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PRINCE · WILLIAM · SOUND  
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The Twentieth Annual  
Last Frontier Theatre Conference

Valdez, Alaska  
June 10-16, 2012

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



JUNE 10-16, 2012

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Welcome to the Twentieth 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 has been the great honor of my life so far. I started coming here in 1995 as someone new to playwriting. The work and responses I saw in the Play Lab filled my mind with new ideas, and I made coming to Valdez a priority every year from then on, even after I had left the state to pursue theatre and film in California.

This year marks a time of transition. It is the first year I have coordinated without Ryan Buen as my assistant. It is also the first year anyone will produce this event without Doug Desorcie playing a critical role. The Conference owes them both a huge debt of gratitude.

Their absence makes me all the more grateful for the support I have received from my co-workers at the college, particularly our Interim President, Wes Lundburg. In the end, an event like this has to be bigger than the individuals who get credit for making them happen, and I appreciate everyone's support.

This year, we are going back to the Conference's very inception in honoring Jo Ann C. McDowell (Jody!) with the Jerry Harper Service Award. Her receiving a postcard from Edward Albee was the impetus that got this two decade long exploration into dramaturgy started. Her drive and ambition made it one of the premier such events in the country, and the world.

Special thanks to Jay Stevens for coming back as my assistant. If you see me relaxing for a moment or two this week, you can thank Jay, as I should, frequently.

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

Dawson Moore  
Theatre 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.**

**9:00 a.m. Registration Desk open.**  
**7:30 p.m. UAA Glee Club in Concert**



**SATURDAY, JUNE 9, 2012**

Room A	Room B
9:30 a.m. Conference Orientation Panel	
10:30 a.m. Acting in the Play Lab with Bostin Christopher	10:30 a.m. How to Direct a Reading of Your Own Play with Erma Duricko
Noon, Lunch Break	
12:45 p.m. Monologue Workshop with Laura Gardner and Frank Collison, Part One	12:45 p.m. Keeping the Drama in Your Work and Out of Your Life with Gary Garrison
	2:45 p.m. One's Little Chicks with Timothy Mason
5:00 p.m. Welcome Reception & Fish Fry for Conference participants.	
7:30 p.m. Fourplay, presented by Three Wise Moose and Anchorage Community Theatre, featuring one-act plays by Arlitia Jones, Dawson Moore, Tom Moran, and Schatzie Schaefer.	
9:30 p.m. (approximate) Fringe Festival at ESP.	

### Conference Orientation Panel

Dawson Moore, Danielle Dresden, and Erma Duricko give an overview of the Conference procedures and philosophies, followed by a question and answer session.

### Acting in the Play Lab with Bostin Christopher

A veteran Conference performer gives tips and tactics for actors working in the Play Lab.

### How to Direct a Reading of Your Own Play with Erma Duricko

Erma tells you how to get the most out of your brief rehearsal process in the Play Lab: what to do, what not to do, and what your expectations should be.

### The Monologue Workshop with Laura Gardner and Frank Collison, featuring memorized monologues written by this year's participating playwrights.

How to research, rehearse, and make a monologue come to life for both you and for the writer. The Workshop gives actors the tools and hands on experience to fully inhabit, create, and bring themselves to the work. Actors come with memorized pieces and preliminary work done using the preparation sheet provided prior to the Conference. Work takes place over two classes and by individual appointment. Spectators Welcome.



The Last Frontier Theatre Conference presents

# FOURPLAY

4 Short Plays by Alaskans

7:30 pm June 10th, 2012

**PLAYS BY**  
Dawson Moore  
Arlitia Jones  
Schatzie Schaefer  
and Tom Moran

Home Grown  
**ALASKAN**  
Theatre

**Featuring**  
"Shoe Story"  
"Living with the Savage"  
"The Cross"  
and the  
2011 Play Lab hit  
"The Big Guy"

Produced by



**BWM**  
A THREE WISE PRINCE PRODUCTION

**See you at the  
Valdez Civic Center!**

Produced by



**act**  
theatre

### Keeping the Drama in Your Work and Out of Your Life with Gary Garrison

Where are the new plays coming from? Who's paying attention to them? Who's not? Why not? Why is it so easy for writers to disappear or be disregarded, if not out and out disrespected in rehearsals, contracts, public relations and or public ceremonies like the Tony Awards? Would you be surprised to know that more times than not it is the writers who are shooting themselves in the foot and not the industry they're trying to forge a career in? This workshop/lecture will examine the various ways writers struggle to advance their craft and careers while simultaneously sabotaging themselves. If you're blocked with your writing, or feel like you're not advancing in your career, this workshop is for you.

### One's Little Chicks with Timothy Mason

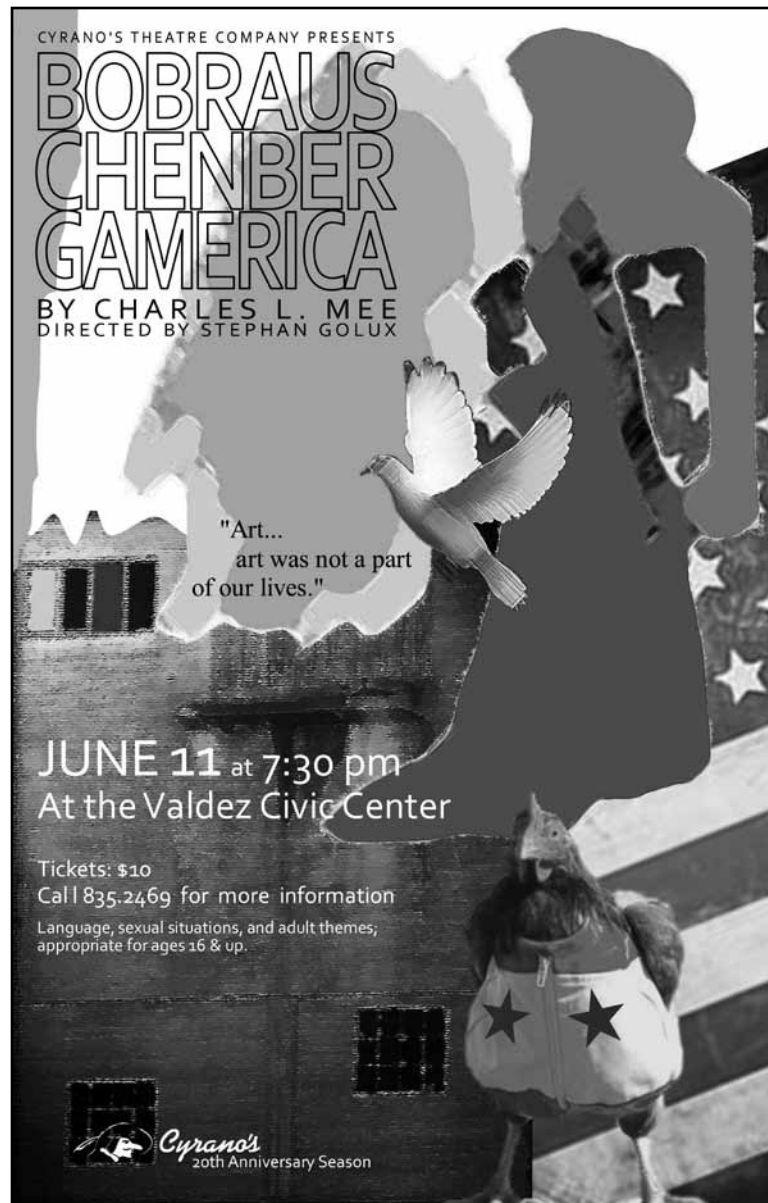
Years ago, Timothy Mason told a veteran agent/actor that he had written a short play in between working on big ones. The agent responded "You're sending out little chicks which someday will return to you." These chicks, plus a few of the big chicks, plus lots of luck, have become his career. A conversation about life as a working writer.

Room A	Room B	Room C
8:00 a.m. Morning Warm-up Yoga with Meg McKinney		8:00 a.m. Writing Warm-Up Exercise with Arlitia Jones
	9:00 a.m. Play Lab: Mollie Ramos' <i>Flashpoint</i>	9:00 a.m. Play Lab: Karyn Traut's <i>Gifted</i>
9:45 a.m. Class: Working in Theatre for Youth with Mark Lutwak	9:45 a.m. Play Lab: Liam Mitchell's <i>Prairie Coteau</i>	9:45 a.m. Play Lab: Joe Barnes' <i>Tastes Like Chicken</i>
Noon, Lunch Break		
12:45 p.m. Class: Gone in 600 Seconds with Craig Pospisil	12:45 p.m. Play Lab: Wayne Paul Mattingly's <i>SAMARITANS, Or Where Is Sylvia?</i>	12:45 p.m. Play Lab: Tom Moran's <i>Date with History</i>
	2:00 p.m. Play Lab: Joshua Medsker's <i>Spenard</i>	2:00 p.m. Play Lab: Justin Stewart's <i>Swing</i>
3:00 to 5:00 p.m. Acting for Singers Workshop, Day One, in the College Training Room		
	3:00 p.m. Play Lab: Kuros Charney's <i>Body Language</i>	3:00 p.m. Play Lab: Katherine Murphy's <i>Word of the Day</i>
5:30 to 7:30 p.m. Dinner Break		
7:30 p.m. Cyrano's Theatre Company presents a work-in-progress: <i>bobrauschenbergamerica</i> by Charles L. Mee, directed by Stephan Golux (opens in Anchorage at Cyrano's June 22)		
9:30 p.m. (approximate) Fringe Festival at ESP.		



Joshua Kovach and Missy Williams in Arlitia Jones' *The Bodice Rippers* from last year's Fourplay.





### **Working in Theatre for Youth with Mark Lutwak**

Some of the most interesting and challenging theatre is being produced for youth and families. Mark Lutwak, former artistic director for Honolulu Theatre for Youth and current director of education and outreach for Cincinnati Playhouse in the Park, has commissioned, developed, produced and/or directed nearly 75 plays for youth under union contracts in the past 15 years. He will discuss and describe some of the opportunities and challenges at the true last frontier in the American Theatre.

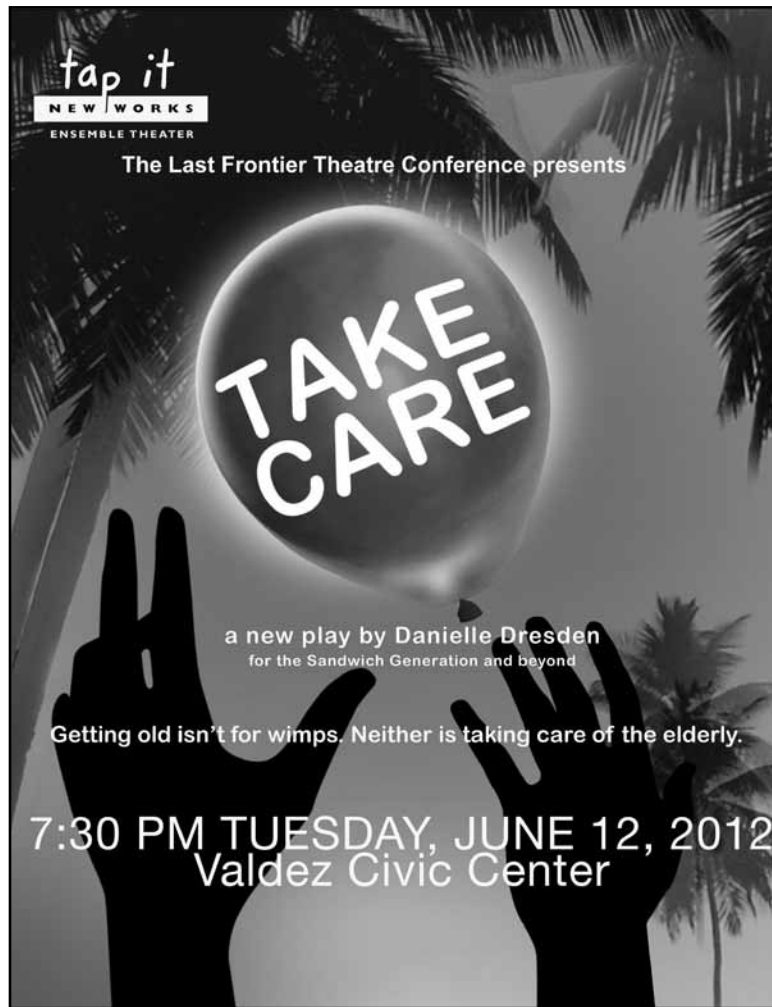
### **Gone in 600 Seconds with Craig Pospisil.**

A workshop on techniques and principles for writing short plays in general and with an eye towards overnight or 24-hour theater projects. Participants are invited to bring in short plays for possible discussion, and there will be in class writing exercises with the objective of starting projects for the Fringe Festival.

Room A	Room B	Room C
<b>9:00 to 11:30 a.m.</b> Monologue Workshop Individual Appointments in Lunch Room		
<b>8:00 a.m.</b> Morning Warm-up Yoga with Meg McKinney		<b>8:00 a.m.</b> Writing Warm-Up Exercise with Arlitia Jones
	<b>9:00 a.m.</b> Play Lab: Kate Mulley's <i>Strange Bare Facts</i>	<b>9:00 a.m.</b> Play Lab: F. Brett Cox's <i>It Came Out of the Sky</i>
<b>10:15 a.m.</b> Panel Discussion: The Ethics of Ethnic, Take Two	<b>10:15 a.m.</b> Play Lab: Marina Veronica Garritano's <i>Sfumato</i>	<b>10:15 a.m.</b> Play Lab: Arthur M. Jolly's <i>Trash</i>
<b>Noon, Lunch Break</b>		
<b>12:45 p.m.</b> Class: In Rehearsal with Marshall W. Mason, Frank Collison and Laura Gardner	<b>12:45 p.m.</b> Play Lab: John Pennington's <i>Everything Go Boom</i>	<b>12:45 p.m.</b> Play Lab: Jaron Carlson's <i>The Digger</i>
	<b>2:15 p.m.</b> Play Lab: Barry Levine's <i>One Big Lost and Found</i>	<b>2:15 p.m.</b> Play Lab: Daniel Guyton's <i>Macabre-Cadabra</i>
<b>3:00 to 5:00 p.m.</b> Acting for Singers Workshop, Day Two, in the College Training Room		
<b>4:00 p.m.</b> Book Signing of <i>Creating Life on Stage</i> with author Marshall W. Mason in the Civic Center Foyer.	<b>3:00 p.m.</b> Play Lab: Erica Silberman's <i>Ms. Baxter's Good Deed</i>	<b>3:00 p.m.</b> Play Lab: Jeff Stoltzer's <i>Unsportsmanlike Conduct</i>
<b>5:30 to 7:30 p.m.</b> Dinner Break		
<b>7:30 p.m.</b> Take Care, produced by TAPIT/new works Ensemble Theater		
<b>9:30 p.m.</b> (approximate) Fringe Festival at ESP.		
<b>9:30 p.m.</b> (approximate) Come Learn a Song with the UAA Glee Club at the College		



Kelly Pekar and Dana Brooke in Arlene Hutton's *Happy Worst Day Ever*.



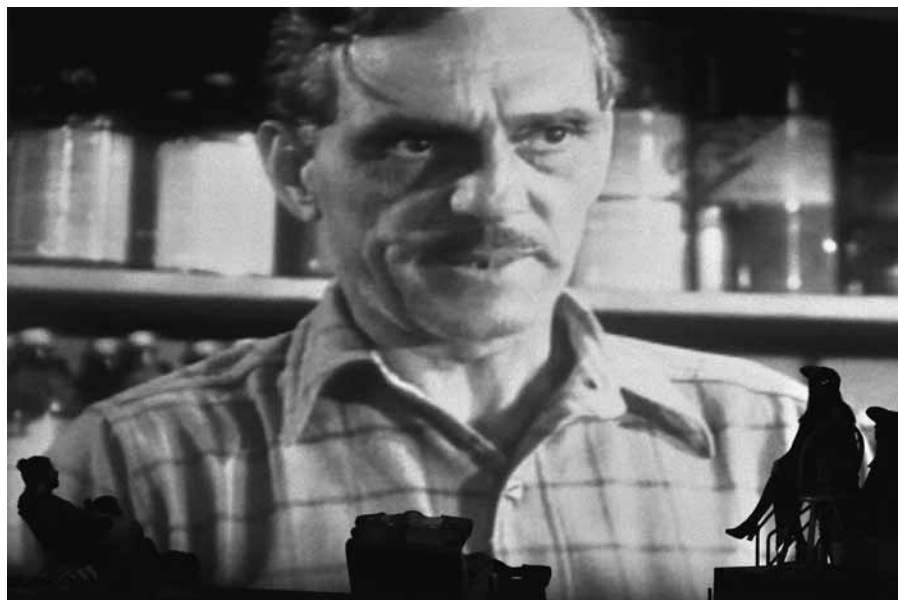
**The Ethics of Ethnic, Take Two, a panel discussion with Kia Corthron, Danielle Dresden, Guillermo Reyes, Randy Reinholz, and Lucas Rowley.**

Moderated by Dawson Moore. This discussion of the challenges faced by playwrights writing for ethnicities besides their own began in 2011. When it was over, the Coordinator remarked that Conference participants had a lot more to say at the close of the session, so we've decided to bring it back this year. There is a box to submit questions you would like the panel to address at the registration desk.

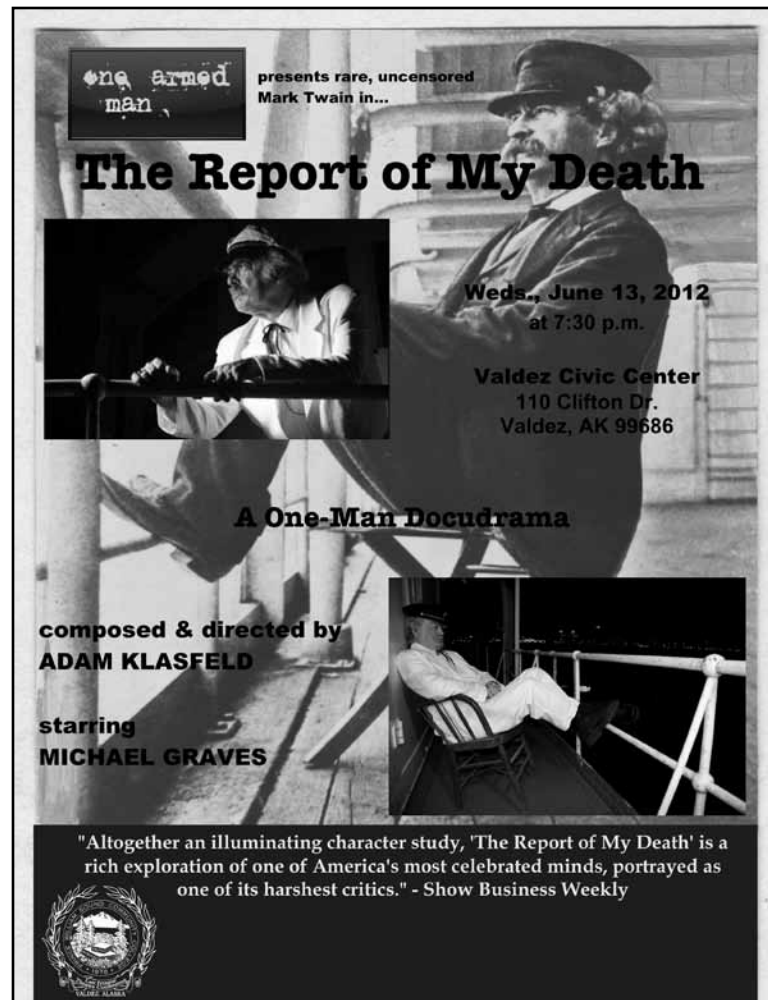
**In Rehearsal with Marshall W. Mason, Frank Collison and Laura Gardner.**

Director Marshall W. Mason and actors Frank Collison and Laura Gardner will demonstrate an early creative rehearsal for O'Neill's *Long Day's Journey Into Night*. The actors will come having done some research on the time and place of the play, as well as having written character autobiographies. This proto-type of a rehearsal will include techniques used to explore the characters before beginning to stage the play, and will include techniques for improvisation as a means of exploration.

Room A	Room B	Room C
8:00 a.m. Morning Warm-up Yoga with Meg McKinney		
	9:00 a.m. Play Lab: Lucas Rowley's <i>Crook Book</i>	9:00 a.m. Play Lab: P. Shane Mitchell's <i>It's Your Play, America</i>
10:00 a.m. Class: Monologue Workshop with Laura Gardner and Frank Collison, Part Two	9:45 a.m. Play Lab: Erick J. Robertson's <i>Neighbors</i>	9:45 a.m. Play Lab: Schatzie Schaefer's <i>Vashon</i>
	10:45 a.m. Play Lab: Kavelina Torres' <i>Relegated to: Domestic Hunter</i>	
Noon, Lunch Break		
12:45 p.m. Class: The Playwright Takes the Plunge – Into Directing, Your Own Play and Other People's, with Guillermo Reyes.	12:45 p.m. Play Lab: Steve Koppman's <i>Free Connection</i>	12:45 p.m. Play Lab: Toby Widdicombe's <i>The Lazy Slut</i>
	1:30 p.m. Play Lab: Jerry Lieblch's <i>Cruelty to Animals</i>	1:30 p.m. Play Lab: Carey Seward's <i>The Rainbow Shower</i>
3:00 to 5:00 p.m. Acting for Singers Workshop, Day Three, in the College Training Room		
3:15 p.m. Class: Distance Dramaturgy and the Reluctant Playwright with Jean Bruce Scott		3:15 p.m. Play Lab: Nicholas Walker Herbert's <i>Wild Saints</i>
5:00 to 7:30 p.m. Dinner Break		
7:30 p.m. Adam Klasfeld's <i>The Report of My Death</i> , featuring Michael Graves, produced by One Armed Man, Inc., followed by a reception at the Valdez Museum.		
9:30 p.m. (approximate) Fringe Festival at ESP.		



Mountain Shack Theater Alaska's *Spoilers of the North*.



## The Playwright Takes the Plunge: Into Directing, Your Own Play and Other People's, with Guillermo Reyes.

A discussion over the learning process for playwrights who find themselves eager to expand into directing, sometimes because they feel they need to self-produce and self-direct, or because they find themselves eager to expand their skills. Reyes discusses the pratfalls, dangers, and rewards of such a move, and delineates basic steps.

## Distance Dramaturgy and the Reluctant Playwright with Jean Bruce Scott

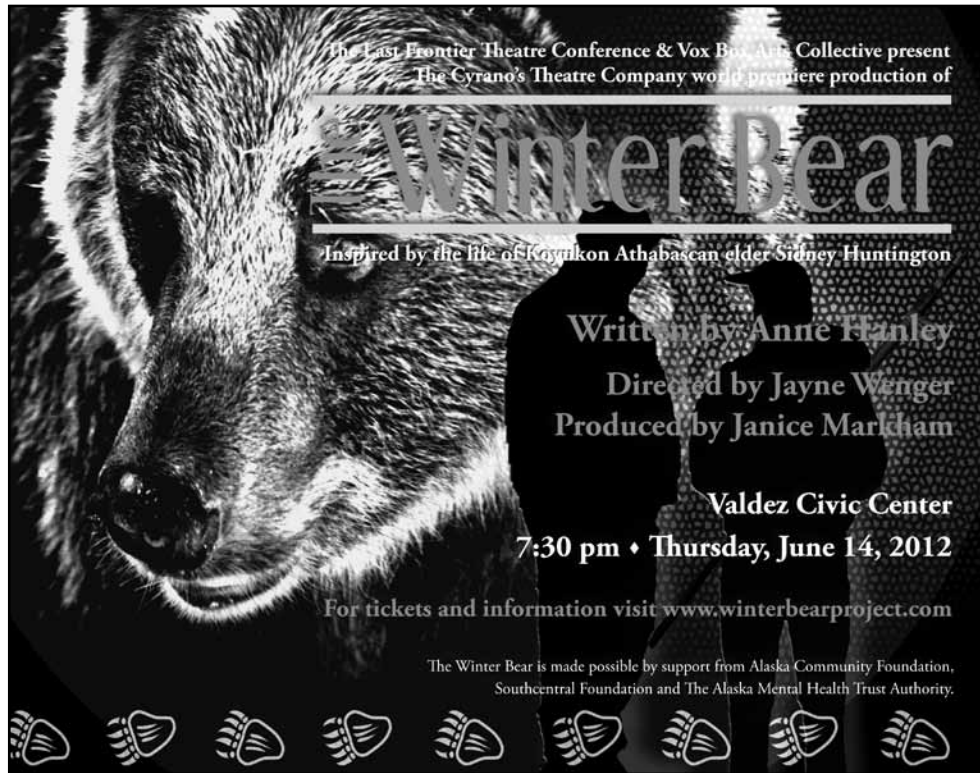
The most difficult part of distance dramaturgy should be scheduling the conference call. How to work effectively with your dramaturg long distance! Tips for scheduling, structuring the conversation and sharing documents and research online.



Room A	Room B	Room C
<b>8:00 a.m.</b> Morning Warm-up Yoga with Meg McKinney		<b>8:00 a.m.</b> Writing Warm-Up Exercise with Arlitia Jones
	<b>9:00 a.m.</b> Play Lab: Kevin Six's <i>The Art of Love</i>	<b>9:00 a.m.</b> Play Lab: Virginia Nelson's <i>The Haunting Truth</i>
<b>10:00 a.m.</b> Class: Sensory Exploration – Creating stage reality through the senses with Daniel Irvine.	<b>10:00 a.m.</b> Play Lab: Brian Walker's <i>FB: a ghost story</i>	<b>10:00 a.m.</b> Play Lab: Anita Rodriguez Simons' <i>This We'll Defend</i>
<b>Noon, Lunch Break</b>		
<b>12:45 p.m.</b> Class: What To Do (& not to do) With a First Draft with Y York	<b>12:45 p.m.</b> Play Lab: David Clark's <i>Bananapocalypse</i>	<b>12:45 p.m.</b> Play Lab: Leslie Powell's <i>The A' Word</i>
<b>3:15 p.m.</b> Class: Rhythm Refresher: Motown Choreography Workshop, Conducted by Donna Peckett	<b>3:15 p.m.</b> Play Lab: Ariel Shepherd-Oppenheim's <i>Phantoms Go Down</i>	<b>3:15 p.m.</b> Play Lab: Dennis Schebetta's <i>W@ste</i>
<b>3:00 to 5:00 p.m.</b> Acting for Singers Workshop, Day Four, in the College Training Room		
<b>5:15 to 7:30 p.m.</b> Dinner Break		
<b>7:30 p.m.</b> Anne Hanley's <i>The Winter Bear</i> , produced by VOX BOX Arts Collective and directed by Jayne Wagner		
<b>9:30 p.m.</b> (approximate) Fringe Festival at ESP.		



Lindsay Lamar and Ryan Buen in Joe Barnes' *The Shiflet Abduction* in TBA Theatre's *I Want to Believe*.



### **Sensory Exploration – Creating stage reality through the senses with Daniel Irvine.**

Nothing is more memorable than a smell. This workshop is a sensory overload of memory and applying it to creating the environment of the world of the play you are exploring. We will examine several well known plays and discover how the senses carry you into the circumstances of the play and the characters. We will begin with relaxation exercises and discover how sense-luscious the world is. Comfortable clothes that allow you to roll around on the floor are advised.

### **What To Do (& not to do) With a First Draft with Y York**

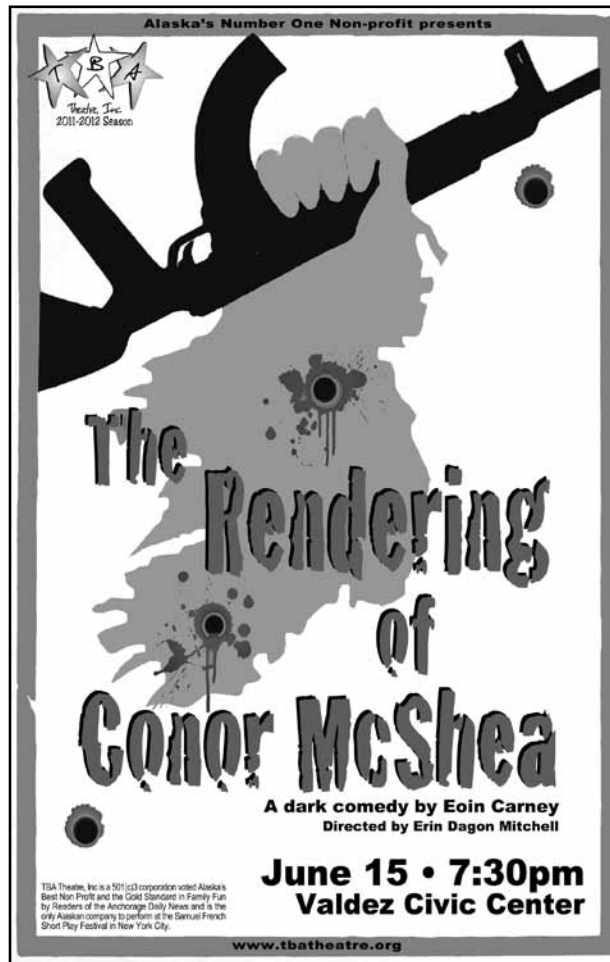
Before you buy the mailers or send the pdf to all the theatres in the land, a process to bring your play into focus, discover what you've left off the page, and become the informed collaborator your play deserves.

### **Rhythm Refresher: Motown Choreography Workshop, Conducted by Donna Peckett**

A hip and soulful dance session as performed by the great 60s back-up singers and Motown artists. Drawing from the original work of Motown choreographer and great rhythm tap dancer, Cholly Atkins, the producing artistic director of TAPIT/new works Ensemble Theater, Donna Peckett, will teach some of the work she set for the Temptations' tune "Ain't Too Proud Too Beg." It's done in soft shoes, no prior experience necessary. It's fun, it swings, it's cool.

Room A	Room B	Room C
8:00 a.m. Morning Warm-up Yoga with Meg McKinney		8:00 a.m. Writing Warm-Up Exercise with Arlitia Jones
	9:00 a.m. Play Lab: Peter Porco's <i>Three on a Cliff</i>	9:00 a.m. Play Lab: Karin Fazio Littlefield's <i>Two Women on a Precipice</i>
10:15 a.m. Class: "Do it wrong," an acting exercise led by Peter Ellenstein	10:15 a.m. Play Lab: Rachel White's <i>Green River</i>	10:15 a.m. Play Lab: Philip Dallmann's <i>Sanka, Ya Dead Mon?</i>
Noon, Lunch Break		
12:45 p.m. Panel: The Winter Bear Project: Changing Lives through Direct Action Theater Rural Alaska	12:45 p.m. Play Lab: Kevin Armento's <i>a way to reach me</i>	12:45 p.m. Play Lab: Jeanne Beckwith's <i>Requiem for John</i>
	2:30 p.m. Play Lab: Ron Pullins' <i>Ice Dancing</i>	
	4:00 p.m. Play Lab: Matt Benedict's <i>DogMatics</i>	4:00 p.m. Play Lab: Jennifer Williams' <i>Fishtail</i>
3:00 to 5:00 p.m. Acting for Singers Workshop, Day Five, in the College Training Room		
5:00 p.m. in the Lunch Room: The State of the Alaskan Stage: A Conversation on the Future of Theatre (pizza provided), Led by Perseverance Theatre's Art Rotch		
5:30 to 7:30 p.m. Dinner Break		
7:30 p.m. Eoin Carney's <i>The Rendering of Conor McShea</i> , produced by TBA Theatre Company, followed by a two-hour cruise on Stan Stephens Cruises to Shoup Glacier.		





### **“Do it wrong,” an acting exercise led by Peter Ellenstein**

An exercise designed to increase spontaneity, taking chances and removing an actor's internal blocks, using a lot of space and a wide variety of unbreakable props.

### **The Winter Bear Project: Changing Lives through Direct Action Theater Rural Alaska.**

Join the creative team and ensemble of Anne Hanley's *The Winter Bear* for a discussion focused on the challenges, risks and rewards of presenting live theater off the beaten path. With special guest Montana State Senator Jonathan Windy Boy.

### **The State of the Alaskan Stage: A Conversation on the Future of Theatre, Led by Perseverance Theatre's Artistic Director Art Rotch**

What if actors in Alaska were paid a livable wage? What if we could easily connect with other theatre artists across the state? What if opportunities existed for artists to train with other statewide artists? Together, let's think BIG. All theatre artists and supporters of the arts are welcome. This gathering is one of several similar meetings Perseverance Theatre has been holding around the state over the past season. Perseverance Theatre is a participant in the A-ha! Program: Think It, Do It, funded by the MetLife Foundation and administered by Theatre Communications Group, the national organization for the professional not-for-profit American theatre.

- 8:30 a.m. Monologue Workshop performers called for tech through
- 9:15 a.m. Acting for Singers Workshop performers called for tech through
- 10:00 a.m. Monologue Workshop Final Presentation
- 11:00 a.m. Acting for Singers Workshop Final Presentation
- Noon Lunch; Ten-Minute Play Slam performers called for tech through
- 12:45 p.m. Ten-Minute Play Slam
- 5:00 p.m. Reception on the Civic Center lawn
- 6:00 p.m. Group photos for playwrights, actors, and featured artists
- 6:30 p.m. Gala dinner, featuring the presentation of the Jerry Harper Service Award and Sue Nims Distinguished Playwriting Award.

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



### **Sunday, June 17**

- 9:30 a.m. National Advisory Board Meeting (invitation only)

No other Conference events scheduled for Sunday. The Civic Center is closed and locked, so please remove all personal items on Saturday.



## 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 Sixth Annual Ten-Minute Play Slam.  
Readings of short plays by Play Lab playwrights,  
Directed by Mark Lutwak.

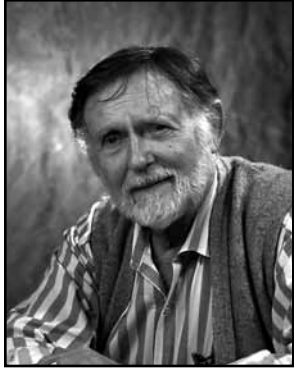
Kevin Armento's *The Very Important Talk Every Father Fears the Most*  
Joe Barnes' *Even Steven*  
Jeanne Beckwith's *Doll Hospital*  
Matt Benedict's *Discoveries*  
David Clark's *A Deck of Cards*  
F. Brett Cox's *They Got Louie*  
Philip Dallmann's *The SmerJigan*  
Dennis Schebetta's *Dog Park or Sexual Perversity in Magnuson*  
Rachel White's *Chelsea Faces Machine*



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 Dr. Jo Ann C. McDowell.

### Schedule

- 5:00 Reception on the Civic Center Lawn.
- 6:00 Cast and Playwright Group Photos
- 6:30 Dinner Served
- 7:30 Benefactor Recognition by Interim PWSCC President Wes Lundburg
- 7:45 Presentation of the Susan Nims Distinguished Playwriting Award to Liam Mitchell
- 8:00 Presentation of the Jerry Harper Service Award to Dr. Jo Ann C. McDowell
- 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 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 it 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. In 2010, TBA Theatre Artistic Director Shane Mitchell was the recipient. Last year, powerhouse director and Conference supporter Erma Duricko was honored.



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.



2011 winner Erma Duricko with mentor Marshall W. Mason and Dawson Moore.

In 1992, **Dr. Jo Ann C. McDowell** became president of Prince William Sound Community College (PWSCC) in Valdez, Alaska. That fall, she called on Edward Albee and Marshall W. Mason to participate in the first Prince William Sound Community College Theatre Conference. As a result, Albee and McDowell held the Last Frontier Theatre Conference in Alaska annually for 12 years. Their commitment made the transition to a new frontier, Omaha, Nebraska, with the first Great Plains Theatre Conference held in May 2006. McDowell became president of Metropolitan Community College (MCC) in 2005. Prior to these events, Dr. McDowell, in partnership with Margaret Goheen, was a major part of the founding and continuation of the prestigious William Inge Theatre Festival in Independence, Kansas, during its early formative decade while serving as a Dean, Executive Vice President and President of Independence Community College.



McDowell holds the title of President Emeriti from both PWSCC and MCC. In 2010, the Great Plains Theatre Conference established the Dr. Jo Ann C. McDowell Theatre Award, presented annually for distinguished service to the Omaha Theatre Community. In 1998, she received the Kansas Governor's Arts Award with her mentor, Margaret Goheen, and in 2003 she received the Alaska Governor's Arts Award. The University of Alaska Anchorage (UAA) created the Dr. Jo Ann C. McDowell Theatre Scholarship in 2002, presented annually to a theatre student at UAA. Dr. McDowell has received resolutions of commendation from both the Kansas and Alaska legislatures for her contributions to the arts and was named an Admiral in the Nebraska Navy, an honorary title, by the Governor of Nebraska in 2008.

McDowell began three of the country's most important annual theatre conferences and presently is compiling materials to chronicle her 30 years of experience, including her 20-year collaboration with Edward Albee, in a book. Her legacy of theatre conferences continues and thrives in all three states.



Announcing the Winner of the Second Annual  
Susan Nims Distinguished Playwriting Award

**Liam Mitchell**

**For his play *Prairie Coteau***



Long-time Conference attendee and benefactor Sue Nims passed away in the Spring of 2010.

To encourage quality work, she set up a \$1,000 award to be given annually  
to a playwright for a script presented in the Play Lab.

Plays were adjudicated based on structure, language, and relevance.

RECIPIENT BIO: **Liam Mitchell**, a former HS and College football coach with a BS and MEd, left coaching for the more secure life of acting/playwriting. He studied acting under Uta Hagen and Austin Pendleton, and playwriting with Austin Pendleton and Judd Lear Silverman. He is a member of SAG, AEA, AFTRA and the Dramatist Guild. Liam's film credits include *Philadelphia* (dir Jonathan Demme), *Wide Awake* (M. Night Shaymalan), *Broadway Brawler* (dir Lee Grant), *The Salesman* (winner at Sundance), and *Clutter* (release date 2013). He has acted in numerous off-Broadway and regional theatres. TV credits include HBO's *The Wire* and *In Treatment-Private* and *Confidential*, *Law and Order*, *Unsolved Mysteries*, and *American Story*. Over 50 commercial credits include *Cheerios*, *NFL Highlights*, *Sports Illustrated*, *Miller Beer*, *AT&T*, *MLB*, and *Advair*. Liam began playwriting because of his passion for storytelling. His full-length plays *Prairie Coteau*, *Youngstown*, and *Widows Weir*, as well as his short plays, have had readings at HB Studio and Abingdon Theatre in NYC. He is honored to have his play selected for the Conference. Liam and his wife and collaborator Barbara Bleier (actor/playwright) live in Greenwich Village, NYC.

## 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



**Monday June 11 9:00 A.M.****Room B**

*FLASHPOINT*  
by **MOLLIE RAMOS**

Stage Instructions	Cloe MiltonGeorge
Rod Mehrtens	
Margie	Doreen Ransom
Sidne	Teanna Hutchison
Reggie	Nathan Huey

Tired of the never-ending, day-to-day struggle, Margie takes an unconventional approach towards solving her family's financial woes.

**Room C**

*GIFTED*  
by **KARYN TRAUT**

Stage Instructions	Jillian Pollock
Narrator	Karen Lauer
Elke	Reagan James
Maria	Kalli Randall

Driving home one night a woman is distressed to have called another by a wrong name. The name suddenly evokes a childhood memory of an unusual friend, her gift, and what it means to have received it.

**Monday June 11 9:45 A.M.****Room B**

*PRAIRIE COTEAU*  
by **LIAM MITCHELL**

Winner of the 2012 Susan Nims Distinguished Playwriting Award

Stage Instructions	Josh Schmidlein
Bill Moon	Van Horn Ely
Ole Bonebreak	Jaron Carlson
Nellie Moon	Laura Crow
Minerva LaMont	Michelle Gardner
Beatrice	Linda Benson

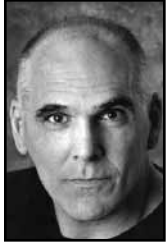
The unforgiving life of settlers in the Dakota Territory in the late 1800s is explored through its impact on five characters. Their relationships with one another, as well as their expectations and frustrations, are played out in the context of the harsh life that they are forced to endure.

**Room C**

*TASTES LIKE CHICKEN*  
by **JOE BARNES**

Stage Instructions	Kalli Randall
Marcia Lloyd	Jill Sowerwine
Fred Lloyd	Bostin Christopher
Todd Blunt	Aaron Wiseman
Brittany Lloyd	Ivory Bodnar
Sawyer Lloyd	Carl Young

Todd Blunt, the hero of *Tastes Like Chicken*, is a true philanthropist. His goal in life is to give people exactly what they want, whether that means a promotion at work, a half dozen sticks of dynamite, or just a good bare-bottom spanking. *Tastes Like Chicken* is a mordant take on contemporary manners and morals.

**Monday June 11 12:45 P.M.****Room B**

*SAMARITANS, OR WHERE IS SYLVIA?*  
by **WAYNE PAUL MATTINGLY**

Stage Instructions	Linda Billington
Sidney	Harold V. Fergus, Jr.
Hammond	Nicholas Walker Herbert
Dizzie	Chloe Peterson

At four a.m., an aged widower departs his rest home in search of his late young wife, seeking her at their former home, but the present occupants, a young married couple with a lifelong secret, won't let him in to see her. Then what happens? ... He is very determined.

**Room C**

*DATE WITH HISTORY*  
by **TOM MORAN**

Stage Instructions/	
Luke's father	Don E. Pannell
Luke	Lamont Alexander Pierce
Jenny	Janna Shaw
Suzanne	Sherri Williams Pannell
Abraham Lincoln	Bill Cotton
Socrates	Michael Graves
Amelia Earhart	Laura Crow

If you could have dinner with any three people who ever lived, who would they be? And what would you do if one of them ran off with your fiancée?

**Monday June 11 2:00 P.M.****Room B**

*SPENARD*  
by **JOSHUA MEDSKER**

Tammy	Keriann Gilson
Dave	Ronnie Houchin
Josh	Mark Robokoff
Lucky	Kevin T. Bennett
Charlie	Peter Porco
Nancy	Mary-Liz Murray

Six characters, six monologues. A play about Alaska, with no wildlife in sight. A teenage stripper, a punk rocker, a biker, a drug addict, a homeless vet, a single mother tell their own stories. People searching for... a way out. (<http://spenardplay.blogspot.com>)

**Room C**

*SWING*  
by **JUSTIN STEWART**

Stage Instructions /	
Lex	Jeremy Gaunt
Ray	Ryan Adkins
Sophie	Annia Wyndham

A romantic dalliance turns swiftly into a strange relationship as two young adults attempt to explore their relationship void of emotional ties.



**Room B**  
*BODY LANGUAGE*  
by **KUROS CHARNEY**

Stage Instructions	F. Brett Cox
Whit Hamilton	Frank Collison
Gabby Hamilton	Laura Gardner
Alex	Annie McCain Engman
Cadence Laruche	Laurel Araki

When a college linguistics professor learns he has only a short time to live, he pursues a final blast of passion with a sexy young student. But as their affair intensifies, the lines between reason and desire become blurred.



**Room C**  
*WORD OF THE DAY*  
by **KATHERINE MURPHY**

Stage Instructions	Merry Pierce
Jane	Sarah Bethany Baird
Max	Chloe Milton
Mrs. Goode	Jennie Olson Six

Two childhood friends share a clubhouse where they shelter themselves from the real world of parents, relationships, and life-altering secrets.



**Room B**  
*STRANGE BARE FACTS*  
by **KATE MULLEY**

Stage Instructions/	
Edward Russell	Jeremy Gaunt
Diana	Meg McKinney
Sophie	Mary-Liz Murray
J Alison Glover	Justin Stewart
Emma	Kate Williams
Katherine Glover	Kate Schwarzer
James Glover	Harold V. Fergus, Jr.
Wilson	Lamont Alexander Pierce
Mrs Russell	Jill Sowerwine
Captain Flack	Bill Cotton

Diana Adams is trying to change the face of American health care, but first she has to convince her daughter that she doesn't need a tonsillectomy; J. Alison Glover has fought in the Boer War and World War I, but his greatest battle will be with the British medical establishment.



**Room C**  
*IT CAME OUT OF THE SKY*  
by **F. BRETT COX**

Stage Instructions/	
Radio Voices	Mark Muro
Lee	Theodore C. Hooker II
Marshall	Devin Frey
Ray	Carl Young
Henry	George Calhoun

In a North Carolina swamp in the 1970s, reports of a UFO sighting lead three teenagers to investigate. One wants answers, one loves the swamp, one is there for the beer. By the end of the evening, they find out more than they ever expected--about UFOs, and about each other.

**Tuesday June 12 10:15 A.M.****Room B**

*SFUMATO*  
by **MARINA VERONICA  
GARRITANO**

## Stage Instructions/

Police Officer 2	Mark Muro
Paul Stefler	Steven Hunt
Margot York	Michelle Gardner
Walter Rubinski	Kim Estes
Police Officer 1	Thomas Korn

The play tries to put forward the idea of 'possible worlds,' a scenario inside and outside reality, all at the same time, and apparently in the same place.

**Room C**

*TRASH*  
by **ARTHUR M. JOLLY**

## Stage Instructions

Diane	Nancy Caudill
Becky	Mary-Liz Murray
	Danielle Rabinovitch

Two estranged sisters clash when they attempt to recover their mother's dying message - a letter that has been thrown out with the trash and now resides in a municipal dump.

**Tuesday June 12 12:45 P.M.****Room B**

*EVERYTHING GO BOOM*  
by **JOHN PENNINGTON**

## Stage Instructions

Jessica	Chloe Milton
Jeff	Tamar Shai
Amanda	Nathan Huey
Father McCraney	Annie McCain Engman
Boss	Mark Muro
	Rod Mehrtens

After losing everything, Jessica Santos is leaving town to start over. Unfortunately for her, the fanatically homicidal wife of a man she slept with--who happens to be both a fundamentalist zealot and an explosives expert--is in hot pursuit. With a religious maniac on her trail and crazies popping up all around her, can Jessica survive long enough to get her life back on track, or will everything go boom?

**Room C**

*THE DIGGER*  
by **JARON CARLSON**

## Stage Instructions/Voice

Digger	Annia Wyndham
Jillian	Mark Robokoff
Will	Janna Shaw
Agatha	Rob Lecrone
Marshall	Linda Billington
Girl/Hailey	Kevin T. Bennett
	Christina Howell

A sin the Digger committed causes an uninvited visitor to accompany him on his journey in their quest to find truth. Everyone is at some stage of digging in their lives: Sometimes the truth is not what you expect nor want, and sometimes it isn't meant to be found.

**Tuesday June 12 2:15 P.M.**



**Room B**

*ONE BIG LOST AND FOUND*  
by **BARRY LEVINE**

Stage Instructions	Carl Young
Johnny	Thomas Korn
Mark	Adam Klasfeld

Two former college friends and bandmates meet up for the first time in ten years. They've both moved on with their lives - or have they? Does the past hold a greater pull? Or the future? It's all just one big lost and found in the end.



**Room C**

*MACABRE-CADABRA*  
by **DANIEL GUYTON**

Stage Instructions	Jennifer Williams
Mortimer	Mark Robokoff
Jeanine	Ivory Bodnar
Louis	Rob Lecrone

A family-oriented children's magician suddenly gets an offer that he really should refuse...

**Tuesday June 12 3:00 P.M.**



**Room B**

*MS. BAXTER'S GOOD DEED*  
by **ERICA SILBERMAN**

Stage Instructions	Linda Benson
Judith	Mel Botulinski
Charlie	Rob Lecrone
Peter	Josh Schmittlein
Emma	Kalli Randall
Buster	Stu Eriksen
Jenna	Jill Sowerwine
Carol	Cynthia Deike-Sims

Years ago, Ms. Judith Baxter did a good deed on a small island off the coast of Maine. Now she's running for political office, but two nights before she is set to give a big speech her eldest son is stricken with a most unusual malady. Can Ms. Baxter fix her son in time to save her career and her family from ruination, or will her past undermine all she has worked for?



**Room C**

*UNSPORTSMANLIKE CONDUCT*  
by **JEFF STOLZER**

Stage Instructions/	
Judge	Bostin Christopher
Kaylie Robbins	Danielle Rabinovitch
Noah Woodward	Aaron Wiseman
Voice of the Prosecutor	Doreen Ransom
Voice of the Defense Attorney	Adam Klasfeld

A two character drama that addresses the differing ways men and women view love and sex. The story follows a young woman who spends a wild, drunken night with a star professional athlete...and its unexpected aftermath.



**Wednesday June 13 9:00 A.M.****Room B**

*CROOK BOOK*  
by **LUCAS ROWLEY**

Stage Instructions	Kate Rich
Jason	Billy Worthy
Mack	Van Horn Ely
V	Brian Wescott

Jason is a criminal from Queens who travels to Anchorage to steal the log book of Captain Cook for V, a mysterious Alaska Native collector. His humanity pushes him to make an ethical decision regarding his loyalties, and a fiery showdown ensues.

**Room C**

*IT'S YOUR PLAY, AMERICA*  
by **P. SHANE MITCHELL**

Stage Instructions	Erick Robertson
Katy	Chloe Milton
Mikey	Jaron Carlson
Father	Steven Hunt
Gramps	Stu Eriksen

A comic reevaluation of the nuclear family and the American Dream as a Leave-It-To-Beaveresque family evolves into the 21st century before your very eyes.

**Wednesday June 13 9:45 A.M.****Room B**

*NEIGHBORS*  
by **ERICK J. ROBERTSON**

Stage Instructions	Tom Moran
Bill	Carl Bright
Tom	Kim Estes
Rebecca	Kerian Gilson

This quirky comedy introduces us to two polar opposites and their fight to manage to live near each other while being true to themselves.

**Room C**

*VASHON*  
by **SCHATZIE SCHAEFERS**

Stage Instructions	Shane Mitchell
Tim	Nicholas Walker Herbert
Perrin	Michelle Gardner
Abby	Jennie Olson Six
Chris	Theodore C. Hooker II

In a rustic cabin on Washington's Vashon Island, a young couple expecting a romantic getaway instead stumbles into darkness, temptation, family history, fraud, and fundamentalism.

Wednesday June 13 10:45 A.M.

Wednesday June 12 12:45 P.M.

**Room B**

*RELEGATED TO: DOMESTIC  
HUNTER*  
by KAVELINA TORRES

Stage Instructions	Angela Worthy
George	Brian Wescott
Willa	Inger Berryman
Bear	Kelly Wilson
Moose	Billy Worthy

Through much hilarity and a painkiller induced haze, an accident prone man must decide when it's the right time to end his hunting career.

**Room B**

*FREE CONECTION*  
by STEVE KOPPMAN

Stage Instructions	Thomas Korn
Chuck	Stu Eriksen
Sam	Frank Delaney

Sam just wants to get his work done at the coffeehouse while Chuck is in a natural state of talk. Sam wants to be friendly but needs to keep on task. But wait, now, what's Chuck saying? Agorophobia? Sperm donor? Murder?



Joel Benson and Sarah Lubren in the Lab reading of Gary Young's *Adam, Eve and the Chicago Cubs*. (Picture courtesy of Merryweather Studios)

**Room C**

*THE LAZY SLUT*  
by TOBY WIDDICOMBE

Stage Instructions/	
Max	Peter Porco
Leroy Croup	Daniel Irvine
Joe Marker	Kuros Charney
Maria	Carey Seward
The Stranger	Wayne Paul Mattingly

The play begins as the robbery of a junk shop gone wrong. It morphs into the struggle for the soul of a human being. Then the lazy slut shows up, and all hell breaks loose. Based on a short story by Robert Louis Stevenson.

**Wednesday June 13 1:30 P.M.****Room B**

*CRUELTY TO ANIMALS*  
by JERRY LIEBLICH

Stage Instructions	Laura Crow
Ron	Justin Stewart
Anne	Morgan Mitchell
Maurice	Mark Robokoff
Nurse	Lamont Alexander Pierce

When Ron returns home from war, his wife Anne greets him with open arms and a clean house. But as they piece together the life they once knew, the trauma they've suffered threatens to unravel reality itself. Deeply political and biting funny, *Cruelty to Animals* is a theatrically daring portrait of the war at home.

**Room C**

*THE RAINBOW SHOWER*  
by CAREY SEWARD

Stage Instructions	Harold V. Fergus Jr.
Scarlette	Cloe Peterson
Alex	Josh Schmidlein
Gunther	Henry Weaver

Will Scarlet and Alexander's newly minted engagement survive the revelation of what she REALLY wants from him in bed?

**Wednesday June 13 3:15 P.M.****Room B**

*WILD SAINTS*  
by NICHOLAS WALKER  
HERBERT

Stage Instructions	Kevin T. Bennett
Drake	Jaron Carlson
Nort	Frank Collison
Lenz	Randall Parker
Aleah	Sarah Bethany Baird
Bert	Mike Daniels
Maynard	Ryan Adkins

On his way to deliver a large shipment of marijuana to his mob boss, a young drug dealer named Drake gets stuck when his Buick breaks down in the middle of nowhere. Two farmers, Nort and his mute cousin, Lenz, decide to help him out, on the condition he follows the rules of the house — including staying away from Nort's Daughter, Aleah. While Drake tries to keep his shipment hidden, the farmers have their own dark secrets to protect as well.



Bostin Christopher in the Lab reading of Laura Zlatos' *Animal Kingdom*. (Picture courtesy of Merryweather Studios)

**Thursday June 14 9:00 A.M.****Room B**

*THE ART OF LOVE*  
by **KEVIN SIX**

Stage Instructions	Kate Schwarzer
Andre	Kim Estes
Ms. Moore	Joyce Eriksen
Bob	Ben Brown
Ted	George Calhoun
Alice	Tamar Shai
Carol	Deborah Gideon
Arthur	Daniel Irvine
Anne	Scarlet Kittylee Boudreaux
Devon	Kalli Randall
Martin	Justin Oller
Tony	Mark Robokoff

The Art of Love is set at the San Diego Museum of Art and features the many ways people come to terms with love while in the presence of art.

**Room C**

*THE HAUNTING TRUTH*  
by **VIRGINIA NELSON**

Stage Instructions	Thomas Korn
Jenny	Susannah Perkins
Susan	Michelle Gardner
Fran	Linda Benson
Raphael	Anthony B.A. Cruz

It is a tale of love, family and the inconvenience of ghosts. It is a story of what is real and what is not; what is true and what we believe. It is the chronicle of a matriarch, returned from the dead, intent on making her relatives' lives a living hell.

**Thursday June 14 10:00 A.M.****Room B**

*FB: a ghost story*  
by **BRIAN WALKER**

Stage Instructions	Danielle Rabinovitch
Annie	Chloe Peterson
Ted	Dennis Schebetta
Angelic Comp. Voice	Mel Botulinski
Becky Archie	Annie McCain Engman
Elvis Presley/ Male Camper #1	Bostin Christopher
Marty Chitwald/ Jeremy/ Male Camper #2	Anthony B.A. Cruz
Connie Davis/ Rhonda Price	Ivory Bodnar
Linda	Linda Billington

A play about grieving in the digital age, the power we give to people that aren't around anymore, and the things we give power to by our adoration/obsession of them. Plus the ghost of Elvis Presley is in it and there are a few naughty bits.

**Room C**

*THIS WE'LL DEFEND*  
by **ANITA RODRIGUEZ  
SIMONS**

Stage Instructions	Kate Rich
Annie	Kristin Fernandez
Mrs. Lamon	Deborah Gideon
Jenny	Olivia Route
Sam	Susannah Perkins
Roberta	Erin Dagon Mitchell
Josh	Justin Oller
Military Officer/ Casualty Assistance Officer	Jeremy Gaunt

The fictional story of a sister and her mother searching for the truth about the death of her older sister who was serving in the U.S. Army in Iraq, where she was raped and after reporting the rape was found dead in her room. Their search brings them to the sister's Army buddy's mother, who is unwilling to help, in denial about her own daughter's rape and suicide, and desperate to stop them from seeing her son who returned from Afghanistan suffering from severe PTSD.

**Thursday June 14 12:45 P.M.****Room B**

*BANANAPOCALYPSE*  
by DAVID CLARK

Stage Instructions	Kay Dixon
Tom	Nathan Huey
Laura	Ivory Bodnar
Senator Morris	Bill McAllister
Claude	Ben Brown
Alais	Janna Shaw
Female Chorus	Annie McCain Engman
Male Chorus	Tom Moran

A scientist trying to save the world incites a global crisis over bananas when he tricks the US Government into funding his world-changing project in this dark satiric comedy.

**Room C**

*The 'A' Word*  
by LESLIE POWELL

Stage Instructions	Merry Pierce
Elaine	Laura Gardner
Jess	Liam Mitchell
Grady	Rob Lecrone
Mandy	Keriann Gilson

Leslie Powell's drama takes us inside the issues that swirl around the real-life repercussions of adoption and the impact each character's decisions have on those in the circle around them. Mother and adult son meet amid a flurry of expectations and unresolved feelings. Strong and often humorous, this play offers deep emotional insights into a complex subject.

**Thursday June 14 3:15 P.M.****Room B**

*PHANTOMS GO DOWN*  
by ARIEL SHEPHERD-  
OPPENHEIM

Stage Instructions	Heidi Franke
Rosalind	Annie McCain Engman
Zander	Jaron Carlson
Kate	Laura Crow
Jamie	Stu Erikson
Pearl	Scarlet Kittylee Boudreaux
Mom	Linda Benson

*Phantoms Go Down* chronicles the journey of three siblings as they make their way down to Cabo San Lucas to bury their mother's ashes. Along the way, the youngest sister, Rosalind, snorts their mother's ashes and becomes possessed by her ghost. As the other siblings strive to get their mother's ashes to Baja and free their sister from possession, they are forced to confront the ghosts (literal and figurative) of their childhood. In this dark comedy, Ms. Shepherd-Oppenheim explores themes of memory, family, and loss while the siblings fight a hilarious and dangerous cast of characters along the way.

**Room C**

*W@STE*  
by DENNIS SHEBETTA

Stage Instructions	Barry Levine
Doug	Jay Stevens
Val	Aaron Wiseman
Paulie	Mark Muro
Lulu	Jill Sowerwine
Pizza Boy	Devin Frey

With the promise of tomorrow lingering under the rain clouds of today, Doug and Val waste time playing word and power games with each other in a cluttered Seattle apartment, waiting to hear about a party. They are joined by Paulie, a temp in a rumpled suit, who one day claims it's his apartment and the next day is a silent slave to the enigmatic Lulu, a songstress turned corporate power-broker. But is it Paulie's apartment? Will Doug and Val ever finish their screenplay about nothing commenting on nothing? Or are they merely characters themselves? And then there's the ultimate question: is God the Pizza Boy?

Friday June 15 9:00 A.M.

**Room B**

*THREE ON A CLIFF*  
by PETER PORCO

Stage Instructions	Chloe Peterson
Alice	Jill Sowerwine
Mark	Lamont Alexander Pierce
Victor	Timothy Brown

Some people seek the edge, some are thrust upon the edge, and some just need to know the edge is real.

**Room C**

*TWO WOMEN ON A PRECIPICE*  
by KARIN FAZIO  
LITTLEFIELD

Stage Instructions	Mike Daniels
Woman 1	Karen Lauer
Woman 2	Corey Seward
Delivery Man	Jonathan Lang
Man	Justin Stewart

Two women stand at the edge of the abyss, about to hurl themselves into oblivion. Hang on a moment...

Friday June 15 10:15 A.M.

**Room B**

*GREEN RIVER*  
by RACHEL WHITE

Stage Instructions	Juliana Osinchuk
Edith	Sarah Bethany Baird
Boss	Kevin T. Bennett
Pete	Josh Schmidlein
Dad	Michael Graves
Maryann	Laurel Araki
Charlie	Theodore C. Hooker II

Edith is a smart girl trapped in a small and defunct mining town. Charlie is a lonely drifter who senses Edith's repressed ambition, and aims to draw it out.

**Room C**

*SANKA, YA DEAD MON?*  
by PHILIP DALLMAN

Stage Instructions	Wayne Paul Mattingly
All Characters	Jeff Aldritch

Sanka is the story of 27-year-old Ben who's carefully built world of a 9:00 to 5:00 job and a soon to be fiancée comes crumbling down around him expectantly. It's there he discovers Tequila, Tupac, and Cool Runnings.



**Friday June 15 12:45 P.M.****Room B***a way to reach me*by **KEVIN ARMENTO**

Stage Instructions	Kelly Wilson
Calvin	Nathan Huey
Tessa	Laura Crow
Haley	Kim Estes
Mallory	Morgan Mitchell

A nasty breakup throws Calvin into a search for the meaning and merits of monogamy, while he researches for a big article on the upcoming gay marriage vote in New York. His travails, and those of the intersecting lives around him, are pieced together through a record of their emails, g-chats, and other transcripts.

**Room C***REQUIEM FOR JOHN*by **JEANNE BECKWITH**

Stage Instructions	Harlod V. Fergus, Jr.
Laura	Mel Botulinski
Susi	Cynthia Dieke-Sims
Barry	Jonathan Lang
Madame Dupres	Doreen Ransom
Doug	Mike Daniels
Gail	Jennifer Williams
Waitress	Teanna Hutchison
Waiter	Devin Frey

Laura has come with two old friends to New Orleans to pay her last respects to her charming but abusive dead ex-husband, John. In a small bar, her rational approach to the world breaks down as she encounters a man with more passion than sense, a young woman determined to escape his attentions, and a fortune teller who refuses to alter events.

**Friday June 15 2:30 P.M.****Room B***ICE DANCING*by **RON PULLINS**

Stage Instructions	Michelle Gardner
B	Van Horn Ely
K	Heidi Franke

She says he has been staring at her all night. He says he doesn't know who she is. In between is a night of words, images, metaphors, stories, acts, threats, fear, cockroaches and wine. A dark, fast paced neo-noir one-act.

**Friday June 15 4:00 P.M.**



## Room B

*DOGMATICS*  
by MATT BENEDICT

Stage Instructions  
Dr. Spot  
Murphy  
Whiskers

Sheri Williams Pannell  
Annia Wyndham  
Kalli Randall  
Chloe Milton

A therapist specializing in 'cognitive restructuring' and a patient with 'identity issues' meet, but after a testy exchange, the therapist literally takes her patient's treatment into her own hands. Or, rather, paws. Part farce, part satire, DogMatics explores the conflict between the search for self and societal expectations.



## Room C

*FISHTAIL*  
by JENNIFER WILLIAMS



Stage Instructions  
Serena  
Alice

Joyce Eriksen  
Cori Taylor  
Karen Lauer

15 year-old Serena gets a strange feeling in her legs one morning as she is getting ready for school, and when she puts them in the bathtub they turn into a fishtail. In the next room, Serena's mother rushes to get ready for work, oblivious to her daughter's dilemma.

# In Memoriam

The Last Frontier Theatre Conference  
Lost two of our most ardent supporters this year.  
Playwright Andy Day  
&  
Benefactor Norris Nims  
They are missed.



Norris Nims presents the 2011 Susan Nims Distinguished Playwriting Award.



Andy Day speaking before the evening production of his play *Equal Opportunity*



Norris Nims in the hall speaking with playwright Rand Higbee.



The TBA Theatre production of *Equal Opportunity*, featuring Shane Mitchell and Ryan Buen

IN MEMORIAM



**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** works at Perseverance Theatre in Alaska as a director/actor/administrator. His passion lies in new play development. He has served as a guest artist, and/or workshop leader at the Last Frontier Theatre Conference (LFTC), the Great Plains Theatre Conference (GPTC), 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. He most recently directed *Alfred Hitchcock's The 39 Steps* at Perseverance and recently lead a workshop of Arlitia Jones' *Rush at Everlasting*, followed by a reading in Seattle

with Bryan Willis' Northwest Playwrights Alliance. He also worked recently with Timothy Daly developing some not-so-top-secret projects. Some previous directing credits: World Premiere of Arlitia Jones' *Make Good the Fires*, Dawson Moore's *The Tie*, and A.R. Gurney's *Sylvia*, which played at the Conference a billion years ago. As an actor he most recently was in Lee Wochner's *He Said She Said*, which played in LA and at the GPTC in Omaha last year. Previous acting credits include a couple new plays Off-Broadway (*Kit Marlowe*, *Ice Island*) and too many shows to count where he had to wear his own clothes and bring in his spatula as a prop. If you really need more Bostin, you can have him in your face anytime by watching the movies *Unbreakable*, *Otis*, *Scorpion King 3*, or *In My Pocket*. You might also accidentally catch him in old reruns of *Law & Order* and *Ed*, among others, and you might be able to get a few laughs if you can find some of his commercials online. 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. His terribly-in-need-of-an-update website can be found online at: <http://www.bostinchristopher.com>



**Frank Collison** is thrilled to return to the Conference, with his wife, Laura Gardner, for a sixth summer. At the 2011 Conference, Last Frontier audiences saw Frank in Reginald Edmund's *Southbridge*. This year Frank is thrilled to be working with Laura and Marshall Mason in a class that will use the first scene from *Long Day's Journey Into Night* to demonstrate rehearsal techniques. Following last year's Conference, Frank traveled to North Carolina's Highland Theatre to appear as Elwood P. Dowd in *Harvey*. In February, Frank appeared on the HBO series *Luck* as Anthony, a low life denizen of the race track. In March, Frank joined Laura in Melbourne

and Sydney, Australia, where Laura taught a six week acting intensive. Frank trained at the American Conservatory Theatre in San Francisco and recieved his BA in Theatre at San Francisco State University and his 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. 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, Ensemble Studio Theatre, Los Angeles Theatre Company, The Rogue Machine and Pacific Resident Theatre, where Frank is a founding member. PRT just celebrated its 25th year of award winning productions. The LA Weekly honored his performance as Mr. Peachum in PRT's *The Beggars' Opera* as best supporting actor. This coming December audiences will see Frank as Henry Gein in *Hitchcock* starring Anthony Hopkins and Helen Mirren. Frank's film work includes *Hesher*, *Radio Free Albemuth*, *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*. Frank is best known to television audiences as Horace Bing, the bumbling telegraph operator on CBS's *Dr. Quinn, Medicine Woman*. His extensive television appearances include guest-starring roles on *Monk*, *Stargate Atlantis*, HBO's *Carnivale*, *Seventh Heaven*, *NYPD Blue*, *Star Trek: the Next Generation*, and *Hill Street Blues*.



Jennifer McCarthy and Nancy Caudill in the Acting for Singers Workshop.



**T**imothy Daly is one of Australia's most internationally-produced playwrights, with a string of national and international productions to his credit. Actors such as Academy-Award winners Cate Blanchett and Geoffrey Rush have appeared in his plays. His 2008 play, *Derrida In Love*, was written expressly for the 2011 Academy Award nominee, Jacki Weaver. His play *Kafka Dances* has won over a dozen national and international awards since its premiere, and is the most internationally-performed Australian play of all time, with productions in Russia, Scotland, South Africa, the U.S.A. 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 played in Paris in November to December 2011, Timothy Daly's newest play *Richard III (ou presque)* premiered at the 2010 Festival of Avignon, followed by a season in Paris in Oct-Nov, 2010, at the prestigious Théâtre de Bois de l'Épée. In early 2008, Timothy Daly was awarded Australia's highest artistic theatrical fellowship, a Fellowship from the Australia Council for the Arts. His radio work has been broadcast in seven countries. He is currently working with several American actors and theatre companies on new play projects, one of them involving the wonderful Bostin Christopher. In his fictional spare time, Timothy Daly advises on over 100 scripts and productions a year.



**D**anielle 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.



**E**rma Duricko, 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, and 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*, *Derebels 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 workshopped 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, the Delta Tennessee Williams Festival in Mississippi, 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 (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.



**Peter Ellenstein** has been Artistic Director of the William Inge Center for the Arts since 2001. For over thirty years, Peter has worked extensively in professional theatre, film and television as a director, producer, stage manager and actor. For seven years he was Producing Director of the Los Angeles Repertory Company, where he directed the acclaimed Los Angeles Premiere of Sondheim and Weidman's *Assassins*. Peter's has worked in theatre across the country from Los Angeles to New York, San Diego to Minnesota and Florida to Alaska, Broadway and Off-Broadway. His productions have received numerous awards and

nominations. At the Inge Center he has aided the development of more than forty full length plays and hundreds of short plays. He frequently speaks about William Inge and Theatre, and conducts workshops on a variety of theatrical topics for national theatre organizations. He has taught acting, directing, voice, Shakespeare and musical theatre at the professional, collegiate and high school level. He sat on the Governing Council of the Association of Theatre for Higher Education. He served two terms on the Board of Governors of Theatre LA, an organization of over 150 theatres in Southern California. He was a founding member of the Southern California Arts Coalition, a cooperative fundraising venture for inter-disciplinary non-profit arts groups, and served as a panelist for the National Endowment for the Arts (NEA), the Kansas Arts Commission, the Mid-Atlantic Arts Foundation, and as a Site Visitor for the NEA and the California Arts Council. (insert Local credits here, when needed.) He comes from a theatrical family. His father was actor/director Robert Ellenstein and his brother, David, is Artistic Director of North Coast Repertory Theatre in Southern California. Peter attended American Conservatory Theatre and received his Masters of Fine Arts Degree from Minnesota State University, Mankato. Peter was pleased to serve on candidate Barack Obama's national arts policy committee. He is a member of Actors Equity Association, the Screen Actors Guild and the Society of Stage Directors and Choreographers.



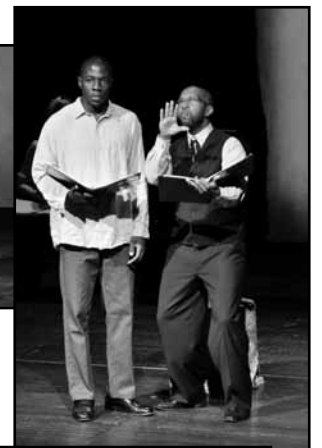
**Laura Gardner** is delighted to return for her 6<sup>th</sup> conference with her husband, Frank Collison. This year she replaced Karen Black in *Moses Supposes* at The Zephyr Theatre in LA and went on in the much acclaimed *Pursued by Happiness* at The Road Theatre where she had an ADA nomination for her performance in *Idle Wheels*. 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 North Carolina 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 Frank recurring on the NBC hit *My Name is Earl*. Laura also shot the pilot *SHREDD*, as Jason Lee's rather wacky mother. Some of her other TV and film credits include *Law and Order LA*, *Torchwood*, *The Forgotten*, *Crash*, *ER*, *Close to Home*, *Criminal Minds*, and *The West Wing*. Watch for her in the features *Sunland*, *God's Country*, *Finding Red Cloud*, *Truth Never Lies*, *Callback the Movie*, and the full-length pre-Broadway musical, *Eclipse of the Heart*, with music of Meatloaf and Bonnie Tyler. You can catch her in three roles in Grammy and Audie award-winning *The Maltese Falcon*, with Michael Madson, Sandra Oh, and Ed Hermann. Laura trained at Boston University, Rutgers, and Herbert Berghof Studio, 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 15 years and is now teaching at the Howard Fine Acting Studio in Melbourne, Australia. 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 Studio, Stella Adler Institute, and the American Academy of Dramatic Arts. Laura also taught at the North Carolina School of the Arts, 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-kids and their 2 large puppies.



**Kim Estes** has appeared in roles on various episodics including *Body of Proof*, *The Closer*, *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*, and *The Unit*. He has appeared in the films *Five Hour Friends* (produced by Ron Jackson), *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). He recently appeared as Vincent in the web-series *Masters of the House*, directed by Rachel Rath, and on the LA stages as Thomas Kitay in *Treat Yourself Like Cary Grant*, directed by Rick Pagano, and as Detective Baker in *The Little Flower of East Orange*, directed by David Fofi.



Scenes from the evening reading of Reginald Edmund's *South Bridge*, featuring McKinley Belcher III, Keith Arthur Bolden, Frank Collison, and Laura Gardner.





**Gary Garrison** is the Co-Executive Director of the Dramatist Guild of America – the national organization of playwrights, lyricists and composers headed by our nation's most honored dramatists. Prior to his work at the Guild, Garrison filled the posts of Artistic Director, Producer and fulltime faculty member in the Department of Dramatic Writing at NYU's Tisch School of the Arts, where he produced over forty-five festivals of new work, collaborating with hundreds of playwrights, directors and actors. Garrison's plays include *Game On*, *The Rubber Room*, *The Sweep*, *Verticals and Horizontals*, *Storm on Storm*, *Crater*, *Old Soles*,

*Padding The Wagon*, *Rug Store Cowboy*, *Cherry Reds*, *Gawlk*, *Oh Messiah Me*, *We Make A Wall*, *The Big Fat Naked Truth*, *Scream With Laughter*, *Smoothness With Cool*, *Empty Rooms*, *Does Anybody Want A Miss Cow Bayou?* and *When A Diva Dreams*. This work has been featured at the City Theatre of Miami, Boston Theatre Marathon, Primary Stages, The Directors Company, Artistic New Directons, Manhattan Theatre Source, StageWorks, Fourth Unity, Open Door Theatre, African Globe Theatre Company, Pulse Ensemble Theatre, Expanded Arts and New York Rep. His recent work as guest artist or master teacher of playwriting involve such institutions as Sewanee Writer's Conference, The Kennedy Center for the Performing Arts, CityWrights, The Inkwell and Source Theatre in D.C., Baltimore Playwrights Festival, New Hampshire Playwrights Festival, Goddard College, The University of Texas at Austin, Last Frontier Theatre Conference, Southeast Theatre Conference, Northwest Theatre Conference and Boston Playwrights. He is the author of the critically acclaimed *The Playwright's Survival Guide: Keeping the Drama in Your Work and Out of Your Life*, *Perfect Ten: Writing and Producing the TenMinute Play*, *A More Perfect Ten* and two volumes of *Monologues for Men by Men*. He is on the Tony Administration Committee for the Tony Awards, the program director for the Summer Playwriting Intensive for the Kennedy Center, the former National Chair of Playwriting for the Kennedy Center's American College Theater Festival and the Founder of The Loop, an on-line community of playwrights. For a detailed production resume, go to [www.garygarrison.com](http://www.garygarrison.com)



**Stephan Golux** currently serves as Assistant Professor of Directing in the Theatre Department at University of Alaska Fairbanks, where he teaches directing, theatrical collaboration, dramatic literature, and scene study for actors. He 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 Griffio, 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*, *Can Can*, and *The Winter's Tale*. Upcoming projects: *All in the Timing* at UAF and *bobrauschenbergamerica* at Cyranos Theatre Company. 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. Takes occasional cameo acting work – most recently as Professor Fairbanks and Puck in *A Midsummer Night's Dream* with the East Cheap Theatrical Society, and as Father Andrew in the film *The Messenger* produced at Theatre UAF. A proud union member of the Stage Directors and Choreographers Society (SDC), Stephan holds an MFA in Stage Direction from the Yale School of Drama. Portfolio information available at <http://director.goluxstudio.com/>.



**Michael Graves** is celebrating his 45th year as a professional actor, and is excited to be inhabiting once more the persona of that great author, wit, activist, and human being, Mark Twain in Wednesday night's performance of Adam Klasfeld's *The Report of My Death*. He has played Sam Clemens all over the USA in the last three years (in between performances of Shakespeare plays and independent films). *The Report of My Death* started at the Last Frontier Theatre Conference as a reading, and jumped off from here like a frog in Calaveras County! Now living in Santa Fe, Graves and his wife Jennifer are doing plays and films in New Mexico and happily soaking up the sun!



**Daniel Irvine** began his professional career in 1974 when he was hired to work in the office for Circle Repertory Theater Company. Two years later he was made a resident director and a member of the Company. As Director of the LAB, Mr. Irvine worked to create 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 main stage productions and gave young directors like himself a chance to work professionally. Mr.

Irvine received a 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 was approached by Circle Rep actors to create Circle Rep West for Company members living in LA. He produced their first production, *On The Edge*, a series of 10 original one-act plays, in 1987, and Circle Rep West was launched. In 1994 he left one desert for another by moving to Phoenix and immediately began to act and direct in the professional theater before being hired to teach acting and directing at Arizona State University. During the ten year period working for The Katherine K. Herberger School of Theater he acted in and directed many of the productions. 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. In 2000, he was nominated to be Professor of the Year at ASU. Mr. Irvine divides his time between Mazatlan, Mexico, and New York City.



**Arlitia Jones** is also the author of numerous plays. Her short plays have been staged in the Alaska Overnights, at the 2006, 2007, 2008 Last Frontier Theatre Conference, in the Pacific Northwest, and most recently as a finalist in the 2011 36th Annual Samuel French Off Off Broadway Summer Play Festival in New York City. Her first full-length

play *Sway Me, Moon* was produced by Three Wise Moose at Out North Theatre in February of 2008 in Anchorage and again at the 2008 Last Frontier Theatre Conference. Along with Cyrano's Theatre Company (CTC), Jones has also been 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 by CTC in March 2009 at Cyrano's Theatre in Anchorage. Her 10-minute play *Grand Central and 42nd* was chosen for finals at the 2007 Samuel French Off Off Broadway Summer Play 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. She is currently at work on a new full-length, *Come to Me, Leopards*, about a women's running team. She is a member of the Playwright's Center, the International Center for Women Playwrights and the Dramatist's Guild of America.



**Barclay Kopchak** lives just over the mountains on the eastern edge of Prince William Sound in the off-road fishing town of Cordova. There, many years ago, she missed a community theater organizational meeting and has been president of Cordova's Stage of the Tide ever since. The Last Frontier Theatre Conference is her opportunity to connect with and become inspired by on-road theater enthusiasts. This past fall Stage of the Tide presented Arlene Hutton's *As It Is in Heaven* in-the-round – a Cordova first – in which Barclay played Hannah, the Shaker community's Eldress. A former fish-wife Barclay has acted in numerous productions including

*Steel Magnolias* (Clairee), *Once Upon a Mattress* (Queen Agravaire), *Fiddler on the Roof* (Golde), *Quilters* (Sarah), and *Radio Gals* (Hazel Hunt), as well as directed and produced various shows. She has also enlivened community events as a tap dancing razor clam, a singing sockeye, a fish-clad Copper River Queen, Panel Discussion Moderator, and a Games Mistress. Sometimes it takes a village, sometimes it takes a drama queen. Off stage she teaches Spanish, works to promote Native heritage education, and worries about the dying art of apostrophes.



**Colby H. Kullman** is a professor of English at the University of Mississippi where he has taught since 1984. He is editor of the two-volume reference work *Theatre Companies of the World* (1986), is co-founder and co-editor (with Philip C. Kolin) of the journal *Studies in American Drama, 1945-Present* (1986-1994), and co-editor of *Speaking on Stage* (1996, with Philip C. Kolin). His Arthur Miller interview appeared in the fall 1998 *Michigan Quarterly Review*, a special edition celebrating *Death of a Salesman* at fifty. He has recently published essays on Mart Crowley, Beth Henley, and Tony Kushner's *Angels in America*. His articles on Tennessee

Williams appear in the *Mississippi Quarterly*, *Southern Quarterly*, and *Tennessee Williams: A Guide to Research and Performance*. For the past twelve years, he has given tours of Tennessee Williams' Mississippi Delta. In 1995, he was awarded the University of Mississippi's Liberal Arts Teacher of the Year; in 1997, he was elected as Ole Miss's Elsie M. Hood Outstanding Teacher; and in 2001, he was celebrated with a Phi Kappa Phi Award for Contributions to Excellence in Higher Education. He is on the National Advisory Boards of the Last Frontier Theatre Conference, Mississippi Delta Tennessee Williams Festival, and the William Inge Theatre Festival. His essay on Tennessee Williams' *Sweet Bird of Youth* now appears in the 2009 New Directions text of the play. He was chosen as the Mississippi Humanities Council's 2011 Scholar of the Year.



**Mark Lutwak** is director of education at Cincinnati Playhouse in the Park, where he commissions, develops, and produces new plays every year. As artistic director for Honolulu Theatre for Youth (1999-2005), he commissioned, developed and produced more than two dozen 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.



**Timothy Mason** served as a Last Frontier playwright panelist from 1995 through 1998. In the 1980s and '90s he was a playwright member of the Circle Repertory Company, and is currently a playwright member of the Circle X Theater Company in Los Angeles. In New York, Circle Rep produced his *Levitation*, *Only You*, *Babylon Gardens*, and *The Fiery Furnace*. These and other plays have been produced by Actor's Theatre of Louisville, South Coast Rep, Victory Gardens, Portland Stage, Seattle Rep, the Old Globe, the Jungle Theatre, and the London's Royal National Theatre. For the Young Conservatory of San Francisco's A.C.T.

he created the 5-play Young Americans Cycle: *Ascension Day*, *The Less Than Human Club*, *Time on Fire*, *Mullen's Alley*, and *My Life in the Silents*. Mason wrote the book and lyrics for the seasonal Broadway hit and touring show, *Dr. Seuss' How the Grinch Stole Christmas! – The Musical*. National Society of Arts & Letters Award, National Endowment for the Arts Writing Fellowship, Berilla Kerr Playwrights Award, W. Alton Jones Award, Kennedy Center Fund for New American Plays Award. His first novel, a children's fantasy adventure called *The Last Synapsid*, is published by Random House. He is at work on an historical thriller for adults set in Victorian London.



**Dawson Moore** works for Prince William Sound Community College as the Coordinator of Theatre Programming. He coordinates the Last Frontier Theatre Conference and run an AFA in Playwriting program. His own plays have been produced Off-Broadway, across the country, and in Bologne, Italy. He has won national awards for his short comedies *Bile in the Afterlife*, *In a Red Sea*, *The Peach*, *The Bus*, *Burning*, *The Fears of Harold Shivers*, and *Domestic Companion*. This fall, his play *Six Dead Bodies Duct-Taped to a Merry-Go-Round*, co-written with Lindsay Mariana Walker, is coming out in Applause Books Best American Short

Plays 2010-2011, and *The War of Virginia and Alabama* will be coming out with JAC Publications. His other produced plays include *LibidOFF*; *Happy Loving Couples are a Thing of the Past*; *Secret Stuffing*; *Alyson and the Great Bagel Mistake*; *The Fears of Harold Shivers*; *Living with the Savage*; *Oh, Nancy!*; *Laundry Day*; *Love's Lumberings Remembered*; *Skid Marks*; and *The Tie*. He is the founding Co-Artistic Director of San Francisco's Three Wise Monkeys Theatre Company (along with Aoise Stratford), and a member of Anchorage-based Three Wise Moose in Anchorage, Alaska, which produces the *Alaska Overnights* twice a year and the Don't Blink One-Page Play Festival (less frequently than that), both in collaboration with TBA Theatre Company. He is a member of the Dramatists Guild of America.



**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.



**Craig Pospisil** is the author of *Months on End*, *Somewhere in Between*, *The Dunes*, *Life is Short*, and the collection *Choosing Sides*, all published by Dramatists Play Service. *Months on End* premiered at the Purple Rose Theater Company and has been produced around the country, as well as in Australia and Hong Kong. *Somewhere in Between* premiered at Detroit Repertory, and has had over sixty productions, including ones in New York, Chicago and Paris. Other works include the book for the musicals *Dot Comet* and *Drift*, produced at the New York Musical Theatre Festival. Craig is head writer for *theAtrainplays*, the acclaimed

24-four hour theatre project, for which he has written sixteen short plays and musicals, including *It's Not You*, *Tourist Attraction*, and *The Best Way to Go*, which are published by Playscripts Inc. *It's Not You* is included in *Take Ten II: New Ten Minute Plays*, and has been translated into Dutch and Cantonese, where it was published in *An Anthology of Contemporary American Short Plays* in Beijing. Other publications include *On the Edge* in *Under Thirty: Plays for a New Generation*, and *Best Ten-Minute Plays 2005*; *Perchance* in the *Best Ten Minute Plays 2006*, *Infant Morality* in *Best Ten-Minute Plays 2005*, *There's No Here Here* in the upcoming *Best Ten Minute Plays 2011*, and *Dissonance* in the upcoming *Best American One-Act Plays 2010-2011*. Craig's work has been seen at Ensemble Studio Theatre, New World Stages, Atlantic Theater, Bay Street Theater, Vital Theater, West Coast Ensemble and the Caldwell Theater, and has been performed on four continents. He is the editor of *Outstanding Men's Monologues* and *Outstanding Women's Monologues, Volumes I & II*, and the upcoming *Outstanding Short Plays*. A native New Yorker, Craig received his Masters from NYU's Dramatic Writing Department, is a member of the Dramatists Guild, and Artistic Advisor to the Winter Harbor Theatre Company. [www.CraigPospisil.com](http://www.CraigPospisil.com)



**Randy Reinholz** is the Producing Artistic Director and co-creator of Native Voices at the Autry, and has directed plays across the US and Canada including *The Rez Sisters*, *The Waiting Room*, *Hedda Gabler*, *The Cherry Orchard*, *Proof*, *Speed the Plow*, *The Glass Menagerie*, *Desire Under The Elms* and numerous productions of Shakespeare plays. For Native Voices at the Autry, he's directed and produced *Urban Tattoo* and Equity productions of *Jump Kiss*, *Stone Heart*, *The Red Road*, *The Buz'Gem Blues*, *The Berlin Blues*, and *Please Do Not Touch the Indians*; executive produced *Kino & Teresa*, *SUPER INDIAN*, *Teaching Disco Square*

*Dancing to Our Elders*, *The Fry Bread Queen*, *Tales of Urban Indian* and *Salvage*. He is co-founder and producer for Native Radio Theater collaboration between Native Voices and Native American Public Telecommunications. He received a BA from William Jewell College and an MFA from Cornell University. In 2009 he received the Citation of Achievement from William Jewell College, the highest honor they bestow, for alumni who have achieved distinction in their chosen spheres of endeavor. He is on the Advisory Committee for the Native Theater Festival at the Public Theatre, and a member of The National Theatre Conference. He is a tenured professor at San Diego State University in the Department of Theater and on faculty for American Indian Studies. In 2007, after ten years as the Head of Acting, he was named the Director of the School of Theatre, Television, and Film at San Diego State University.



**Guillermo Reyes** has produced and published a variety of plays including the comedies, *Men on the Verge of a His-Panic Breakdown* and *Mother Lolita* as off-Broadway productions, *Chilean Holiday* and *Saints at the Rave* at the Humana Festival at Actors Theatre of Louisville, the historical drama, *Madison*, at Premiere Stages, winner of the New Play Award 2008, and various other plays. He recently published a memoir with the University of Wisconsin Press, entitled *Madre and I: A Memoir of our Immigrant Lives*, chronicling his immigration from Chile and growing up in the D.C. area and in Hollywood. He's a professor

at Arizona State University in the School of Theatre and Film. In the Phoenix area, he co-founded Teatro Bravo, a bilingual Latino theatre company and led the company as the artistic director from 2000-2010 where he directed a variety of plays including the Nobel Prize winner Pablo Neruda's Spanish translation of *Romeo and Juliet*, and won the AriZoni Award for Best Original Play for a couple of his plays such as *Men on the Verge 2* and *Places to Touch Him*, in addition to an AriZoni for Best Direction for *Men on the Verge of a His-Panic Breakdown*. His adaptation of the novel *Ramona* will be published in *Heritage on Stage* (L&S Books, Phoenix) later in the year, and *Deporting the Divas* will be published in a new Cambria Series anthology. He's a member of the Dramatists Guild and regional representative.



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

School of the Arts. After arriving in Alaska in 1988, 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 premiere's of *Democracy* and *The Faraway Nearby* by Canadian writer John Murrell, and the world premiere of Paula Vogel's *The Mineola Twins*. He worked a variety of jobs at the theatre, served eight years on the Board of Directors, 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 Douglas, a short walk from the theatre.



**Jean Bruce Scott** is producing executive director and co-creator of Native Voices at the Autry. She has spent 18 years developing new plays, including more than 50 by Native American playwrights. At Native Voices, she has produced 14 New Play Festivals, 8 Playwrights Retreats, over 100 play readings, and 19 new plays, including: *The Frybread Queen*; *Carbon Black*; *The Baby Blues*; *Jump Kiss*; *Stone Heart*; *The Red Road*; *The Buz'Gem Blues*; *The Berlin Blues*; *Please Do Not Touch the Indians*; *Kino & Teresa*; *SUPER INDIAN*; *Teaching Disco Square* *Dancing to Our Elders*; *Salvage*; *Wings of Night Sky*, *Wings of Morning Light*; *Tales of an Urban*

*Indian*; *Now Look What You Made Me Do*; and *Urban Tattoo*. She is co-creator of the Native Radio Theater project (NRT), a collaboration between Native Voices and Native American Public Telecommunications and a consultant and curriculum writer on the Alaska Native Playwright's Project training Native American mentors and playwrights. She is familiar for lead and recurring acting roles on *Days of Our Lives*, *Magnum P.I.*, *Port Charles*, *Newhart*, *Matlock*, *Airwolf* and *St. Elsewhere*, and she guest-starred on a multitude of other series and television movies. She served on AFTRA's Los Angeles Board of Directors and is on SAG's Local Hollywood American Indian Committee and the SAG President's National Task Force of American Indians. Scott's teaching and academic credentials include San Diego State University, San Diego City College, California State University, Northridge, Duke University, and Illinois State University.



**Jayne Wenger** is a director and dramaturg whose exclusive focus is on original material. She is the past Artistic Director of the Bay Area Playwrights Foundation and was the Artistic Director of Women's Ensemble in New York. She has developed the emerging work of acclaimed playwrights throughout the country including David Adjmi, Brenda Wong Aoki, Kate Bornstein, Nilo Cruz, Sara Felder (*June Bride and Shtick!* both tour the country), Julie Hebert, Dan Hoyle, Holly Hughes, Naomi Iizuka, Sherry Kramer, Brighde Mullins, Schatzie Schaefer, Laura Shamus, Deke Weaver, and The Residents. She has collaborated with Claire

Chafee on numerous projects, including the original direction of the world premiere of *Why We Have a Body* at the Magic Theatre in San Francisco. Her work has been recognized with many awards. She works with playwrights individually on the development of new works and teaches workshops across the country and at Artworkshop International in Assisi, Italy. Alaskan projects include direction, dramaturgy, and co-production of *The Winter Bear Project*, a performing arts and social outreach initiative focused on teen suicide in rural Native communities, and dramaturgy for Arlitia Jones' *Make Good The Fires* at Cyrano's Playhouse. Recent projects include direction and dramaturgy for *Becoming Grace* by Naomi Newman, co-founder of A Traveling Jewish Theater; dramaturgy for Michelle Carter's *How To Pray* for Crowded Fire; direction and dramaturgy for Claire Chafee's *FULL/SELF* for The Playwrights Foundation; direction and dramaturgy for Anne Galjour's *You Can't Get There From Here* for Z Space and Dartmouth College; and co-direction and dramaturgy for *Men Think They Are Better Than Grass* with the Deborah Slater Dance Theater. Jayne is a member of The Dramatists Guild, Literary Managers and Dramaturgs of the Americas, League of Professional Theater Women, and serves on the Advisory Board of Last Frontier Theatre Conference. [www.jaynewenger.com](http://www.jaynewenger.com).



**Y. Y. York** has had a busy year with two new plays premiering, one in Houston, the second in Milwaukee, working on *Crash* and *Stargirl* for next season in Seattle and Philadelphia, and *Late in the Game* for its workshop at the 2012 New Harmony Project, and preparing *Don't Tell Me I Can't Fly*, *Getting Near to Baby* and *Woof* for publication. She 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. Y's other third millennium plays include: *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.



Images from 2011's *An Evening with our Featured Playwrights*, directed by Erma Duricko.

**Cyrano's Theatre Company** is celebrating its 20th anniversary along with the Last Frontier Theatre Conference! It has been a long and fruitful relationship. In the early days, CTC was very proud to have been a main stage presenter, performing plays with the playwrights present in the audience. These included *Sylvia*, *The Magic Valley*, *Lake Hollywood*, *Zoo Story*, *The American Dream*, and Albee's *Men*, as well as other Albee plays including *A Delicate Balance* and *Three Tall Women*. It is through the conference that we also met Will Eno and produced his play *Thom Pain: Based on Nothing* and established a working relationship with Mark Lutwak, who directed *Cyrano* for us and with Erma Duricko, who directed *Camino Real* last year for us. Special kudos to dramaturg Jayne Wenger, who has become a dramaturg to many of our playwrights having world premieres at Cyrano's. CTC also treasures the friendships with the many actors, writers, and directors we have had the pleasure and privilege of knowing through the conference. Cyrano's has continued to be featured at the Last Frontier Theatre Conference through the years and has been particularly gratified by the opportunity to go from page to stage and produce plays that either had a reading in the Play Lab or were produced on the main stage. TBA's wonderful *The Head That Wouldn't Die* had an extended run at Cyrano's following its premiere at the conference. This year, along with our production of *bobrauschen-bergamerica*, *The Winter Bear* by Anne Hanley continues its momentum on stage at the conference, where we originally heard it read and then produced the world premiere at Cyrano's. Finally, CTC is appreciative that Jerry Harper--the visionary theatre artist and founder of Cyrano's Theatre Company--continues to be honored. The Harper Studio Theatre at UAA and The Harper Travel fund (administered by the Alaska State Council for the Arts) are named for him. The Last Frontier Theatre Conference's recognition of Jerry with the creation of the Jerry Harper Service Award is particularly cherished. Cyrano's continues the stewardship of the high standards that Jerry established for our theatre and the high bar he helped set for all Alaskan theatre.

**Three Wise Moose** is an Anchorage 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), *Fourplay 2010* (ACT), 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.

**VOX BOX Arts Collective** is a nonprofit multi-cultural interdisciplinary arts group dedicated to presenting live performance, film, and visual arts to children and adults of diverse incomes, cultures, and abilities. VOX BOX is committed to providing arts education in underserved areas of our communities so that participants have the opportunity to experience innovative arts programming to build a sense of cultural identity and awareness through expression and creativity. VOX BOX believes in the necessity for exchange and collaboration between people, communities, and nations. We feel that the arts community needs to take an active role in creating a positive environment for social change.

**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 Festival* and *Alaska Overnights*, every summer they produce summer theatre academies in Anchorage and around the state, providing fun and safe environment where young artists learn creative expression alongside professional actors, designers, and technicians. *The Rendering of Conor McShea* marks their eighth 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*, *I Want to Believe*, 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."

**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.

Founded in 2005, **One Armed Man** took its name – and its place on the New York theatre scene – with its debut production about an imaginary amputee. The moniker came to describe company's scrappy aesthetic, scaled down and "armed" in the sense that Bertolt Brecht observed: "Art is not a mirror to hold up to society, but a hammer with which to change it." It produced two shows at FringeNYC: *Good Fences Make Good Neighbors* and *The Prostitute of Reverie Valley* (read in the 2006 Play Lab). *The Report of My Death* (2008 Play Lab) opened on the buoy deck of the S.S. Lilac, a decommissioned steamship docked in Manhattan, to a successful 5-week run, followed by extensive touring. In 2010, it produced *The 9.13 Project*, a two-week festival in support of the Brecht Forum, from which multiple plays moved on to Off-Broadway runs. Other New York productions include *I Dreamed I Saw Joe Hill's Lover*, *Last Night* at the LaGuardia Performing Arts Center, *Pluck* at the Metropolitan Playhouse, and several staged readings.

**TAPIT/new works Ensemble Theater** was founded by producing artistic directors Donna Peckett and Danielle Dresden in 1985 to develop and perform new works for theater. Twenty-seven years later, artistic innovation and community connection still drive us. We have created, produced and performed 35 new plays, 15 tap and jazz music performances, and 13 works for young audiences. The Company tours throughout the U.S. and abroad. Tap dance classes, summer youth arts programs and youth arts residencies are an ongoing part of our programming. Dresden and Peckett have received national and regional awards for their playwriting and choreography, and TAPIT/new works has grown as a professional company, working with excellent career artists as actors, directors, musicians, visual artists, performance artists, videographers, photographers, dancers and more.

**The University of Alaska Anchorage Glee Club** was founded in 2010 by current leader Lamont Alexander Pierce as an outlet for musical performers at 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.



Images from last year's UAA Glee Club presentations.  
(Pictures courtesy of Merryweather Studios)





**Kevin Armento's** (*a way to reach me*) plays have been produced or developed by Fresh Ground Pepper, Naked Angels, Rogue Machine Theater, and the Abingdon Theatre Company. His play *Bets & Blue Notes* was named Best New Play of the Year by the *San Diego Union-Tribune* and *San Diego Gay & Lesbian Times*. His play *Companion Piece* was presented at the 2011 Conference, and will receive a reading by the North American Actors Association in London this summer. His screenplays have received honors at the Los Angeles International Film Festival, Action on Film Festival, Slamdance, and NYC Horror Film Festival. His screenplay for the short film *Home Away From Home* was a finalist at five international writing competitions, and was produced in 2011 by Moonmosa Pictures. Kevin lives in New York, where certain ramblings are occasionally featured in *The Daily Meal*, *Glamour*, *BushwickBK*, and *The Huffington Post*.



**Joe Barnes'** (*Tastes Like Chicken*) first play, *Happy Hour*, premiered in 2006 as part of the Edward Albee New Playwrights Series. He has had a number of plays produced since then, including *The Black Dog*, *Second Chances*, *The Tragedy of the Tragedy of King Lear*, *The Schifflet Project*, *The Workshop*, *Inventory of Effects*, *Quality Time*, and *The Surgeon General's Warning*. Five of his plays – *Summer Friends*, *Acts of Faith*, *Remembering Rory*, *The Unicorn*, and *The Call* – have been read at the Last Frontier Theatre Conference. Barnes is also a poet. He is a resident of Houston, Texas.



**Jeanne Beckwith's** (*Requiem for John*) play *A War Story at the Rialto* was recently produced by the State Theatre of Turkey in Ankara and Istanbul. Her play *Opportunity of a Lifetime* was selected best SciFi Play by Red Tale Theatre last summer and received a staged reading in NYC. It will be produced

this summer by the Contemporary Playwrights Forum in Burlington, Vermont. Selections from her play *Love Letters Made Easy* will be published in Smith and Kraus's next *Best Scenes and Monologues for Women*. She has had plays in the Boston Theatre Marathon, and has been published in two Marathon Collections. Her play *Broken Circle* was selected as the 2009 Vermont winner of the Portland Stages Theatre Competition. She is currently at work on her next play, *A Penguin's Guide to Antarctica*. Jeanne is a member of the Dramatist's Guild and teaches English and theatre at Norwich University in Northfield, Vermont. She lives in Roxbury, Vermont, with her husband, the writer, F. Brett Cox.



**Matt Benedict** (*Dogmatics*) holds a BA in English from the University of Massachusetts/Amherst, and an MA in English and an MFA in Creative Writing from the University of Notre Dame, where he taught in the English Department and Creative Writing Program. He has published a dozen short stories in literary magazines across the United States, and a short story collection, *Visitation & Other Fictions*, was a finalist for the 2010 New American Press Fiction prize. His short play *Moving On* was commissioned by The First Unitarian Church of South

Bend and was performed on February 11, 2012 as part of the 60<sup>th</sup> Anniversary Celebration on the founding of the church in South Bend. *DogMatics* is the first play he submitted to a "call for submissions" notice.



After seven "wonderful" years, **Jaron Carlson** (*The Digger*) finally received his BA in Theatre from UAA. Over the course of four years, he acted in thirteen plays. During those four years he grew to appreciate the art of acting in numerous ways: every actor he has witnessed on stage he has stolen techniques from to use himself. He is very proud and honored to have his third play presented at this Conference, and would like to thank everyone who has read or is currently reading this for being an inspiration in both playwriting and acting.



**Kuros Charney's** (*Body Language*) plays include *Shame and Desire* (Stella Adler Theatre; recommended by the *LA Weekly* for its "delicious script"), *The Man from Brazoria County* (Finalist, Range View Playwriting Award; staged reading: Alliance of Los Angeles Playwrights New Works Lab), *The Silent Exile* (finalist: Dorothy Silver Playwriting Competition; staged readings: Theatre Row, the WorkShop Theater, Urban Stages), *The Moving Forward of Souls* (Coronet Theatre), and *Anger* (Elephant Theatre).

He is the recipient of an Edward Albee Fellowship in playwriting, and is the co-author of the screenplays *Used Books* (developed with Eagle Nation Films; Producer: LeVar Burton) and *The Sea Between* (Forever After Project, Inc.). He holds a bachelor's from the University of California, San Diego, and an MFA from the University of Southern California. He teaches at William Paterson University and Gotham Writers' Workshop, and lives in New York City. (For more info, visit [www.kuroscharney.com](http://www.kuroscharney.com).)



**David Clark** (*Bananapocalypse*) is a recent graduate from the MFA in Playwriting program at Southern Illinois University Carbondale. His play *In Retrospect* appeared in the 2007 Fusion Theatre play festival "The Seven" in Albuquerque, New Mexico, and was a finalist for the 2003 Heideman Award at Actors Theatre of Louisville. His plays *Laundry* and *gods Play* were produced at Southern Illinois University. Readings of his work appeared at the playwriting symposium and the Fringe Festival at the Mid America Theater Conference in 2010-2012. His play *The Chocolate Girl* premiered this past April in Finnigan's Fifth Festival of Funky Fresh Fun in Louisville, Kentucky, and he is premiering his play *Everything and Nothing* (abbreviated title) at the 2012 Minnesota Fringe Festival.



**F. Brett Cox's** (*It Came Out of the Sky*) plays have been performed in both staged readings and productions by the Vermont Playwrights Circle, most recently in the VPC Ten-Fest 10-Minute Play Festival. His fiction, essays, and reviews have appeared in numerous publications in the US and UK, and he co-edited, with author Andy Duncan, the anthology *Crossroads: Tales of the Southern Literary Fantastic* (Tor, 2004). He currently serves on the Board of Directors of the Shirley Jackson Award, given annually for outstanding achievement in the literature of horror, psychological suspense, and the dark fantastic. A native of North Carolina, Brett is an Associate Professor of English and Chair of the Department of English and Communications at Norwich University and lives in Vermont with his wife, playwright Jeanne Beckwith.



**Philip Dallmann** (*Sanka, Ya Dead Mon?*) is a native of South Jersey and currently teaches autistic kids in his hometown of Burlington. Philip is a graduate of George Mason University in Virginia with degrees in English and Theatre. This past year he completed the 365 Days/365 Plays challenge, writing a play a day for a year. All of those plays can be found on his website, [www.philipdallmann.com](http://www.philipdallmann.com). He is very excited to not only be visiting the great state of Alaska for the first time but also for the opportunity to give *Sanka* new life. As always, Peace Be The Journey.



**Marina Veronica Garritano** (*Sfumato*) is an Argentinean writer born in 1986 in a city near a river. She has published two books of short stories in Spanish and is now writing plays in English. Marina writes essays, articles and short stories for different magazines, from Spain, Cuba, Venezuela, Taiwan, U.S. and, of course, from Argentina. She has just started giving life, together with a friend of hers, to a Spanish Literature magazine called 'Choeophori. Magazine of Possible Worlds' and is getting ready to publish a third book of short stories (this time

in English) and a book of essays. She speaks perfect French and reads Ancient Greek. She also plays the violin, paints and studies Chinese in Taipei.



**Daniel Guyton** (*Macabre-Cadabra*) has won numerous writing awards, including two Kennedy Center/ACTF awards for his plays *Attic* and *Where's Julie?*. He received his MFA in Dramatic Writing from the University of Georgia, and currently resides just south of Atlanta. His plays have been produced in New York City, London, Canada, Iceland, LA and more. Recently, his play *Georgie Gets a Facelift* was announced as a semi-finalist in the Time to Strike! Festival in Manhattan in April, and his play *Attic* appeared in the Atlanta Fringe Festival in May. Many of

Daniel's plays have been published and are available online. He is a member of the Dramatists Guild of America. [www.danguyton.com](http://www.danguyton.com).



**Nicholas Walker Herbert** (*Wild Saints*) is thrilled to be returning to the Last Frontier Theatre Conference, where last year his full-length dark comedy *A Simple Mistake* was presented. He is an award-winning playwright and theatre artist born in California and based in Brooklyn. He is the co-artistic director of Full Circle Theater Company, which since its founding in 2011 has produced 14 new short plays, which included his ten minute comedies *The Object's Objection* and *Kiss with a Fist*, as well as his one-act dark comedies *I Want You (The Other Man)*, *Marie*, and *The Doc Elliot Show*. Recently, his solo performance play *The Alien Baby Play* was produced in the Fronterafest Long Fringe at the Salvage Vanguard Theatre in Austin, Texas. In 2011, his full-length drama *Solitude* received a staged reading at New Dramatists. In 2007, his full-length play *A Flag Touched the Ground: The Blood Ties* received the Dharma-Grace Creative Writing Award. 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. He has a BA with honors in theatre arts, and a minor in history, from the University of California at Santa Cruz.



**Arthur M. Jolly** (*Trash*) is perhaps best known for heavy dramas such as *A Gulag Mouse* - his multi-award winning play set in a Siberian women's prison camp - but his humorous short plays have delighted audiences in productions from Miami to Nova Scotia, New York to Los Angeles, and as far afield as the UK, Romania, Mexico and India. Published plays include *A Gulag Mouse*, *Past Curfew*, *The Christmas Princess*, *How Blue is My Crocodile*, *Bath Time is Fun Time*, *The Four Senses of Love* and many others. His Conference play *Trash* won the Joining Sword and Pen competition and was a semi-finalist for the O'Neill Conference. Jolly is represented by the Brant Rose Agency. Upcoming productions at [www.arthurjolly.com](http://www.arthurjolly.com)



**Steve Koppman's** (*Free Connection*) short plays have been produced in New York, northern California, San Diego, Chicago, Michigan and Pennsylvania. His work has appeared in Smith and Kraus' *Best Ten-Minute Plays*. He has been a member of SF PlayGround's Writer's Pool and development director of the San Francisco Theater Festival, and studied in the MFA writing program at SF State. He has also acted in San Francisco and at the Edinburgh Fringe. He has contributed short fiction to literary and regional magazines and anthologies. His satire, commentary and journalism have appeared in many publications including the *San Francisco Chronicle*, *The Nation*, *The Chicago Tribune*, *The Village Voice*, *Newsday*, *the East Bay Express* and others, and he was co-author of *Treasury of American-Jewish Folklore* (Rowman & Littlefield). He grew up in New York City and lives in Oakland, California.



**Jerry Leiblich's** (*Cruelty to Animals*) plays include *Unequivocal Proof for the Existence of a Benevolent God*, *Cruelty to Animals*, and *A Portrait of the Artist as a Middle Aged Woman*. His plays have been staged and developed at Judson Memorial Church, 13<sup>th</sup> Street Repertory Company, Manhattan Repertory Theater, and festivals from Montana to Australia. A recent Yale graduate, Jerry has studied with Anne Washburn, Deb Margolin, Donald Margulies, and Robert Woodruff. He was a 2011 finalist for Aurora Theatre's Global Age Project and a 2012

semifinalist for the Trustus Theatre Playwrights' Festival. He is the 2011/2012 Literary Resident at Playwrights Horizons, and once spent a summer working at a zoo.

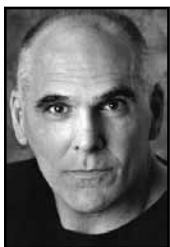


**Barry Levine** (*One Big Lost and Found*) has attended the Conference every year since 1998. He lives in Los Angeles where he got his MFA in Theater from the University of Southern California in 1999, and a Masters in Professional Writing from there as well in 2004. He grew up in New York City and was an undergrad at Wesleyan University (during which time he joined the Dramatists' Guild), afterwards working 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 produces student work. He has also worked for many years at KXSC, USC's student run radio station (formerly KSCR) where he promotes new and unknown bands, with an emphasis on Punk. From 2002 to 2006 he was the singer for the band, The L-10 project, who eventually performed a pair of dates on the Vans Warped Tour in 2006. Nowadays he performs solo around LA, and has released both a demo e.p., and music video. He also writes for online music 'zine *Big Smile Magazine* and is currently working on an online TV show for new bands (debuting soon!). 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*, *Sex With Brett's Mom*, and *Slices*.



**Karin Fazio Littlefield** (*Two Women on a Precipice*) is a writer, artist and filmmaker from New York City. She has created numerous site-specific, installation and video pieces. She produced and edited the feature film *The Forgotten Road*. She is currently coauthoring an original screenplay with her sister and writing a play about spontaneous replication. In March, she directed a staged reading of *Two Women on a Precipice* at She Speaks in Kitchener, Canada. Karin is thrilled to be part of this year's Last Frontier Theatre Conference.



**Wayne Paul Mattingly** (*SAMARITANS, Or Where Is Sylvia?*) has been involved in theatre for decades, primarily as an actor. He has directed numerous times on the West Coast in independent productions, as well as the East, including shows in Westchester, Putnam, & NYC. Since focusing on playwriting in 2005, his plays have won multiple awards, produced in NYC; Westchester and Putnam Counties, N.Y.; Los Angeles, San Francisco; Bangor, Maine and London, England. He was a founding member and Dramaturg of The Misfits Ensemble in

L.A., Founding Artistic Director of Tiger's Heart Players in N.Y., recipient of a Drama Scholarship Award for Theatre Arts at CCSF, and is a member of NYC Playwrights, Karen's After Dark, Westchester Collaborative Theatre, The Dramatist Guild, & Actors' Equity Association. Check for his recently completed full length play, *In Her Awkward Fist*, and soon-to-be finished full-length war vet's story, *Almost, American*, at [www.waynepaulmattingly.com](http://www.waynepaulmattingly.com)



**Joshua Medsker** (*Spenard*) is a New Jersey-based playwright, born and raised in Anchorage. He first participated in the Last Frontier Theater Conference in 1998 and 1999, as a reader. He began writing in high school, but *Spenard* is his first completed play. His fiction, nonfiction, poetry, and journalism have appeared in numerous national and regional publications, including: *AK Verve*, *The Anchorage Press*, *The Austin Chronicle*, *The San Francisco Bay Guardian*, *The Brooklyn Rail*, *Clamor*, and *We'll Never Have Paris*. He currently writes for, and is

on the editorial board of, *The NYDAP Journal*, the literary arm of New Yorkers for Alternatives to the Death Penalty. He has also worked with at-risk youth, and the formerly incarcerated, as the editor of *Invisible Memoir: Voices from the Fortune Society*, in collaboration with the Bay Area journal, *Memoir* (and). Since 2001, he has published the literary and culture blog, *Twenty-Four Hours* ([www.twentyfourhoursonline.com](http://www.twentyfourhoursonline.com)).



**Liam Mitchell** (*Prairie Coteau*), a former HS and College football coach with a BS and MED, left coaching for the more secure life of acting/playwriting. He studied acting under Uta Hagen and Austin Pendleton, and playwriting with Austin Pendleton and Judd Lear Silverman. He is a member of SAG, AEA, AFTRA and the Dramatist Guild. Liam's film credits include *Philadelphia* (dir Jonathan Demme), *Wide Awake* (M. Night Shyamalan), *Broadway Brawler* (dir Lee Grant), *The Salesman* (winner at Sundance), and *Clutter* (release date 2013). He has acted

in numerous off-Broadway and regional theatres. TV credits include HBO's *The Wire* and *In Treatment-Private and Confidential*, *Law and Order*, *Unsolved Mysteries*, and *American Story*. Over 50 commercial credits include Cheerios, NFL Highlights, Sports Illustrated, Miller Beer, AT&T, MLB, and Advair. Liam began playwriting because of his passion for storytelling. His full-length plays *Prairie Coteau*, *Youngstown*, and *Widows Weir*, as well as his short plays, have had readings at HB Studio and Abingdon Theatre in NYC. He is honored to have his play selected for the Conference. Liam and his wife and collaborator Barbara Bleier (actor/playwright) live in Greenwich Village, NYC.



**P. Shane Mitchell** (*It's Your Play, America*) is one of Alaska's most prolific playwrights. His work is produced nationally and internationally. Locally his works have been performed and commissioned by Cyrano's Playhouse, Anchorage Community Theater, Alaska Dance Theatre, Anchorage Classical Ballet, the Anchorage Symphony, Campfire Boys and Girls, the Alaska Native Tribal Health Consortium and TBA Theatre, where he serves as Artistic Director. Plays Magazine publishes his original works *The Enchanted Pajamas* and *Half a King Is Better Than None*,

and his collaborative work *Jolly Roger King of the Pirates* is published by Pioneer Dramatic Services. His awards for playwriting include the Bard Fellowship For Emerging Playwrights for his play *A Card for Mr. King* (1996) and a Panelists Choice Award for *Fractured* at the 1998 Last Frontier Theater Conference. His play *The Resurrection of Humpty Dumpty* was performed as part of the Samuel French Short Play Festival in 2007. His new work *The Cactus Gulch Opree House* debuts at the AHSTF in Edinburgh Scotland this summer. Shane is a member of the Dramatists Guild of America.



**Tom Moran** (*Date With History*) is an award-winning playwright, poet, journalist and essayist, a champion marathoner, a shameless self-promoter, and a terrible, terrible dancer. His ten-minute and one-act plays have been produced in 14 different cities in 11 states, and his full-length drama *Boundary* - read at the 2010 Conference - had its first production on Perseverance Theatre's Second Stage in September. This will be his sixth year at the Conference. If he's sitting at your table at lunch, by all means offer him a corn dog.



**Kate Mulley** (*Strange Bare Facts*) graduated from Dartmouth College with a degree in Theatre and History and received an MA in Writing for Performance from Goldsmiths College, London. Her plays *You Are Here* (Gene Frankel Theater), *The Tutor* (FringeNYC), *Sezze Sun* (Odyssey Productions/walkerspace/Capital Fringe) and *The Lazarus Years* (Odyssey Productions/Red Room) have been performed in New York. *The Proxies* (Theatre503), *Cook's Clock* (Soho Theatre) and *Fee* (Tristan Bates Theatre) have been produced in London. She also works in theater publishing and has published headlines in The Onion. She is a founding member and Literary Director of Vox Theater.



**Katherine Murphy's** (*Word of the Day*) plays include *Greater America*, *Drug of Choice*, *Box Store Cowboys*, *To Hades and Back (Again)*, and *Word of the Day*, which she is honored to have had selected for the Play Lab. Her summer is full with being here, the premiere of *Hades* at Hunger Artists Theatre Company, and as a resident artist at The Studio at Key West this August. *Greater America* premiered in San Francisco in 2002. She has had numerous readings in Los Angeles and San Francisco. As co-artistic director of First Seen in San Francisco and exAngelus in

Los Angeles, she produced several readings, workshops, and full productions. Katherine's favorite roles include Samuel Beckett's *Rockaby* and *Ohio Impromptu* and Mina Harker in Mac Wellman's *Dracula*. She loves improv, performing in San Francisco with Too Many Larrys and The Escape Artists, and in Los Angeles with The Under-Under-Understudies and Impro Studio.



**Virginia Nelson** (*The Haunting Truth*) is thrilled to present her first ever play at her first ever conference. However, this is not her first performed drama, as her second and latest play, *Exit Strategy*, made its debut at the 8X10 Festival in Fairbanks in April. Only in the last year did she make the leap from fiction to drama, but was wooed at first scene. Currently, she hopes to complete a third play as well as retain her day job.



**John Pennington** (*Everything Go Boom*) is the author of three plays: the comedy *The Unbearable Lightness of Fishing*, which was a finalist at the Mountain Playhouse International Comedy playwriting competition; the drama *Two Anniversaries*; and his recent farce, *Everything Go Boom*. He currently resides in Berkeley, California, where he is a member of the Central Works writers group, the San Francisco Playwrights Center and the Dramatist Guild. An active member of the theater community, John has been involved in more than fifteen productions as an

actor in Chicago and the San Francisco Bay Area. He is a graduate of John F. Kennedy University where he obtained his bachelor's degree in psychology.



**Peter Porco** (*Three on a Cliff*) is thrilled to be at the 20<sup>th</sup> Last Frontier Theatre Conference, where he has been a reader for many years, and where two of his short plays have received Play Lab readings. *Wind Blown and Dripping*, his two-act play about crime novelist Dashiell Hammett as the editor of

a soldier's newspaper in the Aleutians in World War II, received a workshop production at Cyrano's in 2010. He has directed plays for UAA Theatre, Alaska Overnights, and Out North's Under 30, all in Anchorage. A former reporter for the Anchorage Daily News, Peter teaches creative writing at UAA and the course "Film Noir and Its Discontents" for the adult-education program Olé!. He founded the Alaska Poetry League and sponsored the first Alaska teams to compete at the National Poetry Slam. Peter may live in Anchorage, but he was born and brought up in The Bronx and has blue pinstripes for veins.



**Leslie Powell** (*The A' Word*) is a southern, mid-western, south westerner, who lives primarily in Newburyport, Massachusetts, and often in Tucson, Arizona. Her true home, however, resides in all things theatre, especially playwriting. Her plays have been produced across New England, New York City and Toronto, Canada. She also collaborates and cohabits with her husband, publisher and playwright Ron Pullins. She is the co-founder of the North Shore Readers Theatre, the public forum for playwrights called Actors and Writers INK, and Random Acts—a play-in-a-day festival now in its tenth year. Ms.

Powell is a member of the Small Theatre Alliance of Boston and the Dramatists Guild. Her website is [www.ronpullins.com/Txt/LesliePowell.html](http://www.ronpullins.com/Txt/LesliePowell.html). She can be reached at [leslie@pullins.com](mailto:leslie@pullins.com).



**Ron Pullins** (*Ice Dancing*) is a playwright and publisher living in Newburyport with his partner and best collaborator in life and theater, Leslie Powell. His plays, short and long, have been read, workshopped and produced in half a dozen states. He has been fortunate to publish books by the Dramatists Guild, Gary Garrison, Michael Wright, Euripides, Aristotle and others. He seeks to develop his own theatrical voice, while taking pleasure in collaboration, and relishing the experience of good theater. His intent is to offer both a challenge to what we experience and a provocation to experience it more fully.



**Mollie Ramos** (*Flashpoint*) is once again excited to be part of the Last Frontier Theatre Conference. She has been writing plays since she first attended Dawson Moore's Introduction to Playwriting class in 2003. Since then, her plays have been produced in Alaska, California, Colorado, Mississippi, New York, and Washington DC. Last year she was a proud recipient of a Rasmuson Individual Artist Award. Besides writing, she also enjoys teaching fifth and sixth grade students, attending her son's many athletic events, and spending time with her two granddaughters.



**Erick J. Robertson** (*Neighbors*) has been participating in theatre for over twenty years. He was born and raised in Alaska and has spent time all over the state. He is an actor and playwright this year, his fifth Conference.

When not being a stager, Erick enjoys being outdoors and especially to be fishing with his friends. Erick was a student at the Lee Strasberg Theatre Institute and currently attends UAA. This is his first Conference participating as a playwright.



**Lucas Rowley** (*Crook Book*) is a blossoming playwright and has been very busy in the last three years. Born and raised in the artistic community of Homer, Alaska, Lucas is of Inupiaq and Scottish heritage. He has been very grateful to be involved with the Alaska Native Playwright Project, and has had five readings in Anchorage since the program began. He has had one production with Alaska Overnights and recently had his short play *Raven One* read at the First Annual Short Play Festival at Native Voices at the Autry in Los Angeles, where he won the 2011 Von Marie Atchley Excellence in Playwriting Award. This is Lucas' second year in the Play Lab. During last year's Conference, Lucas spent much of his early mornings and late evenings fishing just three miles from the center of Valdez. He caught three tasty salmon and had one close encounter with a grizzly bear. This summer he hopes to top this record minus the bear.



**Schatzie Schaefer** (*Vashon*) is an Alaskan writer whose plays 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. Schatzie 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 2011. 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.



**Dennis Schebetta** (*W@ste*) is an award-winning playwright, director, and actor whose work has been seen off-off-Broadway and regionally at places such as Ensemble Studio Theater, 13<sup>th</sup> Street Rep, HERE Arts Center, the Samuel French Off-Off-Broadway Festival and Theatre Schmeater. Originally from Reno, Nevada, he currently lives in Pittsburgh where he has had plays in the Bricolage Urban Sprawl at Bricolage Theater and had a reading of *The Albatross* in Terra Nova Theatre's Underground Reading. Last year, *W@ste* enjoyed a staged

reading in L.A. at The Road Theatre's Summer Play Festival. Publications include monologues in the *Audition Arsenal* series (Smith & Kraus) and *Dog Park or Sexual Perversity in Magnuson* in the anthology *Ten 10-Minute Plays Volume III*. Other plays include *Burning Botticelli* (8th Annual NY Fringe Fest), *Obscura* (Charles Getchell New Play Award), *Love & Death in the Time of Crayola*, *Green-Eyed Monster*, and *7 Minutes to Midnight*. This summer, *Boom Boom* (*Out Go the Lights*), his adaptation of *Oedipus Rex* set in a casino (with blues/rock music), will have a concert reading at the Grey Box Theater in Pittsburgh. He has an MFA from Virginia Commonwealth University and a BA from University of Nevada, Las Vegas.



**Carey Seward** (*The Rainbow Shower*) is a theatre artist from Fairbanks, Alaska. She has been teaching English and drama to children in far off lands for the last several years.



**Ariel Shepherd-Oppenheim** (*Phantoms Go Down*) is a graduate of Yale University and was a participant in Yale's O'Neill Playwriting Fellowship while at school. *Phantoms Go Down* will be the first of Ariel's plays to have a West Coast premiere. *Phantoms* was in the Manhattan Repertory Theater Spring Play Festival this past May. While at school, she had her plays *The Milkman*, *Getting Off*, and *How to Make a Million Dollars in Hollywood* staged. In Los Angeles, she has worked as a stage manager for The Actor's Gang and Lost Moon Radio.



**Erica Silberman's** (*Ms. Baxter's Good Deed*) plays have been produced and or developed at New World Stages, Playwrights Horizon, The Danny Kaye Theatre, The Neighborhood Playhouse, The Metropolitan Playhouse, Six Figures, Weird Sisters, New Perspectives, First Light, The Winter Harbor Theatre, The Stonington Opera House, Crossroads Theatre

and The Ensemble Studio Theatre. She has written six short plays and ten short musicals for the *Atrainplays*, the acclaimed twenty-four hour New York City theatre project in which plays and musicals are written in the time it takes to ride the A train from the beginning of the line at 207th Street to the end of the line at Far Rockaway. The pieces are then fully staged twenty-four hours later. She recently co-founded Eating Theatre, producing delicious restaurant plays with delicious food in a lovely restaurant in Long Island City. Her play *Setting Up* was one of two inaugural pieces and will soon be made into a short film. Erica is published in Playscripts and Teachers & Writers. Erica is a member of The Dramatists Guild of America and The League of Professional Theatre Women. She is a former mentor and current chair of the Readings Committee for Girls Write Now.



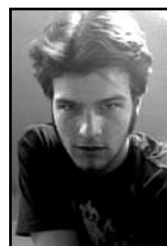
**Anita Rodriguez Simons** (*This We'll Defend*) grew up in Canton, Ohio, and attended Ithaca College and Ohio State University. Her first play, *Goodbye Memories*, won several awards and had a production in January 2011 at the La Jolla JCC. In 2005, Anita joined writing forces with Lauren Simon and they collaborated on two plays. *Ladies First* was awarded Honorable Mention in the 2006 Peacewriting Awards and was a Finalist in the 2006 Trustus Playwriting Festival. Their second collaboration, *Heartland*, won the 2008 Dayton Playhouse FutureFest

award of new works and had its first production at MiraCosta College in Oceanside, California, in November 2008. *Heartland* took Second Place in the David Mark Cohen National Playwriting Award at the Kennedy Center. Anita then wrote *This We'll Defend*, *A Social Delirium*, about the Palmer Raids of 1919-20; *Later On*, a musical about a senior couple meeting on-line; *In Sanity*, about a family dealing with teen drug abuse; and two short plays about the Occupy movement. She currently lives in La Jolla, California, with her husband, and is a member of the Dramatists Guild.



**Kevin Six** (*The Art of Love*) was the 2009-11 Playwright in Residence at Swedenborg Hall and his play *Love, Unrequited*, in *Three Galleries* was the 2008 winner of The Scripteasers' Script Tease of Short Plays. His play *The Cake Women* was published in Smith and Kraus' *The Best 10-Minute Plays of 2007*. Kevin's play *Love Negotiated* was a finalist in the 2006 Diverse Voices Playwriting Contest sponsored by the Hinton Battle Theatre Laboratory and was produced to critical success in 2008; it will be published by Next Stage Press in early 2012. As a director

and an actor, he has appeared at Compass, Intrepid Shakespeare, the Old Globe, Fritz, the Marquis, Swedenborg Hall and San Diego Junior theatres as well as on several industrial and commercial film projects.



**Justin Stewart** (*Swing*) is a student at the University of Alaska in Anchorage. This is his first time attending the Last Frontier Theater Conference, and he is immensely excited for the experience. *Swing* is his first play, and as such he is a sponge to feedback, looking for whatever thoughts may be bestowed upon him during the conference. He is an actor at UAA, where he has played a number of roles in the productions there. He hopes to apply the knowledge he gains here to his first directing opportunity next semester, and having fun and gaining new friends along the way never hurt anyone.





**Jeff Stolzer** (*Unsportsmanlike Conduct*) began writing plays four years ago. His full-length drama *The Lost Tribe* received the Arts Club of Washington's 2009 National Playwriting Award and won the Texas Nonprofit Theatres New Play Project and the Long Beach Playhouse New Works Festival. The play received its world premiere in 2011 at the Baytown Little Theater, Baytown, Texas. *Unsportsmanlike Conduct* was a finalist in the 2011-12 Hudson Warehouse Reading Series and a semi-finalist in Primary Stages' 2011 Summer Reading Series. In the

past two years, his short plays *Anything Else?*, *Shall We?*, *Small World, Where are We?*, *The Surprise Party*, and *Emergency Room* were produced at one-act festivals in New York, Georgia and Wisconsin. Jeff is a former game show champion (*Jeopardy!*, *Win Ben Stein's Money*) and television writer (*Who Wants to Be a Millionaire?*) who has also sold four screenplays to Hollywood studios. He has a BA from Brown University and an MFA from USC School of Cinema-Television. He is a member of the Writers Guild of America, East, and the Dramatists Guild.



Although **Kavelina Torres (T.R.)** (*Relegated to: Domestic Hunter*) grew up in different parts of Alaska from Anchorage to Copper Center to Chualthbaluk, she now makes her home in North Pole, Alaska. Through self-discovery and a myriad of life experiences she has the privilege of writing about contemporary Alaska Natives. Along with writing, she has self-produced and directed low budget video shorts, written several Alaskan shorts, and worked on the production team for *Big Miracle* as set intern. In her free time (okay, she has no free time)

she writes, homeschools her children, and jogs with her pit bulls. She has participated in the Alaska Native Playwrights Program and an abbreviated *Alaska Overnights* in collaboration with the Alaska Native Heritage Center and the AlterNative Festival. When she needs to think, she rides her Honda Shadow. Favorite saying: "Writing is like pulling hair, except this hair keeps on going and going. Sometimes you just need to cut it."



**Karyn Traut** (*Gifted*) is delighted to be returning to the Conference. Her short play *The Realm of Love or Folding Laundry*, presented in the 2010 Play Lab, premiered to critical acclaim at the 2011 Edinburgh Fringe Festival, where Conference actor Brian Wescott reprised his role. Karyn received her MFA in theater arts specializing in playwriting from UCLA in 1970. Performances and readings of her work have been held in nearly every region of the US including Los Angeles and New York City. PBS affiliate UNC-TV aired her play *Alligator and*

*Ellis* in 1993. She is a North Carolina alum of the Headlands Center for the Arts in Sausalito, California, and is Founder, Artistic Director and CEO of Perihelion Theater Company and Productions based in Chapel Hill. Her one woman historical play *The Spirit of Frances Wright (Love is an Action Verb)*, featuring New York actress Dylan Guy, will premiere at the Edinburgh Fringe this August. [perihelionproductions.org](http://perihelionproductions.org).



**Brian Walker** (*FB: a ghost story*) has written and produced several full-length plays in the Louisville area, including *Smoke this Play*, *dirty sexy derby play*, and *Great American Sex Play*. Brian is the creator of *Finnigan's Festival of Funky Fresh Fun*, a 10-minute play festival celebrating Louisville theatre artists,

now in its fifth year. Brian's plays have also been seen in Chicago, IL (Appetite Theatre), Albuquerque, NM (FUSION Theatre Company), Baton Rouge, LA (LSU), Madison, WI (StageQ), Cleveland, OH (Arenafest), Detroit, MI (The Ringwald), Houston TX (Theatre Southwest), Omaha, NE (Great Plains), Brooklyn, NY (Truffle Theatre Company), Lewiston, ME (Bates College) and Louisville, KY (The Bard's Town Theatre, The Alley Theatre, Actors Theatre of Louisville). Brian was awarded the Al Smith Individual Artist Fellowship Emerging Artist Award for playwriting by the Kentucky Arts Council in July 2010. He is a member of The Dramatists Guild, The Playwrights' Center and The Kentucky Playwrights Workshop.



**Rachel White** (*Green River*) is a playwright from Louisville, Kentucky. She graduated from the New School for Drama in 2009. Her full-length play *Green River* received a reading at the Ensemble Studio Theater L.A. New York City credits include *Blank* (Strawberry One-Act Festival Semi-Finalist), *Broken Wing* (Winner, Midtown International Theater Festival, Best Short Subject), *Gravity* (Winner, New York City 15-Minute Play Festival, Audience Favorite). LA credits include *Blank* (Moving Arts Productions One-Act Festival, Finalist). She is a member of the Dramatists Guild of America and the Playwrights Gallery.



**Toby Widdicombe** (*The Lazy Slut*) teaches in the English department at the University of Alaska Anchorage where he specializes in American literature, Shakespeare, textual studies, and utopianism. He has published books and articles on Edward Bellamy, Shakespeare, Raymond Chandler, Anglo-American travel writing, science-fiction, historiography, drama, and utopianism. He has just completed an edition of Shakespeare's *Troilus and Cressida* for Focus and is working on a translation of Max Nettlau's *Esbozo de historia de las utopias*. He is the former editor

of the international journal *Utopian Studies*. He writes poetry and children's stories, and he has taught Shakespeare enough to wonder how drama works. Hence *The Lazy Slut*.



**Jennifer Williams** (*Fishtail*) is a writer and performer originally from Australia. She completed a BA at the University of Sydney, an Advanced Diploma in Acting at the Actor's Centre Australia, and attended World Interplay 2009. Also in 2009, she performed her one-woman show based on the life of Jane Austen in Sydney, which subsequently opened the 2010 National Jane Austen Festival in Canberra. She co-produced and performed the role of Charlotte Bronte in Polly Teale's *Brontë* in 2010. Her monologues have been performed

at MKA Richmond (Melbourne), with the National Theatre of Scotland, Corcadorca Theatre (Ireland), and at the Cork Midsummer Festival. An excerpt of her performance of *The Tale of Beetle and Bets* featured on Irish national radio station, RTE. Finally, she was co-writer and performer of *No Matter Where You Go, There You Are* at the 2011 Wexford and Melbourne Fringe Festivals.



**Ryan Adkins** has lived in Valdez for the past four years, working at the college as the Media Services Coordinator. He has appeared in numerous college productions, including *A Tuna Christmas*, *The Strange Case of Dr. Jekyll and Mr. Hyde* (adapted by P. Shane Mitchell), *Somewhere in Between*, Schatzie Schaefer's *A Cross to Bear*, and most recently, *A Little Hotel on the Side*. He also takes most of the photographs you see of the Conference, so be nice to him or he'll get your 'bad side.'



**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. His film credits include *Not a Cappuccino*, *Zombie Bob & the Ninjas of Doom*, *Water Stealers*, and *Big Miracle*. Stage credits include *Harold & Maude*, *You Can't*

*Take it With You*, *Wind Blown and Dripping*, *Camino Real* (Cyrano's Theatre Company); *Hamlet*, *Julius Caesar*, *A Winter's Tale*, *Two Gentlemen of Verona: the Musical* (Fairbanks Shakespeare Theatre); *One Flew Over the Cuckoo's Nest*, *Tartuffe*, *I'm Not Rappaport* (Fairbanks Drama Association); *The Possessed* (UAF); *Typing Lear* (Third Base Players); and *Sexual Perversity in Chicago* (UAA). 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*.



Since the age of 9, **Sarah Bethany Baird** has been auditioning for and sometimes appearing in community theater, children's theater, school plays, and anywhere else she could get her fix. Even while studying abroad in Switzerland, she got a (German) speaking role as a beggar in the class musical. Shortly after graduating from college with an arguably useful history degree and a lead role (*Antigone*) on her resume, Sarah interned in the dramaturgy department at Arena Stage. Most recently, Sarah played Mary in Cyrano's production of *It's A Wonderful Life*. Another favorite role was

Laura in *The Glass Menagerie*; Sarah is a serious Tennessee Williams devotee. She has also sung and danced as a chorus girl in *Cabaret* and *Reefer Madness*, flitted around as the Great Alaskan Snow Fairy in Cyrano's *Almost, Alaska*, and sulked as Myrtle Mae in ACT's *Harvey*. She has worked on a couple of short films as well: *My Sister's Dating a Vampire* by Paul Jones and *Murder in the Blood* by Claudio Oakley. She is feels very fortunate to return to the Last Frontier Theatre Conference for the third time.



**Kevin T. Bennett** has been quietly involved in the theatre, film, television, and radio businesses since the 70s. He has served humbly on ACT's Board of Directors since 2006 and remains a dedicated patron of the arts. His acting credits include well over one hundred productions and though he will not comment on his technical production experience, it is extensive and purposefully uncredited. Kevin is a dear friend of actor Jon Voight and appears with him in a few upcoming films.



**Linda Benson** is an actor and storyteller. On the stage, she usually plays crazy old ladies. She directs a drama group for seniors, teaches acting classes, and is a board member of Anchorage Community Theatre. Her latest project was working with five amazing actresses in *Love, Loss and What I Wore* at Cyrano's.



**Inger Berryman** is Yup'ik Eskimo and Tlingit Indian, originally from Bethel, Alaska, and currently resides in Fairbanks with her husband Tim and daughter Victoria. Inger's performance/acting credits include state-wide commercials, a reign as Miss World Eskimo-Indian Olympics, and work on a feature film as an extra. Inger currently plays Raven in *The Winter Bear*.



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



**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*, University of Alaska's *Christmas Belles* as Twink, and TBA's Summer Acting and Musical Theatre Academy production of *The Daemon of Darby Castle*. Recently Ivory performed the role of Logan Swartzandgrubeniore in Cyrano's *The 25th Annual Putnam County Spelling Bee*. Ivory has also been involved in many voice competitions and choirs around Anchorage. She just recently received first place in Fall 2011 Musical Theatre NATS (National Association of Teachers of Singing) scholarship competition. She is an officer of the UAA Glee Club. She will be attending school out of state for a year in the fall. She hopes to perform professionally after the completion of her studies.



**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 five 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*, Lenny in Beth Henley's *Crimes of the Heart*, and Madame Pinglet in *A Little Hotel on the Side*. She was a reader in the 2007, 2010 and 2011 Theatre Conferences and loves being a part of such a wonderful event.



**Scarlet Kittylee Boudreaux** has performed for many of the theatre companies in Anchorage and throughout the Lower 48. She is lucky to spend all of her time in the theatre arts since her "real job" is serving as the Manager of Cyrano's Theatre Company. You can contact her at [scarlet-alaska@ak.net](mailto:scarlet-alaska@ak.net).



**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's recently studied the art of directing at TBA, and has done several light and sound designs around town.





**Alexis Brockman** is currently attending the University of Alaska Southeast, the Juneau campus. She grew up in Valdez, and participated in numerous high school and college productions, including Tara Meddaugh's *Free Space*, *The Lion, the Witch, and the Wardrobe*, P. Shane Mitchell's *Jolly Roger King of Pirates* and *The Death of Edgar Allen Poe*, *Robin Hood and the Lady of Sherwood*, *Aesop's Runaway Fables*, and *A Tuna Christmas*.



**Ben Brown** is a lifelong Alaskan actor and company member with Juneau's Perseverance Theatre. His most recent appearance at Perseverance was Karl Lindner in this spring's production of *A Raisin in the Sun*, performed on Perseverance's mainstage in Douglas and at the Alaska Center for the Performing Arts in Anchorage. Other Perseverance roles include the Rev. Canon Chasuble in *The Importance of Being Earnest*, Duncan in *Leading Ladies*, the Librarian in Glen Berger's one-man show *Underneath the Lintel*, Bradley in *Mr. Marmalade*, Uncle Ernie in *Tommy*, Guildenstern in *Hamlet*, Judge Hathorne in *The Crucible*, and Bernard in *Death of a Salesman*. Ben has enjoyed playing Crumpet in the Juneau and statewide touring productions of *The SantaLand Diaries* over the course of seven years in over a dozen Alaskan communities. He has worked with Juneau's Theatre-in-the-Rough, Cyrano's Theatre Company, the UAA Department of Theatre & Dance, and Alaska Theatre of Youth. Ben began his stage career in the title role of *You're a Good Man, Charlie Brown* at Valley Performing Arts in Palmer and acted throughout his time at Palmer High School. He acted as an undergraduate at Georgetown University and performed for five years in the Legislative Skits while serving as a legislative aide in Juneau. Ben has attended all but three years of the Last Frontier Theatre Conference, and is delighted to be here again in 2012 for the 20<sup>th</sup> Anniversary of this unique, world-class festival of the theatrical arts.



**Timothy Brown** is a founding member of Blue Roses Productions, as well as its Associate Artistic Director and one of its resident playwrights. Some of his plays produced in NYC include *The Julia Set*, *The Reality Is...* (an evening of eight short plays), *The Persistence of Memory*, *Bottle of Red*, *Bottle of White*, *The Beat Piece*, *Twelve Minutes After Midnight*, *Monosyllabic*, and *Field of Blue Children* (adaptation 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 seventh year that Tim has participated in the Conference.



**G. M. (George) Calhoun** performed over 1,300 times with Covenant Players, a professional traveling repertory company based near Los Angeles, earning their David Garrick Acting Award for his body of work. As a director of more than 60 one-acts and short plays on the road, his greatest pleasures came from helping actors realize confidence in themselves. Tired of suitcase living, he now resides in Hattiesburg, Mississippi, where he is back to writing plays after a multiyear stint as his family's Crisis Manager. *The Last South* was a critical and audience hit at the Edinburgh Fringe Festival followed by a British tour and performances in Norway. The commissioned piece *Tumblin' Down* was performed on the Kennedy Center's Millenium Stage. Two 10-minute plays, *Waiting on Napoleon* and *Starting Line*, have had readings here at the Conference where George is often an actor/reader. He shamelessly and repeatedly raids the LFTC guest list for the Blaine Quarnstrom Playwright Series at the University of Southern Mississippi, founded by George with the purpose of introducing actors to working with playwrights.



**Jaron Carlson** just received a BA in theatre at UAA and could not be more thrilled and grateful for every experience he's had in the last four years. He wants to thank everyone who has ever cast him in a show and/or given him the opportunity to be an artist. It's because of his friends, fellow artists, and teachers that he was able to grow in his passion.



**Nancy Caudell** (bio in featured artist section)



**Kuros Charney** the actor is delighted to join Kuros Charney the playwright in bringing his fellow playwrights' work to life at the Last Frontier Theatre Conference. His stage acting credits include: *No Exit* (13<sup>th</sup> Street Repertory, NYC), *The Silent Exile* (Theatre Row and Urban Stages, NYC), *A Woman in Mind* (U.C. San Diego), *The Zoo Story* (U.C. San Diego), and various readings at Trade City in Los Angeles. Film credits include: *Sabotage* (based on the song by the Beastie Boys), *Forever Yours*, and *Shannon Everly*. Originally from every major city in California, he now considers New York his home.



**Bostin Christopher** (bio in featured artist section)



**Frank Collison** (bio in featured artist section)



**Bill Cotton** is the executive director of Anchorage Community Theatre. He has enjoyed attending the Conference for the last several years and last was involved in a reading of Rand Higbee's play, *At Home with the Clarks*, that will be performed at Anchorage Community Theatre next Spring.



**F. Brett Cox** has performed in college, community, and professional theatre productions in the south and New England, most recently in the TenFest and Chandler Pride play festivals in Vermont. A native of North Carolina, Brett is an Associate Professor of English and Chair of the Department of English and Communications at Norwich University, and lives in Vermont with his wife, playwright Jeanne Beckwith.



**Laura Crow** grew up running around soggy Southeast 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 a member of Coeurage Theatre Company, LA's FIRST pay-what-you-want theatre company. There, Laura most recently was the assistant director for *Romeo & Juliet* and on stage is tackling David Mamet's *The Woods*. Laura has acted in the *Alaska Overnights*, written for the 24 hour fringe festival, and is attending this marvelous Conference for her third time. (advice: steer clear of late night waterfalls!)



**Anthony B. A. Cruz** is 20 years old and resides in Anchorage, Alaska. He currently attends the University of Alaska Anchorage as a Pre-Nursing Major with a Theatre Minor. These past couple of years, he has been involved with TBA Theatre as one of their dance teachers and has choreographed for his alma mater, West High School. Aside from that, he is also involved with the UAA Glee Club as their choreographer and the Kappa Sigma Fraternity.



As an actress, **Erin Dagon Mitchell** has appeared in such varied roles as M'Lynn in *Steel Magnolias*, Rhetta Cupp in *Pump Boys and Dinettes*, 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*, and most recently Bunny Byron in *Babes in Arms*. 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 a director, Erin has enjoyed many accomplishments including critically acclaimed productions of *Into the Woods*, *Dracula*, *Sweeney Todd*, *Bat Boy: The Musical*, *The Boyfriend*, *Bark!*, *Les Miserables*, and *The Sound of Music*. Her production of *Should Old Acquaintance* was selected as a special performance for the KC/ACTF, and her production of Soapy Smith's *Alaskan Extravaganza* appeared at the Olympic Arts Festival in Sydney, Australia. She also directed two productions off-off Broadway for the Samuel French Short Play Festival in New York City. Erin holds a Master Degree in Theatre Communications from Wichita State University and is the Associate Artistic Director for Anchorage's TBA Theatre as well as the Drama Director for South Anchorage High School. Next summer she will direct a group of her students at the AHSTF as part of the Fringe Festival in Edinburgh, Scotland.



**Mike Daniels** is a director and a producer who occasionally writes. Mike received his training at the University of Alaska Anchorage, focusing on Stage Management and Direction. He was a founding producer of *The Three Baron's Renaissance Fair*. His last production, *The Afterlife of the Mind* by Bill Bivins was found at the Last Frontier Playwright's Conference and produced in conjunction with Out North Theatre. He also performs occasionally, his most recent appearances in ACT's *Harvey*, Schatzie Schaefer's *Soapstone Road*, and Linda Billington's *The Ballad of Sidewinder Slade*.

His current project is turning his last *Alaskan Overnights* script, *Birthright*, into a full-length play.



**Cynthia Deike-Sims** loves plays, hopes to write one, and has appeared on several small-town stages many years ago. Her recent stage is instructing composition classes at the University of Alaska Anchorage. In the Pacific Rim Conference 2012: Challenging Perspectives on March 10, Cynthia presented "Anti-Semitism in 'The Dream of Scipio': Questioning History and Philosophy through Mystery and Historiographic Metafiction", which is podcasted on <http://greenandgold.uaa.alaska.edu/podcasts/index.php?id=605>



**Frank Delaney** is from Anchorage where he was a frequent performer, teacher, and choreographer. His many fight direction credits include work for the Anchorage Opera, TBA Theatre, Anchorage Community Theatre, Cyrano's/Eccentric 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 is currently attending Western Illinois University as an MFA Performance candidate, where he received an Irene Ryan nomination for his work as Mr. Lockhart in *The Seafarer*. He has also earned recognition as an Associate Instructor with Dueling Arts International. He received critical acclaim for include *Death in Santa and Death*, and for playing multiple roles in the West Coast premiere of *The Killer Angels*. Some of his other favorite roles include Dr. Faustus in *Dr. Faustus*, Frankenstein's Monster in *Frankenstein*, the Ghost of Dean Martin in *Sway Me, Moon*, and Mercutio in *Romeo and Juliet*. He can be seen in the feature length film *Christmas with a Capital C*. You can find out more information about Frank at [www.franklyndelaney.com](http://www.franklyndelaney.com).



**Kay Dixon** received dance training at the Mayfair Academy and vocal training with the Gospel Chorus at Free Spirit Ministries, both in Chicago where she is based. She has performed with many Madison theater groups, including Edgewood College Theatre Department, Broom Street Theater and Mercury Players Theater.



**Van Horn Ely** has pursued a varied and eclectic artist's life in his beloved Alaska, with stints as an actor and support professional in film, television and stage (indie film projects, commercial and TV work, and *The Who's Tommy*, most recently, respectively), a musician (solo and with new rock project Agents of Karma), co-authoring and editing two books nearing completion, a screenplay currently in development, and volunteering in the non-profit realm, in his fourth year with Clare to Clare, a fashion show/Native art silent auction at the Dena'ina Center this July in Anchorage. When he grows up he'd like to play a retired James Bond on the big screen.



**Annie McCain Engman** has put Valdez on her permanent annual map since 2010, as it is not only an incredible experience each time, but it has also become clear that it dictates her favorite work throughout the year with following the roles and relationships into production in Los Angeles and elsewhere. Among these, she most recently performed in the 2012 run of Damon Chua's *1969* (2010 Play Lab), has kept in touch with the possibility of future productions of *Feedback* (Jane Miller, 2011 Play Lab), read with actor Kevin Pollack for a work-thru of Timothy Daly's *Bad Guy*, and was casting director on Kevin Armento's film, *Killer Granny*. A Chicago-native actor/singer/dancer, Annie has performed on stage, screen, and with dance companies across North America, South America and Europe. Amidst performance work, she also designed a collegiate degree focused on social work, political action, and extreme outdoor pursuits. Now based in Los Angeles, she has principled a range of films, webisodes, music videos, plays, and been ensemble in a ground-breaking opera. Having nurtured an additional love for casting and coaching, she as well spends time in casting studios and college classrooms. Her production history can be found through the extended 'View Resume' tab within her listing on IMDb.com.



**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 she's appeared in include *The Gin Game*, *The Diviners*, and *After the Fall*, to name a few. She especially enjoyed working with Stu in *Foxfire*, *The Four Poster*, *On Golden Pond*, and *Love Letters*. She has credits in film, regional and national work. She has been a reader at the Last Frontier Theatre Conference for the past ten years and is delighted to be back.



**Stu Eriksen** has been active in California and Orange County Theaters for more years than he cares to admit, both in musical comedy and drama. He has had roles in some of his favorite plays: Thornton Wilder's *Our Town*, Moliere's *Imaginary Invalid*, G.B. Shaw's *Heartbreak House* and *You Can't Take It With You*. Stu has also appeared in such classics as *The Real Inspector Hound*, *Holiday*, *After the Fall*, *Love Letters*, and as Sir Thomas More in *A Man for All Seasons*, as well as twice in *The Crucible*. He has also appeared in such musicals as *Fiddler on the Roof*, *Gypsy*, *Crazy For You*, *The King and I*, *The 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 the Thayers in *On Golden Pond*. Just recently he has appeared in *My Three Angels*, *The Philadelphia Lawyer*, *Guys and Dolls*, *Oliver* and *Bell Book and Candle*. Then of all things, in February of 2011, he opened again in *The Crucible* at Mysterium, a new theater in Tustin, California and is now appearing at the same theatre in *Tom Sawyer*.



**Kim Estes** (bio in featured artists section)



**Harold V. Fergus, Jr.** has performed extensively throughout Washington County with the Center Stage Players, Little Lake Theatre, Washington & Jefferson College, and the Washington Community Theatre. His roles have included such diverse portrayals as Homer (at a younger age) and David (later) in *Mornings at Seven*, Harry Brock in *Born Yesterday*, Snout in *A Midsummer Night's Dream*, Murray Burns in *A Thousand Clowns*, Teddy Brewster in *Arsenic and Old Lace*, and most recently Uncle Henry in *The Wizard of Oz*. He retired last year after being a workers compensation appellate judge for 30 years in Pennsylvania. Now, his day is his law office from 9 to 12, lunch with cronies, nap, and the hard decision, where to go to dinner with his wife. The Valdez experience is one of the highlights of his year.



**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.



**Heidi Franke** 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*. Since then she has appeared in the productions of *The 13 Clocks* (Gollux) and *A Little Hotel on the Side*, which she stepped into at the last minute to play the massive role of Cop 2. This is her second 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 sophomore at UAA this semester, and has been seen both on stage and behind the scenes in many productions around campus. His latest challenge is sound designing for *Bring Back the Sunshine*, a children's musical puppet show directed by Fran Lautenberger. This last year marked Devin's first fling with the *Alaska Overnights*, an experience he will not forget and hopes to be a part of in the future. This particular Conference, he will be performing with the UAA Glee Club as well as participating as a reader.



**Laura Gardner** (bio in featured artists section)



Originally from Arizona - although often mistaken for a native New Yorker - **Michelle Gardner** studied theater at Emerson College and the Lee Strasberg Institute. Some of her most noteworthy stage roles include Anita in *West Side Story*, Claudia in *Blown Sideways Through Life*, Aldonza in *Man Of La Mancha*, and she is one

of the few women in regional theatre to perform all 42 personalities of Sam in the (male) solo comedy *Fully Committed*. On your TV set, she has been seen on *House MD*, *Six Feet Under*, *The Event*, MTV's *Death Valley*, *Bones* and later this summer, *The Closer*. Most recently, she has begun to develop a new stage show that incorporates music with American Sign Language which debuted at the Hollywood Fringe Festival. Her segment of Linkin Park's "Waiting for the End" was reviewed as "totally unique" and "a great piece that definitely left me wanting more." Michelle currently resides in Los Angeles.



**Jeremy Gaunt** is a sophomore in the University of Alaska Anchorage's Department of Theatre and Dance studying acting and technical work for theatre. He has been involved with the theatre community in Alaska for the past four years and enjoys all aspects of theatre and the arts. As long as there is a job that needs filling, whether it is setting up a center spotlight or being the straight man that everyone makes fun of, he will be there to do it.



**Deborah Gideon**, actor and playwright, has attended almost every Conference since 2000. Performances include Agnetha in *Frozen* at City Circle, Ma in *Last Lists of My Mad Mother* at Theatre Converse, and Becca in *Get Organized* for Riverside Theatre's *Walking the Wire*. She made her first Alaska appearance in *Free*, which she wrote for Out North's Under 30 in 2001.



**Keriann Gilson** has been acting since she was in elementary school and has been in several of the college's and Valdez High School's plays including *The Strange Case of Dr. Jekyll and Mr. Hyde*, *A Tuna Christmas*, *Alice in Wonderland*, *The Mousetrap*, and *The Lightning Bug*. She has been to several past Conferences, volunteering and participating in the Monologue Workshop in 2010. She is currently attending the University of Alaska Fairbanks where she is studying English and Theatre so she can someday teach to high school or college students.



**Michael Graves** (bio in featured artists section)



**Nicholas Walker Herbert** is thrilled to return to the Last Frontier Theatre Conference. He 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*, Walter Mitty from *The Secret Life of Walter Mitty*, Creon from *Antigone*, Mushnik from *Little Shop of Horrors*, Puck from *A Midsummer Night's Dream*, and Cyrano from *Cyrano de Bergerac*. He is the co-artistic director of Full-Circle Theater Company, and is an ensemble member of Point of You Productions in New York. He is also an award-winning playwright whose plays have been produced and developed around the country. When not in the theatre, he plays guitar and draws comics. He graduated from the University of California at Santa Cruz with a BA in theatre arts and a minor in history.



**Theodore Hooker** (Ted) just graduated from PWSCC here in Valdez with his Associate's Degree. While here, he acted in many college productions, including *The 13 Clocks* (the Duke), *A Little Hotel on the Side* (Maxime), and *Crimes of the Heart* (Doc). This next year, he intends to spend half the year on a sailboat; the other half, he's still open to suggestions/offers. This is second year attending the Conference.



**Ronnie Houchin** appeared in the recent PWSCC production of *The 13 Clocks*, which was the first play he was in since high school. He works at the college as the Housing Manager, so don't make him throw you out of the dorms, as that would make rehearsal uncomfortable.



**Nathan Huey** is a graduate of the UAA Department of Theatre and Dance. He has been acting consistently in Anchorage for the last 5 years with companies including UAA, TBA, VPA, and Cyrano's. As always it is a pleasure to participate in the Conference. His favorite credits include *Godspell*, *The 25th Annual Putnam County Spelling Bee*, *The Lion in Winter*, *Hansel and Gretel*, *Wonder of the World*, *Terra Nova*, *The Diviners*, and *Singin' in the Rain*.



**Steven Hunt** freelances in Anchorage as an actor, director, playwright, production manager and lighting designer. He has worked for several theatres across the country including the University of Iowa Department of Dance and Opera, Converse College (SC), Riverside Theatre (IA), Snowmass/Aspen Repertory Theatre (CO), Creede Repertory Theatre (CO) and Portland Stage Company (ME). Currently, he is an adjunct instructor at the University of Alaska Anchorage and Alaska Pacific University (where he just served as Guest Writer in Residence). Favorite roles include Sudie Byers in *Thanksgiving Dinner with the Last Whore in Calhoun County*, a play he also wrote and performed at last year's Conference. He is married to the talented and beautiful Deborah Gideon.



**Teanna Hutchison** is a senior at Valdez High School. She has appeared in numerous productions in town, both at VHS and the college. Roles include Princess Saralinda in *The 13 Clocks*, Lucy in *The Lion, the Witch, and the Wardrobe*, Violet in *A Little Hotel on the Side*, a cop in *Arsenic and Old Lace*, and Molly in *Where There's a Will, There's a Murder*. This is her first time participating in the Conference.



**Christopher Illing** spent 7 years in New York City appearing Off and Off-Off-Broadway in a variety of roles, from Parolles in *All's Well That Ends Well* with the Boomerang Theatre Company in Central Park, Estragon in *Waiting for Godot* with The Shalimar, a dung beetle alongside Taylor Mac in his show *Peace*, and the other side of a set of co-joined twins in Becka Brunstetter's *Arms*. Mr. Illing performed the part of a confused priest in Tommy Smith's *Sunrise* at Theatre la Chapelle in Montreal as well as in New York. He now resides in Los Angeles where he has had stints on *The Event*, *Criminal Minds*, and *The CollegeHumor Show*, as well as music videos for Amanda Palmer, Reggie Watts and Soulsavers.



**Daniel Irvine** (bio in featured artists section)



**Reagan James** is a junior 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*. Her most recent artistic outlet has been performing with the UAA Glee Club around Anchorage, which is one of the most fun things she could ever imagine. This is her second year at the Conference and it remains one of her favorite weeks of the year.



**Adam Klasfeld** began his professional life in theater as an actor, before focusing his attention on playwriting, directing and producing. He still acts from time to time, most recently last fall in the lead role of a reading of Joel Chace's experimental drama, *Fundamentalism*. He also performed in several plays at this Conference, including Schatzie Schaefer's *Boysenberry Pie* in 2006. His first professional credit in New York City was as rude mechanical Peter Quince in a former *Playgirl* editor's staging of *A Midsummer Night's Dream* at Here Arts Center, a production that did not involve nudity.

In his early twenties, he was prematurely cast as George in a college production of Edward Albee's *Who's Afraid of Virginia Woolf?*, which is still his proudest role. Other university credits include Ken Ludwig's *Moon Over Buffalo*, Caryl Churchill's *Cloud Nine*, and Catherine Butterfield's *Joined at the Head*. He studied for a semester at the London Academy of Theatre's acting program.



**Steve Koppman's** short plays have been produced in New York, northern California, San Diego, Chicago, Michigan and Pennsylvania. His work has appeared in Smith and Kraus' *Best Ten-Minute Plays*. He has acted in San Francisco and at the Edinburgh Fringe. He acted in his own *Terrorist Comedy* at the Fringe of Marin, and in various roles with the California Travel Troupe at the Edinburgh Fringe Festival, where he received a positive notice in the major Edinburgh newspaper for playing a "good angry" Sheriff of Nottingham.

He has also been development director of the San Francisco Theater Festival, and studied in the MFA writing program at SF State. He grew up in New York City and lives in Oakland, California.



**Thomas Korn** resides here in Valdez, where he is attending PWSCC and majoring in Playwriting. He first attended the Conference in 1993, its first year, and has been attending on and off since then. Plays he has appeared in include *A Little Hotel on the Side*, *The 13 Clocks*, *Born Yesterday* (Cyrano's), *Hot L Baltimore*, and *A Man for All Seasons*.



**Rodney Lamb** was born, raised and educated in Anchorage, Alaska. He has left the Great-Land 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 Viva Voom Brr-Lesque. He was seen most recently on stage as Victor in *The Winter Bear*.



**Jonathan "Bearded Jon" Lang** is a husband, father and artist from Muldoon, Alaska. Active in high school theatre (Frank in *Cheaper By The Dozen*), Jon took a two decade hiatus until appearing in Theatre Artist United's productions of *Hair* and *The Rocky Horror Show* in 2007. Jon has also performed with TBA Theatre (Henry in *Legend of the Werewolf*, Lord Montague in *Romeo and Juliet*, Roderigo in *Babes in Toyland*, and Papa Bear in *Goldilocks and the Three Bears*), Eccentric Theatre Company (Lord Brockhurst in *The Boy Friend* and Sam in *Bark! The Musical*) and Anchorage

Opera (Stewpot in *South Pacific*). Jon's most recent passion is writing, directing and producing film. His films *Fast Food* (2009) and *Due* (2011) have both been official selections of the Anchorage International Film Festival.



**Samantha Laudert** grew up in Valdez, living here 'til until she moved to the Anchorage area five years ago. After three years of seclusion she became active in the Anchorage community first by working on the tech crew for Jon Minton and Out North's production of *Hedwig and the Angry Inch* and this fall she was the only Transylvanian to run away to the hula hoop in Frank's circus for Minton's production of *The Rocky Horror Show*. In her spare time, she enjoys trick hula hooping, skiing, singing karaoke, and what she loves most - attending the Conference.



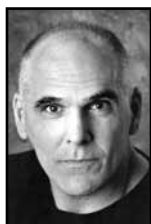
**Karen Lauer** became a member of the Screen Actors Guild after performing in the Independent Film, *Christmas with a Capital C*. Karen also performed in the movie *Snow Angels*, directed by Michael Bergstrom. Karen continues to be a member of the Outcast Production Team in various murder mysteries and other exciting events. On the side, Karen has been dealing blackjack and spinning a roulette wheel for events produced by Art North Services. This is Karen's fourth Theatre Conference.



**Rob Lecrone** has recently returned to the Anchorage stage, and is fresh off a fun and successful run as Watson in Anchorage Community Theatre's *Sherlock Holmes: The Final Adventure*. Some of his favorite past roles include Crumpet the Elf in *The Santaland Diaries*, Septimus Hodge in *Arcadia*, and Jack Worthing in *The Importance of Being Earnest*. Another favorite theatre moment for Rob was originating the role of Bile in Dawson Moore's *Bile in the Afterlife* for Kokopelli Productions in 2000. He is happy to be appearing in one of this year's *Fourplay* offerings on the opening night of the Conference, giving him the chance to play once again with some of his many talented friends. The last time he appeared at the Conference was in 2000 when he appeared in Horton Foote's *The Young Man from Atlanta*, and he is excited to be back.



**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. Since coming to LA in 1996, he has helped found the USC Brand New Theatre Company, and also done solo work under the guidance of monologist Eric Trules. He performed his one-man show *Chasing Minor Threat*, about the punk rock underground, at LA's fabled AI'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 LA, 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 LA. He's been a reader for the Conference since 2004, although he has been attending the conference as a playwright since 1998.



**Wayne Paul Mattingly** primarily spent his acting days on the West Coast with The SF Repertory Theatre, Oakland Ensemble Theatre, Asian American Theatre, Julien Theatre, and others, claiming the West Coast premiere of *Bent* in the lead role of Max as a fav. As a Founding member of The Misfits Ensemble, he was fortunate enough to work in LA, as well as at Sundance. In New York, he's acted more recently in a number of roles with the playwrights' theatre company he founded, Tiger's Heart Players. He's psyched to be included here in Alaska and asks that you visit him at [www.waynepaulmattingly.com](http://www.waynepaulmattingly.com).



**Bill McAllister** is an award-winning Anchorage-based journalist who has appeared in productions for Cyrano's and Anchorage Community Theatre, and is part of the cast of *bobrauschenbergamerica*. McAllister is an occasional playwright, contributing *Jack of Spades* and *LIES* to the last two *Alaska Overnights*. In the 1980s, he formed the Inverted Pyramid Theatre Troupe in St. Cloud, Minnesota, offering all original material, including the world premiere of *Simon's Night* by Jon Hassler, based on the best-selling novel.

McAllister also performed his one-man play *The Black Glove* and directed *Glengarry Glen Ross* for the Alaska Community Theatre Festival (ACTFEST) in Haines in 1997.



**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. Her other activities include the Backcountry Search & Rescue team, as well as the Swiftwater Rescue team, and teaching yoga.





**Josh Medsker** was a reader at the Last Frontier Theater Conference in 1998 and 1999, and has been an organizer of performance poetry events in Anchorage, Alaska, and Austin, Texas. He has also performed in readings all around New York City, and recorded an album of his poetry and nonfiction, *Wretched Josh Skims Wino*, with the Seattle-based synth-punk band, WisCon. He also butchered Sam Shepard and Christopher Durang in college, and attended a clowning workshop in London (an excuse to make funny faces and practice falling without getting hurt).



**Rod Mehrtens** grew up as a Navy brat in California, Louisiana, Alaska, and Hawaii. He taught English (and drama from time to time) for twenty years, then retired and moved to Wasilla in 1996. Then he finally earned his Master's at Bread Loaf, becoming a certified egg-head at the age of 49—always an awkward age. Since then he has been active onstage and off, acting, directing, designing and rigging. Over the last fifteen years, Rod has been a part of 97 productions in one capacity or another. He performed at the Last Frontier Theatre Conference in 1997 as the five-character Other Men in A. R. Gurney's *Later Life*, and again in 2010 as Bert in Judd Lear Silverman's *Heart*. This past winter, Rod designed and built sets for *The Woman in Black* and *Blood Brothers*.



**Chloe Milton** was born and raised in Alaska, and currently resides in Valdez. She has appeared in the college's productions of *A Little Hotel on the Side*, *Crimes of the Heart* and Craig Pospisil's *Somewhere in Between*. In high school, she appeared in multiple shows, highlighted by *You Can't Take It With You* and *Radio Daze*. This is her third time attending the Conference. Next year she plans to take Portland by storm.



**Liam Mitchell** is a former HS and College football coach, with a BS and MED, who left coaching for the more secure life of acting/playwriting. He studied acting under Uta Hagen and Austin Pendleton, and playwriting with Austin Pendleton and Judd Lear Silverman. He is a member of SAG, AEA, AFTRA and the Dramatist Guild. Liam's film credits include *Philadelphia* (dir Jonathan Demme), *Wide Awake* (M. Night Shaymalan), *Broadway Brawler* (dir Lee Grant), *The Salesman* (winner at Sundance), and *Clutter*, (release date, 2013). He has acted in numerous off-Broadway and regional theatres. TV credits are HBO's *The Wire* and *In Treatment-Private and Confidential*, *Law and Order*, *Unsolved Mysteries* and *American Story*. Over 50 commercial credits include Cheerios, NFL Highlights, Sports Illustrated, Miller Beer, ATT, MLB and Advair. Liam began playwriting because of his passion for storytelling. His full-length plays, *Prairie Coteau*, *Youngstown*, and *Widows Weir*, as well as his short plays have had readings at HB Studio and Abingdon Theatre in NYC. He is honored to have his play selected for the Lab. Liam and his wife and collaborator Barbara Bleier (actor/playwright) live in Greenwich Village.



**Morgan Mitchell** was last seen in Anchorage Community Theatre's production of *Steel Magnolias* as Shelby Lacherie. Last year she appeared as Luciana in TBA Theatre's production of *The Comedy of Errors* and as Loretta Lucky in *The Bodice Rippers* as part of *Fourplay* with Three Wise Moose (which performed at last year's Conference). Other credits include *Dog Sees God: Confessions of a Teenage Blockhead*, *Romeo and Juliet*, *Dracula*, *Hamlet*, *The Merry Wives of Windsor*, *Strictly Ballroom* and the award winning shorts *Contained* and *Missed Connections*. Morgan has also performed numerous times with the Alaska Overnights. She is absolutely thrilled to be back at this delightful event!



**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. 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. 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*.



**Tom Moran** has acted in a number of productions in Fairbanks, mostly portraying the hulking and/or mentally challenged. Tom's acting took a backseat to playwriting for the last few years while he studied Creative Writing at the University of Alaska Fairbanks, but now that he's finished his MFA degree he's excited to be treading the boards again. Recent roles include Schmendiman in *Picasso at the Lapin Agile* and Rockman in his own short play *Duo*, previously seen in the Ten-Minute Play Slam. This is his sixth time at the Conference.



**Mark Muro** is a poet, playwright, and performer. His most recent work, *Apocalypse When I Get Around To It, or Civil War III, part 1*, was performed 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*, 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.



**Mary-Liz Murray** is a graduate of the University of Connecticut with a BFA in Acting. Born and raised in Boston, she now calls the city her artistic home as well. From August 2009 - February 2012, she was an Artistic Director for The CoLab Theatre Company, a small fringe company based out of Somerville, Massachusetts. Favorite roles include Jo March in *Little Women*, Catherine in *Proof*, Cinderella in *Into the Woods*, and the Stage Manager in *Our Town*.



**Justin Oller** is a 2010 graduate of Anchorage's Dimond High, studied at Southern Oregon University, and is now pursuing his Theatre degree at UAA. This is his second year at the Conference. Last year he appeared in TBA's collection of one acts, *I Want to Believe*. Other credits include Rolf in *The Sound of Music* (TBA), Jonathan Harker in *Dracula* (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. He is returning to the festival in August as an assistant director for the world premiere of P. Shane Mitchell's *The Cactus Gulch Opry House*.



**Jennie Olson Six** is an actor, playwright, and activist living in San Diego. She last appeared in *No Child* with InnerMission Productions, in addition to helping with their VDAY campaign to end violence against women and girls. She is delighted to be a part of this conference. She holds a BA in Theatre Arts from UC San Diego.



**Juliana Osinchuk** (bio in featured artists section)



**Don E. Pannell** is a retired firefighter/paramedic who is actualizing his dream of contributing to the arts as a producer and practitioner. A voice talent and actor, Don has been cast in commercials, industrial films and print ads. Don is also a videographer and photographer. In 2010, he published a photo-book celebrating the fellowship activities of retired Milwaukee Firefighters. In 2008, Don and his wife, Sheri Williams Pannell, founded Pannell Production Company, LLC to support the development of new scripts and original theatrical presentations. Don is enrolled in the College of Business and Management at Cardinal Stritch University pursuing a bachelor's degree. He is a member of the communications ministry at Calvary Baptist Church in Milwaukee.



**Sheri Williams Pannell** (Milwaukee, Wisconsin) makes her Last Frontier and Tapit/New Works Ensemble debut with *Take Care*. Directing credits include *Ain't Misbehavin'* (Skylight Opera Theater), *Spitfire Grill* (Old Lyric Repertory Theater), *In Darfur* (United Nations and UW-Madison), *Yellowman* (University Theater Madison), *TEN PERFECT* (Madison Rep), *Merry Widow* (University Opera Madison), *MOST VALUABLE PLAYER: The Jackie Robinson Story* (Children's Theater of Madison), *The Watsons Go to Birmingham* and *Mufaro's Beautiful Daughters* (First Stage Children's Theater). Original plays include *The Care Package*, *Harlem Nocturne* and *Miss Williams* (Milwaukee Repertory Theater); *An Evening at Chez Bricktop's* and *With Hand and Heart* (Milwaukee Art Museum); *Baby Dearest* (African American Children's Theater) and *Singing in a Strange Land* (Theater X). She has served as an education artist for the Milwaukee Symphony, Skylight Opera, Arts@Large and Milwaukee Public Theater. Favorite roles include Armelia - *Ain't Misbehavin'*, Erzulie - *Once on this Island* and Lady Thiang - *The King and I* (Skylight Opera); Bereniece in *A Member of the Wedding* (Old Lyric Rep); Lena Younger - *A Raisin in the Sun* (UWM Peck School of the Arts); and Pauline Breedlove - *The Bluest Eye* (University Theater). Pannell is a graduate of Spelman College (BS Natural Science) and holds a MFA in Theater and Drama - Directing from the University of Wisconsin - Madison. Sheri works for First Stage as Education Lead Teacher and Dramaturg for New Play Development.

**Randy Parker** has been involved in community theatre for nearly 20 years, and hopes to continue for at least another 20.



**Susannah Perkins** is a recent graduate of West Anchorage High School and will be attending New York University's Tisch School of the Arts in the fall to study acting and playwriting. She most recently starred in TBA Theatre's *Babes in Arms* as Susie Ward, and before that played Annelle in Anchorage Community Theatre's *Steel Magnolias*. Some of her other favorite roles include Lucy Westenra in *Dracula* (TBA), Puck in *A Midsummer Night's Dream* (West High School), Beth March in *Little Women* (ACT), director and writer of her one-act play *Central Park in Fall* (West), and Kurt von Trapp in *The Sound of Music* (TBA).



**Chloe Peterson** is a native Angeleno and the youngest in four generations of actors. She is a graduate of the London Academy of Music and Dramatic Art and a proud member of the Los Angeles based Elephant Theater Company. Chloe just completed a run in the world premiere of *1969*, written by Last Frontier Conference alum Damon Chua. Getting to play six different characters was an exciting and rewarding challenge. Other most recent credits include *Babydoll* at the Lillian Theater (for which she won a ticket holder award), *The Ohio Fourth* at the Hudson, *Tooth and Nail* at the Lillian, and *String of Pearls*. Chloe is delighted to be having her first adventure with the Last Frontier Theatre Conference and playing with such talented artists.



**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, president, 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*, Don Lockwood in *Singin' in the Rain*, and Mitch Mahoney in *The 25th Annual Putnam County Spelling Bee*. Last year was his first time attending the Last Frontier Theatre Conference and looks forward to learning even more the second time around.



**Merry Pierce** is currently the Media Specialist for the Anchorage branch of an international nonprofit called HOPE worldwide. She is the founder of Merryweather Studios, the wife of Lamont Alexander Pierce, the mom of Leonidas (the best dog EVER!), and holds a BA in Art with an emphasis in photography. Her work has appeared in juried exhibits (winning her the best of drawing award at UAA in 2009) and other galleries around Anchorage. She thrives behind the scenes. Whether it's in a production, her marriage, or her community, she is happiest being one of the silent unseen miracle workers that makes others shine in the spotlight. She is happy to be photographing the Conference for the second year.



**Peter Porco**, from Anchorage, is thrilled to be at the 20<sup>th</sup> Last Frontier Theatre Conference, which is his 7<sup>th</sup> or 8<sup>th</sup> as a reader. Peter's stage roles include Paul Sycamore in *You Can't Take it With You* and Sancho Panza and A. Ratt in *Camino Real*, both recent Cyrano's Theatre Co. productions. He has directed plays for UAA Theatre, the *Alaska Overnights*, and Out North's Under:30 program, and in January of this year produced a staged reading of *The Night Thoreau Spent in Jail* for Cyrano's, all in Anchorage. *Wind Blown and Dripping*, his play about crime novelist Dashiell Hammett as the editor of a soldiers newspaper in the Aleutians in World War II, was produced at Cyrano's in 2010. A former reporter for the Anchorage Daily News, Peter teaches creative writing at UAA and the course "Film Noir and Its Discontents" for the adult-education program Olé!



**Danielle Rabinovitch** was most recently seen as Maureen in TAU and ATY's production of *RENT*. Some past credits include Lina Lamont in *Singin' in the Rain* (UAA), Elsa in *The Sound of Music* (TBA), Van's Sister in *Dog Sees God* (Out North) and Audrey II in *Little Shop of Horrors* (UHM). She has also appeared in *MacBeth*, *La Boheme*, *The Alaska Overnights*, *Sweet Charity*, *Paper Bag Princess*, and *Fools*. TV/Film credits include *Truth... or Homecoming* (2011 AIFF Quick Freeze), *Blind Date* (Out North 48-hr Film Festival), and ABC's *LOST*. She recently sang with the Anchorage Symphony Orchestra in *One Vision; the Music of Queen*, and *Steppin' Out; Step Afrika*. Last year she made her directing debut with Arlene Hutton's *Last Train to Nibroc* at TBA Theatre. Danielle holds a BA from the University of Hawaii.





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.



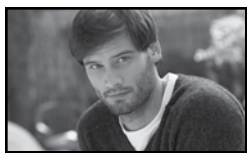
**Kalli Randall** is a 21-year-old theater major at the University of Anchorage Alaska. Kalli is an avid theater lover and has been in many productions throughout the years. In 2008 she was cast in *The Count of Monte Cristo* with TBA in Anchorage, Alaska. While at UAA she has been in four productions. In fall of 2010 she was cast as Rhonda Lynn Lampley in *Christmas Belles* at UAA. In the spring of 2011 she was cast in *Metamorphoses*, a production put on by APU. Also in the spring of 2011 Kalli got cast as Natalia Stepenovna in *A Marriage Proposal* in Directing One Acts at UAA. Lastly she was cast as Patnia in the kids puppet show put on by UAA in the Spring of 2012. Kalli is hoping to pursue a career in theater with emphases on improvisation, and is currently writing her first full-length play.



Actor and playwright **Doreen Ransom** has had several public readings of her plays, two of them in this Conference, and one *Alaska Overnighter* production. A former news host/producer for the Alaska Public Radio Network and KSKA-FM, also a former film and theatre reviewer, she loves local theatre and opportunities to do voice work. She played the pivotal role of the cruise ship owner on the dinner theatre production of *Murder on the Loveboat* in Eagle River in April. Her daughter is a film reviewer and voicer in Seattle.



**Kate Rich** is an emerging playwright and an actor in community theater productions in Homer, Alaska, where she has lived since Main Street was still a dirt road. Last year, Kate received positive audience reviews for her one-act play *Flip*, performed at Pier One Theater on the Homer Spit, and *The Garbage Barge*, performed at Homer Council on the Arts DramaSlam. Throughout the winter she helped facilitate TheaterWorks, a local group that presented regular staged readings. She is currently serving as a mentor/actor through a collaborative Musical Theater program with HCOA and Pier One, involving 27 elementary and middle school age actors and 11 adults. She is excited to meet new Conference goers, reconnect with friends, and develop skills to write her first full-length play.



**Erick Robertson** was born and raised in Alaska and started acting at the tender age of 12 in Donna McCarrey's musical comedy *Zits*. *The Winter Bear* has been a wonderful outlet for his talents and continues to tour in 2013. Erick has been playing the Wolf in *The Winter Bear* and has since been to Galena three times as a teacher of film and acting. Favorite past productions include *Damn Yankees*, *Tango*, *Camino Real*, and *The Ballad of Low Moon Mountain*.



A frequent contributor and performer at the Conference, **Mark Robokoff** produced, directed, wrote and performed in last year's production of *Mountain Shack Theater Alaska*, and performed with Aaron Wiseman in 2010's *Rounding Third*. He revisited his musical theatre roots this year as Tom Collins in Theatre Artists United's production of *RENT*. He is spotted most often at Cyrano's Theatre Company (*It's a Wonderful Life-The Radio Play*, *Helen*, *Our Town*, *Sylvia*, *The Imaginary Invalid*, *Hamlet*, *Dinner with Friends*, *The Seagull*, *FourPlay*, *Kafka Dances*, *Who's Afraid of Virginia Woolf?*). His film credits include *Big Miracle*, *The Frozen Ground* (to be released December 2012) *Beyond*, and *Play Kids*. He has performed numerous times with Kokopelli Theatre Company, UAA, ADT, ACT and *Alaska Overnighters*. Mark lives and works as a freelance marketing consultant in Anchorage as *RoboMark Creative*, and is often seen roaming the surrounding hills with his greyhounds and whippets.



**Olivia Route** is a freshman at the University of Pennsylvania. This is her second trip to the Conference and she's incredibly excited. Her previous credits include Juliet in TBA Theatre's *Romeo and Juliet*, Tina Denmark in West High's *Ruthless!*, and the Daemon in *The Daemon of Darby Castle*, also with TBA. She currently writes for and performs with Bloomers, an all-female musical sketch comedy troupe and sings with the UPenn Penny Loafers, an a cappella group.



**Dennis Schebetta**, originally from Reno and now living in Pittsburgh, has worked as an actor at companies such as Ensemble Studio Theatre, Off the Wall Theatre, Vital Theatre, FatChance Productions, Live Girls Theatre, The Hiawatha Project and Genesis Guild Theatre. Recently, he filmed a role in the independent movie *Mononghabela* and also played a supporting role in the short film *Black Kerchief*. Other film credits include: *The Dark Knight Rises*, *Abduction*, *To Be the Best*, and *Talk*. Off-Off-Broadway credits: *Where are you* at Ensemble Studio Theatre, "M" at Pulse Ensemble Theatre and *Save Me* at Vital Theatre. Some favorite roles include the Man in Samuel Beckett's *Play* (TheatreVCU), Creepy Guy in Julie Jensen's *Lost Vegas Series* (Poor Playwrights, Las Vegas), and Bob the Sheep in David Mamet's *Revenge of the Space Pandas*. Training: William Esper Studio (New York), MFA (Virginia Commonwealth University). He is a proud member of Actors Equity.



**Josh Schmidlein** is an actor, researcher, and magician raised right here in Valdez and has been attending the Conference since he was an early teenager. Having received his Bachelors of Science in May, he is currently located in Seattle, studying theatre and social dance, and looking for opportunities to work in a variety of fields.



**Kate Schwarzer** is a singer and actress in Anchorage, Alaska who loves opera and musical theatre. Kate not only works as the Marketing Coordinator, Patron Services Manager, and Education Coordinator for Anchorage Opera, but has been seen as a chorus member in *South Pacific* and *La Boheme*, as well as Verdi's *Macbeth* (witch), and *The Sound of Music* (Sister Sophia). Kate has been seen in the title role of UAA Opera Ensemble's *Les Mamelles des Tiresius* and as the She-Cat in *L'Enfant et les Sortilèges*. She has also been seen in *You're A Good Man, Charlie Brown* (Lucy), *Kismet* (Ayah), *The Marriage of Figaro* (Marcellina), *Bye Bye Birdie* (Nancy), *Sweet Charity*, and *Guys & Dolls*.



**Carey Seward** majored in theatre performance at the University of Alaska Fairbanks. She most recently toured Alaska last April with the Fairbanks Shakespeare Theatre's *Twelfth Night* to the high schools around the state.



Before discovering the wonderful theater community in Alaska, **Tamar Shai** received her degree in drama from Syracuse University. Tamar has played Nina in *The Seagull*, Eleonora Duse in *The Ladies of the Camellias*, Toinette in *The Imaginary Invalid*, Io in *Helen*, and most recently, Uta Hagen in the West Coast premiere of *Ten Chimneys*. It has been many years since Tamar has had the opportunity to attend the Last Frontier Theatre Conference, and she couldn't be more excited about attending this year.



**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, at Anchorage's theatres. She is incredibly excited to be helping with fringe festival this year... She is an arts patron, participant, and advocate. Many thanks to all who come out to play.



**Kevin Six** has been acting, directing and writing for the stage for over 30 years. He has appeared at Compass, the Old Globe, Fritz, the Marquis, Swedenborg Hall, Intrepid Shakespeare and San Diego Junior theatres as well as on several industrial and commercial film projects. Kevin was the 2009-11 Playwright-in-Residence at Swedenborg Hall. His play *Love, Unrequited*, in *Three Galleries* won the 2008 Scripteaters' Script Tease of Short Plays. His play *The Cake Women* was published by Smith and Kraus, and his play *Love*

*Negotiated* was produced to critical success in 2009; it will be published by Next Stage Press in early 2012.



**Jill Sowerwine** is extremely happy to be returning to the Conference after a three year hiatus. Most recently, Jill has been seen recently as Randy in *Superior Donuts* at Cyrano's and Deb in *The Cross* as part of Three Wise Moose's yearly *Fourplay* series. Other favorite roles include Pam/Thurzo in *Sweet, Joy/Dottie* in *Well*, Kitty Duval in *The Time of Your Life*, Miss Casewell in *The Mousetrap* and Lisa in *Private Eyes*. Her directing credits include *A Bright Room Called Day* for UAA's student theater club, *Boysenberry Pie* for Three Wise Moose, and more *Alaska Overnights* than she can

remember. Her film credits include *Truth or Homecoming* as part of this year's AIFF and *For The Rights of All: Ending Jim Crow in Alaska*, which was shown on PBS. Jill is thrilled to be able to be back in Valdez to be part of such a wonderful week of artistic inspiration.



**Jay Stevens** is an Assistant Conference Coordinator and has been a reader in the Play Lab at the Conference for the past five years. He 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 is currently attending the University of Alaska Fairbanks, majoring in Geological Engineering.



**Justin Stewart** is a student at the University of Alaska Anchorage. As this is his first time attending the Last Frontier Theater Conference, he is looking forward to expanding his talents by reading some of the plays presented here. At UAA, some of the roles he has played include Grumio in *The Taming of the Shrew* and one of the Jurors in *Twelve Angry Jurors*. Outside of the University, he has appeared in several commercials, such as a spot for an anti-methamphetamines campaign. Though he hasn't had the opportunity to work on a musical yet, he can also sing, and can play a number of instruments.



**Cori Taylor** works in the Theatre Conference office while attending PWSCC, where she is now a sophomore. She appeared in both their productions this year, *The 13 Clocks* and *A Little Hotel on the Side*. Before that, she appeared in the Valdez High School production of *The Mousetrap* as Chris Wren.



**Christopher Villarreal** is an English teacher and speech coach for Millard South High School in Omaha, Nebraska. He previously lived in Valdez, and acted in a number of PWSCC's theatre productions. He has attended the Conference three times as a volunteer and a reader, but hasn't been since 2005. He has been involved with the Great Plains Theatre Conference in Omaha, as both a volunteer and a playwright since its inception.



**Flora Walters** is a senior at Valdez High School. She has been participating in TBA Theatre's summer academy yearly since 2005, appearing with them in productions including *Alice in Wonderland* (the Duchess), *The Death of Edgar Allen Poe* (Jane), and *Jungle Book* (Kaa). She has also worked multiple times with Dawson Moore

at PWSCC, appearing in the college productions of *The Lightning Bug* (Vivien), *The Lion, the Witch, and the Wardrobe* (Susan), and *The 13 Clocks* (Hark).



**Henry Weaver** graduated from the University of Missouri, Columbia, with a BA in Vocal Performance, where he minored in Theatre and Dance. While there, he appeared in productions of *Cabaret*, *Pippen*, *A Funny Thing Happened on the Way to the Forum*, *A School for Scandal*, and *Toys in the Attic*. After receiving an Associate's Degree in Liberal Arts from St. Louis Community College, he moved to Los Angeles, where he studied under the late Phil Moore. During this period, he did several dinner shows at Marla's Memory Lane and The Rose Tattoo. He worked for

about seven years with Orange County Black Actors Theatre as a performer, costumer, make-up artist, choreographer, and assistant stage manager in productions including *Eubie*, *Ain't Misbehavin'*, and *Lady Day* at Emersons. He was very pleased to be introduced to the Anchorage theatre community in ACT's production of *Mousetrap* and Cyrano's *Time of Your Life*, as well as performing in the Alaska Overnights. He's appeared in TAU (Theatre Arts United) productions of *The Who's Tommy* and *RENT*. He'll also be appearing in this production of *bobrauchenbergamerica*. This is Henry's fourth year at the Conference.



**Brian Wescott** [pronounced Bree-un] was born and raised in Fairbanks, where he first studied acting with Molly Smith at the Fairbanks Summer Arts Festival. In LA, he has studied with Laura Gardnia, Charles Carroll, and Randy Reinholz. In 2011, he played the male lead in Karyn Traut's *The Realm of Love or Folding Laundry* at the Edinburgh Festival Fringe in Scotland (a role he'd read in the 2010 Play Lab) and Sidney Huntington in Anne Hanley's *The Winter Bear* at the Wild Berry Theater in Anchorage (Jayne Wenger, director).

This year, he has played John Ross in the world premiere of Art Shulman's *Not One More Foot of Land* in North Hollywood and done two short films, a webisode, and a feature. An enrolled Alaska Native, he serves on the Native American committee at SAG-AFTRA and ran an inaugural actor workshop at the Indigenous World Film Festival in Anchorage in January. He divides his time between Alaska and LA.



**Jennifer Williams** is a writer and performer originally from Newcastle, Australia. She has a BA from the University of Sydney and an Advanced Diploma in Acting from the Actor's Centre Australia. At the University of Sydney, she was active in the Sydney University Dramatic Society (SUDS). Roles with SUDS included Beatrice (*Much Ado About Nothing*), Masha (*The Seagull*) and Madame de Tourvel (*Dangerous Liaisons*). At the Actor's Centre, roles included Ariel (*The Tempest*), Elena (*Philistines*) and Major Barbara (*Major Barbara*). Since graduating, she performed in *Shakespeare*

by the Sea and *Cabaret* (both Sydney). Throughout 2010 she was employed in Shaman Productions' *Poetry in Action* team, performing poetry in New South Wales and Australian Capital Territory high schools to over 20,000 students.



**Kate Williams** has a theatre degree from the University of Alaska Anchorage. She now works at Anchorage Community Theatre as the Education and Volunteer Coordinator, a job she loves, as she gets to share and teach her passion for theatre with people new and old. Kate has been seen in several roles and theatres around town: a few of her favorites are Emily in Cyrano's *Our Town*, Meg in ACT's *Little Women*, and Mina in TBA's *Dracula*. Kate got her love for theatre from her father, and would like to thank him for all his love and support through the years.



**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), *Sweeney Todd* (Anchorage Concert Chorus), *The Who's Tommy* (Theatre Artists United), and most recently *The*

*Sound of Music* (Anchorage Opera). She has been a member of the Anchorage Opera chorus for thirteen years, and will be making her second tour of the Russian Far East with Russian American Colony Singers next summer.



**Aaron Wiseman** has been seen at the Last Frontier Theatre 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 here in 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.



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



**Billy Worthy** did his first play when he was 12, and has never looked back. He's been in well over 50 productions, including the title roles in *Dracula*, *The Daemon of Darby Castle*, *The Count of Monte Cristo*, and *The Head That Wouldn't Die*. He has broken away to perform standup comedy around town and in New York. He was also in *West Side Story* at New York's Creative Ministries. Billy has spent most of his time with TBA Theatre and has been with the company through three acronyms. He met his wife, Angela Worthy, while in a play, proposed to her during a play, and married her just after a play.



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. Sadly, this summer marks her last as an Alaska resident;

many thanks to everyone in the local art community for four extraordinary years. You welcomed her into your family and she will miss you greatly.



Born in Los Angeles, California 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*, Nicholas in *The Boy Who Stole the Stars*, Claude Frollo 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.

#### Additional Actors:



**Laurel "Lala" Araki** is an 18-year-old sophomore at the University of Alaska Anchorage pursuing a Bachelor's degree in Theatre with a minor in Psychology. Since the age of six she has been gracing the stage through dance, local choral groups and plays. Most recently she appeared in Cyrano's production of *Pinkalicious* as Pinkalicious, and is currently rehearsing for Out North's upcoming production of *Spring Awakening* as Martha. Come January, Lala will be transferring to the California Institute of the Arts in hopes of further pursuing her career as a performing artist.



## CONFERENCE STAFF

Wes Lundburg, PWSCC Interim President  
 Dawson Moore, Theatre Conference Coordinator  
 Jay Stevens, Assistant Conference Coordinator

Cori Taylor, Assistant to the Coordinator  
 Gail Renardson, Professor Emeritus of English/Humanities

Ryan Adkins, Media Services Coordinator  
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## CONFERENCE DONATIONS

It is with the support and generosity of many corporations, businesses, foundations, and individuals that Prince William Sound Community College is able to produce the Last Frontier Theatre Conference. We are ever-grateful to each person that has thought highly enough of our organization and believed strongly enough in our mission to make a donation.

If you would like to help support the 21<sup>st</sup> Annual Last Frontier Theatre Conference, contact Dawson.

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

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 Last Frontier Theatre Conference Office  
 Dawson Moore, Coordinator  
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 303 Lowe Street  
 Valdez, Alaska 99686  
 907-834-1614  
 dmoore@pwscc.edu

### AFA in Playwriting

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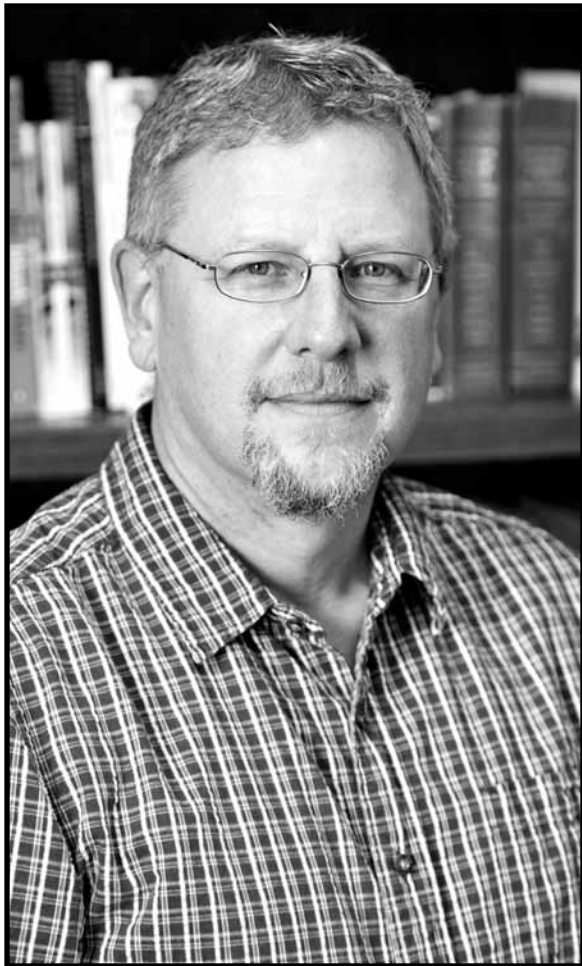
The program is led by award-winning playwright Dawson Moore. His teaching uses a variety of philosophies, developing individual writer's unique voice while giving an overview of dramaturgical tools. Every semester, there are public readings of student work, and the program includes studies in the business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

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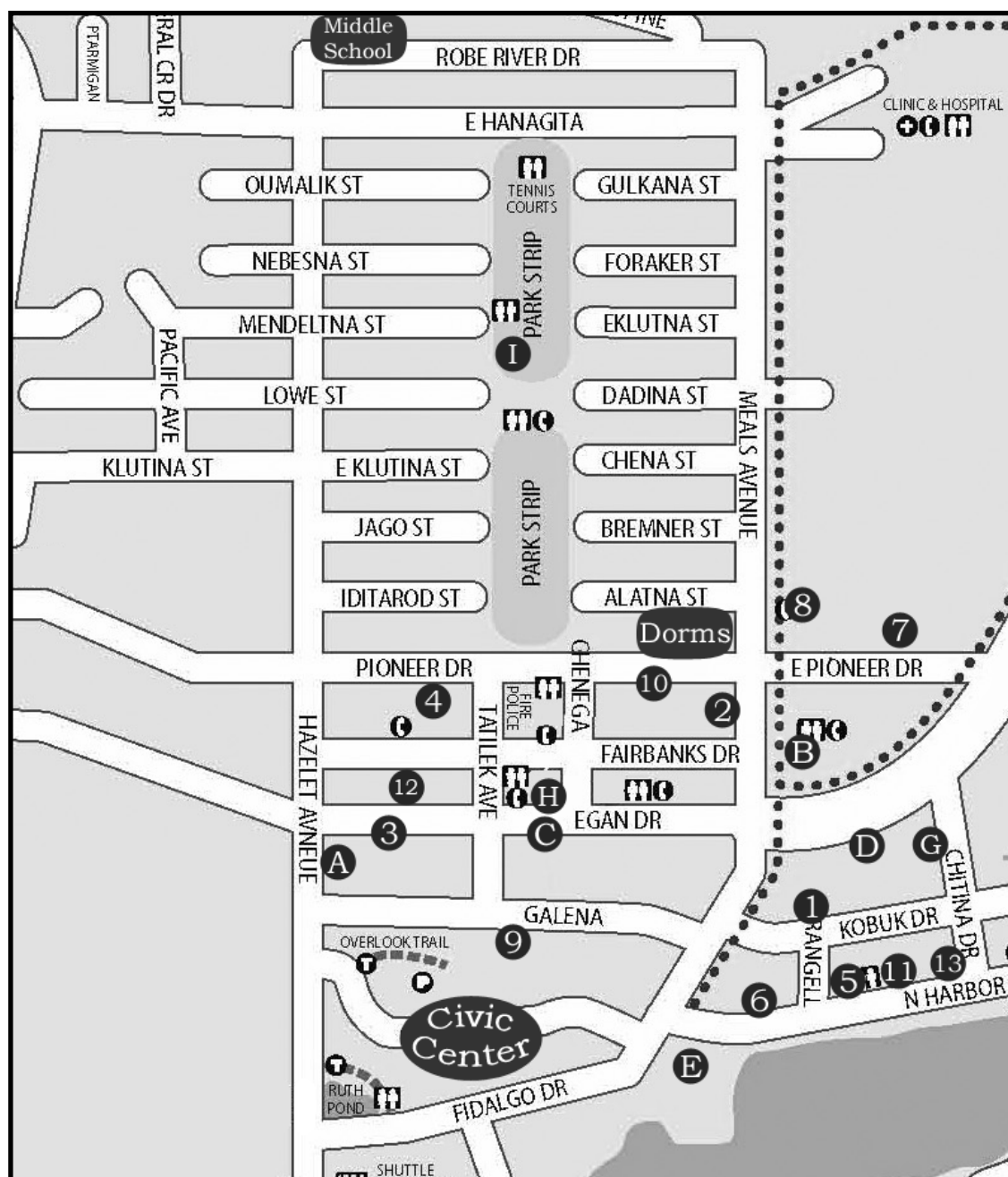
Welcome to the 20th Annual Last Frontier Theatre Conference! This is a milestone year, with special recognitions for folks who have been instrumental in the founding of the Conference, notably Dr. Jo Ann C. McDowell (Jody), who along with Edward Albee formed the original Conference 20 years ago. Dawson Moore has been working hard on this Conference for years to bring it to the next level, which I believe it has achieved – a unique environment bringing new playwrights into contact with established professionals in the field to help them hone their skills and better grasp the nuance of making the germ of a story in the mind into a script that can become a live, engaging production on the stage.

PWSCC and the Valdez community are glad to welcome you to our beautiful corner of the world. We hope that you find the setting as inspiring as it is for us each and every day we live our lives here. The lifestyle here is one that runs contrary to the hustle-and-bustle of city life in the Lower 48, and we wish most of all that you'll find an atmosphere conducive to you building on what you hoped to build on in coming to the Conference. I'm sure you'll find the people warm and friendly, and happy to share with

you this truly amazing place. Hopefully while you're here, you can get out and enjoy what the area has to offer – rarely will you have the opportunity to experience such pristine wilderness.

Enjoy your time here. It is our goal to make this a truly gratifying professional experience for you.

Wes Lundburg  
PWSCC Interim President



## RESTAURANTS AND COFFEE SHOPS

- |                         |                           |
|-------------------------|---------------------------|
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| 4. MAI THAI             | 10. SUBWAY                |
| 5. LITTLE CHICKS        | 11. MIKES PALACE          |
| 6. THE FAT MERMAID      | 12. A ROGUES GARDEN       |
|                         | 13. THE HARBOR CAFE (THC) |

## HOTELS/MUSEUM/RESTAURANT

- |                                   |                         |
|-----------------------------------|-------------------------|
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| C. GLACIER SOUND INN/ESP          | H. VALDEZ MUSEUM        |
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