

The Directors Lab West Steering Committee  
in association with  
Greenway Arts Alliance presents

**Lincoln Center Theater Directors Lab - West**  
**April 7 - 14, 2001**

*Welcome to the Lincoln Center Theatre Directors Lab West inaugural session. You are welcomed here to the Lab as a very special group of directors. This week provides an opportunity available to only a few each year. This is an opportunity to meet with fellow directors, and other notable theatrical artists, in to order exchange ideas, to discuss the state of theatre in our nation and hopefully guide its course. In addition to the artistic exchange with your peers there is also an opportunity to expand your approach and add to your directing skills through discussion, demonstration and observation.*

***This is your Lab, make of it what you will.***

**General Notes:**

- Hang on to your Lab ID's. Security at all locations will require a valid Lincoln Center Lab West ID. Your ID badge is your ticket.
- Days and times are subject to change. Any and all changes or additions after April 7 will be posted on the Lab callboards and listed on the Lab hotline 323-281-0344.
- LEAR PROJECT workshops take place each evening at Praxis Studios and Celebration Theatre. You must choose where you will be attending and sign up. See Call board for addresses and details.
- We are currently trying to arrange for discounted tickets for theatrical events around Los Angeles.
- Sign up sheets will be provided for all such events however please take special note:
- Transportation and Parking Is a Lab member's responsibility
- Information on any other off-site sessions, such as play attendance, will be posted on the callboard.
- Sign-ups will be taken until the day prior to the event. After that, seating for limited attendance activities will be first come, first serve at the door.

**Attendance:** We hope you will choose to attend every event offered during this week or as many as you are able. Theatrical artists from all over the country are donating their time to speak with the LAB so take full advantage of every opportunity. All events are free except for possible arranged performances. If there is a cost it will be indicated on the sign-in sheet

- Look over the schedule to see which events you will attend
- Look for any event which requires a sign-in sheet. If you sign up you **MUST** attend.  
(Remember we know where you live)
- "Ticket Sign-ups" for evening performances are by special arrangement.  
You must sign-up to receive special instructions.
- All Events of the Lab are by invitation only for Lab members, participants and special invited guests **PERSONAL GUESTS ARE NOT ALLOWED.** This includes, spouses, significant others, industry friends, or personally owed favors. **DO NOT** bring them. They will not be allowed in.

**The following is a full schedule of Lab Activities.**

The Lincoln Center Theater Directors Lab West has been made possible through the generous support of innumerable artists who are donating time and resources to this event. Special support has been received from:

Anne Cattaneo and the Lincoln Center Theater, Greenway Arts Alliance, Praxis Studios Alice Tuan and the Wordsmiths, Ernest Dillihay of Los Angeles Arts Commission at LATC

**John Rizzi -- Rizball Communications Web Page Design -- [www.rizball.com](http://www.rizball.com)**

The Directors Lab West Alumni Committee: \_\_\_\_\_  
Chet Rae Adams, Jennifer Furlong, Herb Issacs, Tony Sears, Justin Yoffe

Special financial support and extended dedication of time has been provided by the Lincoln Center Theater and Lincoln Center Theater Directors Lab West Steering Committee:  
Nick D'Abruzzo, Ernest Figueroa, Olivia Honegger, Kappy Kllburn, Andrew Sachs.



## SATURDAY APRIL 7<sup>TH</sup>

### Orientation

10:00am - Noon *Greenway Court*

### John Belluso & Roger Durling: Developing the Playwrights Voice

1:30pm-3:00pm *Greenway Court*  
Playwrights on playwrighting. A discussion into the playwright's process. Panelists will discuss how their process has evolved through their many productions. They will also delve into the their current and past collaborations with different directors and the theatres in which their shows were produced.

### Kirsten Brandt & Tim West

3:00pm-6:00pm *Greenway Court*  
Moderator - Kappy Kilburn  
Kirsten Brandt is Artistic Director of Sledgehammer Theatre Company. She and Tim West, one of her commissioned Playwrights and actor, will discuss their collaborations and development. They will also talk about the company' ensemble work developing new work without a script.

### Lear Project Workshop

#1: "Goodfoot"  
7:00pm-10:00pm *Praxis Studios*  
Nick D'Abruzzo- Director  
K. Dana Maxey- Playwright  
During the West coast Lab each of the 'Lear' playwrights and their Director-Collaborators will work with cast members to rehearse and develop the plays as they enter the workshop phase of this process. The rehearsal process is open for observation by Directors Lab West and Wordsmith participants on a first come basis. A sign up sheet will be posted at Greenway Court prior to the first workshop.

## SUNDAY APRIL 8<sup>TH</sup>

### Anne Cattaneo

10:00am-12:00pm *Greenway Court*  
In 1995 Anne Cattaneo, Literary Manager and Andre Bishop Artistic Director of Lincoln Center Theater formed the LCTDirectors Lab in New York City. Having both been at Playwrights Horizons, where playwrights are encouraged to interact with other writers, they found lacking similar outlets for directors. It was their intent to

design a lab where early and mid-career directors could converse with established directors and other theater artists in a free exchange of ideas. Each year since its inception, the New York Lab has hosted three jam-packed weeks of seminars, symposia, lectures and demonstrations for 50+ directors, Lab alumni and theatrical notables. This is the model on which this lab has been formed. Ms. Cattaneo will share the history of the Lab and her vision for the future.

### The Sanctity of Text Roundtable

1:30pm-3:30pm *Greenway Court*  
How holy should we as Directors treat the text? When and why do you cut the classics, let alone the work of living playwrights? Can we justify editing text to make it accessible to the audience? Should we treat text differently when the playwright is dead versus sitting next to us? This will be an opportunity to openly discuss, debate and argue the merits of these questions.

### Site Specific Workshop

3:30pm-5:30pm *Greenway/Off campus*  
We will be assigning directors to different locations to create site specific based work. Meet at beginning of session outside the door of Greenway for instructions.

### Lear Project Workshop

#1: "Goodfoot"  
7:00pm-10:00pm *Praxis Studios*  
Nick D'Abruzzo- Director  
Kurt Maxi- Playwright

## MONDAY APRIL 9<sup>TH</sup>

### Wordsmiths Workshop- The Collaborative Process

10:00am-Noon *Greenway Court*  
Moderator - Ernest Dillihay  
Day 1 of 5  
Interactive workshop for playwrights and directors. The LATC based Wordsmiths have been invited to join the Directors Lab in this exploration into the playwright/director dynamic.

### Dakin Matthews

1:30pm - 3:30pm *Greenway Court*  
Moderator - Andrew Sachs  
Mr. Matthews will be leading actors from Antaeus Theatre Company in an exploration of dramaturgy and the classic text.

### **Kim Weild and Burning Wheel**

3:30pm-5:30pm *Greenway Court*

Moderator - Nick D'Abruzzo

Suzuki/Viewpoints: Founded by renowned theatre artists Anne Bogart and Tadashi Suzuki, SITI utilizes two disparate, yet complimentary disciplines in both training and in the creation of new work. As a long time colleague of Ms. Bogart and herself a SITI member, Ms. Weild will share aspects of Bogart's Viewpoints combined with Suzuki's Method to create a unique style of theatre. Viewpoints grew out of the Postmodern Dance world and focuses on creating structure for movement improvisation. The Suzuki Method is a rigorous physical and vocal discipline for actors designed to regain perspective abilities and powers of the human body. Prepare to move and be moved by wearing shorts or leggings (nothing baggy) and socks.

### **Lear Project Workshop**

#2: "Red Vines on the 99"

7:00pm-10:00pm *Praxis Studios*

Playwright: Steve Tateishi

Director: Ernest Figueroa

It is the Napa Valley, circa late 1950. The end of 'Father Knows Best'. The dawning of the 'Age of Aquarius'. The bringing of a storm, sprinkling drops of radicalism and revolution about the country. There is a yearning to break free from the façade of the status quo. Carter Anderson may be losing his family, the family winery, and possibly his mind. He has never fully recovered from the death of his wife and only son three years earlier. Both his daughters also suffer emotional and physical handicaps from the disastrous car wreck. Only the hapless San Franciscan 'Beat' poet who lingers around the vineyard eating red vines seems to 'know' where this will all lead. But who is he and what is his connection to the Carter family? There is a family secret here that would explain everything...but what is it?

#3: "Untitled"

5:00pm-8:00pm *Celebration Theater*

Playwright: Mark Savage

Director: Vincent Castellanos

The Untitled Lear Project takes a simple idea and breaks it into pieces. As Goneril complains about Lear's "Gross Crimes" one wonders, is she telling the truth or is she exaggerating? And it's this question involving empathy, trust and "Exaggerated Injury" that the piece explores. Some of the elements that swirl and flash before

our eyes: Tracie, a golden-girl reporter who tells the stories America loves to sympathize with; Dances; Patty Hearst reliving her kidnapping; a 15 year old rape victim; experiments on the audience. Between the scientists, the media, the American public, the victims, the perpetrators and the gods, somehow an answer takes shape.

## **TUESDAY APRIL 10<sup>TH</sup>**

### **Wordsmiths Writing Workshop**

10:00am-Noon *Greenway Court*

Moderator - Ken Cosby

Day 2 of 5

"Color and Tone". One group is given three action points and are asked to write a short play or scene using these points. Then the group is given a color that gives insight into the tone of the writing. The other group is given a completely different color from which to direct the resulting written piece.

### **Richard Helleesen & John Gloré**

**Playwrights in the 21<sup>st</sup> Century**

1:30pm-3:30pm *Greenway Court*

Moderator - Ernest Figueroa

Times were that playwrights saw their plays produced by sending them directly to theatres and with the help of the Literary Manager and Dramaturg they would find their way into production. Times have changed. Playwrights now must negotiate the more tentative path of Director attachment. Playwright Richard Helleesen and John Gloré discuss the Director/Playwright relationship and the effect it has on getting new work produced. They will also debate issues discussed in a recent Dramatist Guild newsletter article.

### **Dropping In- Working with the actor and the text**

3:30pm-5:30pm *Greenway Court*

Moderator- Lisa Wolpe

Ms. Wolpe will lead the group in a text exercise known as "Dropping In." Used extensively at Shakespeare and Company by Tina Packer, it is a way into the classical text and characters of Shakespeare.

### **Lear Project**

#4: "Homesick for Rain"

7:00pm-10:00pm *Praxis Studios*

Playwright: Steven Totland

Director: Andrew Sachs

**#3: "Untitled"**

5:00pm-8:00pm                      *Celebration Theater*  
Playwright: Mark Savage  
Director: Vincent Castellanos

**WEDNESDAY APRIL 11<sup>th</sup>**

**Wordsmiths Writing Workshop**

10:00am-Noon                      *Greenway Court*  
Moderator – Luis Alfaro  
Day 3 of 5  
Workshop of various exercises. Collaboration between Lab Members and invited playwrights.

**Featured Artist Mark Medoff**

1:30pm- 3:30pm                      *Greenway Court*  
With guest artists: Phyllis Frelich and Robert Steinberg  
Moderator - Ernest Figueroa  
This years Lab with its focus on 'Plays and Playwrights' is honored to have renowned Playwright Mark Medoff. Mr. Medoff is the author of 23 plays and eleven movies but is best known for his award winning play *Children of a Lesser God* for which he won a Tony Award in 1980. He was nominated for an Academy Award for the film script of *Children of a Lesser God* and for an ACE Award for his HBO Premiere movie, *Apology*. Mr. Medoff is joined by award winning actress Phyllis Frelich and designer Robert Steinberg. Mr. Medoff is currently in rehearsal for his new play *Road To Revolution* premiering at Deaf West. Mr. Medoff will also direct. The three will speak on the writer/artist collaboration.

**Alumni Roundtable**

3:30pm-5:30pm                      *Place TBA*  
Lab-West Alumni will be joining us to discuss the previous lab and its post-life. What are the merits of this kind of event, what affect has attending had on their career, etc. It will also be a chance for current Lab Members to network with other Directors in the West Coast Theatre Community.

**Lear Project**

**#4: "Homesick for Rain"**  
7:00pm-10:00pm                      *Praxis Studios*  
Playwright: Steven Totland  
Director : Andrew Sachs

**#2: "Red Vines on the 99"**

7:00pm-10:00pm                      *Praxis Studios*  
Playwright: Steve Tateishi  
Director: Ernest Figueroa

**THURSDAY APRIL 12TH**

**Wordsmiths Writing Workshop**

10:00am-Noon                      *Greenway Court*  
Moderator – Chay Yew  
Day 4 of 5  
Workshop of various exercises. Collaboration between Lab Members and invited playwrights.

**Composition Work with Scott Rabinowitz**

1:30pm-3:30pm                      *Greenway Court*  
Moderator – Andrew Sachs  
Composition work involves rapidly putting together short pieces with certain given circumstances. It is an excellent exercise for working intuitively and quickly. The compositions can take up to 10 minutes to rehearse with several groups operating simultaneously then they are performed & critiqued by the group. Its fairly straightforward but its always fun!

**Mark Valdez of Cornerstone Theater Company**

3:30pm-5:30pm                      *Greenway Court*  
Moderator – Andrew Sachs  
Mr. Valdez will discuss the process of Cornerstone, how they develop plays and their commitment to community.

**Lear Project**

**#4: "Homesick for Rain"**  
7:00pm-10:00pm                      *Praxis Studios*  
Playwright: Steven Totland  
Director : Andrew Sachs

**#2: "Red Vines on the 99"**

7:00pm-10:00pm                      *Praxis Studios*  
Playwright: Steve Tateishi  
Director: Ernest Figueroa

**FRIDAY APRIL 13TH**

**Wordsmiths Writing Workshop**

10:00am-Noon                      *Greenway Court*  
Moderator – Corey Madden  
Day 5 of 5

## Roundtable

1:30pm-3:30pm

Greenway Court

Topic TBD

### Jennifer Furlong on Producing Theater

3:30pm-5:30pm

Greenway Court

Moderator – Andrew Sachs

Everyone knows producing, especially for directors, can be a huge ordeal. There are however, secrets and common sense approaches to producing that make a director/producer's life not only possible, but actually fun! In this session, following a brief introduction to the definition and elements of producing, directors will count off into teams. They will then draw straws for roles in a fictional theatre company of their own creation. Each team will have 15 minutes to determine its mission, season and venue(s), with players adopting the roles of Artistic Director, Managing Director and Production Stage Manager or Board Member.

### Lear Project Workshop

#### #1: "Goodfoot"

7:00pm-10:00pm

Praxis Studios

Nick D'Abruzzo- Director

Kurt Maxi- Playwright

#### #3: "Untitled"

7:00pm-10:00pm

Praxis Studios

Playwright: Mark Savage

Director: Vincent Castellanos

### Sheldon Epps

1:30pm-3:30pm

Greenway Court

Moderator: Ernest Figueroa

Sheldon Epps is currently the Artistic Director at The Pasadena Playhouse. Prior to his work there, he directed all over the country and served as the Associate Artistic Director at the Old Globe in San Diego. He was also the co-founder of the Off-Broadway company called "The Production Company" in New York. In addition to his many Regional Theater and freelancing directing credits, Mr. Epps conceived and directed the Tony nominated musical *Blues in the Night* and *Play On!* Mr. Epps will speak on the "Directors as Creative Writer/Conceiver" with regard to the unique challenges which that person faces in wearing two hats.

### WRAP UP

3:30pm-5:30pm

Place TBD

A chance to look back and comment on the Lab week. This is a chance to discuss the future of the Lab, Lab Membership and Theatre on the West Coast.

## SATURDAY APRIL 14TH

### Tom Kellog and Theatre fofo

10:00am – Noon

Greenway Court

Moderator: Nick D'Abruzzo

*fofo* is a multi style, multi disciplinary theatre company based in Los Angeles. The focus of the work is to explore story and themes through non-traditional theatrical styles, non-text based means, and often-unconventional methodology. Original productions are a hybridization of such languages and forms as commedia dell' arte, (new) vaudeville, ballet, circus, magic, the blues, farce, mythology, cabaret, flamenco, mask and puppetry, buhto, mime, opera, belly dancing, clown, poetry, rock and roll, and tattoo. Mr. Kellog will discuss and demonstrate their work.

# Participants

## Lab Members

Shirley Anderson  
Jackie Apodaca  
Louise Bale  
Larry Biederman  
Russell Blackwood  
Susan Boulanger  
Tony Castellano  
Clive Chafer  
Leandro Flint Esquerra  
Robin Fontaine  
Tim Forrest  
Reva Fox  
Alex Furth  
Elizabeth Garrott  
Denise Gillman  
Julia Hamilton  
Lisa Ann Johnson  
Manjit Kapany  
Alexis Kozak  
Karen Lamb  
Edgar Landa  
Caroline Liem  
Jenny Lord  
Mark Mocaabee  
Scott Rabinowitz  
Greg Alan Schuh  
Judy Smith  
Tom Sonnek  
Kevin Vavasaur  
John Warren  
Kate Warner

## Steering Committee

Nick D'Abruzzo  
Ernest Figueroa  
Olivia Honegger  
Kappy Kilburn  
Andrew Sachs

## Guest Artists

Luis Alfaro – Director, Playwright  
John Belluso - Playwright  
Kirsten Brandt – Artistic Director, Sledgehammer Theatre  
Anne Cattaneo – Lincoln Center Theater  
Ken Cosby - Playwright  
Ernest Dillihay – Los Angeles Cultural Affairs  
Roger Durling - Playwright  
Sheldon Epps – Artistic Director, Pasadena Playhouse  
Phyllis Frelich - Actress  
Jennifer Furlong – Director, Producer  
John Glore – Dramaturg, Mark Taper Forum  
Richard Hellesen - Playwright  
Tom Kellog – Artistic Director, Theatre fofo  
Corey Madden – Assoc. Artistic Director, Mark Taper Forum  
Dakin Matthews – Founding Manager, Antaeus Theater Co.  
Mark Medoff - Playwright  
Kent Nicholson – Magic Theater/TheatreWorks  
Robert Steinberg – Scenic Designer  
Kelly Stewart - Playwright  
Mark Valdez – Cornerstone Theater Co.  
Kim Weild – Burning Wheel  
Lisa Wolpe – Director  
Chay Yew – Playwright, AD Asian Theatre Workshop

## Lear Project Playwrights

K. Dana Maxey    Mark Savage  
Steve Tateishi    Steve Totland

## Interns

Aaron Snook    Jessica Chapman    Alisa Matlovsky

## Alumni Committee

CheRae Adams  
Jennifer Furlong  
Herb Isaacs  
Tony Sears  
Justin Yoffe

## WHO'S WHO

CHE'RAE ADAMS graduated with a MFA in Directing from the University of Cincinnati, College Conservatory of Music and a BA from California State University, Northridge. He is the former Artistic Director of The Road Theatre Company and served as the Assistant to the Staff Producer at The Mark Taper Forum. She assisted Tom Hulce and Jane Jones on The Cider House Rules and worked on the writing workshop of Angels in America, Part II: Perestroika. She directed the world premieres of Fixing Frank at the Celebration Theatre, Freak of Nature at the Road Theatre Company, I Know How Mona Lisa Felt at last year's Los Angeles Theatre Festival. She has also directed for Cincinnati Opera Outreach and The Disney/ASCAP Musical Theatre Workshop. She teaches acting technique workshops at The Road Theatre Company, Harvard University, and privately.

JOHN BELLUSO Plays include: Gretty Good Time, The Rules of Charity, Henry Flamethrower and Body Songs, a collaboratively written theatre piece created with legendary theatre director Joseph Chaikin and featuring text by John and music and lyrics by Elizabeth Swados. The Body of Bourne, a play about the life of turn-of-the-century disabled writer and social critic Randolph Bourne, is set to premiere on the mainstage of the Mark Taper Forum in June of 2001, and will be directed by Lisa Peterson. His play Henry Flamethrower was originally commissioned and developed by A.S.K. Theatre Projects, and had its world premiere at Trinity Repertory Company in Providence R.I. and was also directed by Lisa Peterson. John is currently the NEA/TCG Playwright-in-Residence at Trinity Rep. He is the Co-Director of the Mark Taper Forum's OTHER VOICES Project, one of the nation's only professional developmental labs for theatre artists with disabilities, and is a member of New Dramatists, Ensemble Studio Theatre and the Mark Taper Forum's Writers Workshop.

KIRSTEN BRANDT is the Artistic Director of Sledgehammer Theatre in San Diego where she recently conceived and directed the world premiere of THE DEVIL'S RIVER. At Sledgehammer she directed Kirsten Nash's ALICE IN MODERNLAND; Kelly Stuart's FURIOUS BLOOD for which she received a 2000 Patte Award for "Outstanding Direction"; conceived and directed THE FRANKENSTEIN PROJECT, for which she received a 1999 Patte Award for "Outstanding Direction"; directed SWEET CHARITY- for which she received a 1998 Back Stage West Garland Award; and directed the acclaimed production of Kelly Stuart's DEMONOLOGY, which was adapted for radio broadcast on KPBS-FM. Brandt has also directed for The Playwrights Project, The Fritz Blitz, OnBook OnStage, UCSD's MFA program and A.S.K. Theatre Projects in Los Angeles. She is one of the co-founders of Durga, the Women's Performance Festival of San Diego. She also serves on the advisory board for Coronado School of the Arts. Brandt studied playwriting at the University of Birmingham, England and graduated with a B.A. in directing from UCSD. Magna Cum Laude, Phi Beta Kappa. She is married to lighting designer David Lee Cuthbert.

VINCENT CASTELLANOS. A veteran actor of stage, film and TV, both in New York and Hollywood for over 20 years. Mr. Castellanos makes his directorial debut with The Lear Project.

ANNE CATTANEO is the dramaturg of Lincoln Center Theater and the creator and head of the Lincoln Center Theater Directors' Lab. A three term past president of Literary Managers and Dramaturgs of the Americas, she is the recipient of LMDA's first Lessing Award for lifetime achievement of dramaturgy. She has worked widely as a dramaturg on classical plays with directors such as James Lapine, Robert Wilson, Adrian Hall, Robert Falls, Mark Lamos and JoAnne Akalaitis. As the director of the Playworks Program at the Phoenix Theater during the late 1970's, she commissioned and developed plays by Wendy Wasserstein (ISN'T IT ROMANTIC) Mustapha Matura (MEETINGS) and Christopher Durang (BEYOND THERAPY). For the Acting Company, she created two projects: ORCHARDS (published by Knopf and Broadway Play Publishing) which presented seven Chekhov stories adapted for the stage by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller and Samm-Art Williams, and LOVE'S FIRE (published by William Morrow) responses to Shakespeare sonnets by Eric Bogosian, William Finn, John Guare, Tony Kushner, Marsha Norman, Ntozake Shange and Wendy Wasserstein. Her own translations of 20th Century German playwrights include Brecht's GALILEO (Goodman Theater 1986 starring Brian Dennehy) and Botho Strauss' BIG AND LITTLE (Phoenix production starring Barbara Barrie, published by Farrar, Straus and Giroux.) She is currently on the faculty at Juilliard.

KEN COSBY is a native Angelino, who was raised in Atlanta, Georgia. He attended Howard University from 1989 through 1991 where he was an active member of the Howard Players. He transfer to NYU's Tisch School of the Arts where he received his BFA in film and his MFA in Dramatic Writing where he received a Lucille Lortel playwriting Award for his one act "ANGEL AT THE HEAVENLY GATE" and the Graduate Award In Screenwriting in 1995. While in New York, Ken worked at several theatres in the disciplines of lighting design, directing, choreography, acting and writing as well as being on the staff at La Mama, ETC. Ken currently teaches screenwriting at USC and is an artist in residence at the Jewel Box Theatre Center in Hollywood.

NICK D'ABRUZZO, member of the 1999 Lincoln Center Theater Directors Lab, last week closed Ken Cosby's *Servants in a Post Apocalyptic White House* at the Jewel Box, will next assistant direct Oliver Mayer's *Joe Lewis Blues* at the Tiffany. He has previously directed for Wordsmiths/LATC, Stella Adler Theater, Circle X, LA Rep, Theatre Palisades, California Youth Theatre, and has assistant directed for the Mark Taper Forum's New Work Festival, Great Lakes Theater Festival, Dallas Theatre Center, Indiana Repertory Theatre, Evidence Room and BSW/Dramalogue's 1999 Best Production Award-winning Broadway at the Actors' Gang. He has been a Casting Assistant for the Taper/Ahmanson Theaters, a Reading Coordinator for the Taper Wing and a Directing Intern for Blacksmiths. He has also written a weekly theatre review for KCLA (99.3 fm) and now teaches at L.A. County High School for the Arts. Nick is a recipient of drama scholarships from the Flintridge Foundation and the National Society of Arts & Letters.

ERNEST DILLIHAY is the Director of the Performing Arts Division (PAD) of the City of Los Angeles Cultural Affairs Department and Director of Operations and Productions for downtown's Los Angeles Theatre Center, the Madrid Theatre in Canoga Park and the Warner Grand Theatre in San Pedro. To provide visibility and access to the arts and theatres under his supervision he has created such programs as the Arts Card™ citywide Arts marketing and promotional campaign and Wordsmiths and Wordsmith-in-Progress and Theatre Week among others. He is currently working with playwright August Wilson's African Grove Institute for the Arts, Inc., the California African American Theatre Roundtable and the Dance Resource Center. He has worked for the Department of Corrections Art-in-Corrections Program as an Institutional Artist Facilitator and the was Production Coordinator/Theatre manager for the Inner City Cultural Center, the first multi-cultural performing and visual arts institute in the nation. Ernest is a local CABLE ACE AWARD winner and nominee for LA ARTS MIX, a magazine style cable program and an EMMY and NAACP IMAGE AWARD nominee as well. A veteran of the U. S. Marine Corps, he holds a BA in World Arts and Cultures and an MFA in Theatre Management from UCLA. He also has been awarded fellowships from the CORO Foundation's Public Affairs and the Arts Program and the National Endowment for the Arts.

ROGER ARTURO DURLING was born and raised in Panama. His first play, *BODY GAME* was produced in 1990 at Theatre for the New City in New York, directed by Eduardo Machado. His next play, *CANAL ZONE* was workshopped at Seattle's Group Theatre and subsequently produced in New York at Theatre for the New City in 1992. In 1994, his play *IN THE LAND OF GIANTS* was included in the Mark Taper Forum's New Works Festival and produced in 1996 in New York at INTAR. In 1997 & 1998, *THE AMERICAN BULLFIGHTER* was included in the New Works Festival of the Mark Taper Forum, and it was directed by Lisa Peterson. His latest work, *ISTHMUS*, was also included last December in the New Works Festival, and it was directed by David Schweizer. Other works include an adaptation of Emily Bronte's *Wuthering Heights* directed by Travis Preston at New York City's Tisch School of the Arts in 1995. Roger is an alumnus of New Dramatists and is a member of the Mark Taper Forum's Playwright's Unit. He graduated from Syracuse University and earned a master's degree at Columbia University.

SHELDON EPPS conceived and directed the "new Duke Ellington musical" *Play On!* which received three Tony Award nominations and was produced at Seattle Repertory Theatre and the Goodman Theatre in Chicago where it received four Jefferson Awards including Best Musical. The Pasadena Playhouse production was filmed by PBS as part of the "Great Performances" series. He also conceived and directed the highly acclaimed musical revue *Blues in the Night*. The Broadway production was nominated for a Tony Award as Best Musical of the Year, and the London production, which he also directed, was

nominated for two Laurence Olivier Awards, and ran for over a year on the West End before being broadcast in Europe by Thames Television. Mr. Epps was a co-founder and the Associate Artistic Director of the Off-Broadway theater, The Production Company. His directorial assignments for that company included *A Midsummer Night's Dream*, *Incandescent Tones*, and *Scenes and Revelations*, which he also directed on Broadway at the Circle In The Square Theatre. Mr. Epps has directed plays and musicals for many of the country's major theatres including the Guthrie, the Old Globe Theatre, Manhattan Theatre Club, Seattle Repertory Theatre, Playwrights Horizons, Crossroads Theatre, Cleveland Play House, Arizona Theatre Company, Goodspeed Opera House, Coconut Grove Playhouse, Walnut St. Theatre, George Street Playhouse, and Asolo State Theatre. For television he has directed episode of "Frasier," "Encore! Encore!," "Evening Shade," "Sister, Sister," and "The Smart Guy." He is currently a member of the Executive Board of the Society of Stage Directors and Choreographers. Mr. Epps is a two-time recipient of the Theatre Communications Group/Pew Charitable Trust National Theatre Artists Residency Grant, which supported his four-year tenure at the Old Globe Theatre as Associate Artistic Director. Mr. Epps was pleased to join the Pasadena Playhouse as Artistic Director in 1997. His directing credits there include *Play On!*, *Les Liaisons Dangereuses*, *The Old Settler*, *The Real Thing*, *On Borrowed Time*, *Mr. Rickey Calls a Meeting*, *Blues in the Night*, and he was production consultant for the hit musical *Sisterella*.

ERNEST FIGUEROA has been involved as a director, producer, actor and playwright in theatre, film and television throughout the country. As a freelance director, Mr. Figueroa is a member of the Lincoln Center Director's Lab and was one of the few chosen to represent the 1988 at the American Living Room Director's Festival @ HERE directing the New York premiere of Richard Helleesen's play, *Dos Corazones*. He was awarded the 1999 Drama League Assistant Director's Fellowship at the Roundabout Theatre on Broadway. Prior to relocating to Los Angeles he served two years as the Associate Artistic Director of the Sacramento Theatre Company casting over 20 plays and musicals, which included traditional and new work. Prior to Sacramento he served as producer/director of the Pasadena cable talk-show *¡Adelante!*, winner of the 1996 W.A.V.E. award for best talk-show of the western United States. *¡Adelante!* focused on successful people of Hispanic descent. Mr. Figueroa has served on the administrative and artistic staffs of such institutions as Plays for Living (NYC), The Groundling Theatre (LA) The Pasadena Playhouse; State Theatre of California, Telemundo and Lorimar Telepictures. In addition to serving on the Board of Directors for "Gotham City Improv"-New York, he also founded two improvisation companies: "Loose Screws" - Hawaii and "Metro North Improv"-Connecticut. He has developed and conducted numerous improvisational and educational workshops at such places as INTAR in New York City and also developed the highly successful ImproVISION program, which instructs corporate professionals in the art of public speaking. As a director, Mr. Figueroa has worked across the country including Hawaii and Alaska. His acclaimed productions include: *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *Talley's Folly*, *The Velveteen Rabbit*, *The Little Prince*, and *Children of War*. He is also an associate member of the Society of Stage Directors and Choreographers.

*fofo* is a multi style, multi disciplinary theatre company based in Los Angeles. The focus of the work is to explore story and themes through non-traditional theatrical styles, non-text based means, and often-unconventional methodology. Original productions are a hybridization of such languages and forms as commedia dell' arte, (new) vaudeville, ballet, circus, magic, the blues, farce, mythology, cabaret, flamenco, mask and puppetry, buhito, mime, opera, belly dancing, clown, poetry, rock and roll, and tattoo. It 's members come from all over the world and have performed and studied with such illustrious companies and artists as Samuel Beckett, Cirque du Soleil, Julie Taymor, Dario Fo, Mummenshanz, Ann Bogart, Jacque Lecoq, Jerzy Grotowski, San Francisco Ballet, Dance Theatre of Harlem, Moscow Art Theatre, Los Trios Rimbarkus, Alvin Ailey, Berlin Cabaret, Andrei Serban, Richard Foreman, Joseph Chaiken, Robert Wilson, Jim Henson, Bill Irwin, Pickle Family Circus, and the Magic Castle. *fofo* is also dubbed the "Theatre of Aspiration" and "Theatre of the Unexpected". *fofo* has been a company in residence at the MET theatre, and worked as well at the Evidence Room and the Gascon Theatres.

JENNIFER FURLONG is the Founder and Artistic Director of Circus Millennia, a non-profit professional circus organization with performing companies in Arlington, VA and Los Angeles, CA. She began her professional career as an actor, during which time she performed with The Kennedy Center, Arena Stage, Washington DC's Studio Theatre, Woolly Mammoth Theatre, Baltimore's Everyman Theatre among others. She directed The Reluctant Dragon for Arlington Children's Theatre in 1996 and got her first taste

of building giant puppets, a tradition she brought with her to directing projects with Circus Millennia. She began her circus career with the Pan Twilight Circus in Rhode Island and began producing circuses five years later. She trained at The Duke Ellington School of the Arts, Ithaca College, and the British American Drama Academy in Oxford, England. Current projects include producing a new reality theatre piece for Venice Theatre Works and the founding of The Voyage Arts Company, producer of her next directing project: Circus of Night.

PHYLLIS FRELICH is best known as the 1980 Tony Award winner for her portrayal of Sarah in Mark Medoff's CHILDREN OF A LESSER GOD, and for her Emmy-nominated role as Janice in the 1985 Hallmark Hall of Fame film, LOVE IS NEVER SILENT. She performed opposite Richard Dreyfuss in Mr. Medoff's THE HANDS OF ITS ENEMY at the Mark Taper Forum and created the role of Frances in Beth Henley's THE DEBUTANTE BALL at the South Coast Repertory Theatre. She appeared as Fonsia Dorsey in Deaf West Theatre's premiere production of THE GIN GAME and recently directed and appeared as a female Weller Martin in their ten year anniversary production of the same play. She was a female Dr. Dysart in Deaf West's production of EQUUS and a male Scrooge in their production of A CHRISTMAS CAROL. Her one character play about a barnstorming pilot entitled LOLLY FOSTER'S DAREDEVIL AIRSHOW premiered at The Kennedy Center for the Performing Arts. Her hilarious turn as Dr. Joyce Ginsberg in Andrew Shea's film SANTE FE was seen at the Sundance Festival. She had the pleasure of playing Eloisa Scrooge in Mr. Medoff's adaptation of the Dickens classic entitled A CHRISTMAS CAROUSEL at The University of Oklahoma and the role of Esther in Mr. Medoff's GILA at The Odyssey Theatre. She directed Deaf West's production of BRILLIANT TRACES and was seen in the title role of their production of THE HOUSE OF BERNARDA ALBA. Ms. Frelich is proud to have been one of the founding members of The National Theatre of the Deaf with whom she performed on Broadway, throughout the United States and a good part of the rest of the world, in such roles as Polly Garter in SONGS FROM MILK WOOD and Marie in WOYZECK. Television audiences will also remember her as guest star on ER, PACIFIC BLUE, DIAGNOSIS MURDER, LA LAW, HUNTER, SPENSER: FOR HIRE, GIMME A BREAK, BARNEY MILLER, SANTA BARBARA, the CBS film BRIDGE TO SILENCE and others. Phyllis is equally at home in the classroom whether the students are deaf or hearing and has designed and conducted a multitude of workshops and acting classes for the likes of The National Theatre of the Deaf, The University of Rhode Island, New Mexico State University and Deaf West Theatre. She has an extensive resume of appearances as a guest lecturer and keynote speaker at various educational institutions, civic and service organizations and corporate conferences. Phyllis is proud to have been recognized by her home state of North Dakota with their Rough Rider Award in celebration of which her portrait hangs in the capital building in Bismarck, N.D. She is also the recipient of an Ovation Award, The Outer Circle Award, several LA Dramalogue Awards and Gallaudet University's Humanitarian Award and Honorary Doctor of Fine Arts degree.

JOHN GLORE recently joined the staff of the Mark Taper Forum as resident dramaturg. For sixteen years he was the literary manager for South Coast Repertory where he served as dramaturg on numerous productions, workshops and readings of new plays, including the world premieres of Philip Kan Gotanda's *Ballad of Yachiyo*, *Green Icebergs*, by Cecilia Fannon, *Let's Play Two*, by Anthony Clarvoe, and *Prelude to a Kiss* and *Three Postcards*, by Craig Lucas. He was literary manager at Washington's Arena Stage from 1981 to 1984, and has also worked as a dramaturg for Midwest PlayLabs in Minneapolis and at the Old Globe in San Diego. He teaches playwriting and related subjects in UCLA's graduate theatre department and at Pomona College, and his own plays have been produced at South Coast Rep, Actors Theatre of Louisville, Berkeley Rep and other theatres across the country and internationally. In 1997 he and the comedy/performance trio, Culture Clash, created a new adaptation of Aristophanes' *The Birds*, with music by Michael Roth, which was produced at SCR and then moved to Berkeley Rep in March 1998. He has contributed articles to such publications as *Theater* and *American Theatre* and has consulted for the National Endowment for the Arts and the Jerome and McKnight Foundations. He received his MFA degree in dramaturgy from the Yale School of Drama.

SARA CARINA GRAEF – Music Director/Composer - has worked on various film, television, and theatrical projects, including her score for the 1999 feature film *Without a Map*, the music for the sketch comedy group *The Malcontents*, and the music for various Volvo commercials. She holds Doctorate of Musical Arts and Master of Music degrees in composition from the University of Southern California, and

Bachelor of Music degrees in composition and flute performance from Southern Methodist University. She has been awarded the Sadye J. Moss Endowed Musical Composition Prize, the Hans J. Salter Award for Composition, the Phi Kappa Phi Student Recognition Award, and was selected for membership in Pi Kappa Lambda. She has been a resident composer at the Czech-American Summer Music Institute in Prague, the Ernest Bloch Music Festival Composers' Symposium in Newport, Oregon, the Atlantic Center for the Arts in New Smyrna Beach, Florida, and the A.S.K Theater Projects/Nautilus Music-Theater Playwright-Composer Studio 2000. She is currently Visiting Assistant Professor of Music at California State University at Los Angeles, and is Coordinator of the Department of Theory at USC. She has also taught at USC and at Whittier College.

GREENWAY ARTS ALLIANCE is a non-profit organization that produces professional theatre, music and poetry as well as educational outreach programs for Fairfax High School students. Greenway Arts Alliance was initially founded eleven years ago, as New Attitude Productions, by a group of actors who felt isolated and wanted to use theatre to reach out to other nonprofit organizations. The group worked on behalf of the homeless, women's shelters, animal rescue, food drives, you name it. Despite the fact that we knew no one at Fairfax High School, we volunteered our time to help out where we could. We found a school with a lot of spirit but little money. Although theatre was our interest, with every small theatre comes a knowledge of fundraising, and we put it to work. After a lot of brainstorming with the administrators, teachers and parents we created a mega-fundraiser, the Melrose Trading Post. The Melrose Trading Post is an antiques and collectibles held every Sunday in the parking lot at Fairfax High School. Each week is sponsored by a student club or organization that needs to raise money. We later discovered this building, Greenway Court, which sat virtually unused by the high school. It was originally built in 1939 as a social hall by the students at Fairfax as a class project. We offered to renovate the structure and create student programs in exchange for the opportunity to design a theatre space for our group. We changed our name to Greenway Arts Alliance in honor of the building. In addition to having plays, we have a video production called Digital Kitchen and a theatre internship program called The Arts Recovery Project. We also have a weekly Poetry Lounge and eclectic music events.

RICHARD HELLESEN is the author of a number of plays for adults and children. The former include Kingdom, which premiered at the Denver Center Theatre Company and was a finalist in the PEN USA West 2000 Literary Awards; Moonshadow, Once In Arden, the book for the musical A Cappella, and an adaptation of A Christmas Carol. He has also written several shorter plays, including Four One-Hundredths, Layin' Off the Lizard-Boy, Ethnic Cleansing (all finalists in the Actors Theatre of Louisville Ten-Minute Play Contest), Untamed, Communiqué, Teardown, and Dos Corazones, which was filmed by Capricorn Films. Among his plays for young audiences are a version of The Twelve Dancing Princesses, an updating of Cyrano de Bergerac for Sacramento's Fantasy Theatre, and five touring shows for South Coast Repertory: Bad Water Blues, Gift Rap, Face 2 Face, My Mom's Dad, and Birds of a Feather--the last three subsequently produced at the Sundance Children's Theatre in Utah. His work has been seen at South Coast Repertory, Los Angeles Repertory Company, Sacramento Theatre Company, Geva Theatre, the Philadelphia Festival Theatre for New Plays, Stage West, Theatre Club of the Palm Beaches, Stamford Theatre Works, the Alabama and Idaho Shakespeare Festivals, City Theatre in Miami and HERE in New York City, as well as The Shakespeare Company in Calgary, Canada. A member of the Dramatists Guild, he received the 1998 Barrie Stavis Playwriting Award from the National Theatre Conference, the Dennis McIntyre Playwriting Award from the Philadelphia Festival Theatre, and a Julie Harris Playwright Award from the Beverly Hills Theatre Guild.

OLIVIA HONEGER, Artistic Director of the Relentless Theatre Company in Los Angeles, August Wilson's *King Hedley II* for which she assisted Marion McClinton at the Mark Taper Forum, Paula Vogel's *And Baby Makes Seven* at the Lillian Theatre, *The Poison Tree* where she assisted Robert Egan for the Mark Taper Forum, staged reading for South Coast Repertory of Stuart Spencer's *In the Western Garden*, the Los Angeles premiere of Christopher Kyle's *The Monogamist* starring Michael Mantell, the Los Angeles premiere Naomi Iizuka's *Skin*, and Judith Thompson's *The Crackwalker* (named one of the top ten productions by the Los Angeles Times and was awarded best director of a play for 1997 by Entertainment Today.) She has directed the world premiere of Neal Bell's *A Time Piece* and the West Coast Premiere of Daniel O'brien's *Guernica* for The Open Fist Theatre Company, and has staged a reading of Luigi Pirandello's *To Clothe the Naked* for The Wilton Project. She was also a resident director for The Theatre

for the Open Eye in New York City. Productions under her tutelage included *Measure for Measure* and *The Little Trick*, which she adapted from a Chekhov short story. She has assisted Martin Benson on Oscar Wilde's *An Ideal Husband* for South Coast Rep, Robert Egan on Robert Glauhini's *The Claiming Race* for the Mark Taper Forum's New Works Festival and Jon Jory on his production of Leon Katz's *The Three Cuckolds* for Actors Theatre of Louisville. She is a member of Lincoln Center Theater Director's Lab and an advisory board member for the California African American Theatre Roundtable.

THOMAS DEAN KELLOGG is the Artistic Director and Founder of **fofo**, an innovative, critically lauded multi - disciplinary, multi style theatrical company based in Los Angeles (see *fofo* listing). He has also been extremely active in the past nine years as an artist mentor to youth with the Virginia Avenue Project in Santa Monica, CA and The Haven Project in Portland, OR, having written 11 short plays, and directing and acting in as many. He has served as the Playmaking Director for Virginia Ave., Outreach Director for the Haven, Advanced Playwriting Teacher at Weiden- Kennedy's Camp Caldera, and is currently the Artistic Director and sits on the board of directors of Each One, Reach One, an at risk, underserved, and incarcerated youth arts mentoring program based in San Francisco, CA. He has conducted workshops in playwriting/mentoring at American Conservatory Theatre (ACT), University of Portland, and Portland State University. He is an active member of the Soka Gakkai International (SGI), having directed and performed in international culture festivals over the past 15 years. Work at the Taper includes the New Works Festival, P.L.A.Y. (formerly ITP with Peter Brosius), and Anna Deveare Smith's *HOUSE ARREST*. He is the founder and executive producer of Eureka Productions and Convivencia, producing organizations focused on site specific, artistic, political, and cultural activities, including *EL DIA DE LA HARMONIA*, and *THE ROARING 20's*, a play set in an actual apartment in the Miracle Mile District of Los Angeles, written and directed by Kellogg. He has studied theatre under William Duncan Ross at the University of Southern California, Sanford Meisner technique with Meisner, Jeff Goldblum, and Robert Carnegie at Playhouse West, and the "playmaking" technique with creator Daniel Judah Sklar. He is currently producing and developing the fofo seasonal cycle, including *fofo: echo greco*, and *fofo: hasta la muerte*, a new work *fofo: Eat the Bunny and the Resurrection* currently running at the new Evidence Room, a Day of the Dead celebration for the fall at the Hollywood Forever Cemetery, as well as a world premiere of Tania Myren's new play *THE CALIBAN* at the Sacred Fools Theatre Company this summer.

KAPPY KILBURN has worked as a Director, Stage Manager, Dramaturg and Production Coordinator since graduating from the University of Missouri-Columbia. Kappy directed a workshop of *All My Sons* for the West Coast LCT Directors Lab. Kappy also directed *Burn This* at The Corner Playhouse. As an Assistant Director, Kappy has worked in Los Angeles (the Mark Taper Forum's *The Body of Bourne* and New Works Festival; on *Love of the Nightengale*, *Antigone*, *Eleemosynary*, *Sturm und Durang*) and in Georgia, Florida, and Missouri. Kappy was the Production Stage Manager for The Relentless Theatre Company (*Skin*, *Monogamist*, *And Baby Makes Seven*.) While living in Virginia, Kappy was the Production Coordinator at GMU Institute of the Arts. Kappy left Theatrical Outfit in Atlanta to move to Los Angeles where she is a member of the Lincoln Center Theatre Directors Lab - West Steering Committee. This past January, she was Assistant to Sir Peter Hall on *Romeo and Juliet* at the Ahmanson. She has workshoped with: B.H. Barry, Leon Katz, Mark Lamos, Tina Packer, Lisa Peterson, Diane Rodriguez, Dan Sullivan, and Ralph Zito. Kappy is an alumnus of the NY Lincoln Center Theater Directors Lab.

COREY MADDEN is the Associate Artistic Director of Mark Taper Forum where she has worked since 1985 on more than 150 new plays as a director, dramaturg, program head and producer. Her unique creative career includes extensive work in the development of new plays. In that capacity she has worked on multiple projects with artists such as David Gordon, Ain Gordon, Jeanine Tesori, George Wolfe, Lisa Loomer, Doris Baizley, Doug Cooney, Bill Cain, Luis Alfaro and many others. Madden began to directing after more than 15 years as a leader on the artistic staff of two of the most important resident theatres in the country. As a director, her current projects include a commission to Ain Gordon to write a play about the history of Culver City where the Taper will be building a new second space. *93 Acres of Barley* was just read at the theatre, and will be presented in next year's New Works Festival. In September 2000 she premiered her dance-theatre event, *Twelve Dancing Princesses*, co-created with choreographer, Naomi Goldberg, at the John Anson Ford Amphitheatre in the Summer Nights at the Ford season. Since she began directing in 1996, her credits include the following: *The Affliction of Glory* by Frank Dwyer (Getty

Museum), *Midons* by Lillian Garret Groag (New Works Festival), *The Square Root of Terrible* by Kelly Stuart (P.L.A.Y.), *The Learned Ladies* by Moliere (University of Washington), *A Line Around the Block* by Marga Gomez (New York Shakespeare Festival and Taper Too), *The Fading Day* by Adelaide MacKenzie (New Works Festival), *Astronauts* by Doug Cooney (The Playwright's Center), and *The Beloved Dearly* by Doug Cooney (ASK Theatre Projects). As the Associate Artistic Director of the Taper, Madden is the co-leader of the artistic staff and of the artistic programs at the Taper including the mainstage season, New Works Festival, Lab programs, and Taper Too. In 2000 Madden was tapped to become the Producing Director of the Taper's youth theatre, P.L.A.Y. Under her leadership P.L.A.Y.'s commission and 2000 production of *Black Butterfly...* by Luis Alfaro has received international attention and praise. She is currently working on commissions with the Scottish company, Visible Fictions; New York story teller, David Gonzalez; and with Los Angeles based writers Laurel Meade, Alice Tuan, Rickerby Hinds, Jose Cruz Gonzalez and Doug Cooney. From 1986-90, Corey ran the Taper's Literary Cabaret presenting numerous theatrical adaptations by authors such as Amy Tan, Zora Neale Hurston, Susan Sontag, James M. Cain and James Agee. Many of these productions were recorded by KCRW for broadcast. Commissioned works that developed in the cabaret under her leadership include *Spunk* by George Wolfe, which went on to productions at the Public Theatre and the Royal Court in London. Corey has been a consultant in theatre for the Getty Museum's Antiquities Department for the last 8 years, and was invited to present a paper at the Getty's first conference on Classical Theatre last summer. She was also the first artist selected to create programming to complement a major exhibition at the museum. She went on to commission and direct Frank Dwyer's play, *The Affliction of Glory*, presented at the Getty's new complex. Corey has also curated and produced many collaborative events with Los Angeles' pre-eminent arts organizations including the Museum of Contemporary Art, The Los Angeles County Museum of Art and The Getty Museum. Corey taught in the graduate theatre programs at the California Institute of the Arts from 1996-1999 and at UCLA from 1986-1990. She has been a guest artist at the North Carolina School of the Arts, University of Washington, University of Wisconsin, Loyola University and a speaker at Seattle Repertory Theatre. She is on the Board of Visitors of NCSA. Her dramaturg's journal for *The First Picture Show* has been published by TCG Books in the second edition of *The Production Notebooks*, edited by Mark Bly. Corey was on the artistic staff of the Actors Theatre of Louisville from 1981-85. Her play *Coastal Waters* was produced in the SHORTS festival. She was also a writer and director for the apprentice company while on staff. Corey trained at the North Carolina School of the Arts (1976-79) and The University of North Carolina, Chapel Hill, where she received her undergraduate degree with honors in Drama.

DAKIN MATTHEWS previously appeared for Center Theater Group in *Romance Language*, *Henceforward*, *Dutch Landscape*, *Julius Caesar*, *Richard II* and *The Wood Demon* (Taper), *The Real Thing* and *Hedda Gabler* (Doolittle), *Every Good Boy Deserves Favor* (Dorothy Chandler) and *Largo Desolato* (Taper, Too). He is a winner of the Taper's "Skipper" Award and the founding manager of The Antaeus Company. Recent Shakespeare work includes *Falstaff* in *The Merry Wives of Windsor* and directing *Henry V* (Old Globe) and playing *Julius Caesar* (Shakespeare Festival LA). He is a former Artistic Director of the Berkeley Shakespeare Festival and Professor Emeritus (English) from Cal State Hayward. His recent films include *The Muse* and *Thirteen Days*, and he appears frequently on TV, most recently on "The Practice" and "Gilmore Girls". He was a founding member of John Houseman's Acting Company and a Juilliard Drama instructor and has published three rhyming verse translations of 17<sup>th</sup> century Spanish plays, and a handbook on Shakespearean verse-speaking.

KURT D. MAXEY For almost twenty years, Kurt has been employed as an auditor and administrator by several Trust Funds associated with the building trades in Southern California. Kurt has a Bachelor's Degree in History from the University of Southern California and a Masters in Communication Arts from Loyola University. He has written plays, short stories and screenplays. Over the last five years, Kurt has been a member of play writing workshops at the following venues: *Blacksmys* at the Mark Taper Forum with Kim Euell; *Wordsmiths* at LATC with Alice Tuan; the David Henry Hwang Writer's Workshop at East/West Players; and the Senior Play Writing Workshop at South Coast Repertory with John Glore.

MARK MEDOFF is the author of 26 plays and 11 movies. He won a Tony Award for his 1980 play *CHILDREN OF A LESSER GOD* and was nominated for an Academy Award for the film adaptation. He won an OBIE Award for his 1973 play, *WHEN YOU COMIN' BACK, RED RYDER?* He was nominated for a Cable Ace Award for his 1988 HBO premiere movie, *APOLOGY*. He is currently directing his

newest play, ROAD TO A REVOLUTION, at Deaf West Theater in North Hollywood. He is preparing to direct his first feature film, CHILDREN ON THEIR BIRTHDAYS, which begins filming May 1. In July he will direct the premiere production of his opera, SARA MCKINNON (music by Randall Shinn). He is Professor Emeritus of Theatre Arts at New Mexico State University, where he served on the faculty for 27 years. SCOT RABINOWITZ is currently an Artistic Director of the Sacred Fools Theatre Company. He recently won the NAACP Theatre award for Best Director for his production of 2G's. At Sacred Fools he has directed Timon of Athens, Burning Chrome, and 2G's, among others, and he is the creator and weekly producer of Crime Scene, LA's longest running late-night serial. As an actor, Scott has performed on Broadway, in Film & TV as well as at a variety of regional theatres (A.R.T., Seattle Rep, etc.) He is a graduate of NYU and has studied with Tadashi Suzuki (founding member of the SITI Co.)

KENT NICHOLSON was the Associate Artistic Director at the Magic Theatre in San Francisco for the last three seasons. Prior to that he served as Literary Manager for the Magic. Directing Credits include the World Premiere of Emma Donoghue's *Kissing The Witch* and the American Premiere of *Stones* in his Pockets for the Magic, *Swimming in the Shallows* (which won several Bay Area Critics Circle Awards including Best Production, Best Ensemble, and Best New Play) and *The Water Engine* for Shotgun Players in Berkeley, *August is a Thin Girl* by Julie Marie Myatt for A.S.K. Theatre Projects, and *MallBaby*, by Jennifer Maisel for Playlabs in Minneapolis. Also a professional Dramaturg, Kent has worked with such artists as Karen Hartman, Melanie Marnich, and Charles L. Mee. Kent currently teaches at Sonoma State University and recently has been named Director of New Play Development for TheatreWorks in Palo Alto.

ANDREW SACHS has worked as Director, Producer and Dramaturge in Regional, University & Off-Broadway theatres. He was a 1998 member of the Lincoln Center Directors Lab where he directed *One Million Butterflies* in the HERE/Lincoln Center Theater Festival. In Los Angeles he recently directed the world premier of *7Ages* with SaltBurn and the CircleX Theatre Companies. This summer *7Ages* will be traveling to the Minnesota Fringe Festival and the Edinburgh Fringe Festival. He also staged a workshop production of *Lily's Gift* for the Odyssey Theatre. Among other productions he has staged are *Tall Twain Tales* for the Cleveland Play House and, *The Caretaker*, *Aunt Dan Lemon*, and *The Happy Journey* for Syracuse University. He was co-director with Loy Arcenas for *Whirligig* for the Mac Wellman Festival off-Broadway. As a producer Andrew worked on productions of *Blue Light/The Shaw* by Cynthia Ozick directed by Sidney Lumet and featuring Diane Weist, *Snapshots* a musical review by Stephen Schwartz, *Woody Guthrie's American Song*, and *A Broadway Cabaret*. He has held staff positions in theatres including Arena Stage, Syracuse Stage, The Cleveland Play House, and The Walnut Street Theatre. As an assistant director Andrew has worked with Zelda Fichandler (Arena Stage), Tazewell Thompson (Syracuse Stage), Josie Abady (Cleveland Play House), Charlie Hensley (Virginia Stage Company) and Loy Arcenas. Most recently Andrew worked with Barry Levinson as his assistant on the feature film *Liberty Heights*. Andrew was an Honor's Fellow at Syracuse University where he received his M.F.A. in theatre directing and he studied with Jose Quintero at Circle in the Square Theatre.

MARK SAVAGE A former child actor, he played Patrick to numerous "Mames", and was a Von Trapp too many times. He received a degree in Music Composition from UCLA and worked as a Music Publisher for six years, placing songs with Anita Baker, Animation and Stacey Q. He studied Playwriting at the Lehman Engel Musical Theater Workshop, the ASCAP/Disney Musical Theater Workshop, the Padua Hills Playwright's Festival and ASK Theater Projects Workshops. *The Ballad of Little Mikey*, a musical for which he wrote book, music and lyrics, opened at the Celebration Theatre in Los Angeles in 1994 and ran for a total of 10 months. The show was performed as the centerpiece entertainment at the Los Angeles Gay Pride Celebration, and the City of West Hollywood declared June 17<sup>th</sup> "The Ballad of Little Mikey Day." The original cast recording is distributed by AEI records. Other productions of *Mikey* have played in Chicago (Bailiwick Theater), Richmond, VA, Louisville (New Girl Prods@Actor's Theatre), St. Louis (New Line Theatre), Palm Springs, San Diego and San Francisco (New Conservatory Theatre). Mark has contributed songs to *Yearbook - The High School Musical*, *Fear: The Human Comedy*, and the current Off Broadway smash *Naked Boys Singing*, now in its 2<sup>nd</sup> year in New York (with productions in Miami, Houston, San Francisco and more planned for Sydney, San Diego and other cities.) His play with music *Divine: You Think You're a Man* is in development with the Celebration Theater, and he curates a reading series there entitled "Queering the Classics," now in its second season.

ROBERT STEINBERG - SCENIC DESIGNER

L A: "Road To A Revolution" Deaf West Theatre; "Oliver!" Deaf West Theatre; "A Streetcar Named Desire" Deaf West-Ovation Nomination-LA Drama Critics Circle Nomination; "The House Of Bernarda Alba" Deaf West Theatre; "Gila" The Odyssey-Ovation Nomination; "The Glass Menagerie" The Stella Adler; "Change At Babylon" The Tiffany; "Brilliant Traces Deaf" West Theatre; "Equus" Deaf West Theatre; "Biloxi Blues" The Court-Dramalogue Award; "Stumps" The Odyssey; "One Flew Over Cuckoo's Nest" Deaf West-Dramalogue Award "Fannon's; People" The Fountain Theatre; "The Gin Game" Deaf West Theatre. REGIONAL AND OFF-BROADWAY: "A Christmas Carousel" American Southwest Theatre Co; "Lolly Foster's Daredevil Airshow" The Kennedy Center; "Children Of A Lesser God" American Southwest Theatre Co; "The Hands Of Its Enemy" Astc "The Skin Of Our Teeth" Astc; "Guys And Dolls" Astc; "Caesar And Cleopatra" The Cleveland Playhouse; "Prague Spring" The Cleveland Playhouse; "Fog And Mismanagement" The Circle Rep; "The Halloween Bandit" The Performing Arts Foundation; "The Resurrection Of Jackie Kramer" The New Dramatists.

RESIDENCIES: The Mummies Theatre - Thirty Productions 1968-70

The New Repertory Project - Forty Productions 1970-78

TEACHING: Associate Professor Of Theatre, The University Of Rhode Island, 1970-79

EDUCATION: BS In Mechanical Engineering, The University Of Rochester, 1964

Ma In Theatre, Wesleyan University, 1970

STEVEN ISAMU TATEISHI – Playwright – Mr. Tateishi stated out as an actor in the Santa Monica College theatre program. There the faculty immersed him in a wide spectrum of theatrical experiences, Comedia Del Arte, Comedy of Manners, Shakespeare, among others. He then ironically went on to sing, and act in many musicals at the college, including Pacific Overtures, Bye By Birdie, and Fiddler on the Roof. He went on to work as an actor in FACE FACE presented by Los Angeles Repertory Company directed by Peter Ellenstein and then by Therese Walden. Steven then joined the acting/writing Theatre Company, Zeitgeist. At Zeitgeist, he found out, that if he wanted to work, he had to be proactive and create. He wrote his first play, the comedy, "Hi n Lo." In workshops there. His next play, "Edge of the World" gained him entrance into the Los Angeles Cultural Affairs writing program, Wordsmiths. There, Alice Tuan has helped to guide him into developing his plays with deeper concerns in mind. His staged reading of Hidden in the Clouds, directed by Ernest Figueroa, recently played at the Los Angeles Theatre Center.

STEVE TOTLAND'S playwriting credits include adaptations of Dr. Jekyll and Mr. Hyde, Lemon's Spring, The Musicians of Bremen, and Pinocchio, an operetta he co-authored with Michael Vitalli, all of which have been produced by Chicago's Lifeline Theatre. His adaptation of Studs Terkel's Division Street: America is currently being performed at Steppenwolf Theatre in Chicago. His play Swimming was recently given a reading by LA's A.S.K. Theatre Projects. Totland is a founding member of Lifeline Theatre where he appeared in over 20 productions. Other Chicago performance credits include work at The Goodman Theatre, Remy Bumppo, The Next Theatre, Bailiwick Rep., The Practical Theatre, Absolute Theatre, and The Lyric Opera of Chicago. Steve lives in LA, where he is currently appearing in The Falcon Theatre's production of Rumplestilskin. Totland has a Ph.D. in Performance Studies from Northwestern University. He teaches classes in performance and playwriting, working at institutions such as Northwestern University, The University of Chicago, DePaul University, Pomona College, and California Institute for the Arts.

ALICE TUAN is the author of *Last of the Suns* and *Ikebana*, which were produced at Berkeley Repertory Theatre and East West Players, respectively. Her one-act play *Some Asians*, was a winner of Perishable Theaters 5th Annual Women's Playwriting Festival and received a production there. Her latest play *Hit and Ajax (por nobody)*, a play that documents the pornographies of behavior, were read at the Public Theatre's New Work Now reading series. A graduate of the MFA Creative Writing Program at Brown University, her plays *mALL* and *Coastline* were workshopped there and instrumental in developing Virtual Hypertext Theater, which attempts to simulate computer dynamics in a physical stage space in order to juxtapose artifice with humanness. She debut-performed her solo piece *New Culture for a New Country* as a part of *Secret History of the Lower East Side*, a site-specific project commissioned and produced by En Garde Arts

in New York. Ms. Tuan is a recipient of the NEA/TCG Playwright Residency Grant at East West Players. During this residency, she assembled and curated the 'Turn Asian America Inside Out' conference performance, to search for new spaces in which to think about Asian America. She also facilitated the writing of the group play "Asians in Los Angeles" with ten of East West Players' Writing Institute playwrights, which received a reading at the Japanese American National Museum. Ms. Tuan is also the resident playwright at Los Angeles Theatre Center, where she facilitates the Wordsmith's playwriting workshops. She is the recipient of this year's Mark Taper Forum's Robert E. Sherwood Award for emerging artists. She was recently a part of the Seattle's ACT/ Hedgebrook Writer's retreat. Readings from the past year include *The Roaring Girle*, at the Foundry Theater, *Iconana*, the sequel to *Ikebana*, at the Japanese American National Museum and *Ah Q x Lu Hsun*, a commission from Audrey Skirball Kenis and the Cornerstone Theater Co. Ms. Tuan has taught ESL in China and Los Angeles and playwriting to teenage wards in the Fred C. Nelles School at the California Youth Authority as well as high schools around Los Angeles. She is currently continuing work on an adaptation of Middleton's *The Roaring Girle* through New York's Foundry Theater.

MARK VALDEZ received his MFA in Directing from UC Irvine, where he directed the LA area premiere of the Adam Guettel/Tina Landua musical *Floyd Collins*. He is the Associate Artistic Director for Cornerstone Theater Company. For Cornerstone, Mark directed the *Mallplay Family Values*, an all-male production of *As You Like It*. He will spend this summer in Fresno, directing a collaboration with the residents of Fresno and students from the Cal State Summer Arts Program. Mark is the recipient of a Princess Grace Fellowship and also participated in the New York Directors Lab.

KIM WEILD is an actor, teacher, choreographer, singer, director and motion capture artist based in Los Angeles. she has worked extensively in both Europe and the U.S. Among some of the artists she has worked with are George Balanchine, Anne Bogart, Max Stafford-Clark, Andre Gregory, Tina Landau, Edward Gorey, Andrea Haring, Beatrice Lees, Bradford Mays, Larry Moss, Mike Nichols, George Morrison, Diane Paulus, Abraham Pulido, Paul Sills, Tadashi Suzuki and Robert Wilson, in theatres all over the world, most notably: The Royal Court Theatre, The Moscow Art Theatre, Teatro alla Scala, Lincoln Center, Circle In The Square, The Saratoga Performing Arts Center, The Kitchen and The Performance Garage. Among Her television credits is Saturday Night Live ('90-'91 season). Her films include four independent features, as well as producer for the indie film "Hash Brown's". She has been assistant Director/Choreographer for many stage productions including the much acclaimed, multi-award nominated, world premiere of the Bertolt Brecht/W.H. Auden adaptation of *THE DUCHESS OF MALFI*. Kim has trained extensively in both Suzuki and Viewpoints and has worked with both methods for over 13 years. She teaches the trainings in Los Angeles and brings various members from Anne Bogart's SITI Company to L.A. to lead workshops. Kim is a graduate of NYU Tisch School of the Arts and The New Actors Workshop.

TIM WEST (playwright) has been working as a professional theatre artist since 1989. As a playwright, Mr. West is currently at work on THE UNIVERSAL MONSTER SHOW, commissioned by Sledgehammer Theatre. He was also commissioned to write PHENOMENAL ACCELERATION: A VAUDEVILLE FOR THE END OF THE CENTURY as Sledgehammer's last event of the century. West's other full-length works produced for the stage include STRANGE BEDFELLOWS (1999), a collection of political satires, and FEMALE PROBLEMS (1998), a pro-choice satire, both of which were featured in mainstage productions at the Fritz Theatre. The theatre also commissioned West to adapt Nobel laureate Dario Fo's satire on media manipulation, IL RATTO DELLA FRANCESCA, produced by the Fritz as ABDUCTING ARIANNA(1997). West has had more than a dozen short plays produced in San Diego, including CLEARANCE(1995), CHARADE(1996), FDR CAN WALK (1997) and 15 MINUTES(1998) for the annual Fritz Blitz of New Plays, COUPLING (1996) for the Fritz Late-Nite, TWO MINUTES(1996) and AMELIA EARHART, LOST AND FOUND (1998) for the Actors Alliance annual Actors Festival and MILLENNIUM: AN APOCALYPTIC SPRECKSTUCK(1999) for the Sushi Performance Gallery's twentieth anniversary 20 Hour Festival. Other writing credits include THE SPIRIT OF ALL LIVING THINGS, commissioned to introduce the world-famous San Diego Zoo's new exhibits in their annual marketing media presentation, and eight collaborative pieces with seniors for the Playwrights Project Lifestages program. West is also participating in a unique writing project, THE FORMULA FOR COLORED WATER, with Obie Award-winning theatre artist Deborah Margolin. As an actor, West has

performed in more than forty productions, including DEMONOLOGY, THE FRANKENSTEIN PROJECT, FURIOUS BLOOD, THE GHOST SONATA and the ensemble-created THE DEVIL'S RIVER with Sledgehammer Theatre, where he is a Resident Artist. He is also an Associate Guest Artist at North Coast Repertory Theatre, and has appeared in several shows each with Lambs Players Theatre, Octad-Productions, and the Fritz Theatre where he served as Associate Artistic Director. He also served as Dramaturge and Literary Manager on the staff of Ensemble Arts Theatre, where he toured to the Edinburgh Festival Fringe and mounted the West Coast Premier of the Off-Broadway comedy hit, All in the Timing at the Ensemble Arts Studio Theatre, which he co-founded. As a director, West has staged plays for EAT, The Fritz Blitz and the Playwright's Project. His independent production of Irene Maria Fornes' MUD earned him a KPBS Patte Award as Director to Watch in 1998, and his production of LA BETE for the 1998 season was named one of the Top Ten Shows of that year by the San Diego Union-Tribune.

LISA WOLPE is an actress, director, and producer, and is the Artistic Director of the Los Angeles Women's Shakespeare Company, an all-female, multi-cultural theater company that she founded in 1993. One of the most respected theater companies in Los Angeles, the LAWSC has been featured on television and in the press heralding their award-winning all-female productions of Romeo & Juliet, Othello, Hamlet, Richard III, Measure for Measure, A Midsummer Night's Dream, Much Ado About Nothing and Twelfth Night (seen by over 11,000 people at the Ford Amphitheatre last summer). Ms. Wolpe is currently working on the role of Petruchio with Veralyn Jones as Kate in a production of Taming of the Shrew that LAWSC is producing to tour. It will premiere in NYC with Kristin Linklater in the role of Grumio; that show should come to LA in June 2002. This summer Ms. Wolpe will be an International Fellow at the Globe Theater in London, where she will focus on the actor/audience relationship in Elizabethan Theater. She will also be performing in Shakespeare & Co.'s 9-actor Coriolanus, directed by Tina Packer. Ms. Wolpe has also performed on film and television, and at many regional theater companies including the San Diego Repertory Company, Berkeley Repertory Theater, Shakespeare & Company, Boston Center for the Arts, the Arizona Theater Company, and the People's Light and Theater Company. She played Henry V for Kristin Linklater's Company of Women, King Lear for the New Women's Repertory Company, and portrayed the Barcelona poet Jaime Gil de Biedma in the Boston Premiere of the one-woman show Tongues of Fire. Directing credits include six plays for LAWSC, Taming of the Shrew for Boston Theater Works, Medea for the California Shakespeare Festival, Twelfth Night for the Sedona Shakespeare Festival, A Midsummer Night's Dream for MIT, and a staged reading of A Servant of Two Masters for Shakespeare & Company. She studied Clown under Merry Conway, and performed Off-Broadway in Madame Conway's "In Praise of Folly", a project funded by the NEA that explored the role of Fool in Shakespeare. Ms. Wolpe wrote and directed several original Clown projects including Parzival, (nominated for Best New Play by the San Diego Critic's Circle) and Clownwork, performed at the Sushi Gallery in San Diego. She is a Master Text Teacher for Shakespeare & Company, Sedona Shakespeare Institute, Southwick Studios, and Massachusetts Institute of Technology.

CHAY YEW'S plays include PORCELAIN, A LANGUAGE OF THEIR OWN, RED, WONDERLAND, AS IF HE HEARS and A BEAUTIFUL COUNTRY. He also adapted Wei Jingsheng's THE COURAGE TO STAND ALONE and Lorca's THE HOUSE OF BERNARDA ALBA; his performance text include HOME: PLACES BETWEEN ASIA AND AMERICA. His work has been produced by the New York Shakespeare Festival's Public Theater, Royal Court Theatre (London), Long Wharf Theatre, Manhattan Theatre Club, La Jolla Playhouse, Intiman Theater, Portland Center Stage, East West Players, Dallas Theater Center, Cornerstone Theatre Company, The Group Theatre and TheatreWorks (Singapore), to name a few. He is the recipient of the London Fringe Award, George and Elisabeth Marton Playwriting Award, GLAAD Media Award, APGF Community Visibility Award and the Robert Chesley Award. He has also been awarded grants from Theatre Communications Group/Pew Charitable Trusts, the National Endowment for the Arts and the McKnight Foundation. His plays, published by Grove Press, were nominated for the 1997 Lambda Literary Award for Drama. His plays are also anthologized in HarperCollins' "Staging Gay Lives" and Temple University Press' "But Still, Like Air, I Rise." He has held residencies at East West Players, Northwest Asian American Theatre and Mu Lan Theatre Company (London). His directing credits include GOLDEN CHILD, Alec Mapa's POINTLESS and BIG HUNK O' BURNIN' LOVE (East West Players), A BEAUTIFUL COUNTRY (Cornerstone Theatre Company), Alec Mapa's I REMEMBER MAPA (Mark Taper Forum, Magic Theatre, Asian American Theatre Company, East West Players, Northwest Asian American Theatre); RICE BOY, Margaret Cho's MONDO CHO, THE

COURAGE TO STAND ALONE, James Sie's TALKING WITH MY HANDS and Sandra Tsing Loh's DEPTH BECOMES HER (Mark Taper Forum); THE HOUSE OF BERNARDA ALBA (National Asian American Theatre Company); LAST OF THE SUNS (Playwrights Arena); RED (Singapore Repertory Theatre); David Schmader's STRAIGHT and Denise Uyehara's MAPS OF BODY AND CITY (Highways Performance Space); WHITE (Highways Performance Space, New York Theatre Workshop); THE REST IS EASY (New York Theatre Workshop); and HOME: PLACES BETWEEN AMERICA AND ASIA (Northwest Asian American Theatre). He has also directed at Audrey Skirball-Kenis Theatre, Playwrights' Center and New Dramatists. He is also the recipient of the Drama-Logue Award for Best Direction. A member of the New Dramatists and Dramatists Guild, Mr. Yew is concurrently the Director of the Asian Theatre Workshop at the Taper and the Artistic Director of Northwest Asian American Theatre/The Black Box in Seattle.

## THE LEAR PROJECT

Early this past summer a collective effort was proposed by Directors Lab Alumni to the Wordsmiths at the Los Angeles Theater Center. The result was the commissioning of several new plays eventually dubbed "The Lear Project." Each play was to be an entirely new play inspired by the 'themes' of King Lear and the American Dream. Each playwright was matched with a Director/Collaborator. The plays have been developed over the past six months and had a first reading earlier this year. During the West coast Lab each of the 'Lear' playwrights and their Director-Collaborators will work with cast members to rehearse and develop the plays as they enter the workshop phase of this process. The rehearsal process is open for observation by Directors Lab West and Wordsmith participants on a first-come, first-serve basis. A sign up sheet will be posted at Greenway Court prior to the first workshop.

- #1 **"Goodfoot"** - Playwright: K. Dana Maxey; Director: Nick D'Abruzzo
  - #2 **"Red Vines on the 99"** - Playwright: Steve Tateishi; Director: Ernest Figueroa
  - #3 **"Untitled Lear Project"** - Playwright: Mark Savage; Director: Vincent Castellanos
  - #4 **"Home Sick For Rain"** - Playwright: Steve Totland; Director: Andrew Sachs
- Literary Manager: Kappy Kilburn  
Advisors: Ernest Dillihay, LATC; Alice Tuan, Wordsmiths

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## SPECIAL THANKS

Greenway Arts Alliance Board of Directors including: Pierson Blaetz, Whitney Weston,  
Cynthia Stillwell  
Lincoln Center Theater: Andre Bishop, Anne Cattaneo, Melanie Weiner  
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Meade Hunter and A.S.K.  
Alice Tuan and the Wordsmiths  
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