

PRINCE WILLIAM SOUND COMMUNITY COLLEGE



The Twenty-First Annual Last Frontier Theatre Conference

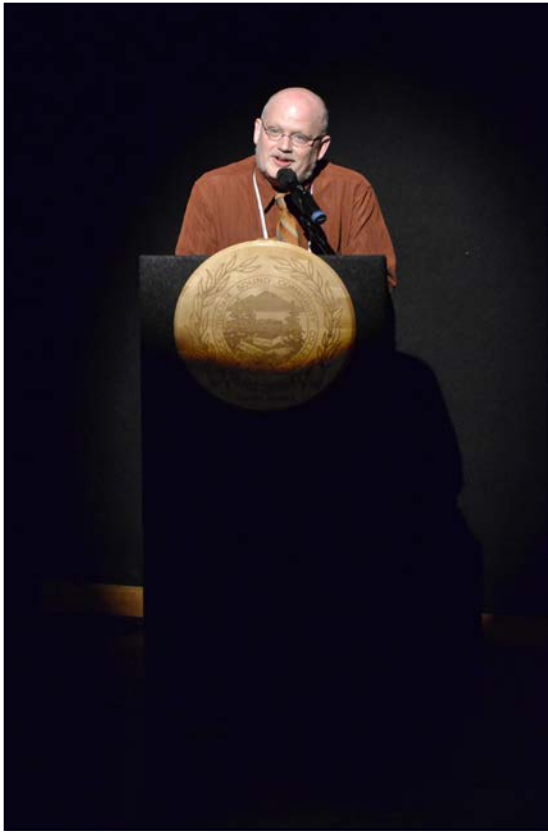
Valdez, Alaska
May 18-25, 2013

PRINCE WILLIAM SOUND
COMMUNITY COLLEGE
PRESENTS
THE TWENTY-FIRST ANNUAL
LAST FRONTIER THEATRE CONFERENCE



MAY 19-25, 2013

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

As we head into our third decade, there is much to be proud of. The Conference has become a regular pipeline of new work to theatres throughout the state, including Cyrano's Theatre Company, Anchorage Community Theatre, TBA Theatre, TossPot Productions, and Juneau's Perseverance Theatre. We've had our first national publication of work from the event, Focus Publishing's "Monologues from The Last Frontier Theatre Conference." A number of scripts from the Play Lab have received national publications. Art is a journey that never ends, and we will continue to work on improving the quality of our educational programming, and promoting the work of our family of writers.

This year, we are very pleased to honor PWSCC Professor Emeritus Gail Renardson with the Jerry Harper Service Award. For many of us who have been attending the Conference for years, Gail was the first one to welcome us to Valdez. She played a critical role, particularly in the early years, in the event's growth and continuation. There is no one in the world who cares more about preserving the Conference's past, participating in its present, and ensuring its future than Gail. It is a pleasure to take the time to recognize this.

I started attending the Conference in 1995. In this place where the amateur and professional come together in their love of theatre, I learned to think of myself as a playwright. I know the Conference has helped a lot of people turn that corner in their confidence. Assisting in making that happen is the great honor of my life so far.

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
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

UAA's student-led performing arts group, the **UAA GLEE CLUB**, is coming to the Last Frontier Theatre Conference!

UAA GLEE CLUB
SPRING 2013
REAGAN JAMES
PHOTOGRAPHY BY
VICENTE T. CAPALA III

UAA GLEE CLUB IN CONCERT

Saturday
May 18
7:30pm
Valdez
Civic
Center

UAA Glee
This is the way we harmonize...

VICENTE T. CAPALA III

SATURDAY, MAY 18, 2013

Room A**Room B****10:00 a.m.** The Play Lab Process with Bostin Christopher, Dawson Moore, and Jayne Wenger**Noon**, Lunch Break**12:45 p.m.** Monologue Workshop with Laura Gardner and Frank Collison, Part One**12:45 p.m.** Getting Unstuck with Kia Corthron**2:45 p.m.** Panel Discussion on the Business of Playwriting**5:00 p.m.** Welcome Reception & Fish Fry for Conference participants**7:30 p.m.** *An Evening With Our Featured Playwrights*, featuring the authors presenting short readings from their work.**9:30 p.m.** (approximate) Fringe Festival**The Play Lab Process with Bostin Christopher, Dawson Moore, and Jayne Wenger**

An overview of the Play Lab process, covering everything from its overarching philosophy to the nitty-gritty details of where you go to rehearse.

The Monologue Workshop with Laura Gardner and Frank Collison

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, and features memorized monologues written by this year's participating playwrights.

Getting Unstuck with Kia Corthron

On a treadmill, going around in circles with your characters? Or having trouble getting started? These exercises will catapult you into a new play or spring you forward out of the quagmire of the one you're working on.

Panel Discussion on the Business of Playwriting, moderated by Craig Pospisil

A discussion on the ins and outs of trying to make a career, or at least a life, as a dramatist.



Jayne Wenger, Cynthia Sims, and Kay Dixon aboard last year's cruise on Stan Stephens Cruises.

PRINCE WILLIAM SOUND COMMUNITY
COLLEGE PRESENTS

AN EVENING WITH OUR FEATURED PLAYWRIGHTS

Presented by Jayne Wenger, Gregory Pulver,
and Karina Becker

Featuring work by...

Kia Corthron

Kara Lee Corthron

Arlitia Jones

Adam Kraar

Dawson Moore

Craig Pospisil

Lisa Soland

Bryan Willis

SUNDAY, MAY 19

7:30 p.m.

VALDEZ CIVIC CENTER

Room A

8:00 a.m. Writing Warm-Up
Exercise with Arlitia Jones

9:00 a.m. Play Lab: Mark
Muro's *Mistaken Identity*

9:45 a.m. Play Lab : Ashley
Rose Wellman's *Gravidity*

Noon, Lunch Break

12:45 p.m. Seven Ways to
Involve Your Community in
Your Production with Bryan
Willis

2:45 p.m. Play Lab: Amy
Tofte's *Water Damage*

3:00 to 5:00 p.m. Acting for Singers Workshop, Day One, in room 115 at the College

3:45 p.m. Play Lab: Cort
Brinkerhoff's *The Vermillion
Hand*

Dinner Break, **5:30 to 7:30 p.m.**

7:30 p.m. Cyrano's Theatre Company presents John Logan's *Red*, directed by Elizabeth Ware

9:30 p.m. (approximate) Fringe Festival

Room B

9:00 a.m. Play Lab: Lisa M.
Konoplisky's *Orange Crush*

9:45 a.m. Play Lab: Mike Daniels'
Birthright

12:45 p.m. The Business of Acting,
with Bostin Christopher, Frank
Collison, Kim Estes, and Laura
Gardner

2:45 p.m. Play Lab: Tom Moran's
Rewrite

3:45 p.m. Play Lab: Nathaniel
Lachenmeyer's *Sorrow's End*

Room C

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

2:45 p.m. Play Lab: Linda Ayres-
Frederick's *Cantata #40*

3:45 p.m. Play Lab: Nicholas Walker
Herbert's *Kings of Jerkwater*

Seven Ways to Involve Your Community in Your Production with Bryan Willis

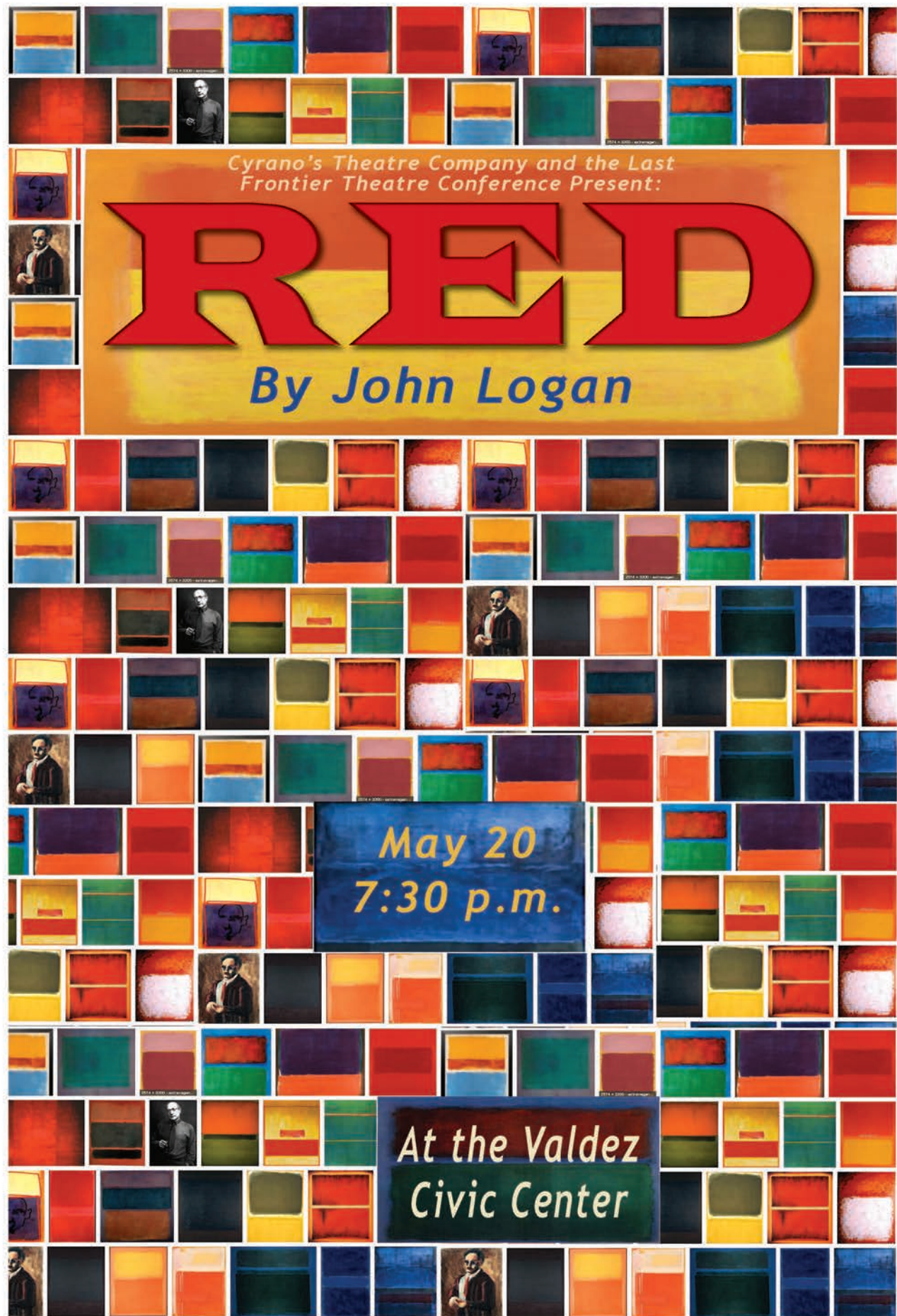
Super Secret hints on how to land that commission, find co-producers and sponsors for your play or production and more. The workshop will be lead by Bryan Willis, playwright-in-residence for the Northwest Playwrights Alliance at Seattle Repertory Theater.

The Business of Acting, with Bostin Christopher, Frank Collison, Kim Estes, and Laura Gardner

A panel discussion of what goes into making a career in performance, from training programs and classes to auditions to the demands of a professional career and the challenges and opportunities of new technologies.



The cast of Cyrano's Theatre Company's production of Charles Mee's *bobrauschenbergeramerica*.



Rothko art images courtesy Peter Porco

| Room A | Room B | Room C |
|--|---|--|
| 9:00 to 11:30 a.m. Monologue Workshop Individual Appointments in Lunch Room | | |
| 8:00 a.m. Writing Warm-Up Exercise with Arlitia Jones | | 8:00 a.m. Morning Warm-Up Yoga with Meg McKinney |
| 9:00 a.m. Play Lab: Alice Stanley's <i>In the Name of the Things We Need</i> | 9:00 a.m. Play Lab: Jennifer Williams' <i>Hello Hello</i> | 9:00 a.m. Play Lab: Karen L. Lewis' <i>Even</i> |
| 10:15 a.m. Play Lab: Barry Levine's <i>A Cosmic Touchdown</i> | 10:15 a.m. Play Lab: Ron Pullins' <i>Woman. Bicycle</i> | 10:15 a.m. Play Lab: Joy Cutler's <i>Pardon My Invasion</i> |
| Noon , Lunch Break | | |
| 12:45 p.m. Learn a Song with the UAA Glee Club! | 12:45 p.m. Keeping the playwright on top! (part one) A playwright's practical guide to collaborating with Dramaturgs, Directors and Designers, led by Jayne Wenger with Arlitia Jones and Bostin Christopher | |
| 2:15 p.m. Play Lab: Nancy M. Chastain's <i>A Year and a Day</i> | 2:15 p.m. Play Lab: Leslie Powell's <i>The Other Woman</i> | 2:15 p.m. Play Lab : Cody Goulder's <i>Check, Mate</i> |
| 3:00 to 5:00 p.m. Acting for Singers Workshop, Day Two, in room 115 at the College | | |
| 3:15 p.m. Play Lab: Theresa Giacopasi's <i>Chicken (not the title)</i> | 3:15 p.m. Play Lab: Marilynn Barner Anselmi's <i>Becoming IT</i> | 3:15 p.m. Play Lab: Joe Barnes' <i>Riding the Elephant</i> |
| Dinner Break, 5:15 to 7:30 p.m. | | |
| 7:30 p.m. Anchorage Community Theatre presents Rand Higbee's <i>At Home with the Clarks</i> , directed by Nate Benson | | |
| 9:30 p.m. (approximate) Fringe Festival | | |

Learn a Song with the UAA Glee Club!

Come join the University of Alaska Anchorage's Glee Club to learn an a cappella song and choreography! The UAA Glee Club is a student-led performing arts group that performs their own arrangements of a cappella and accompanied music, and over the past few years has become one of Anchorage's most popular performing arts groups. The song will be performed as part of the Acting for Singers presentation on Saturday.

Keeping the playwright on top! A playwright's practical guide to collaborating with Dramaturgs, Directors and Designers, led by Jayne Wenger with Playwright Arlitia Jones and Director Bostin Christopher

Two parts. Participants are welcome participate in one or both of these sessions.

Designed for playwrights, directors, and emerging dramaturgs, this workshop provides an opportunity to collectively practice the skills of dramaturgy and artistic collaboration in a real time environment. Featuring Arlitia Jones new play *Rush at Everlasting*, the class will explore selected scenes from the script, analyze structural strengths, and make constructive suggestions for revisions if required. We will discuss themes, resonance and context. Director Bostin Christopher will discuss the approach to the play. Part dramaturgy class, part writers group, we will address the myths of dramaturgy, allay fears, and explore the courtesies and parameters that guide the creative team throughout the process of new play development. This workshop is based on one crucial principle: the script belongs to the playwright. The only person who can 'develop' a play is its playwright. Director, dramaturg, actors and designers are resources for the process, but do not control it.

Anchorage Community Theatre and
The Last Frontier Theatre Conference present

at home with the clarks by Rand Higbee

Directed by Nate Benson May 21, 2013 at 7:30 pm Valdez Civic Center



ConocoPhillips



ACT EVENTS ARE MADE POSSIBLE THROUGH THE GENEROSITY OF: CONOCOPHILLIPS ALASKA, INC., ALASKA ARTS ADVISORY COMMISSION. ACT IS SUPPORTED IN PART BY A GRANT FROM THE ALASKA STATE COUNCIL ON THE ARTS & THE NATIONAL ENDOWMENT FOR THE ARTS. POSTER DESIGN & GRAPHICS: ANJINA WYNHAM.

| 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: Merridawn Duckler's <i>The Relatives</i> | 9:00 a.m. Play Lab: Rhi Johnson's <i>The reasons why.</i> | |
| 9:45 a.m. Play Lab: Adam Joseph Seidel's <i>The Devilman</i> | 9:45 a.m. Play Lab: Thom Dunn's <i>True Believers</i> | 9:45 a.m. Play Lab: Arthur M. Jolly's <i>A Very Modern Marriage</i> |
| Noon, Lunch Break | | |
| 12:45 p.m. An Actor on His Own with David Edgecombe and Elizabeth Ware | 12:45 p.m. Keeping the playwright on top! (part two) A playwright's practical guide to collaborating with Dramaturgs, Directors and Designers, led by Jayne Wenger with Arlitia Jones and Bostin Christopher | |
| 2:30 p.m. Play Lab: Rand Higbee's <i>Monkey Play</i> | 2:30 p.m. Play Lab: Gail High's <i>Waiting</i> | 2:30 p.m. Play Lab: Carey Seward's <i>The Calm</i> |
| 3:00 to 5:00 p.m. Acting for Singers Workshop, Day Three, in room 115 at the College | | |
| 3:30 p.m. Play Lab: Kevin Armento's <i>Killers</i> | 3:30 p.m. Play Lab: Laura Axelrod's <i>Searching for the Sign</i> | 3:30 p.m. Play Lab: Jack Dickson's <i>Flying with Swans</i> |
| Dinner Break, 5:15 to 7:30 p.m. | | |
| 7:30 p.m. A staged reading of Arthur Miller's <i>I Can't Remember Anything</i> starring Joan Copeland and Dick Reichman, directed by Joel Vig, followed by a two-hour cruise on Stan Stephens Cruises to Shoup Glacier. | | |

An Actor on His Own with David Edgecombe and Elizabeth Ware

Julie Harris once told Elizabeth Ware that every actor should have at least two solo performance pieces at the ready at any given moment. David Edgecombe and Elizabeth Ware have collaborated on *Libby*, and subsequently produced *Shakespeare's Will* and *Red Hot Patriot*. This next year they will devote to creating a theatre piece about the great southwestern architect Mary Colter. In this workshop, they will share their experiences and insights. Developing a solo performance piece will be explored, including selecting a subject, presentation techniques, the importance of flexible staging, and marketing the finished piece.

Keeping the playwright on top! A playwright's practical guide to collaborating with Dramaturgs, Directors and Designers, led by Jayne Wenger with Playwright Arlitia Jones and Director Bostin Christopher, Part Two

Two parts. Participants are welcome participate in one or both of these sessions.

Designed for playwrights, directors, and emerging dramaturgs, this workshop provides an opportunity to collectively practice the skills of dramaturgy and artistic collaboration in a real time environment. Featuring Arlitia Jones new play *Rush at Everlasting*, the class will explore selected scenes from the script, analyze structural strengths, and make constructive suggestions for revisions if required. We will discuss themes, resonance and context. Director Bostin Christopher will discuss the approach to the play. Part dramaturgy class, part writers group, we will address the myths of dramaturgy, allay fears, and explore the courtesies and parameters that guide the creative team throughout the process of new play development. This workshop is based on one crucial principle: the script belongs to the playwright. The only person who can 'develop' a play is its playwright. Director, dramaturg, actors and designers are resources for the process, but do not control it.

THE LAST FRONTIER THEATRE CONFERENCE
PROUDLY PRESENTS...

A STAGED READING OF

ARTHUR MILLER'S

I Can't Remember
Anything

STARRING

Joan Copeland Dick Reichman

DIRECTED BY

Joel Vig

May 22, 2013

7:30 pm

Valdez Civic Center



HIRSCHFELD 3

TICKETS \$10

FOR MORE INFORMATION CALL 835-2469

| Room A | Room B | Room C |
|---|---|--|
| 8:00 a.m. Morning Warm-up Yoga with Meg McKinney | 8:00 a.m. Free Yourself with Hula Hoop 101 with Samantha Ione Laudert | |
| 9:00 a.m. Play Lab: Alexandra D'Italia's <i>Look See</i> | 9:00 a.m. Play Lab: Antoinette Winstead's <i>Silent Night</i> | 9:00 a.m. Play Lab: Carolyn Kras' <i>Whistleblower</i> |
| 10:00 a.m. Play Lab: P. Shane Mitchell's <i>Christmas on the Yukon</i> | 10:00 a.m. Play Lab: Kelly Younger's <i>In the Fold</i> | 10:00 a.m. Play Lab: Tim Foley's <i>Interrogation</i> |
| Noon , Lunch Break | | |
| 12:45 p.m. Tiny Little Band teaches devised theater in 10 steps or less (Or What is devised theater anyway?) with Jerry Lieblich and Stefanie Abel Horowitz | 12:45 p.m. How to Write Transactions, or Playwriting in 3-D, with Adam Kraar | |
| 2:45 p.m. Play Lab: tdbarna's <i>Partial Disclosure: The Bradley Manning Interview</i> | 2:45 p.m. Play Lab: Kevin Six's <i>The L Word</i> | 2:45 p.m. Play Lab: MJ Halbertstadt's <i>The Da Vinci Commission</i> |
| 3:00 to 5:00 p.m. Acting for Singers Workshop, Day Four, in room 115 at the College | | |
| Dinner Break, 5:15 to 7:30 p.m. | | |
| 7:30 p.m. Tossport Productions and Out North Contemporary Art House present Arthur M. Jolly's <i>A Gulag Mouse</i> , directed by Arlitia Jones | | |
| 9:30 p.m. (approximate) Fringe Festival | | |

Free Yourself with Hula Hoop 101 with Samantha Ione Laudert

Start your day with a hula hoop in a way you'd never expect. Learn warm ups and exercises for a low impact work out while feeling the hoop love. Class is led by local hula hoop instructor and performer Samantha Ione Laudert, who has been a hula hoop instructor since 2010. She is heavily involved in the World's hoop community and has twirled her way through both the Valdez and Anchorage theater communities as well, most recently performing and hooping in *The Rocky Horror Show*. Samantha introduces a low impact morning warm up to the Last Frontier Theater Conference that you will be able to bring home and use to power start your day!

Tiny Little Band teaches devised theater in 10 steps or less (Or What is devised theater anyway?) with Jerry Lieblich and Stefanie Abel Horowitz

Tiny Little Band is Jerry Lieblich and Stefanie Abel Horowitz. Jerry is kind of the playwright. Stefanie is kind of the director. They make theater collaboratively and physically, they never start with the text, and they never do research. During the workshop, participants will work together to make a piece from start to finish. Everyone will participate. Everyone. This experiment asks: how do you make theater when the playwright doesn't come first? What's the job of the playwright? And the age old question, what the heck is devised theater anyway?

How to Write Transactions, or Playwriting in 3-D, with Adam Kraar

This class will help you write the give-and-take between your characters more dimensionally and dramatically. Through a lecture and demonstrations, we'll look at how to craft dialogue that helps actors create the non-verbal life of their characters. We'll also explore the unique power of unspoken moments in a play.

TOSSPOT PRODUCTIONS & THE LAST FRONTIER THEATRE CONFERENCE PRESENT

A GULAG MOUSE

By Arthur M. Jolly

Directed By Arlinda Jones

May 23, 2013 at 7:30pm

Valdez Civic Center



Poster design & graphics by Annie Wyndham

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| Room A | Room B | Room C |
|--|--|--|
| 8:00 a.m. Morning Warm-up Yoga with Meg McKinney | 8:00 a.m. Free Yourself with Hula Hoop 101 with Samantha Ione Laudert | |
| 9:00 a.m. Fiona Kyle's <i>An Honest Woman</i> | 9:00 a.m. Play Lab: Barbara Shepherd's <i>And It Was So</i> | 9:00 a.m. Play Lab: Sina Lucia Skates' <i>Late</i> |
| 10:15 a.m. Play Lab: John Hendel's <i>Pulling Off Procreation</i> (<i>Or Is It Wrong to Keep F**cking if the Baby Starts Crying?</i>) | 10:15 a.m. Play Lab: Jerry Lieblch's <i>Junkyard</i> | 10:15 a.m. Play Lab: Marc Kornblatt's <i>Refuge</i> |
| Noon , Lunch Break | | |
| 12:45 p.m. Class TBA: Monologue Workshop with Laura Gardner and Frank Collison, Part Two | 12:45 p.m. If You Could Give Your Muse a Cookie... with Kara Lee Corthron | 12:45 An Intimate Chat with actress Joan Copeland, moderated by Joel Vig |
| 2:30 p.m. Play Lab: Neil Haven's <i>The Playdaters</i> | 2:30 p.m. Play Lab: Chip Bolcik's <i>The Blizzard</i> | 2:30 p.m. Play Lab: Ian Walker's <i>The Lullaby Tree</i> |
| 4:00 p.m. Play Lab: Raegan Payne's <i>In a Hole (or) Mine</i> | 4:00 p.m. Play Lab: Eoin Carney's <i>Lawful Moral Persons</i> | |
| 3:00 to 5:00 p.m. Acting for Singers Workshop, Day Five, in room 115 at the College | | |
| Dinner Break, 5:30 to 7:30 p.m. | | |
| 7:30 p.m. TBA Theatre presents <i>More Than Words</i> , including plays by Carl Bright, P. Shane Mitchell, Dawson Moore, and Kevin Six | | |

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Free Yourself with Hula Hoop 101 with Samantha Ione Laudert
See description on Thursday schedule.

The Monologue Workshop with Laura Gardner and Frank Collison, Part Two
See description on Sunday schedule.

If You Could Give Your Muse a Cookie... with Kara Lee Corthron
Ever feel stuck? Too many deadlines, not enough time in the day, or just plain out of ideas? Join us for a seminar on strategies to keep your imagination active, the words flowing on the page, and to conquer any obstacles that get in the way of creating your masterpiece!

An Intimate Chat with actress Joan Copeland, moderated by Joel Vig
Imagine being invited into a cozy living room of one of New York's celebrated actresses to hear the adventures and misadventures of her wild and wonderful life in show business. Joan Copeland's first professional job was playing Juliet in William Shakespeare's *Romeo and Juliet*, but she is quick to point out that despite rumors to the contrary, she did not know Shakespeare personally. She did know American playwrights like Sidney Kingsley and Elmer Rice, both of whom hired her for Broadway roles early in her career. Joan's famous older brother, playwright Arthur Miller, and her mega-star sister-in-law, Marilyn Monroe, are only two of the characters in Joan's amazing life. The other legends of the theatre" Joan worked with include Richard Rodgers, Katherine Hepburn, Vivien Leigh, Noel Coward, the "one and only" Danny Kaye, and many more. From incredible highs, such as being part of the birth of the famed Actor's Studio and her Drama Desk winning performance in *The American Clock*, to the terrible lows of the McCarthy hearings and surviving the blacklist, Joan is willing to tell it all with humor, grace, great style, and humanity. A question and answer session will follow and audience members can find out the real soap opera that happens behind the scenes in television, film, and the theatre.

TBA Theatre Alaska's Number One Non-Profit
Proudly Presents

More Than Words

Kevin Six's

*The Art
of Love*

Carl Bright's

Awkward

Dawson Moore's

*Love's
Lumberings
Remembered*

P. Shane Mitchell's

*The
Memento*

Friday May 24 • 7:30 pm
Valdez Civic Center

An evening
of romantic
one-act
plays



TBA Theatre is a 501(c)3 Non-profit corporation voted Alaska's Best non-profit by readers of the Anchorage Daily News and the first Alaskan Company to perform at the Samuel French Short Play Festival in New York City

- 8:45 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 to Gail Renardson and the Sue Nims Distinguished Playwriting Award to Marc Kornblatt. Musical performances by Joan Copeland, Juliana Osinchuk, and the UAA Glee Club.

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



Sunday, May 27

10:00 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 Play Lab, workshopped over the week with Frank Collison and Laura Gardner.



11:00 A.M.

Acting for Singers Workshop Final Presentation.



12:45 P.M.

The Seventh Annual Ten-Minute Play Slam
Readings of short plays by Play Lab playwrights.
Directed by Janice L. Goldberg

Cort Brinkerhoff's *Cort's Play*

Eoin Carney's *Fork in Road*

Joy Cutler's *The Craving*

Alexandra D'Italia's *The Fix Up*

Nicholas Walker Herbert's *Kiss with a Fist*

Nathaniel Lachenmeyer's *Birds of a Feather*

Leslie Powell's *Backfire*

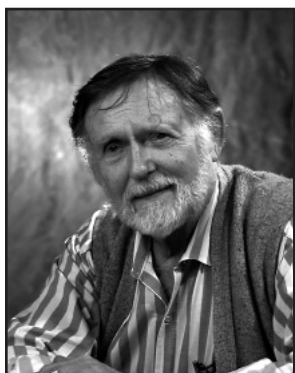
Kelly Younger's *Mandate*



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 Gail Renardson.

Schedule

- 5:00 Reception on the Civic Center Lawn.
- 6:00 Cast and Playwright Group Photo
- 6:30 Dinner Served
- 7:30 Benefactor Recognition by Christopher Washko
- 7:45 Presentation of Susan Nims Distinguished Playwright Award to Marc Kornblatt
- 8:00 Musical Presentation by Joan Copeland and Juliana Osinchuk
- 8:15 Jerry Harper Service Award Presentation
- 8:30 Musical Presentation by the UAA Glee Club



Jerry Harper is a hero of theatre in Alaska, renowned for his talent, kindness, and work ethic. More than one thousand people attended his memorial at the Wendy Williamson Auditorium in Anchorage. At the Conference, he was a fixture in the evening performances and the Play Lab. At the University of Alaska Anchorage, the Studio Theatre was renamed in his honor. The annual **Jerry Harper Service Award** has been created to honor people who have supported the Last Frontier Theatre Conference the way he did, heart and soul.

The Last Frontier Theatre Conference is the creation of many people. While credit is rightly given to its founders, PWSCC President Emeritus Jo Ann C. McDowell and Edward Albee, and to its staff, there are hundreds of people each year who play a role in its creation. From the producers of the evening shows to the caterers, from the playwrights to the actors, from the financial benefactors to the people at the high school who loan us the music stands... it belongs to all of us.

The Jerry Harper Service Award exists to annually recognize someone who has gone above and beyond the call of duty over the life of the event. The first year's award was given to Michael Warren Powell, the father of the Play Lab. The next year 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, and in 2011, powerhouse director and Conference supporter Erma Duricko was honored. We celebrated our 20th year by honoring the event's founder, PWSCC President Emeritus Jo Ann C. McDowell.



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.



2011 winner Erma Duricko.



2010 winner P. Shane Mitchell.



2012 winner Jo Ann C. McDowell.

Dr. Gail Renardson was involved from the event since planning for the first event began in 1992. She worked behind the scenes in the first year, working lights and doing whatever needed to be done. She became its Coordinator in the second year, a position she continued through 2002, coordinating the Conference in addition to her duties as a full-time professor, a mammoth task. She has served as a respondent in the Play Lab, in addition to leading the play selection process for numerous years. She retired from teaching full-time in May 2012, and is now working on preserving the history of the Conference, in addition to serving as one of the members of the Lab selection process. Her voice was the main one in making sure the Play Lab continued in 1997, when the program was almost eliminated. She lobbied to open the Lab to national submissions, and it has now grown to be the primary engine of the event. It is fair to say that few of us would be in Valdez now if it was not for Gail's tireless efforts.



JERRY HARPER SERVICE AWARD



ON GIVING FEEDBACK

- Pose observations, don't offer solutions.
- A writer needs to know when you were engaged, and when you were not.
- A writer needs to know what you got out of a play.
- Your positive response is most helpful, while your negative response is not.
- This is a nurturing environment, though you do not need to coddle the writers.
- Do not offer rewrite suggestions. Do not rewrite the play. Do not make it what you think it should be.
- Whether you liked or disliked the play is irrelevant to your response.

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

ON RECEIVING FEEDBACK

It is very important for each of you to know that you are the God of your own plays. These are the worlds you have created, and no person can tell you what your world must be.

When you receive the feedback on your play in the Play Lab and elsewhere, it is essential that you keep your ears open to everyone's comments. Be grateful that the person speaking has taken time to think about your work and state their opinion in front of a room full of people. It is a gift that they are giving you... be appreciative and gracious.

That said, they are responding immediately after seeing a reading that's had one rehearsal, at least here in Valdez. They know their immediate, gut response, which may not be perfect, but can be a great barometer.

Personally, when my work is being responded to critically, I write furiously on a note pad, smile, and nod. I non-verbally encourage people to keep telling me what they think. When it's all over, 60% of what I am given does not apply to the play that I am writing. I discard these responses, not damaged by them.

About 20% of what is given is also off-base, but the fact that they have had the reaction they did leads me to further understand how to clarify what I am trying to achieve.

And to the final 20% of the responses I say "wow, good idea, thanks!" I then write their idea into my play and act as if it was my good idea. How great a deal is that?

No one can rewrite your play, unless they have access to your computer files. Be strong in what you wrote. Be strong in what was your initial impulse to put this play on paper, to see it on stage, to have people sit and watch it. By being here, by being involved in this process, you have clearly said "I am a writer." Be one, and believe in yourself.

At the same time, take the time to humble yourself before the craft. There is an amazing amount of great thought about what goes into good story-telling. Open yourself to it, then pick what works for you, what you agree with, and continue the journey into creating and understanding your own aesthetic.

- Dawson Moore

Sunday, May 19**9:00 – 9:45 a.m.**

Mark Muro's *Mistaken Identity*
 Lisa M. Konoplisky's *Orange Crush*

9:50 a.m. – 12:30 p.m.

Ashley Rose Wellman's *Gravidity*
 Mike Daniels' *Birthright*

1:00 – 2:00 p.m.

Amy Tofte's *Water Damage*
 Tom Moran's *Rewrite*
 Linda Ayres-Frederick's *Cantata #40*

2:15 – 5:00 p.m.

Cort Brinkerhoff's *The Vermillion Hand*
 Nathaniel Lachenmeyer's *Sorrow's End*
 Nicholas Walker Herbert's *Kings of Jerkwater*

Monday, May 20**9:15 – 10:30 a.m.**

Alice Staley's *In the Name of the Things We Need*
 Jennifer Williams' *Hello Hello*
 Karen Lewis' *Even*

10:40 a.m. – 12:30 p.m.

Barry Levine's *A Cosmic Touchdown*
 Ron Pullins' *Woman. Bicycle*
 Joy Cutler's *Pardon My Invasion*

1:15 – 2:00 p.m.

Nancy M. Chastain's *A Year and a Day*
 Leslie Pullins' *The Other Woman*
 Cody Goulder's *Check, Mate*

2:15 – 4:45 p.m.

Theresa Giacopasi's *Chicken (not the title)*
 Marilyn Barner Anselmi's *Becoming IT*
 Joe Barnes' *Riding the Elephant*

Tuesday, May 21**9:15 – 10:00 a.m.**

Merridawn Duckler's *The Relatives*
 Rhi Johnson's *The reasons why.*

10:05 a.m. – 12:30 p.m.

Adam Joseph Seidel's *The Devilman*
 Thom Dunn's *True Believers*
 Arthur M. Jolley's *A Very Modern Marriage*

1:00 – 2:00 p.m.

Rand Higbee's *Monkey Play*
 Gail High's *Waiting*
 Carey Seward's *The Calm*

2:10 – 4:30 p.m.

Kevin Armento's *Killers*
 Laura Axelrod's *Searching for the Sign*
 Jack Dickson's *Flying with Swans*

Wednesday, May 22**8:45 – 9:45 a.m.**

Alexandra D'Italia's *Look See*
 Antoinette Winstead's *Silent Night*
 Carolyn Kras' *Whistleblower*

9:50 a.m. – Noon

P. Shane Mitchell's *Christmas in the Yukon*
 Kelly Younger's *In the Fold*
 Tim Foley's *Interrogation*

12:30 – 2:10 p.m.

tdbarna's *Partial Disclosure: The Bradley Manning Interview*

12:05 – 3:25 p.m.

Kevin Six's *The L Word*
 MJ Halberstadt's *The Da Vinci Commission*

Thursday, May 23**9:15 – 10:30 a.m.**

Fiona Kyle's *An Honest Woman*
 Barbara Shepherd's *And It Was So*
 Sina Lucia Skates' *Late*

10:40 a.m. – 12:30 p.m.

John Hendel's *Pulling Off Procreation (Or Is It Wrong to Keep F**cking if the Baby Starts Crying?)*

Jerry Lieblich's *Junkyard*
 Marc Kornblatt's *Refuge*

1:00 – 2:45 p.m.

Neil Haven's *Playdaters*
 Chip Bolcik's *The Blizzard*

1:00 – 4:30 p.m.

Ian Walker's *The Lullaby Tree*

3:00 – 4:30 p.m.

Raegan Payne's *In a Hole (or) Mine*
 Eoin Carney's *Lawful Moral Persons*

Instructions

Cast meets director in front of the registration desk. The Conference staff will help make sure everyone is there and tracking down anyone who is missing.

After everyone is assembled, rehearsals take place underneath the stage. The rooms are labeled.



Room A

MISTAKEN IDENTITY
by **MARK MURO**

Stage Instructions
Giselle
JoJo Debris
Melvin aka The Cube
Rene Katzman

Stu Eriksen
Jennie Olson Six
Barry Levine
Mike Daniels
Meg McKinney

Two members of the fledgling 80's new wave trio "Mistaken Identity" debate whether they really need the third member of the band, a mute synthesizer player known as "the Cube."



Room B

ORANGE CRUSH
by **LISA M. KONOPLISKY**

Stage Instructions
Woman #1
Woman #2
Waiter

Jonathan Lang
Annie McCain Engman
Janna Shaw
Alder Rye Fletcher

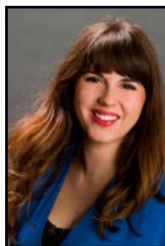
Breaking up is hard to do. Especially when one person isn't all that they appear to be.

IN MEMORIAM

This year we lost two members
of our Play Lab Family

Alaskan writer T.C. Mitchell
(2000, Hog Heaven)
&
Los Angeles-based T.S. Cook
(2009, Everything But)

We appreciate the time they spent
with us, and mourn their loss.



Room A

GRAVIDITY
by **ASHLEY ROSE WELLMAN**

Stage Instructions
Elena Verendt
Jenny Wentworth
Mark Wentworth
George Verendt

Lala Araki
Jill Sowerwine
Taylor Campbell
Tom Moran
Erick Hayden

A quartet of individuals in New York City connect in exceedingly life-altering ways—an unplanned pregnancy, a last grasp to achieve something that has been denied, and an unforeseen reconnection combine to create a volatile atmosphere where both men and women are profoundly defined and transformed by the gravity of gravidity.



Room B

BIRTHRIGHT
by **MIKE DANIELS**

Stage Instructions
Pamela Derry-Williams
Robert Derry
Russell Williams
Olivia Ott
Dr. Simon Zhenra

Jonathan Lang
Rachel Marquez
Rob Lecrone
Van Horn Ely
Raegan James
Harold V. Fergus, Jr.

Pam and Bob and Russ want to have a child in a world where reproductive rights are restricted and are required by the authorities to expand their family to include more spiritual diversity. Will Olivia be a good fit, or a fourth wheel?



Room A

WATER DAMAGE
by **AMY TOFTE**

Stage Instructions/Intercom
Nurse
Doctor
Ms. Crone
Technician 1
Technician 2
Technician 3
Woman #1
Conductor

Tamar Shai
Kalli Randall
Doreen Ransom
Joyce Eriksen
Megan Harty
Lala Araki
Samantha Laudert
Keriann Gilson
Annia Wyndham

In the future, women rule the world. And they spend the majority of their time jealously keeping each other from reaching their highest potential, until one woman attempts to break out of the role she's expected to play.



Room B

REWRITE
by **TOM MORAN**

Stage Instructions
Author
Branson
Decker
Loretta

Erin King
Jamie Nelson
Bradford Jackson
Danny Sparrell
Kevin Six

A hack Western author is trying to pound out his latest novel. But he's encountering resistance from somewhere he didn't expect - his characters.



Room C

CANTATA #40
by **LINDA AYRES-FREDERICK**

Stage Instructions
The Traveler and Other Voices

Harold V. Fergus, Jr.
Linda Ayres-Frederick

A traveler's tale from an American choirist sent to sing in Berlin, 1964—the Cold War, the Berlin Wall, Love, Escape, Freedom.



Room A

THE VERMILLION HAND
by **CORT BRINKERHOFF**

Stage Instructions
Orrin
Faith
Emma

Lamont Alexander Pierce
Theodore Hooker
Amy Tofte
Lauren O'Neill

Child services takes interest in a young man who burned down a Mormon church, digging into his past to find the reason why.



Room B

SORROW'S END
by **NATHANIEL LACHENMEYER**

Stage Instructions
Eric Jackson
Laura Jackson
Peter Walsh
Sue Walsh
Isaiah

Reagan James
Bostin Christopher
Sarah Bethany Baird
Bill McCallister
Kate Rich
Carl Young

A timely and exciting new play about cults—and the interventions that former members use to help people leave the cult mindset. Using the framework of a cult intervention that is much more than it appears to be, *Sorrow's End* is an exploration of family, loss, and responsibility, as well as a unique coming-of-age story.



Room C

KINGS OF JERKWATER
by **NICHOLAS WALKER HERBERT**

Stage Instructions
Tanner
Maynard
Shauna
Coyote Joe
Old Boy Roy
Guido
Verne

Jennie Olson Six
Van Horn Ely
Mike Daniels
Danielle Rabinovich
Randy Parker
Mark Muro
Tim Foley
Jaime Nelson

Sam Tanner, an expert thief and career criminal, reluctantly returns to his backwoods hometown of Jerkwater for a major heist, and awaits orders from his boss. Killing time at the local watering hole, he becomes friends with Coyote Joe, an enigmatic and troubled mercenary on a secret, desperate mission. When the time comes to make the heist, everyone is scrambling for the prize, testing the newfound friendship in a final bloody showdown.



Room A

*IN THE NAME OF THE THINGS
WE NEED*
by **ALICE STANLEY**

Stage Instructions
Vanessa/Brian/Braisley/Akhila

Denny Wells
Morgan Mitchell

A monologue play that considers the theme of innocence and abuse from four diverse narrators: a factory farm worker, a shoe saleswoman, a closeted high school boy, and a victim of sex trafficking. The piece was designed to be accessible enough for high schoolers to perform but complex enough to be interesting.



Room B

HELLO HELLO
by **JENNIFER WILLIAMS**

Stage Instructions
Daniel
Josie

Mary Geddes
AJ Knox
Danielle Rabinovich

Daniel and Josie fall in love as idealistic 19 year olds at the dawn of a new millennium. *Hello Hello* explores four different outcomes of Daniel and Josie's first meeting. In four separate scenes, each set ten years after their meeting; the 29 year olds come to terms with the choices they have made and the lives they are living.



Room C

EVEN
by **KAREN L LEWIS**

Stage Instructions
Barb Marshall
Rick Marshall
Kelly Preston
Daniel Preston

Kate Schwarzer
Laura Gardner
Devin Frey
Karen Lauer
Lamont Alexander Pierce

Two women struggle to make sense of their lives and the fate of their sons ten years after the incident in Vietnam what changed everything.



Room A

A COSMIC TOUCHDOWN
by **BARRY LEVINE**

Stage Instructions
Justin
Logan
B.L.
Jean
Kat
Misty
Dr. Chuckwood

Carl Young
Alder Rye Fletcher
Josh Schmittlein
Devin Frey
Teanna Hutchison
Rhi Johnson
Kerriann Gilson
Kevin T. Bennett

Football, skateboarding, romance, emotional angst and trauma, unexplained phenomena and planetary catastrophe - it's all just a normal day for three college freshmen roommates and their friends. Coming of age was never like this!



Room B

WOMAN. BICYCLE
by **RON PULLINS**

Stage Instructions
Pico
Moss
Eduardo
Nod
Blink
Rose

Lamont Alexander Pierce
Lauren O'Neill
Mark Muro
Max Aronson
Henry Weaver
Bradford Jackson
Nancy Chastain

Eduardo cannot remember the details, if he ever knew them. If they ever happened. So he creates the truth for the thugs upstairs. He starts with this: There is a woman. There is a bicycle.



Room C

PARDON MY INVASION
by **JOY CUTLER**

Stage Instructions
Rita Lourdes
Penny/Private Malcolm Jack
Kyle
Sarge
Officer Stacey Calley
Honey Babe

Juliana Osinchuk
Lisa M. Konoplisky
Sarah Bethany Baird
Iam Cabitac
Marc Kornblatt
Annie McCain Engman
Janna Shaw

Private Malcolm Jack of the 1st Infantry Division goes AWOL from the Iraq war and takes refuge inside the body of Penny, a hormonally charged American teenager. He quickly discovers that his hiding place is not quite the safe haven he had imagined and there are plenty of battles still to fight.



Room A

A YEAR AND A DAY
by **NANCY M. CHASTAIN**

Stage Instructions
Gallie
Sylvie
Man/Nelson
Abby

Jeanne Passin
Mary Geddes
Cynthia Lee Sims
James Jensen
Meg McKinney

Three sisters, broke and struggling to keep their childhood home by the sea, find a stranger with a strange story washed up on their shore.



Room B

THE OTHER WOMAN
by **LESLIE POWELL**

Stage Instructions
Mary
Jane
Tom
Harry
Dick(ie)

Kate Schwarzer
Megan Harty
Karen Lauer
Iam Cabitac
Stu Eriksen
Rhi Johnson

A somewhat surreal look at love and marriage from the point to view of four characters. In this opening scene, the brides, Mary and Jane, wonder why they married Tom and Harry instead of each other. Meanwhile the grooms, contemplate the moment when it all 'hits the fan.'



Room C

CHECK, MATE
by **CODY GOULDER**

Stage Instructions
Paul Buckley
Eddie Hoggins

Sarah Tapp
Dick Reichman
Harold V. Fergus, Jr.

Paul Buckley has had death, literally, as a neighbor in assisted care for a long time. Instead of waiting for it to strike first, Paul decides he'll, at last, make the first move.



Room A

CHICKEN (NOT THE TITLE)
by **THERESA GIACOPASI**

Stage Instructions
Chris
Miranda
Joe
Reeve

Laura Crow
Frank Collison
Annie McCain Engman
John Hendel
Cody Goulder

Overworked and overwhelmed, Miranda steps outside of her life when a vagrant obsessed with playing chicken with cars convinces her to join him. When she returns from the streets, she finds that what's left has unraveled in strange ways for her, her boyfriend Joe, and their friend Reeve.



Room B

DUCK AND COVER
by **JEANNE PASSIN**

Stage Instructions
Son
Mother
Daughter
Father
Salesman

Jeanne Passin
Jeremy Gaunt
Cynthia Lee Sims
Lindsay Lamar
Jonathan Lang
James Jensen



Room C

RIDING THE ELEPHANT
by **JOE BARNES**

Stage Instructions
Leo Adair
Bettina Bettencourt
Hope St. Claire
Steve Lawless

Justin Stewart
Kevin T. Bennett
Rachel Marquez
Taylor Campbell
Rob Lecrone

Take two ambitious young people willing to do anything to get ahead. Add two cynical older people more than willing to exploit them. The result is *Riding the Elephant*, a comic exploration of the relationship between art, celebrity, sex and roller skates.



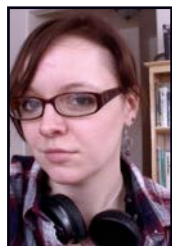
Room A

THE RELATIVES
by **MERRIDAWN DUCKLER**

Stage Instructions
Sarah
Riches
Fame
Talent

Elisa Hitchcock
Annia Wyndham
Cori Taylor
Keriann Gilson
Iam Cabitac

In the future, youth is bought and sold
Like today it's almost illegal to be old
teens Fame, Talent and Riches think it would be dope
To sell old widow Sarah some new hope
But love, alas, sends all plans spinning
Could free verse, free love and free time secretly be winning?



Room B

THE REASONS WHY.
by **RHI JOHNSON**

Stage Instructions
1st Woman
2nd Woman
1st Man
2nd Man

Reagan James
Taylor Campbell
Kalli Randall
Max Aronson
Nicholas Walker Herbert

The reasons why. runs the line between heartbreak and cynicism, tracking the hookups and breakups of four people through the things that they can't say to each other.



Room A

THE DEVILMAN
by **ADAM JOSEPH SEIDEL**

Stage Instructions
Henry
Lola
Felipe
Cole

Tom Moran
Bostin Christopher
Rachel Marquez
Mark Robokoff
Van Horn Ely

Before feared outlaw Henry Wallace can leave the dusty Mexican town he's been hiding out, in he needs to bury the body of Lola, a beautiful young girl he's killed. Guided by, Felipe, the owner of the town's general store, Henry embarks on a journey into the desert: a journey of truth and self-discovery, ultimately leading to a chance at redemption.



Room B

TRUE BELIEVERS
by **THOM DUNN**

Stage Instructions
Chad Mailer
Billy Horowitz
Ted Thompson
Chloe Long
KT Watts
Calvin Elder
Ensemble/Box

Kate Schwarzer
Aaron Wiseman
Jeremy Gaunt
James Jensen
Karina Becker
Reagan James
Rob Lecrone
Thomas Korn

A tale of star-crossed lovers, aspiring comic book creators, psychotic fanboys, cybernetically enhanced humans, women in refrigerators, real-life superheroes, and girls who dress like Slave Leia as their lives intertwine over a whirlwind weekend at a comic book convention.



Room C

A VERY MODERN MARRIAGE
by **ARTHUR M. JOLLY**

Stage Instructions
Matthew
Tina
Christopher

Kate Rich
Jeff Aldrich
Laura Crow
Ronnie Houchin

Matthew and Tina's marriage is already on the rocks... when Matt's friend Christopher moves in with a secret agenda to get Tina out of the picture and steal Matt's heart once and for all.



Room A

MONKEY PLAY
by **RAND HIGBEE**

Stage Instructions
Stephanie
Homer
Sally

Justin Oller
Lindsay Lamar
Carl Young
Tamar Shai

Homer is a talking chimpanzee. Unfortunately for Homer, a group of scientists have studied him intensely and come to the conclusion that he doesn't really talk after all.



Room B

WAITING
by **GAIL HIGH**

Stage Instructions
Joe
Emelia
Bernie
Sam
Wanda
Elizabeth
Connie

Harold V. Fergus, Jr.
Stu Eriksen
Doreen Ransom
Mike Smith
Thomas Korn
Joyce Eriksen
Karen Lauer
Jane Henriksen Baird

Waiting, we all do it. Sometimes we wait too long. One man's journey from his seat at a bus stop to hope.



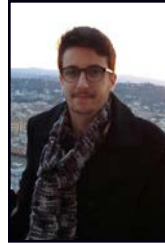
Room C

THE CALM
by **CAREY SEWARD**

Stage Instructions
Doctor Charles Greenwhich
Heather Perry

Amy Tofte
Aaron Wiseman
Taylor Campbell

On the sultry eve of a southern Hurricane, a graduate student demands a meeting about her thesis with the professor whose opinion she desperately wants.



Room A

KILLERS
by **KEVIN ARMENTO**

1
2
3
4
5

Morgan Mitchell
Nicholas Walker Herbert
Danielle Rabinovich
Jamie Nelson
Jill Sowerwine

Miranda has had the urge to kill since she was a little girl; an unnamed character in an office tries to suppress her fantasies of dying. Their stories take place decades apart, but are intimately linked.



Room B

SEARCHING FOR THE SIGN
by **LAURA AXELROD**

Stage Instructions
Mandy Evans
John Thompson
Roger
Louisa Crane
Charlotte
Conrad

Van Horn Ely
Sarah Bethany Baird
Mark Robokoff
Erick Hayden
Jennie Olson Six
Lauren O'Neill
Shane Mitchell

The New York Times reports that Epiphany, Alabama, has a sign warning African-Americans not to be in town after sundown. Friends in a coffee shop try to find out if the sign exists or ever existed. Why don't African-Americans live in Epiphany?



Room A

LOOK SEE
by **ALEXANDRA D'ITALIA**

Stage Instructions/ Lounge Singer
Jeff
Mia
Mia's Dead Mother
Amy
Attendent/Elizabeth

Lauren O'Neill
John Hendel
Lindsay Lamar
Jane Henriksen Baird
Annie McCain Engman
Sierra Ileta

What does it take for an everyday, smart woman to degrade herself?



Room B

SILENT NIGHT
by **ANTOINETTE WINSTEAD**

Stage Instructions
Sister Margaret
Sister Mary
Dr. Elizabeth Cambridge
Captain Kombo
Colonial Muzito
Priest
Soldier 1
Soldier 2

Meg McKinney
Joyce Eriksen
Rhiannon Johnson
Jacqueline Hoffman
Kim Estes
Henry Weaver
Lamont Alexander Pierce
Josh Schmidlein
Alder Rye Fletcher

Christmas Eve and all is not silent or calm, or even safe, for the occupants of an isolated African orphanage when an uninvited guest decides to make a midnight visit.



Room C

WHISTLEBLOWER
by **CAROLYN KRAS**

Stage Instructions
Janet
Ben
The Boss
Copy Machine/Radio/Ms. Mueller/
Voice Recorder/Desktop Calander/
Sister Henrietta/New Clerk

Barry Levine
Lala Araki
Devin Frey
Bill McAllister
Kate Schwarzer

In a corporate law firm manifested as a wacky gym, law clerks dressed in ties and running shorts climb the corporate ladder - literally. Janet must decide whether to blow the whistle on the runaway fraud or kill her conscience in order to stay in the game.



Room A

CHRISTMAS ON THE YUKON
by **P. SHANE MITCHELL**

Stage Instructions
Emma Spencer
Edith Spencer
Jack Tylson
Jesse Taylor
Donald James
Jim Rigby
Betsy Rigby
Quincy Spencer
Doc Spencer
Sally Spencer

Karen Lauer
Teanna Hutchison
Rhiannon Johnson
Jamie Nelson
Donald Endres
Erick Hayden
Danny Wells
Jacqueline Hoffman
Justin Stewart
Bill Cotton
Sarah Tapp

During the Klondike gold rush, two teenage girls, isolated by a blizzard in their family trading post, face the prospect of being separated from their parents for Christmas. The situation becomes more perilous when strangers, stranded by the storm, begin to fill the trading post one of whom is a fugitive wanted for murder.



Room B

IN THE FOLD
by **KELLY YOUNGER**

Stage Instructions
Justin
Aimee
Hermann
Emil
Olive
Dana

Keriann Gilson
AJ Knox
Laura Crow
Ben Brown
Mark Muro
Janna Shaw
Cynthia Lee Sims

On the verge of failing out of grad school, a diehard believer fights for the scientific validity of the Rorschach inkblot test; but when he accidentally falls in love with a nonbeliever, he must learn that the one giving the test often reveals more than the one taking it!



Room C

INTERROGATION
by **TIM FOLEY**

Stage Instructions/Voice
Brown 9
White 37
Green 17 (Mike)
Blue 32 (Sammy)
Sarah Godlman

Mary Geddes
Kevin T. Bennett
Alder Rye Fletcher
Cody Goulder
John McKay
Amy Tofte

Mr. Brown is a seasoned American interrogator working in a black site facility in Europe. Sarah Goldman is a wife and mother suddenly facing a nightmare: designation as an unlawful enemy combatant. The goals of the war on terror clash with the concepts of basic human dignity.



Room A

*PARTIAL DISCLOSURE:
THE BRADLEY MANNING
INTERVIEW*
by TDBARNA

Stage Instructions
Bradley
David
Director
Director's Assistant
Make Up Girl (Mug)
Camera Man
Prison Guard

James Jensen
Devin Frey
Stu Eriksen
Mark Muro
Josh Schmidlein
Megan Harty
Jeremy Gaunt
Max Aronson

"He broke the law!" declared President Obama. On the other hand, Daniel Ellsberg is equally emphatic when stating, "He did a great service to this country." Considered both traitor and hero, the young 20-something Bradley Manning agrees to sit down with one of the world's most famous interviewers. Sort of.



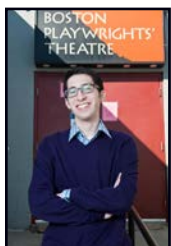
Room B

THE L WORD
by KEVIN SIX

Stage Instructions
Richard
Veronica
Maria
Mark
Luke
Kate
Ann
John

Annie McCain Engman
Shane Mitchell
Erin Dagon Mitchell
Reagan James
Tim Foley
Ben Brown
Heidi Franke
Elisa Hitchcock
Rob Lecrone

This hilarious comedy is about love, except no one knows what love is. Some try, some succeed, some fail but all are trying to negotiate love amongst lawyers, exes, pre-nuptial agreements, post-nups and a lot of fear.



Room C

THE DA VINCI COMMISSION
by MJ HALBERSTADT

Stage Instructions
Sebastian Peters
Michelle Wright-Henderson
Kim Nguyen
Austin O'Reilly

Jennifer Williams
Anthony B.A. Cruz
Zoe Grenier
Lala Araki
Theodore Hooker

When the winner of a major art award is announced one candidate questions the role diversity may have played in the contest's outcome. Deep divides threaten to fracture his friendship with his fellow candidates, and putting the pieces back together may be more difficult than any of them had bargained for.

From Play Lab Past...



1996



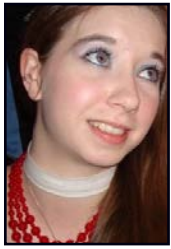
1998



2003



2005



Room A

AN HONEST WOMAN
by **FIONA KYLE**

Stage Instructions /Woman 2
Woman
Lover/Boy
Suit/Musician/Intellectual

Kelly Wilson
Sarah Bethany Baird
Justin Stewart
Max Aronson

The play finds The Other Woman standing at a train platform considering Anna Karenina's final choice. She details the rules of extramarital affairs (never get too close), how she became the whore knee-deep in shit (staying too long in sweaty sheets), and gets down and dirty about being the Woman in the Red Dress (especially since she doesn't look good in red).



Room B

AND IT WAS SO
by **BARBARA SHEPHERD**

Stage Instructions/Mexican Farm Worker
Horace
Delbert/Soldier/Buddhist Monk
Raven/Haitian Mother
Aurora/Prostitute

Karina Becker
Jeff Aldrich
Randy Parker
Linda Ayres-Frederick
Reagan James

Four unlikely companions, brought together by mere chance, help one another survive in the Alaskan wilderness. Each has lost something precious: a loved one, a place to call home, a will to live, a nearly new pair of Prada sunglasses. To make matters worse, they begin to suspect that the future of all humanity may be in their hands.



Room C

LATE
by **SINA LUCIA SKATES**

Stage Instructions
Henry Carpenter
Beth Carpenter
Miranda
Varkis

Nancy Chastain
Van Horn Ely
Rachel Marquez
Cori Taylor
Mark Muro

A woman who keeps changing her clothes, a girl scout obsessed with cookies and badges, a handy-man showing up at the wrong time, and a man who, for once, wants to make it on time... who will be Late?



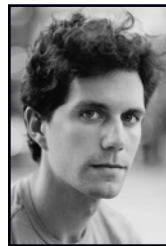
Room A

*PULLING OFF PROCREATION
(OR IS IT WRONG TO KEEP
F**CKING IF THE BABY STARTS
CRYING?)*
by **JOHN HENDEL**

Stage Instructions
The Sun
Balloon Boy
Lisa
Martin

Nancy Chastain
Danny Sparrell
Theodore Hooker
Annie McCain Engman
Kim Estes

The story of Lisa and Martin Fogel, a sweet, dumb couple whose ignorance leads to the death of their infant son. They follow this with a misguided attempt to reconcile their crime by making their baby cable news famous.



Room B

JUNKYARD
by **JERRY LIEBLICH**

Stage Instructions
Carly
Alice
Jeb
Billie
Marie

Sierra Ileta
Lindsay Lamar
Taylor Campbell
Bostin Christopher
Iam Cabitac
Linda Ayres-Fredrick

When road-trippers Alice and Carly find themselves stranded in a strange, mountain desert town, they find it's home to more than gang of colorful locals – it's very soil houses an ancient and terrible destructive force. Dark, strange, and singularly frightening, *Junkyard* is a wildly imaginative thrill ride through the horrible id of small town America.



Room C

REFUGE
by **MARC KORNBLATT**

Stage Instructions
Jim
Laz
Phoebe
Sylvia

Jennie Olson Six
Frank Collison
Nicholas Walker Herbert
Lisa Konoplisky
Laura Gardner

Two strangers meet on a secluded boardwalk, one carrying a gun, the other a bottle of pills and a six-pack to begin a somber yet funny dance of death, healing and renewal.



Room A

THE PLAYDATERS
by NEIL HAVEN

Stage Instructions
Erwin
Spencer
Lydia
Gina/Kelly/Flashback Girls/Troll

Forrest Dobson
Lamont Alexander Pierce
AJ Knox
Janna Shaw
Karina Becker

Two guys exploit a dating website to play a ludicrous game of prank dates with unsuspecting single women. As the game breaks down, so does their clichéd romantic-comedy world, which they discover they can manipulate in extraordinary and hilarious ways.



Room B

THE BLIZZARD
by CHIP BOLCIK

Stage Instructions
Charlie Duvall
Jill Nesmith

Kalli Randall
Jeff Aldrich
Raegan Payne

A romantic romp to the North Pole filled with frostbite and carnivores.



Room C

THE LULLABY TREE
by IAN WALKER

Stage Instructions
Mother/Callie
Pluck/Nod
Margaretta/Helena/She-Dragon
Brunchilde/Cecily
Tim
Boy

Dick Reichman
Sina Lucia Skates
Erick Hayden
Meg McKinney
Karen Lauer
Barry Levine
Aaron Bell

A ten year-old boy travels into the Underworld to rescue his mother. The shrunken giant who befriends him, however, may be more trouble than he's worth, summoning the fearsome wrath of Dragons. Meanwhile, a thousand leagues above, a feisty environmental group and a multinational corporation fight over the ownership of a patch of genetically modified corn... and perhaps the fate of the world.



Room A

IN A HOLE (OR) MINE
by RAEGAN PAYNE

Stage Instructions
Reporter
Lucet
Becky
Ronnet

Rhi Johnson
Cody Goulder
Rachel Blackwell
Laura Crow
Lisa M. Konoplsky

Three women wait to hear from their loved ones trapped in a mine. They don't necessarily like what they hear. Thank God the press is there.



Room B

LAWFUL MORAL PERSON
by EOIN CARNEY

Stage Instructions/Delivery Man
Steve Hayes
Helen Hayes
Beth Hayes
Carl Hayes
Grandpa Hayes
School Cop
High School Teacher

Mike Smith
Bill McAllister
Cynthia Lee Sims
Jacqueline Hoffman
Iam Cabitac
Harold V. Fergus, Jr.
Kate Rich
Sierra Ileta

A family of amoral sociopaths attempt to lead ethical lives using a clever mnemonic system developed by their deceased serial-killer grandfather, only to find that you have to be a little bit psycho to survive in this world.



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, Coordinator of the Conference's Late Night Fringe Festival, is an Artistic Associate at Perseverance Theatre where his duties include acting, directing, and working in the literary/new play development arenas. 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's worked on new plays with NYSF/Public Theatre's New Work Now!, Manhattan Theatre Club, Theatre for the New City, Moving Arts, Perseverance Theatre, and Northwest Playwrights Alliance/Seattle Rep. He most recently directed Harold Pinter's *Betrayal* for Perseverance. Next up, he will direct the world premiere of Arlitia Jones' *Rush at Everlasting* for Perseverance next season; *Rush at Everlasting* had its first reading here in Valdez in 2011. Some previous directing credits: *Alfred Hitchcock's The 39 Steps* at Perseverance, world premiere of Arlitia Jones' *Make Good the Fires*, Dawson Moore's *The Tie*, and A.R. Gurney's *Sylvia*, which played at the LFTC a billion years ago. As an actor, his most recent credits are Leonard in Theresa Rebeck's *Seminar* and fulfilling a life-long dream playing Lennie in *Of Mice and Men* last fall. 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 complete mess of a 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 seventh summer. In February, Frank traveled to Patagonia with his daughter for a 12 day trek in Torres del Paine National Park in southern Chile. This year you might have spotted him as Henry Gein in *Hitchcock* starring Anthony Hopkins and Helen Mirren. For those of you with young children, you may have seen Frank recurring as Vern on Disney's *Good Luck Charlie*. He has also branched off into

video game, commercial, and cartoon voiceovers, voicing the roles of Grandpa and Mr. Bojenkins in a Cartoon Network pilot called *Mr. Pickles*. Frank trained at the American Conservatory Theatre in San Francisco, earned his BA in Theatre at San Francisco State University where he performed street theatre and helped establish Pinecrest Theatre in the Sierra Nevadas. He then went on to earn an MFA in acting at UC San Diego. Appearing in over 150 stage productions, Frank has worked Off-Broadway, with the New Jersey Shakespeare Festival, Chamber Repertory Theatre in Boston, Denver Center Theatre Company, and Pacific Conservatory of the Performing Arts in Solvang, California. His theatrical roles have ranged from Puck in *A Midsummer's Night's 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 26th year of award winning productions. The LA Weekly honored his performance as Mr. Peachum in PRT's *The Beggars' Opera* as best supporting actor. 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* which won the Golden Palm Award at Cannes. Frank is best known to television audiences as Horace Bing, the bumbling telegraph operator on CBS's *Dr. Quinn, Medicine Woman*. His extensive television appearances include guest-starring roles on *Monk*, *Stargate Atlantis*, HBO's *Carnivale* and *Luck*, *Seventh Heaven*, *NYPD Blue*, *Star Trek*, *the Next Generation*, and *Hill Street Blues*.



Joan Copeland has enjoyed a long and distinguished career in all areas of show business, including Broadway, radio, television, and film. Copeland began her career in the theatre, making her professional debut as Juliet in *Romeo and Juliet* at the Brooklyn Academy of Music in 1945. Her Broadway debut came the next year in 1946 in Bessie Breuer's *Sundown Beach*. Other Broadway credits include *Detective Story* (1949), *Not for Children* (1951), *Handful of Fire* (1958), *Tovarich* (1963),

Something More (1964), *The Price* (1968), *Coco* (1969), *Two by Two* (1970), and *Checking Out* (1976), among others. Copeland has also worked extensively Off-Broadway, with notable credits including Desdemona in *Othello* at the Equity Library Theatre (1946), Betty Shapiro in *The Grass is Always Greener* at the Downtown National Theatre (1955), Melanie in *Conversation Piece* at Barbizon-Plaza Theatre (1957), Mrs. Erylne in *Delightful Season* at the Gramercy Arts Theatre (1960), Leonie Frothingham in *End of Summer* at the Manhattan Theatre Club (1974), Lillian Hellman in *Are You Now or Have You Ever Been?* at the Promenade Theatre (1978), the title role in *Candida* at the Roundabout Theatre (1979), Tasha Blumberg in *Isn't It Romantic* at the Playwrights Horizons (1983), Mrs. Thomas in *Hunting Cockroaches* at the Manhattan Theatre Club (1987), Rose Brill in *The Rose Quartet* at Circle Repertory Theatre (1991), Aida Gianelli in *Over the River and Through the Woods* at the John Houseman Theatre (1998), Nelly Fell in *The Torchbearers* at the Greenwich House Theatre (2000), and part of rotating cast of *Wit and Wisdom* at the Arclight Theatre. Joan wrote and starred in her autobiographical *Joan's Show* at the Acorn Theatre (2011). Copeland began working in television in the early 1950s as a guest actress on such shows as *Suspense* and *The Web* and the live telecast of Eugene O'Neill's *The Iceman Cometh* in 1960. She has appeared on numerous soap operas. She portrayed Andrea Whiting on *Search for Tomorrow*, twin sisters Maggie and Kay Logan on *Love of Life*, and roles on *The Edge of Night*, *As the World Turns*, and *One Life to Live*. Between 1993 and 1997, she portrayed the recurring character of Judge Rebecca Stein on *Law and Order*. Her other television credits include guest appearances on *Chicago Hope*, *ER*, *All in the Family*, and *The Naked City*, to name a just a few. Copeland made her first film appearance as Alice Marie in Paddy Chayevsky's *The Goddess*; other film credits include *Middle of Night* (1959), *Roseland* (1977), *It's My Turn* (1980), *A Little Sex* (1982), *Happy New Year* (1987), *the Laser Man* (1988), *Her Alibi* (1989), *Jungle 2 Jungle* (1997), *The Peacemaker* (1997), *The Object of My Affection* (1998), *the Adventures of Sebastian Cole* (1998), *The Audrey Hepburn Story* (2000), *The Last Request* (2006), and *The Private Lives of Pippa Lee* (2009). Copeland was also the voice of Tanana in Walt Disney Picture's *Brother Bear* (2003). Joan Copeland was an original member of the famed Actor's Studio. She has been nominated twice for the Drama Desk Award (for *Pal Joey* and Arthur Miller's *The America Clock*), winning for the latter. Copeland won an Obie in 1997 for creating the role of Eva Adler in *The American Plan* at the Manhattan Theatre Club. Ms. Copeland is thrilled to be making her debut at the Last Frontier Theatre Conference, continuing a family tradition. Ms. Copeland's older brother, playwright Arthur Miller, was honored in Valdez in 1996. His fond memories of the Conference and the people who worked on it and the awesome beauty and grandeur of the state all contributed to Ms. Copeland's desire to come and be a part of it.



Kara Lee Corthron's full-length plays include *Julius by Design* (Fulcrum), *Etched in Skin on a Sunlit Night* (InterAct Theatre in Philadelphia), *AliceGraceAnon* (New Georges), *Holly Down in Heaven* (Forum Theatre in DC), *Spookwater*, *Listen for the Light*, *Electric Persephone in the Scorpion's Den*, and *Wild Black-Eyed Susans*. Awards include The Vineyard Theatre's 3rd Annual Paula Vogel Playwriting Award, the Princess Grace Award,

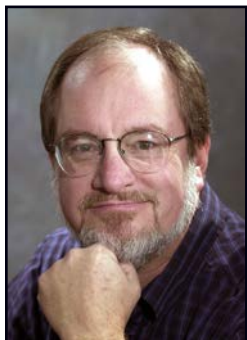
two NEA grants, the Helen Merrill Award, Lincoln Center's Lecomte du Nouy Prize (three-time recipient), the Theodore Ward Prize, the New Professional Theatre Writers Award, two MacDowell fellowships, residencies at Skriðuklaustur (Iceland), the Millay Colony, and Ledig House. Commissions include: South Coast Rep, New Georges, InterAct, E.S.T./Sloan, and Naked Angels. Kara is a 2012-2014 Women's Project Lab Time Warner Foundation Fellow. Her plays have been produced and/or developed at the African Continuum Theatre (DC), Ars Nova, CenterStage (Baltimore), Electric Pear, E.S.T., Haulbowline Theatre Group (Cork, Ireland), Horizon Theatre (Atlanta), the Kennedy Center, Naked Angels, New Dramatists, New Georges, New York Theatre Workshop, The Orchard Project, Page 73, Penumbra, PlayPenn Conference (2010), The Shalimar, Seven Devils Playwrights Conference (Guest Artist), South Coast Rep, TheatreWorks (Palo Alto), the Vineyard Theatre, and Voice & Vision. TV: writer for NBC's *Kings* (2008-2009). Kara is a Juilliard alumna, instructor at Primary Stages' Einhorn School of Performing Arts, a New Georges Affiliated Artist, and member of Interstate 73 (2007-2008), the Ars Nova Play Group (2010-2011), 'Wright On! Playwrights Group (co-founder), Blue Roses Productions, the Dramatists Guild, and the Writers Guild of America.



Kia Corthron was recently honored with the League of Professional Theatre Women's Lee Reynolds Award. Her plays include *A Cool Dip in the Barren Saharan Crick* (Playwrights Horizons co-production with The Play Company and the Culture Project), *Trickle* (Ensemble Studio Theatre's Marathon), *Moot the Messenger* (Actors Theatre of Louisville's Humana Festival), *Light Raise the Roof* (New York Theatre Workshop), *Snapshot Silhouette* (Minneapolis' Children's

Theatre), *Slide Glide the Slippery Slope* (ATL Humana, Mark Taper Forum), *The Venus de Milo Is Armed* (Alabama Shakespeare Festival), *Breath, Boom* (London's Royal Court Theatre, Playwrights Horizons, Yale Repertory Theatre, Huntington Theatre, and elsewhere), *Force Continuum* (Atlantic Theater Company), *Splash Hatch on the E Going Down* (New York Stage and Film, Baltimore's Center Stage, Yale Rep, London's Donmar Warehouse), *Seeking the Genesis* (Goodman Theatre, Manhattan Theatre Club), *Digging Eleven* (Hartford Stage Company), *Life by Asphyxiation* (Playwrights Horizons), *Wake Up Lou Riser* (Delaware Theatre Company), *Come Down Burning* (American Place Theatre, Long Wharf Theatre), *Cage Rhythm* (Sightlines/The Point in the Bronx). Awards and fellowships include the Rockefeller Foundation's Bellagio Creative Arts Residency (Italy), Dora Maar Residency

(France), MacDowell Colony, Siena Arts Institute Visiting Artist (Italy), Playwrights Center's McKnight National Residency, Masterwork Productions Award, the Wachtmeister Award, Columbia College/Goodman Theatre Fellowship, Barbara Barondess MacLean Foundation Award, AT&T On Stage Award, Daryl Roth Creative Spirit Award, Mark Taper Forum's Fadiman Award, National Endowment for the Arts/TCG, Kennedy Center Fund for New American Plays, New Professional Theatre Playwriting Award, Callaway Award, and in television a Writers Guild Outstanding Drama Series Award and Edgar Allan Poe Award for *The Wire*. Kia has recently finished her first novel. She is currently a member of the Dramatists Guild Council and of the Writers Guild of America, and an alumnus of New Dramatists.



Dr. David Edgecombe teaches Directing, Playwriting, Theatre History and Literature at the University of Alaska Anchorage. He founded the Indiana Shakespeare Festival and directed 16 of its main season productions. At UAA's Department of Theatre and Dance, Edgecombe's production of *The Death of Von Richthofen as Witnessed From Earth, Somewhere in Between* and *The Scarecrow* won American College Theatre Festival Regional Awards.

He is Past President of the Northwest Drama Conference. His book, *Actor Training during the Age of Shakespeare* is published by Mellen Press. His play *Libby*, which he wrote and directed, toured nationally and received critical acclaim at the Edinburgh Fringe Festival in Scotland. This production featured his wife, Elizabeth Ware, in the title role. He has staged many plays which were showcased at the Conference, including *A Delicate Balance* and *Three Tall Women*. He has also directed many shows for Cyrano's Playhouse in Anchorage, including *The Seagull*, *Hamlet*, and *Adam's Rib*. Although primarily a director, David has also played Ferapont in *The Three Sisters* and Daddy in *The American Dream*. David Edgecombe was flown to Washington D.C. where he was a Kennedy Center Honoree in recognition of his work in academic theatre. He received the UAA College of Arts and Sciences Public Service Award, and Dr. Edgecombe directed *Othello* which was funded by a grant from the National Endowment for the Arts. This summer, Elizabeth and David will conduct a three week course in Greek Theatre in Athens. See www.edgewareproductions.com for more information.



From television to film to the stage, **Kim Estes** hits his mark every time. He has been nominated for a 2012 NAACP Theatre Award. You have seen his work on ABC, Showtime, CBS, NBC - and that is only the tip of the iceberg in Estes' growing resume. Estes has garnered a 2012 NAACP Theatre Award nomination for Best Lead Male - Local for his role 'Thomas Kitay' in *Treat Yourself Like Cary Grant* at the Lillian Theatre in Los Angeles. His television credits include *NCIS*, *How I*

Met Your Mother, *Private Practice*, *Law & Order: LA*, *House*, *Dexter*, *The Closer*, *Hawthorne*, *Body of Proof*, *Cold Case*, *The Riches*, *Criminal Minds*, *Numb3rs*, *Saints and Sinners*,

Shark, *General Hospital*, *The Bold and The Beautiful*, *Windfall*, *Commander-In-Chief*, *The Unit* and many others. Estes also stars in the film *Crossroad*, directed by Shervin Youssefian. He plays Don Briggs, a devout Christian who becomes the unlikely ally of a man seeking revenge for the murder of his wife and child. The film has been described as an emotional and inspiring story of redemption and forgiveness. Estes has been featured in many other films, including *Free Denmark* (directed by Ricardo Korda), *Each Other* (directed by Roger Melvin) and *The Birthday Gift* (directed by Marie Tang). In addition, 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). He also recently appeared as Vincent in the web-series "Masters of the House" directed by Rachel Rath. He began his Hollywood career in early 2002 with his first break being cast by Mary Jo Slater in "Commander-In-Chief" with Geena Davis.



Laura Gardner is delighted to return for her seventh Conference with her husband, Frank Collison. She just shot the pilot *MERRYLAND* so look for that soon! And is recurring on the Australian webseries *Chris and Josh* as Mum. Last 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 17 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.



Janice L. Goldberg has directed over 75 new plays in many genres, both uptown and down in New York, as well as regionally. Recent NYC work includes: *Human Resources*, as part of Artistic New Directions "Without-a-Net" series. 25 performances. 25 actors. Never the same cast twice. She also directed *The Rubber Room* by Gary Garrison and Roland Tec for the original "Without-a-Net." She directed *After Anne Frank* and *That Dorothy Parker* for FringeNYC. Both were one of 12 shows out of 200

selected for Fringe Encores. The New York Times called *That Dorothy Parker* "lovely and resonant." The Star Ledger said it was "absolutely sensational." NYTheater.com called *After Anne Frank* "stunning, moving, and an unforgettable experience." Time Out gave it 4 stars. Janice directed the premiere of Carol Hall's (*Best Little Whorehouse...*) *The River Jordan Lamp* and was associate director of Jeffrey Sweet's *Flyovers* (w/Richard Kind and Tony Winner Michele Pawk). *Bindlestiff's Dance Hall* was commissioned by the National Eco-Drama Festival and highlighted in American Theater Magazine. She co-wrote *Rose Colored Glass*, published by Samuel French, with Susan Bigelow. It received its Off-Broadway premiere at Theatre 54 and was as an NEA Big Read selection in California and Maryland. Janice is the recipient of a Pilgrim Project Grant, a Dramatists Guild Fund Grant, a Writer/Director Residency at the Dorset Writers' Colony, VT and has been honored for her work at NYU and the Kennedy Center College Theater Festival. She has been a guest artist/director at Johns Hopkins, Humboldt State, Tisch School of the Arts, and CAP21, NYU, among others. She wrote and directed industrials for M&M*MARS and is a founding member of the First Look Theatre Company for New York University's Dramatic Writing Program, a member of Circle East, SDC, and the Dramatist's Guild. She served as the National Artistic Director of JCC Maccabi ArtsFest and is the Artistic Co-Director in New York of Artistic New Directions. www.artisticnewdirections.org www.JaniceLGoldberg.com



Arlitia Jones is a poet and playwright, as well as co-founder of TossPot Productions in Anchorage, Alaska. TossPot Productions is an Art House Resident theatre company at Out North Contemporary Art House. Jones is currently working on her new full length, *Come to me, Leopards*, which is scheduled for a workshop production in October 2013 at Cyrano's Theatre in Anchorage. Her short plays have been staged in the *Alaska Overnighthers*, Last

Frontier Theatre Conference, and the Samuel French Off-Off-Broadway Summer Play Festival in New York City. Her latest full length play, *Rush at Everlasting*, received a reading with the Northwest Playwrights' Alliance at the Seattle Repertory Theatre in spring 2012 and is scheduled for a world premiere production at Perseverance Theatre in Juneau, Alaska, in January of next year. Jones is also a published poet and author of one volume, *The Bandsaw Riots*, which won the 2001 Dorothy Brunsman Prize from Bear Star Press. She is a member of the Playwright's Center and the Dramatists' Guild of America. This July, Arlitia will be traveling to the Lincoln Center to work in their 2013 Director's Lab as an emerging playwright.



Barclay Kopchak ferries over to Valdez from the lively off-road fishing town of Cordova for her much anticipated annual dose of theatrical inspiration at the Last Frontier Theatre Conference. As president of Stage of the Tide, Cordova's community theater group, Barclay strives to convert that energy into local productions. She has been a part of such diverse works as *Once Upon a Mattress* (Queen Agrava), Arlene Hutton's *As It Is in Heaven* (producer, Hannah), and most recently *Baby with the Bathwater* (producer, director, Daisy). She has also enlivened local events as a tap dancing razor clam, a singing sockeye, a fish-clad Copper River Queen, and a fund-raising 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 plays a lot of Scrabble.



Adam Kraar's work includes a quartet of plays about American families living in Asia, and a play inspired by the Civil Rights Movement's "Freedom Summer." His plays have been produced and developed at Primary Stages, The Public Theatre, Theatreworks U.S.A., Cherry Lane, The New Group, LaMama, Geva, Performance Network, Alliance Repertory, and many others. Fellowships from: Manhattan Theatre Club, Millay Colony, New River

Dramatists and Sewanee Writers' Conference. Adam's plays are published by Dramatic Publishing, Smith & Kraus, and Applause Books (including five *Best American Short Plays* anthologies). Recent work includes *Empire of Trees* (Wizard

Oil Productions at Abingdon Theatre; NY Innovative Theatre Awards' Outstanding Script Nominee); *New World Rhapsody* (Manhattan Theatre Club commission); *The Spirit House* (Performance Network); *The Abandoned El* (Illinois Theatre Center); *Wild Terrain* (EST Marathon of One-Act Plays); and *Freedom High* (Queens Theatre in the Park). Adam is a Core Member of The Playwrights' Center and a member of Ensemble Studio Theatre. He was a previously a Playwrights' Workshop Fellow at the Lark Play Development Center, and was twice a resident playwright at the Inge Center for the Arts. Adam grew up in India, Thailand, Singapore and the U.S. He earned an MFA at Columbia University, and lives in Brooklyn with his wife, Karen.



Dawson Moore works for Prince William Sound Community College as the Coordinator of Theatre Programming. He runs both the Last Frontier Theatre Conference and an AFA in Playwriting program. His own plays have been produced Off-Broadway, across the country, and in Bologna, 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 past year, his play *Six Dead Bodies Duct-Taped to Merry-Go-Round*, co-written with Lindsay Mariana Walker, was published in Applause Books *Best American Short Plays 2010-2011*; *The War of Virginia and Alabama* was released by JAC Publications; and he served as the editor for *Monologues from The Last Frontier Theatre Conference*, which also included his work. 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 Lumberjacks Remembered*; *Skid Marks*; and *The Tie*. He is one of the founders of San Francisco's Three Wise Monkeys Theatre Company (along with Aoise Stratford and the late Richard Bernier), and a member of Anchorage-based Three Wise Moose in Anchorage, Alaska, which produces the *Alaska Overnights* twice a year, in collaboration with TBA Theatre Company. He is the playwright-in-residence for TossPot Productions for the upcoming year. 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 Lincoln Center, NY. *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 Alaskan, 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, and Liszt celebrating their 200th birthdays, and included concerts at West Point, NY, Long Island, Washington DC, and Arizona. She also is widely in demand as a chamber pianist with singers & instrumentalists alike. Among Juliana's teachers were Nadia Boulanger, Rosina Lhevinne, and Nadia Reisenberg, and she 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 doctor of musical arts degrees. Dr. Osinchuk 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, a solo CD to benefit cancer projects *Keys to Recovery*, and is featured on Lawrence Moss' *New Paths*. Her *Happy Birthday*, *Wolfgang Variations* were published by Alfred. She is director and founder of the *Young Alaskan Artist Award* program in its 15th year and artistic director emeritus of the Anchorage Festival of Music.



Lamont Alexander Pierce (Alex) is a recent graduate of the University of Alaska Anchorage (UAA) with a Bachelor of Music in Vocal Performance. Alex is the founder, president and music director of the UAA Glee Club. He was inspired to become a performer by his father and uncle, who are both professional singers in the Philadelphia area, where he was born and raised. In 2006, he moved to Anchorage, AK for an internship as the worship leader for the Great Land Christian Church. In 2008,

he entered the music program at UAA and was introduced to musical theatre when he was given the chance to play Jesus in UAA's production of *Godspell*. He immediately fell in love with the art and now plans to pursue musical theatre professionally. He went on to be a two-time winner of the NATS Alaska Chapter Musical Theatre Competition. Other favorite theatre credits include *Singin' in the Rain* (UAA), *Kismet* (UAA), *The 25th Annual Putnam County Spelling Bee* (Cyrano's Theatre Company), *Into the Woods* (Theatre Artist United) and the National Premiere of *Gold Rush Girls* (Cyrano's), a role which he will reprise this summer. His most recent work was in the Alaska Premiere of *Clybourne Park* at Cyrano's, playing the roles of Albert/Kevin. In 2010, he founded the UAA Glee Club with five other students. This completely student-led group was originally formed to create alternative performance opportunities for music and theatre majors, but has attracted students from all over the University, including students focusing in everything from Human Relations to Conservational Marine Biology. The group performs their own arrangements of a wide variety of a cappella and accompanied music including pop, rock, hip-hop, R&B and musical theatre, putting on a free showcase each semester for UAA students and the Anchorage community. Alex has been directing and arranging music for the group since its conception. He is thrilled to see how much the Glee Club has grown in the past three years and hopes that it will continue to be an outlet for the great musical talent UAA has to offer after his departure from Alaska. This is his third year attending the Conference and plans to return annually no matter where his life and career take him.



Craig Pospisil is the author of *Months on End* (Purple Rose), *Somewhere in Between* (Detroit Rep), *The Dunes* (Theatre Conspiracy) and the collections *Life is Short* and *Choosing Sides*, all published by Dramatists Play Service. He wrote the book for the musicals *Drift* (NY Musical Theatre Festival), and *Dot Comet* (New Musical Foundation). Craig has written more than 50 one-acts and short plays, including *Dissonance*, *It's Not You, There's No Here Here*, and *On the Edge*, which are published by

Playscripts, Vintage, Smith & Kraus and others. His work has been seen at Ensemble Studio Theatre, New World Stages, Bay Street, NY Fringe, West Coast Ensemble and Barrington Stage Company, performed in more than a dozen countries, and translated into Danish, French, Greek and Cantonese. He works as the Director of Nonprofessional Licensing for Dramatists Play Service, overseeing licensing to over 60,000 theater groups around the country and internationally. He is the editor of anthologies *Outstanding Men's Monologues* and *Outstanding Women's Monologues, Volumes I & II*, and *Outstanding Short Plays*. A native New Yorker, Craig received an MFA from New York University's Dramatic Writing Program. He is a member of the Dramatists Guild. www.CraigPospisil.com



Gregory Pulver is currently an Associate Professor of costume design, make up and choreography for the University of Portland Drama Department. He moved to Portland after a successful run as an Associate Professor of Costume Design at Western Washington University for 12 years and Chair of the WWU Theatre Department for three and a half of those years. Mr. Pulver holds an MFA in costume design and choreography from Humboldt State University, CA. He is the 1993 Kennedy Center American College

Theatre Festival National Costume Design Winner for his work on *Three Penny Opera*. He is a regional theatre designer and the owner of Purpose Design in Portland. Among designing both sets and costumes for Bag and Baggage Theatre, and costumes for ART and Broadway Rose Theatre, in Portland, Gregory has also designed for several short films and TV spots in Washington including a dance for the camera film. Gregory is also an accomplished director, singer, actor, and dog owner.



Lisa Soland's plays *Waiting*, *Cabo San Lucas*, *Truth Be Told*, *The Man in the Gray Suit & Other Plays* and *The Name Game* are published by Samuel French Inc., but her work can also be found in "best of" anthologies published by Samuel French, Smith & Kraus, Applause Books and Dramatic Publishing. She has produced and/or directed over 80 productions and play readings, 55 of which have been original, and founded The Fellowship Theatre in North Hollywood and Theatre Encino in

Encino, California. Her production company, Rose's Name Game Productions, has been producing original works since 1993,

with Ms. Soland still at the helm. She is the founder of *The All Original Playwright Workshop*, where she works as Artistic Director and teacher, producing workshops throughout the United States and online. She had the privilege of returning to her alma mater, Florida State University, to head up the MFA playwriting program, and now enjoys teaching in the theatre departments at both Pellissippi State College and Maryville College. Her comedy *Thread Count*, produced last year at Pellissippi, received international publication by Applause Books and is a part of the anthology, *The Best American Short Plays 2010/2011*, which adds to Ms. Soland's over 35 publications. Her new play, *The Sniper's Nest*, is the story of the real-life love affair between CIA double agent Lee Harvey Oswald and young scientist Judyth Vary Baker, and is based on Ms. Baker's book, *Me and Lee*. *The Sniper's Nest* premiered at the Clayton Center for the Arts on the campus of Maryville College, Tennessee, and was remounted for the Southeastern Theatre Conference's Fringe Festival this past March, 2013.



Before retiring in 2006 from a 25-year, award-winning career in journalism, **Catherine Stadem** was a theatre critic for *The Anchorage Times* and *Anchorage Daily News*. She has also written for *Back Stage (New York)*, *Variety*, and *Alaska Magazine*, where she was a staff writer. She holds a BA in Theatre Arts and a MFA in Creative Nonfiction from the University of Alaska Anchorage, where she was an adjunct English instructor 1998-2000.

While working as a theatre critic, she was an active member of the American Theatre Critics Association for 20-plus years, where she chaired the Ethics Committee and served on the New Plays Committee. She is a 1985 Fellow of the National Critics Institute at the O'Neill Theatre Center in Waterford, Conn. She has written more than a dozen plays, which have had staged readings in New York and at Perseverance Theatre in Juneau, and productions at UAA. With Lily Ann Nielsen, she co-authored *The Cost of Living*, a play about breast cancer, which was first produced at Cyrano's in 1992 as a fund-raiser for breast cancer research, and later published through a grant from the Alaska Run for Women. *The Cost of Living* script is being updated for a fund-raiser production in the Mat-Su Valley, tentatively scheduled for fall 2013 to support breast cancer research. Stadem is also the recipient of a research grant from the Alaska Humanities Forum for her most recent book, *The History of Theatre in Anchorage, Alaska 1915-2005: From a Wilderness Tent to a Multimillion Dollar Stage*, published in 2009 by Edwin Mellen Press.



Joel Vig is pleased to return to the Last Frontier Theatre Conference, where he has conceived, written, directed, and performed special events with stars including Patricia Neal, Jean Stapleton, Jerry Stiller, Anne Meara, Mary Louise Wilson, and others. Mr. Vig is based in New York City and is a stage director, a produced playwright, a published author, and an Equity actor equally at home doing Broadway, Off-Broadway, and regional work. For over a quarter of century, Mr. Vig has been a guest

artists working with the Theatre Guild. For the Guild, he has written, directed, and performed with stars including Helen Hayes, Richard Kiley, Dorothy Loudon, Roddy McDowall, Mary Martin, Carol Channing, Lee Roy Reams, Cherry Jones, Brian Bedford, Sandy Duncan, Marge Champion, and others. Mr. Vig recently conceived and directed a celebrated one-woman show starring Tammy Grimes which played the Metropolitan Room in NYC and was chosen one of the top ten acts of the year by Time Out Magazine. The act was then reprised at the Kennedy Center in Washington DC as part of the Barbara Cook Spotlight Series. Mr. Vig directed Joan Copeland in her one-woman show *Off-Broadway*, and is thrilled to be working with her again at the Last Frontier Theatre Conference.



Elizabeth Ware teaches acting at UAA, where she directed *The Heidi Chronicles* and *Antigone* on the Mainstage, and *The Elephant's Child* across campus in the Wendy Williamson. Well known to Alaska audiences through her work with *Cyrano's Theatre Company*, she has had the privilege of performing such roles as Martha in *Who's Afraid of Virginia Woolf?*, Professor Bering in *W;t*, and the title role in *Helen*. In recent years for CTC she has directed

Our Town, *The Imaginary Invalid* and *It's a Wonderful Life: A Live Radio Play*. Next up she will direct the Tony Award winning play *Red* about the abstract expressionist painter Mark Rothko. This CTC production will be featured at this year's Theatre Conference. Fascinated by the challenges of the long monologue, she has appeared in three solo performance pieces: Molly Ivins in *Red Hot Patriot*; Anne Hathaway, wife of Shakespeare in *Shakespeare's Will*; and *Libby*, an original adaptation of the Alaska classic written by her husband, David Edgecombe. *Libby* has played throughout Alaska, on a national tour to the Lower 48, at the Athens Festival of Making Theatre in Greece, and at the Edinburgh Fringe, where she received a 4-star review in *The Scotsman*. Prior to coming to Alaska she was a featured actor with the Indiana Shakespeare Festival, an experience which has informed her entire career as an educator. As a Teaching Artist she can be found in schools throughout the state introducing young people to Shakespeare. She was the recipient of the Anchorage Education Association's "Friend of Education" award. She was guest artist at the Chamber Drama Theatre in Vladivostok, Russia where she performed the role of Titania in *A Midsummer Night's Dream* for the Pacific Rim Theatre Festival. She holds undergraduate and graduate degrees in acting from the USIU School of Performing Arts in San Diego and Kent 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, Kate Bornstein, Clarence Coe, Nilo Cruz, Sara Felder (*JuneBride* and *Shtick!* both touring

shows), Dan Hoyle, Holly Hughes, Naomi Iizuka, Sherry Kramer, Schatzie Schaefer and Liebe Wetzel's *Lunatique Fantastique*, and Lauren Yee. She works with playwrights individually on the development of new works and leads workshops across the country and at ArtWorkshop International in Assisi, Italy (artworkshopintl.com) 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. Alaskan projects include *The Winter Bear Project*, an on-going performing arts and social outreach initiative focused on teen suicide in rural Native communities. For *Cyrano's*: Arlitia Jones' *Make Good The Fires* at and *Gold Rush Girls*, a musical by Karmo and Jerry Sanders. Current projects include Deke Weaver's *The Unreliable Bestiary* (www.bestiary.org); Michelle Carter's *20 Friends*, and Arlitia Jones' *Rush at Everlasting* for Perseverance Theatre. Recent projects include *Becoming Grace* by Naomi Newman for A Traveling Jewish Theater; Michelle Carter's *How To Pray for Crowded Fire*; Claire Chafee's *FULL/SELF* for The Playwrights Foundation; Anne Galjour's *You Can't Get There From Here* for Z Space and Dartmouth College; and *Men Think They Are Better Than Grass* with the Deborah Slater Dance Theater. Jayne is a member of AlterTheater, 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.



Bryan Willis serves as playwright-in-residence for the Northwest Playwrights Alliance at Seattle Repertory Theatre and Capital Playhouse in Olympia, Washington. He's currently working on two commissioned scripts, including *Seven Ways to Get There*, which received a workshop and reading at Seattle Rep last fall. His most recent play (adaptation of Jim Lynch's novel, *Border Songs*) was a critical and box office hit at Book-It Repertory Theatre in Seattle. Bryan's full-length work-in-progress,

Bootleg, received an extended workshop with Seattle Repertory Theatre, directed by Jerry Manning. Bryan's plays have appeared throughout the U.K., Israel, Japan, U.S. and Canada, including A Contemporary Theater /FringeACT, New York Theater Workshop, Milwaukee Rep, Unseam'd Shakespeare Company, and Riverside Studios in London. His work has also been featured on NPR and BBC Radio (commission for *Sophie*). Bryan is the proud recipient of a Theater Fellowship from Artist Trust and has worked in the literary departments of many theaters, including Lincoln Center (NYU's Playwright-in-Residence) and Playwrights Horizons. He recently completed a tour of the U.S. as a respondent for the Kennedy Center/American College Theater Festival's National Selection Team. Bryan lives in Olympia with his son, Zach.

Cyrano's Theatre Company is celebrating its 21st anniversary and continues to do an eclectic mix of contemporary classic and original works all year round. The 2012-2013 season included the National Premiere of *Gold Rush Girls*, a musical inspired by the book *Good Time Girls* by Lael Morgan, which struck audience gold and will have a reprise this summer. A concert version of *Gold Rush Girls* was filmed by public broadcasting APTI and was shown as an incentive for their pledge week last December, KAKM. CTC's resident playwright Dick Reichman eighth World Premiere at Cyrano's was *Bruckner's Last Finale*. The Anchorage Symphony concurrently played *Bruckner's Seventh Symphony* during the run of the play. There is also a film version of *Bruckner's Last Finale* produced by Jan Welt uploaded on YouTube. This coming fall Cyrano's will offer a workshop production of Arlitia Jones new play in development with a working title of *Running*. Dick Reichman's newest play *Audition* will be produced in January of 2014. Cyrano's Theatre kudos include regularly being voted Anchorage's Best Live Theater by ADN Readers and Voted "Press Picks Best Live Theatre by Anchorage Press Readers. CTC is also the recipient of Governor's Award for Arts Organization, Mayor's Arts Award for Outstanding Arts Organization, Governor's Award for Individual Artist: Jerry Harper, and citation by Alaska Legislature... "A Standing Ovation!" Both Sandy and Jerry Harper received Lorene Harrison Lifetime Achievement Award and Honorary Doctorate of Letters from UAA. CTC has been featured in *American Theatre* magazine and *First Alaskan* magazine with stories which highlighted CTC's World Premieres that addressed important Alaskan Native issues including the *Winter Bear* by Anne Hanley which was performed at the Last Frontier Theatre Conference last year and began as a reading a year before in the play lab. **The now and future Cyrano's Theatre Company is lovingly dedicated to Jerry Harper and the high standards he established.**

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.

TBA Theatre's mission is to enrich our community by providing innovative and comprehensive theatre arts experiences through which artists of all ages can develop their creativity and self-expression; and in so doing stimulate human potential. In addition to staging numerous productions each year and collaborating with Three Wise Moose to produce the Don't Blink One-Page Play Marathon and Alaska Overnights, every summer they produce summer theatre academies in Anchorage and around the state, providing fun and safe environment where young artists learn creative expression alongside professional actors, designers, and technicians. This marks their ninth 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*, Eoin Carney's *The Rendering of Conor McShea*, 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."

TossPot Productions is a resident company at Anchorage's Out North Contemporary Art House. TossPot is made up of actors, directors, designers, writers, photographers, botanists and poets who are committed to bringing daring, thought-provoking work to the stage, with a focus on providing equitable and challenging roles for all actors, men and women. They pride themselves on providing artists with the time, support and collaborative power to fully explore their craft and bring their best to the stage. The production of Arthur M. Jolly's *A Gulag Mouse* is their inaugural production, in addition to staged readings of Joe Barnes' *Tastes Like Chicken* and Arlitia Jones' *Bear's Bottom Map of the World*. Next season they will be staging *My Name is Rachel Corrie* at Out North, along with additional readings of contemporary plays. Their 2013/14 season also brings their first collaboration with TossPot Playwright-in-Residence and Conference Coordinator Dawson Moore, on a new play he is currently writing for the company.



Marilynn Barner Anselmi's (*In the Name of the Things We Love*) plays have been performed around the country. Her work has twice been a named semi-finalist for the Eugene O'Neill Playwrights Conference (including this year). Upcoming publications of her work include excerpts in *Magnolia*, *A Journal of Women's Socially Engaged Literature*, and NC State University's

Magnolia Magazine. She is a recipient of the Porter Fleming Literary Award, and her work was awarded best lead actress and supporting actor (Encore Detroit, for *Taking Care of Mimi*, 2012). Marilynn lives and works in rural North Carolina. She is a member of the Dramatists Guild of America.



Kevin Armento's (*killers*) plays have been performed at Naked Angels, Judson Memorial Church, The New Ohio, Abingdon Theatre, Rogue Machine Theatre, the Lyceum Theatre in San Diego, Newtown Theatre in Sydney, and the LOST Theatre in London. He is the recipient of an Abingdon One-Act Play Festival commission, and an inaugural member of FGP PlayGroup. Screenplays have received honors at Los Angeles Film Festival,

Action on Film Festival, and Slamdance, and he is the writer/producer of the award-winning short film *Home Away From Home*. He lives in New York, where his writing has also been featured in *BushwickBK*, *Glamour*, *Yahoo*, and *The Huffington Post*.



Laura Axelrod's (*Searching for the Sign*) plays and monologues have been performed in the U.S. and Europe. In New York, audiences saw her work at such places as Collective Unconscious, Raw Impressions, Westside Rhyme, The Red Room, and Dixon Place. In California, her work was produced at City College of San Francisco, San Francisco State University, and Venue 9. Her play *Everybody In This House* was performed at the

Edinburgh Fringe Festival in Scotland. The script is available through Original Works Publishing. *Searching for the Sign* received Honorable Mention in the American Blues Theater 2013 Blue Ink Playwriting Contest. She graduated from New York University, Tisch School of the Arts with an MFA and BFA in Dramatic Writing.



Linda Ayres-Frederick (*Cantata #40*), Phoenix Theatre's Artistic Director since 1985 (www.phoenixtheatres.org), has enjoyed a diverse career as an actor, producer, director, critic and playwright in the San Francisco Bay Area with related work travel to NYC, Edinburgh, France, and Alaska. A member of the SF Bay Area Theatre Critics Circle (VP) and the Dramatists Guild of America, Linda is twice a

Shubert Playwriting Fellow with numerous productions and publications in Bay Area Festivals including Best of SF Fringe 2010 & 2011 (for her play *Afield*) and Best Play of Marin Fringe 2012 (for her solo *Cantata #40*). In March, 2013 at the Marsh Theatre in San Francisco, she performed *Blizzard*, a 20-minute solo work developed in Charlie Varon's Beyond the

Obvious workshop. Earlier in March, her full-length play *Kiska Bay* was read at the Tides Theatre as part of the Dramatists Guild Footlight Series. She is currently working on several full-length plays including *Black Swan*, *The Umbrella Play*, and *One Foot on the Water*. In 2011, *The Mav Mum Murder* was read in the Play lab, where her work has been given readings six times over the last eight years. Two of Linda's plays (*Dinner with the Undertaker's Son* and *Waiting in the Victory Garden*) were performed and published by Three Wise Monkeys Theatre Company as a part of the Bay One-Acts Festival. She has had over 20 pieces produced and over 30 pieces read publicly. Her work also appears in the recently published *Monologues from the Last Frontier Theatre Conference*.



Trekking in from Minnesota, McKnight Fellow **tdbarna** (*Partial Disclosure: The Bradley Manning Interview*) has penned sixteen full-length plays, twelve short plays, 13 radio episodes, and is the benefactor of seventeen productions. A revival of his play *The Vanquished* will be performed at the Minnesota Fringe Festival in the fall and his sci-fi project *MAKA* will make its radio debut in October. True Façade Productions, an

independent film company, has enticed tdbarna to develop a screenplay based on his current project, *Partial Disclosure*; production begins this summer. As both book author and lyricist, his new full length musical, *Everyday People*, is nearing completion and should be ready for submission at the end of the year. A member of the Dramatist Guild and Director for BERWorkshop (readers group), tdbarna received his BA from New Mexico State University.



Joe Barnes' (*Riding the Elephant*) 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*, *The Surgeon General's Warning*, and *Just Like That*. Six of his plays –

Summer Friends, *Acts of Faith*, *Remembering Rory*, *The Unicorn*, *The Call*, and *Tastes like Chicken* – have been read at the Conference. Barnes is also a poet. He is a resident of Houston, Texas.



Chip Bolcik (*The Blizzard*) has been writing plays for over 15 years. *The Blizzard* was recently awarded the Best Play at the Strawberry One-Act Festival in New York City. Chip was a playwright in residence at 12 Miles West Theater in Montclair, New Jersey, for four years. His full-length play *Séance* played to sold out audiences for its entire run there. Currently, several of Chip's one-acts are being performed by the New

Mercury Theater company in New York City, and also at the Ruskin Group Theater in Santa Monica, California. *Séance* is slated to play at the Ruskin Group Theater this fall. Chip has written three screenplays, one full-length original stage play, two full-length adapted stage plays, a TV pilot, several short films, numerous spoof commercials and 11 one-act plays. His writing is heavily influenced by Neil Simon, Carl Reiner, Mel Brooks, Jerry Seinfeld and performers such as Danny Kaye, Abbott and Costello, and the Marx Brothers.



Cort Brinkerhoff (*The Vermillion Hand*) is the Program Assistant for the Master of Professional Writing Program at USC, and the Literary Manager for The Vagrancy in Los Angeles. His plays have been produced in LA, Oakland, Santa Barbara, San Diego, Salt Lake City, and aboard the Queen Mary in Long Beach. He has worked as a literary intern with Center Theatre Group, La Jolla Playhouse, and Sundance Theatre Lab. Cort holds an

MFA in Dramatic Writing from USC, where he currently serves as an Assistant Instructor.



Originally from Ireland, **Eoin Carney** (*Lawful Moral Persons*) is an Assistant Professor of Radiology at the University of Pittsburgh. He is a regular attendee at the Last Frontier Theatre Conference and the Stony Brook Southampton Playwriting Conference. He is the recipient of the 2012 Lake Erie Playwrights Award for a full-length work, *Blatnoy Blues*, and his ten-minute plays have been produced in the USA, the UK,

South Korea, and Malaysia. Together with co-writer Cynthia McHale-Hendricks, his sitcom pilot *Forked* was a finalist for the 2012 ReelAuthors screenplay contest and winner of the 2012 Fresh Voices screenplay contest in the 1/2 Hour TV Pilot category.



Nancy Chastain (*A Year and a Day*) writes, directs, produces and performs in Homer, Alaska, with Pier One Theatre and others. She chairs the Homer Council on the Arts Theatre Works Salon, and co-produces the *Dramaslam! 24-Hour Theater Festival*. This past February she produced *The Best of DramaSlam!* from plays written in that venue. *A Year and A Day* is her third play to

be workshopped in the Play Lab, following *Expressions of Love* in 2007 and *The Answer* in 2011.



Joy Cutler (*Pardon My Invasion*) has worked as a writer and performer with the San Francisco collaborative ensemble, *Elbows Akimbo*, and with Berlin theater companies - *The Berlin Play Actors*, *Out To Lunch Theater Group* and *The Flying Buttresses*. Her one-acts, radio plays, and full-length plays have been produced in New York, San Francisco, Philadelphia, Berlin, Germany and Jakarta, Indonesia. Joy was a resident playwright

in the 2010-11 Philadelphia Dramatists Center's Residency program and she's currently Playwright in Residence at Luna Theater. Her play *Little World* was selected for Luna Theater's New Works Festival in 2012, and *The Big Crunch* was a Luna selection for their 2013 Future Fest as part of the Philadelphia International Festival of the Arts. Joy received her BFA from the California College of the Arts and an MA in Experimental Art and Performance from San Francisco State University.



Mike Daniels (*Birthright*) is a director and 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 love for new work was developed after college in the Bay Area. He has written for the *Alaskan Overnights* on more than one occasion, penning

Proof of Love and *Thou Shalt Not Steal*. He expanded his last *Overnights* project *Birthright* to a one-act play and is pleased to have it read here at the Conference.



Alexandra D'Italia (*Look See*) grew up in New Jersey, thought she'd live in nearby New York City, left her heart in San Francisco, and now makes her home in Los Angeles. Her fiction and nonfiction have appeared in *Arcadia*, *South Loop Review*, *Moxiemag*, *Art Times*, *Artwell.com*, and *SF Weekly*, among others. Love Creek Productions produced her short play *The Fix Up* in New

York City in 2012. She has a story forthcoming in the March *Red Rock Review* and a play coming out in *NorthNorthwest Anthology of Ten-Minute Plays*. An Associate Artist with Dorland Mountain Arts Colony and a member of the Los Angeles Women Playwrights' Initiative, she is currently finishing her Master's in Creative Writing at University of Southern California. Read her writing at alexandraditalia.com.



Merridawn Duckler (*The Relatives*) is from Portland, Oregon, with a BA from Reed College and MAJS from Hebrew College. Her scripts include *La Brea Woman* (Ivy Substation in Culver City); *Sleeping with the Ambassador* (Ambassador Hotel); an adaptation of Franz Kafka's *A Hunger Artist* (Perinos); *C'Opera* (LAPD, Los Angeles); *My Beowulf* (Red Cat NOW Festival, Disney Hall); *Really*; *All About Eve* (Echo Park United Methodist Church); *Guide to An Exhibitionist*, (LACMA, Phoenix Art Museum); and the Emerging Female Playwright Festival of the Manhattan Shakespeare Project. Her work has been reviewed in the New York Times and Los Angeles Times, and she is the recipient of an NEA grant. She has published in *Carolina Quarterly*, *Isotope*, *Green Mountains Review*, *Night Train*, *Buddhist Poetry Review*, *Cerise Press*, and others. Her residencies include Yaddo, SLS in St. Petersburg, Russia, and the Berta Anolic Fellowship in Jerusalem. She's a Senior Fellow at the Attic Institute and Associate Editor at Narrative Magazine and blogs at www.merridawnduckler.com. Her dream is to write libretti and drive in midtown.



Thom Dunn (*True Believers*) is a Boston based writer, musician, home-brewer, and new media artist. He enjoys Oxford commas, metaphysics, and romantic clichés (especially when they involve whiskey and/or robots). A graduate of Emerson College, his plays have been performed in Boston, New York, and Hollywood, and his comic books have been published by GrayHaven Comics and Boston Comics Roundtable / Ninth Art Press. By day, Thom is a mild-mannered Web & New Media Manager at the Huntington Theatre Company and blogs regularly for a number of websites, including Quirk Publishing, Tor Dot Com, and Five By Five Hundred. He lives in Jamaica Plain, Massachusetts, and firmly believes that Journey's "Don't Stop Believing" is the single worst atrocity committed against mankind. thomdunn.net.



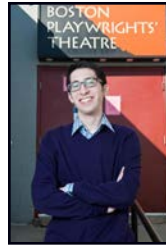
Tim Foley (*Interrogation*) lives in a house surrounded by ash trees in Sacramento, California. He holds an MFA from the University of San Francisco and a JD from Harvard Law School. His fiction has appeared in *All Hallows*, *Dark Hollow*, and elsewhere.



Theresa Giacopasi [*Chicken (not the title)*] is a Playwrights Realm 2012-2013 Writing Fellow. Her play *Subterranean* received a reading at the Institute of Contemporary Arts in London, and was presented at NYU in conjunction with the Harold and Mimi Steinberg Charitable Trust. Her play *We Never Did* was presented by Fresh Ground Pepper as part of the Playground Festival at the New Ohio Theater. Her plays have been seen at Theater Building Chicago, Universal Theatre, Emerging Artists Theatre, Mad Lab Theatre, and the Union Hall Drama Club. She graduated from New York University's Tisch School of the Arts with a BFA in Dramatic Writing, lives in Brooklyn, and works by day as a book publicist.



Having recently earned his MFA in Dramatic Writing from Arizona State University, **Cody Goulder** (*Check, Mate*) couldn't be more thrilled to be back at the Conference. Previous entries to the Play Lab include *No Ink in Hell* or *The Perfect Circle* (2009), *Scavengers* (2010), and *Fahrenheit Rising* (2011). Other productions include: *Cold Breakfast* (MadLab Theatre - Columbus, Ohio), *No Ink in Hell*, or *The Perfect Circle* (Pittsburgh New Works Festival), *Sorry, We're Closed* (Fresh Baked Theatre - Hollywood, California; Binary Theatre - Tempe, Arizona), and *The Half-Way House* (ASU Workshop). Cody is also a member of the Dramatist Guild and Literary Managers and Dramaturgs of the Americas. Cody would like to thank Dawson and the entire Conference family for all their hard work and dedication. Thank you for being great.



MJ Halberstadt (*The Da Vinci Commission*) is a Long Island-born playwright and alum of Boston University (MFA Playwriting) and Emerson College (BA Theatre Education). His short plays have been developed and presented by several companies in Boston and New York, and he has independently self-produced several one-acts and full-lengths including *not Jenny*. His full-length *The Da Vinci Commission* is Can't Wait Productions' 2013 season opener. He received Boston University's Global Fellowship in Playwriting and is the first recipient of the StageSource Jack Welch Scholarship. He is a Founding Artistic Associate of Bridge Repertory of Boston, as well as a member of the Dramatists Guild of America, Inc.



Neil Haven (*The Playdaters*) is a playwright, actor, and musician. He is the author of *Who Killed Santa?*, *Stuck*, *Pink Champagne*, *Come Back*, *Odd Ducks*, and *Cut or Uncut*, among others. His work has been seen at various theatres around the country, including In Tandem Theatre and UPROOTED Theatre (Milwaukee), The Secret Theatre (NYC), The Chicago Fringe and ATC (Chicago), Bluebarn Theatre (Omaha), Matchbox Theatre (Philadelphia), Freshwater Theatre (Minneapolis), Little Fish Theatre (San Pedro, California) and Nevada Conservatory Theatre. He has received commissions from Kohl's Wild Theatre, Milwaukee Public Theatre, and the Milwaukee Gay Arts Center. *Who Killed Santa?* has been playing to sold-out crowds in Milwaukee and Denver since 2008. In 2012, Omaha's Bluebarn Theatre presold every seat in their entire run and extended; it was the fastest selling show in their 20+ year history. It is available through Original Works Publishing. www.neilhaven.com



John Hendel [*Pulling Off Procreation (Or Is It Wrong to Keep F**cking if the Baby Starts Crying?)*] is a writer based in Los Angeles. His plays *Fame Confusions* (2009) and *The Greatest Play Ever (If You Don't Think So, You're a Basket of Farts)* (2010) have been produced by NY Artists' Unlimited International Cringe Fest, the latter being part of a night winning Best Director and Best Night. He has also been produced by the Ohio University Undergraduate Playwriting Festival (*The Adjustment*, 2007; *Don't Hurt Yourself!*, 2008). Last summer, John wrote and filmed 64 plays in 64 days which can be seen at 64plays.wordpress.com. He is a graduate of the Ohio University School of Theater (BFA Playwriting, Performance). Follow John on Twitter @hendyhendel.



Nicholas Walker Herbert (*Kings of Jerkwater*) is thrilled to be returning to the Last Frontier Theatre Conference. He is an award-winning playwright and theatre artist born in California and based in Brooklyn. *Kings of Jerkwater* is part of the Jerkwater Play Cycle, the first two parts of which, *A Simple Mistake* and *Wild Saints*, were presented at the Play lab in 2011 and 2012. Some of his

other plays include *The Alien Baby Play* (a full-length solo performance) which was produced in the Fronterafest Long Fringe at the Salvage Vanguard Theatre in Austin, Texas, by Tutto Theatre Company in 2012. Recently, his one-act plays *I Want You (The Other Man)*, *Marie*, and *The Doc Elliot Show* were produced by Full Circle Theater Company in New York at the Triple Crown. 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 Foundation Creative Writing Award in Santa Cruz. His monologues *Coming Clean* and *Teddy Berg's Story* were published by Focus Publishing this Spring. He is an Associate member of the Dramatists Guild, an ensemble member of Point of You Productions, and serves as co-artistic director of Full Circle Theater Company. He has a BA with honors in theatre arts, and a minor in History from the University of California at Santa Cruz. After the Conference, Nicholas will travel to Los Angeles for a staged reading of *Wild Saints* in the New Works Project by the Will Play for Food Theatre Group at the Asylum Lab. Special thanks to his friends, family, and Christine Byrne for all their love and support.

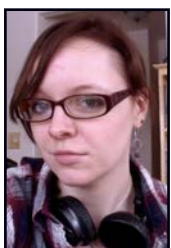


Rand Higbee (*Monkey Play*) grew up in Spearfish, South Dakota, and obtained an MFA in Playwriting from the University of Nevada, Las Vegas. While at UNLV, his first full-length play, *Sir Isaac's Duel*, was named an alternate to the National American College Theatre Festival held at the Kennedy Center. (Alternate. Darn.) Since UNLV, as Rand likes to say, his plays have been performed from Cyrano's

Theatre Company in Anchorage, Alaska, to the Hollywood Playhouse in Hollywood, Florida, and many, many places in between. Conference goers were first introduced to him through a reading of *The Head That Wouldn't Die* at the 2006 Conference which was then given a full production by Anchorage's TBA Theatre at the 2007 Conference. In 2012, Rand's full-length *A Girl Named Destiny* debuted at the Venus Theatre in Laurel, Maryland. The production was a critical success being named by DC Metro Theatre Arts as one of the best plays of 2012.



Gail High (*Waiting*) lives and works in Anchorage, Alaska. She writes and also acts with Off Their Rockers Drama Troupe. This is her third play to have a reading at the Conference, which adds to the excitement of attending. "Valdez has the charm and beauty of place to give us the perfect framework to let our minds and hearts be immersed in and bewitched by Theater."



Rhi Johnson (*The reasons why.*) just received two Bachelor's degrees from the UAF, in Theatre (Design Concentration) and Foreign Languages and Literatures (Double concentration in Spanish and German). She is super psyched to be involved in the Conference during this last summer that she will spend in the great state of Alaska, before she heads off to North Carolina, where she will be pursuing an MA and PhD in the Romance Languages

Department of the UNC, studying the insights that medieval and early modern Spanish theatre can give us into today's gender politics. Rhi is intrigued by the things that people don't say, and the hard facts that live between words.



Arthur M. Jolly (*A Very Modern Marriage*) was recognized by the Academy of Motion Picture Arts and Sciences with a Nicholl Fellowship in Screenwriting and was an alternate selection for this year's prestigious 20th Century Fox Writers Intensive. Jolly is the playwright of *A Gulag Mouse* (Finalist Woodward/Newman Drama Award, published by Next Stage Press), *Trash* (read in the 2012 Play Lab, to be

published by Next Stage Press in 2013), *Past Curfew* (AOPW Fellowship winner, published by Next Stage Press); *The Christmas Princess*, *How Blue is My Crocodile* and *What the Well Dressed Girl is Wearing* (published by YouthPLAYS, Inc), and a collection of ten-minute plays, *Guilty Moments*, published by Original Works Press. His most recent published play is *The Four Senses of Love*, which will be included in Smith and Kraus' collection *The Best 10-Minute Plays of 2012*. Other produced plays include *Bailing Out*, *Of Rats and Men*, *The Secret of Jarlsberg*, *Mopping the Stage*, *Can't Recant the Cant*, *Five Finger Exercise*, and the radio play *Thicker than Water* (KSUF and other NPR stations.) He is a proud member of the DGA and ALAP, and is represented by The Brant Rose Agency. More at www.arthurjolly.com



A graduate of Lafayette College, **Lisa Konoplisky** (*Orange Crush*) was a Thomas J. Watson Fellow at Sussex University. In New York, she studied with Anthony Mannino, Jeffrey Jacobi, and Dale Worsley of Mabou Mines, as well as at Upright Citizens and The Cooper Union (photography). Lisa is completing her MFA at Columbia College in Chicago where she taught undergraduate writing. Directing credits include *Rhinoceros*, *True West*, *Stop Kiss*, *Hamlet*, *Careless Love*,

The Vagina Monologues, and *Paradise Lost*. Lisa's plays have appeared at the Lyceum Theatre and Blue Box World (NY); Camanea Theater, Stockyards Theatres, and Speaking Ring Theater (Chicago); Theatre Limina (Minneapolis); and Icarus Falling (Lansing). She won Chicago's first annual Writing and Drinking Festival, and her play was performed by The Neo-Futurists and Factory Theatre. Lisa was a resident playwright at Annex Theatre Hothouse Project (Seattle). Lisa has edited several documentary films in Los Angeles and Chicago and is currently working on a documentary about the Mississippi Delta and completing her first novel. A monologue from that novel appears in *Monologues By Women For Women* (Heinemann, 2005). She teaches acting at Green Shirt Studio in Chicago.



Born and raised in Edison, New Jersey, **Marc Kornblatt** (*Refuge*) began his theatrical career as an actor, performing Off-Off Broadway, in regional theaters, on television and in films such as Walter Hill's cult classic, *The Warriors*. Since turning to writing, he has worked as a newspaper reporter, written plays, stories, magazine pieces and children's books, including the award-winning young adult novels *Understanding Buddy* and *Izzy's Place*. His

work as an elementary school teacher led him to make music videos and to found his own production company, Refuge Films. Kornblatt's short narratives and documentaries have screened at festivals across the country. *Street Pulse*, his first feature-length film, was released earlier this year. A member of the Dramatist Guild, he has had work staged in Beverly Hills, Dayton, Detroit, Ft. Lauderdale, Los Angeles, Madison, Manhattan, Memphis, Miami, and beyond. Awards include the Julie Harris New Play Prize, Longbeach Playhouse New Play Award, the Dale Wasserman Drama Prize, and finalist designations in competitions sponsored by Abingdon Theater Company, Dayton Playhouse, The Drama League, Playwrights First, Ann White Theatre, Sienna Rep and Shipping Dock Theatre, among others.



Carolyn Kras (*Whistleblower*) is a playwright who holds an MFA in Dramatic Writing from Carnegie Mellon University. She received the 2012 Visionary Playwright Award and Commission from Theater Masters and was a finalist for the Heideman Award from Actors Theatre of Louisville. Her plays have been produced or developed at The Looking Glass Theatre, Centenary Stage Company,

Pittsburgh Irish & Classical Theatre, Theatre Seven of Chicago, the Great Plains Theatre Conference, ATHE New Play Development Workshop, and Theater Masters National MFA Playwrights Festival. Carolyn's playwriting residencies include time at the Ragdale Foundation and the Anderson Center. Her screenplay *Magnetic* is under option and was showcased at the Hamptons International Film Festival in a performed reading headlined by Melissa Leo. Other honors include the Leota Diesel Ashton Playwriting Prize and the A.E. Hotchner Playwriting Award. For more information, please visit www.carolynkras.com



Fiona Kyle (*An Honest Woman*) is just another New York feminist playwright from New Jersey. She received her BA from Marymount Manhattan College in playwriting where she had a production of her play *The Local*. Her play *Beginning/Ending* was performed by Rumadoods Theatre Company before she left for Ohio University to get her MA in playwriting. While there, her

play *The Honeycomb* was included in the Seabury Quinn, Jr. Playwright's Festival. She has also been produced by the 13th Street Repertory Theater with her plays *It's the End of the What?* and *Modigliani, or Hatefck*, a semi-finalist in the Spotlight On One-Person Show Competition. Fiona is an MFA candidate at the A.R.T./MXAT program at Harvard University.



Nathaniel Lachenmeyer (*Sorrow's End*) is an award-winning author of books for children and adults, and a playwright. He has twelve books published/under contract, including a forthcoming children's graphic novel with First Second (Macmillan). *Sorrow's End* received a reading at 7 Stages in Atlanta in January 2013. Nathaniel's dramatic writing is represented by The Gersh Agency. He lives outside of Atlanta with his wife and his two

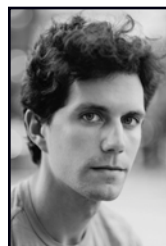
wonderful, inspiring children.



Barry Levine (*A Cosmic Touchdown*) has attended the Conference every year since 1998. He lives in Los Angeles where he got his MFA in Theater from USC in 1999, and a Master's in Professional Writing in 2004. He grew up in New York City and attended Wesleyan University, afterwards working at places like Circle Repertory (Lab member 1995-96), 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 radio station where he promotes new and unknown bands on his show "The Bear's Den." This past year he began hosting the first "Bear's Den Live" club dates at the Viper Room and Busby's Mile High Club. From 2002 to 2006 he was the singer for the band The L-10 Project, which included a pair of dates on the Vans Warped Tour in 2006. Nowadays he performs solo around L.A. and has released both a demo e.p., and two music videos. He also writes for online music 'zine "Big Smile Magazine." He is a member of the Dramatists' Guild. 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*, *Slices*, and *One Big Lost and Found*.



Karen L. Lewis' (*Even Under the Stars & Bars*) was performed at the Spoleto Festival; *Behind a Mask* was produced Off-Broadway by Theatre of the Open Eye; *George Sand, a Passionate Cantata* was commissioned by Pendragon Theatre in Saranac Lake, New York, and later produced at the Invisible Eye in Arizona. A Mary Roberts Rinehart Grant to complete a work in progress was awarded to *Ezili*; a reading of *Fragments* at the WPA in NYC. *Safe Harbor* produced by Pendragon Theatre in Saranac Lake. Subsequent employment at ABC and CBS afforded little time to work on her own projects. She is now trying to make up for lost time. *Coming Unglued* and *Faith, Florence and Carrie* stirred a bit of interest and resulted in readings. Her latest full-length play, *The Perfect Wife*, won The 2012 Stanley Drama Award and was a semifinalist for the 2012 Eugene O'Neill Theatre's National Playwrights Conference. Member of The Writers' Guild of America and The Dramatists' Guild.



Jerry Lieblich's (*Junkyard*) writing and devised work has been staged and developed at Ars Nova, Judson Memorial Church, Last Frontier Theatre Conference, 13th Street Repertory Company, Manhattan Repertory Theater, and festivals from Chicago to Australia. Jerry has studied with Anne Washburn, Jenny Schwartz, Karen Hartman, Deb Margolin, Donald Margulies, and Robert Woodruff.

Finalist: Writer/Director Lab (SoHo Rep), Youngblood (Ensemble Studio Theatre), T.S. Eliot US/UK Exchange (Old Vic Theatre), Global Age Project (Aurora Theater), New Works Festival (Kitchen Dog Theater). Semifinalist: New Harmony Project, Trustus Theatre Playwrights' Festival. He was the 2011/2012 Literary Resident at Playwrights Horizons. He also used to work at a zoo. BA: Yale.



P. Shane Mitchell (*Christmas on the Yukon*) is one of Alaska's most prolific playwrights. 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 playwrighting 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. *The Resurrection of Humpty Dumpty* was performed as part of the Samuel French Short Play Festival in 2007. *The Cactus Gulch Opry House* debuted at the Fringe Festival in Edinburgh, Scotland, last summer, and his musical *Rockin' Red Riding Hood* will play at the Fringe in August. 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. Shane is a member of the Dramatists Guild of America.



Tom Moran (*Rewrite*) received his BA from Notre Dame and his MFA in Creative Writing from the University of Alaska Fairbanks, where he holds a lucrative day job bluffing his way through National Science Foundation grant proposals. His plays have been performed on 22 different stages in 11 states, and this marks the seventh time he's been accepted to the Last Frontier Theatre Conference. When Tom isn't writing, he skirts adult responsibilities, hums along to Meatloaf songs, and sidles down lonesome streets picking fights with destiny.



Mark Muro (*Mistaken Identity*) is a poet, playwright, and performer. His one-act play *Pickle Days (Revisited)* was staged in Salt Lake City last year. His most recent one-person show, *Apocalypse When I Get Around To It, or Civil War III, part 1*, was performed 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.



Raegan Payne (*In a Hole (or) Mine*) is an award-winning published playwright whose plays have been graced by notable actors in Hollywood and across the US. She is also the creator of the volunteering blog TheGoodMuse.com, now in its fifth year of operation. On the blog, she's tackled over 85 different volunteer projects on her way to 100 before 2014. She's also been known to

act - which is neat. www.facebook.com/TheGoodMuse



Leslie Powell (*The Other Woman*) is a published playwright and promoter of new plays. She is co-founder of Writers & Actors, INK, North Shore Readers Theatre Collaborative, and "Random Acts," a play-in-a-day-festival now in its tenth year at the Firehouse Center for the Arts in Newburyport, Massachusetts. Her plays have been read and produced throughout the U.S. and in Toronto, Canada, as part of the Inspirato Festival. She is a member of the Small Theatre Alliance of Boston and the Dramatists Guild of America. Ms. Powell can be reached at leslie@pullins.com. She is most proud of her collaborations' with the brilliant playwright Ron Pullins.



Ron Pullins (*Woman. Bicycle*) 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, sometimes published, and produced in many states. He has been fortunate to publish books by the Dramatists Guild, Gary Garrison, Michael Wright, Euripides, Aristotle, and most recently a monologue book by the Last Frontier Theatre Conference, overflowing with the works of his new friends. He seeks to develop his own theatrical voice, while taking pleasure in collaboration, and relishing the experience of good theatre. He intends his work to offer both a challenge to what we experience and a purchase from which it can be more fully experienced. His plays, like his life, are an endless experiment.



Adam Joseph Seidel (*The Devilman*) is a Milwaukee native who has lived in Chicago for the past five years. His full-length play *Catching the Butcher* received a reading at the 6th annual Panndora's Box Festival of New Works in Santa Ana, California, and was subsequently produced by Panndora Productions in February of 2013 at the Long Beach Playhouse. Other full-length credits include *Crime Scene: A Chicago Anthology* (Collaboration Theatre Company, Chicago) and *Harold After* (Emanuel Fried New Play Workshop, Buffalo, New York). One-act credits include *One for the Chipper* (Little Fish Theatre, San Pedro, California; Milwaukee Repertory Theater), *One of Many Strange Things to Happen on a Cruise Ship* (Third Eye Theater, Portland, Oregon; Player's Theatre, NYC) and *Confessions in a Video Store* (Player's Theatre; Camino Real Playhouse, Orange County, California; Sunshine Brooks Theatre, Oceanside, California; N.U.F.A.N. Ensemble, Chicago). *Darkness* will world premiere in June of 2013 (Collaboration Theatre Company, Chicago).



Carey Seward (*The Calm*) is a theatre artist in Fairbanks, Alaska, where she production manages, teaches drama, directs, writes plays, and singer song writes.



Barbara Shepherd (*And It Was So*) has had a lifelong love of the theatre. Her earliest character creations were two imaginary friends developed between the ages of two and four: Little Pump, a wheeled, armchair-height ashtray who could follow her anywhere on level ground, and Sally, an invisible girl who came to stay because her father (so she said) was in jail. Another notable foray into the world of theatre was a yearlong gig as usher at the Kennedy Center in Washington DC, where she had the honor of ushering Tennessee Williams to the exit during his abrupt and disgruntled departure in the middle of the first act of his own production of *Clothes for a Summer Hotel*. Watching that play go through its growing pains on the stage in DC, before it traveled on to Broadway to become a critical and commercial failure, made clear to Ms. Shepherd the artistic dangers of attaining great fame—which she has managed to avoid to this day. In addition to working on her plays, Ms. Shepherd has published poems in national literary journals and exhibited her oil paintings in Alaskan galleries and juried shows. She divides her time between writing, painting, checking in on her three adult children, and walking her blind Siberian Husky in Alaska's Tongass National Forest.



Kevin Six (*The L Word*) was the 2009-11 Playwright in Residence at Swedenborg Hall. His play *Love, Unrequited, in Three Galleries* won the 2008 Scripteasers' Script Tease of Short Plays and was read at the Last Frontier Theatre Conference (as *The Art of Love*) in 2012. His play *The Cake Women* was published by Smith and Kraus, and his play *Love Negotiated* was produced to critical success in 2009 and published by Next Stage Press in 2012.



Sina Lucia Skates (*Late*) graduated Magna Cum Laude from Brandeis University with a BA in Theatre Arts. She self-published two poetry books, *This Little Piggy...* and *The Itsy Bitsy Spider...*, which she sold on tour while performing OWS in Massachusetts, New York, New Jersey, Rhode Island, and California. Her first play, *A Wonderful Thing*, was presented as a staged reading at TU Studios in Studio City, California. December 2011 marked the premiere of Sina's first musical, *'Twas the Night Before Christmas*, commissioned by Birmingham Children's Theatre (BCT). Her next musical, *Little Miss Muffet and the Lost Sheep*, commissioned by BCT, will premiere January 2014. Trained as a professional ballet dancer, Sina is a member of the Royal Academy of Dance in London, and teaches dance classes in Birmingham, Alabama, where she currently resides with her husband and three young children. Sina is a member of the Dramatists Guild.



Alice Stanley (*In the Name of the Things We Need*) is an MFA Dramatic Writing Candidate at Arizona State University. Her work has been staged at ASU, Principia College, and through the traveling theatre company Performing Justice. She is a member of the National College Improv Tournament's West Coast Regional Championship team *Barren Mind Improv* (featured in *SplitSider* comedy

blog). She is a writer/performer for *The Encyclopedia Show*, AZ and an opinion essayist for *The Bygone Bureau: Journal of Modern Thought*. She has experience teaching high school Speech and Debate, persuasive writing, improv, screenwriting, and film ethics. Alice is a graduate of the iO Chicago improv summer intensive and performs stand-up throughout Phoenix. She has served as resident playwright and artistic director of Camp Kohahna in Glen Arbor, Michigan, and Camp Newfound in Harrison, Maine. Favorite Roles: Marcy (*25th Annual*, KTK Productions) and Rosemary (*Summer Brave*, Principia College). Favorite Rolls: sourdough. Tweet her @astanjr or visit www.AliceStanleyJr.com.



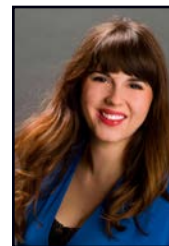
Amy Tofte (*Water Damage*) was named a semi-finalist for Washington DC's 2013 Source Festival with her play *Relentless Pursuit of a Lady*. Her plays *FLOOZY* and *FleshEatingTiger* premiered at the Edinburgh Fringe (2010, 2011, respectively). *Tiger* was remounted at the Hollywood Fringe in 2012, where it was named Best of Fringe and nominated for Best Play. This

is Tofte's fourth year participating in the Conference since 2009. She developed her play *WhiteDevil-LovingMother* at both the Kennedy Center (2009) and on a Visiting Scholar Fellowship at the Autry National Center (2012). *WhiteDevil* was presented as a staged reading at Seattle Rep in April 2013. Her plays have been produced throughout the United States and the United Kingdom. She is a founder of the play development company Fierce Backbone in Los Angeles and a proud member of The Dramatists Guild of America, Inc. MFA, California Institute of the Arts (CalArts) 2011. www.amytofte.com.



Ian Walker (*The Lullaby Tree*) is an African-American playwright, stage actor, designer, producer, director, and advocate for the arts. Ian Walker is the son of George Walker (composer), the first African-American to win the Pulitzer Prize in Music, and music historian Helen Walker-Hill. He is co-founder of the Second Wind Productions, a San Francisco theatre group, and currently serves as playwright-in-residence there.

He received the International Larry Corse Award in 2006 for *The Gravedigger's Tango*, and a John Golden Prize in 2000 for *Vigilance*. His 1991 play about Dutch art forger Han Van Meegeren was the basis for the film, *Forger*. He is known for his exploration of social and political themes. He describes playwriting as "an attempt to reshape the world. My plays are about trying to get to the moment where people speak the truth. The pursuit of truth in all aspects is wonderfully aggressive and violent." He currently lives in San Francisco.



Ashley Rose Wellman (*Gravity*) is a playwright and recent graduate of the University of Southern California, where she studied Communication and Theatre, and had seven plays produced on the USC campus. The plays produced include readings of her full-length plays *Gravity* and *Living Creatures*, as well as *Like Dad*, a solo

performance show developed and directed by Eric Trules, and four one-acts (*Obsolete Children*, *Oral*, *The Bear Stage*, and *Carnivores From Different Shores*) produced by the student-run playwright-focused company Brand New Theatre. She will be attending USC once again in the fall to pursue her MFA in Dramatic Writing at USC's School of Dramatic Arts. She is currently working on a short play about USC's history with Center Theatre Group's Founding Artistic Director, Gordon Davidson. She's incredibly grateful for the opportunity to share her work with the immensely talented artists at the Last Frontier Theatre Conference.



Jennifer Williams (*Hello Hello*) 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. Her one-act play *Fishtail* was included in the 2012 Play Lab, shortlisted for the RTE (Ireland) PJ O'Connor radio award, and the ABC (Australia) Ian Reed Radio internship. Most recently, she performed her one-woman show, *A Building with 27 Floors*, at The Space Arts Centre in London. Her storytelling piece *Operation: Love Story* will be part of the 2013 Brighton and Edinburgh Fringe Festivals.



Antoinette F. Winstead (*Silent Night*) is a playwright, director and actor. She earned her MFA in Film from Columbia University and her BFA in TV/Film Production from New York University. Her plays have been performed at Jump Start, The Steven Stoli Playhouse, San Pedro Playhouse, and The Overtime Theater. She is currently a tenured full-Professor at Our Lady of the Lake University in San Antonio, Texas,

where she teaches film and theater courses and serves as the Mass Communications and Drama Program Chair. She is a proud member of the Dramatists Guild of America and the Association of Writers & Writing Programs.



Kelly Younger's (*In the Fold*) plays include *Banished Children of Eve* (Off-Broadway, Irish Repertory Theatre); *This World We Know* (Naked Angels/Furious Theatre, Finalist for the Firehouse Theatre Festival of New American Plays); *In the Fold* (Finalist for the Joanne Woodward/Paul Newman Drama Award); *Tender* (Off-Broadway, Manhattan Theatre Club's "7@7," Finalist for the Laurents/Hatcher Award, Gloucester

Stage Company, IRNE Nomination Best New Play); *Once a Marine* (PlayFest at Orlando Shakespeare Theater, The Blank Theatre); *I Think You Think I Love You* (Playscripts; Smith and Kraus anthology "Best Plays of 2005"); *Forgive me, Father* (JAC publishing); *Lady Gregory's Ingredients* (JAC publishing, winner of the Ireland National Lady Gregory Playwriting

Award); *Off Compass* (Ensemble Studio Theatre/LA, winner of the John Gassner New Play Award); *Epiphany Cake* (Ensemble Studio Theatre/LA, Moving Arts); and *Why Wyoming* (Three Graces NY, Critics' Choice Samuel French Off-Broadway Festival). Film includes DreamWorks Animation (feature development); Junction Entertainment (feature development for director John Turtletaub, *National Treasure*). TV includes *Granted* (one-hour drama, Cineflix Studios/Participant Media attached); semi-finalist (top 5%) in the 2012 Warner Brothers Writers Workshop. He is represented by The Gersh Agency (LA/NY) and Washington Square Arts and Films (NY). www.KellyYounger.com



Playwrights Carey Seward, Kuros Charney, Barry Levine, and Nicholas Walker Herbert on the pier.



Jeff Aldrich was born in Fairbanks, Alaska, and has studied theatre at the Atlantic Acting School in New York, with the Neo-Futurists in Chicago, and at the University of Alaska Fairbanks. Stage credits include *Cikiutekluku (Giving Something Away)* (Perseverance Theatre); *bobrauschenbergamerica*, *Harold & Maude*, *You Can't Take it With You*, *Wind Blown and Dripping*, *Camino Real* (Cyrano's Theatre Company); *Assimilation* (Out North);

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); *Typing Lear* (Third Base Players); *The Humanities Division* (University of Iowa); *The Possessed* (UAF); and *Sexual Perversity in Chicago* (UAA). His film credits include *Fermentation*, *Blood Pact*, *A Pair of Boobs*, *Matt & Maddie*, *Zombie Bob & the Ninjas of Doom*, *Water Stealers*, *Big Miracle*, and *Frozen Ground*. Directing credits for stage include *The Attack of the Ladybugs* and *the War that Wasn't*, *Only We Who Guard the Mystery Shall Be Unhappy*, *The Bizarre Case of the Jackabees Murder Mystery*, *Captive Audience*, *Tom Sawyer*, and *Sleepy Hollow*. Direction for film credits include Cyrano's contribution to *44 Films for 44 Presidents*.



Lala Araki, born and raised in Alaska, is delighted to be back in Valdez with all of these talented people. Lala now resides in LA, pursuing a career in acting, having now appeared in several short films. She has been taking classes with Laura Gardner and Howard Fine since living in California, which has been a tremendous help in honing her skills in what she loves doing the most. When

she isn't acting, Lala enjoys her job as a massage therapist, expanding on her line of paperbag puppets, drawing, dancing, and performing with the UAA Glee Club.



Linda Ayres-Frederick has been Phoenix Theatre's Artistic Director (www.phoenixtheatresf.org) since 1985. Performing in the San Francisco Bay Area, nationally and internationally since 1972, she has enjoyed a diverse career as an actor, producer, director, critic and playwright. A member of AEA, AFTRA/SAG, ATCA, the Dramatists Guild, VP of SF Bay Area Theatre Critics Circle (writing

for forallevents.com), Linda is twice a Shubert Playwriting Fellow with numerous productions, publications and awards in Bay Area Festivals including Best of SF Fringe 2011 (for her play *Afield*) and Best of SF Fringe 2010 (for *Best Short Plays Zero to Ninety in 90 Minutes*). In 2013, Linda received an SFBATCC nomination for Outstanding Achievement in a Major role for her performance as Woman in Albee's *The Play About the Baby* at Custom Made Theatre in San Francisco. Her other favorite roles include Edna in *The Oldest Profession* (nominated by SFBATCC for Best Ensemble) and several roles in the Ensemble of *Machinal*, both at BRAVA, Helen in *Road to Mecca* at the Phoenix, and Martha in *Who's Afraid of Virginia Woolf?* at Sea Theatre. She performed her solo piece *Cantata #40* at Marin Fringe, 2012, receiving a First Place Award

for Best Script, and at the O'Hanlon Art Center in Mill Valley, California.



Max Aronson, a recent graduate of UAA's Theatre Department, is delighted to be returning to the Theatre Conference after four long years. Max works in Anchorage as an actor and stage manager, and hopes to be traveling out of state for work before too long. Previous credits include *Sense and Sensibility* with UAA, *My Three Angels* with Anchorage Community Theatre, and the world premiere of *Billy!* with West High School. His favorite color is Ireland.



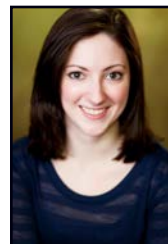
Jane Henriksen Baird is participating in the Conference for the very first time, after years of being cajoled, harassed and nagged by her daughter, Sarah. She has been singing and acting since high school. That's a whole lot of years, folks. Her first appearance on an Anchorage stage was with Frank Brink's *Song of the Great Land* in 1973/74. Since then, she appeared in several productions with

Anchorage Community Theatre until it became painfully obvious that the rigors of performance and small children didn't work well. So for 20-odd years she sang with the Anchorage Concert Chorus and occasionally the Anchorage Opera until the theatre called her back home to her first love. In the past three years, she has been on the ACT stage as Abby Brewster in *Arsenic and Old Lace*, Emelie in *My Three Angels*, and has just finished making a fool of herself in *Nunsense* as the Mother Superior. She also played Lady Boyle in the Cyrano's production of *Superior Donuts*.



Sarah (Bethany) Baird is thrilled to return to Valdez for the fourth time. A lifelong Alaskan, she has appeared on Anchorage stages since 1995 (with a few breaks to study in Switzerland, Washington DC, and Poland). In recent months, Sarah has appeared as villainess Lucy Steele in Jane Austen's *Sense and Sensibility*, Sallie Applewhite (playing Mary Bailey) in *It's a Wonderful Life: A Live Radio Play*, and every

female character in Dick Reichman's *Bruckner's Last Finale*. Some of her other favorite productions include *Reefer Madness*, *Cabaret*, *Harvey*, and *Almost, Alaska*. Sarah is a regular in the *Alaska Overnights* and has appeared in a couple of short films. Her favorite role to date is Laura in *The Glass Menagerie*.



Karina Becker is a continuing participant of the Conference as both a reader and stage manager. She is proud to be a part of the world premiere of Rand Higbee's play *At Home with the Clarks* which will complete its run here in Valdez this year. Karina's stage credits include Rose in *A Shayna Maidel* (ACT); *Spring Awakening* (Out North); Kenni in *Becky's New Car* and Esmerelda in *Camino Real* (Cyrano's

Theatre Company); Honey Raye in *Christmas Belles* and Nora in *A Doll's House* (UAA). She holds a BA in Theatre from UAA.



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. For Kevin, the Conference has been a welcome retreat in the company of many dear friends and

associates. The Conference has provided a wealth of exposure to promising new works and numerous opportunities to participate in great theatre like Dawson Moore and Lindsay Marianna Walker's *Six Dead Bodies Duct-Taped to a Merry-Go-Round*.



Jill Bess is an actress, director, and award-winning playwright. In Alaska, Jill has directed, written, and/or acted for the original Alaska Repertory Theatre, Alaska Light Opera Theatre, Anchorage Opera, Alaska Theatre of Youth, TOAST Theatre, Kokopelli, Eccentric Theatre Company, Anchorage Community Theatre, and Cyrano's.

Jill has been teaching drama and musical theatre for over 30 years and served as Artistic Director for Anchorage Community Theatre, and founded and acted as Artistic Director for "Alaska's Broadway Kidz!" She is the author of several plays and one-acts including her nationally award winning one-woman show *The Mommy Dance*. These days you can find her teaching theatre and directing several shows a year at East Anchorage High School.



Rachel Blackwell graduated in 2006 with a BA in Theatre from UAF. She spent two years at the New School for Drama in New York and recently completed her Master's in Business Administration. Rachel currently produces her own shows with her Fairbanks company, Naked Stage Productions, and spends her free time with her 2-year-old son Blair.



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 the 2012 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

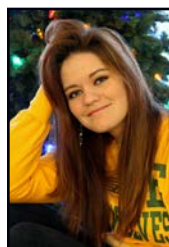
Chasuble in *The Importance of Being Earnest*, Duncan in *Leading Ladies*, the Librarian in Glen Berger's one-man show *Underneath the Lintel*, Bradley in *Mr. Marmalade*, Uncle Ernie in *Tommy*, Guildenstern in *Hamlet*, Judge Hathorne in *The Crucible*, and Bernard in *Death of a Salesman*. Ben played Crumphet 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, Anchorage's Cyrano's Theatre Company, the UAA Department of Theatre & Dance, and

Alaska Theatre of Youth. Ben began his stage career in the title role of *You're a Good Man, Charlie Brown* at Valley Performing Arts in Palmer and acted throughout his time at Palmer High School. He acted as an undergraduate at Georgetown University and performed for five years in the Legislative Skits while serving as a legislative aide in Juneau. Ben has attended all but three years of the Last Frontier Theatre Conference, and is delighted to be here again in 2013 for this magical, world-class festival of the theatrical arts.



Iam Cabitac is a new actor from Valdez, Alaska. He starred in his first play as Demetrius in William Shakespeare's *A Midsummers Night Dream* in November of 2012, directed by Ryan Buen. In addition to acting, Iam just graduated from Valdez High School, where he participated in the schools choir, producing original songs for the school to perform. This fall, he plans

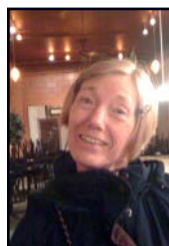
to later go to Prince William Sound Community College to study acting. After, he hopes to later transfer to where he can pursue a deeper education in Acting, Radio Journalism, and Communications.



Taylor Campbell has been involved in theatre for many years. As a marine biology major at UAA, it has been a consistent goal of hers to maintain a healthy dose of theatrics in her life (purely onstage, of course). Taylor's ultimate goal is to move to New York to get closer to the action. This is her first time to the Conference, and she is thrilled to be participating.



Nancy Caudill (*bio in featured artists section*)



Nancy Chastain still writes, produces, directs, acts, dances and otherwise meddles in theatrical affairs in Homer, Alaska. In 2012 she produced *An Evening of Light Comedy*, 4 short plays by (mostly) Alaskan playwrights, and also portrayed Hannah Jelkes in *Night of the Iguana*, both at Pier One Theater. She chairs HCOA's Theater Works Salon, and co-produces the *Dramaslam! 24-Hour Theater*

Festival. This February, she produced *The Best of DramaSlam!* from plays written in that venue. She's retired from her longtime role as medical transcriptionist, though has been known to reprise the role when called upon.



Bostin Christopher (*bio in featured artists section*)



Frank Collison (*bio in featured artists section*)



Bill Cotton has been the executive director of Anchorage Community Theatre for the past four years. He has acted in ACT's *My Three Angels*, *A Christmas Story*, and *Killer Angels*, as well as quite a few shows with TBA Theatre and the Alaska Fine Arts Academy. He also is a tennis player and a high school tennis coach for the State Champion West High Eagles. He has happily left behind his former career as a lawyer and administrative law judge.



Laura Crow originally hails from the marvelous town of Ketchikan, Alaska. So from spending ample time in the Northwest and currently residing in Los Angeles after acquiring her BA in Theatre Arts from Loyola Marymount University, she was more than thrilled to discover this glorious conference! Any excuse to come back to her homeland. In college, 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 professional bridesmaid, bartender, photographer, and actor. She is a member and the Front of House Manager of Coeurage Theatre Company: LA's FIRST pay-what-you-want theatre company. With Coeurage, Laura will soon be performing in *A Bright Room Called Day* and *Love Labour's Lost*. She shoots all of the production publicity photos for the company, and most recently was the assistant director for *Romeo and Juliet*. Laura has acted in the *Alaska Overnights*, written for the 24 hour fringe festival, and is attending this inspiring Conference for her fourth time... when are we going to Fat Mermaid and/or the Best Western bar?



Anthony B. A. Cruz completed his third year at UAA as a Pre-Nursing Major and has finally applied for the program. Aside from his medical endeavors, he also has a minor in Theatre and enjoys being both on and behind the stage. He loves the outdoors, going on adventures, and eating. You may have seen him in productions such as the Doctor/

Gardener/Servant/Set Changer in *Sense and Sensibility* (UAA), Production Manager for the *Alaska Overnights* (Three Wise Moose & TBA Theatre), or Gus in *Babes in Arms* (TBA).



As an actress, **Erin Dagon Mitchell** has appeared in such varied roles as M'Lynn in *Steel Magnolia's*, 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 Schaffer's *Sabbatron*, and P. Shane Mitchell's *Straight-line*. As a director, Erin has enjoyed many accomplishments including critically acclaimed productions of *Into the Woods*, *Dracula*, *Sweeney Todd*, *Bat Boy: The Musical*, *The Boyfriend*, *Bark!*, *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. 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.



Mike Daniels is a director and 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 this Conference and produced in conjunction with Out North Theatre. He also performs occasionally, his most recent appearances in ACT's *Harvey*, Shatzie Schaeffer's *Soapstone Road*, and Linda Billington's *The Ballad of Sidewinder Slade*. His current project, *Birthright*, is in rewrites.



Forrest Dobson is a theatre enthusiast who moved to Alaska in 2002 to attend PWSCC. He's attended a few Conferences in the past, but this will be his first one back after a long hiatus. Although not professionally associated with the craft, Forrest is an able and energetic performer who believes large groups of people should get together for creative endeavors more often.



Van Horn Ely is an actor/musician/producer who most recently was Tech Director, MC, co-designer and co-Producer of the International Gallery of Contemporary Art's Object Runway (Wearable Art Fashion Show) at the Bear Tooth Theatre Pub, and appeared as an actor (Raven) in the original play *Project Petoskey* by Ann Reddig at the Alaska Center for the Performing Arts. Next up for Van is another

fashion show fundraiser (benefiting Clare House, Catholic Social Service's 24-hour emergency women's shelter), and playing music in, emceeing and helping to put on the Girdwood Forest Fair, both in July. Van is also one of the creative forces behind the original and cover band Agents of Karma (AoK), playing festivals near you this summer...and is, as ever, honored to be of service to playwrights at the Last Frontier Theatre Conference.



Don Endres began his study of voice within the past few years, after being recruited into his church choir. He has performed as a member of the Anchorage Concert Chorus, including its chorale, Anchorage Opera chorus, St. Mary's Episcopal Church choir, multiple master classes, and most recently, performed the role of Dulcamara in UAA's English version of Donizetti's *Elixir of Love*.

Don's vocal teachers include Mari Hahn and Kate Egan, with whom he currently studies. Don holds non-musical degrees, and is now actively (albeit slowly) working toward a vocal performance degree at UAA, having completed his freshman juries this year. He lives in Anchorage with his wife and their two teenage daughters.



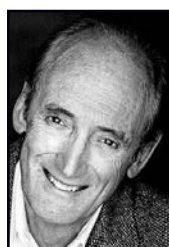
Annie McCain Engman has put Valdez permanently on her annual map since 2010, as it is not only her favorite summer camp for big kids, but it has also become clear that it dictates inspiring work throughout the year with following the roles and relationships into production. Among these, she is co-authoring a book of interviews with playwright Timothy Daly (also having read evolving versions

of his *Bad Guy* with actor Kevin Pollack), she performed in the 2012 run of Damon Chua's *1969* (2010 Play Lab under a working title), has kept in touch with the possibility of future productions of *Feedback* (Jane Miller, 2011 Play Lab), 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 originated a groundbreaking warehouse opera directed by O-Lan Jones of Sam Shepard familial fame. Having nurtured an additional love for casting and coaching, she as well spends time in casting studios and college classrooms. Her full 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 eleven 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.



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.



Alder Rye Fletcher was born and raised in Homer. He took up acting around the age of four, when he first learned a British accent by imitating Ringo Starr's narration of *Thomas the Tank Engine*. He thinks of acting as less of a hobby and more of a lifestyle, and thus envies anyone who manages to do it for a living.

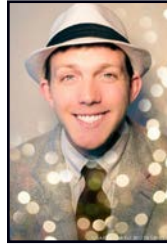


Tim Foley lives in a house surrounded by ash trees in Sacramento, California. He holds an MFA from the University of San Francisco and a JD from Harvard Law School. His fiction has appeared in *All Hallows*, *Dark Hollow*, and elsewhere.



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), *A Little Hotel on the Side*, and *A Midsummer Night's Dream*, where she played Quince, her first time appearing as both a human and a woman, even if they had

to switch the gender of the character to make that happen. This is her third year reading in the Lab, and she looks forward to participating in future productions. She works at the college as an academic advisor, and is also a volunteer firefighter.



Devin Frey is a Junior and full time college student at the University of Alaska Anchorage, with plans to pursue a Bachelor's and eventual Master's in Theater. A recently added member of SAG-AFTRA, he plans to continue working in film and theater in and out of Alaska. His most recent roles include Kenneth in *Clybourne Park* (Cyrano's), God in *Spamalot* (UAA), and Moonshine in *Gold Rush Girls* (Cyrano's). He

may also be seen around Anchorage performing with the UAA Glee Club, or at any of the open mics performing his own original songs. This is Devin's fourth year at the Conference, and he couldn't be happier to be back.

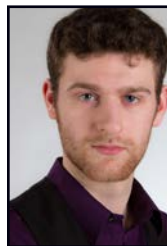


Laura Gardner (bio in featured artists section)



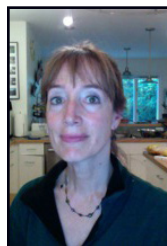
Marisa "Mo" Garrigues grew up in Anchorage getting the neighborhood kids to put on shows in her backyard, and her love for theatre has only grown since. Her first performance was as Jim the zookeeper in *Miracle on 34th Street* at Anchorage Community Theatre in 2010. Shortly after that, she moved to London to work with YWAM and has just recently returned ready to take on whatever zombie may come her way.

She is here for the first time, stage managing *At Home With The Clarks*.



Jeremy Gaunt is an Alaskan actor, born and raised in Anchorage, and has attended the Last Frontier Theatre Conference for the past three years. In the last year he has been seen on stage as Bradley in Theatre on the Rock's *Mr. Marmalade*, the Knight who says Ni for University of Alaska Anchorage's *Spamalot*, and a deep-voiced priest for Theatre Artists United's *Jesus Christ Superstar*. Now about to enter his

senior (and hopefully last) year at UAA, he hopes to use his theatre degree to get a great job at a coffee shop.



Mary Geddes honed her public speaking skills over 25 years as a public defender in Alaska. She has appeared in courtrooms all over the state ("from Kotzebue to Kodiak"). After decades of visiting many very sad people in Alaska's jails, she has recently opted for a period of recreational unemployment. Mary's only professional acting experience was long

ago and far away in Rhode Island in the early 1970s. As a member of the Looking Glass Theatre Company, she was actually paid to perform in children's theatre productions in schools and recreation centers there.



Keriann Gilson has been acting since elementary school and has been an active participant of the Theatre Conference since 2008. She is currently studying at University of Alaska Fairbanks and will graduate with her Bachelors in English and a minor in Theatre. She hopes to teach high school in the near future. Some of past her roles include Lilian Dubois from *The Strange Case of Dr. Jekyll and Mr. Hyde* (2008), Charlene Bumiller from *A Tuna Christmas* (2009), Queen of Hearts in TBA Theatre's *Alice in Wonderland* (2009), Bert in Dawson Moore's *Cacophony Amore* (2010), Molly Ralston in *The Mousetrap* (2010), and Thelma Kent in Rand Higbee's *The Lightning Bug* (2011). She has also worked backstage and operated the lights and sound board in a number of plays.



When not writing and directing plays, **Cody Goulder** can be found on stage. Previous acting roles include *The Crucible*, *Twelfth Night*, *The Underpants*, *bobrauschenbergamerica*, *Atypical Boy*, *Into the Woods*, *Tartuffe*, *Boxes*, *Love's Labour's Lost*, *Richard II*, *King Lear*, *The Narrow World*, *Two Gentlemen of Verona*, and *Stop Kiss*, for which he was nominated for the KCACTF

Irene Ryan competition. Cody would like to thank Dawson and everyone at the Conference for allowing him the chance to stretch the acting legs for a bit.



Megan Harty is currently pursuing a degree in music at the University of Alaska Anchorage. She is a soprano and the secretary in the UAA Glee Club. Some of her most recent works include *Spring Awakening* with Out North and *Be Here Now* and *Into the Woods* with Theater Artists United. If she is not acting she is making music and learning new instruments, crocheting,

baking, crafting, or exploring the town. She will be moving to California after this Conference is over to go after her dreams of singing and acting.



Erick Hayden is a professional actor, sound designer and director who recently moved to England where he received his Master's in acting from the Guildford School of Acting. More importantly, he has just been married to the marvelous Rachel Marquez on May 17th. Over the last year Erick has been doing lots of short films and recently finished a short tour of *Our Town* with the Apollo

Theatre Company.



John Hendel has been active in developing new works for some time. In 2008, he traveled to Prague with Limehouse Theater Collective for the world premiere of *The Hallucinogenic Toreador*, named one of the five best entries in the Prague Fringe Festival. In 2009, he helped develop a short play for the Accokeek Foundation in Maryland, presented at the Museum Educators Conference. He has a BFA in performance from Ohio University, where he read many new plays written by Graduate playwrights and participated in their annual Seabury Quinn, Jr. Playwrights' Festival.



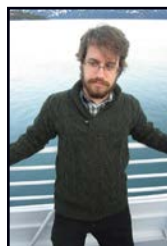
Nicholas Walker Herbert is thrilled to return to the Last Frontier Theatre Conference. He is a California-born, Brooklyn-based theatre artist. His favorite roles include Michal from *The Pillowman*, Frank Strang from *Equus*, Emil from *The Duck Variations*, Pridamant from *The Illusion*, Henry Packer 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. While 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.



Born and raised in Palmer, Alaska, **Elisa Hitchcock** has been an actor, director, and technician (lighting & stage management) for 40 years, has a degree in Theatre from University of Alaska Fairbanks, and lists her favorite roles as Helen Keller, *The Miracle Worker* (UAF); Assistant Director, *Dracula* (TOAST Theatre); Director/Editor, OutCast! Productions Murder Mysteries (since 1993);

and "God Voice" for Arlitia Jones' plays. Elisa continues to produce semi-improv Murder Mysteries with Kimberley Gray & OutCast! Productions, does voice work for commercials and works for Art Services North in Anchorage, doing design, setup and strike of events, stage production of July 4th and Trick Or Treat Town entertainment stages, and stage management of events.



Theodore Hooker is becoming a regular at this Conference. This will be his third year attending (though only his second as an actor). He began acting three years ago as a student at PWSCC and has found a real passion in the craft. Ted has appeared on the stage as Doc in *Crimes of the Heart*, Maxime in *A Little Hotel on the Side*, and the evil

Duke in *The Thirteen Clocks*. In the Fall, Theodore will begin schooling at the University of Alaska Fairbanks where he will continue to study theatre.



Ronnie Houchin appeared in the PWSCC production of *The 13 Clocks* as the Taverner and *Prelude to a Kiss* as the Old Man. 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.



Teanna Hutchison just graduated Valdez High School. She has appeared in numerous productions in town, both there and at the college. Roles include Helena in *A Midsummer Night's Dream*, 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. She will be attending UAA in Fall, after interning for TBA Theatre this summer. This is her second time participating in the Conference.



Sierra Ileta moved to Anchorage from Portland, Oregon, in November of 2011. With her husband on deployment and lots of down time, she turned to theatre and has been involved in the Anchorage theatre scene ever since. Sierra has worked on shows such as *Steel Magnolias* and *Proof* at Anchorage Community Theatre. She also stage managed *Into The Woods* and the 2013 production of

Jesus Christ Superstar with Theatre Artist United at the Alaska Center for the Performing Arts, where she has just recently received her Stage Manager Qualification. Sierra is the newest member of the Cyrano's family as Production Manager. Though not without its challenges, she is very happy to put her touch on the Cyrano's experience.



Reagan James is a senior theatre major at UAA and so dangerously close to graduation. For her there is nothing quite like the thrill of being onstage. Some of her favorite past shows include *Christmas Belles*, *Sexual Perversity in Chicago*, *Chemical Imbalance*, and *Seussical the Musical*. She also acts as Artistic Director for the UAA Glee Club and absolutely loves

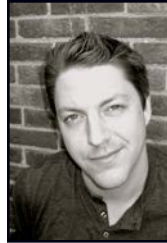
performing with them. Reagan has been looking forward to this week for an obscene amount of time and could not be more excited that the Conference is finally here.



James Jensen spent more than a decade studying art as a single unifying concept from every point of view available such as writing, directing, acting, film editing, painting, music, dance, sculpture, psychology, etc. His theater experience includes work as a director, stage manager, set designer, as well as an actor in roles such as the leads in *Big, Bad Mouse*, *The Prisoner of Second Avenue*, and *The Odd Couple*. Other roles include *bobrauschenbergamerica* (Wilson) and *Charlie and the Chocolate Factory* (Mrs. Gloop). James has also been in a music video and several short films, one of which won second place in its category at the Bi-national Independent Film Festival in El Paso, Texas, garnering James a miniscule listing on IMBD.com.



Rhi Johnson just finished a BA in technical theatre at the UAF, and another in Foreign Languages and Literatures. She has worked as a technician, designer, and actor with numerous companies in Fairbanks, including acting credits with the Fairbanks Shakespeare Theatre in *Romeo and Juliet* and *Othello*, Fairbanks Drama Association in *Rumors*, Groundsquirrel Improv, TheatreUAF in *Vinegar Tom*, the UAF Student Drama Association, and others. Rhi is heading off this summer to pursue further studies in North Carolina, where she intends to study meaning production and gender narrative in performance-based Spanish literature.



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



While in New York, **Lisa Konoplisky** trained in the Meisner acting method with Anthony Mannino at Drama Tree and in voice, privately, with Jeffrey Jacobi. She also studied improv at Upright Citizens Brigade in NY and Improv Olympic in Chicago. Lisa did additional Meisner training with Larry Silverberg of The True Acting Institute and will complete her certification as a Meisner teacher this coming summer. She has been a member of a number of improv groups in both Madison and Chicago and has acted in numerous plays including *Why We Have a Body*, *The Twilight of the Gods*, and *Rhinoceros*. She currently teaches acting at Green Shirt Studio in Chicago.



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 Midsummer Night's Dream*, *A Little Hotel on the Side*, *The 13 Clocks*, *Born Yesterday* (Cyrano's), *Hot L Baltimore*, and *A Man for All Seasons*. His play *Potatoe* was

performed at Cyrano's in 2001, and his more recent work has been read as a part of PWSCC's Empty Bowl Project, raising money for the Valdez Food Bank.



Marc Kornblatt began his professional performing career as an apprentice at Peterborough Playhouse in New Hampshire where he appeared in Wilder's *Our Town*, written at the McDowall Colony down the road. In New York, he studied at HB Studio with Austin Pendelton, Stephen Strimpell, and Stella Adler. A member of Actors'

Equity, he performed Off-Off Broadway and regionally in *The Lion in Winter*, *A Christmas Carol*, *The Sound of Music*, and *Who's Afraid of Virginia Woolf?*, and *Paradise*, among others. As a member of SAG and AFTRA, he worked in soap operas, low-budget, and major studio films, including *The Warriors*, *Nighthawks*, and *Altered States*. Most recently, he returned to the screen opposite his daughter in the independent short *Old Country Lullaby*, and you can catch him in a number of YouTube music videos.



Lindsay Lamar is an actor residing in Anchorage, Alaska. Over the years she has been able to perform regularly at home, but also New York, and as far away as Haifa, Israel. At the Last Frontier Theatre Conference, you may remember seeing her in last year's *Fourplay* (as part of Arlitia Jones' *Shoe Story* and Schatzie Schaefer's *The Cross*), and perhaps in her personal

favorite, as Penny in Rand Higbee's *The Head That Wouldn't Die*. In Anchorage, she has recently performed as Catharine in *Proof* (Anchorage Community Theatre), Maria in *The Sound of Music* (TBA Theatre), and Prudie in *Pump Boys & Dinettes* (Anchorage Community Theatre). She's thrilled to be a part of this year's Conference, and proud that it happens in the backyard of this beautiful state!



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 Boyfriend* and Sam in *Bark!*

The Musical), Anchorage Opera (Stewpot in *South Pacific*) and most recently "behind the curtain" stage managing TossPot Production's *A Gulag Mouse*. Jon's most recent passion is writing, directing and producing videos through his production company Pay No Attention to the (Man Behind the Curtain) Films. His films *Fast Food* (2009), *Due* (2011), and *Hot Lead, Cold Type* (2012) have all screened at the Anchorage International Film Festival.



Samantha Ione Laudert gives back to communities one hoop at a time, spreading hoop love in many ways, just ask her. A hula hooper instructor, she took her skills to the stage for the six-week run of Mad Myrna's *The Rocky Horror Show* in 2011 after her good friend Jonathan Minton brought her into the Anchorage theater community to be a part of the production team for Out

North's production of Jonathan Cameron Mitchell's *Hedwig and the Angry Inch*. Minton helped make her dreams a reality, literally, so she made her next come true by founding the hula hoop making company Ione AK Hoops after sustaining a life changing injury. Theater and hula hooping saved her life - she is dreaming it and being it. She first attended this Conference in 2001.



Karen Lauer is a long time stage actress and has been a member of the SAG/AFTRA Union for three years. Karen's movie credits include *Christmas with a Capitol C*, *Snow Angels*, *Insecurities*, and *The Freeport Incident*. Since the last Conference, she has been seen on stage in the Anchorage Opera's world premiere of *Mrs. President*, participated as a reader for the Alaska Native Playwright

Project, and performed the written work of Lisa Marie Heitman Bruce at the opening of Chilkoot Charlie's new Art Room in Anchorage. Karen can hardly contain her excitement about being back in Valdez for her fifth year as a reader.



Rob Lecrone, from Anchorage, first appeared on the conference stage in 2000 in Horton Foote's *The Young Man from Atlanta*. He returned to the Conference last year in *The Cross* by Schatzie Schaefer's (part of *Fourplay*). Last year, Rob especially enjoyed the Fringe and the Monologue Workshop with Laura Gardner and Frank Collison. After a summer teaching improv with Anchorage's

TBA Theatre, Rob decided to forego the Alaska winter to study in Los Angeles at the Howard Fine Acting Studio with Laura and with Howard Fine. Rob is excited to return home to Alaska for the Conference and to teach again at TBA Summer Academy. He also looks forward to returning to Los Angeles in September.



Barry Levine comes from New York City where he studied acting first at USDAN on Long Island and HB Studios in Manhattan, and later at Wesleyan University. He was a Lab Member at Circle Rep. in the mid-1990s. Since coming to L.A. in 1996 he 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*, at L.A.'s fabled AI's Bar shortly before it closed in 2001. Between 2002 and 2006 he was the singer for the L-10 Project. They performed in L.A., the Bay Area, and New York City, and even played a couple of dates on the Vans Warped Tour in 2006. Since 2008 he's been playing solo shows around L.A. He also hosts the long running weekly radio show "The Bear's Den" on USC's student station KXSC. He's been a reader for the Last Frontier Conference since 2004, although he has been attending the Conference as a playwright since 1998.



Rachel Márquez obtained her BA in Film at Vassar College in upstate New York, during which she also completed courses at the Royal Academy of Dramatic Arts in London, the American Conservatory Theater in San Francisco, and Tisch School of the Arts in NYC. While working as an artist for Evergreen Films in Anchorage, she had the good fortune to participate in many plays and creative

projects with her fellow Alaskans. In 2011 she returned to London and began pursuing her dreams with Erick Hayden (whom she just married on the 17th of May!). They now live just outside of London and keep busy with many exciting projects in film, TV, theater and print. For more information, please visit: marquezh Rachel.wix.com/actress



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 *At Home With The Clarks*. McAllister is an occasional playwright, contributing *Jack of Spades*, *LIES* and *twentysomething* to recent *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*, *Crimes of the Heart*, and most recently *A Midsummer*

Night's Dream playing Puck. She has also acted in four *Alaska Overnights* and the past six years in the Play Lab. Her other activities include the Backcountry Search & Rescue team, as well as the Swiftwater Rescue team and teaching yoga.



As an active theatre artist for the past twelve years, **Morgan Mitchell** has worked with nearly every company in Anchorage. Recent credits include *Clybourne Park* (Cyrano), *Steel Magnolias* (ACT), *The Lion, The Witch, and The Wardrobe* (TBA), and *Macbeth* (TBA), as well as the award-winning shorts *Missed Connections*, *Contained* and *Resurrection Bay*. She is thrilled to be a part of bringing TossPot Production's

presentation of *A Gulag Mouse* to the Conference this year and is equally excited to be performing *My Name is Rachel Corrie* with the company this coming September.



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. He has appeared at the Conference in such shows as *Six Degrees of Separation*, *Providence*, *Magic Valley*, *Dirge For a Failed Bris*, *Happiness Hunting*, and *The Rendering of Conner McShea*.



Tom Moran holds a Bachelor's from Notre Dame and a Master's in Creative Writing from the University of Alaska Fairbanks, thus making him an easy target for both Manti Te'o and Sarah Palin jokes. He lives in Fairbanks where he works at the university, acts occasionally, skis and bikes a lot, and periodically wonders why the hell he lives in Fairbanks. His pet peeves include the Koch Brothers and people who think "reticent" and "hesitant" are synonyms.



Mark Muro is a poet, playwright, and performer. His one-act play *Pickle Days (Revisited)* was staged in Salt Lake City last year. His most recent one-person show, *Apocalypse When I Get Around To It, or Civil War III, part 1*, was performed 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.



Jamie Nelson, an 18-year stage veteran, lives in Soldotna. He has worked with Cyrano's Theatre Company, TossPot Productions, TBA Theatre, Three Wise Moose, Triumvirate Theatre, Kenai Performers, and Edgeware Productions. His performances recently received critical accolades as Russ/Dan in the award-winning *Clybourne Park*. He's appeared in the last five *Alaska Overnights*.

Other favorite plays include *It's A Wonderful Life: A Live Radio Play* (George Bailey), *One Flew Over the Cuckoo's Nest* (Randle P. McMurphy), *Arsenic and Old Lace* (Mortimer), *Sylvia* (Greg), *Ten Chimneys*, *44 Plays For 44 Presidents*, *Mind Over Matt*, *Insane With Power*, *Over the River and Through the Woods*, *Wait Until Dark*, *Completely Hollywood: Abridged*, *Bus Stop* (Bo Decker), *Romeo & Juliet* (Romeo), *Blithe Spirit* (Charles Condomine) and *It's Your Play America*. His film credits include *Big Miracle*, *The Frozen Ground*, and *Edit the Sad Parts*.



Jennie Olson Six is an actor, activist and playwright living in San Diego. She was most recently seen the World Premier of *Persuasion* by Jon Jory and was a part of the team that created *Black Out* a devised theatre play for young audiences. She is actively working on the One Billion Rising Campaign in San Diego, and by the time you read this bio, you'll know exactly what

happened that day, because it happened all over the world.



Lauren O'Neill holds a BA in Theater and Performance Art from The Evergreen State College (2002), is the Managing Director of Capital Playhouse in Olympia, Washington, and emcees and produces for Olympia's Own TUSH! Burlesque. Known as "The Carol Burnett of Olympia," Lauren is an actor-dancer-singer-variety/performance artist-comedian and humble to boot. Favorite roles

include Adele (*La Dispute*), Pere Ubu (*UBU ROI*), Mae (*Reefer Madness*), Medea (*The Medea*) and TV (*Poona the Fuck Dog*).

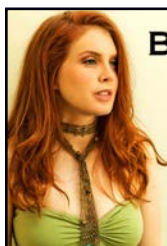


Juliana Osinchuk (bio in featured artists section)

After 20 years in the theatre, **Randy Parker** has only one thing to say: "we apologize for any inconvenience."

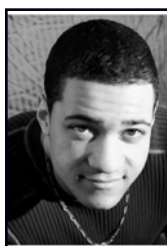


In a past life, **Jeanne Passin** taught school in Valdez for 20 years, but has recently been reincarnated as an acupuncturist and "Gypsy of the Air." Jeanne spent 5 months this last winter traveling though the Caribbean, South and Central America with her husband and friends in their private "Motorhome with Wings," and is currently working on her book, *1,000 Needles*.



As an actor, **Raegan Payne** has appeared in television, film, commercials and on stage. Raegan received BAs in both Theatre and English from the University of the South; she also trained with the BADA in England and Groundlings in Los Angeles. She's a published playwright and founder of volunteering blog TheGoodMuse.com. She likes the Last Frontier Theatre Conference lots. [www.](http://www.facebook.com/TheGoodMuse)

[Facebook.com/TheGoodMuse](http://www.facebook.com/TheGoodMuse)



Lamont Alexander Pierce (bio in featured artists section)



Danielle Rabinovitch recently appeared as the Baker's Wife in Theatre Artists United's production of *Into the Woods*. At last year's Conference, she was seen in Dawson Moore's *Living with the Savage*, a part of *Fourplay* (TWM/ACT). Some other past credits include Maureen in *RENT* (TAU), Lina Lamont in *Singin' in the Rain* (UAA), Van's Sister in *Dog Sees God* (Out North), Elsa Shraeder in *The*

Sound of Music (TBA), and productions of *MacBeth*, *Paper Bag Princess*, and *Little Shop of Horrors*. TV/Film credits: *Skedaddle Me*, *Sweetly*, *Truth... or Homecoming*, *Blind Date*, and ABC's *LOST*. She has performed in concert with the Anchorage Symphony Orchestra in *One Vision*; the Music of Queen, Step! Afrika, and Champagne Pops. She is thrilled to be part of TossPot Productions' *A Gulag Mouse*.



Kalli Randall is a 23-year-old theater major at the University of Alaska Anchorage. Kalli is an avid theater lover and has been in many productions. You may have seen her in many productions in Anchorage such as *Christmas Belles* (UAA), *Marriage Proposal* (UAA), *The Count of Monte Cristo* (TBA Theatre), *Bring Back the Sunshine* (UAA), and *Sordid Lives* (Mad Myrna's). Kalli's best accomplishment

so far was landing the lead role of Charlotte Dwyer in *Hot 'n' Throbbing* at UAA. Kalli is hoping to pursue a career in theater with emphasis on improvisation, and is planning on moving to Chicago in the fall of 2014.



Actor and playwright **Doreen Ransom** has had several public readings of her plays, two of them in this Conference, and an *Alaska Overnights* production. A former news host/producer for the Alaska Public Radio Network and KSKA-FM, and a former film and theatre reviewer, she loves local theatre and opportunities to do voice work. She acted in high school and college productions, has been a Conference actor for several years, and played the lead in a dinner theatre production last year. Doreen continues to hope she'll get to play a nice person some time.



Dick Reichman is a 67-year-old playwright who is also a regular director and performer in Alaska. His full-length plays *Bruckner's Last Finale*, *The Big One*, *Flamel's Dream*, *War*, *The Bells of Geneva*, *Money*, *Florida*, and *The Alaskan Roadhouse* have all been successfully produced at Cyrano's Theatre over the years. A younger Dick had a Schubert Playwriting Fellowship at Carnegie Mellon University in

1970 and won the Avery Hopwood award for Drama at the University of Michigan in 1967. Theater Workshop Boston performed his plays *Headplay* and *Minerva V* in the 70s. Dick lived and worked in Valdez during the Valdez Oil Spill and his play about it, *The Big One*, challenges the notion that the profit motive is good for the world.



Kate Rich is an enthusiastic fan of the Conference, having attended several. She has had two of her plays read in the Play Lab; one reading helped shape her one-act *Flip* toward its production in Homer, Alaska. She co-facilitates TheaterWorks, a local group presenting regular staged readings of plays by Alaska writers, at the Homer Council on the Arts theater-in-the-round, in Homer, and

is a regular contributor to HCOA's annual 24-hour DramaSlam. This summer, her short play *The Garbage Barge* will be included in a two-weekend run at Pier One Theater on the Spit, also in Homer.



Mark Robokoff is ecstatic to be performing the role of Mark Rothko in John Logan's *RED* at this year's Conference. A frequent contributor, he produced, directed, wrote and performed in 2011's *Mountain Shack Theater Alaska*, and performed with Aaron Wiseman in 2010's *Rounding Third*. His debut as a Real Director came this year with Cyrano's Theatre Company's well-

received *Clybourne Park*. He's been spotted most often at Cyrano's, in *It's a Wonderful Life: A Live Radio Play*, *Bruckner's Last Finale*, *Helen*, *Our Town*, *Sylvia*, *The Imaginary Invalid*, *Hamlet*, *Dinner with Friends*, *The Seagull*, *FourPlay*, *Kafka Dances*, and *Who's Afraid of Virginia Woolf?*. His film credits include *The Frozen Ground*, *Big Miracle*, *Beyond*, and *Play Kids*. 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 and the talented actress Sarah Bethany Baird, who has his undying gratitude for her help and inspiration.



Joshua Schmidtlein is a Seattle-based actor and regular Last Frontier Theater Conference participant. He has a history of college and community theater, having been involved with productions of *Harvey* and *Greater Tuna* at Prince William Sound Community College, and a variety of student-written and directed shows at the University of Puget Sound. After finishing his degree last May, he has been focused full-time on establishing himself in the Seattle area.



Kate Schwarzer is a singer and actress in Anchorage, Alaska. Kate is the Marketing Coordinator, Patron Services Manager, and Education Coordinator for Anchorage Opera. She has been a chorus member in AO's productions of *South Pacific*, *La Boheme*, *Tosca*, and most recently *The Pirates of Penzance*, as well as Verdi's *Macbeth* (witch), and *The Sound of Music* (Sister Sophia). Kate sang the title role of UAA Opera Ensemble's *Les Mamelles des Tiresius* and was the She-Cat in *L'Enfant et les Sortilèges*. She has also performed in local productions of *You're a Good Man, Charlie Brown* (Lucy), *Kismet* (Ayah), *The Marriage of Figaro* (Marcellina), *Babes in Toyland* (Contrary Mary), *Bye Bye Birdie* (Nancy), *Sweet Charity*, and *Guys & Dolls*.



Carey Seward majored in theatre performance at the University of Alaska Fairbanks. She most recently starred in the Revive the Red Tent Production *Solstice*, a play about love in Juneau.



Tamar Shai earned her degree in Drama from Syracuse University. She is very happy to be a part of this year's production of Arthur M. Jolly's *A Gulag Mouse*. Among Tamar's other favorite roles are Nina in *The Seagull*, Eleonora Duse in *Ladies of the Camillias*, Toinette in *The Imaginary Invalid*, Io in *Helen*, and Uta Hagen in *Ten Chimneys*. Tamar would like to thank her three boys for making her time offstage so wonderful.



Janna Shaw is so proud to be a helper in the Fringe Festival for the second year in a row. A huge supporter of the arts and grateful participant, she looks forward to providing a place where artists can let loose every evening. Let us play! A fortunate past director at Anchorage Community Theatre and the Alaska Fine Arts Academy, Janna now humbly concentrates efforts on dog rescue, playwriting, travel, and the occasional artistic endeavor.



Cynthia Lee Sims appeared on several small-town stages in her 20s. For the past few years, she has read for the Play Lab, including for Karyn Trout's *The Realm of Love*, Cynthia Glucksman's *The Glass Violin*, Erica Silberman's *Ms. Baxter's Good Deed*, and Jeanne Beckwith's *Requiem for John*, among others. In 2012, after a couple of years that resulted in her chickening out and running away, she completed her first Monologue Workshop presentation, using the talented Jennifer Williams' *Sexual Fantasies*. She is likewise thrilled to have been included in the 2012 Fringe ensemble. In addition, a few years back, Cynthia appeared as the Placard Girl in *Reefer Madness* at the Wildberry Theatre, and in January 2013, she acted in her first *Alaska Overnights* in Anchorage.



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.



Sina Lucia Skates graduated Magna Cum Laude from Brandeis University with a BA in Theatre Arts focusing on physical comedy, clowning, improvisation, movement and choreography. After college she studied with Michelle Danner and Sally Kirkland in Los Angeles. Sina is a member of the Royal Academy of Dance in London, and teaches dance and creative movement classes in Birmingham, Alabama. She competed in ballroom dancing (American and Latin dances), winning 14 gold medals. Theatre credits include leading roles in local productions of *Orestes*, *Maelstrom*, *Atheist Comedy*, *All in the Timing*, *Into the Woods*, and 2 rounds of *The 24's* in Los Angeles, shows that are written, directed, and produced in 24 hours. She toured her OWS performing poetry and spoken word in New England and Los Angeles. Film credits include a Salsa Dancer in the feature movie *Spiritual Warrior*, and lead role of the Witch in *The Mysterious Mystery* (short).



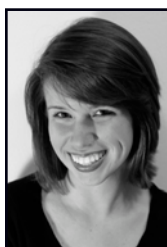
Mike Smith has been acting for two years, first appearing in the Valdez High School production of *Where There's a Will, There's a Murder*, directed by Becky Walker. He has since appeared in the college productions of *A Midsummer Night's Dream* (Lysander), *The Fears of Harold Shivers* (the Demon), and *A Prelude to a Kiss* (Tom). He is currently taking classes at PWSCC in the AFA in Playwriting program.



Jill Sowerwine is a graduate of UAA with a bachelor's in Theatre Arts and is co-founder of TossPot Productions. Jill was last seen on stage in TossPot's inaugural production, *A Gulag Mouse*, at Out North in March. Past stage roles include *Well and Sweet* (Out North); *Cikiuteklluku* (Alaska Native Heritage Center); *Superior Donuts* and *The Time of Your Life* (Cyrano's); *The Odd Couple* (Brown Eyed Girls); *Landscape of the Body*, *A Man for All Seasons*, and *Top Girls* (UAA); *The Mousetrap*, *The Last Night of Ballyhoo*, and *Ladyhouse Blues* (ACT); *Hair* and *The Rocky Horror Show* (TAU); *Private Eyes* (TTR); and three different editions of *Fourplay* (Three Wise Moose). Her directing credits include *Boysenberry Pie* (Three Wise Moose) and *A Bright Room Called Day* (TTR). As a producer with TossPots, Jill is extremely proud to bring exciting pieces of theatre with powerful, complex roles to the audiences of Alaska.



Danny Sparrell grew up a theatre geek, but it took moving Valdez and the Prince William Sound Community College Drama Department to get that inner geek to shine. Some productions have included *The Lion*, *The Witch and the Wardrobe*, *A Mid-Summers Night Dream*, *A Tuna Christmas*, *Greater Tuna*, *Harvey*, Craig Pospisil's *Somewhere in Between*, and Schatzie Schaefer's *A Fabulous Coat*.



Alice Stanley is an MFA Dramatic Writing Candidate at Arizona State University. She holds a degree in English and Theatre from Principia College. She was last seen in ASU's *Drones* as Major Garcia and in the Write Now Childsplay Conference new works festival. She is a member of the National College Improv Tournament's West Coast Regional Championship team *Barren Mind Improv* (featured in *SplitSider* comedy blog). She is a writer/performer for *The Encyclopedia Show*, AZ, and a graduate of the iO Chicago improv summer intensive. She performs stand-up throughout Phoenix. Favorite Roles: Marcy (25th Annual, KTK Productions), Rosemary (*Summer Brave*, Principia College), The Baker's Wife (*Into the Woods*, Traverse Players). Favorite Rolls: sourdough. Tweet her @astanjr or visit www.AliceStanleyJr.com.



Sarah Tapp was born and raised in the San Francisco Bay Area. Since she was a child, Sarah has enjoyed acting and singing, or, singing and acting, or any combination of the two. Since moving to Valdez 12 years ago, Sarah has gotten married and has three adorable children. She has appeared in the Valdez production *BoomTown!* and the college productions of *A Midsummer Night's*

Dream and *The Lion, the Witch, and the Wardrobe*. Sarah enjoys homeschooling two of her three children, and loves being involved in youth ministry.



Cori Taylor just graduated from PWSCC with her AFA in Playwriting this past month. While attending the college, she appeared in their productions of *The 13 Clocks*, *A Little Hotel on the Side*, *Future of the Female*, *The Fears of Harold Shivvers*, and as Rita in Craig Lucas' *Prelude to a Kiss*. She plans to move to Los Angeles this winter. She is the Assistant Coordinator of this Conference for at least another week.



Amy Tofte has acted professionally for the stage and screen for more than 20 years. Her stage credits include everything from the experimental LaMAMA, Etc. in NYC to touring the Deep South with New Stage Theatre Children's Company as Tigger, as well as several regional theater roles from Shakespeare to transgender musicals.

She studied acting with her mentor Trish

Hawkins before training at Bill Esper Studio, Circle Rep Lab and studying voice with Shane Ann-Younts (all in NYC). She moved to Los Angeles in 2000 where she studied Stanislavski technique with Jack Stehlin and has regularly participated in new play development as an actor with various LA theater companies. Amy is SAG/AFTRA.



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 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 has appeared in Theatre Artists United productions of

The Who's Tommy, *RENT*, and the 2013 production of *Jesus Christ Superstar*, along with his most recent performances in *bobrauschenbergamerica* and *American Night: Ballad of Juan Jose* at Cyrano's. Henry has also worked as an extra on such films as *Baby Geniuses*, *Big Miracle*, and *On Frozen Ground*.



Denny Wells has been an active member of the Anchorage Opera chorus for the past 8 seasons. Recent minor character roles have included the pirate accountant James in *The Pirates of Penzance*, the butler Franz in *The Sound of Music*, and low-note singing bass in *South Pacific's* "There is Nothin' Like a Dame." He has been an active member of the 3 Baron's Renaissance Fair in Anchorage for the last 5 years, in both acting and support roles. Denny is a returned Peace Corps volunteer, a photographer, and a full-time father. This is his first time at the Last Frontier Theater Conference.



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), *The Sound of Music* (Anchorage Opera), *American Night: The Ballad of Juan Jose* (Cyrano's), *Project Petoskey* (Once

A Year Theater), and *Nunsense* (ACT). Kelly recently went to Orlando to participate in the ARTS showcase where she won third place for her TV commercial.



With apologies to his family, **Aaron Wiseman's** favorite people in the world are here at the Conference. Several of his most gratifying theatrical moments have occurred here, including performing in Richard Dresser's *Rounding Third* (3WM) with Mark Robokoff, as Leslie in Edward Albee's *Seascape* (TOAST), where he garnered accolades from the playwright. Also set design and technical

direction for Arlitia Jones' *Sway Me, Moon* (3WM). Other notable performances include Robert in Harold Pinter's *Betrayal* for Perseverance Theatre; Alfred Lunt in the West Coast premiere of Jeffrey Hatcher's *Ten Chimneys* at Cyrano's; and the lead in TBA's production of Arlitia Jones' *Grand Central & 42nd*, a finalist in the Samuel French Off-Off-Broadway Short Play Festival in NYC.



Originally from Stockholm, Sweden, **Annia Wyndham** has spent the last 15 years abroad pursuing new friends, new routines, and new acting opportunities wherever she lands. Some of her stage credits include *A Gulag Mouse* (TossPot Productions), *Love, Loss, and What I Wore* (CTC), *Harold and Maude* (CTC), *Moonlight & Magnolias* (ACT), *HEART* (ACT), *Absurd Person Singular* (Alliance Players), *Plaza*

Suite (Alliance Players), *Miss Julie* (Calle Flygare), and *Blood Wedding* (Södra Latin). She was schooled in the dramatic arts in Sweden and Switzerland, but that's all fluff; the true and continuous lesson of theatre comes from living everyday life: being attentive to the circumstances you find yourself in, sensitive to the people you meet, and humble enough to admit that you will never know it all.



Born in Los Angeles and raised in Texas, **Carl Young** has been involved in theatre practically his whole life. His various productions include Nazi Karl Heinz in *Edith Stein*, award winning role Nicholas in *The Boy Who Stole the Stars*, Claude 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*, the Evil Dr. Kasady in Rand Higbee's *The Lightning Bug*, Bastien in *A Little Hotel on the Side*, and Peter in *Prelude to a Kiss*. Carl is excited to be participating in the Last Frontier Theatre Conference and plans on being a part of the Valdez community for a long time.



Mike Daniels talks with Frank Collison.



Actors Annie McCain Engman, Tamar Shai, and Nathan Huey in John Pennington's *Everything Go Boom*.



Laura Crow and Timothy Brown in Liam Mitchell's *Prairie Coteau*, winner of last year's Susan Nims Distinguished Playwriting Award.

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

Marc Kornblatt **For his play *Refuge***

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. Past winners include Linda Billington and Liam Mitchell.



Born and raised in Edison, New Jersey, **Marc Kornblatt** (*Refuge*) began his theatrical career as an actor, performing Off-Off Broadway, in regional theaters, on television and in films such as Walter Hill's cult classic, *The Warriors*. Since turning to writing, he has worked as a newspaper reporter, written plays, stories, magazine pieces and children's books, including the award-winning young adult novels *Understanding Buddy* and *Izzy's Place*. His work as an elementary school

teacher led him to make music videos and to found his own production company, Refuge Films. Kornblatt's short narratives and documentaries have screened at festivals across the country. *Street Pulse*, his first feature-length film, was released earlier this year. A member of the Dramatist Guild, he has had work staged in Beverly Hills, Dayton, Detroit, Ft. Lauderdale, Los Angeles, Madison, Manhattan, Memphis, Miami, and beyond. Awards include the Julie Harris New Play Prize, Longbeach Playhouse New Play Award, the Dale Wasserman Drama Prize, and finalist designations in competitions sponsored by Abingdon Theater Company, Dayton Playhouse, The Drama League, Playwrights First, Ann White Theatre, Sienna Rep and Shipping Dock Theatre, among others.

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If you would like to help support the 22nd 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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AFA in Playwriting at Prince William Sound Community College

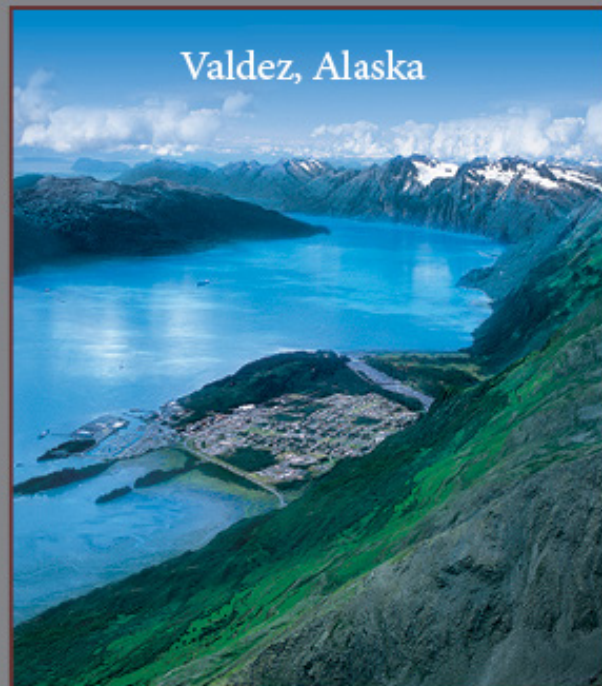
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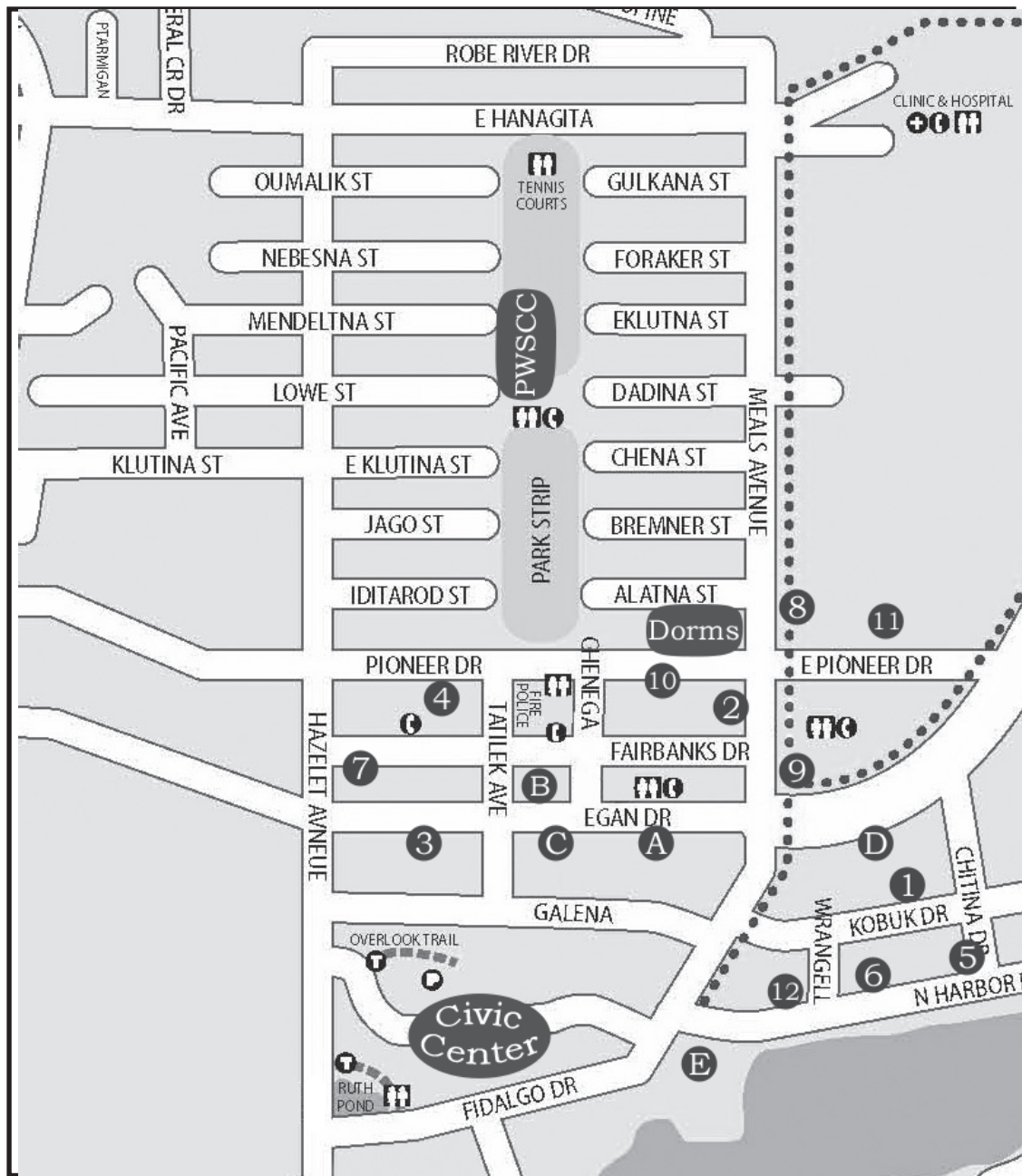
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