2011



Nancy Caudill has appeared at leading domestic and international venues as a featured soloist in works by Vaughan Williams, Vivaldi, Mendelssohn, Mozart, Barber, Dvorak, Handel, Bernstein, Strauss, and others. As mezzo-soprano soloist, she performed in Venice and Florence, Italy; St. Petersburg, Russia; the Rudolfinum in Prague, Czech Republic; Carnegie Hall in New York City; and with various musical organizations and orchestras throughout the United States. She has sung with the Anchorage Opera, the Cincinnati Opera Association, the Cincinnati Symphony, and with renowned conductors, including Leonard Bernstein, Robert

Shaw, Thomas Schippers, and Pablo Zinger. Nancy has received critical praise for her roles as The Mother in *Amahl and the Night Visitors*; Suzuki in *Madama Butterfly*; Cherubino in *Le Nozze di Figaro*; Cenerentola in *La Cenerentola*; Hansel in *Hansel and Gretel*; and Berta in *Il Barbiere di Siviglia*, as well as her concert engagements. Her oratorio appearances include Dvorak's *Stabat Mater*; Mozart's C-Minor Mass; Vaughan William's *Serenade to Music*; Vivaldi's *Gloria*; Handel's *Messiah*; Bach's B-Minor Mass and St. Matthew Passion; and Mendelssohn's *Elijah*. She is also an acknowledged expert in performing Art Song recitals. Nancy is a graduate of the University of Cincinnati College-Conservatory of Music, where she earned a degree in Opera, Oratorio, and Art Song Performance. She completed additional studies at the Curtis and Cleveland Institutes of Music. She is a winner of the District Metropolitan Opera Council Auditions and a Regional finalist. She continues her training by studying privately with David Jones in New York City, as well as working with several performance coaches. Nancy currently resides and maintains a voice studio in Anchorage, Alaska.



Bostin Christopher 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. Currently he is in cahoots with both Timothy Daly and Arlitia Jones on new projects and continuing to develop projects with Robert Caisley, all relationships that were facilitated by the Conference. Recently, Bostin directed

the world premiere of Arlitia Jones' *Make Good the Fires* at Cyrano's Theatre Company in Alaska and 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. Bostin recently returned from Thailand, where he filmed *Scorpion King 3* for Universal with Victor Webster, Billy Zane and Ron Perlman. He can also be seen in the titular role in Warner Bros' *Otis* with Daniel Stern, Illeana Douglas and Kevin Pollak, for which he won best actor at the International DV/HD Film Festival. His film *In My Pocket* with Gregory Smith and Zack Ward won the Audience Choice Award at the Palm Beach Film Festival and the Jury Award for Best Feature Film at the 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 Christopher 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. He is online at www.bostinchristopher.com



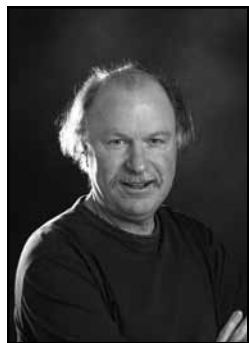
Frank Collison is thrilled to return to the Conference with his wife, Laura Gardner, for a fifth summer. Sharp eyed television watchers may have spotted him as a hirsute settler in a Pizza Hut commercial. Or perhaps you caught him as a fisherman in a Progresso Soup commercial. Those of you with children may have seen him on the Disney Channel's *J.O.N.A.S.* and *Good Luck Charlie*. Frank will be seen soon in *Hesher* starring Natalie Portman and the indie feature *Radio Free Albemuth*, based on sci-fi writer Philip K. Dick's writings. In January Frank shot an episode of Dustin Hoffman's HBO series, *Luck*. Immediately after this years Conference, Frank

will be heading to North Carolina's Highland Theatre to appear as Elwood P. Dowd in *Harvey*. His sister, Mollie Wise, will be playing Veta, Elwood's sister; Frank and Mollie last acted together 50 years ago. 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 and helped establish Pinecrest Theatre in the Sierra Nevadas. He then went on to earn an MFA in acting at UC San Diego. Appearing in over 150 stage productions, Frank has worked Off-Broadway, with the New Jersey Shakespeare Festival, Chamber Repertory Theatre in Boston, Denver Center Theatre Company and Pacific Conservatory of the Performing Arts in Solvang, California. His theatrical roles have ranged from Puck in *A Midsummer's Nights Dream* to Miss Havisham in *Great Expectations*. In Los Angeles, Frank has acted in productions at the Bilingual Foundation of the Arts, the Los Angeles Theatre Company and Pacific Resident Theatre in Venice, California where Frank is a founding member. The LA Weekly honored his performance as Mr. Peachum in PRT's *The Beggars' Opera* as best supporting actor. Frank's film work includes *The Happening*, *The Village*, *The Whole Ten Yards*, *Hope Springs*, *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 David Lynch's *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 HBO's *Luck*, *Monk*, *Stargate Atlantis*, HBO's *Carnivale*, *Seventh Heaven*, *NYPD Blue*, *Star Trek*, *the Next Generation*, and *Hill Street Blues*.



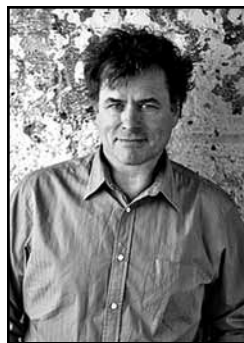
Kia Corthron's plays include *A Cool Dip in the Barren Sabaran Crick* (Playwrights Horizons co-production with The Play Company and the Culture Project), *Trickle* (Ensemble Studio Theatre's Marathon), *Moot the Messenger* (Actors Theatre of Louisville's Humana Festival), *Light Raise the Roof* (New York Theatre Workshop), *Snapshot Silhouette* (Minneapolis' Children's Theatre), *Slide Glide the Slippery Slope* (ATL Humana, Mark Taper Forum), *The Venus de Milo Is Armed* (Alabama Shakespeare Festival), *Breath, Boom* (London's Royal Court Theatre, Playwrights Horizons, Yale Repertory Theatre, Huntington Theatre and elsewhere),

Force Continuum (Atlantic Theater Company), *Splash Hatch on the E Going Down* (New York Stage and Film, Baltimore's Center Stage, Yale Rep, London's Donmar Warehouse), *Seeking the Genesis* (Goodman Theatre, Manhattan Theatre Club), *Digging Eleven* (Hartford Stage Company), *Life by Asphyxiation* (Playwrights Horizons), *Wake Up Lou Riser* (Delaware Theatre Company), *Come Down Burning* (American Place Theatre, Long Wharf Theatre), *Cage Rhythm* (Sightlines/The Point in the Bronx). Awards and fellowships include the Rockefeller Foundation's Bellagio Creative Arts Residency (Italy), Dora Maar Residency (France), MacDowell Colony, Playwrights Center's McKnight National Residency, Masterwork Productions Award, the Wachtmeister Award, Columbia College/Goodman Theatre Fellowship, Barbara Baroness MacLean Foundation Award, AT&T On Stage Award, Daryl Roth Creative Spirit Award, Mark Taper Forum's Fadiman Award, National Endowment for the Arts/TCG, Kennedy Center Fund for New American Plays, New Professional Theatre Playwriting Award, Callaway Award, and in television a Writers Guild Outstanding Drama Series Award and Edgar Allan Poe Award for *The Wire*. *Bugs of the Pigs in the Lions* was recently workshopped by the Working Theatre. Kia is currently a member of the Dramatists Guild Council and of the Writers Guild of America, and an alumnus of New Dramatists.



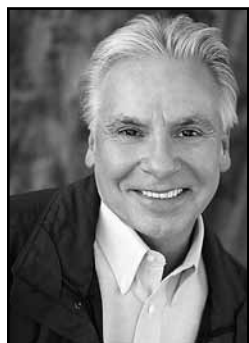
Timothy Daly is one of Australia's most internationally successful playwrights, with a string of national and international productions. His play *Kafka Dances* has won over a dozen national and intentional awards since its premiere in 1993, and is the most internationally-performed Australian play of the last three decades, with productions in Russia, Scotland, South Africa, the U.S. and Europe. In 2009, the French production of *Kafka Dances* played to sell-out audiences at the prestigious Festival of Avignon. In November 2010, the play toured to New Caledonia, and in 2012 will make its debut in Poland, as well as repeat tours

throughout France during 2011. In May 2008, his play *The Man in the Attic* was awarded Australia's most prestigious award for a new play, the Patrick White Playwrights' Award. The French production is currently playing in Paris, at the prestigious Théâtre de Bois de l'Épée. Timothy Daly's newest play, *Richard III (ou presque)*, premiered at the 2010 Festival of Avignon, followed by a season in Paris in October to November, 2010. 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. His book on writing, *The Techniques of Contemporary Theatre Writing*, has just been completed, and a special pre-publication version is available from his website (timothydalywriter.com).



William Missouri Downs' plays have been seen at theaters across the country and abroad, including the Kennedy Center, The Detroit Rep, The Wisdom Bridge Theatre, The Durban Performing Arts Center (South Africa), Performance Network, The Berkeley Rep, and The Stadt Theater walfischgasse (Vienna). In addition Samuel French and Playscripts have published several of his plays. He has also won numerous writing awards, including the Larry Corse Prize for playwriting, the Mill Mountain Theatre's Festival Of New Plays, The Greenhouse Festival Of New Plays, The National Playwright's Award, and the Jack Nicholson Award for screenwriting.

He holds an MFA in acting from the University of Illinois and an MFA in screenwriting from UCLA. He was trained in playwriting at the Circle Rep in New York. In Hollywood, he was a staff writer on the NBC television show *My Two Dads*, and wrote episodes for *Fresh Prince Of Bel Air* and *Amen*; he also sold and optioned movies to Imagine films and Filmways. He is the author of several books including *The Art Of Theatre* (Wadsworth), an introduction to theatre book used at over 125 universities; *Naked Playwriting* (Silman/James), a popular writing guide; and *Screenplay: Writing the Picture* (Silman/James), which is used at top film schools in the United States and Poland. He lives in Wyoming where he recently won the Governor's Arts Award.



John DiFusco, after discharge from the military, attended Riverside City College and Cal. State U., Long Beach as a theatre major. He began his professional career in Los Angeles at The Odyssey Theatre Ensemble in the 70s, acting in productions including *Peer Gynt*, *The Kid*, *The Caucasian Chalk Circle*, *The Balcony*, and *Mother Courage*. He created and directed the landmark Vietnam play *Tracers*, which had its world premier at OTE. He directed the NY Premier at The Public Theatre, where it was published as one of The Ten Best of 85/86. Through most of the 80s he toured with *Tracers* nationally and internationally. *Tracers* continues

to be produced around the country and in LA, most recently at Loftensemble. Believe it or not, a new production is brewing in Albania. In the 90s he directed plays including *Hair*, *White People*, *Avenue X*, *Joan and the Zulus*, *Will Strip for Food*, *Ali*, and *Rounds*. He also appeared in all three plays of Jovanka Bach's *Balkan Trilogy*. The 2000s have included appearing in Murray Mednick's *Charles Story*, as well as numerous solo performances at such events as *Rant and Rave*, *La Lupa Fest*, *Waiting for Jack*, and *Library Girl*. In 2007, he performed his autobiographical piece *Walk'n thru the Fire* at The Hayworth Theatre. The play made LA Weekly's Ten Best of the Year list. This year began with directing Will Manus' *Just a Song at Twilight* at The Writeact Rep. In November he played the lead in *Nightsong for the Boatman* at the Odyssey. In January 2011, the play was presented at The Barrow Group in New York. John is a member of The Actors Studio Playwright/Directors Unit, The LA Writers Center, and Roguemachine Theatre Company. He has received The NY Drama Desk Award, The LADCC Award, LA Weekly, NAACP Theatre, Drama-Logue, and Valley Theatre League Awards. He also received the USAF Commendation Medal for Meritorious Service in Vietnam. He has appeared in numerous films and television shows. Go to www.johndifusco.com for a full biography.



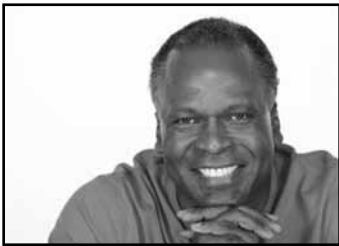
Danielle Dresden is a playwright, actor, residency artist, and the author of more than 30 plays performed across the U.S. and abroad. She is producing artistic director of TAPIT/new works Ensemble Theater, which she co-founded in Madison, Wisconsin, in 1985. Her latest play, *Bullying: The Musical*, based on more than 50

workshops with elementary and middle school students, premiered in March, 2011. Other recent work includes *Help Wanted: The Search for Security*, *True Love or At Least a Decent Part-Time Job*, which garnered her a Wisconsin Arts Board Literary Arts Fellowship in 2010, and *The Food Connection: A BB Broccoli and Sweet Potato Adventure*, which premiered in late 2010. Her play *Mangia, Mangia!* continues to tour. Other key works include *Without Pity*, performed at the Krannert Center for the Performing Arts at the University of Illinois-Urbana-Champaign, the AIDS Theater Festival in San Francisco, California, Performing Aids at the Cleveland Clinic in Ohio and other venues; *Garden Party*, performed at the Imperial Theater and the Riverview Arts Centre in Canada, The Corner Store in Washington D.C. and multiple venues throughout the Midwest; *The Girls From Building B*, performed in Lakeside, Ohio and Sunny Isles and Miami Beach, Florida; and *Athena, Live!*, performed in Madison, Wisconsin, and at the Edinburgh Fringe Festival, and is excerpted in the collection *Young Women's Monologues* from *Contemporary Plays #2* from Meriwether Publishing Ltd. Playwrighting awards include the Council for Wisconsin Writers Drama Awards in 2001, 2003 and 2006, and the 1999 Finalist for the Yukon Pacific New Play Award. She is a member of the Dramatists Guild.



Erma Duricko, director, is a longtime member of the Society of Stage Directors/Choreographers, founder and Artistic Director of Blue Roses Productions, Inc., and Artistic Associate for Circle East Inc. 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, The Abingdon Theatre Complex, Baruch Center, The Drilling Company, Polaris North, Laurie Beecham Theater; Liberation Theatre; 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*, *Destination Valdez*, and *Flights of Fancy* for the Last Frontier Theatre Conference. 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, including *The Broken World of Tennessee Williams*, *Happy Birthday Mr. Williams*, *Derelicts and Dreamers*, in addition to many TW full-lengths and one-acts. She also curates the NYC Tennessee Williams Birthday celebration produced by Blue Roses Productions annually. Most recently, Erma was privileged to direct *Camino Real* for Cyrano's in Anchorage. She curates, produces 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 by some of the country's most outstanding playwrights in the last 10 years. 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 for Outstanding Contributions Preserving, Promoting and Perpetuating the Work of Mr. Williams. Her current project for the stage, *Tom's Children*, is a group of short plays inspired by the poetry of Tennessee Williams (by Kara Corthron, Richard Cottrell, Gary Giovannetti, Dawson Moore, Craig Pospisil, Tom M Wolfe and John Yearley) recently workshoped at the Abingdon Theatre. Erma teaches professional scene study classes for working actors; presents workshops for writers, directors and actors; and guest directs at universities across the country. She is teaching this year at East Stroudsburg University in Pennsylvania. Ms. Duricko is on the national advisory boards for this Conference and the Delta Tennessee Williams Festival in Mississippi. She is a member of the First Look Theatre Company at Tisch/NYU, and The Drama League. Currently, she is co-authoring a scene study book with Kenneth Holditch (who is the co-author with Mel Gussow of the Library of America volumes on Tennessee Williams). 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 and her mentor, Marshall W. Mason.



Kim Estes has recently appeared in co-star and guest star roles in *House*, *Hawthorne*, *Dexter*, *Cold Case*, *Law and Order-Los Angeles*, *The Riches*, *Criminal Minds*, *Numb3rs*, *Saints and Sinners*, *Shark*, *General Hospital*, *The Bold and The Beautiful*, *Windfall*, *Commander-In-Chief*, & *The Unit*. He has appeared in the films

Breathing Room (directed by John Suits), *Chasing Tchaikovsky* (directed by Greg Lalazarian), *Save Me* (directed by Jennifer Getzinger), *Choke*, *Kick*, *Girl* (directed by Danny Parker), and starred in the films *Free Denmark* (directed by Ricardo Korda), *Each Other* (directed by Roger Melvin) and *The Birthday Gift* (directed by Marie Tang). When he is not on a film set, he recently appeared on the LA stages as the Detective Baker in *The Little Flower of East Orange*, directed by David Fofi, and as the Mayor in *Drunk Talk*, directed by Thomas Blake. He is ecstatic to be back in Valdez.



Laura Gardner wrapped an episode of *Law and Order, L.A.*, and earlier this year shot *The Forgotten* and finished shooting the pilot, *Shredd*, as Jason Lee's rather wacky mother. 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, Greenway Court, Tiffany Theatre, Fountain Theatre, Deaf West, Road Theatre Company and 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 *Torchwood*, *The Forgotten*, *Crash*, *ER*, *Close to Home*, *Criminal Minds*, *The West Wing*, *Judging Amy*, *Boston Public*, *The Gilmore Girls*, *Party of Five*, *Profiles*, *L.A. Law*, and *Cheers*. Watch for her in the features *God's Country*, *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 has been on the faculty of The Howard Fine Acting Studio, known as one of the best professional acting schools in LA, for over 13 years. Laura teaches actors with disability for Media Access in Los Angeles and in San Francisco and was honored for her over 20 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*. At UAF: *Vinegar Tom*, *The Bay at Nice*, *Play*, and *Can Can*.

Ongoing laboratory basic research: an approach of bricolage in the generation of performance material in a theatrical context, recently realized in production in the NSF-funded *In a Time of Change: Envisioning the Future*; a collaboration of artists and scientists confronting Climate Change issues. 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. Darcy had a starring role in the psychological thriller *Drifter*, as well as a co-starring role in the film *Behind the Smile*, written and directed by Damon Wayans. She appears in the gritty drama *Dark Heart* and MGM's *Material Girls*, opposite Anjelica Huston. Always close to the theatre, Darcy wrote,

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 (www.whokilledjason.com). 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*.



Arlene Hutton is best known as the author of *The Nibroco Trilogy*, which includes *Last Train to Nibroco* (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). Regional credits include Cincinnati Playhouse in the Park, B Street

Theatre, Kitchen Theatre, Echo Theatre, Florida Studio Theatre and Chester Theatre. Her plays have been presented four times at the Edinburgh Festival Fringe, Off- and Off-Off-Broadway and at theatres across the US, in London and throughout the world. Last season her new play *Running* was a hit at the New York Fringe Festival and her play for family audiences, *Happy Worst Day Ever*, commissioned by Cincinnati Playhouse in the Park and directed by Mark Lutwak, was winner of the Macy's New Play Prize. Three Graces Theatre Company recently presented the tenth anniversary production of *As It is in Heaven* at the Cherry Lane Studio. Other works include *I Dream Before I Take the Stand*, *Letters to Sala*, *Vacuum*, *Parbelia*, and a new commission, *Band of Sisters*. An alumna of New Dramatists, Hutton is a member of Dramatists Guild, six-time Actors' Theatre of Louisville 10-Minute Play Contest 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, Blue Mountain Center, MacDowell Colony and Yaddo. Hutton has been a William Inge Fellow in Kansas, resident playwright for Greenville Centre Stage's New Play Festival, a Flornoy Festival honoree and twice named the Tennessee Williams Fellow in Playwriting at the University of the South. In addition to the Last Frontier Theatre Conference, she has been on the faculty of the Glen Workshop and the Sewanee Writers Conference, taught workshops for the Northwest Playwrights Alliance and Austin Scriptworks and teaches playwriting at the College of Charleston. Her scripts are published by Dramatists Play Service, Samuel French and Playscripts and appear in numerous anthologies.



Daniel Irvine, director, is pleased to be returning to the Conference after two years. Mr. Irvine began his professional theater career in 1974 when he was hired fresh from UNC Chapel Hill with a Theater Arts Degree to run the Circle Repertory Company office uptown on 83rd street. He also assisted the late Rob Thirkield as Literary Manager and Acting Workshop Coordinator, which he eventually took over as Director. Two years later he was made a resident director and a member of the Company. As Director of the LAB, Mr. Irvine worked with many actors, directors, and playwrights creating classes and workshops and

a performance space for the Company as well as LAB participants. The LAB was a place to grow artistically and was free of any commercial pressure. At Circle Rep, Mr. Irvine created the popular *Late Show* series which premiered original one-act plays following the mainstage productions and gave young directors like himself a chance to work professionally. Mr. Irvine received the first NEA Directing Fellowship in 1981 and was invited to the former Soviet Union in 1985 as a distinguished theater artist. He moved to Los Angeles in 1986 and while working at the Ahmanson Theater with Marshall W. Mason was approached by Circle Rep actors Conchata Ferrell and Lisa Pelikan to help create Circle Rep West for Company members living in LA. He produced their first production, *On The Edge*, a series of 10 original one-act plays in 1987 and Circle Rep West was launched. In 1994 he left one desert for another by moving to Phoenix and immediately began to act and direct in the professional theater before being hired to teach acting and directing at Arizona State University. For ASU, he acted in and directed many of the productions, as well as being an adviser for Student Productions, directing the first production and building a theater from an old warehouse ASU no longer used. It was named The Prism, and went on to see many productions, all directed by students. He received the College of Fine Arts Award for Excellence in 1996, and in 1997 he created a highly acclaimed cable television course called Intro to Theater with Professor Danny. It was called *Script to Stage*, and each semester it introduced 500 students from all over the world to theater history and the art of live theater performances. He was given two awards by ASU for Educator of the Year and in 2000 was nominated as Teacher of the Year. In 2004, he retired from teaching and moved to Mazatlan, Mexico, where he lives in a house high on a cliff overlooking the Sea of Cortes. Mr. Irvine is a member of the Board of the New York's Blue Roses Company. He is working with a group of 12 "gringos" on reading plays and discussing their impact on the theater. He reads, he directs and moderates the discussions afterward, but has no plans to act. His last acting performance was in 2009 at the Great Plains Theater Conference in Doug Wright's *Wildwood*, directed by Marshall W. Mason.



Sherry Kramer's work has been seen at theaters across the country and abroad, including the Humana Festival at the Actors Theatre of Louisville, InterAct Theatre, Yale Repertory Theater, Soho Rep, Ensemble Studio Theater, New York's Second Stage, The Woolly Mammoth, The Tokyo International Arts Festival, and The Theater of the

First Amendment. She is a recipient of NEA, New York Foundation for the Arts and McKnight Fellowships, the Weissberger Playwriting Award and a New York Drama League Award (*What a Man Weighs*), the LA Women in Theater New Play Award (*The Wall of Water*), The Jane Chambers Playwriting Award (*David's Red-haired Death*), and a commission from A.S.K. (*The Mad Master*). Other plays include *When Something Wonderful Ends*, *A Thing of Beauty*, *Things That Break* (nominated for a Helen Hayes New Play Award), *About Spontaneous Combustion*, *The Master and Margarita* (music theatre adaptation with composer Margaret Pine), *The Release of a Live Performance*, *Partial Objects*, *The World at Absolute Zero*, *Hold for Three*, *Before and After*, *The Long Arms of Jupiter*, *The Ruling Passion*, *The Law Makes Evening Fall*, and *The Bay of Fundy: An Adaptation of One Line from The Mayor of Casterbridge*. She was the first national member of New Dramatists, and teaches playwriting at Bennington College, and in the MFA programs of the Iowa Playwrights Workshop and the Michener Center for Writers, UT Austin.



Barclay Kopchak missed a community theater organizational meeting years ago, and has been president of Cordova's Stage of the Tide ever since. She's been off the road system for almost 30 years and off book in numerous productions including *Steel Magnolias* (Clairee), *Once Upon a Mattress* (Queen Agravain), *Fiddler on the Roof* (Golde), *Quilters* (Sarah), and *Radio Gals* (Hazel Hunt). This past year saw the dramatic rescue of Cordova's costumes from the floodwaters, a small but lively role as a tap dancing razor clam, and directing an evening of short plays (*Love Grows Old... and Older*). Off stage she teaches Spanish and works to promote Native heritage education.



Mary Beth Leigh is a scientist, dancer/choreographer, and producer of a program facilitating collaboration between artists and scientists in Alaska entitled *In a Time of Change*. These efforts have involved field workshops with scientists, performing and visual artists and writers (Summers 2007, 2009, 2010) and collaborative creative processes culminating in public performances featuring original theatre, dance, readings and music (2008, 2010) and a concurrent visual art exhibit (2010) (http://www.lter.uaf.edu/outreach/bnz_Collaboration.cfm). She has also taught a high school course in Climate Change and Creative Expression at

a Fairbanks charter school which integrated climate change science, creative writing, theatre and dance. Mary Beth earned her BFA in Modern Dance in 1994, MS in Botany in 1997 and PhD in Microbiology in 2003, all from the University of Oklahoma. She co-founded the modern dance company, Deliquescent Designs, in 1993. Her choreography often utilizes scientific data, such as metabolism and post-wildfire plant ecology, as a structural framework. In 2010, she performed with Deliquescent Designs at the NYC International Fringe Festival as well as Norman, Oklahoma, and Fairbanks. Mary Beth has worked as a researcher for the U.S. Environmental Protection Agency, NASA, Michigan State University and the Center for Ecology and Hydrology, Oxford (U.K.). She has been an Assistant Professor of Microbiology at the University of Alaska Fairbanks since 2006, where she teaches and conducts lab and field research in environmental microbiology. Her primary research foci include the biodegradation of pollutants, wood decomposition and methane oxidation in Alaska.



Mark Lutwak is director of education at Cincinnati Playhouse in the Park. As artistic director for Honolulu Theatre for Youth (1999-2005), he commissioned, developed and produced 25 new plays. He's developed new scripts at New Dramatists, New York Theatre Workshop, NY Public Theatre, Kennedy Center, Taller Latinoamericano, George Street Theatre, Playwrights Theatre of New Jersey, Seattle Group Theatre, First Stage Milwaukee, Annex Theatre, A.S.K. Theatre Projects, Kumu Kahua Theatre, New Harmony Project, the Bonderman, Southern Rep, and others. He's a member of SDC; a producer, director, and writer of award-winning interactive media; accordionist and keyboardist; and co-founder of Rain City Projects. He lives in the Midwest with the lovely and talented Y York and their two dogs.



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



Cassandra Medley's most recently produced plays include *Cell* (Ensemble Studio Theatre Marathon 2011), *Daughter* (Ensemble Studio Theatre Marathon 2009), and *Noon Day Sun* (August, 2008, Diverse City Theatre Company—Theatre Row, New York City). *Noon Day Sun* was nominated for the 2008 August Wilson Playwriting Award, and is published by Broadway Play Publishing. Her play *Relativity* featured in online radio broadcast with L.A. Repertory Theatre in February, 2008, and has been produced by Kuntu Rep. of Pittsburg, Southern Rep. of New Orleans, the Ensemble Studio Theatre, the St. Louis Black

Repertory Theatre, and the Magic Theatre in San Francisco in June, 2004. It won the 2006 Audelco August Wilson Playwriting Award, was featured on Science Friday on National Public Radio, and is published by Broadway Play Publishing. Ms. Medley is the 1986 recipient of the New York Foundation for the Arts Grant and a New York State Council on the Arts Grant for 1987. Her awards include: 1989 finalist for the Susan Smith Blackburn Award in Playwriting; 1990 National Endowment for the Arts Grant in Playwriting; the 1995 New Professional Theatre Award; the 1995 Marilyn Simpson Award; the 2001- Theatrefest Regional Playwriting Award for Best Play; 2002 Ensemble Studio Theatre 25th Anniversary Award for Theatre Excellence; the 2004 "Going to the River Writers" Life Achievement Award; and the 2006 Audelco August Wilson Playwriting Award. She teaches playwriting at Sarah Lawrence College, has taught at New York University, and has also served as guest artist at Columbia University, the University of Iowa Playwrights Workshop and Seattle University. She was a staff writer for ABC Television on *One Life to Live*, 1995-97. She is a playwright member of the Ensemble Studio Theatre, and New River Dramatists.



Shane Mitchell is the founding artistic director of TBA Theatre Company in Anchorage. He earned his BA in Theater from the University of Alaska Anchorage and his Master's of Theatre Communication from Wichita State University. His short children's plays *The Enchanted Pajamas* and *Half a King is Better Than None* are published by Plays Magazine. In addition, Pioneer Drama Service publishes *Jolly Roger King of the Pirates*, which is a collaboration with his brother Wayne Mitchell and his wife Erin Dagon Mitchell. His short play *The Resurrection of Humpty Dumpty* was performed at the Samuel French Short Play

Festival. He has been commissioned to write original works for such diverse organizations as the Anchorage Symphony, the Anchorage Ballet, and the Alaska Humanities Forum. Most recently, he authored an original adaptation of *Little Women* for Anchorage Community Theatre and *The Courtship of Zach and Ada* for Cyrano's Theatre Company (featured at last year's Conference). Currently, he is working on the final script in a trilogy of plays for the Alaska Native Tribal Health Consortium that are performed all over the nation and have been aired on PBS. As an actor, he has received numerous awards and honors including a Presidential Citation for Drama, two Patricia Neil Acting Awards, and was selected as an American representative to the Olympic Arts Festival in Sydney, Australia. As a director, he has presented original works at the Conference for the last eight years, including the critically acclaimed production of Rand Higbee's *The Head That Wouldn't Die*. He has been honored by the UAA Alumni Association with the Community Service Award and by the Conference with the 2010 Jerry Harper Service Award. Shane has been an acting instructor in movement and classical theater for the University of Alaska Anchorage, Wichita State University, and TBA Theatre Company. Favorite roles have included performances in *A Comedy of Errors*, *Much Ado About Nothing*, *Macbeth*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *The Tempest*, *The Rivals*, *The Count of Monte Cristo*, *Dracula*, and as Captain Von Trapp in *The Sound of Music*. Shane is a member of the Dramatists Guild.



Dawson Moore 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 around the country and in Bologna, Italy. He has won national playwriting awards for his short comedies *The Fears of Harold Shivers*, *In a Red Sea*, *The Peach*, *Burning*, *The Bus*, *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, Circus Theatricals, Salt City Artists League, Theatre Daedalus, Java Theatre, the University of Idaho, Blue Roses 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!*; *Six Dead Bodies Duct-Taped to a Merry-Go-Round* (with Lindsay Marianna Walker); *Laundry Day*; *Love's Lumberings Remembered*; *Skid Marks* (with Schatzie Schaefer); *The Tie*; and *The War of Virginia and Alabama*.



Juliana Osinchuk has performed internationally to great critical acclaim. Her "superior technique, discipline and talent" (Los Angeles Times) have dazzled audiences and critics in solo and orchestral appearances. *Musical America* selected her as a Young Artist to Watch after her solo debut recital at the Lincoln Center in New York. The *Washington Post* called her recital "spectacular" and the New York Times called her a "skillful and scrupulous ensemble player." As a champion of American composers, Dr. Osinchuk has premiered numerous works including the European premiere of Lowell Liebermann's *2nd Piano Concerto*, and the world

premiere performance of the *Piano Concerto #1* by Alaska's Philip Munger with the Anchorage Symphony. She was 1995 recipient of a solo recitalist grant from the National Endowment for the Arts. Her recent solo recitals were dedicated to Mendelssohn Chopin & Schumann celebrating their 200th birthdays, and included concerts at West Point (NY), Long Island, Washington DC, and Arizona. This year her focus will be on the music of Liszt. She also is widely in demand as a chamber pianist with singers and instrumentalists alike. 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. Her teachers included Nadia Boulanger, Rosina Lhevinne, Nadia Reisenberg & Alexander Eydelman. She is active as a music educator, developing and presenting music workshops for young students, adults and professional groups. She was honored as a YWCA Woman of Achievement for her community service. Osinchuk's recordings include *Tchaikovsky's Piano Music*, *The Sorcerer's Piano*, *Growing Babies Bright*, *Nothing but Singing to Do* with singers Kate Egan & Marlene Bateman, and a solo CD to benefit cancer projects *Keys to Recovery*. Her *Happy Birthday*, *Wolfgang Variations* were published by Alfred. She is the artistic director of the Anchorage Festival of Music, and the Young Alaskan Artist Award program already in its 13th year.



Gregory Pulver has designed for several short films and TV spots in the Washington area including a dance for the camera film entitled *Egg Skin*. His favorite designs include *Who's Afraid of Virginia Woolf*, *Cider House Rules I & II*, *The Illusion*, *Sweeney Todd*, *Peer Gynt*, *Into the Woods*, *My Fair Lady*, *Cabaret*, *Les Liaisons Dangereuses*, and *Gathering Blue*, a world premier musical produced in association with the Inge Theatre Festival. Although his teaching leans toward design, he has also had a successful career as an actor, performer and director/choreographer in Illinois, Washington, Oregon and California. His favorite

directing/choreography credits include: *Who's Afraid of Virginia Woolf*; 1940s *Radio Hour*, *Snoopy*, *Bye, Bye Birdie*, *Godspell*; *Nunrackers I, II, IV & V*; *Red Hot and Cole*; *Laughter on the 23rd Floor*; and *Impossible Marriage*. His acting credits extend from Washington to Illinois from stage, TV and film, and include Capt. Morgan – *Kung Fu Joe* (film), Pirate King – *Pirates of Penzance*, Queen Agravain – *Once Upon A Mattress*; Harold Hill – *Music Man*; Magaldi – *Evita*, B.J. Gibson – 1940's *Radio Hour*, Roger – *Grease*, Benny Southstreet – *Guys and Dolls*; Gary Lejeune – *Noises Off*, Nigel Rancour – *Something's Afoot*, Jack Chesney – *Charlie's Aunt*, and several television spots.



Art Rotch, Artistic Director of Perseverance Theatre, has twenty-two years experience working in Alaska, and is one of a very few theatre designers in the United States to lead a prominent professional theatre. He holds a degree in History from Harvard and an MFA in design from NYU's Tisch School of the Arts.

Art worked with Artistic Directors Molly Smith and Peter DuBois before relocating to New York City in 2002 for his graduate work at NYU. During his first stint in Juneau, Art designed dozens of productions for Perseverance, notably the world premieres of *Democracy* and *The Faraway Nearby* by Canadian writer John Murrel, and the world premiere of Paula Vogel's *The Mineola Twins*. He worked a variety of jobs at the theatre, served eight years on its Board, and was part of the search committee that hired Peter DuBois to succeed Molly as Artistic Director in 1998. During six years in New York City, Art completed his training, launched a studio in Manhattan, became a member of the United Scenic Artists Union, and began a design career. He became Artistic Director in 2008 and made the move back to Juneau with his wife, Akiko Nishijima, who is also a theatre artist, in the summer of 2008, and they now live in Douglass, a short walk from the theatre.



Schatzie Schaefer is Artistic Director of Anchorage's Three Wise Moose Theatre Productions. Directing credits include *Rounding Third* (Out North, 2010), Arlitia Jones' *Sway Me*, *Moon* (Out North, 2008) and four incarnations of her short play festival, *Fourplay*. Also a playwright, her works have been produced by Kokopelli Theatre in NYC, Northwest Playwrights Alliance at Seattle Rep, Western Connecticut University, Impact Theatre of Brooklyn, Where Eagles Dare Studio in NYC, Three Wise Monkeys in San Francisco, Quo Vadimus Arts in NYC, Boca Raton Theatre Guild, Women's Theatre Project in Ft. Lauderdale, Fairbanks Drama Association,

Last Frontier Theatre Conference, Harvest Theatre of Toledo, Lakeshore Players of St. Paul, South Camden Players, University of Alaska, Prince William Sound Community College, and in Anchorage at Out North, Cyrano's, and Anchorage Community Theatre. Most recently, she worked with dramaturg Jayne Wenger to develop her new full-length play, *Vashon*, which was performed in a workshop production at Juneau's Perseverance Theatre in January. Schatzie received a 2009 Connie Boochever Fellowship for Playwriting, and a 2010 Career Opportunity Grant, both administered by the Alaska State Council on the Arts. Schatzie holds a BA in Theatre from UAA. She is a proud member of The Dramatists Guild of America, and recently joined the board of directors at Anchorage Community Theatre.



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 is a 1985 Fellow of the National Critics Institute at the O'Neill Theatre Center in Waterford, Conn. 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.



York is the proud recipient of the 2008 Smith Prize for ...and *LA is Burning*, the 2006 Hawai'i Award for Literature for *Nothing is the Same*, a Berrilla Kerr Award for *The Secret Wife*, and the Charlotte Chorpenning award for her body of work. *Woof* was workshopped at the 2010 New Harmony Project, where Y was proclaimed the 2010 Walter Wangerin Fellow. *Don't Tell Me I Can't Fly* was workshopped at the Kennedy Center's 2010 New Visions New Voices and will premiere in 2011 at First Stage Milwaukee. Y's other third millennium plays include *Getting Near to Baby* (2008 People's Light; Barrymore Nomination for Outstanding New Play); *Eggs* (2009 People's Light); *River Rat and Cat* (2006 ChildsPlay, premiere); *Fork in the Road* (Dramatic Publishing commission); *The Forgiving Harvest* (2004 People's Light; AT&T: Onstage Award and 2006 AATE Distinguished Play Award); *Mask of the Unicorn Warrior* (Rockefeller Foundation grant, 2001, Seattle Children's Theatre premiere); *The Othello* (4-character hip hop adaptation, 2002 premiere); *Krisit* (ACT Commission, 2001 Primary Stages, NYC premiere); *The New Dark Clarity*, (2000 ASK commission); *Bleachers in the Sun*, (SmashBox Productions, 2008); and *Framed* (SmashBox Productions, 2007). These and earlier plays are happily still produced in theatres across the country and available from Broadway Play Publishing, Dramatic Publishing, St. Martin's Press, Smith and Kraus, or from the literary team at Bret Adams, Ltd. Her most recent play is *Late in the Game*. Y is currently working on commissions from Seattle Children's Theatre, Dramatic Publishing, and People's Light.



In Memoriam

The Last Frontier Theatre Conference

Fondly remembers

And greatly misses

These members of our family

Who passed away this past year.



Romulus Linney 2004

Dorothy Law Doubleday

Romulus Linney

Patricia Neal

Sue Nims

Ellen Stewart

Lanford Wilson



Patricia Neal 2009



Sue Nims (left) with husband
Norris 2008



Ellen Stewart (right) with Jean-
Claude van Itallie 1999



Dorothy Law Doubleday, right, 1999



Lanford Wilson (left), with Edward
Albee and Mary Hunter Wolfe

Thank you for sharing your passion for the theatre with us.

IN MEMORIAM

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

SUNDAY, JUNE 12

- 9:00 – 9:45 (9:00 a.m. Monday reading)
 A. Nancy Chastain's *The Answer*
 B. Barry Levine's *Slices*
 C. Fawn R. Caparas' *Akedah, Day of Departure*
- 9:50 a.m. – 12:30 p.m. (9:45 a.m. Monday reading)
 A. Jonathan Gilman's *In Our House*
 B. Melissa Gawlowski's *Spring Tides*
 C. Arlitia Jones' *Rush at Everlasting*
- 1:00 – 2:00 p.m. (2:15 p.m. Monday reading)
 B. Jaron Carlson's *Awkward Conversations*
 C. Scott Tobin's *the drunks*
- 2:15 – 4:45 p.m. (3:15 p.m. Monday reading)
 A. Rand Higbee's *At Home With The Clarks*
 B. Jane Miller's *Feedback*
 C. Aleks Merilo's *Exit 27*

MONDAY, JUNE 13

- 9:15 – 10:15 a.m. (9:00 a.m. Tuesday reading)
 A. Lillian DeRitter and Anthea Carns' *Bad Hamlet*
 B. Kenneth L. Stilson's *The Cow and the Milk*
 C. Ryan Buen's *The Pigeon Play*
- 10:30 a.m. – 1:00 p.m. (10:00 a.m. Tuesday reading)
 A. E.J.C. Calvert's *The Bird Girl*
 B. George Sapio's *And They Lived Happily Ever After*
 C. Michael S Parsons' *Fire Dance*
- 1:15 – 2:45 p.m. (2:15 p.m. Tuesday reading)
 A. Kavelina Torres' *The Trail Home*
 B. Judd Lear Silverman's *After Tennessee: The Unseen Characters of Tennessee Williams*
 C. John Patrick Bray's *Liner Notes*
- 2:45 – 4:45 p.m. (4:00 p.m. Tuesday reading)
 A. Jeanne Beckwith's *The Back Room*
 B. Nicholas Garelick's *Universe Cake*
 C. David Rabinowitz' *Paper Mache*

TUESDAY, JUNE 14

- 9:15 – 11:55 p.m. (9:00 a.m. Wednesday reading)
 A. Lucas Rowley's *William Inc.*
 B. Tonya Derrickson's *Of Faerytales... and Other Transgressions*
 C. Elena Hartwell's *Loss: A Play About a Violin*
- Noon – 1:20 p.m. (12:15 p.m. Wednesday reading)
 A. Paul Brynner's *The Pitch*
 B. Laura Zlatos' *Animal Kingdom*
 C. Nicholas Walker Herbert's *A Simple Mistake*
- 1:25 – 2:55 p.m. (1:45 p.m. Wednesday reading)
 A. Peter J. Roth's *The Copper Anniversary*
 B. Eoin Carney's *Blatnoy Blues*
 C. Murphi Cook's *Sea Wife*
- 3:00 – 3:55 p.m. (3:30 p.m. Wednesday reading)
 A. Linda Billington's *Old Unfaithful*
 C. Harut Akopyan's *Ady and Al*
- 4:00 – 5:00 p.m. (4:15 p.m. on Wednesday)
 A. Gary Young's *Adam, Eve and the Chicago Cubs*
 B. Judah Skoff's *The Grasshopper Way*
 C. Tom Moran's *The Big Guy*

WEDNESDAY, JUNE 15

- 9:15 – 11:00 a.m. (9:00 a.m. Thursday reading)
 A. Toni Wilson's *Time Changes*
 B. Al Frank's *It's Not Stealing*
- 11:10 a.m. – 12:30 p.m. (10:45 a.m. Thursday reading)
 A. Kieran Lynn's *An Incident at the Border*
 B. David H. Schroeder's *Belief*
 C. Mark Muro's *Nifty Zippers*
- 12:40 – 2:40 p.m. (12:45 p.m. Thursday reading)
 A. Michael Steves' *Shoot the Duke*
 B. Amy Tofte's *Relentless Pursuit of a Lady*
 C. Cody Goulder's *Fahrenheit Rising*
- 3:10 – 5:50 p.m. (2:30 p.m. Thursday reading)
 A. Joe Barnes' *The Call*
 B. Meghann McCracken's *Arts and Crafts*
 C. Kevin Armento's *Companion Piece*

THURSDAY, JUNE 16

- 9:15 – 10:15 a.m. (9:00 a.m. on Friday)
 A. Sandra Mander's *The Seven Veils of Crazy Mary*
 B. Jerry McDonnell's *Engines of Time*
 C. Robyn Pucay's *The Constant State of Joy*
- 10:30 a.m. – Noon (10:00 a.m. on Friday)
 A. Dusty Wilson's *Ephebophilia*
 B. Linda Ayers-Fredrick's *The MAV Murder or S.O.B.R.*
 C. Jack Dickson's *The Happy Place*
- 1:00 – 2:00 p.m. (2:15 p.m. on Friday)
 A. Raegan Payne's *Things Unsaid*
 B. Mollie Ramos' *Beating the Alternative*
 C. Antoinette Winstead's *Doctor's Secret Recipe*
- 2:10 – 5:00 p.m. (3:00 p.m. on Friday)
 B. John Pollono's *Rules of Seconds*
 C. Nick Mazzuca's *The Dreamer Deepe*
- 3:10 – 6:00 p.m. (3:00 p.m. on Friday)
 A. Erin Mallon's *Branched*

Monday June 13 9:00 A.M.

**Panel A**

THE ANSWER
by NANCY CHASTAIN

Stage Instructions
Carolyn
Ann

Kate Schwarzer
Deborah Gideon
Maura Stephens

Two long-time friends confront closet size, the shape of friendship, and terrible timing.

**Panel B**

SLICES
by BARRY LEVINE

Stage Instructions
Brian
Zara

Carey Seward
Jeff Aldrich
Aleshia Cranor

Relationships - what are they? Brian and Zara, two young people who meet in a bar bathroom, are finding out and so are we through snapshots taken from the various stages of their affair.

**Panel C**

*AKEDAH, DAY OF
DEPARTURE*
by FAWN R. CAPARAS

Stage Instructions
Man One
Man Two
Abraham
Isaac
Sarah/Angel of the Lord

Kathleen Harper
Tom Moran
Keith Arthur Bolden
Mark Muro
Devin Frey
Karen Lauer

Biblical Sarah, Abraham, and Isaac attempt to come to ethical terms with what it means to love, to sacrifice, and to have faith in the moment of certain death.

Monday June 13 9:45 A.M.

**Panel A**

IN OUR HOUSE
by JONATHAN GILLMAN

Stage Instructions
Harrison Chalmers III
Taylor
Dan Walsh
Julia
Harrison Chalmers II
Frances

Kalli Randall
Mark Robokoff
Jenni Lou Russi
Keith Arthur Bolden
Maureen O'Boyle
Stu Eriksen
Joyce Eriksen

On New Year's Eve in a fancy beach house in an affluent town, the adults of the "best" families party upstairs, getting drunk, having sex, while in the basement their 8th grade children mimic them. *In Our House* focuses on the aftermath: the adults dealing, or not, with the consequences of what happened that night.

**Panel B**

SPRINGTIDES
by MELISSA
GAWLOWSKI

Stage Instructions
Jane
Drew
Edward/Frankie
Meghan/Bernadina

Mollie Ramos
Darcy Halsey
McKinley Belcher III
Carl Young
Sarah Lubran

Jane is newly pregnant and caught between two paths for her future, so she escapes onto a mysterious beach through her closet door, where she finds a strangely familiar world under attack. As she, a greaser, and a Spanish nun battle monsters and brandish swords and stones, the line between real and imaginary blurs, and to save them all, Jane will have to make the decision of her life.

**Panel C**

RUSH AT EVERLASTING
by ARLITIA JONES

Stage Instructions
Ruby Gold
Jim Ryan
Africa Jade

Carrie Yanagawa
Laura Gardner
Van Horn Ely
Missy Williams

In desperate times, two women rob a bank in order to have better lives and better stories to tell the wolf at the door.

Monday June 13 2:15 P.M.

Panel B

AWKWARD CONVERSATIONS
by **JARON CARLSON**

Stage Instructions
George
Christopher

Merry Pierce
Michael Yichao Wang
Jay Stevens

When George opens up to Christopher about his insecurities and his failing marriage, things get awkward when Christopher decides to role play as George's wife in an impromptu therapy session.


Panel C

THE DRUNKS
by **SCOTT TOBIN**

Stage Instructions/Host
Art
Ben
Announcer/Salesman

Aleshia Cranor
AJ Knox
Aaron Wiseman
Erick Robertson

In a faraway land, two strangers meet in a bar and then one of them is ghoulishly murdered.

Monday June 13 3:15 P.M.

Panel A

*AT HOME WITH
THE CLARKS*
by **RAND HIGBEE**

Stage Instructions
Henry Clark
Alice Clark
Betty Clark
Timothy "Tiger" Clark
Wanda Hardy
Announcer

Bill Cotton
Mark Robokoff
Cinda Lawrence
Karina Becker
Ernie Piper
Ivory Bodnar
Erick Hayden

It was the best of times, it was the worst of times: It was the 1960s. The Clarks may seem like a typical TV sit-com family, but Betty's new best friend, Wanda, just may hold a devastating secret.


Panel B

FEEDBACK
by **JANE MILLER**

Stage Instructions
Holly
Elizabeth
Claudia
Ian
Judith
Man

Cynthia Lee Sims
Annie McCain Engman
Kimi Buser
Wendy Elizabeth Abraham
Jacob Moore
Jan Richmond
Jeff Aldrich

Holly, a young woman coping with a death and a breakup, decides to use her inheritance to get re-branded by Perceptions, a personal marketing firm... but is it really possible to re-brand ourselves?


Panel C

EXIT 27
by **ALEKS MERILO**

Stage Instructions
Ryker Valoy
Dodge Arland
Brodie Boyson
Shyler
The Outsider

Reagan James
Carl Young
Jay Stevens
Jaron Carlson
Devin Frey
Alyssa Barnes

Since the year 2000, the citizens of one town have abandoned nearly fourteen hundred boys in the Utah Desert. They are called the Lost Boys of Utah. *Exit 27* is based on their stories.

Tuesday June 14 9:00 A.M.

**Panel A**

BAD HAMLET
by LILLIAN
DERITTER &
ANTHEA CARNS

Stage Instructions
Luka/ Horatio
Quatro 1
Quatro 2
Folio
Charlotte Chark
Sarah Bernhardt
Leea Kemola
Ophelia
Ophelia
Dr. Tennant
Professor McCoy

Gerald Berman
Brian Lyke
Jeremy Gaunt
Timothy Lang
Emma de Beus
Reagan James
Christina Ashby
Annia Wyndham
Randall Parker II
Rachel Marquez
Paul Brynner
Angela Littleton

Six Hamlets, two Ophelias, two scholars, and one student's attempt to stop his friend from sacrificing himself to an unattainable ideal.

**Panel B**

THE COW AND THE MILK
by KENNETH L. STILSON

Stage Instructions
Boone MacDonald
Bonnie
Marybeth
Kenny

Kluonie Frey
Jeremy Benjamin
Julie Daniels
Sarah Shoemaker
Ernie Piper

Complete with dingy Fruit-of-the-Loom underwear, Stag beer, corn nuts, and condoms, *The Cow and the Milk* is a biting social satire with a slight hint of expressionism and a powerful Chekhovian twist about the complete disintegration of Boone and Bonnie MacDonald's marriage.

**Panel C**

THE PIGEON PLAY
by RYAN BUEN

Stage Instructions
Satchel
Harriet
Horatio
Brynn
The Owner
Princess

Kelly Kropp
Mark Robokoff
Jonelle Brown
Todd Glidewell
Ivory Bodnar
Kelly Wilson
Elizabeth Daniel

What do you get when you mix cursing pigeons, bi-polar dogs, and William Shakespeare? This play.

Tuesday June 14 10:00 A.M.

**Panel A**

THE BIRD GIRL
by E.J.C. CALVERT

Stage Instructions
Amity
JD Penny/BO/Guy
Mother/Nurse
Jennie & Julie
Roy

Becky Driscoll
Laura Crow
Bostin Christopher
Amy Tofte
Ivory Bodnar/Alyssa Barnes
Lamont Alexander Pierce

After a childhood hiding in shadows, Amity explodes into surprising fame as The Bird Girl, star of a travelling freak show. With her meteoric rise to the spotlight come peril and heartbreak.

**Panel B**

*AND THEY LIVED HAPPILY
EVER AFTER*
by GEORGE SAPIO

Stage Instructions
Myria
Milo/Ted
Tybalt
Will
Teddy Bear

Janna Shaw
Rebecca Nachison
Mark Muro
Nathan Huey
Devin Frey
Barry Levine

What do you do when Mom can't decide to kill or seduce you? When your father, a world-famous writer of literary pornography, is never around? When your only chance of solace is your teddy bear, and he's a coke addict? What else... Performance poetry!

**Panel C**

FIRE DANCE
by MICHAEL S. PARSONS

Stage Instructions
Nicky McManus
Sean McManus

Josh Schmidlein
Rodney Lamb
Joshua Kovach

After the death of their mother, Chicago stockbroker Sean McManus moves home to New York to reconnect with his younger brother Nicky, a firefighter. When Sean rekindles a relationship with his old flame Janice, however, things change. Janice moves in with the brothers, arousing long-dormant passions in cold-hearted Nicky, and old rivalries between the brothers come to the surface with consequences that will change them both forever.

Tuesday June 14 2:15 P.M.**Panel A**

THE TRAIL HOME
by KAVELINA TORRES

Stage Directions/Jocum

Irene George

Ms. Yvette Matthews

Marie Alice Wassalie

Steven Nickolai

Wassalie George

Bailey George

Anastasia Aloysius

Judge Yahgen

Alaska Native Grandma/Miss Terry

Trooper Spergerbuns

Trooper Randall

Marge/Clerk

Hunter Allen/Fish and Game/Voice 2

Josh Schmidlein

Meg McKinney

Doreen Ranson

Robyn Pucay

Neo Yim

Micah Williams

Chloe Milton

Sarah Bethany Baird

Peter Porco

Shonti Elder

Randall Parker II

Timothy Lang

Nancy Chastain

Gerald Berman

An indigenous Yup'ik woman flees an overzealous social worker and instigator of an unjust manhunt intent on apprehending her and her children as she travels deeper and deeper into the wilds of Alaska with the law hot on her trail!

**Panel B**

*AFTER TENNESSEE: THE
UNSEEN CHARACTERS OF
TENNESSEE WILLIAMS*
by JUDD LEAR SILVERMAN

Stage Instructions

Maxwell Bellingham

Smitty

Allan

Rosario

Ida Scott

Ella Cartwright

Peter Ochello

Jack Straw

Sally Powers

Jean Paal

George Sapio

Whitney Wright

Nathan Huey

Tom Moran

Ursula Gould

Cinda Lawrence

Bill Cotton

F. Brett Cox

Mel Botulinski

Even from the simplest brush strokes provided, offstage characters from the Williams' canon provide rich personalities and storylines in these five one-acts that not only tell us about their lives, but also reflect back on the pieces from which they originate. No advanced knowledge required, but those loving *Streetcar*, *Glass Menagerie*, *Rose Tattoo*, *Sweet Bird*, and *Cat* will have an enhanced experience.

**Panel C**

LINER NOTES
by JOHN PATRICK BRAY

Stage Instructions

Alice

George

Joanna Tornes

Rachel Marquez

Van Horn Ely

Alice, the daughter of a rock-and-roll legend, makes a surprise visit to see George, her father's first guitarist and the one man noticeably absent from his funeral. Taking a journey to visit her father's grave, they both discover that the past is only as good as the one who gets to write it down.

Tuesday June 14 4:00 P.M.**Panel A**

THE BACKROOM
by JEANNE BECKWITH

Stage Instructions

Counter

Charlie

Annie

Dave

Woman

Man

Final Customer

Kate Rich

Steven Hunt

Jerry D. McDonnell

Kelly Pekar

Brian Wescott

Kathleen Harper

Danny Sparrell

Becky Driscoll

When runaway waif Annie applies for a job in a rundown café in a small city somewhere in the United States, she soon realizes that something very odd is taking place, and the people she encounters are runaways of a different sort.

**Panel B**

UNIVERSE CAKE
by NICHOLAS GARELICK

Stage Instructions

Cole

Darwin

Giorgia

Alien

Jeanne Passin

Mark St. Cyr

Eric Holzschuh

Janna Shaw

Danielle Rabinovitch

Under siege by a bully named Darwin, Cole must learn how to fight back (and more importantly, why?) with the encouragement of an alien that isn't an alien and a Soul Pirate-wielding gamer girl, Giorgia. But from this science fantasy adventure (based on a true story), will we learn how to slice our own piece of the Universe Cake?

**Panel C**

PAPER MACHE
by DAVID RABINOWITZ

Stage Instructions

Allen

Linda

Chloe Milton

Aaron Wiseman

Laura Crow

Linda, a dancer, and Allen, a library assistant, retell the story of their relationship. Dogs fall from the sky, a mannequin tries desperately to run from its spot at Nordstrom's, and Linda and Allen struggle with the space between them which, for all their creativity, can sometimes seem so vast.

Wednesday June 15 9:00 A.M.

**Panel A**

WILLIAM, INC.
by LUCAS ROWLEY

Stage Instructions
William
Cindy
Joker
Traditional Woman
Shadow
Client
Walter
Lawrence
A Counselor

Gail High
Brian Wescott
Jennifer McCarty
Carl Bright
Jeanne Passin
Frank Delaney
Harut Akopyan
Timothy Brown
Tim Foscett
Judd Lear Silverman

William, a therapist in small town Alaska, struggles with daily life, is harassed by self-created archetypes, and experiences a few surprises from the board after creating a one-man Native corporation inside of his head.

**Panel B**

*OF FAERYTALES...
AND OTHER TRANSGRESSIONS*
by T.M. DERRICKSON

Stage Instructions
Ani
Disillusionment/Lover
Hope
Muse
Lust/Mark
John
Mary

Jessica Vincent
Erin Mallon
Steven Hunt
Gianna Giusti
Linda Ayres-Frederick
Micheal Yichao Wang
John Pollono
Cynthia Lee Sims

Manifestly bullied by her inner demons, a school teacher juggles ennui, contemplates an affair, and discovers the delicious wickedness of fruit in this lighthearted comedy about following your heart.

**Panel C**

LOSS: A PLAY ABOUT A VIOLIN
by ELENA HARTWELL

Stage Instructions
Trina
Marshall
Casey
Raelynn
Harold

Jean Paal
Joyce Eriksen
Danny Irvine
Aaron Wiseman
Lindsay Lamar
Jerry D. McDonnell

Trina's husband dies and her sons return home to find their mother's mind has started to slip. The play investigates how we deal with loss, and what we give up for love and art.

Wednesday June 15 12:15 A.M.

**Panel A**

THE PITCH
by PAUL BRYNNER

Stage Directions/ Albert Dergy
Jubilee
Jason
Patricia
Tonio

Joel Benson
Christina Ashby
Jeff Aldrich
Alyssa Barnes
Mark Muro

Eccentric Hollywood producer Jubilee Cliprock has made a reputation as miracle worker who can turn unknown writers into notable successes overnight, and along the way she's made many powerful enemies. Frustrated psychiatry student and film buff Jason Client comes to her hoping she'll save him from a future of quiet desperation—but can he first save her from a dangerous self-obsession?

**Panel B**

ANIMAL KINGDOM
by LAURA ZLATOS

Stage Instructions
Butcher
Virgin
Priest
Perver
Psychiatrist
Psychopath
Criminal/ Guard

Erick Robertson
Bostin Christopher
Erin Mallon
Stu Eriksen
Morgan Mitchell
Annia Wyndham
Eric Holzschuh
Ernie Piper

A bold and edgy dark comedy that follows seven eccentric characters through a moral quandary that asks: is murder ever moral? In a non-naturalistic world where right and wrong are as twisted as the characters' identities, this sometimes philosophical and always entertaining play explores the frailty of human nature and exposes human existence as a depraved and savage animal kingdom.

**Panel C**

A SIMPLE MISTAKE
by NICHOLAS WALKER HERBERT

Stage Instructions
Solomon
Metzger
Majestic
Big Larry
Lina
Hank
Lady Belinda
Guido

Deb Geeseman
Todd Glidewell
Josh Schmidtlein
Anthony B.A. Cruz
Barry Levine
Robyn Pucay
Jeremy Benjamin
Kate Rich
Devin Frey

After learning about the strangulation of his long lost mother, deformed drifter Solomon is on the warpath to find the killer and exact revenge, but will the carnage stop before the truth is revealed?

Wednesday June 15 1:45 P.M.**Panel A**

*THE COPPER
ANNIVERSARY*
by **PETER J. ROTH**

Stage Instruction
Felix
Zoe
Paul
Gretchen

Elena Hartwell
Ryan Buen
Raegan Payne
Rodney Lamb
Rebecca Nachison

It's been eighteen months since Felix lost his wife Zoe in a freak accident. Now, on what would have been their seventh anniversary, Felix answers the door to find Zoe alive and well. Zoe's inexplicable resurrection doesn't just bring joy though... it also brings jealousy and uncovers sins long thought buried with her.

**Panel B**

BLATNOY BLUES
by **EOIN CARNEY**

Stage Instructions
Professor Rivers
Shcherbarov
HR Rep
Thug
Agent Rice
Agent Downey

Brian Lyke
Mark Robokoffl
Shane Mitchell
Angela Littleton
Rick Barreras
Shanon Sidell
Michael B. Fawcett

At an international physics conference, a Russian scientist named Shcherbarov discovers he is not getting a coveted job in the United States working with the esteemed Professor Rivers. Not happy with this outcome, Shcherbarov explains how, in his family, people are used to getting what they want. This is especially true for his brother, who sells luxury German cars that he somehow obtains for free. When the threats extend to include his student, Professor Rivers takes action.

**Panel C**

SEA WIFE
by **MURPHI COOK**

Stage Instructions
Lillian
Robbie
Marguerite
Richard "Ricky" Rose
Masked Man

Jenni Lou Russi
Jonelle Brown
Carl Young
Jan Richmond
Joshua Kovach
Kieran Lynn

Lillian waits one hundred years for the man who will not come. Yet even if he does arrive, can things ever been the same?

Wednesday June 15 3:30 P.M.**Panel A**

OLD UNFAITHFUL
by **LINDA BILLINGTON**

Stage Instructions
Matthew
Louisa

Emma de Beus
Harold V. Fergus, Jr.
Joyce Eriksen

On their 43rd wedding anniversary, Matthew and Louisa take a long-delayed trip to Yellowstone National Park to see Old Faithful. However, the geyser shows itself reluctant to erupt, and Louisa discovers that Matthew has been nurturing a devastating plan.

**Panel C**

ADY AND AL
by **HARUT AKOPYAN**

Stage Instructions
Ady
Al
Mrs. Churchill

Kristin Fernandez
Micah Williams
Jay Stevens
Kate Rich

Ady and Al live in a small room with a bunk bed, a table, and a dictionary, the only world they have known since they were born. They have no contact with the outside world except for the teacher that comes everyday to teach them art. Fed up with her lies, they decide that today is the day the truth will come out!

Wednesday June 15 4:15 P.M.**Panel A**

ADAM, EVE AND THE CHICAGO CUBS
by GARY YOUNG

Stage Instructions

Adam

Eve

Announcer Al

Announcer Bud

Officer Pazanski

Officer Ortega

Postman/First Announcer

Jennifer Workman

Joel Benson

Sarah Lubran

Peter Porco

Nicholas Walker Herbert

Erick Robertson

Anthony B.A. Cruz

Bill Cotton

One of the world's oldest stories is placed in the windy city, where the characters struggle with the Garden of Eden curse and the curse afflicting Adam's beloved baseball team. Beset by trials and tribulations, Adam and Eve seek to make sense of their lives, tragic family events, and the seemingly doomed but ever-hopeful Chicago Cubs.

**Panel B**

THE GRASSHOPPER WAY
by JUDAH SKOFF

Stage Instructions

Lara

Lily

Reuben

Maura Stephens

Karina Becker

Karen Lauer

Ryan Buen

A young woman, Lara, reminisces with her mother, Lily, about her father's infidelity, middle-aged disappointment, and the bizarre goings on at a lake behind her childhood home. But why is Lily becoming increasingly malevolent, intruding herself into Lara's life and driving her mad?

**Panel C**

THE BIG GUY
by TOM MORAN

Stage Instructions

Godzilla

Deborah Gideon

Bostin Christopher

It ain't easy being green - or 250 feet tall, or radioactive - but Godzilla has weathered all storms. But what good will fire breath and bulletproof skin do him when he's facing down a full-on existential crisis?

Thursday June 16 9:00 A.M.**Panel A**

TIME CHANGES
by TONI WILSON

Stage Instructions

Debbie

Hollis

Elliot

Travis

Karen

Petra

Jefferson

Shel

Arlis

Merry Pierce

Erin Dagon Mitchell

Erick Hayden

Olivia Route

Justin Oller

Lamont Alexander Pierce

Danny Sparrell

George Sapio

Jeremy Benjamin

Jennifer Riley

There is no 'Peace in the Valley' for Debbie Walker, as her life is crumbling around her—the church she and her husband run is about to be shut down and her daughter is becoming more sullen and rebellious. When a secret from her past comes back to destroy what is left of her life, it becomes an opportunity to save her family, and she realizes that time changes everything—hearts, memories and lives.

**Panel C**

IT'S NOT STEALING
by AL FRANK

Stage Instructions

Permafrost

Tiger

Dr. Obianim

Meg McKinney

Henry Weaver

Keith Arthur Bolden

McKinley Belcher III

Two panhandling vagabonds in a Seattle bus station, far from their birthplaces east of the Mississippi, have enough money to return home. Can the immigrant station custodian help them resolve to spend it on bus fare?

Thursday June 16 10:45 A.M.**Panel A**

AN INCIDENT AT THE BORDER
by KIERAN LYNN

Stage Instructions
Arthur
Olivia
Reiver

F. Brett Cox
McKinley Belcher III
Ivory Bodnar
Ryan Buen

When a country's new border is drawn, a couple are divided by the line. Under the rigorous eyes of a brand new border guard, they are trapped in an increasingly absurd nightmare, stuck in between two aggressive nations on the verge of war. A comic play exploring the imaginary lines that divide us and the severe penalties for breaking them.

**Panel B**

BELIEF
by DAVID H. SCHROEDER

Stage Instructions
Little Brother
Big Brother
Dad
Old Writer
Young Writer
Editor

Petra Banks
Jaron Carlson
Nathan Huey
Timothy Brown
Harold V. Fergus, Jr.
Paul Brynner
George Sapio

A memory piece about boys and comic books, hope and loss, and seeking something to believe in.

**Panel C**

NIFTY ZIPPERS
by MARK MURO

Stage Instructions
Francesca Bird
Thaddeus Bird
Ivory
Charles

Rachel Marquez
Cinda Lawrence
Jerry McDonnell
Jennifer Riley
Michael B. Fawcett

As the sun sets on a Newark zipper manufactory, its employees contemplate life, love and happiness beyond the firm.

Thursday June 16 12:45 P.M.**Panel A**

SHOOT THE DUKE
by MICHAEL STEVES

Stage Instructions
Gavrilo Princip
Svetlana
Radovan Princip
Niko Radmilo
Marina Marcia
Jelena Tesla
New Guy
Christian
Emilijana Princip
Ivan Illic
Unification of Death Terrorist 1
Unification of Death Terrorist 2
Old Woman
Austro- Hungarian Commander
Kurt
Franz Ferdinand
Sophie of Hohenburg
Body Guard
Singer

Jennifer McCarty
Nathan Huey
Annie McCain Engman
AJ Knox
Jay Stevens
Morgan Mitchell
Olivia Route
Justin Oller
Timothy Lang
Sarah Bethany Baird
Erick Hayden
Carl Bright
David Braun
Shonti Elder
Steven Hunt
Jeremy Gaunt
Danny Irvine
Julie Daniels
Tim Foscett
Kluonie Frey

An ultraviolet, hyper-sexed, sweet-hearted action-comedy about Gavrilo Princip, the Serbian terrorist who started World War One by assassinating Archduke Franz Ferdinand of Austria-Hungary. In the moments before the assassination, Gavrilo engages in swordfights, shootouts, and barroom brawls, attempts to woo the love of his life, and learns to love his dysfunctional terrorist group.



Thursday June 16 12:45 P.M. (Continued)



Panel B

*RELENTLESS PURSUIT
OF A LADY*
by AMY TOFTE

Stage Instructions/The Woman
Angela
Jo
Pops
Razor

Karen Lauer
Sarah Shoemaker
Wendy Elizabeth Abraham
Timothy Brown
Michael Yichao Wang

A disjointed modern fairy tale of two women's romanticized hope to be swept off their feet and healed.



Panel C

FAHRENHEIT RISING
by CODY GOULDER

Stage instructions
Emmett Green
Sarah Green
Toby Green
Ronny

Anthea Carns
Van Horn Ely
Jennifer Riley
Frank Delaney
Petra Banks

As a massive wildfire inches closer to his family's ranch, Emmett Green discovers a secret which forces him to ask uncertain questions with the prospect of losing everything he holds dear to him.



Thursday June 16 2:30 P.M.



Panel A

THE CALL
by JOE BARNES

Stage Instructions
Paul O'Hara
Helen O'Hara
Charlie O'Hara
Terry Snow
Mark Snow
Ben Epstein
Gene Wainwright

Carl Bright
Stu Eriksen
Rebecca Nachison
Jeremy Benjamin
Maureen O'Boyle
Brian Wescott
Shane Mitchell
Jaron Carlson

A 75 year-old U.S. Senator is anxiously awaiting a birthday call from the President. The members of his family gather around him, making and breaking promises as they position themselves for the senator's retirement from public life.



Panel B

ARTS AND CRAFTS
by MEGHANN MCCRACKEN

Stage instructions
Amanda
Sandra
Matt
Richard
Dani

Morgan Mitchell
Danielle Rabinovitch
Ursula Gould
Joshua Kovach
Danny Irvine
Annie McCain Engman

This contemporary (cramped) living room, comedy-drama is set in a shared living space in tech-savvy, socially progressive San Francisco. Two generations explore relationship politics, second versus third wave feminism, what constitutes art, and how technology informs the most personal of communications. Oh, and there are three hundred squirrel-emblazoned beer cozies that need to be crocheted... yesterday.



Panel C

COMPANION PIECE
by KEVIN ARMENTO

Stage Instructions
Leonard
Dolores
Kip
Rosemary

Judd Lear Silverman
Paul Brynner
Sara Wagner
Steven Hunt
Kimi Buser

After spending six months in an online relationship, Dolores comes into town on business and meets Leonard face-to-face for the first time. As they navigate their budding romance in the flesh, Dolores begins to unravel a secret about Leonard's lonely existence that will force her to question everything she thought she knew about him.

Friday June 17 9:00 A.M.



Panel A

*THE SEVEN VEILS OF
CRAZY MARY*
by **SANDRA MANDER**

Stage Instructions
Mary
Sam
Grace
Nelva
Mitch
Sheriff Browning
Young Sam
Young Mary

Joyce Eriksen
Jan Richmond
Harold V. Fergus, Jr.
Linda Ayres-Fredrick
Ursula Gould
Stu Eriksen
Tom Moran
Brian Lyke
Anthea Carns

How do I "love" thee? The tragic variations and permutations of Romeo and Juliet are endless. This is one of our stories of love and death in America.



Panel B

ENGINES OF TIME
by **JERRY MCDONNELL**

Stage Directions
Old Man
Woman
Man

Elyce Boyd
Dick Reichman
Elizabeth Daniel
Anthony B.A. Cruz

An ancient retired railroad worker retreats to a familiar but mostly abandoned railroad station. While he waits for a passenger train that may never come, the spirits of a young man and woman with ominous motivations join him in his quest for answers to his past.



Panel C

*THE CONSTANT STATE
OF JOY*
by **ROBYN PUCAY**

Stage Instructions
Nathaniel
Joy
Chelsea

Shanon Sidell
Aaron Wiseman
Lindsay Lamar
Janna Shaw

A woman obsesses over the pages of her notebook while she tries to ignore the pangs of reality.

Friday June 17 10:00 A.M.



Panel A

EPHEBOPHILIA
by **DUSTY WILSON**

Stage Instructions
Imogen Maddox
Jackson Maddox
Alan Colquitt
Chris Hansen/Taylor/Loan Agent/Paul
Voicemail/Vanessa/Telemarketer

Christina Ashby
Kimi Buser
Todd Glidewell
Frank Collison
Nicholas Garelick
Chloe Milton

Jackson and Imogen are on the verge of losing their home. Out of desperation they decide to lure a pedophile from the internet to their home in order to blackmail him.
Ephhebophilia (n.): Attraction to those in the process of maturing.



Panel B

THE MAV MURDER OR S.O.B.R.
by **LINDA AYRES-FREDERICK**

Stage Instructions/Masked Man
Tom Knowland
Geoffrey Ware
Warden Davy McDaniels
Prisoner One / Other Masked Man
Danny Regan
Mavis Smith
District Chief Inspector Strain
Sondra
Pat Regan
Da

Barry Levine
Mark St. Cyr
John Pollono
David Braun
Other Masked Man
Jacob Moore
Nancy Caudill
Erick Robertson
Angela Littleton
Maureen O'Boyle
Rick Barreras

When the head of an anti-violence group in the north of England is murdered, her son is arrested and charged with her stabbing.



Panel C

THE HAPPY PLACE
by **JACK DICKSON**

Stage Instructions
Doug Henderson
Jaz Dunbar
Sandra

Susannah Perkins
Frank Delaney
Eric Holzschuh
Linda Billington

A room, a plate of Kit-Kats, and a couple of very big secrets two best friends will go to any lengths to protest.

Friday June 17 2:15 P.M.

**Panel A**

THINGS UNSAID
by RAEGAN PAYNE

Stage Instructions
Bill
Margaret
Him
Her

Elyce Boyd
Van Horn Ely
Maura Stephens
Jacob Moore
Heidi Franke

A dinner date translated into English.

**Panel B**

BEATING THE ALTERNATIVE
by MOLLIE RAMOS

Stage Instructions
Kathleen
Melissa

Gail High
Deborah Gideon
Karina Becker

No one is more surprised than Melissa on her mother's fiftieth birthday.

**Panel C**

DOCTOR'S SECRET RECIPE
by ANTOINETTE WINSTEAD

Stage Instructions
Dr. James
Mrs. Reynolds
Miss Evans

Doreen Ransom
Ben Brown
Jenni Lou Russi
Reagan James

Chicago, 1893, Dr. James - single, handsome, charming - a favorite of all the ladies, seems to have a cure for everything . . . even for what doesn't ail you.

Friday June 17 3:00 P.M.

**Panel A**

BRANCHED
by ERIN MALLON

Stage Instructions/ Beatrice
Belinda Cartwright
Tamara Jenkins
Martin Laurence
Ben

Annia Wyndham
Gianna Giusti
Dana Brooke
Frank Collison
Sarah Bethany Baird

Belinda is Ben's kindergarten teacher. She may be sleeping with his daddy. Tamara is Ben's mommy. She is helping Belinda do it.

**Panel B**

RULES OF SECONDS
by JOHN POLLONO

Stage Instructions
Martha Leeds
Nathaniel Leeds
James Leeds
Walter Brown
Harrold Winters
Hannah Leary
Daniel Leeds/Hollander
Eldrich Crane/Stillman

Ben Brown
Laura Gardner
Kieran Lynn
AJ Knox
Bostin Christopher
Rick Barreras
Kelly Pekar
Erick Hayden
George Sapio

Set in Boston in the mid 1800s, *Rules of Seconds* tells the tragic tale of the Leeds family. All Martha wants is a quiet life for herself and her son. When meek Nathaniel is challenged to a duel at ten paces by the most dangerous man in the city, he enlists the help of his violent and estranged younger brother, James. As the fateful morning of the duel approaches, old family wounds are opened, blood is spilled and widow Martha's true nature is revealed.

**Panel C**

THE DREAMER DEEPE
by NICK MAZZUCA

Stage Instructions
Jonathon
Rebecca
Ian
Jenny

Elena Hartwell
Lamont Alexander Pierce
Julie Daniels
McKinley Belcher III
Sarah Lubran

When a young couple's car breaks down in the dead of winter, they seek refuge in a farmhouse on the Nebraska plains. There they find an old couple with a dark secret - and a great evil buried beneath.



Born in Soviet Armenia, **Harut Akopyan** (*Aly and Al*) immigrated to the United States in 1988. Growing up in Los Angeles, Harut was an accomplished chess player, winning a record 13 National Scholastic Chess titles throughout his youth. Having loved movies from an early age, Harut majored in film production as an undergraduate and worked in every aspect of filmmaking (grip, gaffer, boom operator, editor, etc.). He also interned at a development company and had a chance to read many scripts. He knew that he wanted to make good films, and

soon realized that he must become a better writer if he was going to be a good filmmaker. He went back to school and got a Masters in Screenwriting. There he made several more short films and began writing plays. He hasn't stopped writing and making films since then.



Kevin Armento (*Companion Piece*) has studied dramatic writing with NYU and the ICA in London. His first play, *Bets & Blue Notes*, was produced at the 2007 California Fritz Blitz of New Plays, where it was awarded Outstanding Playwright, and named Best New Play of the Year by the San Diego Union-Tribune and the San Diego Gay & Lesbian Times. His screenplays have received honors at the Slamdance Film Festival, Los Angeles International Film Festival, NYC Horror Film Festival, Action on Film Festival, and Washington D.C. International Horror Film

Festival, where he was runner-up for the DarkHart Screenplay Award. He resides in New York City, and is a regular contributor to *The Huffington Post* and *howaboutwe.com*.



Linda Ayres-Frederick, (*The Mau Murderer* or *S.O.B.R.*) a member of AEA, AFTRA, and Dramatists Guild of America, 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. Most recent roles include Edna in Paula Vogel's *The Oldest Profession* at Brava! for Women in the Arts, and three

featured roles in a program of short plays at the SF Fringe which received a Best of Fringe Award. Included in the program were her *Waiting in the Victory Garden*, and her solo *Googling for Gerson*. Last summer she performed an excerpt from her *Turtleneck Diaries* at the Marsh Theatre. Her play *Afield* will be presented in September in SF Fringe 2011 on the Mainstage at Exit Theatre. Linda has been the Artistic Director of the Phoenix Theatre since 1984 and, for the past six years, a theatre critic/writer for the SF BayTimes. She is a member of both SFBATCC and the American Theatre Critics Association.



Joe Barnes' (*The Call*) 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, including *The Black Dog*, *Second Chances*, *The Tragedy of the Tragedy of King Lear*, *The Schifflet Project*, *The Workshop*, and *Inventory of Effects*. Four of his plays – *Summer Friends*, *Acts of Faith*, *Remembering Rory*, and *The Unicorn* – have been read at the Conference. Barnes has also been a frequent contributor to the Fringe Festival. He is currently working with composer Aaron Alon on a musical based on the life of Oscar Wilde. Barnes is also a poet.



This past year, **Jeanne Beckwith's** (*The Backroom*) play *A War Story at the Rialto* was produced by the State Theatre of Turkey in Ankara. Another play, *Love Letters Made Easy*, was produced as part of the 2010 season at Lost Nation Theatre in Montpelier, Vermont. Selections from the play will be published in Smith and Kraus' 2010's *Best Scenes and Monologues for Women*. In addition to shows in the Boston Theatre Marathon and Slam Vermont, *Companion*, presented in the 2009 Play Lab, premiered as winner of Mountain Road Productions' annual playwriting competition at the Eno Falls Opera House. *Broken Circle* was selected as the 2010 Vermont winner of the Portland Stages Theatre Competition. Jeanne teaches English and theatre at Norwich University in Northfield, Vermont. She lives in Roxbury, Vermont, with her husband, the writer, F. Brett Cox.



After 26 years of writing and editing for the Anchorage Daily News, **Linda Billington** (*Old Unfaithful*) retired and, much to her astonishment, turned into a playwright. Her first play, *Bear*, was chosen for the 2000 Play Lab; several other plays of hers have been read at the Conference, as well. Her plays have also been accepted for the 8x10 Festival of New Alaskan Plays in Fairbanks, and she has stayed up all night numerous times to write for the Alaska Overnights. Linda is a member of the Dramatists Guild of America.



John Patrick Bray (*Liner Notes*) is a PhD Candidate (ABD) in Theatre Studies at Louisiana State University, having earned an MFA in Playwriting from The New School for Drama (during its Actor Studio Drama School days). He has written plays under grants from the National Endowment for the Arts, the Acadiana Center

for the Arts, Acadiana C.A.R.E.S. (an HIV/AIDS outreach organization); and has earned commissions from the (re):Directions Theatre Co. (NYC/OOB), Rachel Klein Productions (NYC/OOB), the Performing Arts Society of Acadiana (Louisiana), The Louisiana Abraham Lincoln Bicentennial Commission (LA), The Dancing Project (LA), Acadiana Repertory Theatre (LA) and the Brooke Point Players (VA). John has been a finalist for a playwriting residency at The Hangar Theatre, and has been a member of The Actors Studio's Playwrights/Directors Workshop (NYC), a Guest Artist with Epic Rep. Theatre at The Players' Club (NYC), a Visiting Artist with O'Neill Studios (NYC), and the Resident Playwright for The Rising Sun Performance Company (NYC/OOB). His plays include *Trickster at the Gate* (Next Stage Press), *Hound* (Next Stage Press), *Liner Notes* (a monologue will be published in the upcoming Smith and Kraus collection, *The Best Stage Monologues and Scenes for Women 2010*); and the one-act plays *Goodnight Lovin' Trail* and *On Top* (published in *The Best Plays from the Strawberry One-Act Festival* anthologies); and *Lincoln and Lee* (Heartland Plays, Inc.). His plays have been produced Off-Off Broadway and in venues around the country. John is a member of The Dramatists Guild of America, Inc., and TCG. John has presented papers with ATHE, ASTR, PCA/ACA, MATC, and he is also a member of ATDS. John is an Equity Membership Candidate.



Paul Brynner's (*The Pitch*) play *Grocery List* was produced in 2009 by Point of Contention as part of the CHAOS festival. In addition, his trilogy of plays, *The Pivot Point Triptych*, has been read at Out North as part of their Brand Spankin' Drama series. He is also a cartoonist, novelist and visual artist. His visual artwork and news about

upcoming plays and works of fiction can be found at nonsensengirls.com. Paul's biggest inspirations as a writer are Thomas Pynchon, GB Shaw, Albert Camus, George Eliot and The Firesign Theatre.



Ryan Buen (*The Pigeon Play*) has a BA in Theatre from the University of Alaska Anchorage. As an actor, director, and playwright, Ryan has had a busy past few years. Performances include Montessor in P. Shane Mitchell's *The Death of Edgar Allan Poe* and Romeo in *Romeo and Juliet* with TBA Theatre; Jaques in *As You Like It* and Buddy Layman in *The Diviners* with UAA; Jasper in Craig Pospisil's *Somewhere in Between* with PWSCC; and many renditions of the Alaska Overnights. In July, he will be playing Raleigh in Arlene Hutton's *Last Train to Nibroc* with TBA Theatre. This year he directed *Mr. Spider's Extra Scary Halloween* as well as a summer academy production *The Death of Edgar Allan Poe* for TBA Theatre. He has also had recent successes with his writing, being featured in the Alaska Overnights and Don't Blink One-Page Play Festival, and is very honored to have his play *Providence* performed as part of TBA Theatre's evening performance this year. This Fall, Ryan will be attending the Master's program at the Birmingham School of Acting in England.



E. J. C. Calvert (*The Bird Girl*) is from St. Louis, Missouri, and currently lives in Chicago. Her play *The Bear (A Tragedy)* was winner of the 2010 Samuel French OOB Festival. *The Bird Girl* is currently a semi-finalist for the O'Neill Playwrights Conference. Recent productions and readings include *Testify!* (Short Play Lab, Roy Arias Studios); *St. Louis Threw a Party and the Whole World Came* (NSD New Voices Festival); *Cadaver Synod* (The Brecht Forum); *Witness! The Amazing Slipping-Away (An American Triptych)* (the cell). Awards include the Leota Diesel Ashton Prize in Playwriting (2005), the Drama Award (2007, 2008, and 2009) and the Steinberg Award (2007, 2008, 2009). She holds an MFA in Playwriting from the New School for Drama.



Generally a nonfiction writer, **Fawn R. Caparas** (*Akedab, Day of Departure*) is new to the art of playwriting. She saw her first play produced when *Yellow Light Means Go Really Fast* was presented twice in the 2010 Don't Blink One-Page Play Festival in Anchorage last fall. Composition instructor and mother of four fantastic individuals, Fawn makes her home in Eagle River, Alaska, and is thrilled to be attending the Last Frontier Theatre Conference for the second time.



Jaron Carlson (*Awkward Conversations*) graduated with a BA in Theatre from the University of Alaska Anchorage. He's proud to say that he's been on UAA's main-stage 9 times since he began his college career there. His favorite roles include Nils Krogstad in *A Doll's House*, Tom in *Fat Pig*, Cpt. Robert Scott in *Terra Nova*, and Raynerd Chism in *Christmas Belles*. Acting is where his heart is, but he also enjoys playwriting immensely. He is thankful for all of the opportunities, teachers, and friends that have been a part of his theatre experiences. He wants to acknowledge his mother, Janet Carlson, for being an inspiration.



Originally from Ireland, **Eoin Carney** (*Blatnoy Blues*) is an Assistant Professor of Radiology at the University of Pittsburgh. His plays have been presented at the Great Plains Theatre Conference and this Conference, among others, and he was a recipient of a scholarship to attend the 2009 Stony Brook Southampton Playwriting Conference, which he returned to in 2010. His ten-minute play *The Galileo Factor* was a finalist in the Bellarmine University inaugural short play festival in March 2010, sharing the award for audience favorite.



Anthea Carns (*Bad Hamlet*) is a born-and-bred Alaskan, returning to Valdez for her third year at the Conference. Having recently received her BFA in Dramaturgy from Carnegie Mellon University's School of Drama, she is looking forward to starting her career as a starving artist in the Pacific Northwest. She is delighted to be presenting her first play at the Conference with her collaborator, co-author, and co-conspirator, Lillian DeRitter.



Nancy Chastain (*The Answer*) writes, acts, dances and otherwise performs in Homer, Alaska, with Pier One Theater and others. She's performed in over 40 productions, most recently as Antonia in Dario Fo's *We Won't Pay! We Won't Pay!* in September 2010. She co-produces Dramaslam! 24-Hour Theater Festival, most recently on Earth Day 2011. She chairs Homer Council on the Arts bi-monthly Theater Works Salon. Nancy was a 2007 Play Lab participant with her play *Expressions of Love*, and she is thrilled that *The Answer* is included in this year's Play Lab. In 2010, she retired from her longtime role as medical transcriptionist.



Murphy Cook (*Sea Wife*) is a playwright living in Pittsburgh. Her one-act play, *Hole in the Head*, was recently selected for the Great Plains Theatre Festival in Omaha, Nebraska. Her ten-minute play *Nothing Says Happy Like* was included in Strike 38 Productions' Strikingly Short Play Lab in the fall of 2010. She holds a BA in English and Women's Studies from the University of Connecticut and is currently pursuing her MFA in Dramatic Writing at Carnegie Mellon University.



Lillian DeRitter (*Bad Hamlet*) has just received a BFA in Directing from Carnegie Mellon University and is enjoying her first trip to Alaska (though she remains thoroughly unimpressed by the mountains). Her love of superheroes has led to her directing Euripides *Alceste* and Caryl Churchill's *A Number*, as well as adapting and directing Joss Whedon's *Dr. Horrible's Sing-Along Blog* for the stage. Her writing also tends to be filled with snarky sidekicks, monsters who actually eat people, and Hamlets. Her co-conspirator, Anthea Carns, helps her make this all make sense. When she's not working on her application to Batman Inc., she blogs at lillianlemoning.wordpress.com.



T.M. Derrickson (*Of Faerytales... and Other Transgressions*) has written over 30 plays, 201 poems, 16 short stories, and a collection of erotica. She enjoys cooking for friends, oil painting, forensic science, and owns 1,472 books. She currently makes her home in Chicago and hopes to finally finish her own novel this year.



Jack Dixon (*The Happy Place*) is a novelist and screenwriter from Glasgow, Scotland, where he lives with his partner and two year-old rat terrier Dixie. His series of Jas Anderson Investigates gay-themed crime thrillers put his home city on the map (for better or worse!), his erotic short stories and novels have been published in both the UK and North America, his short film *Sucker Punch* received a Highly Commended award from Turner Classic Movies, and his 43 episode contribution to BBC Scotland's *River City* TV soap opera are still talked about in hushed tones. Chuffed as get-out to be in Alaska, *The Happy Place* is Jack's first play.



Al Frank (*It's Not Stealing*), born Jersey City, New Jersey, and now resides in Seattle, Washington. He received a sheepskin from Indiana University, then spent a year in a graduate program at the film department of The University of Iowa. From 1974-1979 he owned used bookstores - first in Iowa City and then in Ithaca, New York. He was swallowed by the West African country of Togo for most of the 1980s. The first two years he served as a Peace Corps Volunteer in an agricultural development program. The following six years he studied Ewe and related languages and literature while working as a trader,

a teacher, but primarily as a machete wielding day laborer on a mountainside farm in exchange for meals, a straw mat on which to sleep, and an education in traditional West African farming methods, until the continent spat him back out. In 1987 he arrived in Seattle where, in 1989, he opened his third and final antiquarian bookstore, retiring from the book business on New Year's Day in 2003. He completed a full length play, *Ain't No Place Like Home*, in 2007, the first in a Homeless Cycle, of which *It's Not Stealing* is the second.



Nicholas Garelick (*Universe Cake*) is a native of Houston, Texas, and is the current President of Scriptwriters/Houston. Nicholas is a graduate of the University of Houston with degrees in Theatre and English/Creative Writing, where he studied with Mark Medoff and Lanford Wilson. His plays have appeared at various festivals and theatres including Country Playhouse, Theatre Southwest, U of H, the MADCAP24, and the Houston Fringe Festival, and he was featured last year in the Houston Chronicle. Influenced heavily by music,

science fiction, and history, some of his favorite works include *Catching Falling Stars*, *Radiant Star Paladin Pleione*, *The Three Lives of Marion*, and *1+1*. This is his first time attending the Conference (and presenting a play in a place that is larger than Texas), and he is thankful for the opportunity to share the wonders of his imagination.



Melissa Gawlowski (*Spring Tides*) hails from Hell, Michigan, and currently lives in Brooklyn. NY credits include: *Spring Tides* (Boomerang Theatre Company; also Cardboard Box Collaborative, Philadelphia), *The Frankophile* (City Attic Theatre), *The Incredible Journey* (Boomerang Theatre Company), *The*

Cellar (5th Annual Festival of Samhain; Semi-finalist, 2007 Strawberry One-Act Festival), *Ice Holes* (City Attic Theatre), *Mimi Meets Her Match* (The 52nd Street Project), and *Metis* (presented by Analogous at the Tank and as part of the Txt Fst series). Other plays include *Release* (National AATE/ATHE Conference), *The Summer That God Paid a Visit to Hell* (Hong Kong Cultural Center, China), *The True Story of Harold Tubbsman* (Region III American College Theatre Festival), and *A Beer Goggle Aria* (Finalist, Collaboration Sketchbook Festival, Chicago). Publications include *New Monologues for Women by Women, Volume II* (Heinemann) and two volumes of *Audition Arsenal* (Smith and Kraus). Melissa is Program Associate for Teaching Artists at Lincoln Center Institute. She holds a Playwriting MFA from Ohio University.



Jonathan Gillman (*In Our House*) is Head of the Theater Department at the Greater Hartford Academy of the Arts, a magnet arts high school, and Director of Looking In Theatre, a "teen interactive social issue" theater group. Jonathan has an MFA in Playwriting from the University of Minnesota. He has had about a dozen plays and adaptations done at the college and small theater level. He has also had twenty-four short stories published in small literary journals, and two books of interconnected short stories published by small presses. In Spring 2010, he received a Solo Writers Fellowship from the Greater Hartford Arts Council which led to the writing of *In Our House*.



Cody Goulder (*Fahrenheit Rising*) could not be more thrilled and honored to be welcomed back to this year's Conference. Currently working on his Master's Degree at Arizona State University, Goulder wears many different hats in his career. In addition to this writing career, Goulder is a founding member and Literary Manager for the Fresh Baked Theatre Company, a new works group located in Los Angeles. Writing credits include *Sorry, We're Closed* (Fresh Baked Theatre), MadLab Theater's Theatre Roulette series (*Cold Breakfast*), and *The Perfect Circle* (Pittsburgh New Works Fest), as well as two previous readings in Play Lab (*No Ink in Hell* and *Scavengers*). Goulder would like to thank Dawson and everyone involved with the Conference for everything. You are simply the best.



Elena Hartwell (*Loss: A Play About a Violin*) 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*, read in last year's Play Lab, premiered at the Detroit Rep in November followed by a production in Seattle in February. Most recently, her short play *The Magician* appeared in Eugene, Wisconsin, and on Vashon Island Radio.



Nicholas Walker Herbert (*A Simple Mistake*) is an award-winning playwright and theatre artist born in California and currently based in Brooklyn. Recently his full-length play *Solitude* received a staged reading at New Dramatists. His play *A Flag Touched the Ground: The Blood Ties* received the Dharma-Grace Creative Writing Award in 2007. Some of his other works include *If Only*, *The Lonely Orchard*, *The Body in My Mind*, and *I Want You (The Other Man)*. In 2003, he received the Tony Fields Memorial Scholarship and the Paul Sykes Memorial Scholarship for excellence in drama. He attended the Kennedy Center Playwriting Intensive in 2007 and as alumni in 2008. He is an Associate member of the Dramatists Guild, and an ensemble member of Point of You Productions, who produced his 10-minute plays *Telescoping Crisis* and *Cocaine & Cupcakes* in 2010. In addition to writing, he is also an actor, director, stage manager, and sound designer. He has a BA with honors in theatre arts and a minor in history from the University of California at Santa Cruz. Special thanks to his parents, Rand and Mary, and to Christine Byrne for all their love and support.



Rand Higbee (*At Home with the Clarks*) obtained an MFA in Playwriting from the University of Nevada, Las Vegas. While there, his first full-length play, *Sir Isaac's Duel*, was named an alternate to the National American College Theatre Festival held at the Kennedy Center. Conference attendees may know him

best for *The Head That Wouldn't Die* which was a Play Lab selection in 2006, had a full production in 2007, and has had several other productions since. Rand won a 2009 Wisconsin Wrights Award for his play *The Lightning Bug*, which debuted at St. Mary's University in Minnesota this past September, then flew up to Valdez and the Prince William Sound Community College in April. Rand had his New York City debut in January when his short play *Bottom of the Ninth* was performed at the Turtle Shell Theatre. Originally from Spearfish, South Dakota, Rand currently lives in Hager City, Wisconsin.



Arlitia Jones (*Rush at Everlasting*) is a playwright from Anchorage. Her short plays have been staged in the Alaska Overnights, at the 2006 Last Frontier Theatre Conference, and generally 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. Jones was commissioned by The Anchorage Museum of History and Art to write a script for its historical exhibit. Along with Cyrano's Theatre Company, Jones was the recipient of a grant from the Alaska State Humanities Forum to write *Make Good the Fires* in celebration of 50 years of Alaska Statehood. *Make Good the Fires* was produced in March 2009 at Cyrano's Theatre in Anchorage. In 2010, her play *Bear's Map of the Bottom World* was presented in the Play lab. She is the author of one collection of poems, *The Bandsaw Riots*, which won the 2001 Dorothy Brunsman Award from Bear Star Press and was named as a notable debut by Publisher's Weekly and as one of the ten best reads of 2001 by the *Utne Reader*. Her poems have also appeared on Poetry Daily and were read on-air during public radio's Writer's Almanac by Garrison Keillor. She is a member of the Playwright's Center, the International Center for Women Playwrights and the Dramatist's Guild of America.



Barry Levine (*Slice*) has attended the Conference every year since 1998. He currently resides in Los Angeles where he received his MFA in Theater from the University of Southern California in 1999, and a Masters in Professional Writing from there as well in 2004, but he originally hails from New York City. Barry did his undergrad work at Wesleyan University (during which time he joined the Dramatists' Guild) and afterwards worked at places like Circle Rep (lab member '95-'96), The Next Stage Company, Chain Lightning, and the West Coast Ensemble. At USC

he helped found Brand New Theater, which specializes in producing student work. He has also worked for many years at USC's student run radio station (formerly KSCR, now KXSC) where he promotes new and unknown bands on his show, with a special emphasis on Punk in its various forms. This eventually led him to form his own band, The L-10 project, which, after many club shows, eventually wound up performing a pair of dates on the Vans Warped Tour in 2006 before its break-up. Nowadays he performs solo around L.A. He also edits and writes for the online music 'zine *Big Smile Magazine*. His long plays include *N.Y.H.C.*, *Chasing Minor Threat*, *Rightful Heir*, and *Freedom's Mohawk*. Shorter plays include *The Waiting Room*, *Autumn Foliage*, *In A World of His Own*, *Used Cars and Bicycles*, *I Love Dexter*, and *Sex With Brett's Mom*.



Kieran Lynn (*An Incident at the Border*) trained as an actor at the Royal Scottish Academy of Music and Drama, and has worked as a playwright, mostly in the United Kingdom, since his graduation. He has completed the Royal Court Young Writers Programme, the BBC Sparks Residential Programme, and recently completed a year long attachment to The Hampstead Theatre. *An Incident at the Border* was recently recorded by BBC Radio 4 and broadcast in the Spring, and his play *Pushing Up Poppies* was produced at the Theatre 503 earlier this year. He is also working on a new play, *The Bike Thieves*, with Pip Productions, which will tour outdoor festivals this summer. He is a co-founder of The Atlas Company.



Erin Mallon (*Branched*) is thrilled to be back at the Conference, participating this time as both an actor and a writer. She hails from NYC where she has originated roles with Ensemble Studio Theatre's Youngblood Company, The Drilling Company, Les Freres Corbusier, Mabou Mines, The 52nd Street Project, Vital Theatre Company, and Clout in the Mug Productions. She played Isabella in Anton Dudley's *edWARD2* at The Dublin International Gay Theatre Festival in 2010 and was a finalist for The Eva Gore-Booth Award for Best Female Performance.

Film/TV credits include *Momma Would be Proud*, *Bye-Bye Richard*, *Guiding Light* and *As the World Turns*. Her plays include: *Branched*, *Baby Fight Club*, *Domesticated*, *Projection* and *Invasion at Man Camp*. Erin runs a monthly new play-generating project in NYC which she affectionately calls *The _____ Plays*. www.erinmallon.net



Sandra Mander (*The Seven Veils of Crazy Mary*) has had plays produced and read in Palmer, Juneau, Anchorage and Valdez, Alaska. The earliest version of this play was originally workshopped at Perseverance Theatre in Juneau. Sandra is grateful for the opportunity to continue the development of this play and to be a part of the Last Frontier Theatre Conference again.



Born and raised in Omaha, Nebraska, **Nick Mazzuca** (*The Dreamer Deepe*) began his career studying Theatre and French at the University of Nebraska at Omaha. He worked with the Nebraska Shakespeare Festival as an Assistant Director, then moved to Burgundy, France, where he taught English. After returning to the U.S., he moved to Philadelphia to join the physical theatre company Tribe of Fools, with whom he works to this day. He earned an MA in English Literature with a Playwriting emphasis under his mentor, Mark Charney. His play *Through the Blue Door*

was selected for the 2008 WordBRIDGE Playwright's Laboratory. He returned to Philadelphia where he has dedicated himself to genre playwriting.



Meghann McCracken (*Arts and Crafts*) is a writer who lives in New Orleans. Originally from Sacramento, California, she received a BA in Film/Digital Media Production from the University of California, Santa Cruz in 1999. Since moving to New Orleans in 2000, Meghann has conducted a series of experiments in film and digital media, process-based performance, playwriting, fiction, nonfiction, and web-based writing. *Arts and Crafts* has been read in full at The Playwrights' Center in Minneapolis, and in part at Southern Rep in New Orleans.

Meghann's short play *HMO: Hospital Mechanics Opus* received full production as a finalist in Southern Rep's 2011 Ten-Minute Play Slam. Her one-act *Girls Who Drew Horses* is currently being workshopped in the MFA Directing program at Tulane University. Meghann is also at work on her second full-length stage play, *Boom Boom*, which is set in southern Louisiana, and a screenplay that takes place in the Pacific Northwest.



This is **Jerry McDonnell's** (*Engines of Time*) third play accepted to the Play Lab. Many of his published short stories of the north and the west can be found in *The South Dakota Review*, among other publications. He writes and narrates the *Exploring Alaska* TV show on ABC in Alaska and on Ben Satellite in Europe and cable in the U.S.A. Using his training and experience as an actor, he is now is trying his hand at playwriting. Jerry's six decades of gypsy life has led him and his wife and daughter through the mountains and plains of western North America, but for the past 20 years he has dropped his anchor in Alaska. Addresses have been a plenty, income not so much, as a wilderness guide, a writer, an actor, a journalist, and a teacher from Native villages to towns.



Aleks Merilo (*Exit 27*) is a professional theater artist and vagabond hailing from Palo Alto, California. His plays have been produced in theaters across the country. His current script, *Exit 27*, was the recipient of the John Good Fellowship and developed at Karlova University in the Czech Republic. *Blur in the Rear View*, read in the 2007 Play Lab, had multiple productions, and won the James Rodgers Playwriting Contest in Lexington, Kentucky. Most recently, his play *Little Moscow* was produced at the Idiom Theater in Bellingham, Washington. He holds an MFA in playwriting from UCLA, and is a full time drama teacher living in Portland, Oregon.



Jane Miller (*Feedback*) is a playwright and screenwriter living in Brooklyn. Last summer, her play *How To Be Lost* was workshopped at the Sewanee Writers Conference. Her work has also been produced by The Wellesley Project, Squeaky Bicycle Productions, Aporia Theatre, The Network, and the arts collective Me and Them.

Her feature film script *Entry-Level* was optioned and short-listed at the Gotham Screen Competition. She is a contributing artist in the developmental group The Pack, part of Packawallop Productions, and has attended the Stonybrook Southampton Playwriting Conference. She teaches screenwriting at the School of Visual Arts.



Tom Moran (*The Big Guy*) came to Fairbanks, Alaska, a decade ago and, for some reason, is still there. Since then he's had three jobs and about as many successful relationships, gotten his Master's in creative writing, moved into a commune, moved out of a commune, run five marathons, bicycled across the United States and Southeast Asia, cross-country skied 100 miles in 30 hours, and had his short plays performed in Fairbanks, Anchorage, Valdez, Los Angeles, New York City, Long Island, Bloomington (Indiana), Cleveland, Seattle, and Minneapolis. Sadly, the

full-length he wrote for his Master's thesis (read last year at the Conference) remains in Unproduced Play Purgatory, where at least it's in good company.



Mark Muro (*Nifty Zippers*) 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 last 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 Ed Nolan in Judd Lear Silverman's *Heart* for last year's Conference, 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.



Michael Parsons (*Fire Dance*) is honored to be back at the Conference for the second time. His previous entry, *Dis/Connect*, has gone on to festivals and stagings in Maine, California and Ohio, most recently last month at Meetinghouse Theatre Lab in Winter Harbor, Maine. His work has appeared at Penobscot Theatre (Bangor, Maine) and Cleveland Public Theatre, among others. Michael is the co-founder of Theatre Daedalus in Columbus, Ohio, and The Bessemer Project, a consortium of playwrights in Cleveland. He is proud to be a Graduate Teaching Fellow this year at Boston University, where he will work with Boston Playwrights Theatre and pursue an MFA in Playwriting under the guidance of Kate Snodgrass.



As an actor **Raegan Payne** (*Things Unsaid*) has appeared in television, film, commercials and on stage. Her favorite roles include Dr. Charlotte Wallace in *Beyond Therapy*, Lois Lane in *Kiss Me Kate*, and Mayella Ewell in *To Kill a Mockingbird*. Raegan received BAs in Theatre and English from the University of the South. She also trained with the British American Drama Academy and Groundlings in Los Angeles. She writes a little too. www.raeganpayne.com



John Pollono (*Rules of Seconds*) is a founding member of Rogue Machine Theatre in Los Angeles, where he serves on its Art Board. His play *Lost and Found* (directed by Andrew Block) enjoyed a sold-out, extended run at the FringeNYC 2010. *Illuminati* won Best Play at the 2010 Network One- Act Festival in New York City. *Razorback* (directed by Elina deSantos) received a critically-acclaimed, world-premiere run at Rogue Machine. His new play *Small Engine Repair* enjoyed a critically acclaimed run in Los Angeles this past May. John also produces (and sometimes performs) in the hit underground writer/performer theatre series Rant and Rave. John recently starred in *Lost and Found* at the Lucille Lortel, and in Los Angeles he acted in the West Coast premiere of Craig Lucas' *A Small Tragedy* (directed by John Perrin Flynn) and Lisa Dillman's *Half of Plenty*. John can be seen in theaters in the WWII drama *Fort McCoy* (written and directed by Kate Connor), which just won Best Feature at the Hollywood International Film Festival.



Robyn Pucay (*The Constant State of Joy*) is a graduate from Southern Oregon University. She has a BS in Theatre Arts with an emphasis in performance and a minor in mathematics. She recently got the chance to workshop *The Constant State of Joy* at SOU's Black Box Theatre. She currently resides in Ashland, Oregon, the

hometown for the nationally-renowned Oregon Shakespeare Festival, where she has gotten the chance to have her writing critiqued by OSF actors Kyle Hayden and James Edmondson



David Rabinowitz (*Paper Mache*) is a playwright from Chapel Hill, North Carolina. He attended the University of North Carolina and graduated in 2008. While in school, he discovered a love for writing for the stage and screen and *Paper Mache* won the Samuel Selden Award for the best new play at UNC. After school, he began writing with the Chapel Hill Playwright's Roundtable, and his play *Somewhere Out There* was produced in the International Ten by Ten Play Festival in Carrboro, North Carolina, during the summer of 2010. His new full-length play for

Lucy is scheduled for a full production in the spring of 2012. When he's not writing, David works for a small company designing and producing educational videos for children with autism. David is thrilled to be a part of the Last Frontier Theatre Conference.



Mollie Ramos (*Beating the Alternative*) has been writing plays since she first attended Dawson Moore's Introduction to Playwriting class back in 2003. Since then, her plays have been performed in Alaska, California, Colorado, Mississippi, New York, and Washington DC. Besides writing, she enjoys teaching her fifth and sixth grade students, watching her 16-year-old son play basketball and football, and spending time with her two granddaughters.



Peter J Roth's (*The Copper Anniversary*) one-act *Quick and In My Arms* appeared here in 2010 and has since been produced by The Fresh Baked Theatre Company in Los Angeles along with his one-act *The Endless Night*. His 10-minute play *OHIO Vice* received Second Place for Audience Favorite at Theatre Daedalus's 2010 Caught in

the Act Festival. *The Copper Anniversary* was given a stage reading by Theatre Daedalus and was read at the 2011 Great Plains Theatre Conference in Omaha. He's currently pursuing his MFA in Playwriting at the Carnegie Mellon School of Drama. Peter is a native of Cleveland (almost to the point of being tribal) and lives there with his wife, Olivia.



Lucas Rowley (*William, Inc.*) is a contemporary Alaska Native playwright born and raised in Homer, Alaska. Lucas is a licensed Art Therapist, and has several fine art degrees, including one from the Institute of American Indian Art in Santa Fe, New Mexico. He has recently been involved with the Alaska Native Playwright Project and the Alaska Native Festival of Plays where he workshoped and had a staged reading of *William, Inc.*



George Sapio (*And They Lived Happily Ever After*) is a playwright, director, and dramaturg living in Ithaca, New York. His plays include *Oatmeal and a Cigarette*, awarded Critics' Pick at the 2008 Cincinnati Fringe Festival; *And They Lived Happily Ever After*, commissioned by the Kitchen Theatre in 2006; *Kynges Games*, a historical play about Richard III; *Ghosts*, winner of the 2001 Panowski Award; and *Headstrong*, a comedy about love, Middle English, impotence, and dismemberment. He received his MFA in playwriting from Goddard College and has a certificate in ESL. He is also the producing artistic director for the upcoming first annual Ithaca (NY) Fringe Festival (www.ithacafringe.org).



David H. Schroeder (*Belief*) is a three-time winner of the one-act play competition at Key City Public Theatre's Annual Playwrights' Festival in Port Townsend, Washington. From 1998-2004, his full-length musical *Alkmena* received three productions around the Olympic Peninsula. His new musical *Expectations* participated in the 2004 ASCAP/Disney Musical Theatre Workshop, directed by Stephen Schwartz. As a writer/performer, Schroeder is best known in Port Townsend as host for the *Golden Age Radio Christmas* programs at Key City

Public Theatre. After graduating from Yale in 1977, Schroeder made his living writing several best-selling home computer games in the 1980s. He is currently developing another theatre musical.



Judd Lear Silverman (*After Tennessee: The Unseen Characters of Tennessee Williams*) is returning for his third year at the Conference, having been previously represented by *Superhero Blues* and *Heart* (also seen in ACT's full production last year). Other recent presentations include *Violating Uncle Piggy* (Midway 10-Minute Play Festival, Kentucky; Boca Raton Theatre Guild, Florida), *Final Frontier* (Mind the Gap, Chicago), *The Last Straw* (Blue Roses Productions, NYC) and *Closet Case* (10x10 Festival, Carrboro, North Carolina; Play-Makers, Spokane, Washington; and Curan Repertory Company, NYC). Judd is a new member of Blue Roses Productions, a long-time member of Charles Maryan's Playwrights/Directors Workshop, an associate member of the Dramatists Guild, and a grant recipient from the Berrilla Kerr Foundation. When not in production, he can currently be found teaching Freshman English at Pace University in NYC and serving as archivist/biographer to a Tony-winning director. Though he lives in Brooklyn, the Conference makes him feel he has planted some roots in Alaska!



Judah Skoff (*The Grasshopper Way*) graduated from Brown University where he studied creative writing and playwriting. He won the National Playwriting Competition, two New Jersey Governor's Awards in the Arts, and the New Jersey Young Playwrights Festival. His plays have been performed at the Abingdon Theatre, The Salon, The Theatre-Studio, Playwrights Theatre of New Jersey, the State Theatre of New Jersey, the Last Frontier Theatre Conference, the Great Plains Theatre Conference, New York University, Pace University, and other venues.

He was a participating artist at Backyard, a multidisciplinary artists community in Brooklyn, where excerpts from his play *Tremble* were produced. He has been a finalist in numerous playwriting competitions including the Hamilton Fringe Festival's International Playwriting Competition, the New Century Writer's Awards, the Tennessee Williams/New Orleans Literary One-Act Play Contest, and the American Renegade Theatre's National Playwriting Competition. Judah's writing has been published in *Red Ochre Lit* and *Red River Review*. He is thrilled to be returning to Valdez with his newest play.



Michael Steves (*Shoot the Duke*) is a sophomore at Wesleyan University in Middletown, Connecticut, where he is studying film and international relations. Occasionally he produces Serious Drama, but his plays frequently include fake blood, gunfights, passionate romance, and penis jokes. He has written, directed, and produced three plays at his university and one at his high school. He has received one professional production, in Melbourne, Australia (*cricket!*), as part of the Short and Sweet Play Festival. Michael is a former gymnast who enjoys doing stunts in his plays. He also likes long walks on the beach.



Writer, director, acting coach, and photographer **Kenneth L. Stilson** (*The Cow and the Milk*) is widely known as the author of *Acting Is Believing*. Professor of Acting, Directing and Musical Theatre at Southeast Missouri State University, Kenn's work has been seen in such theatres as the Lincoln Center, American Academy of Dramatic Art/Hudson Theatre, Southern Repertory Theatre, Le Petite Theatre, Mizzou New Play Festival, Alabama Lyric Theatre, Ft. Worth Shakespeare in the Park, MU Summer Repertory Theatre, Oklahoma Shakespearean Festival, and Mississippi Shakespeare Festival. Kenn recently directed/co-wrote the independent film, *Fire Lily*, winner, Best Feature Film, American Artist Film Festival (NY/KC/LA). He has coached hundreds of actors and has directed over 50 stage productions for various universities. As a photographer, Kenn's work has been widely published, and his dance photography recently won the National Dance Educators of America Award, where it was featured in various magazines and at the national convention.



Scott Tobin's (*the drunks*) play *Cotton Girls* is published by Baker's Plays and has been produced all over the United States and in London, Canada, Wales and France. Last season, the play had the distinct recognition of winning the Welch Finals Festival of One-Acts as well as causing a censorship controversy at the State District Finals in Iowa. Scott is also a VCCA Fellow and a GCAC Recipient. He spent last fall on a Playwright's Residency Fellowship at the Moulin A' Nef in Auvillar, France. He lives in Columbus, Ohio, where he is a drama coach at Hilliard Davidson High School.



Amy Tofte's (*Relentless Pursuit of a Lady*) play *Floozzy* premiered at the Edinburgh Fringe in August 2010. She will return to Edinburgh in 2011 with her new play *Flesh Eating Tiger*. She has been to the Conference previous years with her plays *The Pesky Middle*, *Family Jewel* and *The Course We Set*. She also attended the Kennedy Center's MFA Playwrights Residency during the summer of 2009 with her play *White Devil*. Her plays and solo pieces have been produced in the Midwest, New York, Mississippi, Alaska and Los Angeles. Amy recently received her MFA

from California Institute of the Arts (CalArts) Writing for Performance program after several successful student productions including *Wounded*, *Farm Noir* and *Fear of Short Men*. She is a founder and president of Fierce Backbone, a Los Angeles theater company dedicated to play development, and a proud member of The Dramatists Guild of America, Inc.



A graduate of the Alaska Native Heritage Centers Alaska Native Playwrights Program, **Kavelina Torres** (*The Trail Home*) has been telling stories for most of her life. She is an avid daydreamer the love of storytelling has been imbued into her very bones! Kavelina is an Alaska Native student with roots on the Yukon and Kuskokwim Rivers. Studying at UAF for a degree in Yupik Filmmaking, her goal is to write and direct stories in collaboration with Alaska Natives in their own languages. She is a storyteller at heart with a variety of life experiences to draw on, from

an aircraft mechanic to farmer, speaker, home school teacher, Sunday/Hebrew schoolteacher and a mother. She has told Alaskan bedtime stories such as the gentle friendship of *Indigo And Her Pet Polar Bear Peet* or gripping terror in *Saving Our Village*. Bedtime is wild at her house!



Dusty Wilson (*Ephebophilia*) is a native of Ohio and a current resident of Chicago. In 2006, he graduated from Ohio University with a BFA in Playwriting, and that summer received his first post-collegiate production at the 13th Street Repertory in New York City. Since then his work has been produced in Chicago, New York City, Ohio, Minnesota, Virginia, Massachusetts, Nebraska, and in the Brighton Festival Fringe in Hove, England. He has been honored as a semifinalist in the 2007 Reverie Productions Next Generation Playwriting Contest, second place in the 16th Annual Nantucket Short Play Festival and Competition, and won the Actors' Choice Award in the Bite-Size International 10-Minute Playwriting Competition. His one-act play *Beige Tea* has been published by One Act Play Depot and RECORD Magazine. He is also the founder and moderator of the Official Playwrights of Facebook.



For all the writing she has done in her life, **Toni Wilson** (*Time Changes*) might well have come out of the womb clutching a pad of paper and a pen—which would explain the extra pain for her mother during labor. She has been a music journalist, a television host, soda jerk, cook, record store clerk, an actor, a fiction writer and finally, a playwright. She graduated from the University of Iowa in 2005 with a BA in Theatre Arts. She enjoys crocheting, her three cat-children, doing research and improvisational comedy. Currently residing in Conway, Arkansas, she is about to plunge into the wilds of Iowa and marriage, with the love of her life, Bill. She is a member of The Dramatists Guild of America, Inc.



Antoinette Winstead (*Doctor's Secret Recipe*) is a playwright, director, actor, and Drama Professor and the Drama Program Head at Our Lady of the Lake University in San Antonio, Texas. She has had several plays produced in San Antonio, including *Somebody Else's Life*, *The Gift*, and *Too Long Coming*. Her latest play, *The Widow's Club*, premiered in March at the San Pedro Playhouse Play Festival. Three of her plays – *Blues Before Sunrise*, *Common Ground*, and *The Interrogation* – have received readings at the previous Conferences.



Gary Young (*Adam, Eve and the Chicago Cubs*) lives with his wife Barbara in Hood River, Oregon. A retired hospital chaplain, he lives an eclectic life, from being active in the life of his community to leading hikes in Death Valley National Park to writing plays to traveling the open road wherever it leads. Over the years he has performed a number of community theatre roles, including Scrooge in Dickens' *A Christmas Carol*, a one-man show of modern day martyr Dietrich Bonhoeffer in *The Beams are Creaking*, and a confused-by-life 60 year-old in Arthur Miller's *Elegy for a Lady*. He recently directed Fredrick Stroppel's *Judgment Call*. In addition to *Adam, Eve and the Chicago Cubs*, he is the author of two other plays, *Rhytidome* and *Body of Knowledge*. He is delighted this year's open road has lead to the Last Frontier Theatre Conference.



Laura Zlatos (*Animal Kingdom*) graduated from New York University, Tisch School of the Arts, and earned her BFA in Dramatic Writing in May 2009. *Animal Kingdom* received a staged reading in the New Approach Playwright Festival in February 2011. Her full-length play *Aphrodisia* received a concert reading at NYU's BFA Thesis Readings in 2009. Her full-length play *The Sleepwalkers* was featured in NYU's 2009 Festival of New Works. Laura has interned at various theaters in her home of New York City that produce experimental plays and/or plays by women

including Women's Project & Productions, New Georges, and the Ontological-Hysteric Theater.

Anchorage Community Theatre's goal is to enhance the quality of life culturally for the community by providing a season of locally produced, exceptional theatre and year-round education and training for both children and adults. For over fifty years, ACT has provided a variety of opportunities for all, from beginner to professional, to learn the art and craft of theatre both onstage and backstage.

The Journey Company (co-producer) presented their critically acclaimed revival of Arlene Hutton's *Last Train to Nibroc* at the 2007 Last Frontier Theatre Conference, direct from its Off-Broadway run, directed by Eric Nightengale. Led by founder and producing artistic director Beth Lincks, The Journey Company holds the distinction of creating and producing the first New York International Fringe Festival production to move Off-Broadway, *Last Train to Nibroc*, which received a 2000 Drama League nomination for Best Play. A member of the Alliance of Resident Theatres/New York, The Journey Company has been developing plays by Arlene Hutton since 1995, receiving grants from the Cameron Macintosh Foundation, PALA, the Gypsy Road Company, the Jolson Foundation, the Lynn Foundation, the Nancy Quinn Fund and Wild Card Productions. The Company has produced Hutton's plays four times at the Edinburgh Festival Fringe, receiving Best Actress and Best Ensemble nominations in a field of 1,700 eligible productions, and presented readings of plays translated from Catalan in an international exchange with Barcelona's Project Vaca. Other festival appearances include the Philadelphia Fringe Festival and Piccolo Spoleto in Charleston. New York credits include *As It Is in Heaven* at The ArcLight Theatre and a workshop of *Vacuum* for HERE's Autumn Artists' Lodge. Three pieces developed and produced by The Journey Company—*The Price You Pay*, *Studio Portrait*, and *A Closer Look*—have been Samuel French Short Play Festival winners. The Company's most recent production, *Running*, was lauded by the New York Times, received four stars in TimeOut NY, was chosen for the prestigious Fringe Encores Series, and will be published by Dramatists Play Service this summer.

Cincinnati Playhouse in the Park is a professional regional theatre committed to producing and presenting for diverse audiences the broadest range of theatre in an inviting theatrical environment. Founded in 1959, the two-time Tony-Award winning Playhouse reaches approximately 200,000 people a year. The Playhouse's education and outreach program reaches about 60,000 children a year with touring productions, storytellers, main stage matinees, a Saturday-morning performance series, classes and school residencies. For more information, visit www.cincyplay.com.

Three Wise Moose is a local theatre company whose mission is to produce new plays by Alaskan playwrights as well as national playwrights associated with the Last Frontier Theatre Conference. The Moose collaborate with TBA Theatre twice yearly to present Alaska Overnights, where plays are written, rehearsed, and fully staged within 24 hours, as well as the Don't Blink One-Page Play Festival. Other Three Wise Moose Productions have included Schatzie Schaefer's *Fourplay* 2006 and *Fourplay* 2007 (Out North), Arlitia Jones' *Sway Me, Moon* (Out North), a staged reading of Bryan Willis' *Northwest Passage* (Cyrano's), and Richard Dresser's *Rounding Third* (Out North). Company members include founder Dawson Moore, Artistic Director Schatzie Schaefer, Aaron Wiseman, and Carrie Yanagawa.

Mountain Shack Theater Alaska (MST-AK) is the brainchild of longtime stage performer, writer and professional marketer Mark Robokoff, and is inspired by the popular TV show *Mystery Science Theater 3000*. MST-AK screens old films and short videos about Alaska, with running comedic commentary provided by a hermit named Steve, a wise-cracking grizzly bear and a sarcastic raven. Robokoff's tenure in Alaska theatre has helped him recruit some of Alaska's most venerated acting and writing talent for the project. The cast includes Robokoff, prolific local playwright and actor Schatzie Schaefer, and respected comedic stage veteran Rodney Lamb. Other contributing writers on the project include Tim Tucker of Mr. Whitekey's lamented Fly-By-Night club, Jamie Nelson of Kenai Performers and Triumvirate Theatre in Kenai and Soldotna, and Dawson Moore. This is MST-AK's first summer, hopefully the first of many.

Cyrano's Theatre Company continues to produce Alaskan world premieres, along with an eclectic menu of classic and contemporary plays. Updates on recent CTC world premieres: *The Big One: A Chronicle of the Exxon Valdez Oil Spill*, by CTC resident playwright Dick Reichman, toured Southcentral Alaska and had a reading at Perseverance Theatre. *The Big One* is also being considered by the Rogue Machine Theatre in LA for their next season. *Time Immemorial*, by Jack Dalton and Allison Warden, recently completed an Alaska tour as well, including a performance in the Sydney Laurence theatre at the PAC. *Time Immemorial* is being further workshopped by the Autry Theatre in California and is slated for an Equity production next year. *Assimilation*, a 2010 world premiere by Jack Dalton, was cited as the "best play of the year" by Mike Dunham in the ADN. Anne Hanley's *The Winter Bear*, which had its genesis at the Last Frontier Theatre Conference and was featured at the Youth and Elders Conference at the AFN in Fairbanks and traveled to Galena prior to its run at Cyrano's, now has sponsorship by The Southcentral Foundation. *The Winter Bear* will be a highlight at the AFN Convention in Anchorage this year; also in the works is a tour of Alaska villages. An article about Cyrano's Theatre Company, written by Peter Porco, who also had a world premiere of his play *Wind Blown and Dripping* at CTC in January 2010, appeared in the March issue of American Theatre magazine. In May 2011, Producing Artistic Director Sandy Harper received an Honorary Doctorate from UAA. Two more world premieres are scheduled for CTC's 2012 season. In the summer, there will be a musical adaptation of Lael Morgan's *Good Time Girls*. In November, there will be a play about composer Anton Bruckner, written by Dick Reichman, entitled *Symphony of Silence*. Concurrently planned is a performance of Bruckner's *Seventh Symphony* by the Anchorage Symphony Orchestra. 2012 will also mark the 20th anniversary of Cyrano's Off Center Playhouse, as we honor and dedicate Cyrano's Theatre Company to Jerry Harper and the high standards he established.

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 create world literature for the stages of the future while 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; and *Crumble (Lay Me Down, Justin Timberlake)* by Sheila Callaghan (Los Angeles premiere). www.movingarts.org

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. *I Want to Believe* marks their seventh 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)*, *Four From The 49th*, *Nothing In Common* 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. TBA Theatre was named by readers of The Anchorage Daily News as Alaska's "Best Non-Profit" and "The Gold Standard in Family Fun".

The Last Frontier Theatre Conference Presents

Fourplay

4 Short Plays by Alaskans

Written by Schatzie Schaefer,
Steven Hunt, Dawson Moore, Lindsay Marianna Walker & Arlitia Jones



Sunday, June 12th, 2011

7:30pm

Valdez Civic Center

**Homegrown
Alaskan
Comedy**

Suggested for mature audiences.

Prince William Sound Community College Presents

An Evening with our Featured Playwrights

**Including the
works of...**

**Directed by
Erma Duricko**

Kia Corthron

Timothy Daly

John DiFusco

Danielle Dresden

Arlene Hutton

Sherry Kramer

Cassandra Medley

Y York

and

William Missouri Downs



**Monday, June 13th
7:30 p.m.**

Valdez Civic Center

MONDAY JUNE 13, 2011

MOVINGARTS PRESENTS A STAGED READING OF

SOUTH BRIDGE

BY REGINALD EDMUND

WITH

WENDY ELIZABETH ABRAHAM

McKINLEY BELCHER III

KEITH ARTHUR BOLDEN

FRANK COLLISON

LAURA GARDNER

DIRECTED BY

SARA WAGNER

PRODUCED BY

SARA WAGNER

STEVE LOZIER



Tuesday, June 14, 2011, 7:30 pm
Valdez Civic Center

LAST FRONTIER
THEATRE CONFERENCE

TUESDAY JUNE 14, 2011

**Winner of the 2010 Macy's New Play Prize
The Journey Company & Cincinnati Playhouse in the Park
present**

Arlene Hutton's

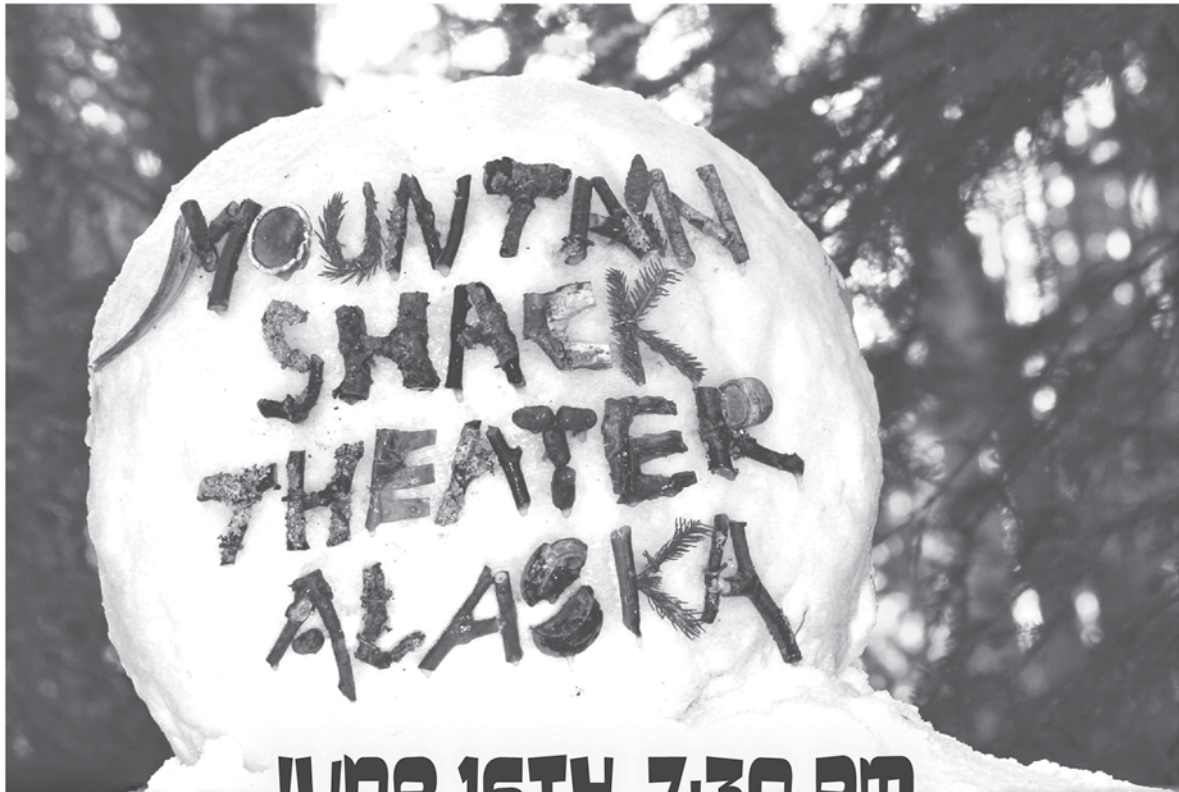
*Happy Worst
Day Ever*

Directed by Mark Lutwak

**7:30 PM
Wednesday, June 15
Valdez Civic Center
834-1614
for more information**

Recommended for adults and children ages 7 and up.

WEDNESDAY JUNE 15, 2011



JUNE 16TH, 7:30 PM
VALDEZ CIVIC CENTER

Episode 1: "Spoilers of the North"

Matt Garraway (Paul Kelly), an unscrupulous salmon fisher tries to hatch a scheme in Sitka to fish past season using a loophole for Native Alaskans. He gathers a group of accomplices, including two Native Alaskans and sets to work. His plan faces some grudging opposition from his brother with a conscience (James Millican) and his oblivious fiancé (Evelyn Ankers), who comes up from Seattle to take care of him after he's injured. In short, there's more than one reason to find this guy to be a total scuzzbag and you don't feel bad when some problems begin with his operation and his personal life.

Inspired by, and in the spirit of Mystery Science Theater 3000, MST-AK combines live, local comedy with classic feature films and shorts from the earliest days of The Last Frontier.

Average Guy Steve is stuck in a remote mountain shack with a wise-cracking grizzly bear, a sarcastic raven and a box of vintage B-movies, Government newsreels and other screen gems from Alaska's past.

It's movie-riffing comedy, Alaska Style!



Produced and Directed by Mark Robokoff
 Featuring the acting and writing talents of Schatzie Schaefer, Rodney Lamb,
 Tim Tucker, Jamie Nelson, Dawson Moore and Mark Robokoff



Providence
by Ryan Buen

The Shifflet Abduction
by Joe Barnes

Queen Bee
By Laura Neubauer

Oh Happy Day
by P. Shane Mitchell

I Want To Believe

June 17 • 7:30pm
Valdez Civic Center

COLOR ME!

2011 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

FRIDAY JUNE 17, 2011

Saturday, June 11

Late Night Programming Showcase, featuring performances by UAA Improv, UAA Glee Club, and the Fringe Festival, featuring *Cock Talk* by Joe Barnes, *Closet Case* by Judd Lear Silverman, and *Gef the Talking Mongoose* by Steve Lozier

Sunday, June 12

Fringe Festival, featuring readings of short plays, at the Egan Street Pub
Late Night Improv at the College led by the UAA Improv Troupe

Monday, June 13

Fringe Festival, featuring readings of short plays, at the Egan Street Pub
Late Night Improv at the College led the UAA Improv Troupe

Tuesday, June 14

Fringe Festival, featuring readings of short plays, at the Egan Street Pub
Come Learn a Song with the UAA Glee Club at the College

Wednesday, June 15

Fringe Festival, featuring readings of short plays, at the Egan Street Pub.
Hand out Play-in-a-Day Writing Topics

Thursday, June 16

Fringe Festival Play-in-a-Day Readings

Erick Hayden (co-Fringe Coordinator) is a versatile theatre artisan who works as a director (*Harold & Maude*, *Almost Alaska*, and *The Perfect Prayer* at Cyrano's), actor (Ernst Ludwig in *Cabaret*, Kohlenkov in *You Can't Take it With You*, and Soapy Smith in *The Ballad of Soapy Smith*), sound designer (over 60 shows), and choreographer (*The 25th Annual Putnam County Spelling Bee* at Cyrano's). Erick is entering his 11th 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.

Barry Levine (co-Fringe Coordinator) has been an active participant in the Valdez Fringe Festival since its beginning in 1999, when he participated in both that year's poetry slam, and stand-up comedy night. He has been involved in the Fringe Festival every year since as a writer and/or performer. He has performed a one-man show, 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.

The University of Alaska Anchorage Improv was originally created as a student directed project, geared toward providing its members with opportunities in short form improv. UAA Improv's first public performance was a fundraiser for the Children's Miracle Network. After several months of training, UAA Improv appeared again with the student directed one-acts. After founder Stephany Jeffers graduated and moved on to further studies, the group switched its attention to long form improv and more intensive training, with less show oriented rehearsals. After a year of focusing on training, group members as well as students interested in improv, UAA Improv appeared once more on the stage with UAA Glee in their first show together, Gleeprov. Gleeprov II went up this past April.

The UAA Glee Club was founded in 2010 by current leader Lamont Alexander Pierce as an outlet for musical performers at the UAA. The club began with five people, performing at private functions. Within a year-and-a-half, they have grown to 15 members, and have held three well attended and critically acclaimed shows. Two of those shows, Gleeprov and Gleeprov 2, were produced in conjunction with UAA Improv, and the third was a solo showcase in May, 2011. About their performance, the Northern Light said "The concert performances at times rivaled or surpassed what fans of the hit FOX show Glee have come to expect..." The club is very excited for the opportunity to perform here at the Conference and hopes you will come and join them on Tuesday for their portion of the late night entertainment.

10:00 A.M.

Monologue Workshop Final Presentation

A collection of monologues written by writers from this year's Lab and workshopped over the week with Frank Collison and Laura Gardner.

11:00 A.M.

Acting for Singers Workshop Final Singing Presentation.

12:45 P.M.

The Fifth Annual Ten-Minute Play Slam.

Readings of short plays by Play Lab playwrights,
Directed by Mark Lutwak.

Shows include:

Kevin Armento's *Breeders*

Joe Barnes' *The Boy With No Nose*

Rand Higbee's *The Music That Dares Not Speak Its Name*

Arlitia Jones' *The Children of Light*

Nick Mazzuca's *Wild Dark*

Raegan Payne's *Sweet Nothings*

Scott Tobin's *The Washington Post*

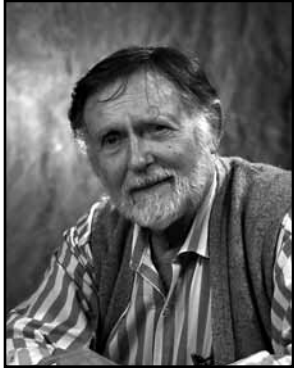
Antoinette Winstead's *The Birthday Surprise*



Join us on the closing Saturday of the Conference as we gather at the Civic Center for a dinner and awards ceremony, featuring the presentation of the Jerry Harper Service Award to Erma Duricko.

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. Last year, TBA Theatre Artistic Director Shane Mitchell was the recipient.



Michael Warren Powell receives the first award in 2007.



2008 winner Jim Cucurull with emcee Ben Brown.



2009 winner Ron Holmstrom accepts the award with the Coordinator looking on.



2010 winner P. Shane Mitchell.

A black and white photograph of actress Fanny Ardant. She is seated at a desk, leaning forward with her right hand supporting her chin and cheek. Her left hand rests on a stack of papers on the desk. She has long, dark hair and is wearing a patterned top. The background is dark and out of focus, showing rows of chairs, suggesting she might be in a theater or rehearsal space.





A Massachusetts native, **Wendy Elizabeth Abraham** has appeared in films such as *Ex-Factor*, *Naked Sushi* and *The Thaw*. Fueled with a desire to evolve as an artist, she decided to move to Los Angeles in 2008. Within a year she joined Moving Arts Theater Company. She has had the pleasure to work on their acclaimed 2009 *Car Plays*, Ovation nominated *Blood and Thunder*, and two plays in the 16th Annual One-Act Festival. She is thankful to friends and family everywhere for their love, support, and especially their pressure.



Harut Akopyan was born in Soviet Armenia, immigrating to the US in 1988. Harut majored in film production as an undergraduate, and also interned at a development company where he had a chance to read many scripts. He realized that he had to become a better writer if he was going to be a good filmmaker, so he went back to school and got a Masters in Screenwriting. There he made several more short films and began writing plays.



Jeff Aldrich has studied theatre at the Atlantic Acting School in New York, with the Neo-Futurists in Chicago, and at the University of Alaska Fairbanks. Performance credits include *Harold & Maude*, *You Can't Take it With You*, *Wind Blown and Dripping*, *Camino Real*, *Hamlet*, *Julius Caesar*, *A Winter's Tale*, *Two Gentlemen of Verona: the Musical*, *One Flew Over the Cuckoo's Nest*, *Tartuffe*, *I'm Not Rappaport*, *The Possessed*, *Typing Lear*, and most recently in *Sexual Perversity in Chicago*. His directing credits include *The Attack of the*

Ladybugs and the War that Wasn't, *Only We Who Guard the Mystery Shall Be Unhappy*, *Captive Audience*, *Tom Sawyer*, and *Sleepy Hollow*.



Christina Ashby is an Anchorage actor, director, stage manager, sketch comedy performer/writer and avid theatre-goer. She received her BA with honors from the UAA Department of Theatre and Dance. While in the department, she split her focus between acting and directing. She appeared in five mainstage productions, two student showcases and one student original work. Christina directed Neil LaBute's *Fat Pig* and Sam Shepard's *Cowboy Mouth* for the program. For her honor's project and senior thesis, she co-wrote and appeared in a modern adaptation of *The Trojan*

Women entitled *The Women of...* Since graduation in 2009, Christina has worked with the Alaska Theatre of Youth, OutNorth and TBA Theatre. Her September 2009 project at OutNorth, Bert V. Royal's *Dog Sees God: Confessions of a Teenage Blockhead*, was named one of the top three theatre experiences of 2009 by the Anchorage Daily News. Last summer, Christina helped co-found the Pogo Stick, Gogo Dancer Company, a live sketch comedy show that performs on a semi-regular basis at OutNorth. This summer, Christina will be moving to Chicago to study acting at the Act One Studio Conservatory. Christina would like to thank her friends and mentors, specifically those at UAA and TBA Theatre, for helping to mold her into the artist she is today.



Linda Ayres-Frederick, a member of AEA, AFTRA, and Dramatists Guild of America, 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. Most recent roles include Edna in Paula Vogel's

The Oldest Profession at Brava! for Women in the Arts, and three featured roles in a program of short plays at the SF Fringe which received a Best of Fringe Award. Included in the program were her *Waiting in the Victory Garden*, and her solo *Googling for Gerson*. Last summer she performed an excerpt from her *Turtleneck Diaries* at the Marsh Theatre. Her play *Afield* will be presented in September in SF Fringe 2011 on the Mainstage at Exit Theatre. Linda has been the Artistic Director of the Phoenix Theatre since 1984 and, for the past six years, a theatre critic/writer for the SF BayTimes. She is a member of both SFBATCC and the American Theatre Critics Association.



Sarah Bethany Baird was born and raised in Alaska. Sarah returned home in 2008 to pursue her childhood dream of acting in Anchorage. Most recently, Sarah played Laura in Out North's production of *The Glass Menagerie*. She previously reprised her signature role of chorus girl in *Cabaret* and *Reefer Madness*. Before that, she appeared as the Great Alaskan Snow Fairy in Cyrano's *Almost, Alaska* and as Myrtle Mae in ACT's *Harvey*. Many thanks to Bob Pond, who directed ACT's *The Crucible*, where her parents met. Without Bob and ACT, she probably wouldn't even exist.



Petra Banks has been acting since she was thirteen and she has participated with a number of local theatre companies, including TBA Theatre, which she has been a member of since its inception. Favorite productions include TBA's *Dr. Jekyll and Mr. Hyde*, *Mother Goose on the Loose*, and *Folk's Tales*. She performed at the Conference in 2008 for TBA's *The End*, in 2006 in TBA's *Beyond The Veil*, and is excited to be doing so again this year. When not onstage, she enjoys set design, having designed Cyrano's *Becky's New Car* this past spring and TBA's *A Comedy of Errors* in February. You may have seen one of her sets at last year's Conference for *The Courtship of Zach and Ada*.



Alyssa Barnes is a 23 year old theatre major at the University of Alaska Anchorage who has performed in many productions on the high school and college level. She has also participated in shows around the Anchorage area and is interested in pursuing a career in theatre after she graduates. Alyssa has been seen in UAA Main Stage productions including *Wonder of the World* as the McShane sextuplets, *She Stoops to Conquer* as Constance Neville, and *Women of Lockerbie* as Woman 2. She has also played

Corie Bratter in a scene from *Barefoot in the Park*, done by the UAA directing class, and most recently she performed the role of Deborah Solomon in David Mamet's *Sexual Perversity in Chicago*, directed by Jonathan Minton.



Rick Barreras attended the University of Alaska Anchorage, majoring in Theatre and minoring in History and Physical Education. He has been an active member of the Screen Actors Guild since 97, and has been privileged to learn much by working on such sets as *Titanic*, produced by James Cameron, and *The Changeling*, directed by Clint Eastwood. He has worked in some 25 film and television productions in all, with some 20 or so plays he has been a cast member of, encapsulating the time spent in Anchorage since 98. Further short term goals include and are not limited to: total artistic freedom, working in California during the cold Alaska winters, and working in Alaska during the hot San Diego summers. In LA, he plans to attend AIA in October, while once again searching for further work in Hollywood. Rick has five writing projects in progress and plans to produce one of them soon.



Karina Becker is a graduate from the University of Alaska Anchorage with a BA in Theatre. She has attended the Conference for the last several years as both a reader and stage manager, and she is delighted to spend yet another theatre filled week in beautiful Valdez. Her most recent adventures include Cyrano's production of *Becky's New Car* (Kenni) and *Camino Real* (Esmerelda), as well as UAA's production of *A Doll's House* (Nora).



McKinley Belcher III is originally from Atlanta, Georgia. He is a proud graduate of the USC MFA Acting Program. Most recent theatre credits include: Mercutio in *Romeo & Juliet* (Merrywar Theatre Group), Orestes in *Orestes 2.0* (USC MFA Program), and productions at Kingsmen Shakespeare Company, Independent Shakespeare Company, and True Colors Theatre Company. TV/Film: Timmy on NBC's *Law & Order: Los Angeles*, and Private Lawrence on TNT's *Rizzoli & Isles*.



Jeremy Benjamin, playwright, actor and author of the short story collection *If I Catch You Reading This*, has performed on several stages in and around Portland, Oregon. Jeremy can also be seen playing bloodthirsty monsters, sociopaths, gamblers and goofball-Star-Wars-fanatics in independent film projects, such as the web series *The Free Box*, and the upcoming feature films *Special*, *11:48*, and *The Corners*. Jeremy works as a personal trainer and aerobics instructor in and around the Portland area, and – coincidentally – received his group-exercise teaching certificate during a visit to Anchorage.



Joel Benson is an Montana grown, Alaskan refined actor. He has been so excited about his theatre life since moving to Alaska. Feeling at home with TBA Theatre, Joel has been in such shows as *The Little Magic Snowman*, *The Sound of Music*, and *Babes in Toyland*. Recently he was hired at Grace Christian School as the High School Drama Teacher and just finished a very successful spring musical of *Oliver!*. This is his first time attending the Conference.



Gerald Berman is thrilled to be here for his fifth year at the Conference as an actor and playwright. Past performances include *A Christmas Carol* (Jacob Marley), *The Taming of the Shrew* with Fairbanks Shakespeare Theatre, and *The Accomplices* at the City Center Theatre in Jerusalem. Previously, Gerry has played a variety of supporting roles in UAF's mainstage theatre productions. His latest performance was Sidney Reditch in *Bed, Book, and Candle*.



Playing a page in *Cinderella*, when she was twelve, addicted **Linda Billington** to community theatre. 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 for many years at the Conference. She hopes that someone, somewhere, will let her play Medea.



Justin Birchell is a lifelong-Alaskan actor and musician. Recent acting engagements include Leonard Vole in *Witness for the Prosecution* (Anchorage Community Theatre) and Floyd in *The Fourth Wall* (Midnight Sun Theatre). As a singing actor, he has performed classical roles (Figaro in *Le Nozze di Figaro* at UAA Opera) and non-classical roles (King in *Bark* at Cyrano's Theatre Company). As a teacher, he has taught music and theatre arts for West High, TBA Theatre, Palmer Arts Council and Scared Scriptless Improv. Justin has music-directed ten productions for TBA Theatre, including *A Year with Frog and Toad* and *The Sound of Music*. Justin is also a composer of original music, including incidental music for the plays *Illusions: Wild Things*, *The Death of Edgar Allan Poe* and *The Daemon of Darby Castle*.



Ivory Bodnar is currently at the University of Alaska Anchorage studying Vocal Performance. She has appeared in many local theatre performances, including Cyrano's *The Boyfriend* as Dulcie, the Alaska Overnights, UAA's *Christmas Belles* as Twink, and TBA's Summer Acting and Musical Theatre Academy production of *The Daemon of Darby Castle*. Ivory has also been involved in many voice competitions and choirs around Anchorage. She just recently received first place in both Classical and Musical Theatre NATS (National Association of Teachers of Singing) scholarship competition. She is an officer of the UAA Glee Club. She hopes to perform professionally after the completion of her studies.



Keith Arthur Bolden was featured last year in Moving Arts Theatre Company's evening production of Terence Anthony's *Blood and Thunder*. Other theatrical credits include *Mlle. God* (Ensemble Studio Theatre-LA), *Neighbors* (Matrix Theatre Company), *Fences* (dir. Ben Bradley), *Gem of the Ocean* (Fountain Theatre), *Atlanta* (Geffen Playhouse), *The Last Seder* (Ensemble Studio Theatre/LA), *Take Me Out* (Human Race Theatre), *Blue*, (Penumbra Theatre), *A Raisin in the Sun* (Hartford Stage and Cape Fear Regional Theatre), *Owed to My First Love*, (Premiere Stages), *Picking Up the Baby*, (New York International Fringe Festival), *A Midsummer Night's Dream*, (The Shakespeare Festival of St. Louis), *Civil War*, (TheatreWorks/USA), and *Ragtime*, (CentreStage, PA), in addition to work with the St. Louis Black Repertory (Touring Company) and LARK Development Center (NY). He is a member of the Director's Lab at Lincoln Center, and Ensemble Studio Theatre/L.A. Film and television credits include *S#!T My Dad Says!* (starring William Shatner), *Repo Men* (starring Forrest Whittaker and Jude Law), *Semi-Dead* (www.semi-dead.com), *Foreign Body* (web series, currently running at www.foreignbody.tv), *More Than a Woman*, *Latter-Day Fake*, *Federal Underdog*, and *The Coldest Winter*. He holds an MFA in Acting from the University of Illinois and dedicates this and every performance to his reasons, K.J. and Tinashe.



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 four productions: Marlys Houser in Jon Klein's *Dimly Perceived Threats to the System*; Jill in *All I Really Need to Know I Learned In Kindergarten*; Aline Solness in Ibsen's *The Master Builder*; and Lenny in Beth Henley's *Crimes of the Heart*. She

was a reader in the 2007 and 2010 Theatre Conferences, and is looking forward to being a part of many more in the future.



Elyce Boyd was born in San Diego. While in school she found if she attended drama classes she was exempt from attending the home economic classes. While attending drama classes, she found that acting was a great resource for memorizing school studies. During her college years in San Diego, she had a friend who worked in the Communications Department at San Diego State, and in many student films and canned cafe scenes she was used for quick scenes or a prop herself. In the late 1980s, Elyce moved to Santa Cruz and was involved with Mountain Community Theater in

Ben Lomond in the Santa Cruz mountains. While at MCT, she was a props mistress and a chorus member in *South Pacific*, *Annie Get Your Gun*, and *Bus Stop*. Elyce moved north to Alaska in the fall of 2005 and was props mistress for Cyrano's productions of *The Imaginary Invalid*, *The Boyfriend*, *The Ballad of Soapy Smith*, *Time Immemorial*, and *Our Town*.



Carl Bright has been 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.



Dana Brooke's theatre credits include *Venecia*, co-starring Chita Rivera and directed by Arthur Laurents; *Love of a Pig* by Leslie Caveny, in which Dana gave a performance honored by BackStage as one of the top "20 Most Memorable Acting Performances of 2007"; Arlene Hutton's *Nibroc Trilogy* at The B Street Theatre (co-founded

by Timothy Busfield) where she is a company member; *Hate Mail*, with the Cardinal Group NYC; and numerous other productions including *Lobby Hero*, *Lobster Alice*, *This Is Our Youth*, *The Lonesome West*, *Jack Goes Boating*, *A Doll's House*, *Hamlet*, and *Crickets on the Hearth*, for which she was awarded a BackStage West Garland Award. Dana's television credits include FX's *Damages*, NBC's *Ed*, and Fox's *Canterbury's Law*.



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. This is his second time attending the Conference.



Ben Brown is a lifelong Alaskan actor and a company member at Juneau's Perseverance Theatre, most recently showing up as the Rev. Canon Chasuble in *The Importance of Being Earnest*. At Perseverance, Ben has also played Duncan in *Leading Ladies*, the Librarian in Glen Berger's *Underneath the Lintel*, Bradley in *Mr. Marmalade*, Uncle Ernie in *Tommy*, Guildenstern in *Hamlet*, Judge Hathorne in *The Crucible*, Bernard in *Death of a Salesman*, and Crumpet the Elf in the Juneau and statewide touring productions of *The SantaLand Diaries*. Ben 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, having begun his stage career in the title role of *You're a Good Man, Charlie Brown* at Valley Performing Arts in Palmer in 1979. Ben acted as an undergraduate at Georgetown University, performed for five years in the Legislative Skits while serving as a legislative aide in Juneau, and performed for all three years of Northeastern Law School's Talent/No Talent Show. Having attended all but three years of the Last Frontier Theatre Conference, Ben is unquestionably grateful to be back, deeply saddened that the one and only Patricia Neal will not join us again here in Valdez, and hopeful we can all remember her with the greatest of love.



Jonelle Brown is very excited to be living in the beautiful state of Alaska for the summer. Jonelle graduated with her BFA in acting from Otterbein University in June of 2009, and moved to New York after signing with an agent. Some favorite past credits include Claire in *Proof*, Stella in *The Scene*, and Wilson in *The Batting Cage*. She has done a few

independent films in NYC, and her most recent project was an industrial film for WebMD. Thanks to Matthew for helping to make these couple months possible. I love you.



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 composed music and designed the sound for Blue Roses production of *Tom's Children*. 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 *Facing the Window*. He would like to thank his best friend and artistic mentor, Erma Duricko. This is the sixth year that Tim has participated in the Conference.



Paul Brynner has been taking a break from acting this year to study French, but has continued to perform in the Alaska Overnighters in scripts by Mark Robokof and Mark Muro. In 2010 he appeared as Ulrich in Out North's production of William Bivins' *The Afterlife of the Mind*. He has also appeared in two installments of Schatzie Schaefer's *Fourplay*; *Doubt* and *Shakespeare in Hollywood* at Cyrano's; *A Christmas Carol* at TBA; and *Fifth Planet, 1776*, and *Man with a Load of Mischief* at UAA. 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 has a BA in Theatre from the University of Alaska Anchorage. As an actor, director, and playwright, Ryan has had a busy past few years. Performances include Montessor in P. Shane Mitchell's *The Death of Edgar Allan Poe* and Romeo in *Romeo and Juliet* with TBA Theatre; Jaques in *As You Like It* and Buddy Layman in *The Diviners* with UAA; Jasper in Craig Pospisil's *Somewhere in Between* with PWSCC; and many renditions of the Alaska Overnights. In July, he will be playing Raleigh in Arlene Hutton's *Last Train to Nibroc* with TBA Theatre. This year

he directed *Mr. Spider's Extra Scary Halloween* as well as a summer academy production *The Death of Edgar Allan Poe* for TBA Theatre. He has also had recent successes with his writing, being featured in the Alaska Overnights and Don't Blink One-Page Play Festival, and is very honored to have his play *Providence* performed as part of TBA Theatre's evening performance this year. This Fall, Ryan will be attending the Master's program at the Birmingham School of Acting in England.



Kimi Buser grew up in Texas but now calls Los Angeles home. She graduated with a BA in Performing Social Identity from Whittier College and also studied theatre in London at the British American Drama Academy. While acting is her passion, she enjoys directing, producing, and writing. She also works as a voiceover artist. She has appeared in numerous plays in London, Austin, Houston, Omaha, Santa Cruz, and Los Angeles. She is thrilled to be a part of her second Conference.



Taylor Campbell has been involved in theatre since 2006, with her first production being *West Side Story*. Participating in the drama club at her high school, she continued pursuing her passion at the University of Alaska Anchorage after being cast in *Chemical Imbalance* in the fall of 2010. This January, she experienced her first Alaska Overnights production. Her theatrical endeavors include productions of *Les Misérables*, *The Crucible*, *You Can't Take It With You*, and *Stage Door*. She is currently pursuing a theatre minor at UAA, and plans to continue to be part of the theatrical community for as long as they'll take her.



Jaron Carlson just finished playing Juror 4 in UAA's production of *Twelve Angry Jurors*. His other favorite roles include Raynerd in *Christmas Belles*, Krogstad in *A Doll's House*, George Gibbs in *Our Town*, and Tom in *Fat Pig*. Dustin Hoffman once quoted Pablo Picasso in an episode of "Inside The Actor's Studio." He said, "If they took my paints away, I'd use pastels. If they took my pastels away, I'd use crayon. If they took my crayons away, I'd use a pencil. If they stripped me naked and stuck me in a cell, I'd spit on my finger and draw on the wall." That's how Jaron feels about acting.



Anthea Carns has been appearing, and occasionally disappearing, on Anchorage stages since the age of eight as an actor, musician, and magician. Most recently she appeared on Carnegie Mellon's stage in *Playground*, a festival of student-created works, and in a number of musical performances. This is her third year as a reader at the Conference, and her first as a playwright. She received her BFA in Dramaturgy from CMU in May, and is looking forward to starting her life as a starving artist in the Pacific Northwest this fall.



Nancy Caudill (bio in featured artists section)



Nancy Chastain lives in Homer, Alaska, where she acts, dances and sometimes even sings with Pier One Theater and others. She most recently played Antonia in Dario Fo's *We Won't Pay! We Won't Pay!* in September 2010. Her play *The Answer* is included in this year's Play Lab.



Bostin Christopher (bio in featured artists section)



Frank Collison (bio in featured artists section)



Murphi Cook is a playwright and sometimes performer and puppeteer. She is currently living in Pittsburgh while she pursues her MFA in dramatic writing at Carnegie Mellon University. She recently lent her vocal chords as "the radio voice" in the devised work *Blind Alley Guy: Notes from an Unfinished Play*, based off of an unfinished Eugene O'Neill play. She has acted in her own plays, covering herself in dirt and eating Spam, and in other peoples' plays, where thankfully, there was no Spam involved. This is her first time in Alaska.



Bill Cotton is the executive director of Anchorage Community Theatre. He has appeared in a variety of plays in the last six years or so as an evil snowman, Civil War general, Hollywood producer, British ship captain, and narrator in *A Christmas Story*. In the rest of his life, he has worked as a tennis coach, hay farmer, paper factory worker, attorney, and administrative law judge.



F. Brett Cox has performed in college, community, and professional theatre productions in the south and New England, most recently in the TenFest and SlamVermont ten-minute play festivals. He has also participated in several staged readings with the Vermont Playwrights Circle as both actor and playwright. His fiction, essays, and reviews have appeared in numerous publications, and he co-edited, with author Andy Duncan, the anthology *Crossroads: Tales of the Southern Literary Fantastic* (Tor, 2004). A native of North Carolina, Brett is an Associate Professor of English at Norwich University and lives in Vermont with his wife, playwright Jeanne Beckwith.



Aleshia Cranor was born and raised in Valdez, Alaska. She has been involved in various activities within the community, and enjoys the opportunity to get tangled in local theater. She appeared in the productions *And Then There Were None*, *Happy Daze*, *The Worst High School Play Ever*, *A Christmas Tuna*, and was a reader in the Play Lab in 2008. Most recently she appeared in the Don't Blink One-Page Play Festival.



Laura Crow spent her childhood running around Creek Street in Ketchikan, Alaska, before trickling down to Los Angeles to acquire her BA in Theatre Arts from Loyola Marymount University. She studied in London at the British American Drama Academy before becoming president of LMU's student run theatre organization, The Del Rey Players. Laura works in LA as a bartender, photographer and actor. She is heavily involved with the Coeurage Theatre Company, LA's only pay-what-you-want theatre company.

This is her second year at the Conference, and she is honored to be back! Laura was fortunate enough to act in her very first Alaska Overnights in September. It was the scariest thing she has ever done. Ever



Anthony B. A. Cruz is nineteen years old and a freshman at the University of Alaska Anchorage pursuing a Bachelors in Nursing and a minor in Theatre. Aside from his education, he enjoys performing, whether it be singing with the UAA Glee Club, dancing around town, or acting with a variety of companies. His theatrical experience include TBA Theatre's *The Life and Adventures of Peter Rabbit* as Adult Peter, Dr. Pinch in *Comedy of Errors*, the Assistant Choreographer for *Babes in Toyland*, Stage Manager/Musical Director/Choreographer for *Mr. Spider's Extra Scary Halloween*, and the Caterpillar in West High's *Alice in Wonderland*.



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*, Frenchy in *Grease*, The Witch in *Hansel & Gretel: A New Musical* and most recently Rhetta Cupp in *Pump Boys and Dinettes*. Valdez audiences may remember her for her performances in Rand Higbee's *The Head That Wouldn't Die*, Schatzie Schaefer's *Sabbatron*, and P. Shane Mitchell's *Straight-line* as well as many Lab readings. As a

director, Erin has enjoyed many accomplishments including critically acclaimed productions of *Into the Woods*, *Dracula*, *Sweeney Todd*, *Bat Boy: The Musical*, *The Boy Friend*, *Bark!*, *The Sound of Music* and *Little Women*. 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.



Elizabeth Daniel is a recent graduate from UAA with a BA in Psychology and a minor in Theatre. While attending UAA, she was actively involved in the Theatre and Dance program appearing in many productions including *Chemical Imbalance*, *Closer*, and *New Dances 2011*, among others. She is also a member of the UAA Improv Troupe, Flight Crew, and a founding member of PogoGoGoCo., a local sketch comedy troupe. This is her first time attending the Conference.



Born and raised in Los Angeles, **Julie Daniels** trained for the professional theatre at The Royal Academy of Dramatic Art in London. She has acted on stage, in television and in voice-over. She then expanded her artistic career into playwriting and screenwriting, earning an MFA in Dramatic Writing from Goddard College. Her historical play *The Redemption of Mrs. Satan* has been honored by the Moondance International Film Festival, the Eugene O'Neill Theatre Center, the Steven Spielberg Chesterfield Competition, and Writers Digest Contest. Ms. Daniels' comedic drama *Beshert*

was a Pony Fellowship finalist at The Lark Theatre in New York. Additionally, Ms. Daniels was presented The Will Hamlin Award for Excellence in Writing and Literature.



Emma de Beus has finished her second year at Barnard College, Columbia University in New York City. She is an English major concentrating in Theatre. Most recently, she played Queen Marie-Therese in the theater department's production of Lynn Nottage's *Las Meninas*. Prior work includes a stint as a street performer at the Arizona Renaissance Festival and several productions at Valley Youth Theatre, also in Arizona. She loves performing improv, singing, dancing, cooking, and teaching children about the magic of theater.



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 Anchorage (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*. You can find out more information about Frank at www.franklyndelaney.com.



Becky Driscoll returns to the stage after a quarter century run on the mommy track. She has a BA in Theatre from Humboldt State University. Favorite roles include Agravaine (*Once Upon a Mattress*), Annie Sullivan (*The Miracle Worker*), Titania (*A Midsummer Night's Dream*) and the Secretary (Menotti's *The Consul*). She is currently pursuing a Master's degree in English at University of Alaska Anchorage. Her current day job is director of handbells, children, and the praise band at St. John United Methodist Church in Anchorage.



Shonti Elder is a professional musician and orchestra teacher, who has hosted a radio show on public radio KSKA (Anchorage) since 1977. Last year she finished her CD of original songs and tunes, *Bow Drawn*, which includes twenty-four other talented folk musicians in a variety of styles from Celtic to swing to soft rock. For Valley Performing Arts in Wasilla, she was music director of *Cotton Patch Gospel*, and has been in community theatre for several years. Her bands have toured Alaska, and beyond.



Van Horn Ely lives in Anchorage and plays in Alaska. Most recently, Van has finished producing and appearing in *The Who's Tommy* in a successful run in Anchorage, various other live musical engagements, and is wrapping up the long-awaited indie film *Snow Angels*. He is looking forward to this year's crop of featured playwrights and events!



Annie McCain Engman is a Chicago-native actress, singer, dancer, and director/coach. With a theatrical start at a young age, Annie has performed on stage, screen, and with dance companies across North America, South America and Europe. Amidst performance work, she as well designed a collegiate degree focused on social work, political action, and extreme outdoor pursuits (including a three-month expedition to Alaska's neighboring Yukon Territory). Now based in Los Angeles, she has principled a range of films, webisodes, music videos, plays, and been ensemble in a ground-breaking opera; her production history can be found through the extended 'view resume' link within her listing on IMDb.com. Great to be back in Valdez for a second year!



Joyce Eriksen has been involved in theatre 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 include *The Gin Game*, *The Diviners*, and *After the Fall*. 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 Theatres for more years than he cares to admit, both in musical comedy and drama. He has had roles in some of his favorite plays: Thornton Wilder's *Our Town*, Moliere's *Imaginary Invalid*, and 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*, and as Sir Thomas More in *A Man for All Seasons*, as well as twice in *The Crucible*. He has also appeared in musicals including *Fiddler On The Roof*, *Gypsy*, *Crazy For You*, *The King and I*, *Music Man*, and *My Fair Lady*, but is particularly pleased to have appeared with wife Joyce in Hume Cronyn's *Foxfire* and again with her as Norman Thayer in *On Golden Pond*. Just the last three years he has appeared in *My Three Angels*, *The Philadelphia Lawyer*, *Guys and Dolls*, and *Bell, Book, and Candle*. Then of all things, in February he opened again in *The Crucible*.



Kim Estes (bio in featured artists section)



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



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*, *The Head That Wouldn't Die*, and *Two Women on the Shore*. She also provided the fight choreography for Anchorage Community Theatre's Conference performance of *Bus Stop*. 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.



Tim Fosket has been a singing performer for many years and has performed in 46 states and six countries. His acting-oriented experience began with Anchorage Opera (AO) in 2003. He has sung roles including Giuseppe in *La Traviata*, the Leader of Peasants in *Eugene Onegin*, and recently Yeoman Quale in *South Pacific*. Tim played Father Frog in *A Year in the Life of Frog and Toad* for TBA Theatre in 2009, and in 2010 he was The Trio of the Saengerbund of Herwegen in TBA's production of *The Sound of Music*. Tim also sings with The Russian American Colony Singers, Anchorage Concert Chorus and Next In Line Productions. Prior to Alaska, he performed with The Seattle Chamber Singers, Esoterics and The Tanglewood Festival Chorus.



Heidi Frank returned to the stage for the first time since elementary school to play Mr. Tumnus in PWSCC's production of *The Lion, the Witch, and the Wardrobe*. This is her first year reading in the Lab, and she looks forward to participating in future productions. In her normal life, she works at Advocates for Victims of Violence and as a volunteer firefighter/medic.



Devin Frey is a freshman finishing his second semester at the University of Alaska Anchorage. He is majoring in Theatre, with plans to pursue a Master's degree. He performed all through high school, and has appeared at the Anchorage Folk Festival and Juneau folk festival. At UAA, he is very involved with the Theatre program both backstage and onstage, running lights for UAA's production of *Chemical Imbalance* and appearing as Rod in UAA's *Singin' in the Rain*. This is his third time at the Conference, and he plans to come back for many, many more years.



Kluonie Frey is a 22 year-old UAA college student returning to the Conference for the first time since her play about a talking lighthouse was in the 2008 Play Lab. She just recently returned from a year abroad in Scotland, where she was in several short skits and plays in affiliation with the local drama society.



Laura Gardner (bio in featured artists section)



Nicholas Garelick is a graduate of the University of Houston and is becoming one of the better kept secrets of Houston theatre. While it is his imagination that has helped him develop into an award-winning writer, he swears his gateway into theatre was through playing Dungeons and Dragons. Since those first games, he has gone on to work every part of production, from running tech to acting to a recent turn as Artistic Director for Scriptwriters/Houston, and everything in between. Favorite onstage works include *T Bone N Weasel*, *If It's Monday, It Must Be Christmas*, *Lysistrata*, *The Dream of Kitamura*, *Feiffer's People*, and various roles for the Scriptwriters/Houston annual 10x10 and Museum Plays Festivals, the Theatre Southwest Festival of Originals, and the reading series with Wordsmyth Theatre.



Jeremy Gaunt is attending UAA's Theatre and Dance Program with a major in Theatre. Since his sophomore year in high school he has been a part of the Anchorage theatre community, working with groups such as Alaska Theatre of Youth and Cyrano's Playhouse. He has performed, stage managed, and worked in almost all areas of theatre, and enjoys each bit as much as the other. As long as theatre is around, he will be, too.



Deb Geeseman has flitted in and out of the theatre ever since 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 as well as an unfinished one. She has been an active member of the Anchorage Opera chorus and Alaska Chamber Singers for many years. She is looking forward to returning to Valdez for more fun and games and learning.



Deborah Gideon returns for her tenth Conference, where she met her wonderful husband Steven Hunt ten years ago! Performances include the Alaska Overnights in Valdez and Anchorage, in Iowa as Agnetha in *Frozen*, in Riverside Theatre's *Walking the Wire*, and in South Carolina as Ma in *Last Lists of My Mad Mother*. She made her first Alaska appearance in *Free*, which she wrote for Out North's Under 30 in 2001.



Gianna Giusti is originally from San Francisco where she studied theatre and dance at Ohlone Jr. College, San Francisco State University, American Conservatory Theatre (ACT), Calaveras Repertory Theatre, The San Francisco Mime Troupe and ComedySportz. Ms. Giusti's favorite acting gig in California was hosting Nickelodeon's *Slime Time Live/Blues Clues* show at Paramount's Great America. During her two years there, she earned an IAAPA honorable mention award for Best Female Performer in a theme park.

Some of her favorite past performances include *I Want to Be a Border*, *A Night of Yiddish Vaudeville*, *A Flea in Her Ear*, *The Vagina Monologues*, and *Lysistrata*. In Juneau, she was involved with the improv group Morally Improvised and had an internship with Perseverance Theatre's STAR program. Over the past three years, Ms. Giusti has been seen in the PWSCC productions of *Greater Tuna*, *A Tuna Christmas*, *The Master Builder*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, and *Free Space*, and has performed three times in the Alaska Overnights. She currently teaches Acting I and II at PWSCC, and is also a second grade teacher.



Todd Glidewell is celebrating his eleventh year at the Conference. He is a local small business owner and a world renowned athlete in competition paintball. He has been performing since he was 12 and has been blessed with by being able to travel to New Zealand and Australia, where he performed on the main stage in the Sydney Opera House. He also traveled the west coast and parts of the east coast performing.



In addition to his playwriting, **Cody Goulder** has also done his fair share of acting. Dating back to his time in Arizona, Goulder has been seen in a wide variety of roles and productions with such companies as Desert Foothills Theatre, Kingsmen Shakespeare Festival, The Porters of Hellsgate, and the Fresh Baked Theatre Company (CA). His most memorable productions include *The Crucible*, *Bobrausenbergamerica*, *King Lear*, *The Underpants*, *The Narrow World*, *Love's Labour's Lost*, *Twelfth Night*, *Stop Kiss* (KCACTF Irene Ryan nominee), and *Tartuffe*. Goulder would like to thank Dawson and everyone at the Conference for giving the chance to stretch his acting wings in Alaska.



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 Production Manager. Kathleen is excited to be attending her sixth Last Frontier Theater Conference as a reader. Thanks to all who create and attend this event, and make it the magical time of year that it truly is!



Darcy Halsey (bio in featured artists section)



Elena Hartwell works as an actor, playwright, director, and theatre artist. Her work has been seen across the US and the U.K. Her most recent acting includes performances of *In Our Name* at the New York International Fringe Festival, and additional performances in Seattle, and Eugene. As a playwright, her script *A Strange Disappearance of Bees* received a reading last year in Valdez, before going on to a premiere with the Detroit Repertory Theatre. Her new play *Loss: A Play About a Violin* will get its first public reading in NYC in April. For more information visit www.elenahartwell.com



Erick Hayden is a versatile theatre artisan who works as a director (*Harold & Maude*, *Almost Alaska* and *The Perfect Prayer* at Cyrano's), actor (Ernst Ludwig in *Cabaret*, Kohlenkov in *You Can't Take It with You*, and Soapy Smith in *The Ballad of Soapy Smith*), sound designer (over 60 shows), and choreographer (*The 25th Annual Putnam County Spelling Bee* at Cyrano's). Erick is also entering his eleventh 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.



Nicholas Walker Herbert is a California-born, Brooklyn-based theatre artist. His favorite roles include Michal from *The Pillowman*, Frank Strang from *Equus*, Emil from *The Duck Variations*, Pridamant from *The Illusion*, Henry Packer from *Vinegar Tom*, Lance from *Two Gentlemen of Verona*, Jed/Efran from *Aloha! Say the Pretty Girls*, and

Cyrano from *Cyrano de Bergerac*. He is an ensemble member of Point of You Productions and Full-Circle Theatre Company in New York. Nicholas is also an award-winning playwright whose recent work *Solitude* received a stage reading at New Dramatists. He graduated from the University of California at Santa Cruz with a BA in Theatre Arts and a minor in History. While not in the theatre, he writes songs for guitar and draws several comics called *The Uh Oh Landscape*, *Brand Comix!*, and *The Stickmen*.



Gail High lives in Anchorage where she performs with Off Their Rockers Drama Troupe. She has written plays for the group to perform. This is her fourth year as a reader at the Conference and it is a habit she hopes to continue. She wants to thank the talented writers and actors who help make each new Conference a bright beginning.



Eric Holzschuh is a student in the UAA Theatre & Dance Department, and has appeared in their productions of *12 Angry Jurors*, *Terra Nova*, *A Doll's House*, *Fat Pig*, and *As You Like It*, among others. This is his first time attending the Conference.



Nathan Huey recently graduated from UAA's Theatre program. This is his fourth 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 (his dream is to be injured on the set of *Spiderman: Turn Off the Dark*). Favorite credits include *Godspell*, *Wonder of the World*, *Terra Nova*, *The Diviners*, *The Lion in Winter*, and *Singin' in the Rain*.



Steven Hunt's most recent role has been as Sudie Byers in his one-man show, *Thanksgiving Dinner with the Last Whore in Calhoun County*. Other favorites have been George Wilder in *The Ballad of Soapy Smith*, Frank Iarossi in Dick Reichman's *The Big One*, Herman Moller in Timothy Daly's *Man in the Attic*, John in *Oleanna*, Raul in *Extremities*, and

Taylor in *K2*. He has an MFA in directing from the University of Utah and has taught for Converse College, Scott Community College, University of Iowa, University of Alaska Anchorage and Alaska Pacific University. Currently he is a freelance actor, director, playwright and lighting designer in Anchorage.



Daniel Irvine (bio in featured artists section)



Reagan James is a sophomore at UAA with a major in theatre and has appeared in their mainstage productions of *Christmas Belles* as Frankie Dubberly and *Chemical Imbalance* as Euphronia Jekyl. Behind the stage, she has worked in hair and make-up and running crew for *Wonder of the World* and *Accidental Death of an Anarchist*, while also working as wardrobe assistant for *Accidental Death*. She also took part in the student-directed scenes and one-acts. Outside of UAA, she had the privilege of working as wardrobe assistant for the APU production of *Metamorphoses*.



Frank Katsasse was born in Petersburg and raised in Douglas, Alaska. Frank graduated from JDHS and attended the University of Hawaii where he received a Bachelor's Degree in Theater Performance. After graduation, Frank promptly moved back to Juneau. Since moving back in 2008, he has settled in and is proud to call Juneau home with his beautiful wife,

Stacy Katsasse, and their two little dogs. Frank has worked with Perseverance Theatre on a number of occasions as a performer, and is currently their Second Stage Artistic Coordinator.



This is **Joshua Kovach's** first time at the Conference and he is looking forward to experiencing all that it has to offer. Most recently, he played Juror 3 in the UAA production of *12 Angry Jurors* and Bernie in *Sexual Perversity in Chicago*, both of which were great experiences. He is playing a pirate in *The Bodice Rippers* during *Fourplay* this year at the Conference so make sure you see it, it is lots of fun.



AJ Knox is an actor, director, writer, and designer. He is currently completing his PhD in Drama at Tufts University. He received his BA in Theatre Arts from Loyola Marymount University and his MA in Theatre Education from Emerson College. Performance credits include *Pterodactyls* (Arthur), *Little Shop of Horrors* (The Dentist), *Fuddy Meers* (Millet), *Six Degrees of Separation* (Rick), *Hamlet* (Rosencrantz), and *Rumors* (Ken), among others. Directing credits include *The Alchemist*, *Endgame*, *The Laramie Project*, and *Picasso at the Lapin Agile*.



Lindsay Lamar is an actor from Anchorage, Alaska, with a BA in Theatre. She has been honored to perform in various productions at the Conference, including *The Courtship of Zack and Ada* by P. Shane Mitchell (Hostess), *The W Dream* by Arlitia Jones (Clerk, part of the *4 from the 49th evening*), and Rand Higbee's *The Head That Wouldn't Die* (Penny). In Anchorage, she has most recently been seen as Prudie in *Pump Boys & Dinettes*, Jo in *Little Women*, and Maria in *The Sound of Music*.



Rodney Lamb was born, raised and educated in Anchorage, Alaska. He has left Alaska a few times but always eventually realized his mistake. He has been seen on every stage in the Anchorage area and is proud to be a founding member of MST-AK as well as Viva Voom Brr-Lesque. He was seen most recently on stage as Sharkey in last fall's Cyrano's production of *The Seafarer*.



Timothy Lang got involved with theater in high school and has been pursuing it ever since. He has been in a number of productions at Whittier College over the course of his undergraduate years, and has also had the opportunity to study abroad in England and Bulgaria. He has his Bachelor of Arts in Theatre and Communication Arts with a minor in English Literature. He has received a meritorious achievement award for Stage Management in Whittier's production of *Iphigenia* and *Other Daughters* and received an Irene Ryan Nomination for his turn as Geronte in Bill Irwin's

adaptation of *Scapin*. He is hoping to start finding work in the professional world soon.



Karen Lauer recently became a member of the Screen Actors Guild after performing in the independent film *Christmas with a Capital C*. Karen also appears in the upcoming movie *Snow Angels*. She continues to be a member of the Outcast Production Team in various murder mysteries and other exciting events, and she reads poetry for Out North's Poetry Parley. On the side, Karen deals blackjack and spins a roulette wheel for Art North Services events. This spring, Karen performed in the Cyrano's Playhouse' *Camino Real*, directed by Erma Duricko. This is Karen's third Conference.



Cinda Lawrence has been producing, writing plays, and performing in New York theatre, television, and film for a number of years. This is her third year performing as a reader in the Play Lab. Cinda is co-founder and co-artistic director of the Two Spoons Theatre Company in Manhattan. A graduate of the National Shakespeare Company, favorite stage roles include Lottie in *The Dark at the Top of the Stairs*, Juanita in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*, Constance Crawford in *Drop Dead*, Sylvia in *The Two Gentlemen of Verona* and Susannah in *Owls*.



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 LA in 1996, he helped found the USC Brand New Theatre Company, and did 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 LA's fabled Al's Bar shortly before it closed in 2001. Between 2002 and 2006 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. He's been a reader for the Lab since 2004, although he has been attending the conference as a playwright since 1998.



Angela Littleton is an actress/ASL interpreter who lives in Albuquerque, New Mexico. She was born and raised in New York and graduated with degrees in Theatre and Psychology from Fordham University. She has acted in plays in New York, Alaska, Hawaii, Oregon, and New Mexico. Some of her favorite roles have included Medea, Shawna in *Coyote on a Fence*, Lydia in *Choke*, and Mrs. Muller in *Doubt*. Her most recent role was La Negra in a wonderful new play *La Fea; A FlamenChoreoMyth* by Riti Sachdeva. She has enjoyed the fabulous Last Frontier Theatre Conference for many years and hopes the fun and creativity lasts for many years to come.



Anthony Richard Lounsbury is a born and raised Alaskan artist. Most recently becoming a part of the Pogo, Go-go Co. a local late night sketch comedy troupe; writing, producing and performing in these shows has been a lot of rewarding work for he and his friends. Other acting credits include most recently half the characters in *Red, White and Tuna* performing at Cyrano's and Inspector Bertozzo in UAA's production of Dario Fo's *Accidental Death of an Anarchist*. Favorite musical roles include Claude in *Hair* with TAU (07), Eddie/Dr. Scott in *The Rocky Horror Show* (09), also seen as Brad (08), and Henrik in *A Little Night Music*. Other roles include Larry in *Closer*, Versati in Steve Martin's *The Underpants*, and Snail in *A Year With Frog and Toad*. Anthony is happy to bring back another favorite character here at the Conference in Schatzie Schaeffer's *A Wee Rembrandt*.



Sarah Lubran is excited to be a part of the Conference for the first time. She is a Los Angeles native and just finished shooting a webisode series (*Margarita Salt*), a Musical Pilot, and wrote her third song for television scripts (*90210*). She has her degree in Theatre from UCSB and her Master's from Colorado University. She has guest starred in numerous television shows (*General Hospital*, *The Hughleys*, *Lizzie McGuire*, et. al.) and has starred in many plays from musicals like *Into the Woods* (playing the Witch) and *The Wizard of Oz* (playing Dorothy) to a series of David Ives one-acts. She is ever grateful to God and her wonderful friends and family.



Brian Lyke is oh so pleased to return to Valdez for his third Conference. He received his BA in Acting in 2010 from the University of Alaska Fairbanks. He thoroughly enjoyed collaborating with director Stephan Golux last December in *Play*. Brian's head never looked better. His last directing project, a multimedia poetry piece, invited Fairbanks' slam poetry community to perform alongside dancers and musicians. Its collaborative design process supported writers with projections, video, and live music. Brian is an AmeriCorps VISTA volunteer serving in Anchorage with the National Wildlife Federation. Ask him about local environmental issues and what YOU can do about them.



Kieran Lynn trained at the Royal Scottish Academy of Music and Drama, and since graduation has worked and lived in London. His recent film credits include *Bad Night for the Blues*, written and directed by Chris Shepherd, which won the Canal + Award at the Clarmont-Ferrand Short Film Festival. He has also recently appeared in BBC radios *The Believers*, written by Frank Cottrell Boyce. He is a co-founder of The Atlas Company.



Erin Mallon is an actor/writer living in NYC. As an actor, she has originated roles with Ensemble Studio Theatre's Youngblood Company, The Drilling Company, Les Freres Corbusier, Mabou Mines, The 52nd Street Project, Vital Theatre Company, and Clout in the Mug Productions where she is also co-producer. She played Isabella in Anton Dudley's *edWARD2* at The Dublin International Gay Theatre Festival in 2010 and was a finalist for The Eva Gore-Booth Award for Best Female Performance. Film/TV credits include *Momma Would be Proud*, *Bye-Bye Richard*, *Guiding Light* and

As the World Turns. Her plays include *Branched*, *Projection*, and *Invasion at Man Camp*.



Rachel Marquez studied drama at the Royal Academy of Dramatic Arts in London, and the American Conservatory Theatre in San Francisco. She founded and ran a student musical theatre troupe at Vassar College, where she also obtained a film degree. She currently works as a concept/storyboard artist for Evergreen Films here in Anchorage and

sells other artwork through Taku Graphics in Juneau. She received first prize in the NATS musical theatre singing competition (college division) in 2010, and you may have seen her in productions around town including *You Can't Take it With You* (Essie) and *The Winter Bear* (Lynx) at Cyrano's, as well as *The Sound of Music* with TBA. Other favorite past roles include Mrs. Meers in *Thoroughly Modern Millie*, Philip in *King John*, and Claire in *Bare: A Rock Opera*.



Jennifer McCarty has entertained audiences from Toronto, Canada, to Oberlin, Ohio, to the Alaskan cities of Fairbanks, Anchorage and Kodiak. She has also sung for her Inupiaq relatives in the rural Alaskan village of Kivalina. Recent performances include a variety of musical genres, such as Bernstein's *MASS* ("Street Singer"), Puccini's *La Boheme*, Handel's *Messiah*, Alan Menken and Howard Ashmen's *Little Shop of Horrors* ("Chiffon"), Civil War songs for the 49th State Fellows' Lincoln's Birthday Dinner, and patriotic songs for the Independence Day Celebration on the Park

Strip, an annual event presented by the Harvard Club and Mayor's Office. Jennifer sings with the Anchorage Opera.



Jerry D. McDonnell is an actor on stage and film and as a member of Screen Actors Guild is known as Jerry Dale. A short list of his favorite stage acting credits, which span over 50 years are Marius, *Road to Mecca*; Marco, *View From the Bridge*; Peter, *Zoo Story*; Subtle, *The Alchemist*; Kris Kringle in *Miracle on 34th Street*; Santa, *Santa and Death* (play and movie); Marco, *War*; Ferris Layman, *The Diviners*; King Pellinore, *Camelot*; Lazar Wolfe in *Fiddler on the Roof*; Manolo, *Female version of the Odd Couple*; Brabantov, *Othello*;

Shamraev, *The Seagull*; and Petruccio, *Taming of the Shrew*. He has lived in native villages of Alaska and is a retired wilderness and bear-viewing guide who in the summer does volunteer work for Alaska's Wildlife Refuges such as counting walrus on the Bering Sea.



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*, *Population Growth*, and most recently *Crimes of the Heart*, playing Babe. She has also acted in four Alaska Overnights and the past five years in the Play Lab.



Chloe Milton was born and raised in Alaska. It didn't matter if it was singing or acting, she was always on a stage putting on a show. She was gifted the ability of projection, which is the nice way of saying she has no indoor voice. With a profound stage presence and quirky acting style, Ms. Milton is an enchanting performer whom you cannot take your eyes off of, although the reason for being put under her spell might just be from her obnoxiously bright clothing. She prides herself on being fun, outgoing, and trying to not take life too seriously. Talk to her and you'll undoubtedly have a new friend to add to your arsenal.



Jonathan Minton is a graduate of the University of Alaska Anchorage, with a Major in Theatre. Some of his acting credits in Alaska include Ivan in *The Seafarer* (Cyrano's), Katurian in *The Pillowman* (TTR), Hastings in *She Stoops to Conquer* (UAA), and Torvald in *A Doll's House* (UAA). He's directed numerous plays, including *Twelfth Night* and *The*

Merry Wives of Windsor (ATY), *The Rocky Horror Show* (TAU), *Closer* (TTR), and *Sexual Perversity in Chicago* (UAA). This coming July, he'll be taking on John Cameron Mitchell's *Hedwig and the Angry Inch* at Out North. In addition to acting and directing, Jonathan is the founder of the once-a-month Poetry Parley at Out North, has taught theatre for Steller Secondary School for two years, directed the second season of Anchorage's first live soap opera *Midnight Soapscum*, and is a co-founder and artistic director of Alaska's first late-night sketch comedy show, The Pogo Stick, GoGo Dancer Company, for which he is a writer, producer, and occasional actor. This fall, Jonathan will be taking the ultimate leap, and move to New York City to pursue a life in theatre and youth theatre education, but not before doing what most recently-graduated Theatre majors do, and moving back in with his parents. Jonathan is currently appearing in *Red, White & Tuna* at Cyrano's, alongside good friend and collaborator, Anthony Lounsbury. Much love to Nathan, Nicole, Victoria, Luke, and Christina.



Morgan Mitchell has been traipsing on and off stages around Anchorage for the last ten years, performing most recently as the largely pregnant Loretta in *The Bodice Rippers*. Favorite roles from the past include Lady Macbeth, Viola in *Twelfth Night*, Mistress Ford in *The Merry Wives of Windsor*, and Marcy in *Dog Sees God*. Morgan spent a summer

studying theatre at Interlochen Center for the Arts and will continue to do so this coming fall.



Shane Mitchell (bio in featured artist section)



Jacob Moore is a graduate of the University of the South, Sewanee, and has trained in the tradition of Jacques Lecoq, Patsy Rodenburg and The Second City. He has worked on and performed in several plays by Arlene Hutton, including *Letters to Sala*, *Vacuum* and *Running*, and is currently playing the role of Chris in *Happy Worst Day Ever*. Jacob lives, works and plays in New York, and is on the Board of Directors of Artistic New Directions in the Big Apple, a non-profit theater group that supports performing artists, writers, directors and their projects from inspiration to production. He also works with a literary agency to help great authors make great literature.



Tom Moran loves long walks on the beach and puppies and can probably kick your ass at Scrabble and/or tetherball. He believes that the term "motor sport" is an oxymoron, that *Don't Stop Believing* should be the national anthem, and that someone needs to get off their butt already and make a Greatest American Hero movie. This marks his fifth time at the Conference, and it gets better every year. Or is he just getting worse?



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 last 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 Ed Nolan in Judd Lear Silverman's *Heart* for last year's Conference, 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.



Rebecca Nachison has worked extensively as an actor and producer in Southern California, New York, and the Pacific Northwest. Twice honored as Best Actress by the San Diego Critics Circle, she also received the Los Angeles Dramalogue award for Outstanding Performance and is the co-founder of Iron Pig, the theatre company that produced the New York and Seattle engagements of Elena Hartwell's *In Our Name*. Ms. Nachison's most recent theatrical credits include roles for Oregon's Lord Leebrick Theatre, staged readings for the Northwest Playwrights Alliance of Seattle, Portland

Theatre Works, and Portland Repertory Theatre. Her film roles include Ruby in *Ruby By The River*, Melinda Sage in *Raising Flagg* with Alan Arkin, and Mrs. Knapp in *Fifteen and Pregnant*, starring Kirsten Dunst. Rebecca holds an MFA in Theatre from the University of California, San Diego. She is a member of Actors Equity Association, the Screen Actors Guild, and the American Federation of Television and Radio Artists.



Maureen O'Boyle is an actor and voiceover artist living in NYC. Recent New York theater includes *Good Lonely People* and *The Oath* with MTWorks (company member), *Strangers at Dixon Place*, and *Shining City* at Queens Theatre in the Park. Other New York credits include lots of Shakespeare, new plays, and several short films. Previous endeavors include co-founding an award-winning theater company in North Carolina.



Justin Oller is a 2010 graduate of Dimond High in Anchorage and just finished his first semester at Southern Oregon University studying Theatre. Although this is his first year at the Conference, he has long been on and around the stage. Past credits include Rolf in *The Sound of Music* (TBA), Duke Solinus in *The Comedy of Errors* (TBA), Danny in *Grease* (Dimond), and Oberon in *A Midsummer Night's Dream* (Dimond) as well as *The White Rose*, which he directed at Dimond. In 2009, he performed *All In The Timing* at the Edinburgh Fringe and received a four star rating for his work.

Randall Parker has been involved in the theatre for the better part of 15 years and can be summed up in one quote: "Let me be that I am, and seek not to alter me."



Jeanne Passin taught school in Valdez for 20 years until her retirement 8 years ago. After 7 wonderful years of fun and adventure, she is now on the other side of the desk, finishing up her degree in Acupuncture and poking around! Jeanne is delighted to have a vacation this summer and so very happy to be back in Valdez and participating, once again, in this Theatre Conference.



Raegan Payne has appeared in television, film, commercials and on stage. Her favorite roles include Dr. Charlotte Wallace in *Beyond Therapy*, Lois Lane in *Kiss Me Kate*, and Mayella Ewell in *To Kill a Mockingbird*. Raegan received BAs in both Theatre and English from the University of the South. She also trained with the British American Drama Academy and Groundlings in Los Angeles. She writes a little too. www.raeganpayne.com



Kelly Pekar is originally from Cleveland, Ohio. Ms. Pekar now resides in Brooklyn, and is thankful to be a part of this exciting Conference! After working a season at Cincinnati Playhouse in the Park where favorite projects include *Cyrano* (Roxanne) and Sarah Ruhl's adaptation of *Three Sisters*, directed by John Doyle, Kelly jumped on the U.S. tour of *Cirque Dreams Holidayze* (as a singer, no acrobatics!), and is currently a teaching artist for Applause NYC. Favorite stage credits include *West Side Story* (Maria), *A Little Night Music* (Anne and Charlotte), *Sweeney Todd* (Beggar Woman), and the title role in *Cinderella*. Thanks to Mark Lutwak for another great opportunity!



Susannah Perkins recently graduated from West High School, where she performed in productions including *A Midsummer Night's Dream* (Puck), *Hairspray* (Velma von Tussle), and *Cinderella* (Anastasia). She also recently participated in ACT's *Little Women* (Beth) and TBA's *Babes In Toyland* (Gonzorgo) as well as directing and writing a one-act play at school called *Central Park In Fall*. She plans to attend Tisch School of the Arts at New York University to major in drama.



Lamont Alexander Pierce (Alex) is a Vocal Performance Major at UAA. He serves as the worship leader for the Great Land Christian Church in Anchorage and is the founder and music director of the UAA Glee Club. Alex is primarily a singer, but also enjoys acting and plans to pursue a career in musical theatre. His favorite credits include Jesus in *Godspell*, Captain Mike in *Wonder of the World*, The Poet in *Kismet*, and Don Lockwood in *Singin' in the Rain*. He recently placed first in the 2011 NATS Musical Theatre Competition Avocation Division. This is his first time attending the Conference and is excited to learn and grow in his acting from the experience.



Merry Pierce recently earned a BA in Art with a focus in Photography from UAA. She is the founder of Merryweather Studios, a new photography company in Anchorage. Her work has appeared in juried exhibits (winning her the best of drawing award at UAA in 2009) and other galleries around Anchorage. She doesn't consider herself a thespian, but has worked behind the scenes on multiple productions in Anchorage. She is excited to gain more photography experience while expanding her knowledge of the theatre world in her first time attending the Conference.



Ernie Piper is a performer from Anchorage who has spent the last few years studying all sorts of things in Seattle. He writes, tells stories, lies, cooks, doesn't knit, doesn't own any pets, and generally enjoys any sort of good time where noise is necessary. He is thrilled to be at the Conference for the very first time, and wishes a wanton creative kinesis to everyone involved! Have fun!



John Pollono is a founding member of Rogue Machine Theatre in Los Angeles, where he serves on its Art Board. His play *Lost and Found* (directed by Andrew Block) enjoyed a sold-out, extended run at the FringeNYC 2010. *Illuminati* won Best Play at the 2010 Network One-Act Festival in New York City. *Razorback* (directed by Elina deSantos) received a critically-acclaimed, world-premiere run at Rogue Machine. His new play *Small Engine Repair* enjoyed a critically acclaimed run in Los Angeles this past May. John also produces (and sometimes performs) in the hit underground writer/performer theatre series Rant and Rave. John recently starred in *Lost and Found* at the Lucille Lortel, and in Los Angeles he acted in the West Coast premiere of Craig Lucas' *A Small Tragedy* (directed by John Perrin Flynn) and Lisa Dilman's *Half of Plenty*. John can be seen in theaters in the WWII drama *Fort McCoy* (written and directed by Kate Connor), which just won Best Feature at the Hollywood International Film Festival.



Peter Porco is a Bronx-born writer and teacher who who has lived in Anchorage for 30 years. He recently appeared as Sancho Panza and A. Ratt in the recent Cyrano's Theatre Co. production of Tennessee Williams's *Camino Real* and as Paul Sycamore in CTC's March 2010 production of *You Can't Take It With You*. He has been a reader at the Conference for more than a half-dozen years. *Wind Blown and Dripping*, his full-length play about Dashiell Hammett as a WWII soldier in the Aleutian Islands, was produced at Cyrano's in January 2010. Some of his short plays have had productions in Anchorage and Talkeetna. Peter has directed short plays for UAA Theatre, Out North's Under 30, Alaska Overnights, and the Don't Blink One-Page Play Marathon. His short fiction has appeared in the Anchorage-based publications *Cirque* and *F Magazine*. Peter teaches slam poetry and creative writing at the University of Alaska Anchorage.



Robyn Pucay is a former engineering student from University of Alaska turned performer/playwright. She has just graduated from Southern Oregon University with a BS in Theatre Arts with an emphasis in Performance and a minor in Mathematics. Among the experiences she's had acting on the SOU stage in productions including Jane Martin's *Anton in Show Business* and Nilo Cruz's *Anna in the Tropics*, she has had the pleasure of working with OSF actors/directors Robynn Rodriguez, Kyle Haden, Scott Kaiser, and Janet Greek.



Danielle Rabinovitch was most recently seen in the Anchorage Opera's productions of *South Pacific* and *La Boheme*. Last year she appeared as Lina Lamont in UAA's *Singin' in the Rain* and Elsa in TBA's *The Sound of Music*. Some other past credits include *Dog Sees God: Confessions of a Teenage Blockhead*, *Evita*, *Sweet Charity*, *Paper Bag Princess*, *How 'Da B-52 Cockroach Learned to Fly*, *Little Shop of Horrors* and *The Diary of Anne Frank*. TV credits include ABC's *Lost* and *KFC Hawaii*, and film credits include *Blind Date* from the Out North 48-Hour Film Festival. She placed 2nd in the 2011 NATS Musical Theatre 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. She has twice participated in the Alaska Overnights, and she will direct *Last Train to Nibroc* by Arlene Hutton this July for TBA Theatre. Much love and aloha to her family and friends for their continued support.



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



Kalli Randall is a 21-year-old Theater Major at the University of Alaska Anchorage. Kalli is an avid theater lover and has been in many productions throughout the years. In 2008, she was cast in *The Count of Monte Cristo* with TBA Theatre. While at UAA, she has been in three productions. In Fall 2010, she played Rhonda Lynn Lampley in *Christmas Belles*. In the spring of 2011, she was cast in *Metamorphoses*, a production put on by APU, and as Natalia Stepenovna in *A Marriage Proposal* in the student-directed one-acts at UAA. Kalli is hoping to pursue a career in theater with emphases on improvisation.



Actor/playwright **Doreen Ransom** has had two plays read in the Conference and has read parts for us for several years. Her stage credits go waaay back, but the former news host/producer for the Alaska Public Radio Network and KSKA-FM loves the theatre and loves to voice.



Anchorage playwright **Dick Reichman's** play about the Exxon Valdez Oil Spill, *The Big One*, premiered in Anchorage in September of 2009, and had a second production last year in Sydney, Australia. It is currently under consideration by a small theater in Los Angeles. While keeping his fingers crossed, he is working on another historical script, *A Symphony of Pauses*, about 19th century Austrian composer Anton Bruckner. As an actor he has had the pleasure to do two great roles recently: Morrie in *Tuesdays with Morrie* and Richard in *The Seafarer*.



Kate Rich is an Alaskan mom who saw *Second City* live in Chicago last month, almost died laughing, and was glad she didn't so that she could attend the Conference again. She has acted in some community productions, and is involved with Homer's annual DramaSlam as an actor and writer. Her play *Flip*, which she overhauled based on panelists' suggestions at last year's Conference, will share the bill with Nancy Chastain's *The Answer* at Pier One Theater on the Spit in Homer this coming August.



Jan Richmond is returning to the Conference as a reader after a hiatus of several years. In 45 years of theatre experience, Jan has worked as director, actor, costumer, box office manager and almost every other job in the theatre. At first, theatre was just hobby, then it slowly became a way of life and for a few years actually a paying job; but it has always one that absorbed and fulfilled her; now in semi-retirement, it has become a way of life. She loves to act, and the opportunity to participate in the reading of new plays gives her a week of joy! She loves writers, and loves to find new material. She spent three years in LA trying her wings with film. It was a blast, and she has several small films in the can to show for it. Her training was mostly on the job, but she does have an MA in Theatre and a lot of time in classes in both Seattle and LA. She is a member of Westside Players Group in West Seattle. She is actively looking for plays that she can stage inexpensively.



Jennifer Riley is a graduate of the American Academy of Dramatic Arts and a founding member of Rogue Machine Theatre in Los Angeles. Recent stage roles include *Bliss*, *Grace*, *Lost and Found*, *Compleat Female Stage Beauty*, and *Shorts and Sweets*. Last year she appeared in *Spring Awakening* and writer Steven Sater's world premiere *New York Animals*. When not juggling acting and raising a precocious six year old, Jen also produces the late-night "Off the Clock" series for Rogue Machine, and just enjoyed the success of producing her husband's wildly successful and critically acclaimed *Small Engine Repair*.



Erick Robertson recently presented Tennessee Williams in a Cyrano's production of the divine play entitled *Camino Real*. Anne Hanley's play *Winter Bear* allowed him to debut another original character for Cyrano's run and tour of the show in the role of Wolf. Erick owes his early start into theatre to the wonderful Donna McCarrey where he was first crooning *Love Me Tender* to audiences at Mears Junior High School in Anchorage at the tender age of twelve, in what was the first of many performances of her hit show, *Zits*. He has played in movies and theatre in Alaska, Washington and California. Mr. Robertson is a local Alaskan who is no stranger to Prince William Sound and all of its beauty. This is Erick's third Conference.



Mark Robokoff was seen on stage most recently in Out North's *Rounding Third*, (directed by his MST cast-mate Schatzie Schaefer's) which also performed at the 2010 Conference, and most frequently at Anchorage's Cyrano's Theatre Company (*Our Town*, *Sylvia*, *The Imaginary Invalid*, *Hamlet*, *Dinner with Friends*, *The Seagull*, *Fourplay*, *Kafka Dances* and *Who's Afraid of Virginia Woolf?*). He also has history with Kokopelli Theatre Company (*Jesus Christ Superstar*, *A Streetcar Named Desire*, *Noises Off*), UAA (*King Lear*, *Fortinbras*, *Tiger at the Gates*), A.C.T. (*Honk!*, *Damn Yankees*) and the Alaska Overnights. At the Conference, he has performed for the authors in John Guare's *The Loveliest Afternoon of the Year* and the late Romulus Linney's *Heathen Valley*. Mark lives and works in Anchorage as a Creative Producer and Account Executive with Gonzalez Marketing, and is often seen roaming the surrounding hills with his greyhounds and whippets.



Olivia Route is a recent graduate of West Anchorage High School. It's her first trip to the Conference and she's incredibly excited. She's an active participant in West High's Theatre Department and TBA Theatre. Her credits include Juliet in TBA's *Romeo and Juliet*, Tina Denmark in West High's *Ruthless!*, and the Daemon in the *Daemon of Darby Castle* with TBA. Later this summer, she'll be performing in the Edinburgh Festival Fringe with West High and plans to attend college in the fall.



A professional stand-up comedian, **Jenni Lou Russi** is the Director of Theatre at Valley City State University in North Dakota. Committed to the development of new works, she recently directed the premiere of *Hands of Sodom* in Salt Lake City, Utah. Also a busy voice actor and dialect coach, the next time you hear "For more information, please press three," you may be listening to Jenni Lou putting her MFA from Kent State University to work!



George Sapio is a playwright, director, and dramaturg living in Ithaca, New York. His plays include: *Oatmeal and a Cigarette*, awarded Critics' Pick at the 2008 Cincinnati Fringe Festival; *And They Lived Happily Ever After*, commissioned by the Kitchen Theatre in 2006; *Kynges Games*, a historical play about Richard III; *Ghosts*, winner of the 2001 Panowski Award; and *Headstrong*, a comedy about love, Middle English, impotence, and dismemberment. He received his MFA in playwriting from Goddard College in 2007 and has a certificate in ESL. He is also a photojournalist who published *Collateral Damage*, featuring his pictures from two trips to Iraq in 2003.



Josh Schmidtlein is an actor from the area, and has been performing for the past eight years, give or take. Currently studying biology and neuroscience at the University of Puget Sound, he is looking to continue with both theatre and science in the future.



David H. Schroeder performs regularly at Key City Public Theatre in Port Townsend, Washington. He is perhaps best remembered as host and announcer for the four original *Golden Age Radio Christmas* programs from 2005 to 2008. In staged readings, he has presented *Classic American Comedy Routines* and *The Wizard of Oz Unplugged*, appeared as Adam in Mark Twain's *The Diaries of Adam and Eve*, and as Elwood P. Dowd in Mary Chase's *Harvey*. In musicals, he was Wally in *Angry Housewives* and the Street Singer in *Threepenny Opera*.



Kate Schwarzer is a singer and actress in Anchorage, Alaska, who loves opera and musical theatre. Most recently, Kate was seen as the title role of UAA Opera Ensemble's *Les Mamelles des Tiresius* and the She-Cat in *L'Enfant et les Sortilèges*, in Anchorage Opera's chorus for *South Pacific* and *La Bohème*, and TBA Theatre's *Babes in Toyland* as Contrary Mary. She had her very first Alaska Overnights experience last fall and had a blast. Kate works for Anchorage Opera handling education, ticketing, and some marketing, and loves to keep herself as immersed in the arts as she can by working at the box office in the Alaska Center for the Performing Arts.



Carey Seward is a theater artist and arts administrator in Fairbanks, Alaska, where she lives in a cabin in the woods and looks at the stars. She is currently touring Alaska with the Fairbanks Shakespeare Theatre production of *Twelfth Night* as Maria. Her plays *Naughty Boy*, *The Penthouse*, *The Calm*, *Far Side of the River*, and *Avoidable Tragedies* are available online, should you want to read them. And she loves karaoke above all forms of art. Except Butoh.



Janna Shaw has been a hotel sales manager, a very bad waitress, a gun peddler, a care attendant, a theatre director, a dog rescuer, and, most recently, a movie set dresser. She has appeared onstage for a few projects here and there this past year in Anchorage theatres. Just enough to keep her hand in, maybe... Today, she is an actor, a reader, and a Conference participant. And why not? It is no wonder she can't stay away long. She was an addict from the very beginning and it's the familiar voices as well the newly written words that keep her returning to this inspiring place.



Sarah Shoemaker has recently obtained her BA in Theatre from the University of Alaska Anchorage. During her last year, Sarah was involved in TBA's *Illusions*, UAA's *Singin' in the Rain*, and UAA's *Gleeprov II*. Her favorite roles in the past three years include Gilmer in *Godspell*, Cecilia in *As You Like It*, Peter in *Romeo and Juliet*, and Mother Cat in *Mother Goose on the Loose*. This September, Sarah will be pursuing her MFA in Acting at the California Institute of the Arts.



Shanon Sidell's theatre career has taken her from freezing her buns in *Hair* in Norway to toasting her buns as Lady Macbeth at General Pinochet's Military Theatre in Chile. Some of her favorite performances include *The Bald Soprano*, *Two Gentlemen of Verona*, and *The Vagina Monologues*. Her directing credits include *The Love Talker*, *Godspell*, *Mountain Language*, and *The Plucky and Spunky Show*. She is thrilled to be returning to the Last Frontier Theatre Conference.



Judd Silverman is happy to return to Valdez, where he's enjoyed reading works by Damon Chua, Omar Penner Cline, Anne Hanley, Alex Pollock, Dawson Moore and Oliver Siemens. In NYC, he has read frequently at Charles Maryan's Playwrights/Directors Workshop, as well as in BMI's Musical Theatre Workshop (playing the title role in the mini-musical, *Bontshe*), and in Craig Pospisil's *The Dunes* at The Barrow Group. Favorite roles include *Easter* (Lindkvist), *Rosencrantz & Guildenstern* (Claudius), *The Scottish Play* (Duncan/The Doctor), *Talley's Folly* (Matt), and *Misalliance* (Lord Summerhays). 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 at Pace University), he coaches acting in Manhattan.



Lois Simenson has played a variety of roles, including three *Fiddler on the Roof* productions (Yente, Golde, & Fruma Sara), *The 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*. Other roles include Olive in Anchorage Community Theatre's Female Version of *The Odd Couple*, Lyn in *The Search for Signs of Intelligent Life in the Universe* at Cyrano's, Nell and Mrs. Crow in *A Christmas Carol*, and the Emberly sisters in the murder-mystery, *My Fatal Valentine*. She was producer for *Dead and Deader*, and director for *Honeymoon from Hell*. She recently started DOA Productions, a dinner theatre murder mystery troupe in Eagle River, which recently did *Murder on the Oriental Rug*, where she played 2 females and 1 male character. In addition she's appeared in six locally made feature films, including *Everybody Loves Whales* and *Beyond* (Ghost Vision).



Cynthia Lee Sims read for *The Glass Violin* in 2010's Conference and recently made audiences laugh as the Placard Girl when *Reefer Madness* played the Wild Berry Theatre. She received an MA in English Literature from the UAA in December and is taking Mike Burwell's (*Cirque* editor) poetry course. She teaches composition for UAA and is grateful that the CPDS (PREP) and the English Department employ scribblers. Cynthia has served on an editorial board for *Understory*, UAA's undergraduate journal, for three years. Her writing has appeared on *Litsite Alaska* and in *Red Ink Magazine* (U of Arizona) and *F Magazine* (2010). With her teenagers, Shania and Donte, she shares two pooches—Carter, a Chow-Aussie, and Jessie, a Belgian Tervuren.



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*, *Somewhere in Between*, and Schatzie Schaefer's *A Fabulous Coat*. This is Danny's fifth Last Frontier Theatre Conference, and he's grateful to have such an event in his back yard.



Mark St. Cyr most recently performed at the Cincinnati Playhouse in the Park in *The Piano Teacher*, *Lilly's Purple Plastic Purse*, *A Christmas Carol*, and the original premiere of *Happy Worst Day Ever*. His other regional theatre credits include: *The Torch-Bearers*, *Ramona Quimby*, *The Adventures of Tom Sawyer*, Peterborough Players; *Leonce & Lena*, *The Kid Who Talked to Penguins*, *Reeling*, *Tell It Underwater*, Hangar Theatre; *HAIR*, Burning Coal Theatre; *Life/Play*, New York International Fringe Festival. Mark graduated from Elon University in 2010 with a BFA in acting.



Maura Stephens is an actor, director, producer, and playwright based in Ithaca, New York, where she also writes, teaches, and agitates. She has recently completed a book of creative nonfiction, *Frack Attack: Fighting Back*, and her new play, *Promise/Insh'Allah*, will be workshopped this summer. Her favorite roles as an actor have been Paulina in Ariel Dorfman's *Death and the Maiden* and Hazel Hall in Susan Mach's *Monograms*; in 2010 she was in the workshop production of George Sapio's *Better Than Nothing/Second to None*. She is fortunate to share her life with her favorite playwright and director (also fine actor and producer) George Sapio and glad to finally make it to Last Frontier with him (after having been green with envy for the last few years).



Jay Stevens has been a reader in the Play Lab at the Last Frontier Theatre Conference for the past four years. Jay has 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. 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.



Amy Tofte, a South Dakota native living in Los Angeles, holds a BA from the University of Iowa where she met her acting mentors, John O'Keefe and Trish Hawkins. She continued actor training in NYC at The William Esper Studio, The Actor's Studio and Stella Adler Conservatory and performed new works at LaMAMA, ETC, Circle Rep Lab and Alice's Fourth Floor. Amy has acted professionally for stage and screen in New York and Los Angeles. 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.



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. She has greatly enjoyed working with Dawson on various PWSCC productions over the last several years, both onstage and behind the curtain. She has also put together theatre pieces for the annual Ladies Christmas Tea in 2007 and 2009. She loves all things youth theatre and has plans to arrange a small fry performance in the coming year with the Valdez Cooperative Preschool.



Sara Wagner is an actor and director living in Los Angeles. She directed *Blood and Thunder* (Nominee for Sound Design – LA Stage Alliance Ovation Awards 2009/2010; Winner of One-Act Performance of 2010 – LA Weekly Theater Awards) which enjoyed a six month run in Los Angeles and was featured at the 2010 Theatre Conference. Sara

is thrilled to bring a staged reading of *South Bridge* by Reginald Edmund to this year's Conference.



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. 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 third time at the Conference.



Brian Wescott [pronounced Bree-uhn] was born and raised in Fairbanks. He played Sidney Huntington in Anne Hanley's *The Winter Bear* at Cyrano's last fall (Jayne Wenger, dir.) and in August will play the male role in Karyn Traut's *The Realm of Love or Folding Laundry* at the Edinburgh Festival Fringe (a role he read in the 2010 Play Lab). Film work includes *Liminality* (James Lujan, dir.) and the feature comedy *Christmas in the Clouds* (Kate Montgomery, dir.). He first studied acting with Molly Smith, at the Fairbanks Summer Arts Festival, and more recently with Charles Carroll, Randy Reinholz, and Laura Gardner in L.A. An enrolled Alaska Native, he serves on the Native American committees of SAG and WGA and divides his time between Alaska and L.A.



Micah Williams is a student at UAA and is currently working on his first production at Cyrano's, *Red, White and Tuna*. A child of the Alaskan Bush, Micah found his calling of theater during his second year at UAA where he has since worked as a stage hand for *Chemical Imbalance* and *Wonder of the World*, participated in the assemble for the production of *Singin' in the Rain*, and recently wrapped up his most exciting theater experience yet as ASM for *Twelve Angry Jurors*.



Kelly Wilson attended the University of Alaska Anchorage, appearing in their productions of *City of Angels* and *A Little Night Music*. Other productions include *Camelot* (ACT), *Annie* (Hingham Civic Music Theatre), *The Sound of Music* (TBA Theatre), *Sweeney Todd* (Anchorage Concert Chorus), *Hansel and Gretel* (Anchorage Opera), *Suor Angelica* (Anchorage Opera) and most recently *The Who's Tommy* (Theatre Artists United). She has been a member of the Anchorage Opera chorus for twelve years, and toured the Russian Far East with the Russian American Colony Singers.



Antoinette F. Winstead studied acting at NYU and Columbia University. Although she hasn't been able to do as much stage work as she would like, she recently had the opportunity to perform in several reader theater selections for Texas State University's Drama Department and to do voice work for a short documentary. She has also had roles in several short student films and videos. She's very much looking forward to participating as a reader for this year's Play Lab.



Aaron Wiseman has been seen at the Conference both onstage and backstage for about eleven different years. Some years as an actor (*Rounding Third*, *Seascape*), some as a producer (Three Wise Moose/Alaska Overnights), and often as a technician (alongside Jim Cucurull on the Mainstage). Many of his proudest moments in theatre are associated with the Conference and he looks forward to making many more with Dawson and crew here in Valdez.



Jennifer L. Workman is a 2009 graduate of Asbury College in Wilmore, KY, where she earned a degree in Spanish and Theatre/Cinema Performance. Right after college she was fortunate enough to work on two great feature films shot in Kentucky: *Unrequited*, starring Twilight's Michael Welch, and *Secretariat*. Favorite stage credits include *Beauty and the Beast*, *Godspell*, *12 Angry Jurors*, *Hamlet*, *Hark! A Christmas Cabaret*, *The Jungle Fun Room*, and *A Comedy of Errors*. A new Army wife and new to Alaska, Jennifer is looking forward to doing some great theatre with great people in the next few years she's here.



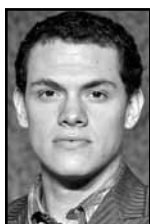
Whitney Wright has been acting since high school, or earlier, if you count *A Midsummer Night's Dream* in grade school. She most recently appeared in David Ives' *All in the Timing*. She was also in the Cyrano's Theatre Company production of *The Skin of Our Teeth*, and one installment of the Alaska Overnights at the Williamson Auditorium. This is her second time as a reader the Play Lab.



Born and raised in Stockholm, Sweden, **Annia Wyndham** leads a nomadic lifestyle, seeking out the theatre community wherever life takes her. Schooled in the dramatic arts in Sweden and Switzerland, she has performed for twenty plus years in Europe and the US. Before moving to Anchorage, she resided in Germany where she spent five years with the Alliance Players, a Theatre ensemble that performed mostly for the U.S. and NATO Forces in Europe. Many thanks to the amazing local art community for welcoming her into their family.



Carrie Yanagawa is returning to Valdez for her eighth time at the Conference. She is a member of Three Wise Moose and the current Charge Painter for the Anchorage Opera. As an active theater artist for the last 15 years she has designed, painted, stage managed, directed or appeared in shows for nearly every stage in Anchorage. Recent production credits include *South Pacific* and *La Boheme* (Anchorage Opera); feature films *Everybody Loves Whales* and *Ghost Vision*; three installments of Fourplay (Three Wise Moose, Anchorage Community Theatre, Cyrano's); Alaska Overnights; *Rounding Third* (Out North); and Arlitia Jones' plays *Make Good the Fires* (Cyrano's) and *Sway Me, Moon* (Out North).



Born in Los Angeles and raised in Texas, **Carl Young** has been involved in theatre practically his whole life. His various productions include Nazi Karl Heinz in *Edith Stein*, award-winning role Nicholas in *The Boy Who Stole the Stars*, Claude Frolo in *Quazimodo*, the father in *Meet Me in St. Louis*, Kinickie in *Grease*, Aslan in *The Lion, the Witch, and the Wardrobe*, Barnette Lloyd in *Crimes of the Heart*, and The Evil Dr. Kasady in Rand Higbee's *The Lightning Bug*. Carl is excited to be participating in the Conference and plans on being a part of the Valdez Community for a long time.



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If you would like to help support the 20th 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
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Conference Office
Dawson Moore, Coordinator
PO Box 97
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AFA in Playwriting

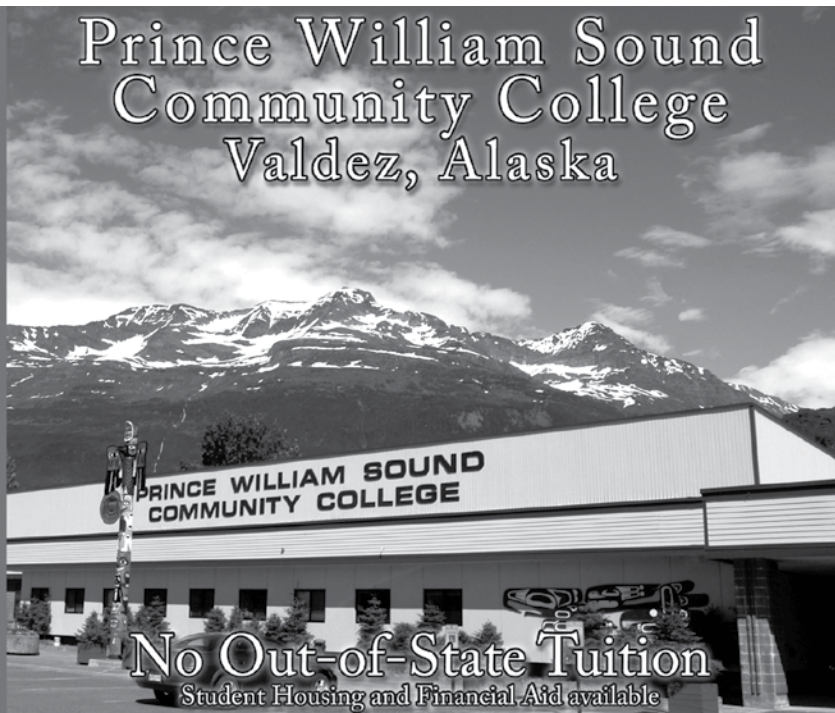
Students in the AFA program spend two years in an active writing program at an affordable, accredited institution surrounded by the natural beauty of Alaska. Students will also be involved in the annual Last Frontier Theatre Conference, which brings playwrights and other theatre practitioners from around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

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Welcome to beautiful Valdez, Alaska, and the Prince William Sound Community College 19th 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 eight years and proved that no task is insurmountable. In addition, I would like to thank the entire PWSCC staff. They are an incredibly group of hardworking and dedicated individuals with whom I am proud to be associated.



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



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

Douglas A. Desorcie
PWSCC President



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